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SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE

THE STORZ STATIONS

Get more mileage
for your money . . .

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



RADIO/TV GETS SET FOR BIG CAMPAIGN

Convention coverage
headaches have already
begun for the networks
and their advertisers

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Nighttime radio is showing comeback signs

Page 34

Who's who in media at the top ten

Page 36

The
STORZ
Stations

*today's Radio
for today's selling*

Todd Storz, President
Home Office: Omaha

WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.

WTIX represented by Adam Young Inc.

SPONSOR's semi-annual index —2nd half 1959

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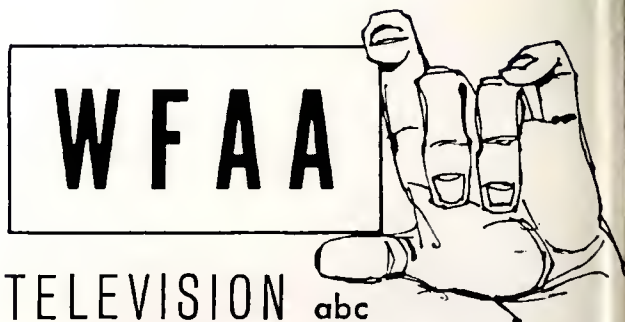
DIGEST ON PAGE 4

Where there's
a Storz Station
there's audience



THE **QUALITY** TOUCH

The birth of a skyscraper... a vision soon to become reality. Here in the hands of one who possesses a *quality touch* every minute detail must be perfect before the first steel is formed - the first spade of earth turned. The same important attention to details, no matter how small, is also what provides that quality atmosphere in today's better television and radio station operations.



TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

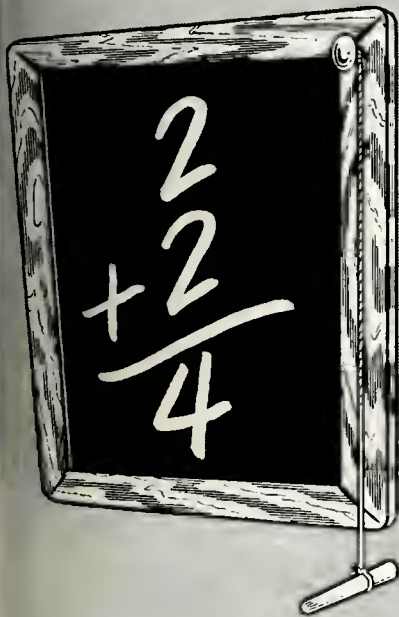
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Represented by



The Original Station Representative

YOU CAN BE SURE



...when you buy the Shreveport market. Like every other business, television stations must build their own reputations to gain the respect and loyalty of their customers and the industry. Six years ago KSLA-TV started operations as Shreveport's *first and only* television station. Today it is still the *No. 1 preference* of viewers and advertisers alike.

We like to feel that this is possible because of our strict adherence to good station practices... *consistent*, yet imaginative, *programming*... and *loyalty* to national and local advertisers who can depend on KSLA-TV to fulfill its obligations to both advertisers and viewers.

This *consistency* PLUS *dynamic ratings* (and we have 'em) add up to KSLA-TV. Your *Harrington, Righter & Parsons* man has the *complete* story. Why not give him a call?

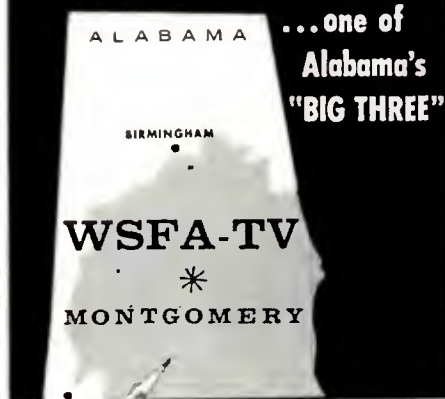
KSLA-TV
channel **12**



shreveport, la.

Mark this market
on your list!

CENTRAL and SOUTH ALABAMA



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

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

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

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

OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES*

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

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

* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

(Data from Sales Management Survey of Buying Power)

WSFA-TV MONTGOMERY

Channel 12 NBC/ABC

The BROADCASTING COMPANY of the SOUTH
WIS-TV and WIS-COLUMBIA, S. C.
WIST-CHARLOTTE, N. C.

Represented by the Katz Agency

© Vol. 14, No. 4 • 23 JANUARY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS

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- World's best supermarket sell?**
- 40** Bert Maher, manager of Eavey's in Ft. Wayne, runs the biggest supermarket in the world, grosses \$13 million with tough tv sell
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Any way you look at it Ben ...
in Detroit you know
where you're going
with WJBK-TV.
They lead the
market consistently.



WJBK-TV gives you:

- The CBS address for 1,900,000 homes.
- 9 billion dollars of purchasing power.
- The nation's fifth largest market.

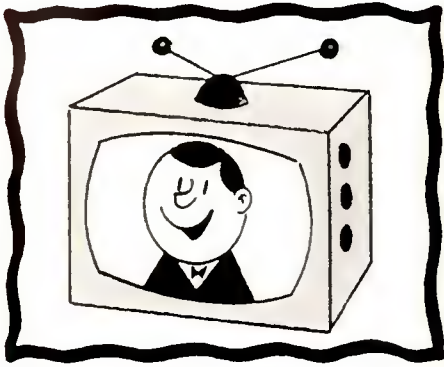
WJBK-TV call Katz
DETROIT—CHANNEL 2

a **STORER** station

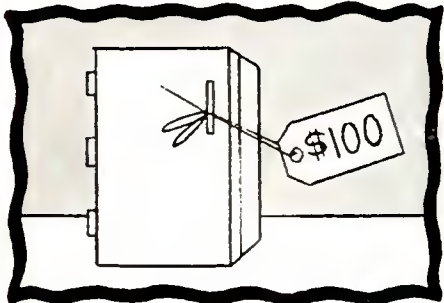
National Sales Offices:

625 Madison Ave., N.Y. 22 • 230 N. Michigan Ave., Chicago 1

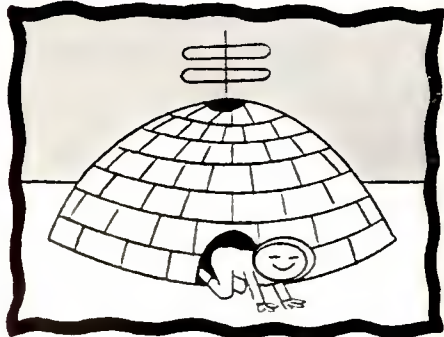
IT'S POWERful!



Here's another
Channel 2 special!



It's the freezer buy
of the year!



Bring the kayak paddle, we're
headed for Channel 2 land.

Actually, our signal is pretty spotty in the 49th state, but powerful Channel 2 sure does an impressive job in Eastern Maine.

And remember, a matching national spot buy on 6 in Portland gives you Maine's two major markets at a 5% saving.

See your Weed TV man.

WLBZ-TV
2 NBC FOR
BANGOR



MAINE BROADCASTING SYSTEM

WLBZ-TV, Bangor WCSH-TV, Portland
WRDO Radio, Augusta
WLBZ Radio Bangor WCSH Radio, Portland

NEWSMAKER of the week

The latest addition to Marion Harper's collection of "best brains" that form the upper echelon of McCann-Erickson will be Matthew "Joe" Culligan, who becomes a director of the agency on 1 March in charge of its advanced projects

The newsmaker: Matthew J. Culligan, better known as Joe Culligan, one of the most colorful, most dynamic and most experienced figures in broadcasting.

Even though his decision to join McCann-Erickson as a director of the company is in response to an offer first made one year ago by Marion Harper, Jr., Culligan's move promises to open fresh horizons for both broadcasting and advertising.

As a general corporate executive in charge of the agency's advanced projects division, Culligan will have three areas of responsibility, with several others following shortly.

He will be in charge of perception laboratories doing basic pure research on how we perceive, he will explore how tv commercials can be made more effective, and he will also take over the agency's marketing communication labs.

Culligan credited Marion Harper with "bringing the concept of an open society into the agency structure.

"American society has been most successful when it has been most adaptive," said Culligan. "and we have had most of our troubles when we tried to reduce the thing to formulas."

He called Harper's collection of broadcasting advertising's best talents McCann's attempt to prepare for the unpredictable. He cited Robert E. Healy, formerly Colgate's ad manager, and Pat Weaver, ex-NBC chieftain, as examples of trade veterans who are now McCann executives.

Culligan was expected to get into at least three additional areas of McCann-Erickson activity in the near future: affiliate company relations, client problems and Operation Thrust—the agency's current grand strategy.

NBC Radio executive v.p. since 1956, and an NBC executive council member, Culligan said he was leaving the radio network at NBC in the "best possible hands, and under a new format that should be good for another 10 years."

Prior to joining NBC, he was executive v.p. of John Sutherland Productions, a motion picture production company.

Culligan, who is 41, resides now in Rye, New York, with his wife and four children.



Matthew J. Culligan

NEWSMAKER STATION of the WEEK



5000 Watts 950 KC

INDIANAPOLIS, INDIANA

the PIONEER of ADULT PROGRAMMING

is pleased to announce
the appointment of

robert e. eastman & co., inc.

AS EXCLUSIVE NATIONAL REPRESENTATIVES



robert e. eastman & co., inc.

representing major radio stations

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

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

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

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

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

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

DETROIT:
Book Building
Detroit, Mich.
WOODward 5-5457



How magnetic is your video tape?

You may never want to televise a flying carpet trip to the Taj Mahal. But whether you are producing a simple 20-second taped commercial or a complex 90-minute drama, you can rely on the facilities, engineers and technicians of CBS Television Production Sales to do the job with imagination and economy.

Back in 1956 we were the first to put video tape on the air, and ever since we have been striving to add to its inherent versatility and value. So far this effort has produced devices like VideoScene, which created the illusion you see above, and the Tape Transfer Process, which reproduces tape images on film with exacting fidelity. And indeed our video tape installations



in New York and Television City, Hollywood, are notable for having solved a wide variety of production problems.

Among the facilities embraced by CBS Television Production Sales are mobile tape units that have met the most demanding assignments—from on-the-spot news events to automobile road-test commercials; ample television studio space on both coasts, and two Production Centers housing a complete range of production departments. Here you will find accomplished art and lighting directors, costume designers, set decorators and make-up artists; a vast assortment of stock scenery; two storehouses filled with props of every description; fully equipped carpentry,

electrical and paint shops; a plastic vacuum machine to mold featherweight sets and props; a sorcerer's collection of snow, rain, fire, explosive special effects; along with a stock of Zoom Keyers, Super Wipes, special lenses and projected effects that will add scope and excitement to your productions.

Anyone with a video tape recorder can put pictures on tape. The trick is to do it skillfully all the way down the line. In essence, this is why some of the nation's leading advertisers now use our facilities to produce their programs and commercials.

CBS TELEVISION PRODUCTION SALES ©

Sure Is A Happy New Year



For **CHANNEL 10** Rochester, New York

According to The Latest Nielsen Report: *

CHANNEL 10

Carries

11

of Rochester's

TOP 12

Programs!

1. THE TEXAN	53.0
2. GUNSMOKE	50.5
3. HAVE GUN, WILL TRAVEL....	50.0
4. FATHER KNOWS BEST.....	47.3
5. SEA HUNT	46.5
6. DENNIS THE MENACE.....	46.1
7. ED SULLIVAN SHOW.....	45.4
9. PERRY MASON	43.2
10. TIGHTROPE	42.5
11. MR. LUCKY	41.3
12. WANTED, DEAD OR ALIVE....	40.8

Afternoons and Evenings, when TV Audiences are
Largest, **CHANNEL 10's** Share is

56% Noon to 6:00 P.M.

54% 6:00 P.M. to Midnight

"10" Has The **LARGEST** Share-of-Audience
Over-all, Sign-On To Sign-OFF!

*Nielsen 4-week Survey, Oct. 12 to Nov. 8, 1959

CHANNEL 10

ROCHESTER, N. Y.

WVET-TV • WHEC-TV) CBS BASIC • ABC AFFILIATE

THE BOLLING CO. INC. • NATIONAL REPRESENTATIVES • EVERETT-MCKINNEY, INC.

SPONSOR

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George Becker; Rita Browning;
Charles Eckert; Wilke Rich; Irene Sulzbach;
Flora Tomadelli; Betty Tyler

your best buy in

TEXAS' HOT SPOT

SHARE OF AUDIENCE

9 A. M. to SIGN-OFF

KFDM-TV	54.4%
Station B	44.0%

TOP 20 SHOWS

KFDM-TV	15
Station B	5

Neilsen Sta. Index
Nov. 2-29, 1959

KFDM-TV

CBS
ABC

BEAUMONT
ORANGE
PORT ARTHUR

KFDM-TV DELIVERS THE 4TH TV MARKET IN TEXAS

152,600 TV Homes
20 Prosperous
Counties and Parishes

TEXAS'
HOT
SPOT

BUY THE HOT SPOT STATION KFDM-TV CHANNEL 6

Beaumont - Port Arthur - Orange

D. A. CANNAN,
President

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

MOTT JOHNSON,
Sales & Operations Manager



Peters-Griffin-Woodward, Inc.

THE PROOF IS I

NEW YORK YORK CONFIDENTIAL



JANUARY '59

ALBANY-TROY
SCHENECTADY

32.6^{ARB} Rating

55.9% Share

3-station market

Outrates:
Naked City
Lawman
Zane Grey
Rifleman
Rescue 8

FEBRUARY '59

NEW YORK CITY

14.3^{ARB (Arbitron)} Rating

21.3% Share

2nd in 7-station market

Outrates:
MacKenzie's Raiders
Jefferson Drum
Dial 999
Harbor Command
Lawman

CURRENT SMASH RATING

MAY '59

ORLANDO

20.6^{ARB} Rating

35.4% Share

3-station market

Outrates:
Lawless Years
MacKenzie's Raiders
M-Squad
D.A.'s Man
Walter Winchell File

AUGUST '59

GREENSBORO
WINSTON-SALEM

31.5^{ARB} Rating

77.0% Share

2-station market
No. 1 syndicated show

Outrates:
Sea Hunt
Restless Gun
Rifleman
MacKenzie's Raiders
Wyatt Earp

SEPTEMBER '59

SEATTLE

23.0^{ARB} Rating

43.1% Share

4-station market

Outrates:
Naked City
M-Squad
Father Knows Best
U.S. Marshal
Meet McGraw

OCTOBER '59

CHARLOTTE

25.5^{Pulse} Rating

53.1% Share

2-station market

Outrates:
Highway Patrol
Sea Hunt
Peter Gunn
The Vikings
Manhunt

FIRST RUN

in some markets, NEW YORK CONFIDENTIAL and CANNONBALL are now available through Arrow Productions —realistically priced to meet your needs. Wire or phone to 1

THE PERFORMANCE!

MARCH '59

JACKSONVILLE

20.7^{ARB} Rating

54.0% Share

4-station market

Outrates:
The Hunt
Highway Patrol
Rescue 8
The Men
Richard Diamond

APRIL '59

DETROIT

18.8^{ARB} Rating

40.1% Share

4-station market

Outrates:
Highway Patrol
Rawhide
Union Pacific
The Texan
Rough Riders

JUNE '59

TULSA

28.1^{ARB} Rating

56.5% Share

3-station market

Outrates:
Restless Gun
Highway Patrol
Mike Hammer
Tombstone Territory
Whirlybirds

JULY '59

NEW ORLEANS

15.9^{ARB} Rating

53.0% Share

3-station market

Outrates:
Naked City
77 Sunset Strip
Wyatt Earp
Tombstone Territory
Whirlybirds

HIGHBALLING INTO 2nd YEAR!

NOVEMBER '59

PHILADELPHIA

22.4^{ARB} Rating

57.4% Share

4-station market

Outrates:
The Hunt
The Pickup
Philip Marlowe
Death Valley Days
Richard Diamond

CANNONBALL



ARROW PRODUCTIONS

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100

the prestige independent with network programming!



MEET McGRAW
SAN FRANCISCO BEAT
NAVY LOG
SHOTGUN SLADE
TRACKDOWN
THIS MAN DAWSON
THE CALIFORNIANS
THE HONEYMOONERS
MR. ADAMS AND EVE
26 MEN
AIR POWER
DEADLINE
STATE TROOPER
COLONEL FLACK
SILENT SERVICE
FLIGHT
PANIC
POLICEWOMAN DECOY
IT'S A GREAT LIFE
SPECIAL AGENT 7
YOU ARE THERE
HIRAM HOLLIDAY
BOLD VENTURE
AND 46 OTHER
TOP SHOWS

New York *audiences* have learned to expect network quality entertainment *every* night on WPIX-11. *Advertisers* know that of *all seven* New York stations only WPIX offers so many opportunities to place *minute* commercials in *prime evening* time in such network quality programming. This "quality compatibility" obviously best complements and supports your commercial messages. It's one of

many reasons why WPIX carries more minute commercials from the top 25 national spot advertisers than *any other* New York TV station*. *Where are your 60-second commercials tonight?*



WPIX new york

The only New York independent qualified and permitted to display the *National Association of Broadcasters Seal of Good Practice*

*Broadcast Advertiser Reports

SPONSOR-SCOPE

23 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The eyebrow-lifter of the week, as far as reps were concerned: the bundle of free merchandising that the Watchmakers of Switzerland (C&W) wants from radio stations in return for a 13-week schedule of 20 thirty-second announcements per week.

Among the things the stations would be expected to furnish gratis: (1) a weekly contest plus gift certificates for Swiss watches; (2) newspaper ads; (3) billboards; (4) streamers, counter cards and entry blanks at jewelers and department stores; (5) grand prizes for the campaign's fadeout week.

Reps were advised in a meeting at C&W last week that stations would have to stipulate how much of this ballyhoo they were prepared to give before the agency went to work on compiling the station list. Schedule's intended starting date: 14 March.

American Motors (Geyer, MM&B) will hit about 70 markets with a spot tv campaign of saturation dimensions in March.

This will be in addition to the spot radio schedule it got moving in 85 markets this week.

Air media might be wise to ponder a trend in food marketing that may have a lot to do with the advertiser's determining where to spend his money during the broadcast clock.

The trend, as uncovered by various marketing studies: as a product gets closer to the meal stage it is the man of the household who controls the brand selection.

In other words, he has a lot more to say about the choice of ready-to-serve or instant products than he did when ingredient-type foods easily dominated the shelves.

Other factors of moment in this connection: (1) two-person households are increasing at a rapid pace; (2) the man now does as much shopping as the wife.

The rush to buy spot tv was maintained at an even heavy pace through the third week of January.

What with starting off the year with an unusually high rate of renewals, the medium—at least in the top markets—seems headed for another record quarter.

Here's a partial rackup by cities of the past week's activities:

NEW YORK: Ipana new product (DCSS); Consolidated Cigar (L&N); Decaf and Nestea (McCann); Socony (Compton); Beech-Nut Coffee (Hoyt).

CHICAGO: Franco-American (Burnett); Revere Camera (KM&J); Johnson's Klear (FCB); Simoniz (Y&R); P&G's Joy (Burnett); Helene Curtis' Tender Touch (Weiss).

MINNEAPOLIS: Minnesota M&M's Scotch Tape and Scotch Brite Scouring Pad (BBDO); Wheaties (Knox Reeves); Northrup Flower Seeds (BBDO); Mishawaka Rubber Shoes (Campbell-Mithun).

(For more details see SPOT BUYS, page 58.)

Spot tv can look forward to a third year's campaign from the National Association of Insurance Agents (Doremus), effective in March.

The dimensions of the next round: \$800,000 in billings, which is 80% of the co-op group's budget; 185 stations, 20 more than the previous fiscal year.

A poll among the participating agents disclosed that they prefer their tv be allied to news and sports and hence the new buys will be exclusively within those areas.

SPONSOR-SCOPE *continued*

What might be interpreted as a case of fighting fire with fire: the marked disposition among tv stations to clear for the Mennen (Warwick & Legler) campaign, despite its several hiatuses.

As one rep executive put it: "The networks aren't adamant about letting an advertiser, both on nighttime spot carriers and daytime, move in and out, and, any way, if spot is truly flexible it must conform to the advertiser's requirements.

The Mennen schedule, whose start was put off from 18 January to 1 February, will run in about 100 markets in six flights, with three hiatuses (a week each) up to June layoff until October and then a hiatus between the October-November flights.

Adjacency preferences: sports, news, weather.

A delegation of ABC TV sales brass journeyed to Battle Creek this week to put in the finishing licks for that General Foods Post Division business now on CBS TV.

Dissenting from the other GF agencies, Benton & Bowles has recommended that GF keep its nighttime fare and settle for the added discount CBS is proffering.

Daytime spot tv seems to be holding its own quite well, judging from a crosscheck made by SPONSOR-SCOPE among reps this week.

That's quite a different picture from the one given about daytime network tv in the chart on the next page.

Also learned from the reps: among the new business that's been flowing in this month with February starting dates the ratio of daytime has been at least equal to what it was the year before.

Shulton (Wesley) will spend between \$5-600,000 on its Father's Day-spring promotion this year—an appreciable jump in budget over last year.

The plans call for using part of a tv special as the promotional spearhead, diversifying network participations and about a third of the money for spot tv and radio.

Chalk up Chicago as one advertising center where the distaff side snag the gold rings: Witness, for instance, the appointment of Jane Daly, as assistant to Wade president, Albert G. Wade II, on special radio and tv projects.

What makes the ascent even more notable: she came up from the ranks of time-buyers.

Miss Daly was formerly v.p. in charge of the radio tv department at Earle Ludgin.

Ranking as it may be to tv critics, westerns still deliver by far the best batting average when it comes to the top 40 in the Nielsen ratings.

Following is a breakdown of top 40 occupants vs. total show types as culled out of the December Nielsen by a major agency:

CATEGORY	TOTAL NIGHT NETWORK SHOWS	IN TOP 40	BATTING AVERAGE
Westerns	27	16	.593
Situation comedy	16	6	.375
Variety	10	4	.400
Straight comedy	6	2	.333
Panel & audi. partic.	10	3	.300
Su-pense-crime	18	5	.278
General drama	10	2	.200
Specials	10	1	.100
Action adventure	8	0	.000
Prizefights	2	1	.500
Total-average	117	40	.308

There's quite a difference, in terms of sponsored time, between what's happened to tv network daytime and nighttime this January as compared to a year ago.

The nub of this contrast: total sponsored hours for all nighttime went up 16%, while total sponsored hours for daytime dropped 22%.

Here's the distribution of sponsored time for the week of 4-11 January this year and the parallel week of 1959:

NIGHTTIME NETWORK	1960	1959
ABC TV	22 hrs.; 45 mins.	17 hrs.; 15 mins.
CBS TV	25 hrs.; 30 mins.	24 hrs.; 15 mins.
NBC TV	23 hrs.; 40 mins.	19 hrs.; 40 mins.
Total	71 hrs.; 55 mins.	61 hrs.; 10 mins.
DAYTIME NETWORK	1960	1959
ABC TV	14 hrs.; 40 mins.	19 hrs.; 45 mins.
CBS TV	20 hrs.; 35 mins.	25 hrs.; 15 mins.
NBC TV	13 hrs.; 50 mins.	18 hrs.; 20 mins.
Total	49 hrs.; 5 mins.	63 hrs.; 20 mins.

Note: the total for the parallel week in '58: nighttime, 67 hrs.; daytime, 50 hrs.

Chevrolet has decided to keep a show going in the NBC TV Sunday 9-10 p.m. niche through the summer and call it quits with Pat Boone this spring.

The upshot as far as NBC is concerned: it doesn't want to talk—as of now—about the availability of that Sunday spot in the fall.

Incidentally, Plymouth's interested in continuing with Steve Allen as tv ambassador and it'll probably be via the situation comedy Allen is putting together with his wife, Jayne Meadows.

If a pitch made this week by Bates to Standard Brands finds fertile soil, NBC TV may find itself on the losing end of another weekly three daytime quarter-hours.

The tack to SB involves discounts. Figured Bates: If CBS TV's new summer discounts were added to the normal discounts for the second quarter and amortized over two quarters, Standard Brands would save a goodly chunk of money by switching its daytime business to CBS.

Note: NBC has yet to reveal how it is going to match the new discount structure which CBS is putting into effect as of 1 April.

Don't be surprised if a plan that ABC TV is mulling results in a revolution for the basic concepts of network discounts.

ABC TV is reported ready to adopt a discount structure solely taking one thing into account: the amount of money spent annually by an advertiser.

The credo here is that the other designs now in network use are either too complicated or outmoded—that they're jerrybuilt on traditions carried over from radio.

Under the proposed ABC TV system, an advertiser could spread his use over any period of the year he wants to and still be entitled to an annual discount—provided, of course, his annual expenditure falls within the minimum discount bracket.

Among the anticipated advantages: (1) attracting more daytime business; (2) giving seasonal advertisers a discount break; (3) encouraging the big leaners toward specials to throw their lot with ABC.

ABC TV is warming up an added argument for advertisers on some of the new shows who are wavering about staying on for the summer.

The "some" refers to those film series that were budgeted on a basis of no cost for repeats.

Sales angle: Since the price of the negatives for those shows will have been written, staying on for the summer assures an uncommonly low cost per thousand.

SPONSOR-SCOPE *continued*

If you as an advertiser or agency are trying to figure how much more you'll have to pay for regularly scheduled film fare on the networks next fall, a safe estimate would be 5%.

That's the consensus that emerged from a cross-check made of film producers SPONSOR-SCOPE this week.

The common annotation was that the increase would go solely for added union and other production costs.

In other words, the average half-hour show, including repeats, will run a little over \$40,000.

Look for Rod Erickson to go off on series of business enterprises of his own. He resigned this week as Warner Bros. v.p. in charge of tv sales, though he'll remain an employee of the film company until July 1961.

His plans include consolidating some of the smaller tv film companies for operations not only here but in Canada and England, getting into foreign film production and setting up a tv station investment combination with its own sales rep link.

Something that should be gratifying to radio stations in the medium and small markets: the number of recently placed cigarette schedules that were not limited to so many top markets.

The buys, obviously, were made on the basis of pinpointed distribution and sales problems or needed support, instead of staking out the markets by rote.

With Ollie Treyz back from Hollywood this week, ABC TV should soon reveal its nighttime program lineup for the fall.

Meanwhile these moves are under consideration: (1) Sugarfoot every week in the Friday 7:30-8:30 slot and (2) moving Bourbon Street to a more "sophisticated" period of the night.

The L&M brand (DFS) is going after the campus trade with a 13-week campaign in spot radio, starting 1 February.

It will use 36 regular stations in college areas in addition to the inside-campus stations offered by the College Radio Corp., the College Network and the Ivy League Network.

About half of the money is coming from what had been newspaper budgets.

An interesting slant that banks around the country might contemplate: the Bankers Trust Co. (N.Y.) has come around to the view that radio has what it takes to establish a franchise.

The bank, the sixth largest commercial institution in the country, is appropriating \$250,000 via Ross-Martin, Inc., to make its point.

Bristol-Myers' new products division denied the report current in the trade last week that a preliminary study of the media testing of two brands showed that tv had come out 4 to 1 over Sunday supps in impressions registered and sales.

The version from B-M was this: it was using a mixture of tv and supps in some markets and only supps in a couple markets for Fortisun, a cold remedy, and Excedrin, an analgesic, but no attempt has been made to measure response by medium.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 58; News and Idea Wrap-Up, page 60; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 66; and Film-Scope, page 52.

Good sight on a dark night



NBC

COURTESY OF THE GULF OIL CORPORATION

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES

SPONSOR • 23 JANUARY 1960

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 ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS • ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bolling Co.

Ray Ellingsen

P

HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
. . . backed by
experience
and artistry!

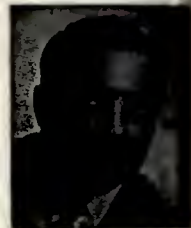
Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

by Joe Csida

Sponsor backstage

Bandstandland revisited

Herb Martin of SPONSOR's Birmingham, Alabama office informed me last week that Mrs. Pat Wilson of the Liller, Neal, Battle & Lindsay advertising agency in Birmingham had commented favorably to him on the several pieces I had done on the television bandstand-type shows, and had asked him to pass on to me the word that she had just bought 35 such dance party programs for client H. W. Lay & Co., makers of Lay's Potato Chips. In the next mail came this letter from Barbara Paton of the Allmayer, Fox and Reshkin Agency, Inc., in Kansas City, Mo.:



Dear Mr. Csida:

I have been very interested in following your articles regarding the "television bandstand" or "pop music-record dance shows." They have proved both interesting and informative to us, as the advertising agency and producer of a local one-hour tv show, Tv Teen Hop broadcast on WDAF-TV every Saturday at 4 p.m.

In your most recent article (SPONSOR, 26 December, 1959) you stated you were conducting a study in depth concerning these shows and encompassing all facets including the general information of data, the advertising aspects, ratings, and the record and recording artists information.

Our show has been on the air now for six years and has maintained ratings of an average of 12.0, surpassing competition in the same time segment. I certainly believe in and have faith in a show of this type as a service to the teenagers and a means of spreading good will and understanding.

We have found that information on similar shows in other markets, their activities and approach, is certainly beneficial and of interest to us in maintaining and improving our ratings (November ARB—10.9); however, there seems to be no accessible information or method in obtaining same without actual communication with the market. I am wondering if your study is to be released soon, or I may request a copy of the results as soon as they are available.

Thanking you in advance, I remain

Sincerely,

*Allmayer, Fox & Reshkin Agency, Inc.
(Miss) Barbara Paton
Producer, Tv Teen Hop*

As I've stated previously I'm delighted at the strong interest on the part of agencies and sponsors in shows of this kind. I also like the portion of Miss Paton's approach to the shows, indicated by the phrase in her letter, which states: ". . . I certainly believe in and have faith in a show of this type as a service to teenagers and a means of spreading good will and understanding."

Ratings buck heaviest competition

The truth is, these shows do just that, in addition to serving as highly effective advertising vehicles. Miss Paton's and Mrs. Wilson's comments spurred me to go back to work on the vast number of questionnaires I have on hand for the big majority of these shows.

The 12.0 rating which Miss Paton's *Tv Teen Hop* on WDAF-TV racks up is a healthy one, but the ratings on bandstand or dance party shows generally are very good. And very good, I might add, against all manner of competition in all kinds of time slots. Here are some typical ratings as supplied to my bandstand survey:

Against sports shows: *Columbus Bandstand* on WTVM in Columbus, Georgia, runs from 10.5 to 12.0 against competitive *Hockey* with 11.5 and 9.5 respectively. This is for Saturdays, 3 to 5 p.m. *Record Hop* on WBKB in Chicago, gets a 4.1 against wrestling's 7.0 in its 3:30 p.m. period, but tops football with 3.2 in same period. The same show fares as follows through its 15-minute segments against football: 3:30 p.m. *Hop*, 4.1; football, 3.2; 3:45, *Hop*, 4.7; football, 2.1; 4:00 p.m. *Hop*, 6.4; football, 6.4; 4:15, *Hop*, 6.6; football, 6.9, etc. (The same show's ratings against movies later in this column.) The *eventeen* show in Ames-Des Moines, Iowa, gets a 17.4 on Saturdays at 4:30 against 8.7 for a competitive basketball game, and a 22.0 against a 9.6 for a pro golf show. In Rochester on WHEC-TV, the *Tv Dancing Party* on Saturdays from 5 to 6 p.m. gets a 26.1 against an 8 for a competitive wrestling show.

Many of the dance party-bandstands are, of course, on against movies. The previously mentioned *Record Hop* on WBKB, Chicago, is one of these. Against the *Early Show* on a competitive station at 3:30 p.m. the *Hop* gets a 7.1 against the movie's 5.8. At 4:45 the *Hop* comes in with a 6.9 and the movie moves up to 6.3. These figures hold for the 5 p.m. 15-minute segment, and the two shows run neck and neck rating-wise from that point on. In Fort Wayne, Indiana, on WPTA-TV, the *Club 21* bandstand-type show again splits the audience with a competitive movie, racking up a 9.0 against the movie's 11.0 in one slot, but a 9.0 against another movie's 6.0 in another. This again is a Saturday show. *Bob Braun's Bandstand* on WLW-TV in Cincinnati, tops the opposition movie shows substantially with a 13.9 against one movie rating of 3.2 and another of 4.9. Similarly in Philadelphia, the Grady and Hurst *Bandwagon* racks up a 7.5 on Saturday against the opposition's 3.3 for Favorite Films.

Can be good community-servers

Naturally, these are the ratings submitted by the bandstand shows themselves, who I suppose offered those ratings which would make the shows seem strongest. This is only as it should be. The fact remains that against almost all types of opposition these shows, when intelligently and carefully produced, earn substantial ratings at extremely low cost, and equally important, become great factors for good with the young people in a given community. A prime example which bucks the toughest shows in net tv very successfully and at the same time is a model of community service, is Bob Clayton's *Boston Ballroom* on WHDH-TV in Boston. Bob gets a 17.1 against Perry Mason's 19.0 and *Bonanza's* 20.0 in the 8 to 8:30 segment. Saturday night, and a 12.2 against a 23.2 and a 19.7 for *Wanted Dead or Alive* and *Man and the Challenge* respectively, in the 8:30-9 period.

Two weeks from now, in Clayton's own words I'd like to tell you just how this show racks up these ratings and serves its community in the fullest sense of the word.

it's
people
that
count!



Tall TV towers are fine when located to serve people instead of pines, 'possums and porcupines. The WSPA-TV tower located on Paris Mountain, 3 miles from Greenville, is at the very heart of the industrial Piedmont. With its 12 bay RCA antenna 1182 feet above average terrain (2209 feet above sea level) WSPA-TV serves 1,500,000 with a saturation signal.

SERVING THE SPARTANBURG-
GREENVILLE SUPERMARKET

WSPA-TV

AM-FM-TV 7

channel

CBS in Spartanburg, S. C.

National Representatives
GEORGE P. HOLLINGBERY CO.



YOU KNOW WHERE YOU'RE



STORER STATIONS

TELEVISION

Detroit

WJBK-TV

Cleveland

WJW-TV

Toledo

WSPD-TV

Atlanta

WAGA-TV

Milwaukee

WITI-TV

RADIO

Philadelphia

WIBG

Detroit

WJBK

Cleveland

WJW

Los Angeles

KPOP

Wheeling

WWVA

Toledo

WSPD

Miami

WGBS





TRADING WITH **STORER**

The fastest route between your product and the cash register is the non-stop service between a Storer station and its buying audience. Storer pilots you to increased sales and bigger profits through maximum audiences.

Storer strength and acceptance in the nation's markets are the results of many years of community leadership, dedication to continuing public service, fine programming, and ethical practices. This is why — always — you know where you're going with Storer.

Storer Broadcasting Company

National Sales Offices: 625 Madison Ave., N.Y. 22, PLaza 1-3940
230 N. Michigan Ave., Chicago, FRanklin 2-6498

The show that goes everywhere is



made in film

that's right! If you were pro-
g just for this country's mar-
g areas, it wouldn't matter too
1! But you never are . . . the
omies of production and dis-
tion demand a show that can
nywhere—be welcome every-
e! A show that can be pre-
d in Johnstown . . . shown in
ersville without straining the
ties of any group or station. A
that can extract residuals in
on or Rio, or Rome or Paris! In
r words, a show that's made
ilm! For further information,
us a call:

tion Picture Film Department
TMAN KODAK COMPANY
Rochester 4, N. Y.

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

Midwest Division
130 East Rondolph Drive
Chicago 1, Ill.

West Coast Division
6706 Sonto Monico Blvd.
Hollywood, Calif.

or

W. J. German, Inc.
Agents for the sole
ond distribution of
Eastman Professional
Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

Timebuyers at work

Don De Carlo, Needham, Louis & Brorby, Inc., Chicago, gets little argument when he avows that station rate cards are too complex. "In order to make the most efficient buy, the buyer must be able to calculate the exact cost of all the stations in the market. Often, the amount of time spent trying to figure out the cost of schedules exceeds the time it takes to make the buy. It is agreed that there are good reasons for package plans. But why so many of them? What, for instance, is the actual difference between a five and six plan and a 9, 10 and 12 plan? Couldn't all stations agree to have a five plan, 10 plan, 15 plan, etc.? Why are some discounts earned from the base rate and others after frequency discounts? Why are some participations combinable for plan rates and others not? Why are only some stations on a multiple product account, single product stations? Don points out that these are but a few of the rate card variables. "We realize that discounts are for the good of the advertiser. However, once the structure is standardized the buyer will have more time for creative buying."



Len Soglio, Hicks & Greist, Inc., Advertising, New York, feels that too much importance has been given to the "cost-per-1,000" theory of buying. "When buyers and sellers constantly refer to cost-per-1,000 rather than the effective program adaptation to products, we are reduced merely to bookkeepers who easily note the play of avail-

able numbers and fail to do the kind of job desired by the client. In such an atmosphere, the business of buying and selling becomes stagnant. Many high-quality shows have been removed from programming formats—unfortunate victims of the so-called 'high cost-per-1,000.' A well-known example, current in New York, is the attempt of an independent station to pull tv broadcasting out of the doldrums by presenting a series



which acknowledges the intelligence of the viewing audience. However, because of high cost-per-1,000, this program has been shunned by many advertisers who could derive great benefit from it." Len thinks that more important programs would be broadcast if "less concentration were placed upon ratings and cost-per-1,000 figures."

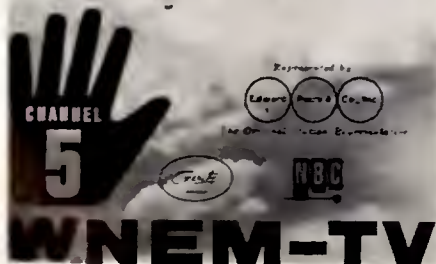


**\$46,559,724
DRUG SALES**

**MOVE ON AIR . . .
in the DOLLAR-RICH
CHANNEL 5 Viewing
AIR-*ea*!**

Eastern Michigan's most powerful air salesman, WNEM-TV, really moves drugs. A healthy 12.7 per cent of Michigan's total drug expenditures was spent in the 376 drug stores operating in the rich and abundant 25-county air-*ea* served exclusively by Channel 5.

**EASTERN MICHIGAN'S FIRST
VHF TELEVISION STATION**



49th and Madison

Harassed timebuyer

Pity the plight of the harassed and over-worked timebuyer as reported by SPONSOR, 9 January 1960 ("Five Diaries of Five Timebuyers").

In the face of a work load that would have made Hercules quail, four of the five cases were still able to squeeze into the work-day a lunch period that consumed an average of one hour and 39 minutes each. And they didn't have to pick up the check either. The fifth case reported was on a diet so lunch was only incidental here.

To one who under similar conditions of work pressure too often has to settle for a sandwich at the desk (total elapsed time 15 minutes), it would be extremely helpful to learn the formula of these more efficiently organized brethren.

"You too can make a success of each day, if you'll spend but 2 hours at Danny's Hideaway."

Harassed and overworked timebuyer

Good project coverage

Your coverage of our Advertiser Area project ("Is Confusion About Areas Fouling Up Radio Buying?" SPONSOR, 9 Jan.) was certainly well-done. I am sure that this will have a very powerful effect on encouraging other stations and agencies to participate in this endeavor.

Frank G. Boehm
Adam Young, Inc.
N.Y.C.

We miss her, too

I just finished reading your testimonial to Gert Scanlan (SPONSOR, 19 Dec.) I have never written a letter to a magazine before in my life, but I felt that I would like to on this occasion to let you know that I thought it was one of the nicest testimonials

ever given by a magazine to any person, living or dead. I know that I would have appreciated it and I am sure that she does from her throne on high.

James D. Bowden,
James D. Bowden &
Minneapolis

* * *

Your "Farewell to a Wonderful Gert" said about Gert Scanlan that we all so many of us had wanted to say. Thank you very much.

J. C. Keller
KTBC
Austin, Tex.

* * *

Thank you for the lovely tribute to Gert in SPONSOR.

I'll miss her very much, but it is a consoling thought knowing that she helped make our world a little brighter and happier, and had so many friends.

Elenore Scanlan
Street & Financial
N.Y.C.

Communications Act needs overhaul

I enjoyed your editorial in the January 2nd issue on the FCC vs. the FTC.

Your original point of view through a lot of public buzz-fu Congress must be shown that the historical philosophies of FCC and FTC are inadequate for the problems of new, young, and different industries. The time *has* come for a revision of the Communications Act.

I wish you would go right ahead and "presume" to rewrite it. The result would be not only good sense but also a piece of the most lucid prose in the statute books.

Allen F. Flout
senior v.p.
Compton Adv.
N.Y.C.

LISTENING HABITS HAVE CHANGED!



...in Cleveland, particularly

Deep—even superficial—analysis of Cleveland radio reveals a marked transference of affection to WHK. Listeners used to offer WHK great resistance. But that was before Metropolitan Broadcasting Corporation installed its unique Gestalt of service, news and showmanship. The *New* WHK delivers Cleveland's second largest audience,⁶⁶ and advertisers are re-orienting. For more insight into the change, consult with Blair, or General Manager Jack Thayer (EXpress 1-5000).

WHK Cleveland
Division of
Metropolitan Broadcasting
Corporation

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.

THE FIRST TH

IN its first 13 years SPONSOR grew from monthly to weekly 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 figure 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, advertiser, 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 standards; 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

realize 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

Alone 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, news 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 an 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 on 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.

Use 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.

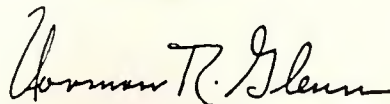
OLD RATES IN 1960 FOR OLD ADVERTISERS

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?

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURray Hill 8-2772

Crêpes Suzette Soufflées

... OLD NEW ORLEANS FAVORITE



As served at Broussard's by Felix Savoy. Napoleon approves!

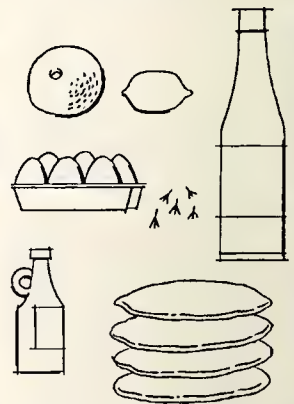
WWL-TV... New New Orleans Favorite

Among New Orleans' favorite shows are the ones they see *live* on WWL-TV. Ranging in interest from NEW ORLEANS JAZZ to MORGUS BOARD (featured in TV Guide, Nov. 21) to authentic jungle adventures on WILD CARGO, WWL-TV's schedule of 49 live shows per week provides the perfect vehicle for commercials that require a personal touch.

*Ask Katz about the local popularity
of WWL-TV's live programs*

WWL-TV 
NEW ORLEANS

Here's how
to make it!



There are three steps in the Crêpes ritual at Broussard's—a sassy sauce, a light egg batter and a determined meringue.

Make sauce and store until needed. Cream $\frac{1}{4}$ cup sweet butter with 1 cup sifted confectioner's sugar. Flavor with rum or a few drops pure rum extract. Grate rinds of 1 medium orange and 1 lemon; extract juice & pulp. Combine with sauce and heat just a little to blend it. Add 2-3 whole cloves. Makes 1 cup.

Make 4 paper-thin French pancakes about 8 inches in diameter. Follow your own favorite recipe, but use a light egg batter.

Fill the centers with 4-5 heaping tbsp. very firm vanilla-flavored meringue. Fold in half, then again, making a triangle. Dust with confectioner's sugar.

Pour sauce into baking dish, arrange folded Crêpes in it. Set in pre-heated 325-degree oven 10-12 minutes, until Crêpes puff up and meringue browns lightly.

Carry to table at once. Pour $1\frac{1}{2}$ oz. good brandy and $\frac{1}{2}$ oz. Grand Marnier over each. Touch match to the dish and flame-baste Crêpes a minute or so. Serve at once on heated plates covered with brandy sauce. Makes 4 gourmets happy.



CONVENTION SLUG FESTS will be covered from L.A. Memorial Sports Arena, Chicago's Int'l Amphitheater

HERE WE GO AGAIN, BOYS

- ◆ The pressure is on as year's convention, campaign coverage problems put networks, advertisers in an uproar
- ◆ \$6 million CBS-Westinghouse tie-up is only deal set; steel strikes, 25% cost hikes have held back other sales

As presidential contenders got set to slug it out in the local primaries, one of the biggest and toughest pre-convention bouts began to take shape this week in the television industry.

Two of the knottiest problems: How to cover the year's biggest extravaganzas (Democrats convene in Los Angeles 11 July; Republicans in Chicago 25 July) and who would pick up the multi-million dollar tabs.

The steel strike kept both ABC and NBC from making much headway with their sales pitches to likely advertisers. Now, even with this threat removed, just who is to sponsor their coverage remains up in the air.

With a rueful smile, one network executive told SPONSOR he had just about concluded that "there just aren't any more Westinghouses around these days." He's referring,

of course, to the over \$6 million dollar contract CBS has wrapped up with the mammoth appliance manufacturer for a tv/radio package that is the envy and wonder of other broadcasters and advertisers. This is the third time around for the Westinghouse and CBS partnership, in spite of the spiraling price tag (it was \$2.5 million in 1952).

NBC is charging \$6.1 million dollars for full sponsorship, splitting that down the middle for half sponsorship. Roughly \$500,000 of the total goes for the radio coverage, which at this point NBC will not separate from the package. Nor will it sell election-night coverage separately, reasoning that the low cost-per-1,000 of election night (Westing-

THERE ARE HEADACHES FOR EVERYONE



ALL DOWN THE LINE, planners face problems. \$3 million rebate to advertisers is biggest cost worry of network executives like CBS president Frank Stanton. Technicians face new problems with production costs (at right above with newsmen Bob Trout during '56 convention), estimated at record \$1.7 million, while directors and newsmen hope to keep activity at frenzied peak (like typical scene below) in spite of fears over "dull" Republican showing. Tv tape will give them big advantage in recording simultaneous happenings during conventions



house hit \$1.55 on CBS TV in '56) adds to the attractiveness of the package.

ABC, charging \$5.5 million for the full package, will simulcast its tv and radio coverage. The network, of course, is placing emphasis on its growth in the last four years to a stronger competitive position, boasting 100 live affiliates by spring, in contrast to the 70 primary affiliates it had in 1956 when Philco sponsored. (NBC sponsors were Oldsmobile, Sunbeam and RCA).

CBS, with the Westinghouse contract in its pocket, must nevertheless weigh the fact that the money was largely shifted from *Desilu Playhouse* when Westinghouse cut its sponsorship of that show to alternate weeks effective 8 January.

In any event, the cost is a full million over the \$5 million tab to Westinghouse in 1956, reflecting the 25% increase in program and time costs generally since 1956, a major stumbling block to the networks still out selling.

Production and talent estimates are up, too, running \$1,725,000 (including cable costs), according to CBS. Biggest bite, of course, comes in rebates to advertisers whose shows must be pre-empted. CBS estimates pre-emption costs and loss of net time income at \$3 million. To this must be added time charges of \$4,900,000 (value of facilities for minimum guaranteed coverage). Add up these figures and you get a total cost to a network for a full political package in the neighborhood of \$9 million, or roughly \$3 million more than they can hope to recoup from a sponsor (or sponsors).

Another headache for the men who have to sell these political extravaganzas came with the withdrawal of Rockefeller. However, SPONSOR's discussions with network news heads show that they have no intention of approaching the Republican convention in the spirit of covering a shoe-in nomination. They all point to tv tape as their biggest ally in getting the full record of events happening simultaneously. Immediate replay advantages will heighten the whole air of excitement. All three networks are also counting on the increased pres-

ige of their newsmen and news teams
o enhance interest.

Against the total cost headache, all
hree networks are emphasizing some
pretty attractive costs-per-1,000 fig-
ures. NBC, for example, puts its esti-
mate as low as \$2.25 for *planned*
coverage as against roughly \$3.40
for *guaranteed* coverage.

All networks are guaranteeing 20
hours for each convention. But
where the advertiser gets his break is
in the planned coverage—that is, the
added hours convention (and elec-
tion night) coverage is expected to
run into. CBS estimates the Repub-
lican convention at 23 hours tops,
the Democratic at 30. NBC even sees
a possibility of the Republicans run-
ning under the guarantee, but this
will be more than made up for by the
heat the Democrats are expected to
generate the week before. Convention
coverage in '56 by all networks ran
to about 58 hours.

The networks differ on their elec-
tion-night guarantees. CBS and ABC
are guaranteeing four hours; NBC
guarantees three. All agree it will
probably run closer to seven with
that many more commercial minutes
riding the gravy train.

The complete packages vary, too.
ABC will provide four pre-convention
programs of 30 minutes each (two
before each convention). Its \$5.5
million asking price for full sponsor-
ship of the package breaks down to
\$2,731,250 for half, \$1,820,833 for a
third sponsorship.

NBC is offering several lures. Full-
sponsorship money will buy an addi-
tional 22 commercial minutes tied to
political news in the *Today* show be-
tween conventions and election night.
NBC is also throwing in a one-hour
pre-convention show 8-9 p.m., 10
July. The \$6,130,000 tab works out
to \$3,065,000 for half sponsorship,
\$2,040,000 for a third.

(At presstime, both ABC and NBC
executives gave SPONSOR ample rea-
son to believe these packages would
be subdivided still further, though
actual plans were not set.)

For the third time out, CBS will
produce a political "bridge" series
for Westinghouse—weekly half hour
programs on consecutive Fridays be-

(Please turn to page 48)



WHAT WESTINGHOUSE LEARNED FROM 1956 POLITICAL COVERAGE

Special A. C. Nielsen analysis prepared for Westinghouse and never before released shed important light for other advertisers on convention and election audiences, c-p-m, etc.

1. REACH. *Westinghouse convention coverage on CBS TV reached 78.2% of all tv homes (or 28,543,000). Democratic: 26,098,000 (74.4% of homes able to receive program), 5:45 hrs. average. Republican: 24,163,000 (68.9%), 4.38 hrs.*

2. VIEWING TIMES. *51.2% of all U.S. tv homes were both day and night viewers. 24.2% were nighttime only, 2.8% daytime only. Total nighttime: 27,521,000 homes (75.4% of total tv homes). Total daytime: 19,710,000*

3. COST-PER-1,000. *Westinghouse's 184 commercial minutes were delivered for \$2.77 c-p-m, 5¢ higher than average daytime program c-p-m in summer, '56, far under average evening c-p-m of \$4.40. Election-night c-p-m was \$1.51*

4. AGE DIFFERENCES. *Election-night audience had twice as many older families as younger. 16-34 age group averaged 1:51 hours; 35-49, 2:46 hours; 50 plus, 4:08 hours. No significant variations by territory, family or county size*

5. CONVENTIONS vs. ELECTION. *Total convention audience for the three networks was 33,836,000 tv homes (or 93% of homes in their coverage area). Election-night audience was nearly as large: 33,214,000 homes (88.8% of total)*

43 NATIONAL ADVERTISERS BUY NIGHT NET RADIO



RADIO CENTRAL at NBC is focal point for *Monitor* programing, typical of networks' shorter show segments, "magazine" selling

AFL-CIO
AMER. MACH. & FDY.
AMERICA'S FUTURE
ARGOSY
ASSEMB. OF GOD
AUTOLITE
BELTONE H'NG AID
BRISTOL-MYERS
CADIE CHEMICAL
CADILLAC
CAMEL

CHEVROLET
COLONAIID
D-CON
DENVER CHEM.
DICTOGRAPH
DRISTAN
EX-LAX
F & F LABS.
FRITOS
GILLETTE
GROVE LABS.

GUARDIAN MAINT.
HASTINGS MFG.
HIGH'D CH. OF CHRIST
HUDSON VITAMINS
KELLOGG
LONGINE
MAICO H'NG AID
MAREMONT MFLRS.
OLDSMOBILE
PEPSI-COLA
PHARMACO

RAMBLER
R. J. REYNOLDS (Camel, Winston)
SINCLAIR REF.
SPORTS ILLUS.
STERLING DRUG
TIME
20TH CENTURY FOX
VICKS
WINEGARD CO.
WINGS OF HEALING
WRIGLEY

Night radio shows comeback signs

- ◆ There's much more activity and potential in night radio than many advertisers, agencies seem to think
- ◆ Sales results at the local level, and low costs with extended reach at national are hyping new interest

At this point, several signs point to a reawakened interest in nighttime radio, too long regarded as an adjunct of daytime.

Industry observers seem convinced that 1960 will mark a significant upsurge in the appeal of the post 6 p.m. hours for advertisers and their agencies, and have told SPONSOR that this trend is evident at all levels—national network and spot as well as local.

Here's why things look brighter:

Network—An impressive total of 43 national advertisers are investing considerable sums of money in the hours after 6 p.m. (see picture and listing above). They've been underterred by the slimming down of network hours for affiliates, and are responding with budget allocations to the new program lures of shorter segments and an emphasis on news in this current-events-minded world.

Spot—The trend among station

representatives is to sell saturation packages as well as round-the-clock schedules, and these popular offerings are pulling many new advertisers into the nighttime realm. Real saturation and a run-of-schedule slotting demands proportionate concentration for announcements in the nighttime hours to gain maximum and total radio audiences.

Local—The biggest potential for nighttime, say industry men, is in the local area. The big-money advertisers and their agencies are interested primarily in mass audiences and major markets. But the local and regional advertisers continue to get startling sales results from their community-level use of some 4,000 stations.

Local advertisers are more person-

ally involved with a community and, therefore, more interested in reaching its specialized audiences with personal impact. They look upon armed forces personnel stationed nearby, or collegians enrolled during the school year, or workers employed on night shifts as vital to their economic success while the national advertiser tends to consider these special audiences as peripheral.

The biggest growth prospects for the nighttime hours, therefore, seem to be at the local stations, which in many cases have gone to late- or all-night programing to accommodate both listeners and advertisers.

There's a lot more billing in prospect for both network and spot, however, as clients and agencies peruse new statistics and depth surveys which give them an even more favorable cost, broader reach, deeper penetration into a market and needed frequency.

Nighttime, in the opinion of most buyers, extends the daytime audience significantly because a lot of listeners are not available until after 6 p.m. This group is comprised, for the most part, by working women, men and teenagers, plus the housewife—who is a steady listener through the day.

At every level of buying, advertisers like to buy into or around news and music programing. But there's as much variety in these two program types as there used to be in radio drama.

Network sponsors, particularly, seem most attracted to the shorter time segments featuring news, interpretation and analyses by respected and authoritative "name" newscasters. And they're buying frequency to get the changeover audience as well as repetition.

At latest count (based on December rundowns), ABC had 71 weekly nighttime news shows; CBS, 18; MBS, 99, and NBC, 25 in addition to the *Monitor* weekend programing, which includes many news bulletins. CBS tends to have longer news periods than the other networks, but it also services its affiliates with fewer hours than ABC or MBS. Its current limitation is 30 hours weekly of nighttime shows. NBC has slimmed down its nighttime offerings to some

(Please turn to page 55)



GROWTH PROSPECTS locally are better than those nationally because of varied opportunities for station promotions, such as summer night radio kickoff by Charles Stone, manager of WAMS, Wilmington, Del., and his sales crew (left). They sold six advertisers rotating half hours from 6 to 9 p.m. nightly with outstanding sales results for each. Several examples of nighttime audience pull are listed below.

LOCAL CLIENTS ARE BIGGEST POTENTIAL FOR NIGHT RADIO

Steeffel's clothing chain, Troy, N. Y., aired 3 a.m. test on WTRY. Name, address were aired, with winner getting free trip by calling in 15 minutes. Result: 10 trips in 10 days.

Thalheimer department store, Richmond, Va., advertised a \$4 RCA album once in 30-minute show segment on WRVA. Store buyer credits half-hour with selling 1,500 albums in area: 602 in store, 74 through station from people in 14 states, Canada—\$6,000 worth. Same album, advertised by Higbee department store on WERE, Cleveland, racked up \$5,000 in phone sales after single three-hour d.j. broadcast

J. C. Penney Co., using WFST, Caribou, Me., reports that within 90 minutes after one commercial it sold more than 5,000 yards of percale fabric. Store is steady radio user.

In Detroit, d.j. Tom Clay offered five watches to the first listeners who timed correctly a record played on WJBK. One offer on one night brought in 2,170 guesses in mail entries.

Farm & Home Equipment Co., Cincinnati, buying an 8:30 p.m. music show on WCKY, offered \$64 power lawn mower, asked listeners to send station \$1 down payment. In two months, 2,580 persons had written in—more than \$165,000 worth of business on this one item alone from the program.

WHO'S WHO IN MEDIA AT THE

- Here are media executives in agencies with more than \$50 million annual billings in radio and television
- Titles and responsibilities vary by individual shops but organization charts show similar echelon structure

The executives whose names appear on these pages form almost a Blue Book of air media buying.

Last year the 10 agencies they work for spent a combined total of over \$841 million in radio/tv — nearly 50% of all the national advertising

1

J. Walter Thompson

MEDIA DIRECTOR

Arthur Porter

MEDIA MANAGER

R. P. Janes

ASSOC. MEDIA DIRS.

Philip Birch

Jack Greene

R. P. Janes

Ruth Janes

Thomas Glynn

Robert Lilien

Daniel E. Charnes

Ann Wright

(Mrs. H. V. Anderson)

RADIO/TV BUYERS

(35 or more)

2

McCann-Erickson

DIRECTOR OF MEDIA

William C. Dekker

ASSOC. MEDIA DIRS.

Jahn Crandall

William Fricke

Alfred Samo

Thomas Swick

MEDIA ACCOUNT SUPVRS.

Thomas Carey

Jahn Horvath

Ted Kelly

Murray Raffis

BROADCAST SUPVRS.

William Frame

Seymour Goldis

John Marena

William Pellenz

Jay Schaeffeld

BROADCAST BUYERS

(10)

3

Young & Rubicam

V.P. & DIRECTOR

William E. Matthews

ASSOC. MEDIA DIRS.

Warren A. Bahr

Frank Coulter

G. Kirk Greiner

George Leithner

Joseph St. Georges

Charles Thomas Skeltan

Henry L. Sparks

MEDIA ACCT. SUPVRS.

Richard Anderson

Kay Brawn

Charles F. Bueeieri

William P. Dallard

Seymour Dranteh

Robert Gleckler

Frank Grady

Rodney Halbraok

Robert Kowalski

Thomas Lynch

James Scala

Russell A. Young

ALL-MEDIA BUYERS

(38)

SPOT RADIO/TV COORDINATOR

Raymond E. Janes

TOP 10 RADIO/TV AGENCIES

dollars that went into the air media.

Each of these agencies had more than \$50 million billings in radio/tv alone. Together they averaged 53% of their total billings in the electronic media (from 42% for BBDO and N. W. Ayer to 80% for Ted Bates) and

the planning and buying responsibilities that rested on their media department executives would stagger the top echelon personnel in almost any type of corporation.

Shown on these pages are the executive levels of the media department

organizations for the top agencies.

Not mentioned by name are the men on the firing line—the more than 200 timebuyers in these blue-chip shops, whose intimate, personal knowledge of radio/tv markets and facilities give their agency recommen-

4

Ted Bates

SENIOR V.P. OF MEDIA

Edward A. Grey

V.P. & ASSOC. MEDIA DIRS.

*William J. Kennedy
William T. Kaumerer
Winston W. Kirchert
Martin J. Murphy*

ASST. V.P. & MEDIA SUPVRS.

*Norman A. Chester
Albert Skobnik
Christopher P. Lynch
Bruce Small
Edwin A. Kirschner*

MEDIA SUPVR.

Robert P. Engelke

ASST. MEDIA SUPVRS.

*Henry Peterson
Nathaniel Gayster
Francis K. Thompson*

ALL MEDIA BUYERS

(23)

5

BBDO Inc.

V.P. & MEDIA DIRECTOR

(At SPONSOR presstime, this post, formerly held by Fred Barrett, had not been filled.)

ASSOC. MEDIA DIRS.

*William Beste
Joe Harria
Ted Meredith
Herbert Maneloveg
Richard Wright
Mike Donovan*

MEDIA COORDINATORS

*Diek McKeever
Ed Fleri*

RADIO/TV BUYERS

(14)

6

Benton & Bowles

V.P. OF MEDIA

Lee M. Rich

ASSOC. MEDIA DIRS.

*Hal Miller
Bern Kanner
Lee Currlin
Milt Kiebler
Don Harris*

ASST. MEDIA DIRS.

*Roger Clapp
Tom Mahou
Rudy Maffei
Heinz Linden
John Collins
Dave Wedeck*

ALL MEDIA BUYERS

(21)

dation- meat. substance and purpose.

In drawing up this list of media executives, SPONSOR had the complete cooperation of all agencies involved with the notable exception of Dancer-Fitzgerald-Sample, who reported that it was "against policy" to give out the names of media personnel. The D-F-S listing represents, therefore, an educated industry guess, rather than the official listing assembled by the agency itself.

As to the extent of each agency's involvement in air media, JWT leads the parade with a 1959 total of \$135.8 million (49%) in radio/tv billing. McCann is second with \$108 million (49% of total); Y&R third with \$105 million (47.7%); Bates fourth with \$85 million (30%) and BBDO fifth with \$88 million (42%). Benton & Bowles, in 6th place had 75.1 million in radio/tv (69%), Compton \$64 million (56%). Burnett

58.6 million (51.3%), Dancer-Fitzgerald-Sample \$57 million (65%), N. W. Ayer \$55 million (42%).

Three of the top 10 agencies, Y&R, Bates and B&B, employ an all media buying system. The balance have either specialized buyers or a modified "group buying" structure.

As of the time SPONSOR went to press, the top media spot at BBDO, formerly held by Fred Barrett, had not been filled.

7

Compton

V.P. & MEDIA DIRECTOR

Frank B. Kemp

V. P. & ASSOC. MEDIA DIRS.

*Walter Barber
Julia Brown
Henry Clochessy*

ASSOC. MEDIA DIRS.

*Maurice Sculfort
Thomas Carson*

HEAD TIMEBUYER

Bob Liddel

ASSOC. HEAD TIMEBUYER

Graham Hay

BROADCAST BUYERS

*(10 full buyers
7 asst. buyers)*

8

Leo Burnett

V.P. & MANAGER MEDIA

Thomas A. Wright, Jr.

ASST. MANAGER

John W. Setear

V.P., MGR. MEDIA & PGM. ANALYSIS

Dr. Seymour Banks

MEDIA SUPVRS.

*D. Arnold
D. Coons
G. Pfleger
G. Stanton
H. Tillson*

ASSOC. MEDIA SUPVRS.

*R. French
B. Harmon
G. Miller
B. Oberholtzer
D. Seidel
G. Wilcox*

TIMEBUYERS

(21)

9

Dancer-Fitzgerald-Sample

V.P., MEDIA DIRECTOR

Louis T. Fischer

ASSOC. MEDIA DIRS.

*Shelton Pogue
Kenneth P. Torgerson
Peter Triolo
Robert A. Wulforth*

10

N. W. Ayer

V.P. OF MEDIA

L. D. Farnath

MEDIA DIRECTOR

G. Burrows

MEDIA SUPVRS.

*F. Carvell
C. Gates
W. Kane
H. Radford
R. Rowan
I. Ziegler*

TIMEBUYERS

(12)

FARM RADIO GIVES BOOST TO BOOTS



RADIO FARM DIRECTORS were key to U. S. Rubber farm footwear spot push. Testing product: WLW, Cincinnati's Bob Miller (r); farmer J. Conner

- ▼ U. S. Rubber stirs up farm footwear circulation with 24-market radio push built around station farm directors
- ▼ Agency briefs salesmen, maps out merchandising tie-ins combining efforts of salesmen, dealers, stations

Last fall U. S. Rubber called spot radio in on special assignment. Object: wider distribution and stepped-up sales for its U. S. Royal farm footwear in general, the higher-priced, "tempered" rubber four-buckle "arctic" boot in particular.

Why radio? U. S. Rubber's agency, Fletcher Richards, Calkins & Holden, explained it this way to company salesmen:

"Today, radio is the hour-by-hour bulletin board for 98% of the farm radio market. Radio gives the information vital to running a farm—weather, crop news, commodity prices. Radio has timeliness, immediacy, local focus. Radio reaches the kitchen, porch, barn, car, farm truck. Truly, radio is the one essential 'implement' in selling today's farms!"

Focal point of the 24-market, primarily mid-western push was the station farm director. "He is a man with outstanding local acceptance, and we wanted him on our side," says FRC&H account executive Dick

Richards, discussing the radio campaign.

"With farm director participation, we were in a good position to fire up the interest of our own salesmen and local dealers," continues Richards. "Retailers were taking the easier, low-price sale on staple arctics (tempered rubber models retail as high as \$10) and few if any were displaying this type of merchandise unless the snow was two feet high. We had to get those boots up from dealers' basements.

The kit which FRC&H developed to orient U. S. Rubber salesmen on the farm footwear spot radio campaign contained merchandising and promotional tie-in ideas to be passed on to dealers and stations. Included were mats for farm newspaper advertisements, with space set aside for a picture of the participating local station's farm director and his product recommendation; model in-store streamers and cards with farm director's picture and recommendation,

and details for various contests, some involving both station and dealer, with a pair of boots as prize.

In assembling the station lineup, FRC&H timebuyer Jim Kelley contacted the farm directors of all stations slated for inclusion, described the plans and sounded them out on their willingness to deliver the farm footwear commercials personally. There was agreement from all but one on the initial list, and a substitute station was found for that market.

The spot buy, which consisted of minutes, ran for approximately eight weeks, beginning 1 October in most markets, 15 October at the more southern points where winter arrives a little later. Announcements were aired in the vicinity of 6 a.m. or noon—farmer mealtimes—as part of farm information programs. Frequency averaged four per week.

"Farm directors were more or less given *carte blanche*," points out Dick Richards. "We sent 10-second transcribed spot openers with rooster sound effects and introductory copy to be used as they wished. We also supplied them with several suggested copy approaches to serve as a pattern, plus detailed information about the product."

The transcribed material consisted of a rooster's "Cock-A-Doodle-Do,"

(Please turn to page 55)



BIG MOMENT as Judge Van Nostran (c) draws WAND winner from cement mixer. Awaiting result (l to r): station's anncr. Ken Speck, woman's dir. Ann Baker, p.r. dir. W. L. Humphries

COLD DAY IN CANTON AS JUDGE PICKS ODD WINNER

Sometimes, no matter how you play it, you just can't win!

At least that's how it looked for station WAND, Canton, O., at the climax of their "Giant Christmas Stocking" promotion last month—an event so carefully planned and timed, it turned out to be one of the station's most successful, if surprising, promotion ventures.

In cooperation with 26 local IGA Stores who sponsored the event, WAND built a giant Christmas stocking made of glass and wood, stuffed it with \$1,200 worth of groceries, a variety of prizes and up to \$100 a month for a year from the IGA store of the winner's choice. All this would go to the lucky person whose name would be drawn first.

There were over a hundred other prizes in store ranging from water skis to \$25 gift certificates to theater passes.

Contest entry was made simple and inviting. Interested parties had only to drop in at one of sponsor's stores, fill out an entry blank and drop it into a stocking placed nearby. As an added incentive, the station set no limit on the number of entries one

person could cram into the stocking.

The day of drawing neared. Excitement mounted. Unlike most contests, each contestant in this case stood more than a one in 50,000 (total number of entries) chance of winning. He stood maybe two in 50,000; or 10; or 50.

Held in a local square on December 21, 1959, the drawing was picked up by WAND for remote broadcast. In the midst of today's payola palaver, WAND station management took extra precaution against charges of a "fix" by hiring a cement Read-Mix Truck to "mix" the entries. Suspense grew as Judge Paul D. Van Nostran, selected to draw the winners, stepped up to the mixer and proceeded to call minor prize winners first.

There was a five-minute break to allow for the tabulation of winners' names and addresses, after which all remaining entries got a final tossing around by the mixer. Then came the big moment. Judge Van Nostran called out the winner of first prize.

Who was it?

Nick Barry, manager of WTIG, Massillon, O.—WAND's biggest competitor. ◆

WORLD'S

◆ Bert Maher, manager of Eavey's in Fort Wayne, runs world's biggest food mart

◆ He believes in tv, tough competitive sell, grosses about \$13 million annually

Every week, some 60,000 food shoppers pass through the check-outs at Eavey's supermarket in Fort Wayne, Indiana, drawn by a store manager who is something of a genius in marketing foodstuffs and by the appeal of a medium which, as he puts it, "shows a housewife not only how fresh the celery is, but how crisp it sounds when it's snapped."

Nearly one-third of these 60,000 food shoppers are suburbanites and "exurbanites" living as far as 50 miles away. What brings them to this single supermarket are 18 one-minute tv commercials a week, many delivered by the supermarket manager himself.

The manager is Bert Maher, who believes that television has it all over newspapers in making foods attractive through demonstration and in reaching the exploding suburban population. What's more, he is enough of a veteran of the rough-and-tumble supermarket business to have gained the savvy and confidence to make tv his prime medium. Maher has been in the food business all his life, was named assistant sales manager of the 150 stores of the Kroeger Cincinnati area at the age of 26, has run Eavey's in Fort Wayne since it opened in 1956.

"We like to tell people about our delicious food products," says Maher. "They compare in quality with those of our competitors and we have them at lower prices. You can tell people this in the newspapers, but so does every competitor. So it doesn't register for any depth. In other words, I don't feel that you can

TOP SUPERMARKET SALESMAN?

get 'heard' in the newspapers.

"Newspapers," Maher continued "are like billboards. You can get across one or two big ideas. But in television you can tell, demonstrate and appeal. People, in most cases, don't read the fine print in the newspaper ads."

As a matter of fact the only time shoppers get a chance to read an Eavey's ad is once a week, when Maher runs a single page in the two (single-ownership) Ft. Wayne papers. But every Wednesday, Thursday and Friday night, television viewers can watch an Eavey's-sponsored quarter-hour newscast at 6:30 p.m. on WANE-TV and another on WKJG-TV at 11 p.m. This tv campaign (SPONSOR estimates its cost at more than \$3,000 monthly) is the main-spring of Eavey Supermarket's advertising and merchandising strategy.

Significant is the fact that this strategy developed by Maher and his Ft. Wayne ad agency, Willis S. Martin Co., Inc., has proved that tv can draw heavy customer traffic from a great distance to a single food market in a single location. Also significant is the amount of money these customers leave behind. Average weekly food sales at Eavey's are estimated at \$1½ million or a gross of about \$12 million a year.

Considered the largest *food* supermarket in the world, almost all of Eavey's 80,000 square feet (about two acres) of floor space devoted to foods and household products. On the premises is its own bakery, ice cream manufacturing plant, butcher shop, delicatessen and a three-story coffee roaster. It is not uncommon on any shopping day to find Eavey's 15 check-out aisles jammed and its 1,000-

car parking lot overflowing.

Behind this gigantic operation is the tough, competitive thinking of Maher. "In tv, there's a tremendous visual appeal," he says. "I don't know of a better way to show fresh meats, luscious grapes."

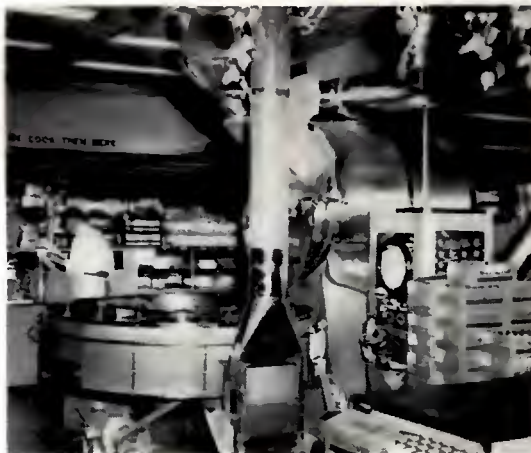
How tv can demonstrate a food better than any other medium can was pointed up by Maher some time ago. The food product was frozen boysenberries, a sluggard in sales in the Ft. Wayne area. The boysenberries were bought along with volume purchases of corn, peas, raspberries and French Fried potatoes. They were packaged and frozen in two-pound sacks, a process that is termed "free-flowing" and permits the housewife to use as much or as little as she needs for a meal, the remainder being resealed and shoved back into the freezer. Everything

TOUGH TO COMPETE WITH: In the food supermarket business all his life, Bert Maher, manager of Eavey's in Ft. Wayne, brings to his role all the savvy that permits him to be a non-conformist. So he makes tv his prime medium instead of newspapers, and does his own commercials



TV SPOTS STRESS COFFEE, PARKING

Eavey commercials on W 1NE-TV and WKJG-TV stress such talking points as giant coffee roaster (at right), 1,000-car parking lot (below). "You get 'heard' on tv," says Maher. Which is the reason newspapers play only a minor part in Eavey's advertising, while bulk goes to television



sold well except the boysenberries.

At this point, Maher decided the only reason boysenberries weren't selling was because nobody knew what to do with them. So he took the case to his tv audience through the tv commercials on the newscasts. Maher personally demonstrated how to use boysenberries in pancakes and pies, on cereals, salads and ice creams. By now, boysenberries have become one of the most popular frozen food items at Eavey's.

"Before we told the people about boysenberries on tv," says Maher, "there weren't enough sold in Ft. Wayne to fill your hat. We appealed to the family shopper and sold the idea by demonstration."

Maher brings to his tv commercials much more than demonstration. "Only thing I've got to watch out for," he says, "is never to use high

pressure." But he does use sugar-coated "hard-sell." In the competitive field of food sales, the salesman can never lose track of his function.

In every Eavey's newscast there are three commercials, each a minute in length. Whether by pure design or partial accident, they have tied up in a single package the whole supermarket marketing concept.

In every newscast, each of the three commercials covers a single front. Here is how they break down by type, and the Martin agency writes them just this way:

- (1) Institutional commercial.
- (2) Specials and coupons.
- (3) A comparison commercial.

In the case of the institutional commercial (which might talk about the market's complete delicatessen, parking facilities or that three-story coffee roaster) the object is to create what

supermarkets across the country are beginning to look for—an image. "Tv gives us a chance," says Maher, "to develop the personality of the store. This is a big store, and with myself and the Eavey girl (latter is a carbon copy of the store's check-out clerks, dressed in a blue pinafore and Dutch-maid cap) doing the tv commercials, it enables me to meet more of our customers than I could hope to otherwise. Throughout a regular shopping day, many customers stop me in the store and greet me as a friend because they've seen me on tv. You just can't get that friendly in a newspaper ad," he says. "But the tv appearances help us create an image for our slogan—'Friendly in a big way.'"

When one mentions "image" in supermarket circles, the first thing that comes to mind is the private label. Here's what Maher feels about the private label vs. national brands: "In the case of the private label, price is *not* the big issue. The private label is more for identification. You want to tie the people to the label and insure their return to your store." As for the national brand, Maher's views are very realistic. "We want an item in public demand," he says. By implication, if the national manufacturer hasn't advertised it to this point, the supermarket has no need for it.

Here's a typical excerpt from an Eavey's institutional commercial: "Have you heard the latest? Eavey's are now bringing you controlled quality in beef, packaged under the exclusive Swift Premium label. . . Eavey's now have a brand new Swift's beef program that offers you the finest beef you can buy at any price. Beef you can truly believe in. . . Just 10 cattle out of a hundred qualify to meet the rigid specifications . . . only the top three cattle qualify for sale at Eavey's under the Swift's Premium label. . ."

The "specials and coupons" commercial is a specific sell for a specific item or items. Here's a quote from one that ran in the Halloween season: "Saturday is October 31st and you know what that means. . . All the young spooks and goblins will be rapping at your door. . . These

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Toys, new cars, mobile homes, banking	5 Dec.	p. 42

POLITICAL COVERAGE

(Continued from page 33)

tween 11 September and 6 November. Format is not set. A half hour preview on the Sunday preceding each convention is also included.

What keeps Westinghouse in the political coverage arena, in spite of more than doubled costs? After two profitable excursions in 1952 and '56, company executives told SPONSOR, they feel Westinghouse would be missing a bet to relinquish a proven sales and image builder with which it is so strongly identified, using each political year to dig in more solidly with the same unchanging elements:

(1) *Image building.* Leadership in research is a key feature of advertising by both Westinghouse and its arch rival, General Electric. In 1956, Westinghouse devoted 37½% of its convention and election commercials to corporate image building, tied to its General Industrial and Defense Products Division. To make sure it wasn't shooting in the dark, the company conducted a corporate image study among 18,000 people in 1955 and again after the 1956 convention. The question: "What company do you consider outstanding in research?" The number of Westinghouse mentions in answer to this

question in the 1956 study increased 69.2% over the 1955 mentions.

(2) *Consumer products.* Westinghouse is able to parade a whole array of consumer products to increase the company's identification with a variety of lines and provide plenty of opportunities for dealer tie-ins.

There's also Betty Furness, who provides a continuity for the Westinghouse commercials that has become a big consumer and dealer plus for the company.

The timing for the political hoopla is particularly fortuitous for an appliance manufacturer, and Westinghouse makes the most of it. It will use the two weeks of the conventions in July to wrap up its major appliance push which begins in the spring, at the same time selling hard such warm weather products as room air conditioners, fans, refrigerators and freezers.

Then comes election night, just at the right time to introduce new models of major appliances and to hypo the big fall portable appliance selling season, which peaks in December.

Giving continuity to the two promotions is a nine-week September-October campaign tied to its Friday night political coverage show on

CBS TV, as described here earlier.

Of vital importance in political sponsorship is tying it to dealer and distributor efforts. In 1956, Westinghouse did this with a closed circuit telecast to distributors in 55 cities. Chris Witting, v.p. of Consumer Products Divisions, outlined the basic strategy, managers of key divisions showed the new lines, and Walter Cronkite wound up the telecast by explaining the mechanics of the actual convention coverage.

This year, Westinghouse will try something different. To heighten direct contact, the closed circuit will consist only of CBS telling the story of how the convention will be covered, followed by local presentations on the spot of how Westinghouse will conduct the sales drive. Salesmen from the company's 35 company-owned distributor houses as well as its 20 independent distributors will get a first-hand feel of the merchandise and the sales tools they'll have to work with.

Another purpose of the distributor meetings will be to outline plans for Dealer Rally Week, which takes place about four to five weeks before the conventions begin. During this week, some 155 top brass from Westinghouse go on the road, calling per-

ually on more than 4,000 dealers in one week.

Territory managers will help the barnstorming execs make their calls, acquainting dealers with advertising, display material, and stock to be featured. Timing is being emphasized so that dealers can have the same products demonstrated on the floor that Westinghouse is featuring on tv. There'll also be a strong pitch for local advertising tie-ins.

In 1956, Westinghouse reports, dealers bought more than 8,000 tie-in spots on local CBS TV affiliates and about as many more on radio to identify themselves with the campaign. Print tie-ins were used in about 155 newspapers. On election night alone, Westinghouse estimates that dealers used 60 to 70% of all available adjacencies on CBS affiliates.

This year, the company has some impressive audience figures to back up its pitch for air media tie-ins. In 1956, Westinghouse-CBS coverage reached 78% of all television homes, according to an A. C. Nielsen analysis for Westinghouse (see page 33).

This means it was seen by more than twice as many homes as in 1952 (23,500,000 vs. 13,000,000) and by more than twice as many people (85,600,000 vs. 39,000,000). It can also point to a total of 187 commercial minutes (and a total of 127 commercials) in the convention coverage in '56.

Ketchum, MacLeod & Grove, agency for Westinghouse industrial products, has the job of coordinating all elements of the political coverage broadcasts for the client. The agency reports that in 1956 cost-per-1,000 tv homes per commercial minute was \$2.77. While this is 8% more than the \$2.57 cost achieved in 1952 convention coverage, Westinghouse considers it a good buy and hopes to keep the c-p-m under \$3 this year.

Surprisingly, Westinghouse does not intend to make as full use of tape for its commercials as might be expected. "The spontaneous, live quality is too important to lose in these commercials," advertising director Roger Bolin told SPONSOR. "Our commercial studio is always right in the convention hall, so we emphasize the fact that we are practically on the floor with the activity by leading into the commercials with a reference to the convention action.

Because of our pioneering association with political coverage, the audience expects this sense of immediacy and would, we feel, be able to tell the difference."

One naturally wonders how Miss Furness feels about this back-of-the-hand to labor-saving devices, and SPONSOR asked this. Bolin pointed out that she's all for it and that in past years "she's refused to go back to her hotel when we felt the late hour called for the throwing in of filmed standbys."

These and other problems are now being worked out by Bolin, Gil (J. G.) Baird, consumer products sales

promotion manager, Chris Witting, v.p. in charge of consumer products, Bob Lynch, major appliance advertising manager, Russ Johnson, tv/radio advertising manager, and others at Westinghouse. They are working with their three agencies: Ketchum, MacLeod & Grove for industrial products, McCann-Erickson for the appliance divisions, Grey Advertising for the television/radio division.

Network news head—Sig Nickelson (CBS), Bill McAndrew (NBC), John Daly (ABC)—all indicate the same thing: that "people and reporting" will be the prime emphasis, rather than the gadgets of former years. ▀



and **WOC-TV** FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET

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

A comparison of coverage of TV stations in or overlapping the Davenport — Rock Island market area as reported in the Nielson Coverage Service No. 3 — Spring, 1958.

Station	TV Homes	Monthly Coverage	Weekly Circulation	
			Daytime	Nighttime
WOC-TV	438,480	308,150	263,430	288,750
Station A	398,600	278,900	226,020	258,860
Station B	340,240	275,160	229,710	260,190
Station C	274,990	208,300	153,540	191,010
Station D	229,260	156,340	127,240	146,620



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pae Shaffer



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



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

new RCA automatic turntable BQ-103

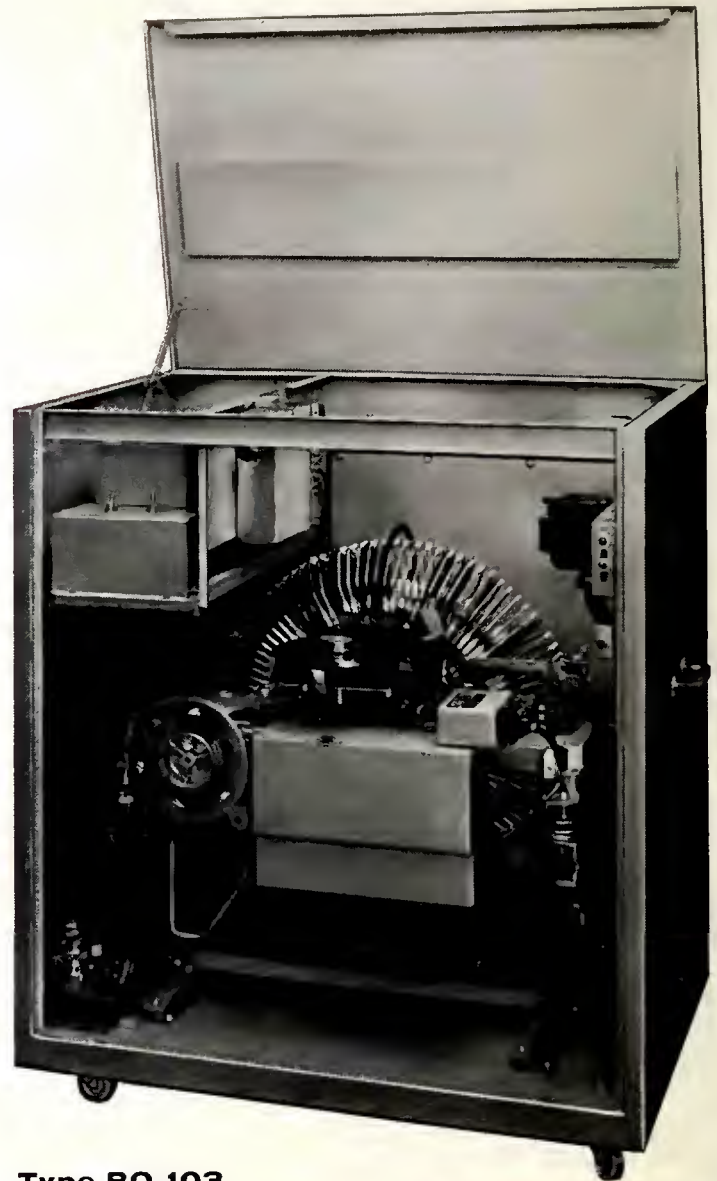
*Assures Efficient, Simplified
Handling of Recorded
Program Material*

This new automatic turntable offers easy-to-operate semi-automated programming for 45 RPM records. Record selection, cue, and playback have been automated. "Fluffs" are minimized and program flow is smoother for the listening audience.

Records may be played in either random or sequential order. Sequential play can be fully automatic. For random play, a manual control unit permits programming of any of 200 selections.

When used in combination with a Transistorized Turntable Preamplifier (Type BA-26A), the Type BQ-103 Turntable produces an output signal capable of being fed into a console at mixer level. The preamplifier easily mounts in the BQ-103 cabinet.

The BQ-103 Turntable offers semi-automated operation now, and becomes an integral part of the automation system later. The BQ-103 is a basic building block in preparing for automation. For complete information, call your RCA Broadcast Representative or write to RCA, Dept. CD-264, Building 15-1, Camden, N. J. In Canada: RCA VICTOR Company Limited, Montreal.



**Type BQ-103
Automatic Turntable**

Manual Control Unit

Full automatic or manual operation is possible with this single control unit, which provides push-button control of every turntable operation.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

WASHINGTON WEEK

23 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The administration is putting very little money where its mouth is, at least with respect to its announced intention of stepping up the monitoring of radio/tv commercials.

FTC chairman Kintner had been talking about an extra million dollars in the context of stepping up these efforts, while acknowledging that the Commission couldn't do very much if it doubled and then redoubled its staff.

The President's budget this week asked an **increase of only \$760,000** in its entire budget, up to \$7,600,000, an even 10 percent. Of this, only **\$1,942,600 is earmarked for both investigation and litigation of all deceptive practices**, including false and misleading ad claims. In this category the increase from last year is just \$351,000.

Not only is this a far cry from the earlier threats and the budget statement that "the commission has already increased its efforts in the field of radio and television advertising as a result of disclosures during recent investigations by the Congress. Funds are specifically provided in 1961 to support more effectively the Commission's efforts in this field." It is also true that a large part of even this increase would have to go to litigation.

Even more to the point is the FTC's own budget estimate of its activity in the fiscal year which starts on 1 July 1960. It expects to receive 6,000 applications for all types of complaints, up 500, to institute 1,500 investigations, up 400, to have 1,500 investigations pending, unchanged.

The administration asks \$13,500,000 to run the FCC, an increase of almost \$3 million from the current fiscal year: of this raise, \$2,250,000 is slated to go into a two-year study of uhf for "the resolution of the television channel allocation problem."

This after the so-called McConnaughey crash program during which the industry, itself, spent considerable cash studying the capabilities of uhf, and after a long waiting period following the TASO report that uhf is an inferior service.

The administration asks \$2,351,005 for its activities with respect to broadcasting, an increase of \$158,000.

An interesting note is the FCC's estimate that **it will be regulating 5,800 radio and tv stations by 30 June 1961**, up from an estimated 5,558 expected on 30 June 1960, and compared to an actual 5,160 on 30 June 1959 and 4,862 on that date in 1958.

The FCC expects to act on 846 applications for new AM radio stations, 425 for fm and 242 for tv—the last the same as this year.

All quiet on the FCC programing front, with activity due to break out again during the week of 25 January, when NAB and the networks will testify.

Individual broadcasters were surprisingly split over whether the FCC should assume greater programing control.

The Harris House Commerce Legislative Oversight subcommittee payola hearings set to start on or about 8 February, and Harris indicates he expects to shake the broadcasting and ad industries even harder than he did with the quiz show scandal.

FILM-SCOPE

23 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Look for a strategic reorientation at CNP to follow in the wake of NBC's increased control of its film syndication subsidiary.

Latest NBC move is the appointment of **Herbert S. Schlosser**, formerly an NBC legal staff member, as **v.p. and general manager of CNP**.

H. Weller (Jake) Keever will relinquish his title as general manager to become sales v.p.; Mr. Keever originally joined CNP as a salesman and came up through the ranks.

Schlosser's appointment was made by Earl Rettig, CNP president, an NBC veteran and former network treasurer and v.p. himself.

Rationale for the move is apparently to **keep control of CNP within NBC insofar as top administrative posts are concerned**, with NBC getting highest priority in CNP's fiscal and legal decisions.

Background for NBC's move into the driver's seat at CNP is today's increased competition in syndication sales and production, **putting the captains in these areas up on the firing line to bring full pressure to bear through freeing them of corporate and administrative chores**.

Furthermore, there's an apparent parallel to NBC's treatment of CNP as a subsidiary in AB-PT's handling of its syndication arm, ABC Films.

What may well be the most important boost given to station syndication of tape programs since the birth of the concept came this week.

Here's what happened: Standard Oil of New Jersey (Ogilvy, Benson & Mather) picked up full sponsorship of all of the multi-weekly broadcasts of WNTA-TV's Play of the Week in New York.

The two-hour series, produced on tape by David Susskind, is shown on a strip schedule comparable to the pattern previously devised by other stations for their feature films in Million Dollar Movie. WNTA absorbs part of show's cost.

There's more to Standard Oil's move than simply a sale of a tape strip to a blue-clip advertiser.

It's this: Esso's commercials pattern calls for limited breaks.

This means a drastic shift in motive in favor of enhancing a corporate image, and the abandonment of the hard-sell cost-per-thousand approach.

Esso's decision appears to have been influenced by heavy mail for the shows, and the encouraging reception to them of the New York press.

Screen Gems' maiden entry into tape syndication will be **Medicine 1960**, a series of 12 full-hour medical documentaries.

The show will consist of actual operations taped by KRON-TV, San Francisco, in cooperation with the San Francisco Medical Society.

In San Francisco the show has already been fully sponsored in its first two telecasts by Jenkel-Davidson Optical Co.

In a 13 December special Trendex the show **outpointed Maverick** in that city and scored an 18.3 rating.

Special questions asked at that time revealed that 79% of viewers said they would watch such a show monthly, 92% found medical operations on tv interesting, and 98% **wanted more public affairs shows of this type**.

Medicine 1960 will also be offered on kinescope for non-tape stations.

Syndication men are breathing easier now that the first quarter has arrived with its customary flood of film buying.

The last months of 1959 were reported to be unusually quiet in terms of sales activity for several syndicators, which led to wide soul-searching lest this prove an omen for 1960.

The lull proved to be more of a suspension of decision-making into the new year, rather than any basic alteration in syndication's role.

MCA's bid to come back into first-run syndication as a major force this season has depended on the classic formula of snaring the beer regionals.

Here's a sales status profile of MCA's three new shows:

- **Shotgun Slade**, in 160 markets, is sold to Ballantine (Esty), Jax Beer and Blue Plate foods (both Fitzgerald) in major regionals.
- **Coronado 9**, reaching 110 markets, rests on a deal for 70 cities with Falstaff (D-F-S).
- **Johnny Midnight**, MCA's latest entry, is in 100 markets, which include Ballantine alternate weeks.

CNP is taking a ride on the post office and treasury department celebrations of the Pony Express centennial for sales promotion of its own tv series in syndication under that title.

Series has been sold in 56 markets, including these regional deals:

- **American Petrofina** for Fina Gas (Taylor & Norsworthy, Dallas) for 20 midwest and southwest markets.
- **Valley Forge Beer** (Gray & Rogers) for markets in Pennsylvania, Maryland and in Washington, D. C.
- **O'Keefe's Brewing** for six northern border markets, including Buffalo.

For details on individual markets and station sales, see WRAP-UP, page 63.

UAA is linking its home 8mm movie sales to its tv film efforts.

Dealer agreements have already been made with a third of the 6,000 dealers who sell home movies, and UAA expects both its library and sales to shoot up this year.

Two new techniques were cited by UAA in 8mm home movie sales, and they both appear to derive from tv practices: **subtitles instead of title cards, and more luminous prints for lighted room viewing.**

Humorous commercials are your best bet for reaching teenage viewers, according to a nationwide survey of 1,500 teenagers made by a consumer magazine.

This study by Teen magazine found the following first choices as buying influences among tv commercials in its teenage reading audience:

TYPE	PREFERENCE
Humorous commercials	30.9%
Star commercials	22.4%
Cartoon commercials	20.3%
Musical commercials	17.2%

Among types especially cited by teenagers as annoying were the **categories of announcer commercials and commercials using diagrams and charts.**

SPONSOR HEARS

23 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Two accounts that were bending an ear to agency presentations this week were Bromo-Seltzer (Warner-Lambert) and Chunky Chocolate Corp.

The Bromo budget runs around \$3 million and the Chunky segment, \$1.8 million.

For an example of what tv stations are up against in the wide divergence of numbering systems for commercials among agencies observe this:

One film received recently had the identifying code on the leaders as follows: 59-TJKI-SB-492-R1.

Commented the station's commercial manager: There are at least 14 (count 'em) possibilities for error, if you can get all these notations on the log in the first place.

The rumor that got the spotlight during luncheon chatter on Madison Avenue and around Rockefeller Plaza this week:

Bob Kintner is moving to RCA and Hubbell Robinson, Jr., becomes NBC president.

Some Madison Avenue top managements see McCann-Erickson's latest rash of corporate spin-offs as basically a tax maneuver, despite the fancy explanations.

They note that under the excess profits provision it's 30% on the first \$25,000 profits and 52% on everything above that. The more corporations the bigger the net.

(For details of McCann's splinterization see AGENCIES under WRAP-UP, page 61.)

The post-holidays' descent of stationmen on New York reps and timebuyers became quite a flurry the past week.

Not a few of the visiting firemen timed their trip with the release of the latest local rating reports.

However, they ran into this situation: the important buyers were hamstrung for time to see them because of the heavy flurry of new spot business.

Madison Avenue is more bemused and befuddled than alarmed by the actions of the FTC snoopers and gendarmes in the issuance of complaints against commercials.

The rush to make a record of some sort was expected but the policy of shoot-and-the-ask-questions—particularly with regard to "poetic license" taken because of camera studio problems—could in the long run boomerang in favor of the real miscreants.

There's an interesting bit of comparison between tv and radio in the fact that Brown & Williamson has assigned Sir Walter Raleigh to the Wednesday Night Fights.

Sir Walter is the only tobacco with its own nationwide weekly network show.

Contrast this with the early epoch of radio when the air was loaded with tobacco brands with network occupants including U. S. Tobacco's Dill's Best and Model, American Half 'n' Half and Bond Street, Philip Morris' Revelation, R. J. Reynolds' Prince Albert, Lorillard's Velvet and Granger and Larus' Edgeworth.

Obvious reason for the difference: Smoking tobacco ad budgets find network tv spots what too rich for them.

NIGHTTIME RADIO

(Continued from page 35)

hours, with ABC feeding 39 and total about 125 per week.

Spot advertisers, in the main, still cling to the prime-time habit of slotting announcements at periods when the in-home and out-of-home audiences peak—roughly, 7 to 9 a.m. and 6 to 7 p.m. But the statistics and the effectiveness of representatives are combining to lure many of these prime-time die-hards away to other periods.

The new trend, buying around the clock, enables the buyer to get (1) favorable discount advantages, lowering cost-per-1,000's appreciably; (2) extended audience so the advertising message reaches a station's total audience at every hour of the day; (3) repetition of commercials.

As one rep told SPONSOR, "Even an average station in a week reaches 90% of all the radio homes in the area, and a good station goes into 90% to 90% within a seven-day period, day and night." This broad audience reach is the reason many reps these days are selling the concept of 24-hour radio with the use of a single station in a major market. But buyers continue to be most interested in buying radio in top 25 or 50 markets. The standout client in nighttime spot buying is still American Airlines, with its *Music 'til Dawn* on five CBS & Co stations. The midnight show continues for five hours, six nights weekly, with musical selections interspersed with AA commercials, and has just been renewed (through Young & Rubicam, New York) for a year.

Late night listenership, of course, does not deliver a mass audience. But radio's proponents say that nighttime offers many pluses in pinpointed audiences who are reached "in depth" and who respond in kind at the cash register. But significant proportions of audience groups tune to radio throughout the post 6 p.m. period.

A Pulse survey of last June, for example, shows that 15.8% of middle-class wage earners surveyed tune at 8:30, with the highest listening during the week between 6:30 and 7, 8 and 9:30, and on weekends between 5 and 9. Patterns for other groups in this same study: single working women: 19.8% tuned in at 7:30; midweek peaks, 6-8:30; weekend, 6-7:30-10. Teen-age boys: 20.5% tuned at 10:30 midweek; midweek peaks, 8-

9:30, 10-11; weekend, 8-10. Working men: 12.8% tuned in at 10 p.m. midweeks; midweek peaks, 6-7, 8-9, 10-10:30; weekend, 8-9, 10-11. Young homemakers: 11.8% tuned in at 9:30 midweek; midweek peaks, 6-7:30; weekend, 7:30-10.

An A. C. Nielsen analysis last March indicates only 22% of in-home listening takes place during the so-called prime time periods from 7 to 9 a.m. and 4 to 6 p.m. Yet 24% of the weekly listening occurs during the evening and late-night times: 19% in the evening, 5% from midnight to 6 a.m.

Thus an advertiser misses 78% of his audience potential by omitting all but prime times. The average home tuned in the evening listens 4.82 hours per week; those from midnight on, 4.58 hours weekly. Evening tune-in weekly reaches 53.1% of all radio homes, some 26,258,000 homes in all; late-night, with a tune-in by 15.6% of radio homes, is listened to by 7,714,000 families.

A Katz Agency summary shows relationships between daytime and nighttime costs which are representative today even though they're a year old. With daytime costs in 1958 indexed at 100, prime time charges showed an index of 116.2 and evening, 86.3, reflecting the savings in dollar investments possible.

Peters, Griffin, Woodward station representatives think their 1957 figures indicate some relationships which are valid today. Then, in a nighttime radio presentation, PGW said "The cost of reaching 1,000 radio homes or cars from 6:30 to 9 averages 80¢; from 6 to 10 p.m., 73¢. A dollar invested in nighttime usually can deliver 9.6% more radio impressions than \$1 in morning radio."

A current PGW Spot Radio Pocket Guide, based on the most recent NCS No. 2, indicates that in the nation's 168 top markets nighttime radio reaches 96% of all homes; daytime, 97.1%.

At the local level stations are making the most of tie-in possibilities and many show the bulk of their nighttime schedules near the sell-out point. WIBC, Indianapolis, has tied in late evening broadcasting with a drive-in eatery, and broadcasts from a circular glass studio atop the building. And as of next week, WSLS, Roanoke, will have its 8 p.m. to 1 a.m. time slots sold entirely. ■

FARM RADIO

(Continued from page 39)

followed by, "Stop and shop at the sign of the U. S. Royal weathervane! There's one-third more wear in every pair of U. S. Royal tempered rubber farm boots. And here's your farm director to tell you the story." At this point the farm director took over, having at his disposal sample copy written in rural vernacular by Bill Vance at FRC&H.

Suggested closing for the spot was a repeat of the rooster sound effects. (Cut-outs of the rooster, perched on the U. S. Rubber weathervane symbol, had been sent to all U. S. Rubber dealers for point-of-sale display.)

Reports from Chicago show that 22 new dealer accounts have been signed in the area as a result of the campaign. Six dealers have been added to the U. S. Rubber farm footwear roster in the St. Louis district.

Out of Syracuse comes word that during the campaign WSYR farm director Deacon Doubleday received three or four telephone inquiries a day from farmers in the vicinity—some right from the milking barns—on where to buy the arctics. At least five new area dealerships came out of this effort, two in Syracuse proper, because many said they'd prefer to come "to the big city" to shop.

WSAU, Wausau, Wis., following the agency's suggestion, ran a "win a pair of arctics" contest. In response, neighboring farmers inundated the station with a pile of nearly 500 entry cards. Farm director Chuck Summers made the awards and in every case mentioned the dealer involved.

When U. S. Rubber district sales managers got together in December, they greeted FRC&H representatives with glowing accounts of wider use of U. S. farm footwear in-store displays—in fair weather as well as stormy. And, indications are that the success of this campaign is likely to lead to an expanded version next fall.

Among the stations in the 1959 campaign: KFYR, Bismarck, N. D.; WMT, Cedar Rapids, Iowa; WLS, Chicago; WLW, Cincinnati; WGAR, Cleveland; KOA, Denver; KIOA, Des Moines; WJR, Detroit; WDAY, Fargo, N. D.; WOWO, Ft. Wayne, Ind.; WCCO, Minneapolis; KCJB, Minot, N. D.; WOW, Omaha; KMOX, St. Louis; WGY, Schenectady; KFH, Wichita. ■

What makes a timebuyer click?

The complexity of buying today requires astute, informed media specialists. These three admen discuss what makes a buyer good.

Joseph Braun, *v.p. & director of media, Kenyon & Eckhardt, Inc., New York*

The obvious attributes a good timebuyer must have are:

1) A thorough knowledge of broadcast media. He must know the various trends in modern radio, the



Good media contacts, from reps to station personnel

present and future television programs and basic costs.

2) A thorough understanding of the clients' problems. If he doesn't know his clients' products, sales problems, and all he can learn about them, he's not doing a job.

3) Good media contacts. Not only time salesmen, but personnel from as many television and radio stations as possible.

4) A basic knowledge of procedure. For example, the making and forwarding of radio transcriptions and tv commercials. By the same token, he should have a thorough knowledge of the workings of the entire agency — account work, copy, traffic, billing.

5) A good basic background in broadcast estimating. With this knowledge, a timebuyer is equipped to recognize, recommend and purchase for the client the maximum and appropriate advertising for a minimum expenditure.

Those are five basic points and if he fills the bill on those, he's on his way to being a good timebuyer. But he needs more. To put it simply: in our shop a timebuyer is a profession-

al media specialist. He's not just a fellow who gets availabilities and places orders. Rather, he's a fellow who contributes to the basic strategies of a plan and then lives with its actual execution. He offers continuing suggestions for refinements and improvements.

He's got to have intelligence, experience, job-knowledge and judgment. In addition, we want those indefinable extras that make an executive timebuyer. Such things as genuine interest, intimate knowledge of the client's problems, alertness to opportunities, concern with the sales curve, and finally, creative thinking and the ability to sell ideas with conviction.

At K&E, we look for these extra qualities. If a man has them, they are always recognized quickly.

Leslie L. Dunier, *v.p. of radio & tv, Mogul Williams & Saylor, Inc., New York*

Trying to come up with an acceptable definition of a good timebuyer is a lot like trying to define a good American. But if I were cornered and asked to present at least a reasonably objective analysis of the so-called "good timebuyer," I would offer these four fundamental principles:

1) The good timebuyer gets completely immersed in the client's product. Moreover, he thoroughly probes and absorbs the product's marketing



Knowledge of client's marketing strategy

strategy and history for direct application in his day-to-day relationship with the account. He has a good working knowledge of the client's distribution patterns, prices, competitive situations, merchandising practices, etc.

2) Our man (or woman, of course) never sits back smugly on his rat cards and dabbles in the timebuying version of the numbers game. Timebuying is not, certainly, an exact science. But it is a craft that requires considerable skill, patience, imagination and, in a very real sense, creativity. A good timebuyer is well aware that techniques are the tool of his trade, and *new* techniques are more than merely helpful in keeping his work at peak effectiveness. And he is particularly aware of new and successful testing techniques. With the flood of research projects conducted over the years, a timebuyer should know how to estimate, with a fair degree of accuracy, the required impact of a campaign via frequency and coverage in order to maintain an efficient advertising/sales ratio.

3) The good timebuyer goes to the source whenever possible. I believe that an essential requisite for a buyer is a genuine interest in air media. He must be an avid viewer and listener. More knowledge of a station operation can be gained by tuning in to the station than by reading promotional material or sitting through elaborate presentations.

4) In my own list of basics for the good timebuyer, a sense of responsibility is absolutely vital. The awesome responsibility of determining the expenditures of the client's budget cannot be accepted frivolously. When a client places his confidence and trust in the agency of his choice, he has the right to expect unalloyed diligence and dedication in the timebuying function. Every last dollar spent in air media must be made to work for the client in the most effective manner possible. It's not enough just to obtain a satisfactory cost-per-1,000 buy. Hiring a timebuyer who lacks a sharply honed sense of responsibility with respect to the client is like handing a loaded revolver to a 10-year-old boy with the hope he'll stay out of mischief.

(Please turn to page 66)

**MOST
HAPPY
RADIO!
KMPC**



Despite the evident good spirits, there is a passing chance that this is not a typical KMPC listener.

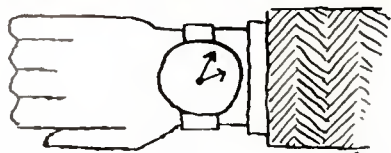
With more than 165,000 Pulse-people tuned to the station in the average quarter hour, the typical KMPC enthusiast would be difficult to single out. KMPC's flair for reaching some 30,000 more adults in a quarter hour than the second-place Los Angeles station only adds to the profusion. For KMPC advertisers, it is a pretty piece of multiplicity indeed.

KMPC, 50,000 watts, Los Angeles, A Golden West Broadcasters station **GWB**

KMPC Los Angeles • KSFO San Francisco • KVI Seattle

Represented by AM Radio Sales Company

EVERY MINUTE



OF THE DAY*



MORE PEOPLE



(more men, more women,
more teenagers, more children)

IN SAN ANTONIO



ARE LISTENING TO



KONO RADIO THAN TO ANY OTHER STATION

*as computed by PULSE
and by HOOPER!

Represented by
KATZ AGENCY

5000 Watts • 860 KC

KONO

JACK ROTH, Mgr.

Radio

SAN ANTONIO, TEXAS

National and regional buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

Fels & Co., Philadelphia: New activity on Fels soaps in most of the top markets begins this month. Day minutes and chainbreaks are being scheduled for 10 alternate weeks. Buyer: Allen Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.

American Tobacco Co., New York: Buying three-week schedules for an early February start in the top markets. Traffic minutes are being set, frequencies depending on market. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

American Home Foods, Div. of American Home Products Corp., New York: Buying various markets in the South and Southwest to supplement its current tv schedules for Chef Boy-Ar-Dee. Traffic, day and night minutes and chainbreaks start 1 February. Buyers: Jim Stack and Tom Viscardi. Agency: Young & Rubicam, Inc., New York.

TV BUYS

General Foods Corp., Post Div., Battle Creek: Schedules start this month for its new dog food, Gravy Train, in about 20 eastern markets where it has distribution. A national campaign is expected in the spring when expansion reaches full swing. Placements are for night minutes and chainbreaks for eight weeks, about six per week per market. Buyers: Jordan Schreiber and Tad Distler. Agency: Benton & Bowles, Inc., New York.

Procter & Gamble Co., Cincinnati: Going into about 20 markets this month with schedules for Duncan Hines cake mixes. Run is for the P&G contract year using day and night minutes and chainbreaks. Buyer: Doug McMullen. Agency: Compton Advertising, Inc., N. Y.

Anderson Foods, Div. of Heublein, Inc., Menlo Park, Calif.: Seven-week campaign begins this month in roughly 12 West Coast markets for its soups. Day minutes are being scheduled primarily, with some fringe night. Frequencies range from about six to 25 spots per week per market. Buyer: Elizabeth Griffiths. Agency: Fletcher, Richards, Calkins & Holden, Inc., New York.

Thomas J. Lipton Inc., Div. of Lever Bros., Hoboken: Kicking off a campaign in the top markets this month for its soups. Schedules are for five to eight weeks; day and night minutes. Buyer: Lorraine Ruggiero. Agency: Young & Rubicam, Inc., New York.

RADIO & TV BUYS

Penick & Ford Ltd., Inc., New York: Radio schedules for several P&F products start at different times from early to mid-February for eight to 13 weeks. Being bought are package plans, minutes Monday through Friday and some Saturdays. Ted Wallower buys at BBDO, New York, which has My-T-Fine desserts, and Vermont Maid syrup. In tv, through Samuel Croot, Inc., New York, agency for its Swel Frosting, schedules of day minutes kick off this month for eight to 13 weeks. Delores LaFalce is the buyer.




Peanuts Will Buy Pearls

So maybe the natives on WCOL island don't savvy money . . . you should worry? You pays your peanuts and you gets your pearls . . . gems like these! *Cultivated* ratings, built up to 1st place in Columbus (Hooper, Pulse, Nielsen). *Natural* results, created through "showcasing" your sales

messages in single spotting. *Genuine* sales from the New WCOL's family audience . . . adults and teenagers, all with grown-up buying power. So, grab your goobers and head for WCOL island! Contact Chief Collie Young for fast service, and GET YOUR PEARLS FOR PEANUTS!

1230 AM — 92.3 FM 24 Hour-a-day Broadcasting

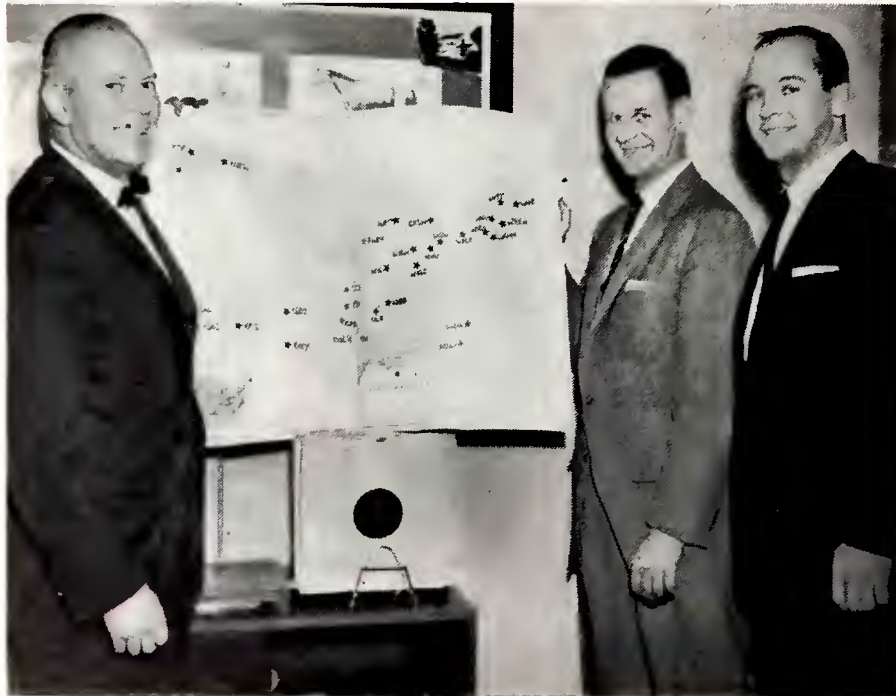
represented nationally by: **robert e. eastman & CO., inc.** 

THE CAPITAL STATION
COLUMBUS 15, OHIO

Station WING, Dayton; WEZE, Boston; WKLO, Louisville and WIZE, Springfield, O., are other AIR TRAILS stations.

NEWS & IDEA WRAP-UP

TWO UP! at Robert Eastman & Co. Here firm's president, Robert Eastman (l), maps out future plans with two newly promoted members of his N. Y. sales staff: James H. Fuller (c), appointed director of creative sales and Joseph P. Cuff, named eastern sales manager



HOW TO JUDGE BEAUTY is appropriately demonstrated by former Miss America entrant Lynn Freyse for Bill Wood, Bill Best—judges-to-be in contest by joint Pima County Fair-Southern International Livestock Show, Tucson. Scott Henderson Adv. handles show's publicity



Philip Morris (Burnett) last week showed its annoyance at the fact that NBC TV put the Loretta repeats on a daytime strip basis by cancelling out of her nighttime show.

The network quickly found a substitute: the toiletries division of Warner-Lambert and at the list price per show of \$49,500.

The FTC last week filed formal charges against the manufacturers of four nationally advertised products, and their agencies claiming that the commercials involved do not prove what they purport to prove.

Those cited: Standard Brands, for its Blue Bonnet margarine (Ted Bates); Colgate for its Palmolive Rapid Shave (Ted Bates); Aluminum Co. of America, for Alcoa Wrap (Ketchum, MacLeod & Grove); and Lever

EXTRA-SPATIAL . . . and, of course, it's a woman. Undergoing strenuous astronaut tests for possible flight into space, is Betty Skelton, one of Chevrolet test-drivers employed by Campbell-Ewald (Det.) for its tv commercials



its Pepsodent toothpaste (Foote, Lane & Belding).

amm's Beer, in November, marked its eighth successive month as leader in ARB's Best-Liked Tv Commercials report.

The runners-up, in order of preference: Maypo, Kaiser Foil, Piels Beer, Ford, Mr. Clean, Kelloggs, Dodge, Johnsons Baby Powder, and Wrigleys Gum.

Campaigns:

• **Breakstone Foods**, for its **Emp-Tee Whipped Cream Cheese**, is continuing with an intensive mid-winter promotional drive in the Metropolitan New York market. The product will be pushed for 10 weeks with an accelerated tv campaign totalling 64 one-minute spots per week, via WNEW-TV, WOR-TV, WPIX and WNTA-TV. Agency: **Moul Williams & Saylor**.

• **Northam Warren Corp.**, manufacturers of **Cutex** nail polish, hand care preparations and lipstick, has

appropriated a larger 1960 ad budget to be used primarily in network and spot tv. The cosmetic company will sponsor *American Bandstand* on the full ABC TV line-up and will supplement this schedule with tv spots in key markets.

• **The Carnation Co.'s Friskies** division will support its pet foods this year via a coast-to-coast campaign of local tv spots covering markets accounting for 80% of all retail food sales.

• **Hamilton Beach** will promote its complete line of electric housewares via participation in the *Jack Paar Show* over the entire NBC TV network. The schedule will run through the Spring and Fall. Agency: **Clinton E. Frank, Chicago**.

Strictly personnel: Maurice Bosquet, elected president of Renault. Inc. . . **Charles Corcoran**, to head the newly-combined advertising, publications and press relations department at Equitable Life Assurance Society . . . **Ralph Pansek**, to director

of advertising and sales promotion for Calusa Chemical Co., Los Angeles . . . **Stanley Hutkin**, to director of advertising for Stardust, Inc., New York . . . **Duane Manning**, to manager of engineering sales in the Pacific area for International Resistance Co. . . **Genevieve Cowan**, to the retail group of Du Pont's Textile Fibers department . . . **Gordon Swaney**, to director of sales and marketing for LaChoy Food Products, Archbold, Ohio.

AGENCIES

McCann-Erickson last week announced the reorganization of its operation.

The set-up:

1) **McCann-Erickson Advertising (U.S.A.)**, with estimated annual billings at \$170 million, formed to concentrate solely on creative advertising functions. Heading this new division are Robert Healy, chairman;



NEW STRIPE FOR COLOR! Interchangeability of color tv tape recordings is here at last. Feather in cap of RCA, it was one of most eagerly awaited developments in the industry



ANOTHER MATE for Capt. Kangaroo is Binney & Smith, whose adv. dir. Alan Holt is shown here with star Bob Keeshan. Veteran toy mfr. will make tv debut on CBS show



LADY GREYHOUND, living symbol of The Greyhound Corp. and participant in NBC TV's *People Are Funny*, plays mother to two pups for Mothers' 1960 New March of Dimes, 28 January



ELEGANT ENTERTAINMENT for new decade is what WBAL (Baltimore) has in store for listeners. Personifying top hat music entertainment are some of the station's "big band era" early-evening, easy-listening shows

C. Terence Clyne, vice chairman; and Emerson Foote, president.

2) **McCann-Marschalk Co.** (formerly Marschalk & Pratt), with billings at \$30 million a year, organized on a traditional basis with self-contained departments. Officers: Stuart Watson, board chairman; S. L. Meulendyke, vice chairman; William McKeachie, president; and Harry Marschalk, honorary chairman.

3) **M-E Productions, Inc.**, formed to supply the above two divisions with radio and tv services.

C. Terence Clyne will be president, and Thomas Losee, executive v.p.

McCann-Erickson, Inc., will thus be divided into **four line divisions** — McCann-Erickson Advertising (U.S.A.), McCann-Marschalk, McCann-Erickson International, and Communications Affiliates—and **four operating divisions**—M-E Productions, Advance Projects, Business-Management, and Finance.

To come: John Tinker & Partners, an autonomous creative operation.

(See Newsmaker of the Week, page

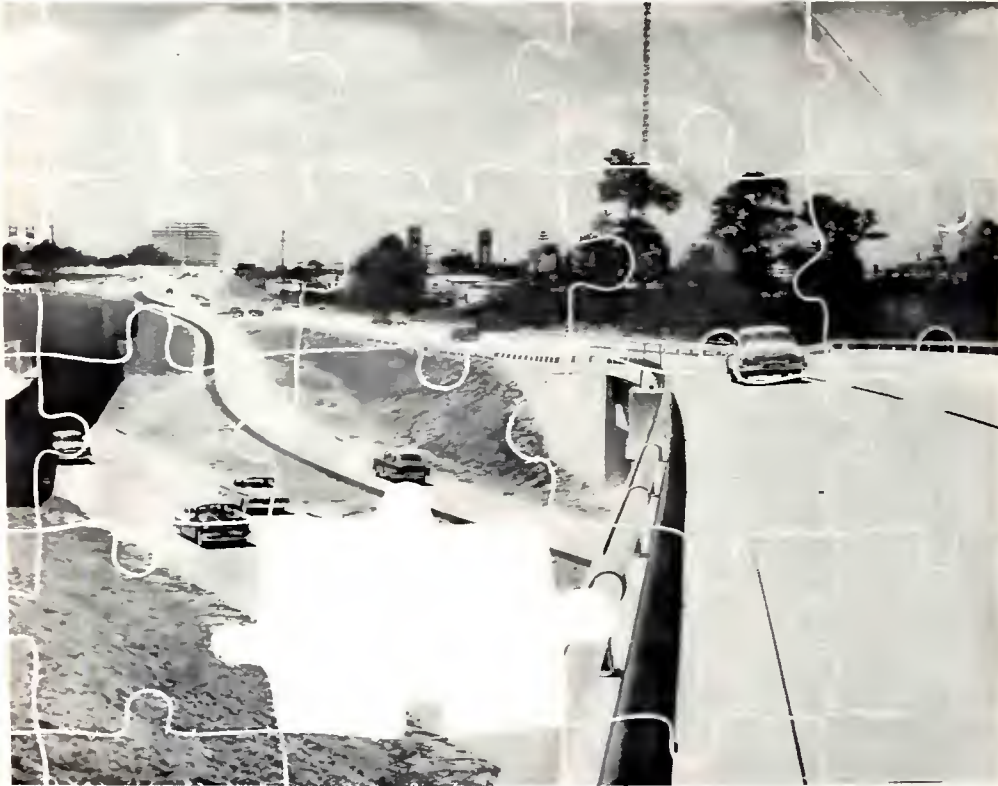
6, for details on Advance Project division.)

Agency appointments: Webcor Inc., manufacturer of tape recorders stereophonic phonographs, radios and accessory equipment, billing \$300,000, from John W. Shaw Advertising, to **North Advertising** . . . Encyclopaedia Britannica, billing \$1.5 million, from Dancer-Fitzgerald-Sample, to **McCann-Erickson, Chicago** . . . WPIX, New York, to **The Zakim Co.** . . . WBTW-TV, Florence, S. C. to **Henry J. Kaufman & Associates**, Washington, D. C.

Merger: The Amundson-Bolster agency of Sioux City, with Bozell & Jacobs, Omaha.

This 'n' data: The New York office of **N. W. Ayer** moved, this week, to new quarters at 1271 Avenue of the Americas, in Rockefeller Center, New York . . . The **Public Relations Board** examines this year's consumer in its *PRB Newsletter*, which topped 5,000 circulation this month to advertisers and agencies . . . About 150 clients and media people attended open house last week at the Milwaukee Press Club given by **Grabin-Shaw Advertising**, newly-formed affiliate of John W. Shaw, Chicago.

Admen on the move: Edmund **Johnstone**, to vice chairman of the executive committee and a member of the board of directors at Kastor, H.C.C.&A . . . **Arthur Kemp**, to Compton as a v.p. and assistant to the president . . . **Jane Daly**, to assistant to the president, on special radio and tv projects, at Wade Advertising, Chicago . . . **Charles Feldman**, to senior v.p. and creative director of Y&R . . . **Franklin Bruck**, to become associated with Maxwell Sackheim-Franklin Bruck, Inc., New York . . . **William Groome** and **Edward Heath**, elected v.p.'s of Ted Bates & Co. . . . **Don Cole**, to K&E as an executive in the sales development division . . . **Gene Ruggiero**, to head radio and tv production at Ted Bates & Co. . . . **Jackie West**, elected a v.p., and **F. Stanley Newbery, Jr.**, to v.p. and account supervisor Cunningham & Walsh.



YOUR JACKSONVILLE ADVERTISING PICTURE ISN'T COMPLETE

With the help of mighty tools like this new 55,000-car-a-day Expressway, the city of Jacksonville thrives . . . and grows! By giving its city the most of what it wants first, Radio Station **WPDQ** has become a tool with equal might. With irreproachable editorial and advertising policies, prime-time public service programming, just the right combination of music, news, and sports, **WPDQ** has earned the unwavering faith of its listeners. As you make your Ad plans . . . plan to deal with the leader of them all. Your Jacksonville advertising picture isn't complete . . .

... WITHOUT

Represented by
Vernard, Rintoul and McConnell, Inc.
James S. Ayers, Southeast
5000 Watts 600 KC
Jacksonville, Florida



"The Number One Buy in '60 . . . 60 on your Dial"

FILM

Syndicators turned their eyes on international business prospects last week, as two leading distributors made major personnel appointments in other English-speaking countries.

They are: ITC moved up **John E. Pearson** to the post of general manager of ITC of Canada. He was formerly sales manager. CBS Films appointed **Kirk Torney** as managing director of CBS Ltd. in London. Torney was manager of group sales for ITC.

Sales: KSBW-TV, Salinas, reports Falstaff renewed MCA's *Coronado 9* and Standard Chevron has signed for Ziv's *Sea Hunt* . . . MCA's Paramount features to WCIA, Decatur; KTMV, Little Rock; KSHO-TV, Las Vegas; WANE-TV, Ft. Wayne, and KERO-TV, Bakersfield . . . CNP's *Pony Express* to American Petrofina in Dallas-Fort Worth, Amarillo, Tulsa, Kansas City, St. Louis, Wichita, Shreveport, Wichita Falls, Lubbock, Springfield (Mo.), Temple-Waco, Odessa-Midland, Tyler, Abilene and in six additional markets; alternate sponsors are National Bank in Amarillo, Mercantile Bank in Dallas-Ft. Worth, and Lee Optical in Lubbock and Odessa-Midland; other sales include Albuquerque Lumber Co., General Petroleum in Phoenix, General Electric for Joplin-Pittsburgh (Missouri-Kansas), and Schaeffer Mercury-Lincoln in Mobile; station sales include WLWA, Atlanta; WCKT, Miami; KTTV, Los Angeles; KBAK-TV, Bakersfield; KXTV, Sacramento; WSJV, Elkhart; WMBD-TV, Peoria; KKTU, Colorado Springs; WTAR-TV, Norfolk; WJAC-TV, Johnstown; WLUC-TV, Green Bay; WLUC-TV, Marquette; KTSMTV, El Paso, WBRZ-TV, Baton Rouge, and WWL-TV, New Orleans.

More sales: UAA's *Big Mac* cartoons sold to WAST-TV, Albany; WBEN-TV, Buffalo; KMJ-TV, Fresno; WJAC-TV, Johnstown; WWLP-TV, Springfield; WHCT-TV, Hartford; KOSA-TV, Odessa; KRGC-TV, Jefferson City; KTVR, Denver; KCSJ-TV, Pueblo; WLVK, Marinette; WEAU-TV, Eau Claire, and WMTV, Madison . . . MCA's *Johnny Midnight* sold to alternate week advertisers with Ballantine as follows:

Dial Soap in Jacksonville, Richard Hudnut in Boston and Philadelphia, R. G. Dunn cigars in Dayton and Buffalo, and Marlboro in New York. Other recent buyers are Camels in Denver and Evansville, Chesterfield and P. & C. Foods in Syracuse, and WGN-TV, Chicago.

Promotion: Winners of UAA's sales contest are **George Mitchell** and **Lloyd Crouse**.

Commercials: Jamieson Film Co. of Dallas has elected three new v.p.'s: **Jerry Dickinson** in production, **Bill Stokes** in sales, and **Robert Redd** in charge of producer's services . . . **Fred Niles Productions** of Chicago has named **William E. Harder** production v.p., **Edward E. Katz** controller and v.p., and **Frederick B. Foster** sales v.p. . . **Music Makers** of New York has elevated **Bill Schwartz** to production v.p. and **Lee Higgins** to creative services manager; recent spots completed three for Sinclair through Geyer, Morev, Madden & Ballard . . . **Joseph E. Sperry** appointed staff director of **Robert Lawrence Productions**.

Strictly personnel: Sam Cook Digges and **Ralph Baruch** of CBS Films off to Europe on business . . . **Lee Francis**, former advertising and promotion manager of ABC Films, has left to take on free-lance assignments . . . **Buddy Faber** promoted to eastern division account executive for UAA.

NETWORKS

NBC Radio has a new management team, all representing promotions from within the rank.

The men: **William McDaniel**, named v.p. in charge of the radio network replacing Joe Culligan who'd gone to McCann-Erickson; **George Graham**, to v.p. and general manager; and **William Fairbanks** to v.p. in charge of sales.

CBS Radio is adding taped programming with Bing Crosby and Rosemary Clooney in the 10:40-11 a.m. strip, starting 29 February.

It's being sold in 10-minute segments—\$4,300 gross each, time and talent—with a 1½-minute commer-

cial one day and a 30-second commercial as a cross-plug the next day.

The three tv networks were asked, by FCC chairman John Doerfer, to set aside one-half hour of prime time, weekday nights, for public service programming on a rotating basis.

Doerfer, speaking at a gathering of the RTES in New York, proposed that 7:30-8 p.m. be used by a different network each week for cultural and educational shows. He saw the networks programming three or four of the weekly half-hours, with the local affiliates filling in for the rest of the time.

Nighttime network tv gross time billings for October, '59, upped 16.8% over the like month in 1958, according to TvB.

The figures: \$40,116,447 in October, 1959, compared with \$34,343,147 for the same month in '58. Daytime billings for October increased 4% over last year — \$18,914,305 against \$18,183,000.

Network tv sale: Gulf (Y&R) has bought alternate weeks of *Men Into Space*, CBS TV, Wednesday. American Tobacco has the other week.

Network radio sales: CBS Radio reports sales of more than \$2 million worth of programs for 1960 during a sales drive extending through the first week in January. The buyers include Pepsi-Cola, Bristol-Myers, Tetley Tea, Curtiss Publishing, American Molasses, Northam Warren, Whitehall, and Glenbrook Labs.

New network affiliates: To ABC Radio, WWIZ, Lorain, O.; KDYE, North Little Rock; WICO, Salisbury, Md.; WALB, Albany, Ga.; and WRLD, West Point, Ga. . . Also to ABC Radio, WLS, the Mutual outlet in Chicago.

Re network personnel moves: Richard Golden, CBS TV director of sales presentations and market planning . . . Norman Felton, director of programs, administration, CBS TV Hollywood . . . William Lynn, Jr., appointed director of program development and supervision for the Western division of ABC TV . . . Edward Smith, to Pacific division administrator of the NBC department of standards and practices . . .

Carmine Patti, named regional manager in the station relations department of ABC TV . . . **Karl Peckmann, Jr.** and **William Keeling**, to account executives for the Eastern region of ABC Radio.

RADIO STATIONS

National spot radio rates showed little change in 1959 as compared with '58, according to the Katz Agency's latest "Spot Radio Budget Estimator."

The figures tabulated in the Estimator: 1959 rates for 150 markets were 0.8% higher than 1958 for early morning-late afternoon periods, 1.5% up for daytime, and decreased 1.3% for evening time.

Victor Diehm, owner and operator of four radio stations, charged the FCC for contributing to the present scandal situation in broadcasting by permitting single ownership of both radio and tv facilities in the same community.

Speaking last week at a meeting of the City Business Club, Philadelphia, Diehm, who is also chairman of the Mutual Affiliates Advisory Committee, claimed that another basic cause for the scandals stems from a laxity by the FCC.

"This laxity lies in permissions granted in recent years whereby men with non-broadcasting experience are now licensed owners and operators of radio and tv stations.

"I recall vividly," Diehm continued, "in the late '20's it was necessary for an applicant for a radio license to testify that actual day-to-day operations would be in the hands of someone with sufficient broadcast experience.

"Experienced broadcasters would never have dreamed of doing the kind of things that originally caused the scandals," he concluded.

Ideas at work:

• A million dollars in sound: WAAF, Chicago, to promote its new theme of "Your Million Dollar Music Station" is distributing, this week at the Auto Show, a total of one million \$1 million bills (printed by the station) calling attention to the station's new music idea. Certificates on the bills are being deposited at the WAAF

booth, with lucky numbers worth prizes of radios, tv and hi-fi sets, plus an all-expense-paid trip to Las Vegas.

• The "Mystery Santa Claus" contests this past holiday: KISN, Portland, O., awarded more than \$5,000 in merchandise prizes to 18 listeners identifying the sheriff as the "mystery santa" . . . KBKC, Kansas City, aired clues hourly as to the location of its mystery man. The prize for the nine-year-old winner was a 1960 Lark.

This is 'n' data: WFLM, Ft. Lauderdale, Broward County's first fulltime fm station, will begin broadcasting on 30 January . . . RAB awarded a gold plaque to the *New York Times* for its "outstanding regional radio commercials" . . . Sports business: The Denver Studebaker-Packard Dealers Association (D'Arcy) will sponsor *This Week In Sports* in 15 Mountain States markets . . . Kudo: To KSTP, Minneapolis-St. Paul, a citation from the American Civil Liberties Union commending the station for its *Behind the Parade* news show.

Station staffers: C. L. Doty, appointed national sales manager of WSAI, Cincinnati . . . James Bailey, to managing director of WJW, Cleveland . . . T. E. Paisley, to station manager of WRCV, Philadelphia . . . William Venell, to director of sales development at WPBC, Minneapolis . . . Jerry Chapman, to promotion manager of WFBM, Indianapolis . . . J. H. Corbitt, to director of sales promotion and Herb Berg, to account executive at WIST, Charlotte, N. C. . . Mel Ewing, to account executive in the KNX-CBS Radio Pacific Network sales department . . . Sterling Barlow, to the sales staff of KYW, Cleveland . . . Bob Silverman and Roger Coleman, to the sales staff of WABC-FM, New York.

TV STATIONS

The Chicago chapter of the Academy of Tv Arts & Sciences is embarking on a project with educational WTTW in that city to put a more favorable focus on the medium.

The avenue: a series of programs that will explore the problems and progress of tv. First of the behind-the-scenes pieces: *A Show Is Born*.

demonstrating the steps in putting together a tv musical.

WRCA-TV, the NBC flagship station in New York, marked 1959 as its most successful year, with total billings up 16.7% over the previous record year in 1958.

"So great was advertiser demand for time," said station manager Max Buck, that WRCA-TV expanded its broadcast hours with an additional daily half-hour, from 1:15-1:45 a.m. Monday through Friday. This demand was spurred by the SRO status of the Jack-Paar-Dr. Joyce Brothers late-night combination.

Tv has one of the finest censors, noted Thomas Chisman, president and general manager of WVEC-TV, Norfolk, and that is "the on-off button on the tv set."

"If you don't like what you see on tv turn it off" was his answer to a "government regulation for tv" question put to him during a speech before the Norfolk Kiwanis Club last week.

Chisman, whose station recently switched from uhf to vhf, predicted that in 10 years "all tv will be on ultra high frequency band."

He said that one of the biggest errors the FCC ever made was in confining tv to just 12 vhf channels instead of changing over to uhf. "Uhf would enable more cities to have tv of their own."

Ideas at work:

• "The cleanest wrestling match in the world": That's how KSL-TV, Salt Lake City, billed a live wrestling hour show it televised from the Salt Lake Coliseum. The idea: Colgate donated some 360 cans of shaving cream which filled the wrestling ring from corner to corner with an 18-inch treatment. The show then saw seven wrestling stars colliding in the ring in an attempt to remain the longest. Winner received \$1,000.

• On the public service front: KLFY-TV, Lafayette, La., launched its "Project Peace" program New Year's Day. The idea: Station invited area children to address greetings of peace and friendship to children of Russia. The promotion snowballed into an all-day observance featuring packing of letters by children,

Mayors' proclamations, a motorcade, remote pickups and a 40-minute studio telecast.

• **On the community education front:** **KMOX-TV**, St. Louis, will begin telecasting *PS 4* next week. The series, one of the first on a commercial station to encompass the high school level, will include instruction in language arts, literature, letter writing, composition, grammar, reading, civics, and the like.

◆ **The plight of New York's much-publicized *The Play of the Week***, televised two-hours daily via **WNTA-TV**, is for the time at rest with the acquisition of a new sponsor.

Standard Oil Co. of New Jersey, parent of the Esso-Humble organization, out of Ogilvy, Benson & Mather, will begin sponsoring the show 8 February for 13 weeks.

◆ **Station acquisition:** **Prairie Tv Co.**, owner of **WTVP**, Decatur, Ill., to the **Metropolitan Broadcasting Corp.**

◆ **This 'n' data:** **KTTV**, Los Angeles, last week signed a contract granting it exclusive, world-wide tv rights to the 10-day, 60 nation International Beauty Congress to be held in Long Beach beginning 4 August . . . **Sports note:** **KETV**, Omaha, has added the Sports Network to its affiliation to bring the *Big 8 Conference Games* to the area . . . **Financial note:** **Wometco Enterprises**

will hold its first annual stockholders meeting 11 April at the company's main office in Miami . . . **Anniversary:** **WFIL-TV**, Philadelphia, published a historical treatise to commemorate *The University of the Air* series' 10th year on that and the other Triangle Stations . . . **Business note:** the International Parts Corp., a division of Midas, for its **Midas Mufflers** (Edward H. Weiss & Co.) to co-sponsor the Monday-Friday p.m. telecast of Channel 7's **Report to New York**, via **WABC-TV**, New York, for 13 weeks.

◆ **On the personnel front:** **Larry Carino**, to general manager and **Maurice Guillerman**, to general sales manager of **WWL-TV**, New Orleans . . . **D. T. Knight**, to general manager of **KODE-AM-TV**, Joplin, Mo. . . **Dean McCarthy**, to the newly-created post of director of qual-

ity control for **Storer Broadcasting**. **Glenn Boundy, Jr.**, succeeds him as operations manager of **WITI-TV**, Milwaukee . . . **Dan Bellus**, to Transcontinent Tv Corp.'s New York office . . . **Russ Severin**, appointed station and sales manager for **WLOS-TV**'s new South Carolina studios.

REPRESENTATIVES

◆ **Peters, Griffin, Woodward** this week announced a new service to stations, agencies, and advertisers: the **Audio-Video Center**.

Located in the rep firm's New York office, the Center is equipped with complete facilities for showing videotape recordings, 16mm sound motion picture film, 35mm slides, audio tapes and disks.

The Center's tv equipment features a 24" Conrac viewing monitor which is connected through special hookups with **WPIX**, New York, where the video-tape transmission originates.

Facilities for radio presentation include an Ampex 601 tape recorder, a Mackintosh amplifier and a Bogen all-speed turntable.

◆ **Rep appointments:** To **Daren F. McGavren**, **KJR**, Seattle; **KXL**, Portland, and **KNEW**, Spokane . . . To **Gill-Perna**, **WKAT**, Miami . . . To **The Branham Co.**, **WKJG-AM-TV**, Ft. Wayne; **WSJV-TV**, South Bend-Elkhart, and **WTRC**, South Bend-Elkhart . . . To **The John E. Pearson Co.**, **KXEN**, St. Louis; **XERB**, San Diego; **KALI**, Los Angeles; The Tobacco Network of N. C.; **KGGF**, Coffeyville, Kans.; and **WACL**, Waycross, Ga. . . To **Grant Webb & Co.**, **KUDY**, Littleton (Denver) . . . To **Headley-Reed**, the Donrey Media Group Stations in Arkansas, Nevada, Oklahoma and Texas . . . To **Good Music Broadcasters**, **WNOB**, Cleveland.

◆ **New rep firm:** **Hal Walton Associates**, with offices at 18 East 50th Street, New York.

◆ **Rep appointments — personnel:** **Ed Filion**, to v.p. in charge of West Coast operations for **The Meeker Co.** . . . **Robert Hutton, Jr.** and **Louis Smith**, to v.p.'s and **Martin Percival**, to Eastern radio sales manager for **Edward Petry & Co.** (See *Radio/Tv Newsmakers*, page 66).

EAVEY'S

(Continued from page 42)

youngsters will be glad to throw away their bag of tricks if you invite them in for a delicious Hallowe'en treat like this one. Just pour a big glass of ice cold apple cider. . . . Eavey's has cider that's made from the finest apples in any crop. This week, you can buy a full gallon for just 39 cents. But please, just one gallon per customer. . . ."

Reaction to such commercials, Maher says, are felt almost immediately. The effect of a Wednesday night commercial is felt on Thursday; the accumulative effects of the three nights running is overwhelming on Saturday. Indeed Maher was led into his **WANE-TV** and **WKJG-TV** campaigns about a year ago with an ice cream offer on tv only that sold out his ice cream plant output overnight.

When it comes to the third commercial in a show—the "compassion" commercial, Maher and the Martin agency pull out all the stops. Here is where Maher, the rugged, competitive salesman, goes to town and accomplishes what is known in sales circles as "clinching it" or "closing the sale." Although he may deliver it in a low-key fashion, what he has to say is anything but. "Couldn't you use an extra \$300?" he asks the tv audience. "Here's how you can do it, and there's no work involved. . . . This is a \$9.39 grocery order shopped at Eavey's and also at two of Ft. Wayne's leading chain stores. At "Store A" the cost was \$11.10 and at "Store B" it was \$11.56. By shopping at Eavey's you can save as much as \$2.17 or 23%." He goes on to work out the saving on a \$25 weekly food bill over a year, arrives at a saving of \$299. It is one of the reasons customers drive past many other food markets on the way to Eavey's.

◆ Maher's marketing technique which ranges from the soft-sell institutional to the hard-sell competitive pitch makes his tv campaign (running now for a year) a real block-buster. But it is interesting to note that this veteran food salesman credits the ad medium with so much influence. "The sales at Eavey's, the distances from which customers come because of our live commercials," he says, "point up one thing: shows that in rural areas there is a tremendous craving for live television."

SPONSOR ASKS

(Continued from page 56)

Bern Kanner, associate media director, Benton & Bowles, Inc., New York

I don't think there are any two agencies that would describe the "ideal" or prototype timebuyer in exactly the same way. I can only describe those attributes we feel are necessary for a person to be a "good timebuyer" at Benton & Bowles.

A timebuyer is only as good as the material at his command. Therefore,



Given native abilities time and experience do the rest

the quantity and quality of these facilities plus the caliber of supervision, and both the agency's and client's degree of interest in and reliance on the media role, are important in the development of a good timebuyer.

At the outset, I believe an individual must have certain natural abilities that are vital for the proper performance of an assignment. Since he will ultimately be entrusted with the expenditure of a client's funds, a buyer must display a logical, concise, precise and intelligent mind. The proper use of these natural abilities will enable him to exercise judgment in reaching the right decision to inspire confidence.

These native abilities are broadened to reach their proper potential only by the constant development of sound media knowledge and skills. This necessary phase is both self-taught and taught by the pressures of high agency standards designed to develop a respected media department and, in turn, good personnel.

An agency's dependence on the services provided by a particular medium necessitates a sound approach to the human equation. A media department buyer must be able to deal effectively with whomever he contacts. I can think of no other business where this is so true.

Above all, a "good timebuyer" is not the result of six month's or a year's experience. Like any good specialist, he develops with time and experience.

Tv and radio NEWSMAKERS



Robert L. Hutton, Jr., promotion director for tv at Edward Petry & Co., has been named a v.p. He joined Petry in 1950 as manager of tv promotion and research. Prior to that, he was promotion director of the *Woman's Home Companion*. Hutton's earlier broadcasting experience included a stint as promotion director of WCCO, Minneapolis, and the same position with WRCA, N. Y. He formerly was a copywriter at BBDO. Also promoted to v.p. of Petry: Louis A. Smith, midwest sales mgr. for tv

Maurice J. "Bud" Rifkin, v.p. in charge of sales for Ziv TV Programs, Inc., has been promoted to executive v.p. heading sales. He began his broadcasting career with WKBN, Youngstown, O., as an acct. exec. He then moved to Cincinnati where he joined the Frederic W. Ziv Co. In 1949, Rifkin was named sales manager for Ziv in N. Y., and in 1952 v.p. in charge of sales. Other v.p.'s recently promoted to executive v.p. rank at Ziv: Maurice Unger, production and Robert Friedheim, administration.



Art Breider joined SPONSOR in New York on 10 January as sales manager with overall responsibilities. Previously employed in executive capacities by Ziv and MGM-TV, he has wide acquaintance with station, agency and advertising men. Breider has a variety of hobbies including oil painting and riding. In his new post he will be assisted in the East by Willard Dougherty and Bob Brokaw, in the South by Herbert Martin, in the Midwest by Roy Meachum. He will select a western manager late in January.

W. Thomas Dawson has been appointed v.p. in charge of advertising and promotion for CBS Radio, replacing Louis Dorfsman who joined CBS TV as creative director of sales promotion and advertising. Previous to this appointment, Dawson was director of sales promotion and research for CBS TV Spot Sales. Prior to that, he was sales promotion manager, for three years, at WBBM-TV, the CBS TV station in Chicago. Before joining the network; Dawson was asst. promotion mgr. for KHJ-TV, L. A.





YOU MAY NEVER GROW 8 FEET TALL* —

BUT... WKZO Radio Will Make Your Product A Giant In Kalamazoo-Battle Creek And Greater Western Michigan!

WKZO Radio's tremendous day-in, day-out audience—*32% larger than that of any other station*—can help make Kalamazoo-Battle Creek and Greater Western Michigan one of your "big ticket" markets.

The latest Pulse survey gives WKZO the highest rating morning, afternoon and evening in *345 of 360 quarter hours surveyed!*

Feed your sales with WKZO Radio! Ask Avery-Knodel for the details.

**Robert Wadlow, Alton, Ill., is said to be the tallest man of all times at 8 feet, 9½ inches (491 pounds).*

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959

SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10



The Felzyer Stations

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

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

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

The seller's viewpoint

Does your agency deny station men vital information in planning a campaign? John C. Cohan, president, KSBW, Salinas, Calif., feels that many agency men spite themselves when they don't, or won't, define the specific purposes of a campaign. Cohan states quite frankly that the majority of broadcasters are ready and willing to offer better service, but are stymied by the lack of agency cooperation. He notes that a station man's knowledge of his market can be the key to a successful campaign, provided he knows an advertiser's objectives.



HOW ABOUT TELLING US WHAT WE ARE TRYING TO DO?

We are naive enough to feel strongly that the purpose of advertising is to sell the client's product or service—and that we would like to perform that desirable function to the utmost of our ability when schedules are placed on our tv stations.

Like "Home," "Mother," and "The American Flag," this is a concept with which few would quarrel in principle—but the problem of putting this philosophy into practice is both frustrating and surprising.

Coverage—ratings—cost-per-1,000—these and other factors are, and should be, important considerations in making a tv buy. But why the startled look when the time-buyer is asked specifically, "What is the account trying to accomplish with this campaign?" Many times there is a sort of "What the hell has that got to do with it" attitude, as though the advertising were an end in itself rather than a means to an end.

"Increase sales?"—sure, but in spot advertising there are generally some important sub-headings to that basic desire. The advertiser may be trying to obtain increased distribution, get acceptance of a new package, broaden his base of sales by appealing to a different income group, give extra support to a premium offer, or any of a hundred other things.

Knowledge of these goals can help the broadcaster help the client in terms of the type of merchandising support offered as most useful in accomplishing the specific aims of the campaign. Furthermore, such knowledge can suggest to the tv salesman an availability perfect for the purpose based on his knowledge of the local situation—and he knows his local market better than the most astute time-buyer can hope to.

The timebuyer who can "pick the brains" of the station salesman can make the best buy—he can do this best by knowing why he is buying and imparting this knowledge to the station salesman. Of course, many times this is done

and a skillful timebuyer can invoke the intangible partnership feeling in the salesman which can bring benefits of the most tangible kind to the sponsor. Only then is full advantage taken of the flexibility of tv spot which is acknowledged to be one of its greatest attributes.

Like many operations with similar philosophies, we maintain continuing contact with local and regional company representatives. Here we find no such illusions as to the purpose of the advertising on our stations, and no such reticence about letting us in on the "secret." Through working with these people, we had buys changed (not necessarily increased) after they were already placed on our stations. In one such instance, we received a schedule for a firm selling heating equipment with the spots to run from September through November. These months can be plenty cold elsewhere but on the beautiful Monterey Peninsula they are among the warmest and most pleasant of the entire year. By working through the local man up through the company echelons, and then eventually the agency, we had the buy delayed to December through February in our area. Sure, we could just have accepted the advertising (and the client's money) but we know from the results of this particular campaign that we did the account a service by delaying the schedule. Too bad we had to do it the hard way. Granted, this is an extreme example, but it is one among many which illustrates the point.

As an ex-agencyman myself, I would like to suggest that account people explain fully to the media buyers the purpose of every campaign and insist that this information be an integral part of every meeting between buyer and salesman.

The client is footing the bill for both of us. As professional advertising people, we should work together for his benefit. We can do this best if we know what play is being called.



WeeReBeL, Columbus, Ga., and Jackie Moore, time buyer, BBD&O, Inc., New York, reveal a few secrets.

Have you heard what the WeeReBeL said to BBD&O?

"Over a million people can watch WRBL-TV"

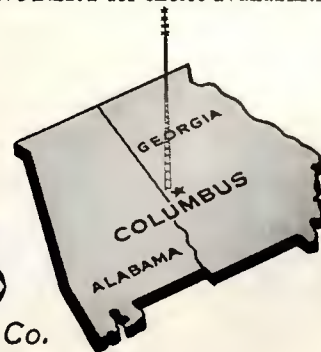
Over a million people can watch us in the 47-county area served by WRBL-TV; and the only way you can reach them all on TV is with WRBL-TV. Metropolitan Columbus has the highest family income in Georgia and 25th highest in the nation. Columbus belongs on every Southern schedule. WRBL Radio programs to the adult audience with top buying power in Columbus. Call HOLLINGBERY for choice availabilities in Georgia's second market.

WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

abc COLUMBUS, GA. CBS

Represented by George P. Hollingbery Co.



SPONSOR SPEAKS

The Doerfer Proposal for 7:30 p. m.

Last week, in a speech before the Radio & Television Executives Society in New York, Chairman John C. Doerfer proposed a novel plan for the presentation of public service tv programs in prime evening time on the three networks.

Doerfer suggested that ABC, CBS and NBC should devote the 7:30-8 p.m. period to sponsored or unsponsored public service shows on a rotating basis. (one week for one network, one week for the next, etc.) with all stations on the chains being obliged to carry.

He further suggested that the networks themselves program three or four of the half hour periods with their station affiliates responsible for programing the balance.

And, in a press conference at the Roosevelt Hotel immediately following his speech, Doerfer said that if the networks did not follow his "suggestion" they had better have a "pretty good reason" for not doing so.

First reaction from the networks was a polite promise to consider the idea. And perhaps, between SPONSOR's presstime and when you read this editorial, they will have acted.

But, regardless of the decision which ABC, CBS and NBC may make on the Doerfer proposal, we feel that it was a silly, hasty, ill-considered notion which the FCC chairman should have known better than to advance.

It is utterly absurd for Doerfer, or anybody else, to begin carving out specific time periods for public service programing before there has been any clear thinking on exactly what a station (or network) owes in the matter of public "interest, convenience and necessity" under the Communications Act.

Unless this responsibility is more clearly and precisely defined than it has been up to now, any attempt to bludgeon stations into giving up prime hours is mere political expediency and opportunism.

We don't say Doerfer is wrong. We do say he should define, explain and defend his principles before staking out specific proposals for taking over valuable time.



THIS WE FIGHT FOR: *Clearer thinking on the part of responsible government officials in all matters pertaining to the regulation and conduct of the country's radio/tv industry.*

10-SECOND SPOTS

Thoughtful: A New York City woman watching *The Real McCoys* on television, phoned ABC TV the other evening. "Did you know," she asked, "that McCoy went out of the kitchen and left the kitchen sink faucet running?"

Media analysis: In Albuquerque, N. M., a local merchant walked into KMGM, signed a sizable advertising contract and paid cash in advance. Ronny Kahn, the station's general manager, asked how he had come to select KMGM. "Well," said the advertiser, "it was a toss-up between you and one other station. It happens you're only three blocks from my store, but the other station is clear across town."

Creative: An account exec stumbled home three hours late for dinner, was met by his irate frau. "Now don't get excited, honey," he said. "I just stopped off to buy something for the house."

His wife melted. "Something for the house?" she echoed. "What?" "Ten roundsh of drinksh," he said.

Sans Payola: Here's a plug for a new disk release—"Music From a Surplus Store" by Ken Snyder and Jack Fascinato. Snyder is vice president in charge of tv/radio creative dept. at Needham, Louis & Brorby, Chicago. Some of the bands: "Sweepy-time," "Latin Hardware," "Chinatown Bricklayer," "Spring, Sprang, Sprung."

Lincolniana: With Lincoln's birthday coming up soon, we reprint from the newsletter of Harris-Tuchman tv studios in Hollywood this briefest of book reviews by Lincoln—"For those who like this kind of a book, this is the kind of a book they will like." *If "Honest Abe" lived today, you could just substitute "program" for "book" and out-Crosby Crosby in the critic business.*

If: WBZ-TV, Boston, is running a \$5,000 contest on what three books you would take if you were on the first spaceship to the moon. *Just one, and somebody better write it—"How to Get Down to Earth."*

Interview: *Helen Jarvis*

Clinton E. Frank Agency Radio TV Supervisor tells why she selects the WLW TV Stations and WLW RADIO for Wilson's Evaporated Milk.



"The Crosley Broadcasting Corporation with its WLW TV Stations and WLW Radio has been a leader in its field for 37 years."

"This outstanding background and experience in technical skills, in showmanship, and in sales cannot be topped in the whole broadcasting industry."



"So the WLW call letters speak for themselves to make any advertiser or agency sit up and listen."



Call your WLW stations representative . . . you'll be glad you did! The dynamic WLW stations . . .

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati



Crosley Broadcasting Corporation a division of **Arco**

*Combining the best of
Northern Indiana Broadcasting*
WKJG-TV and WKJG Radio

FORT WAYNE

and

WSJV-TV and WTRC Radio

SOUTH BEND-ELKHART

Announce the appointment of
THE BRANHAM COMPANY
as National Sales Representative

John F. Dille, Jr.—President

WKJG-TV

Edward G. Thoms—Vice Pres. &
Gen'l Mgr.

Carleton B. Evans—Sales Manager

WSJV-TV

Paul C. Brines—Vice Pres. &
Gen'l Mgr.

Vincent Doyle—Sales Manager