

SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE

KABL



Music

FRANCISCO'S AMAZING GOOD MUSIC STATION

first in Hooper ...

NOW FIRST IN PULSE TOO!

*Good-music station in the history of radio
in first place in a metropolitan market.*

KABL

THE McLENDON STATION REPRESENTED
NATIONALLY BY DAREN McGAVREN
New York • Chicago • Los Angeles
San Francisco • Detroit • St. Louis • Seattle

DOES TV CRITICISM MAKE SENSE?

SPONSOR analyzes the more than 20 types of charges hurled at the tv industry — Part I

Page 31

Pet food industry fights for \$½ billion bone

Page 34

Brand "X" strikes back

A SPONSOR spoofer

Page 36

Industry picks the top buyers in radio advertising

Page 38

DIGEST ON PAGE 4



WHEN **KSTP-TV** SAYS
"GO OUT AND BUY IT" ...
PEOPLE GO OUT AND BUY IT!

Represented by

Edward Petry & Co., Inc.

The Original Station Representatives

KSTP television
CHANNEL

MINNEAPOLIS • ST. PAUL

100,000 WATTS • NBC

A GOLD SEAL STATION

5

*buy St. Louis 'a la card**

**KTVI rate card
your lowest
cost per thousand
TV buy
in St. Louis*



ON THE SCENE as St. Louis steps forward
with the multi-million dollar Mill Creek
Valley Redevelopment Project.

KTVI 2
CHANNEL
ST. LOUIS



Represented
nationally by



(X) CHECK

your cost per 1,000

... NASHVILLE'S

WSIX SELLS

(X) CHECK THESE
FACTS:

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

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



★ **WSIX SELLS**
WITH TOWER HEIGHT

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

★ **WSIX SELLS WITH POWER**

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

★ **WSIX SELLS WITH EFFICIENCY**

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

* See Television Magazine

TV **8** LAND OF THE
CENTRAL SOUTH

Woodward Inc.

© Vol. 14, No. 5 • 30 JANUARY 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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2-SECOND START



TAPE TIMER



CONSOLE CONVENIENCE

10-SECOND SPOTS – PRACTICAL AND PROFITABLE WITH AN AMPEX

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

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

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

934 CHARTER ST. • REDWOOD CITY, CALIF.



*TM AMPEX CORP.

1458 KIPLING AVENUE, NORTH • REXDALE, ONTARIO

LONG ISLAND IS A MAJOR MARKET!



THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)



**MORE CARS
ARE SOLD ON
LONG ISLAND
THAN IN SEATTLE,
SAN ANTONIO AND
SALT LAKE CITY...
PUT TOGETHER!**

AUTO STORE SALES
\$408,969,000
(Sales Mgt.)



WHLI

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

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

NEWSMAKER of the week

Last week, William Esty Co. got a new president—only the third in its nearly 30-year history. Of special significance is the fact that with naming of 37-year-old John Peace, a major agency now has at its helm a man who came out of media.

The newsmaker: John Peace, whose career at William Esty Co. has been as heady a rise as the foam on a glass of Ballantine's became president of the agency on 22 January in an election that also saw James J. Houlahan, president for 13 years, move up to chairman of the board.

As 1st vice president, Peace worked closely with Houlahan and that's the way it will continue in the new board chairman-president relationship.

Peace, a native of New York City and a product of its schools, has spent all his working years at Esty. He came to the agency a little over 15 years ago after World War II service with the Army Signal Corps in the Pacific.

He began in the media department, learned every phase of it. He was a timebuyer and a space-buyer, later was media coordinator on several accounts. Then in 1952, after about seven years with the agency, Peace was named vice president and media director, the post he held until 1958 when he became a member of the board of directors and 1st vice president of the agency.



John Peace

William Esty, the agency's founder and first president, had been an account man; Houlahan, the second president, came from the client side of the fence. Now the third president has come up through the media department—a distinct rarity among presidents of any of the leading advertising agencies.

That media was the Peace route is not too surprising, however, for it would be hard to find an agency stronger in this department. It is unusual in that it represents some of the largest companies and best management in the country, and their products, all of which have mass appeal. It is not a long client list but it is an impressive one, and the agency wants it that way. "We feel," Peace told SPONSOR, "that concentrating on a few top clients is the best way to do a job." Eight clients account for the estimated total billings of \$68 million, 70% of which is in air media. Esty employs more than 420 people, most of them in its New York headquarters. Its only branch office is in Los Angeles.

Peace commutes to the agency from Scarsdale, N. Y., where he lives with his wife and five children.



**AREA PULSE
PROVES
KFMB RADIO
HAS**

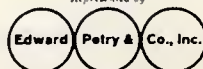
**THE BIGGEST AUDIENCES* IN
FOUR** SOUTHERN CALI-
FORNIA COUNTIES, BURSTING
WITH NEARLY 2,000,000
PROSPEROUS PEOPLE***!**

*Pulse Area Survey, Nov., '59 **San Diego, Riverside, Orange, Imperial ***Sales Management Survey, May, '59

KFMB RADIO  **SAN DIEGO**

A TRANSCONTINENT STATION

Represented by



The Original Station Representative

M^CGAVREN

ALL

MEN

HAVE

LOCAL

EXPERIENCE

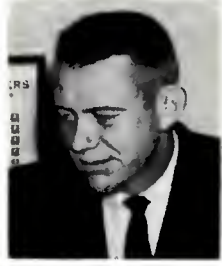
TOO...



Charles E. Wilson, WCFL — Chicago Local Sales and Ralph Guild of Daren F. McGavren, New York make sales calls on local Chicago advertisers selling the unique effectiveness of WCFL in moving products out of retailers stores — another example of how McGavren salesmen regularly work as local salesmen.

... ask the man who knows!

Cy Ostrup, San Francisco Manager of Daren F. McGavren Company after his sales work in Chicago stated that—"I came away from Chicago with a new concept for presenting the market and the sales power of WCFL." This personal knowledge and familiarity with the market results in greater service for agencies and substantial schedules for stations.



Marty Hogan, WCFL Chicago General Manager is enthusiastic over the McGavren plan for regularly scheduling all national salesmen to work as local salesmen, and states that ... "on the

local level you can see station policies and programming in action, and better understand the station's objectives in serving its audience and the community."

Tom Haviland, WCFL Commercial Manager believes that every time the Daren F. McGavren Company sends one of its salesmen to work with local people it is another boost for national selling ... "in selling local advertisers we live with the realities of the market every day. National advertisers need such information to properly plan their broadcast schedules. Talking with someone who has worked in the market is the direct way to get the facts."



WCFL CHICAGO

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

Radio and Television Station Representatives

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





JANUARY						
S	M	T	W	T	F	S
				1	2	
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Miss January

When temperatures soar in the middle of winter, you can credit it to Miss January of KOCO-TV.

If you wish your sales to soar with the temperature, buy Oklahoma's largest coverage . . . buy the station with an imagination!

KOCO-TV



OKLAHOMA CITY

CHARLIE KEYS, GEN. MGR.

BLAIR TELEVISION ASSOCIATES.

SPONSOR

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Flora Tomadelli; Betty Tyler



SELL POWER!

- WREX-TV - POWER-PACKED PROGRAMMING

Combining the best of ABC and CBS assures you of top coverage in this rich industrial and agricultural heartland of Mid-America.

- WREX-TV - POSITIVE COVERAGE

of Northern Illinois and Southern Wisconsin. You'll have VHF "Exclusivity" in a billion dollar plus market . . . Beyond the influence of Chicago and Milwaukee TV (90 air miles away).

- WREX-TV - SALES POWER

The viewers' choice, serving 399,000 sets in a combined rural and industrial area . . . Ideal for test campaigns.

J. M. BAISCH Represented By
H-R
General Manager TELEVISION INC.

WREX-TV
CHANNEL 13 ROCKFORD



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.
GR. 4-8511

101 COURT STREET, SYRACUSE 8, NEW YORK

A hundred million dollars is being spent by the government to get Central New York viewers home to see our Early Show.

City, state and federal totals to that amount in the construction of Syracuse's urban highway system, the most modern in the U.S., were announced earlier this month.

Maybe this vast concrete complex isn't all designed to speed the homeward route of the thousands of area workers who leave their thriving places of employments weekly between 3:00 and 4:30 pm in time for our 5:00 pm film presentation but it certainly helps.

Road commissioner Mike Membrado and the Katz staff are eager to help you get your commercial vehicles speeding along our crosstown express system. Ticket fixing is handled by Fred Menzies at this address.

Cordially,

Paul Adanti

Paul Adanti
Vice-President

Syracuse boasts
the largest
and oldest
manufacturer
of China in
the U.S.



Syracuse China Candlelight pattern.

WHEN YOU WANT TO SELL SYRACUSE
WHEN-TV
CBS IN CENTRAL N. Y.

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER
HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES
KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN
Kansas City / Phoenix / Tulsa / Omaha / Syracuse

EVERYBODY'S

EXCITED

ABOUT

INTERPOL!

HERE'S SOLID PROOF

... **LIFE** *kicked off its lead story of the new decade on January 11 with a full month's 4-part series devoted to international crime and Interpol!*

... **READER'S DIGEST** *has already run two separate big features on the international police organization of 63 nations - Interpol!*

... **NEWSPAPERS** *all over the world are picking up the top stories fed to them by the wire services on Interpol!*

AND NOW – for the first time – ITC brings the complete and
fascinating story of the inner workings of Interpol to **TELEVISION!**

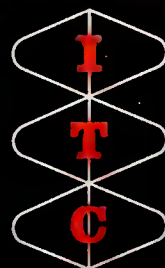


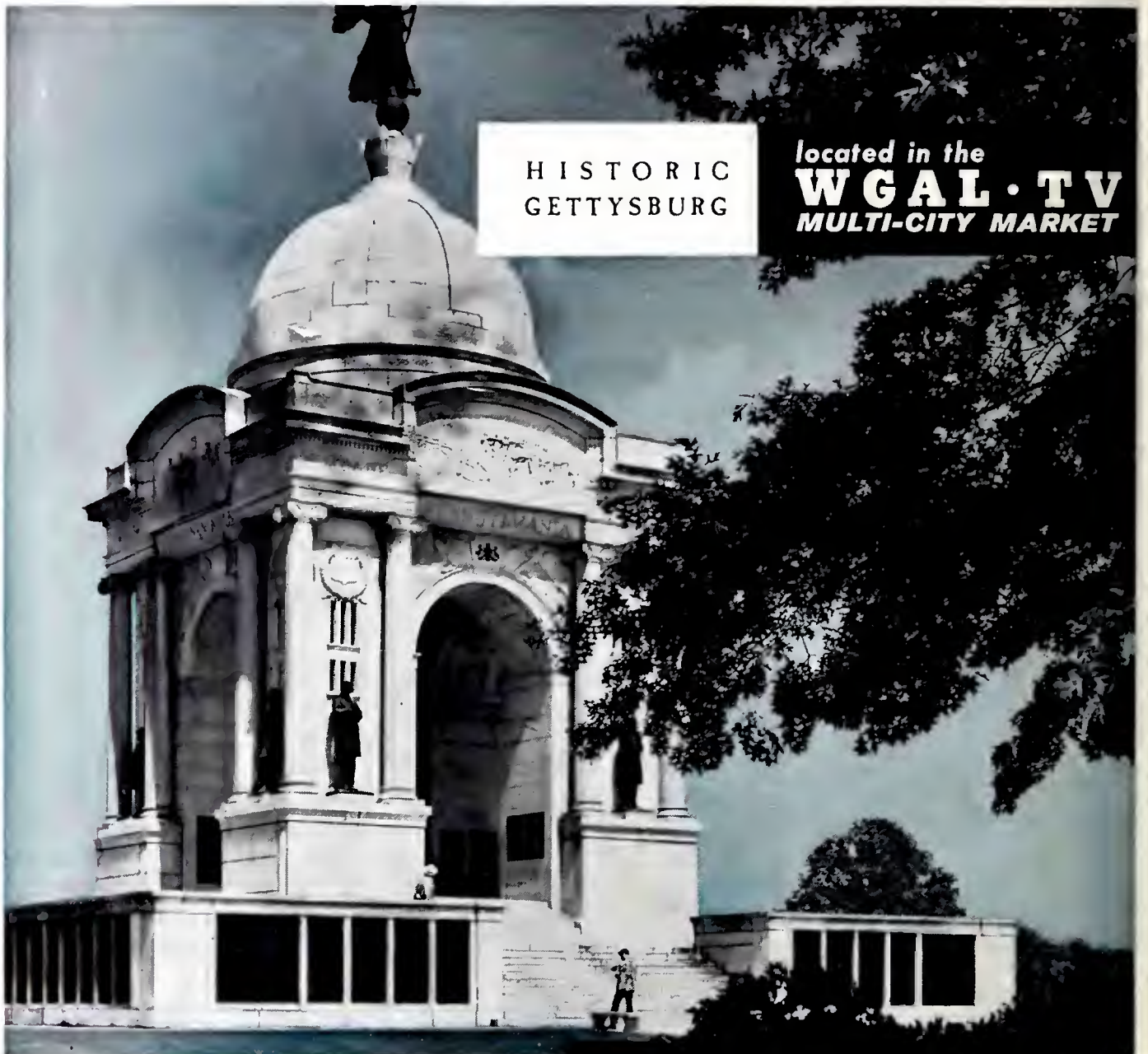
**“INTERPOL
CALLING”**
STARRING CHARLES KORVIN

Only the established world-wide facilities of The Rank Organisation Limited
(of J. ARTHUR RANK fame) in association with The Jack Wrather Organization
make possible the production of this absorbing television series for ITC.

**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • N.Y. • PLaza 5-2100
ITC OF CANADA, LTD. 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166





**HISTORIC
GETTYSBURG**

located in the
WGAL-TV
MULTI-CITY MARKET

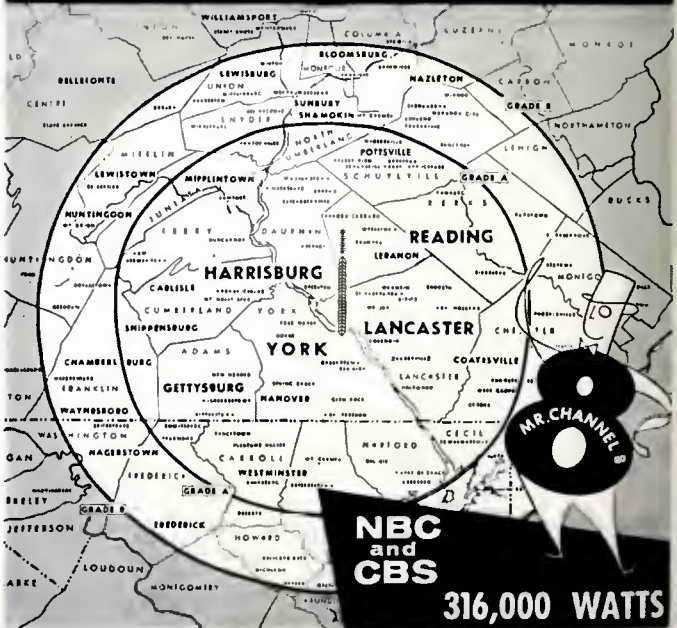
PENNSYLVANIA STATE MEMORIAL AT GETTYSBURG

The WGAL-TV market is richly steeped in tradition. This broad area has always been—and is —prosperous and stable . . . has \$6¾ billion in annual income, spends \$3¾ billion in retail sales. WGAL-TV delivers depth coverage in its many cities, is first with viewers in Lancaster, Harrisburg, York and numerous other cities.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



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

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

SPONSOR-SCOPE

30 JANUARY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The bustle of the past week contributed its ample share toward making this one of the biggest new business Januaries of recent years for both national spot tv and spot radio.

Included in the past week's haul for tv: **Lever's Dinner Ready** (K&E); **Maxwell House's Western Blend** (Ogilvy); **Antell's Tv Hair Product** (Brown & Butcher); **Fiz-zies** (Lambert & Feasley); **Northwest Orient Airlines** (Campbell-Mithun, Minneapolis).

Action in spot radio included: **Sara Lee** (C&W); **Oscar Mayer** (JWT, Chicago); **General Mills Protein Plus** (Knox Reeves); **White Cross Insurance Plan** (Phillips & Cherro, Chicago); **Antell** (Brown & B); **Hills Bros.** (Ayer); **Folger Coffee** (C&W).

Comes another watchmaker into spot radio for a spring campaign, but this one, **Hamilton (Ayer)** isn't like **Swiss Watchmakers (C&W)** which is insisting that the stations subsidize prize contests and other merchandising.

Hamilton's plan: minutes preferably adjacent to night news in 50 markets between **25 April-5 June**. As for merchandising: Hamilton merely states that if a selected station does elect to hold a contest it will contribute a **watch retailing for \$100 as the prize**. (For Swiss Watchmakers' proposition to stations see 23 January SPONSOR-SCOPE.)

You can expect **NBC TV** to disclose its new discount plan by next week.

The pattern is basically like the one that **CBS TV** is putting into effect 4 April.

The key points: (1) **special discounts for summer**; (2) **mid-evening periods will have a higher rate than early and late evening periods**; (3) **an added discount will be tailored according to the size of the advertiser's lineup, both night and day**.

Comment from a media director of a top-rank tv agency: "CBS and NBC are making the discounts so complicated that only an IBM machine will give us the answer."

Certain interesting variations and trends in buying philosophy have emerged from the renewed momentum that the boom in national spot tv has taken on since the first of the year.

Particularly perceptible are these:

- While the demand for minutes shows no signs of diminishing, there's a disposition toward mixing them up with 20s and IDs.
- The budgets for individual markets are being split more: the buyer is choosier about his spots, preferring to spread the money among two stations in the market, according to ratings, and sacrifice the added discounts accruable from a single station buy.
- The cost-per-thousand on late shows are getting a much closer look and such spots aren't being bought willy-nilly just because they house minute announcements.
- There's a lot more sprinkling of the schedule between night and day.

Sellers of tv spot will be especially interested in this: **ABC TV** is having serious qualms about introducing for the fall the concept of letting an advertiser rotate his minute participations in different times and programs, as well as nights of the week.

The idea, the network has found, poses too many problems and risks of its own.

Like these, for instance:

- 1) Making it impossible for a heavy advertiser to shift his investment from a property that hasn't turned out so well to a newcomer that's really clicking.
- 2) Rotation may be a strong lure in terms of frequency and reach, but some advertisers may object after a while about being linked with certain program types.

SPONSOR-SCOPE *continued*

Indications are that Burlington Mills will take a flier into spot tv, in behalf of its support stockings, out of Donahue & Coe.

The spur: the intensive 13-week ride that Mojud (Daniel & Charles) is giving its **Supp-Hose**: in network, the Jack Paar Show and On the Go: in spot tv, 19 markets at the rate of 15-18 spots a week, both day and night.

Spot tv buyers needn't expect to find any appreciable sentiment among CBS TV affiliates toward following the network's policy of granting a special discount for summer business.

SPONSOR-SCOPE's crosscheck of reps this week on whether the thought had come up from CBS stations disclosed there had been random discussions but that they lacked serious disposition to do something about it.

The consensus: the stations had more to lose than to gain billings-wise. The added business wouldn't make up for the discounts given advertisers who would stay on for the summer anyway.

For a piquant insight into the degree of liking people have for certain tv personalities (not shows), note this comparison compiled for SPONSOR-SCOPE by TvQ:

TOP NAME IN PROGRAM	OCTOBER 1958		JANUARY 1959	
	Familiarity	Q Rating*	Familiarity	Q Rating*
Alfred Hitchcock	83%	27%	84%	26%
Ann Sothorn	68%	24%	78%	23%
Dinah Shore	87%	24%	85%	20%
Danny Thomas	83%	33%	86%	35%
Ed Sullivan	94%	17%	92%	17%
Jack Benny	85%	23%	83%	21%
Garry Moore	74%	27%	80%	31%
George Gobel	81%	17%	74%	15%
Lawrence Welk	79%	43%	81%	35%
Loretta Young	74%	30%	80%	34%
Ozzie & Harriet	82%	41%	77%	32%
Pat Boone	74%	28%	72%	22%
Perry Como	87%	40%	77%	31%
Red Skelton	84%	42%	87%	47%
Steve Allen	85%	19%	63%	12%

Note: These ratings do not concern the ratings of the programs, but only the popularity of the performer or m.c. *signifies how much liked.

Bromo-Seltzer (Warner-Hudnut), which spends \$2.1 million in spot tv, is toying with the idea of putting great stress on woman appeal in its copy platform.

Seems that Bromo sales have stayed pretty level the past five years, even though the population and the market in headache remedies and antacids have been advancing side by side.

The Motion Picture Association of America will again soon be around to NBC TV affiliates via Donahue & Coe to pick up those chainbreaks during the Academy Awards telecast (4 April).

Last year the MPAA spent over \$30,000 on these breaks so that there wouldn't be any interruptions from regular advertisers to the Academy's hoopla.

This time there'll be no open end to the show—running from 10:30 to midnight.

SPONSOR-SCOPE *continued*

ABC TV this week cited Nielsen's November-December 1959 reports as further confirming its contention that ABC has the largest percentage of younger and larger families among its daytime viewers.

In other words, the image that ABC has built up about these factors of audience composition regarding nighttime carries over into daytime.

The November-December breakdown on daytime age groups:

Network	Under 40	40-54	55 & Over
ABC TV	47%	33%	20%
CBS TV	45%	26%	29%
NBC TV	25%	37%	34%

The relationship per network to family size:

Network	1-2 Families	3-4 Families	5 & Over Families
ABC TV	27%	38%	35%
CBS TV	37%	35%	29%
NBC TV	39%	36%	25%

Edison Electric Institute (F&S&R) will meet the gas people on their own institutional grounds—nighttime network tv—this fall.

The buy will be an alternate weekly half-hour and the budget at least \$3 million.

Edison has heretofore been associated with daytime network tv.

Obviously CBS TV doesn't need any nudging from the FCC about dipping into more public service, informational or cultural programming.

Aside from the sale of the four Leonard Bernstein-N.Y. Philharmonic broadcasts to Shell (K&E) at \$90,000 per program plus time, it's got these things going for it: (1) Firestone's extension of the Eyewitness to History programs covering the President's South American and Far East tours; (2) next season's renewal of the 20th Century films from Prudential; (3) Bell & Howell and Goodrich's continued sponsorship of parts of CBS Reports; (4) six M.I.T. documentaries for AM&F; (5) an additional \$2.5 million from Monsanto for the Conquest series; (6) good prospects of Metropolitan Life's participation in a public service series. Something like \$30 million is involved here.

NBC TV's ambitions for studding daytime schedules with informational and cultural programming don't look too promising—at least for the immediate future.

The network's got quite an interest from agencies and advertisers in the roster of specials it recently announced for '60, but this has centered on the items that are basically entertainment-oriented.

Daytime advertisers are apparently skeptical, as yet, about finding enough housewives interested in enlightenment to make their investments worthwhile.

NBC TV is telling agencies that it won't be able to complete its "dream" schedule for the fall any sooner than 1 March.

The implication: the network can't start confirming time bids for the next season until well into the interior of March.

As it looks now NBC TV will probably rip the whole schedule apart, giving the coming season an entirely new face. CBS TV is expected to make five or six changes and ABC TV, the least.

Indicated advantage for ABC: lots more time to concentrate on daytime.

Because of the schedule uncertainty, NBC last week declined to consider a piece of business worth \$3 million that was offered to it on a platter.

SPONSOR-SCOPE *continued*

The SRA will disclose its estimate of national-regional spot radio billings for 1959 in a couple of weeks.

Indicated increase over 1958: 5%, which would make the 1959 gross \$182 million.

Take it from Nielsen, tv viewers spent 596 million home hours on network specials alone during October, November and December of last year.

The factors involved in this calculation based on 44,500,000 U.S. tv homes:

- 1) 61 evening specials on all three tv networks.
- 2) An average home tune-in of 13.26 minutes for all these specials.

The expected has happened this season on tv network costs-per-thousand: the leveling out of the audience and the fact that the networks are programing the whole evening spectrum for the first time has upped the nighttime average by a record 20%.

The average cost-per-1,000-homes-per-commercial-minute according to the 1959 November-December Nielsen was \$3.72, whereas the CPMPM was \$3.11 for the same period the year before. Here's the comparison by network:

NETWORK	1958 NOVEMBER-DECEMBER	1959 NOVEMBER-DECEMBER
ABC TV	\$2.78	\$3.27
CBS TV	3.13	3.59
NBC TV	3.43	4.30

Some of the bigger air media agencies in Chicago appear to have run into a manpower snag: top jobs at the account and media levels are available but there aren't enough people with required experience available to fill them.

What's happening is this: these agencies are either scouring other parts of the country or putting on the proselytizing act among the Chicago clan.

The fault, say Chicago ad veterans, can be ascribed to the agencies' lack of foresight in training people the past 10 years. Budgets soared, services increased and the balance in media dominance changed, but interest in building manpower to meet the new needs lagged much behind.

According to Trendex's count, the tv sets-in-use between 6-11 p.m. this January was 11% under what it had been for the like month of 1959.

The comparison: January 1959, 60.5%; January 1960, 53.3%.

The GE Lamp Division (BBDO) is investing about \$250,000 in a couple of weekly segments of the Bing Crosby-Rosemary Clooney tapes on CBS Radio.

The order is for 28 weeks (29 February-30 June).

Fells also contracted for a couple segments.

The rapid growth of ready-to-serve and frozen foods, observe agency marketers, has given impulse buying more and more of an overwhelming edge.

It has also made it imperative for the advertiser to get maximum effectiveness out of his advertising. Hence the ready-to-serve processor will depend more and more on broadcast media to help trigger that impulse as close as possible to action at the point-of-purchase.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 60; News and Idea Wrap-Up, page 62; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 54.

*A "Metropolitan"
personality*



Intellectually alert, vitally associated with man's creative efforts and with the many treasured moments of those who stop to look and listen—like each of our stations... a "Metropolitan" personality.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York

WNEW-TV
New York

WNEW
AM-FM
New York

WHK
AM-FM
Cleveland

WTTG-TV
Washington, D.C.



KYW is way up in Cleveland!

KYW reaches more adults in more homes throughout the day than any other radio station in Cleveland. It's your No. 1 radio buy in Ohio's No. 1 market. *MON.-FRI., PULSE, HOOPER & NIELSEN*

*Represented by AM Radio Sales Co.
Westinghouse Broadcasting Co., Inc.*



Reps at work

George Beavers, Broadcast Time Sales, New York, would like to see the theories and concepts of radio timebuying expounded by media directors and agency vice presidents become a reality at the actual operating level. "At industry luncheons and in the trade press, policy-making media directors propose the soundest methods of making radio buys. 'Let the numbers be used as a guide only,' they say. 'Let's take into consideration such important factors as the station's prestige in its market, the amount of public service it programs, its audience composition in terms of age level, sex, buying power, and most significant of all, sales results.' Unfortunately, this philosophy is often limited to polite discussions of industry matters at dining tables and business forums while back at the agency radio is still being bought by the numbers." George feels that media executives would undoubtedly prefer their buyers to use various depth criteria in selecting stations. "but the pressures imposed by deadlines often make this impossible. Sales efficiency can be lost due to hurried buying practices."



Neil Pugh, Branham Company, Inc., New York, forecasts that tv's full magnitude and potential as a selling medium will come to be realized in the next decade. "Predictions are for increased rates of growth in our economy and population—that is, more eyes will be focused on tv than ever before. And considering that the '60's are



being ushered in by an election year in which tv will be utilized to the hilt, I get the feeling that the medium can reach full maturity in the early '60's. Clients and agencies will, hopefully, follow a basic tenet of the politicians. That is, to be seen and heard wherever there are voters (buyers). Too often national spot tv campaigns have a 'market cut-off' point. So called secondary or smaller markets are not utilized for spot or

even supplementary network spot, though both the client and his competitors may have distribution in these markets." Neil points out that the present rapid rate of economic growth "has raised the sales potential of these markets advertisers have not fully grasped. Where there is distribution, tv should follow. The advertiser who jumps into the smaller markets first will have the advantage."



HOW TO IDENTIFY THE REAL THING IN WASHINGTON, D. C.

Suppose you have eleven clients who pay you ten silver dollars apiece for an agency service. (This gets too complicated if we have them pay you what you're really worth.) One client is a disgruntled character who pays you in counterfeit money. You have the money in eleven neat piles. You know that one pile is ersatz. You know that each ersatz buck is overweight by exactly one gram. You know what a real silver dollar weighs.

You have a precise pointer scale handy. (No self-respecting agency man would be caught without a precise scale.)

What's the smallest number of weighing operations required to identify the pile of counterfeit money?

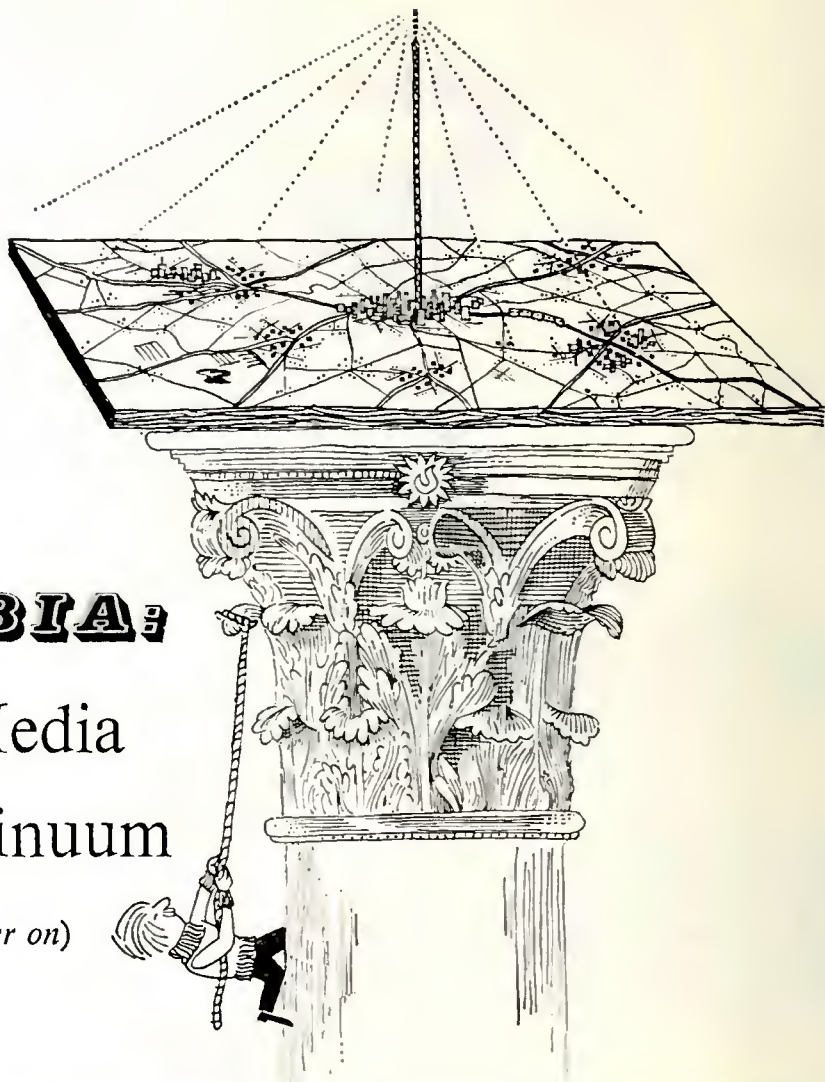
(Sure, we'll send you the solution, along with the TV solution to your marketing problems in Washington, D. C. Or ask the H-R Television man next time he calls to tell you about WMAL-TV. If you send us the correct solution, we're liable to send you a copy of Dudeney's delightful "Amusements in Mathematics," published by Dover Publications, Inc., New York.)

wmal^{abc}-tv

Channel 7 Washington, D. C.

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

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



TELE-URBIA:

The Market-Media Continuum

(This gets deep later on)

THERE'S a new reality in marketing. Corinthian's name for it is Tele-Urbia. The Einstein-like phrase above describes it beautifully. Now all we have to do is define the description. Hold onto your hats.

America's flowing, exploding population is changing conventional marketing ideas. Data for traditional "metro markets" fail to reflect the change. New residential, industrial and transportation patterns alter marketing and media patterns. Industry disperses. City department stores and supermarket chains become retail networks serving scattered focal points for shoppers. In customs, spending power, and consumption, farm families look like suburban families. New transportation networks tie clusters of miniature metropoli together around larger metropolitan centers.

What medium ties the clusters together? Television. In communication between seller and consumer the clusters—and areas between—are made cohesive by the television signal.

That's the new dimension of marketing. The

medium employed as the major sales instrument delineates the market covered, transcends city, county and state boundaries, forms a market-media continuum. Corinthian's name—Tele-Urbia—suggests the urban origin of a television signal whose contour determines the size of a market. The name is new. The concept isn't.

Anheuser-Busch recognized the concept in marketing Busch Bavarian beer. They discarded conventional metro market definitions, marked out "media coverage areas," built a distribution pattern based on television signals, fashioned sales territories, wholesalers' coverage areas, and retail effort after television's superior market coverage, achieved signal success in a remarkably short period.

The Busch Bavarian experience points the way to a profound change in marketing theory and practice. Key to the change is television.

In purely physical terms—ignoring positive values of impact, sight, sound and motion—television best meets modern marketing requirements.

Responsibility in Broadcasting

THE CORINTHIAN

49th and Madison

Radio in solid!

Anyone doubting the selling power of radio need only cast his eyes on this picture (below). That's me on



the left with Mrs. Opal Bessey of the Yankton Chamber of Commerce and Ralph Olson of Pan-O-Gold Co. wrapping up two loaves of St. John's bread for one of our listeners in Nebraska (almost 100 miles away), who wrote the Yankton Chamber for the bread "as advertised on your radio station."

How's that for proof radio's still in solid?

Bill Johnson
mgr., KYNT
Yankton, S. D.

Tv's mess its own fault!

Some months ago you were kind enough to print a few observations of mine along "caveat advertiser" lines which seem almost prophetic in view of recent developments. . .

May I point out something that tv's defenders may be overlooking:

Sure, the top advertisers *could* insist on enforcing an NAB Code. But what does one leading cigarette company called on the carpet by FTC do but make capital of it.

Maybe the newspapers have been over-gleeful at tv's troubles. And they have participated in stuff just as bad. That doesn't make tv's position any less reprehensible.

The point of my original article was that business was inviting government regulation if it wouldn't regulate itself, in actual practice instead of in pious statements at Rotary luncheons. . .

Who else can "clean up the mess?" Government must if business won't. We have the historical precedents for that under both Roosevelts.

Conscientious and influential business publications like SPONSOR and *Advertising Age* have already done great good, in my opinion, in chastising the industry for its sins. So have *Harper's* and *The Reporter*.

Don't relax now, for Heaven's sake. Let's not get alarmed at the wave of criticism . . . keep after the things that inspired it. . .

Alfred H. Edelson, pres.
The Rytex Co.
Indianapolis

Contradictory policies

One of those embarrassing incidents that make advertising selling so interesting just happened in my office. In fairness, I think you should know about it.

Your very able and personable salesman was visiting me a few minutes ago to show me the 9 Jan. issue of SPONSOR, and my ad. We also looked at the ad we ran on the inside back cover of the 19 December issue.

Then I turned to the editorial in the current issue, and was chagrined to learn that SPONSOR thinks magazines "are a medium that is declining fast."

Our first quarter revenue this year is substantially ahead of last year, and 1959 was ahead of all previous years in our 75-year history. We are entering our 38th year of advertising leadership in our field, and we've done it by being honest, and refusing the kind of advertising we sometimes see in other media.

No need for argument, but it does seem odd that your advertising and editorial policies seem to contradict each other so violently.

Wesley L. Bailey
creative dir.
Good Housekeeping
N.Y.C.

KOTV
TULSA (*Petry*)

KHOU-TV
HOUSTON (*CBS-TV Spot Sales*)

KXTV
SACRAMENTO (*H-R*)

WANE-TV
FORT WAYNE (*Petry*)

WISH-TV
INDIANAPOLIS (*Bolling*)

WANE-AM
FORT WAYNE (*Petry*)

WISH-AM
INDIANAPOLIS (*Petry*)

STATIONS

Traffic Director, on electric Flexowriter, types pertinent information onto operations tape.



Completely automated telecasting operations—the first in the industry—were inaugurated in Cincinnati by WKRC-TV at the start of the New Year. The system combines the most advanced knowledge of modern science and engineering, and the skills of men and machinery, to mark a giant step forward in mass communication.

The new operations promise great strides forward in telecasting . . . elimination of visual and audio error by controlled operations, elimination of “lost” air by precision timing, greater use of skilled craftsmen’s abilities, relegating routine operation to electronically controlled machinery and equipment, and superior fidelity in reproduction of sound and picture.

Automation . . . the latest milestone in Taft achievements, demonstrates again the enormous growth and vitality of the Taft enterprises, their broadcasting leadership in five important markets, and constant progress in the still growing industry.

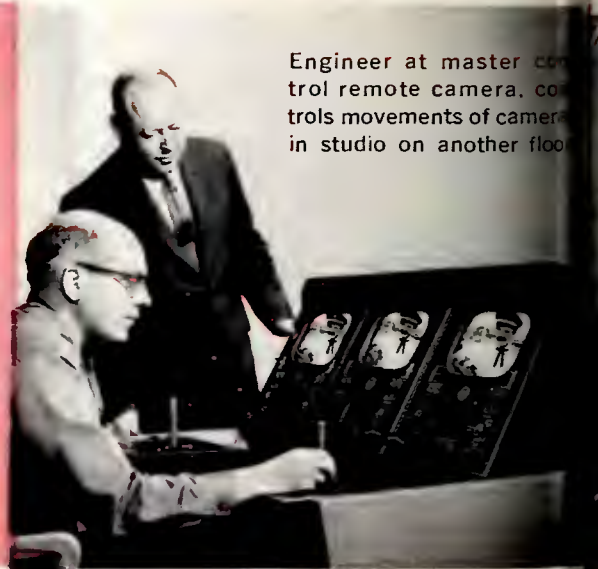
Punched tape is fed into “tape readers” which first stores information in master control data storage and processing area, and then actuates electronically timed and coded equipment into any switching operation desired.



WKRC-TV WORLD'S FIRST COMPLETELY AUTOMATED

WKRC-TV operations, as well as the completely modernized facilities of WKRC-Radio and WKRC-FM, are housed in a 45,000 square foot, two-floor building, sitting beneath its 523 foot tower atop one of Cincinnati’s famous hills . . . overlooking a spectacular view of the busy downtown metropolis, the Ohio River and adjacent industrial towns nestled in Kentucky hills. It is the new home of the Taft Broadcasting Company, a \$2,000,000 structure housing the Home Office of Taft properties and the Cincinnati-owned facilities, WKRC-TV, FM, and WKRC-Radio, the pioneer station of the 13 Taft outlets.

Engineer at master control remote camera controls movements of camera in studio on another floor.



ANOTHER PROGRESS STORY



Radio and Television Stations Sales Representatives: The Katz Agency, Inc., *The Young Television Cor



On-the-air operation shows announcer facing manless cameras in studio. Before automation, operation required at least three persons in studio with announcer.

BY **WKRC**

CINCINNATI



Concentrate in

**JACKSON,
MISS.**

The South's
**FASTEST
GROWING
TV
MARKET**

WJTV
CHANNEL 12

KATZ

WLBT
CHANNEL 3
HOLLINGBERY

by John E. McMillin

Commercial commentary

Marion Harper's pure' agency

That super-duper executive press conference which McCann-Erickson threw last week at the Starlight Roof of the Waldorf-Astoria was, to me at least, more interesting for what it implied than for anything it actually said about McCann.

Marion Harper, Jr., had called together 50 of his top people for a two-day management meeting and about 25 of us from newspapers and magazines were invited to sit in on one of the sessions.

We got an elegant Waldorf lunch (breast of chicken and ham), a chance to quiz Harper in a 45-minute question period, and a batch of McCann-Erickson announcements which, I am afraid, most of us did not regard as particularly earthshaking or newsworthy.

Essentially, Harper was explaining McCann's new corporate setup, a wondrous structure that includes a parent company, McCann-Erickson Inc., and four "line" divisions, McCann-Erickson Advertising (U.S.A.) The McCann-Marschalk Company, McCann-Erickson Corporation (International) and Communications Affiliates Inc.

If you are a dedicated systems-and-procedures man who dotes on organization charts and loves to label the names and numbers of all the players, you would probably have been entranced.

But to me the only meaty significance of the McCann planning lay in three delayed-action bombs that nestled nearly unnoticed amid the welter of facts about billings, offices and titles.

Not in the 4A tradition

Bomb No. 1 was the almost shy announcement that, along with establishing two separate and independent agencies, McCann-Erickson Advertising (U.S.A.) and the McCann-Marschalk Company, the corporation is setting up a new division headed by C. Terence Clyne.

This division, M-E Productions Inc., will handle all time and talent for network radio/tv shows used by the two agencies.

It will be, as far as I know, the first completely independent and incorporated radio/tv operation in the agency field.

Bomb No. 2 was the way in which Harper praised McCann-Erickson (U.S.A.) as the only "pure" agency of any consequence in the business.

In saying this he contrasted it with such "traditional 4A agencies" as Y&R, Thompson, and others and, I suspected, tipped off the new McCann business-getting party line.

McCann-Erickson Adv. (U.S.A.) comprises the bulk (\$170 million) of the corporation's billing, has 1,200 people in seven offices and is headed by Robert Healy, chairman and Emerson Foote president.

Its claim as a "pure" agency rests on the fact that (unlike McCann-Marshalk) its research, merchandising and public relations are

handled separately by Communications Affiliates Inc., and its network radio/tv (like McC-M) by M-E Productions Inc.

Said Harper, "It will concern itself solely with creative advertising functions. No other sizeable agency can make that statement."

Bomb No. 3 was the news which came out almost accidentally that this trend toward agency "purification" is destined, in McCann planning, to extend even further.

An eagle-eyed reporter caught, on one of the organization charts, an unexplained area labeled "John Tinker and Partners."

Tinker is McCann's creative boss, and Harper, in response to questions, said that at some future time the creative departments might be set up as a separate unit. He also hinted at other possible fractionations, a data processing center, for instance.

Yes, but what does it mean?

Now what (if anything) does all this dither of planning mean to McCann's clients, competitors and advertising prospects?

The members of the press were confused and some of them said so. *The Wall Street Journal*, for instance, wanted to know if the talk about "line" and "staff" operations meant that McCann was reorganizing "like an army."

His question brought laughter and a rather qualified denial.

Later, Madison Avenue scuttlebutt advanced two theories: one that McCann's corporate proliferation was primarily a scheme to save on taxes, the other that the setting up of two separate agencies was done to allow McCann to handle both Standard Oil of Ohio, and the expanding Esso operations.

Both theories, I suspect, fall into the class of semi-educated guesses. But neither fully explains what Harper is up to.

My own hunch is that all these McCann machinations (both U.S.A. and International) can only be understood if you look upon them as part of a deliberate job of agency "image building."

McCann-Erickson, it seems to me, is fiercely determined to look, act, seem and sound like a great, big complex, grown-up industrial empire, rather than just another ad agency.

And this somewhat emotional drive for high-level corporate status is far more important than any practical considerations.

Take the matter of a separate radio/tv corporation. It is true, as Harper says, that in network tv an agency must deal on a high level with "three networks and about 12 program suppliers."

But other agencies have solved this problem without splitting off their radio/tv departments. In McCann's case the main reason seems to be to build a bigger, better "big business image."

Such an image, of course, has great appeal for certain top-echelon executives in advertiser organizations.

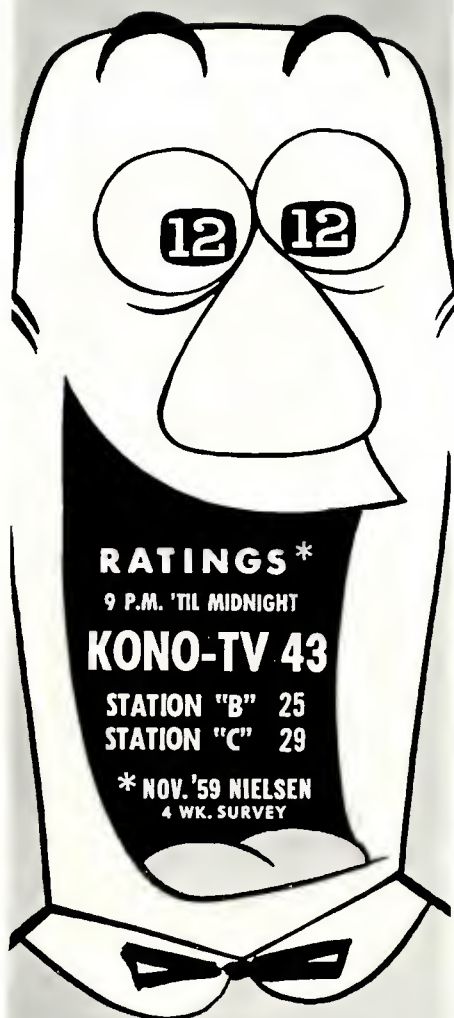
It comforts many corporation presidents to deal with any one whose legal, financial and operational affairs are as tangled and complex as their own.

And, being used to thinking of most admen as hucksters, frauds and Madison Avenue barflies, they are soothed by a Harvard Business School approach.

But—and this is what seems to me still unresolved in the McCann-Erickson image thinking—advertising is, and is widely known as, "creative" business.

It's all very well for an agency to build an image of corporate immensity and complexity. But it must also have a reputation for ideas and creativeness.

That is why, I suspect, Marion Harper is talking the "pure" agency line, while busily complicating the McCann-Erickson empire. ▀



RATINGS *

9 P.M. 'TIL MIDNIGHT

KONO-TV 43

STATION "B" 25

STATION "C" 29

* NOV. '59 NIELSEN
4 WK. SURVEY

**THE HAPPIEST
TIME-BUYERS
HAVE SCHEDULES ON
San Antonio's**

**Channel
K 12
KONO-TV**

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!
Represented by
THE KATZ AGENCY

Sponsor is Your Red-Hot Buy!


According to all signs, 1960 will be the hottest year in business history. About twelve billion dollars will be invested in advertising . . . **OVER ONE BILLION IN NATIONAL SPOT TV/RADIO ALONE!**

You'll get your full share of new business if you use the magazine that's pin-pointed to spot.

SPONSOR'S editorial climate is 100% in tune with the men and women who make the spot-buying decisions at all top national agencies.

Since 1958, every independent survey of agency/advertiser trade paper reading preferences **PROVES THAT SPONSOR LEADS THE TV/RADIO FIELD!**

We have just completed a factual and colorful presentation which tells how and why trade paper advertising can help you increase national spot dollars. May we show it to you?



During a year of rising advertising costs . . .
YOU DON'T PAY ONE PENNY MORE
FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS

GUARANTEED RATE PROTECTION

FOR ALL OF 1960!

Guarantee

OLD RATES IN 1960 FOR OLD ADVERTISERS!

1960 brings a SPONSOR advertising rate increase—the first since 1957. But it's SPONSOR's wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed 
Editor and Publisher

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE
40 E. 49th Street, New York 17 * MU 8-2772

HOW IS IT POSSIBLE FOR ONE STATION TO EARN 79% OF LOCAL BUSINESS?

It's true in Des Moines, Iowa, where KRNT-TV has had over 79% of the local business in this major 3-station market for 3 years!

There is **nothing so satisfying** as doing business with people who know what they're doing and where they're going. Leading local and national advertisers have known for years that the "know-how, go-now" stations in Des Moines are KRNT Radio and KRNT-TV.

They have confidence in the ability of our people to make their radio and television investments profitable. It seems clear that for these astute advertisers, there is nothing so satisfying as radio and television fare presented by good, honest, experienced air personalities who know what they're doing.

From surveys made several times a year for the last several years, it seems evident that the people of Central Iowa like to listen to and view our stations.

Latest F.C.C. figures show KRNT-TV handled over 80% of ALL the local television advertising placed in this three-station market. The year before, over 79% . . . and the year before that, over 80%. Our local RADIO business in a six-station market has always exceeded that of our nearest competitors by a country mile.

We know for a fact that these figures are merely a reflection of our public acceptance . . . our long-standing excellence in public service . . . reliability that is vital in all selling! We believe this to be true: the ones that serve are the ones that sell in Des Moines.

People believe in and depend upon these stations. Check the ratings, check The Katz Agency, check the cash registers.

KRNT RADIO and TV

COWLES STATIONS REPRESENTED BY THE KATZ AGENCY, INC

Public in Revolt Against TV Fare

Children's TV Fare Deplored

"viewpoint" devoted to the con-
of philosophies in
on available field of human
other: "Mr.
sursued"

FRIDAY, OCTOBER 2, 1959

Police Chiefs Told Some TV Shows Breed Delinquency

Certain television programs have triggered juvenile crime, John M. Braisted, Jr., Richmond County District Attorney, said yesterday.

60 justifiable homicides, 192 tempted murders, 83 robberies, 15 kidnappings, 24 to commi-

Pupils' Poor Writing Blamed on Television

By James J. Morisseau
told why Johnny can't read. Now, it ap-
planation for his inability to write.
tube are so far-reaching
of English at Muhlen-
student test
Lane

Capp Tells Teachers: You're 'Losing War' To Horrors Of TV

DELL FORD

whose world-famous character "L'il Abner" is a weekly session c-
ers Assn.

"Milton Caniff, who created 'Steve Canyon,' is a greater draftsman than Leonora"

NEAR EXTORTIONS LAID TO RADIO, TV

found time
ming press-
one says
candidate
Kennedy
n Page 2

TV CRITICISM

HOW MUCH OF IT MAKES SENSE?

RECENTLY MORE THAN 20 DIFFERENT TYPES OF CRITICISM — SOME SERIOUS AND SOME SILLY — HAVE BEEN HURLED AT TV

This week, as the networks began their testimony before the FCC, and the ANA and the AFA nailed down final plans for special tv meetings to be held in New York and Washington on 2 February and 5 February respectively, SPONSOR's editors completed a comprehensive study of the types and kinds of criticism that have been hurled against the tv industry in the past four supercharged months.

Our purpose: to sort out the sense from the non-

sense, the true from the screwy, the serious from the self-seeking, and to try to see where tv really stands in relation to charges made against it.

The Van Doren revelations before the Harris Committee last fall were, as everyone now realizes, merely a trigger that set off a chain reaction of anti-tv blasts.

Within a few weeks public clamor about tv (raised to a roar by gleeful magazines and newspapers) had

swept far beyond the moral lapses of a young Columbia professor.

Since last October, by actual count, more than 20 different and largely unrelated charges have been voiced against tv.

They range from accusations of program fraud to complaints that tv is ruining children's eyesight, from gripes about shaving sandpaper to the perils of canned laughter and payola.

Even more serious they have all been tangled up together in a confused clotted mass of loud statements and fuzzy thinking.

And nearly everyone has been getting into the act. The yelps and squeals of certain newspaper tv col-

umnists have been augmented by statements from such notables as Walter Lippman, Mrs. Roosevelt, President Eisenhower.

The thick, blue-bound tomes of FCC testimony disclose such oddly assorted names as Rod Serling, the writer, Reinhold Niebuhr, the theologian, Robert Montgomery, the actor, as well as priests, rabbis, Harvard professors, legal experts, grange officials, and women's club matrons.

Out of this whole sticky confusion of people and viewpoints, charges and countercharges, proposals and panaceas, SPONSOR has attempted to extract some semblance of sense.

How much of this criticism is justi-

fied? How much is irrational? How much is unfair? How much merely trivial and irresponsible?

To get sensible answers to these questions, SPONSOR believes it is necessary to sort the criticism into understandable categories, and examine each in turn.

Program fraud. Admittedly fraudulent practices existed in the case of a number of tv quiz shows.

However, despite the headlines about *Twenty-One* and *Tic Tac Dough*, these shows never represented more than a fraction of total tv programming. Attempts to damn all tv on the basis of a handful of offerings were always somewhat ridiculous.

HERE IS A STATUS REPORT ON SOME MAJOR CHARGES

CRITICISM

HOW MADE

1

FRAUD AND DECEPTION

Networks and stations charged with wholesale fraud and deception as a result of disclosures to Harris Committee on a handful of big money quizzes like Twenty-One

2

PAYOLA

In tv, uproar over payola centered on free or hidden plugs slipped into scripts to promote products, prizes, books and stores for other than the sponsor of program

3

NEGLIGENCE

Network officials accused of negligence in not knowing about quiz rigging; station with failing to live up to promises they made at time they secured their licenses

4

PROGRAM IMBALANCE

Widespread criticism, especially by intellectuals, that tv was not devoting enough time to serious programs in the "public interest," particularly in prime evening hours

5

CRIME AND VIOLENCE

Complaints from educators, religious groups, and print media that tv's westerns and crime shows were degrading the public and contributing to delinquency of juveniles

6

SPONSOR INTERFERENCE

Tv directors, writers, and even some advertisers like Courtney of Coty, cried for complete divorcement of sponsors, from programs. Suggestions made for "British" system

7

TV COMMERCIALS

Violent attacks on tv commercials included charges of false claims, deceptive techniques, bad taste. Networks, and stations, as well as agencies, advertisers castigated

Since the scandals broke, both CBS and NBC have taken strong steps to prevent further quiz rigging. CBS has barred all giveaway programs. NBC has set up a policing system under an ex-FBI agent.

With the present system of controls (strengthened by more specific language in the Tv Code), there seems little likelihood of a recurrence of quiz rigging.

Conclusion: the fraud charge, once serious, is a dead issue.

Program deception. Coupled with fraud (and confused with it) have been criticisms of certain deceptive program practices.

Oddly enough, most of these criticisms have come from tv men themselves notably Dr. Frank Stanton of CBS.

CBS has set up safeguards against such practices as unlabelled canned laughter, unidentified film or tape sequences, and announcements that *The Big Party* was being held at the Waldorf when it wasn't.

Many industry people believe CBS has gone to ridiculous extremes. "Stanton confuses delusions and illusions" says one tv producer. And performers like Garry Moore poke fun at CBS "The truthful network."

Conclusion: Deceptive program practices were never a serious issue,

and are even less of an issue now.

Payola. The uproar over payola scrambled tv and radio together, but actually there is little similarity between payola methods in the two media.

In tv payola is largely limited to free and hidden plugs, slipped into a program to promote a product, picture, cause, prize, or company, other than the actual sponsor of the show.

From a practical standpoint, the person most hurt by the practice is the advertiser who is paying the bills.

The industry is agreed that tv payola is evil and networks and stations have stepped up efforts to stamp it out. It can probably never be com-

MADE AGAINST TV, AND THE ACTION TAKEN ON THEM

ACTION TAKEN

HOW SERIOUS

CBS barred all giveaway shows, laid down new rules on canned laughter, pre-taping etc. NBC set up tough, comprehensive system for policing all of its quiz programs

Under present controls wide-scale program frauds of the past are virtually impossible. Fraud charges against tv practices just won't stand up. Not serious

Crackdown by networks on every type of unpaid plug, and new, tighter controls established. At station level all anti-payola measures thoroughly reviewed and strengthened

Despite hullabaloo, tv payolas were never a major industry evil. Though impossible to stop completely, new rules will reduce them. Not serious

High level executives appointed by networks to maintain close watch on program standards. Sharp rise in number of stations accepting the provisions of NAB's Tv Code

Chief worries in negligence charge are black eyes suffered by some tv men, and chance for some revision in licensing procedures. Medium serious

Dramatic increase in public service programs planned and scheduled by both networks and stations. Strong trend to information and documentaries in prime evening times

No industry-planned fare of public service programs will ever satisfy certain intellectuals, but new schedules will ease pressures. Medium serious

Indications that next program year will see proportionately more serious, situation comedy, public service shows. But no marked anti-crime, anti-western trend in sight

Medium serious, but complaints against tv's crime and violence are usually too emotional, and unsupported by authoritative facts to carry much weight

Warning by ANA to FCC that attempts to remove sponsorship program controls might weaken medium economically. Nevertheless even some agency men are urging it

Most gripes about sponsor interference in tv scripts are trivial, unimportant. Much more serious though, are attacks on cost per M standards of advertisers

NAB code tightened. 4A's Code gets special "tv interpretation." Many advertisers reviewing commercials, as FTC charges some major companies with visual chicanery

The most dangerous area of tv criticism. Potential dynamite. Broadcasters on spot unless they get more help from agencies, advertisers. Very serious

pletely eliminated but is being cut down.

Conclusion: Charges of tv payola are relatively trivial and unimportant, even though the problem is an annoying one.

Executive negligence. Network executives received a critical lambasting for negligence in acting on quiz show practices.

Undoubtedly, the charges resulted in some personal black eyes for the officials involved. And critics like Robert Montgomery have attempted to keep the matter alive by recent statements.

However, the quiz scandals obviously taught the networks a lesson. Both CBS and NBC have appointed vice presidents to watch program practices and there seems little reason to believe that, with new controls, they will again be open to the same criticism.

Conclusion: Further charges of network negligence (on these scores, at least) seem wholly unjustified.

License promises. A sizable number of critics have expressed the belief that all of tv's problems could be eliminated "if tv station men lived up to promises made when they secured their licenses."

SPONSOR has examined these criticisms and has failed to find a single one which contained factual evidence to support and document this odd theory.

On the contrary, a review of more than two dozen reports from tv stations indicates that many station owners are exceeding the license obligations, particularly in the matter of public service and community interest programs, by a wide margin.

Proponents of the "live up to promises" theory, and they include such thoughtful industry figures as Quincy Howe, seem to expect that this gambit would achieve the millenium.

But they tend to disregard the realities of network, station and advertiser relations. (It is hard to see how a tv station owner by "living up to his promises" could have prevented the quiz fiasco.)

And the larger question remains, why has the government never set up any reasonable standards to guide tv men in making "License promises."

(Please turn to page 57)

PET FOOD INDUSTRY

▶ Air media becomes an increasingly important battleground for hotly competitive dog and cat food brands

▶ Tv alone gets about \$14 million billings as manufacturers appeal to owners of some 50 million pets

They're fighting like cats and dogs over the U.S. pet food business nowadays, and with good reason. The industry is currently crowding the \$1½ billion mark in annual sales. Competing for this meaty bone at national, regional and local levels are an estimated 3,000 brands.

But the bulk of the business goes to a handful of big national and regional companies that are heavily in air media. Last year, for example, television alone received a TvB-estimated \$14 million in pet food billings.

The reason for such an investment of ad monies could scarcely be summed up better than it was by I. M. Gan whose supermarket in Apoponaug, R. I. was featured in a pet food article in the August 1959 *Food Topics*. The Gan supermarket carries 40 to 50 different kinds of dog food,

15 kinds of cat food, runs its own heavy promotions on various of the brands weekly. "For these," Gan told *Food Topics*, "we select items that are being nationally advertised, with preference given to those items being advertised on television. Television-advertised products are big sellers because the customer is pre-sold." Pet goods account for about 3% of the Gan market's total dollar volume.

Although dog food products can be traced back to 1879 (Spratt's introduced a dog biscuit then), the commercial industry we know today grew up along with air media. The first canned dog food was marketed in 1926, just about the time radio got under way. (During 1959, Radio Advertising Bureau reports 20 pet food manufacturers used radio, mostly spot.) In 1928, Clarence Gaines pio-

1959 NINE-MONTH SPENDING IN NET TV BY PET FOOD SPONSORS

<i>Ralston Purina Dog Chow</i>	\$1,288,056
<i>General Foods Gaines Dog Food</i>	1,205,197
<i>Quaker Oats Ken-L Dog Food</i>	671,943
<i>General Mills Surechamp</i>	612,706
<i>Polk Miller Sergeant's Pet Care</i>	517,526
<i>Armour Dash Dog Food</i>	435,467
<i>Quaker Oats—Puss 'n Boots</i>	265,388

Source: Tv Bureau of Advertising

FIGHTS FOR \$1/2 BILLION BONE

neered in the dry dog food industry. This year, Gaines (now a product of General Foods) and Ralston Purina Dog Chows are set to battle it out for leadership in the dry dog food market. In the first nine months, these two companies were the largest spenders in network tv (see box on opposite page). Each will be heavy spenders again during 1960 in both net and spot since Gaines begins advertising (through B&B) its new Gravy Train, and Purina (through Gardner) is out to buck it with a coupon offer.

The Gaines introduction of Gravy Train (dry food that makes its own gravy when warm water is added), which gets off this month with the North-East-Central area bounded on the west by Detroit and the south by Raleigh, is a good example of pet food marketing strategy and advertising. Gaines research showed that pet owners have a deep desire to serve their dogs human-oriented foods (despite the fact that almost any dog food product on the market today supplies the dog with a more complete diet than most humans get). So they came up with Gravy Train which looks like beef stew and thereby satisfies the owner's desire along with the pet's needs.

The dog may be the final judge of his food, but it is his owner who is the initial judge, and unless the owner buys it and serves it, the dog will have nothing to judge. So the commercials (B&B and Gaines shot more than 34,000 feet of tv film; for tv and print ads, over 100 dogs were photographed) have a real emotional pull for the dog owners—one of the things that Schwerin Research Corp. has found is a boost to dog food commercials (see adjacent box). Gaines media objectives are: (1) wide national coverage of dog-owning families; (2) an all-family audience; (3) visualization of product and package in a quality environment; (4) use of full-color mass media to provide maximum demonstration. In addition to the air and print campaigns, Gaines will distribute sev-

(Please turn to page 57)



6 TIPS FOR BETTER DOG FOOD COMMERCIALS

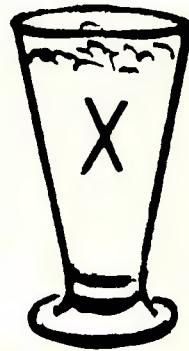
- 1 *Emotional approaches do well (little dog lost, etc.). Pet ownership is emotional, feeling can be exploited*
- 2 *"Red meat" and ingredient copy platforms have not done well, do not translate brand superiority into "payoff"*
- 3 *When color tv becomes more practical the product ingredient story may pack more punch in pet ads*
- 4 *Feeding scenes are sure-fire sell. Sight of a pet happily chomping on his food registers with dog or cat owners*
- 5 *Less effective are animated pet food commercials. Nothing says "dog" to an owner like a live-action picture*
- 6 *Fantasy situations (dogs acting human, at café tables, etc.) do well. Maybe owners think of them that way*

Source: Schwerin Research Corp.



BRAND X STRIKES BACK

A SPONSOR SPOOFER



Brand X beer
has no head but
it goes to yours

Although historians are inclined to mark the last week of April 1960 as the time Brand X struck back, the movement had its actual beginnings some months before. The incident was not publicized and, ironically, had nothing to do with television commercials which, back in those days, were blamed for everything.

On a November afternoon of 1959, deep in the Ozarks, a Federal revenueur stumbled upon the rather sizeable sour mash still of Stacey Beaufort Purdie, known along the Bourbon belt as "Big Apple."

"Oho!" exclaimed the revenueur, "and what beverage have we here?"

"Brand X," said Big Apple, tapping the revenueur on the head with his squirrel gun and dropping him into the mash.

Actually, that batch of Brand X was the best white lightning Big Apple ever ran off because, in a way, it was the product of a Federal body.

This first riposte on behalf of Brand X might have remained an isolated incident except for one thing. One of Big Apple's customers was Owney Grits, manager of a local tv station. The next time Owney traveled up to Madison Avenue to pitch the agencies, he carried with him a two-gallon flask of Big Apple's Brand X just in case the bars in Manhattan burned down or closed for an election.

Neither emergency occurred, but while entertaining several timebuyers in his Plaza suite, Owney broke out the jug and they sampled it.

"Tastes good, like Brand X

shouldn't," said one timebuyer.

"You know," said another, "I don't think our copywriters and tv producers give Brand X products a fair shake. Whether it's orange juice or filter tips, if it's Brand X it's shown to be ineffective and inferior."

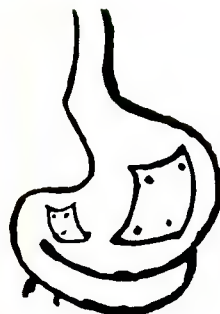
But Brand X is inferior," insisted a young timebuyer. "Our whole economy is founded on Brand X being inferior."

"Let's phone some girls," said Owney, and the Brand X debate was, as they say in parliamentary circles, tabled.

But one of the timebuyers was a thinking man named Tubman Spockett, and when he gathered his thoughts again several days later, it occurred to him that if the economy was based on Brand X being inferior, then perhaps something was wrong with the



**"X" girdles
lose their shape
—not yours**



**step up
stomach distress
with Brand X**

economy. He decided to take up the cause of that underdog—X.

Spockett began by writing his Congressman early in February, demanding that the FCC do something about granting "equal time" to Brand X products. "It's just good politics," Spockett wrote, "and 1960 is a big political year. And what if candidates on electioneering telecasts begin slinging mud at "Opponent X" instead of naming names? Don't let tv commercials lead us into a whole sneaky way of life."

Although the Congressman was confused by Spockett's letter, he did recognize that since it had to do with tv, Capitol Hill would have a field day. So he passed it to the FCC which passed it to the FTC which passed it to the Justice Dept. which passed it to the House Committee on Legislative

Oversight which passed it to the newspapers. At this point, Spockett's crusade to remove the stigma of inferiority from Brand X became a *cause célèbre* and his media director composed a fine letter of resignation which Spockett cheerfully signed at the point of a letter-opener. Out of a job, but undaunted, Spockett set off for upstate New York where, in those days, was the secreted factory that turned out all the Brand X products for advertising use. Here were produced headless beers, filters that let through tars but screened out taste, shampoos that dulled hair, dentifrices that encouraged cavities and bras that didn't hold up—anything. Spockett changed all that. Working with lab technicians, Spockett produced a superior Brand X in every category. What happened

to tv commercials then, in April, is history.

Brand X never lost a comparative test. Name brands took back seats as products X relieved headaches faster, washed clothes whiter, soothed stomach linings, spread easier, tasted crunchier, burned more evenly, cushioned rides, were kinder to hands, climbed hills faster, deodorized longer, held their shape. It might have been the end of everything if, in July 1960, a benevolent FTC had not attached a rider to the Robinson-Patman Act to the effect that "in the interests of fair trade, Brand X will no longer be permitted to test-compare in tv commercials with inferior name brand products." As for Tubman Spockett, he heads up the vast Brand X empire which today outsells all others. ▀

INDUSTRY TAGS TOP

➤ **SPONSOR** polled networks, stations, reps for names of some of the real "specialists" in radio advertising

➤ **Impartial, comprehensive, coast-to-coast survey turns up 241 names in all ranks of agencies and advertisers**

How many modern advertising men really know how to use radio?

Three months ago, SPONSOR pointed out editorially, that many of the younger men in agency and advertiser ranks have never had any practical experience in selling through the older broadcast medium.

The question immediately arose—are there any real radio specialists, any real radio experts left in the ad business? If so, who are they, and where are they?

To get the answers to these queries, SPONSOR made a coast-to-coast survey of stations, station representatives and network executives, and asked for their nominations.

First results of the poll indicate one startling fact. Despite the attention which tv has had in recent years, there are an astonishing number of radio-savvy admen.

You won't find them in every agency (including some of the largest). And you'll find a higher proportion of them outside New York than you'd expect.

But people in the know cite the following names as typical. Here, in broad categories, are some of the names that turned up most often.

If you're in New York and looking for the tops in **media directors**, according to SPONSOR's opinion poll you'll hear such names as "Pete" Matthews at Y&R, Larry Deckinger at Grey, Joe Braun at K&E, Dick Bean at Warwick & Legler, Bill Dekker at McCann-Erickson, Roger Bumstead at MacManus, John & Adams, Joe Knap at Wesley, Mark Byrne at Esty, Ed Grey at Bates, Gerry Arthur at Donahue & Coe, Dan Kane at Ellington, Marvin Richfield at Erwin Wasey, Ruthrauff & Ryan, John En-

nis at Fletcher Richards, Calkins & Holden, Jerry Bess at Arkwright.

In Boston, Bill Monahan at Dowd & Co., Alice Liddell at K&E, Tom Covey at Sutherland-Abbott, Frank Browning at Badger & Browning & Parcher, "Bo" Bernstein at Bernstein, Betty Parsons at Bresnick. Henry Hart at Noyes, Marie Kachinsky at Silton Bros., Callaway, Louise Doherty at Reach McClinton & Humphrey, Rosemary Rohmer at Hoag & Provandie, Ruth Simonds at Bennett & Northrup, Helen Horrigan at Hutchinson.

In the Midwest, votes went to the following Chicago people at this level: Dave Williams at Wade, Evelyn Vanderploeg at Arthur Meyerhoff, Frank Morr at Gordon Best, Dixon Harper (farm director) at Aubrey, Finlay, Marley & Hodgson.

In Detroit: Kelso Taeger at McCann-Erickson, Charles Campbell (consumer products) at MacManus, John & Adams, Albin Yagley at Grant, Neal Nyland (dealer association advertising) at Geyer, Morey, Madden & Ballard.

On the West Coast, first choices in Los Angeles were: Kay Ostrander at Heintz, Mary Ellen Wheeling at Anderson-McConnell, Jane Leider at Atherton Mogge Privett, Joel Stearns at Milton Weinberg, Kent Goodman at Advertising Agencies, Jess Johns at Eisaman-Johns.

In San Francisco: Jack Davis at Honig-Cooper & Harrington.

In the Northwest, Seattle: Bob Wesson at Miller, Mackay, Hoeck & Hartung, Colleen Mattice at Guild, Bascom & Bonfigli, Gertrude Nyman at Pacific National. In Portland: Ralph Rogers at Cole & Weber.

Pollsters in the South list these names at the top level of know-how:

In Atlanta: Warren Stewart at Mc-



MEDIA DIRECTOR Dick Bean, Warwick & Legler, is typical of many with radio savvy



ASSOCIATE media directors, like Gene Accas of Grey, were cited for knowhow

TIMEBUYERS, largest category, is represented by BBDO's Betty Share, San Francisco



RADIO AD EXPERTS

Cann-Marschalk, Pamela Tabberer at Liller, Neal, Battle & Lindsey, Ledie Walters at D'Arcy, Anne Benton at Tucker Wayne.

In Miami: Andrew Purcell at McCann-Marschalk, Ray Lipe at Grant. In Nashville: Jane Dowden at Noble-Dury. Elsewhere in the South: Betty McCowan at Henderson in Greenville, S. C.; Manning Rubin at Car-gill, Wilson & Acree in Richmond.

In the **broadcast supervisors and radio/tv directors** category, here are the names heard most often in New York:

Paul Gumbinner at Gumbinner, Seymour Goldis and Jay Schoenfeld at McCann-Erickson, Vera Brennan at SSC&B, Helen Thomas at Street & Finney, George Perkins at Schwab, Beatty & Porter, Bob Day at Albert Frank-Guenther Law.

In St. Louis: Harry Renfro at D'Arcy. In Kansas City: Gene Dennis at Potts-Woodbury. In Los Angeles: Hilly Sanders at Honig-Cooper & Harrington. In Seattle: Tom Blosl at Botsford, Constantine & Gardner.

In many cases, agency presidents were cited as possessing specialized knowledge about radio. Tom Adams of Campbell-Ewald in Detroit was nominated, along with Harry Chesley at D'Arcy in St. Louis, Lee Friend at Friend-Reiss in New York, Frank White at Kirkland, White & Schell in Atlanta, Forbes McKay at Keegan and Bob Luckie in Birmingham, C. Knox Massey in Durham.

Among **associate media directors**, sometimes termed media supervisors (and sometimes including v.p.'s), these were most frequently mentioned:

New York: Hal Miller at Benton & Bowles, John Crandall, Dick Jones, Tom Swick at McCann-Erickson, Warren Bahr, Frank Coulter at Y&R, Gene Accas at Grey, Bob Lilien at J. Walter Thompson, Herb Maneloveg at BBDO, Tom Carson and Julia Brown at Compton, Herb Gandel at Warwick & Legler, Ed Fleri (spot coordinator) at BBDO.

Chicago: Elaine Kortas at Marsteller, Rickard, Gebhardt & Reed, Jack Ragel at Tatham-Laird, Bob

Jolly at Wade, Helen Davis at Clinton E. Frank.

Los Angeles: Muriel Bullis at Erwin Wasey, Ruthrauff & Ryan, Julie Herrell at Young & Rubicam, Gene Vaslett at Foote, Cone & Belding, Eileen Henriquez at J. Walter Thompson, Helene Sellery at Stromberger, LaVene & McKeuzie, Mary Kay Cain at McCann-Erickson, Lydia Reeves at Foote, Cone & Belding.

Atlanta: Dorothy Nelns at Liller, Neal, Battle & Lindsay.

In media's biggest legion—the **timebuyers**—here are names SPONSOR turned up as savviest in radio:

New York: Dick Grahl, Hal Simpson, Jack Finnell, Dick Olsen and Jack Nugent at Esty, Tom Viscardi, Bob Gleckler and Ann Purtil at Y&R, Hope Martinez and Jim Clinton at BBDO, Jane Podester, Ginny Conway and Phil Stumbo at McCann-Erickson, Jonnie Murphy and Anita Wasserman at Gumbinner, Fred Spruytenburg at SSC&B, Bob Kelly at Lennen & Newell, Jerry Sprague at Cunningham & Walsh, Bob Boulware and Jim Kelly at Fletcher Richards, Calkins & Holden, Lionel Schane at LaRoche, Catherine Noble at McCann-Marschalk, Jack Giebel at Grey, Frank Marshall and Margot Teleki at J. Walter Thompson, Joe Hudack at Warwick & Legler, Jay Walters at Dancer-Fitzgerald-Sample, Beth Black and Bob Turner at Cohen, Dowd & Aleshire, Gregg Sullivan at Bates, Evelyn Lee Jones at Donahue & Coe, Bob Liddel at Compton, Vince De Luca, Erwin Wasey, Ruthrauff & Ryan, Kay Shanahan at Geyer, Morey, Madden & Ballard, John Eckstein at Wexton.

Philadelphia: Alan Bobbe at Aitkin-Kynett, Paul Kizenberger and Frank Carvell at N. Y. Ayer.

Boston: Marianne Meoli and Mary Pengilly at Reach, McClinton & Humphrey, Virginia Fairweather at Harry M. Frost, Ruth Gaeta at James Thomas Chirurg.

Chicago: Ed Fitzgerald, Sylvia Rut, John Rohrbach at J. Walter Thompson, Eloise Beatty at Leo Burnett, June Nelson at John W. Shaw, (Please turn to page 69)



RESEARCH specialists need wider range of skills today. Here: Y&R's Chuck Benesch



ACCOUNT MEN skilled in radio are typified by Dick Halpin (Marlboro) at Burnett



ADVERTISERS with radio sense are men like Eastern Air Lines' Eddie Rickenbacker



MOUNTAIN OF TAPES, bound for 60-odd radio stations carrying PR's book-selling shows. Here, PR ad mgr. Terry Marks, gets in touch with rep

RADIO MARKETS 400,000

✔ Profit Research puts \$10,000 per week in spot radio, tests results station by station, hits book bonanza

✔ Mail orders for PR's financial know-how books spurred by owner Walton's self-delivered radio talks

They never stop testing radio at Profit Research, New York. And, thanks to their scientific use of the medium, this 18-month-old publisher of financial know-how, paperback books has watched its mail order sales pass the 400,000 mark.

Profit Research, which sells a seven-volume series for \$1.95 inaugurated its spot radio venture with an outlay of \$1,000 a week. Cur-

rently the weekly spot expenditure is up to an average of \$10,000—with no increase in cost-per-order, which has been favorable from the beginning.

Behind this burgeoning year-round radio drive lies a policy of constant testing. Station, time slot and material, all must prove themselves prior to full-time inclusion in Profit Research's campaign. Thereafter, they

must prove themselves on a week-to-week basis.

PR's testing tool: the orders. They furnish this mail-order seller with rapid, incontrovertible evidence of how a particular radio spot is doing.

If, after a week or two on trial, a station is able to provide an encouraging flow of orders, PR makes a long-term buy. But it nearly always insists on a short-notice cancellation clause, in case orders through a station subsequently show too much of a decline. Rather than automatically abandon a station when this happens, however, PR experiments with other time periods and commercial content first.

Appropriately enough, this radio-oriented publishing house is headed by a veteran broadcaster, Sidney

"They aren't necessarily listening to the top-rated stations, however," continues Mr. Walton. "They're interested in adult programming, which is often most prevalent on the third or fourth station in a market. That's the type of station we buy, selecting time slots adjacent to the higher-level programs.

One of the first indications PR gets as to whether or not a station meets the requirements comes from what appears in its "Standard Rate and Data" listing. If program rates are prominently displayed, the station is a candidate. If program rates are listed below announcement rates, PR is dubious. If announcement rates are followed by "For Program rates contact station," that station is as good as eliminated, since it obviously doesn't emphasize programming.

PR currently is in some 45 markets throughout the country, with dosage based on population concentration, using as many as four stations per market. The main thrust of its approximately 60-station push is in week-night radio. Time slots for

the programs vary widely from station to station, however, as they are determined by adult programming schedules and week-to-week results.

PR advertising manager-timebuyer Terry Marks elaborates on the time fluctuation this way: "A frequent cause of decline in orders is a change in program schedules by the station. We'll find, for instance, that the public affairs program which had preceded us was replaced by a young people's d.j. show. When this happens we try other adult programming adjacencies on the station, until one of them clicks."

In addition to its nighttime schedules PR maintains a sprinkling of daytime and weekend spots. The noon hour, for example, has been found productive in several markets. Weekend frequency, however, has been held down by a shortage of availabilities.

Experimentally-minded PR, which tries something new on about 10 stations a week, is currently considering a go-round with traffic time.

(Please turn to page 68)

Photographs by Herb Levart

BOOKS

Walton, who personally delivers the 15-minute financial information talks and accompanying commercials that constitute PR's radio format. Mr. Walton began his broadcasting career in 1932 as an announcer at WBAL, Baltimore, and after several years as motion picture newsreel commentator returned to radio. In the mid-50's he conducted an on-air circulation campaign for Kiplinger's *Changing Times* newsletter.

"We're mainly interested in reaching mature, intelligent, well-to-do professional and business men," explains Mr. Walton. "Most of them are over 40, and retain listening habits developed during radio's heyday. They are in the radio audience evenings, weekends and at times during the weekday.



VETERAN broadcaster Sidney Walton tapes a batch of new 15-minute talks for his company's 45-market book-selling radio campaign. He teaches listeners to handle money



PLAYBACK of latest Walton tapes gets critical ear of (l to r) Walton, engr. Fred Catero and PR timebuyer Terry Marks. Team turns out as many as 10 shows per week



CRASH PROGRAM for distribution in South Bend called for tv sports coverage. Here, last-minute commercial change is worked out by (l to r) WNDU-TV gen. mgr. Tom Hamilton, station a.e. Bill Hessian, Chesty ad mgr. John Dugan, sportscaster Bill Etherton

CHESTY SPORTS PILE UP CHIPS

- ❖ Here's how Chesty Foods cracked South Bend market in six months with distribution push tied to tv sports
- ❖ Pattern for push came from 7-year, 100% tv strategy which has tripled volume, doubled distribution area

This time last year, Chesty Potato Chips were virtually unheard of in South Bend. Now, supermarkets who neglect to stock them risk the dissatisfaction of tv sports fans who know, in two brief seasons, that Chesty and sports are virtually synonymous.

Chesty has tied its distribution strategy in South Bend to the tv sports seasons. Bulk of its independent outlets (this week topping 200) was sewed up with the football season. Basketball copped the Kroger chain, important scoring point for any newcomer in the area.

Chesty Foods sales and ad manager John Dugan expects this enviable position to be even better by the time the Notre Dame cagers have sunk their last tv basket on 29 February. With a month to go, Chesty salesmen are wringing every ounce of benefit from the WNDU-TV schedule.

The sports flier was no shot in the

dark. For seven years, the Terre Haute, Ind. company has found sports on tv a good way to stimulate fast consumer and trade reaction in a market. Basically, Chesty was continuing a policy of marketing distribution initiated in the Evansville-Bloomington-Indianapolis area. With no previous tv experience, but needing a fast sales builder, it bid for, and was awarded, tv rights to the University of Illinois basketball games.

As sports coverage expanded its market, Chesty expanded its sports coverage throughout Indiana and Illinois, now spending (by SPONSOR estimate) about \$300,000 a year in tv.

When Dugan first applied for tv rights to the Notre Dame football games, he frankly never anticipated he'd land them. When he did, it was the opening gun for expansion into the South Bend market.

By July, Dugan had completed ne-

gotiations with Notre Dame and had a strong wedge for salesmen to use throughout the summer. By 16 September, they had contacted virtually every grocery outlet in South Bend. By the 26 September kickoff on WNDU-TV, 75 outlets had been lined up.

This was the base that Chesty worked from, doubling the number of outlets during the course of the seven-game schedule. Commercials were predominantly live, delivered from fact sheets by sportscaster Bill Etherton amid the confusion of the stadium. To heighten the all-family pitch, which Chesty also considers important, filmed commercials were occasionally inserted. This served to give Chesty identification with "Chesty Boy," a cartoon character designed to sell youngsters primarily.

The boy, appearing on all football schedule display pieces, was immediately recognized by kids who couldn't read the schedule but could recognize a friend. (In other markets, Chesty has re-inforced this angle with its own tv kid shows.)

By the end of football season, Chesty had doubled the number of outlets it had obtained in South Bend prior to tv and was ready to begin its Notre Dame basketball schedule on

WNDU-TV first week in December.

Again, commercials were done live, capitalizing on the confusion of the sports arena to add color. Product shots are superimposed over the court. Seventy-five per cent of the product emphasis goes to Potato Chips and Ruffles, with the rest of the commercials devoted to popcorn, pretzels and other items.

Ruffles are a waffle-like chip which Chesty promotes to the hilt. In pursuit of the kid market, Chesty maintains 30-minute kid shows in three markets presided over by "Ruffles," a clown which takes his name right from the trademark.

"Ruffles" came into being five years ago, when Chesty took over sponsorship of the *Little Rascals* strip on WTTV, Indianapolis, to reinforce its sports schedule on that station with a direct pitch to kids. Now there are live "Ruffles" in two other markets—on WTVW, Evansville, Indiana and WSIL-TV, Harrisburg, Illinois. Chesty also maintains kid shows on WOC-TV, Davenport, Iowa, and KFVS-TV, Cape Girardeau, Missouri. Ruffles distribution booms in these markets, according to Dugan. For example, A&P with its own brand of potato chips, nevertheless, is well stocked with Ruffles.

With "Ruffles" and Chesty Boy activating the kids, Chesty is currently knee-deep in this tv basketball schedule, aimed at the whole family:

A twenty-four game schedule on WTTV, Indianapolis, gives Chesty coverage of Indiana-Purdue-Butler games with important high school tournaments thrown in. These games are picked up by WFAM-TV, Lafayette and WLBC-TV, Muncie.

University of Illinois games on WCIA, Champaign, are picked up by WSIL-TV, Harrisburg and WEEK-TV, Peoria. Coverage of Big Ten games is aired on WTVW, Evansville, Indiana.

Latest addition to the schedule is Notre Dame basketball on WNDU-TV, which has given the company a solid wedge in the South Bend market area.

According to Dugan, Chesty has more than doubled its distribution area and more than tripled its volume since its first tv basketball shot seven years ago. ■

TV PRESENTATION SPURS BIG ARTICHOKE AIRLIFT

By now, the artichoke habit may well have taken hold among some 350 New York ad agency media and research people.

First rumblings of the artichoke movement occurred last May at a presentation made by Graham Moore, sales director of the Gold Coast stations (KSBW-TV, Salinas-Monterey, and KSBY-TV, San Luis Obispo). It was the first of several presentations made to agency people in the Gold Suite of New York's Sheraton-East.

Included in the presentation was a color slide of an artichoke field. While it was on-screen, Moore casually remarked that if anyone present were interested in having some artichokes, he'd make arrangements to send them when he got back home. That was all it took. Post-presentation cocktail conversation centered around one subject, artichokes—how they should be cooked, how they should be eaten. Everyone, it seemed, wanted his name on the artichoke list. Moore, of course, wanted to be fair, so repeated his original spontaneous offer at the subsequent presentations—and got the same result.

When he arrived back in California, however, Moore learned that there'd be a short wait for artichokes while they ripened. Lack of rain extended the waiting period to such a length that he finally sent a letter of apology to the entire artichoke roster.

It was seven months after the original offer was made before the artichokes were ready, and the timing was perfect—it was Christmas. Some 350 cartons of a dozen artichokes each reached New York via American Airlines 707, arriving "jet fresh" the same day they were picked in the field. Accompanying the delicately flavored cargo was Gold Coast program director Gary Ferlisi.

H-R Television offices were converted into a temporary warehouse for the piles of artichoke cartons and from there deliveries went out to the 21 agencies involved.

Inserted in every carton was a four-page booklet of artichoke recipes, ac-

companied by several "ad row additions" such as this one from JWT's Mario Kircher:

"I don't know measurements, but you take an artichoke, you cut off the top, you cut off the bottom, you put it in a little water, you put in a little garlic, you put in a little bread-crumbs, and you put in a little oregano and you let it cook until it starts screaming and then serve hot."

Harold Veltman of the same agency had this to say: "After running the gamut from Sauce Ravigotte in France to tiny young fruits eaten raw in southern Italy or boiled slightly with lots of garlic, I prefer artichokes just boiled in salted water with almost black burnt butter."

P.S. Also included for perusal over these delectable dishes—some coverage figures on the Gold Coast stations. ■

ON THEIR WAY are 350 artichoke cartons headed for N. Y. agencies. Supervising send-off is Gold Coast p.r. dir. Clarke Bradley (r)



How buyers can get better jobs

➤ **SPONSOR** survey shows that good timebuyers can move upward either inside or outside the agency setup

➤ **But it takes special talents for a buyer to get more responsibility or to shift into sales, contact or copy**

The buyers who get ahead in agencies and the ex-buyers who move up elsewhere have one thing in common: they're marketing-minded.

Marketing is a magic word in media departments just as in account sections, because a knowledge of marketing is likely to be the most important single factor in the timebuyer's future. That was the consensus of ad pros when they were asked by SPONSOR last week how a buyer can improve his position and/or get ahead.

Without exception, those interviewed said a buyer will get ahead *only* if he or she has a broad-based marketing knowledge of the why's and how's of buying—as well as of the more easily assimilated what's. This general backgrounding toward the market orientation of the client

makes a superior timebuyer—an extraordinary one far and above the average buyer of time.

What, then, is the prospect of advancement for the superior buyer? Those queried by SPONSOR agreed promotion prospects are unlimited for the well-rounded, thoroughly seasoned, imaginative professional timebuyer. But, they contend, too few buyers have, or develop, this margin of superiority.

The timebuyer who wants to move up in the advertising profession should study the 14 steps outlined on the opposite page by Frank Kemp, vice president in charge of media at Compton Advertising. They lead to a rounded buyer who is hep to modern marketing, who follows production and distribution of goods advertised

by his setup clients in this competitive era.

This calibre of buyer can range far afield into more responsible jobs.

He can take four major directions: (1) up within the media department of the agency; (2) to other agency departments, usually the research or account sections; (3) to client companies, again in research or marketing; (4) to media concerns, which include station representatives, stations and networks, research organizations, trade groups.

Inside the agency, the timebuyer can progress through the ranks of the media department or move to another division and gain promotions there. Timebuyers, SPONSOR learned, range in salaries from \$6,000 to \$15,000, with the average nearer the \$8,500 mark.

The chief buyer can command anywhere from \$12,000 to \$18,000, with the most usual somewhere around \$12,000. Assistant media directors earn an average of \$15,000, and the immediate superior—the associate media director—is paid about \$18,000. The media director not bearing

JOB OPPORTUNITIES ABOUND IN AND OUT OF AGENCIES



SALES JOBS are future of many buyers, like these at H-R Reps., N. Y. L. to r., Frank Pellegrin, H-R exec. v.p.; former buyers Art Berla, BBDO; Ed Sherinian, R&R; (with Don Kearney, Corinthian Bdcstg.); ex-buyers Al Ritter (rear), Compton; Tom Comerford, Y&R; Ray Simm, EW.

UPGRADED ASSIGNMENTS within the agency are given buyers who better themselves professionally by adding to their knowledge, applying it. Leslie L. Dunier, v.p. for tv/radio, Mogul, Williams & Saylor, N. Y., reviews market info with Lynn Diamond (l), Joyce Peters



WHAT A BUYER CAN DO TO GET A BETTER JOB

THESE 14 STEPS can lead a timebuyer toward increased recognition in the agency as well as outside with clients and with media. They'll help a buyer become a prime prospect for promotion, and were compiled by Frank Kemp, v.p. for media, Compton Adv., N. Y.

1. Give sales representatives and fellow agency members maximum consideration and courtesy. Build up a circle of advertising contacts.

2. Take advantage of every opportunity to be present at meetings with clients and the account section.

3. Think and speak of your job as the essential part of agency work which it represents.

4. Make your reports as thorough as possible, yet brief and readable.

5. Always try to learn the over-all media picture on an account, not merely the objectives of your own purchases.

6. Learn to evaluate research relating to your medium and remember it.

7. When sure of your facts, have the courage of your convictions, but don't fail to admit lack of knowledge when it exists.

8. Admit your mistakes, but demonstrate how you have profited from them.

9. Show initiative by presenting unsolicited ideas and time availabilities that could make sense to the clients served.

10. Demand clear-cut instructions from the account group before initiating any major projects.

11. Follow through. Don't be content to put a campaign to bed after a campaign starting date; police it with stations and reps periodically.

12. Report development of new trends in buying, and keep abreast of broadcast media research. Read trade papers.

13. Learn to talk on your feet.

14. Don't accept "no" if a superior stands a chance of obtaining a "yes."

a vice president's title may earn as much as \$28,000, but \$25,000 is more likely. The department director who is also a v.p. averages \$35,000, although the top range hits a high of \$60,000.

The media department structure gives the top-grade buyer a lot to shoot at—in responsibility as well as in money, though few jobs over the rank of chief buyer are ever allocated to a woman. The trend among the larger agencies over the past five years has been to replace women buyers with men, although there is still a large proportion of women handling timebuying functions in medium and smaller agencies.

Still inside the agency—but outside the media department—there are many positions to which buyers can

shift laterally. The most common are in the areas of media and market research and in account sections, the latter involving contact and over-all account planning which encompasses media strategy. Women seem to have more of an opportunity to switch to research than to contact or creative.

On a day-to-day basis, most buyers are engrossed with upgrading their present jobs and their knowledge of the profession, in terms of status as well as salary. But Warren Bahr, associate media director of Young & Rubicam, thinks efforts to enhance stature are fallacious if they're made by buying specialists rather than all-media buyers.

He feels that only an all-media buyer—who knows the ramifications

of print as well as broadcast—can even begin to gain the rounded marketing concepts and approaches which are basic to promotion into a broader job.

The all-media buyer, he says, "is the scarcest commodity in the world. The way to get dollars is to get close to dollars, and the all-media buyer is closer to the client, his plans and his budget than the specialized buyer." That's why the all-media buyer may earn \$11,000, in contrast to the \$8,500 for a broadcast or a print buyer. (Y&R pioneered the all-media system.)

A media v.p. of another large agency said: "If a guy's got it, he'll get ahead wherever he is and whatever he's doing. But as a buyer he should
(Please turn to page 71)

Does government know enough about broadcasting?

Government action without complete information might seriously affect information. These distinguished broadcast men give underlying factors to consider

Donald H. McCannon, pres., Westinghouse Broadcasting Co., Inc., N. Y.

An overly simplified answer would be "no."

This must be viewed in light of the reasons. Radio is only 40 years old and has developed rapidly.

If you measure television from the date of its release from the "incubation chamber" upon the issuance of the Sixth Report and Order in 1952, it has yet to realize its eighth birthday. I mention this latter date because of the phenomenal growth that was triggered by the lifting of the "freeze." There were then 108 stations on the air, now there are 517 commercial television stations and 44 educational stations. Television sets have increased from 15 million to over 45 million and advertising expenditures in television have risen from about 450 million to a billion, 500 million.

Such growth obviously spells many problems for the industry and it is superfluous to point out that the last



Important that local broadcasters tell their story to Congress

seven odd years have been busy ones for those engaged in broadcasting.

What is the result?

Television and radio have had a dramatic and constantly hurgeoning and transforming story to relate but the paucity of time has denied us the opportunity. Governmental people who have devoted all their time to these media have been hard put to keep up to date. Other industries with

far less national importance and fewer problems have had national informational services and even lobbies in Washington for many decades. Broadcasting has still to get the "word" across.

It is not something that can be done by the networks or by the NAB alone. These organizations have worked diligently in this area. But now the situation has changed. The local station broadcaster now has the ball and must tell his story to the members of the Senate, Congress, and to the membership and staff of those important governmental agencies with which we have continuing contact. We are not there to peddle influence or to lobby. Fundamentally the task is to inform. If every broadcaster would simply contact his own Congressional representative when Congress is out of session and they are at home, and then if possible, visit them in Washington once during the session, the forward informational movement would be monumental. In addition, such obvious things as including these important public officials on the station's public information mailing lists would indeed be a big step forward.

I believe the broadcaster has a phenomenally good story to tell. It has yet to be told, however. The atmosphere of no information and misinformation must be cleared up in order that our future may be one that will achieve the full potential of these media—firstly, in service to the public, and secondarily, to the advertiser.

R. Peter Straus, president of Straus Stations, New York

The government quite obviously has at its disposal a large body of information on broadcasting. But, unfortunately, much of it—with regard to programing—is irrelevant, unenlightening and almost always incomplete. It fails to take into account the really significant facts about radio 1960—that today's radio stations,

for example, have developed numerous techniques for increasing the effectiveness of their service to their listeners, to the communities they serve, and, of course, to the advertising economy.

For a good part of the government's information on broadcasting comes from license applications and renewals. Yet the forms used to obtain this information are based on programing concepts and indeed a kind of radio broadcasting which



Much government information on programing is incomplete, irrelevant

scarcely exists any more. It goes without saying that this fact does not simplify the current reassessment of the government's role in broadcasting.

That a quiet revolution in radio programing has taken place over the last 10 years or so would not be apparent to readers of FCC forms, were it not for the widely recognized facts of life. Radio today is bigger, more prosperous, more competitive, and more vital as a force in American life than it ever was in what were considered "the good old days." The general public—which last year bought upwards of 15 million new radio sets—certainly has a different view of radio and its service than would any student of FCC forms, which are based on programing patterns no longer in wide use.

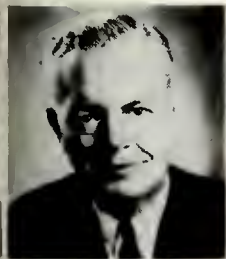
The increased use of minute-to-minute news and public service in a setting of popular music is but one example of the kind of new programing technique which is not reflected in government questionnaires. Under some old concepts, the ideal "public service" program was 15 minutes or a half hour of sustaining time, and it

somehow followed, therefore, that most sustaining programs were "good" and commercial programs "bad." It is doubtful, however, if a half-hour of music "brought to you by the Red Cross" is necessarily a greater "public service" than a fully sponsored half-hour discussion program on juvenile delinquency. It is not the sponsorship which matters, but the program content. Moreover, such things as the vast number of daily program featurettes and brief spots on traffic safety, health information, charity solicitations, etc., spaced for maximum exposure throughout the broadcast week, go largely unnoticed in the restriction of essential information available to the FCC through outdated forms. Yet, operating a station "in the public interest" suggests the presentation of material in such a way that it will interest the public. This requires modern techniques which fit radio listening habits and which recognize that a station's over-all public service value is closely related to the size of its listening audience.

It is none too soon for broadcasters and advertisers as well as government to worry about the widening gulf between the public's oft-demonstrated liking for radio's services and the rather synthetic and severely limited view of radio based on present FCC forms.

Harold E. Fellows, *president of the National Association of Broadcasters, Washington, D. C.*

Government is merely a sum of individuals, and it is obvious that no one individual on the elective level can become completely expert on this subject because broadcasting is a



Its complexity requires full-time studies of broadcasting

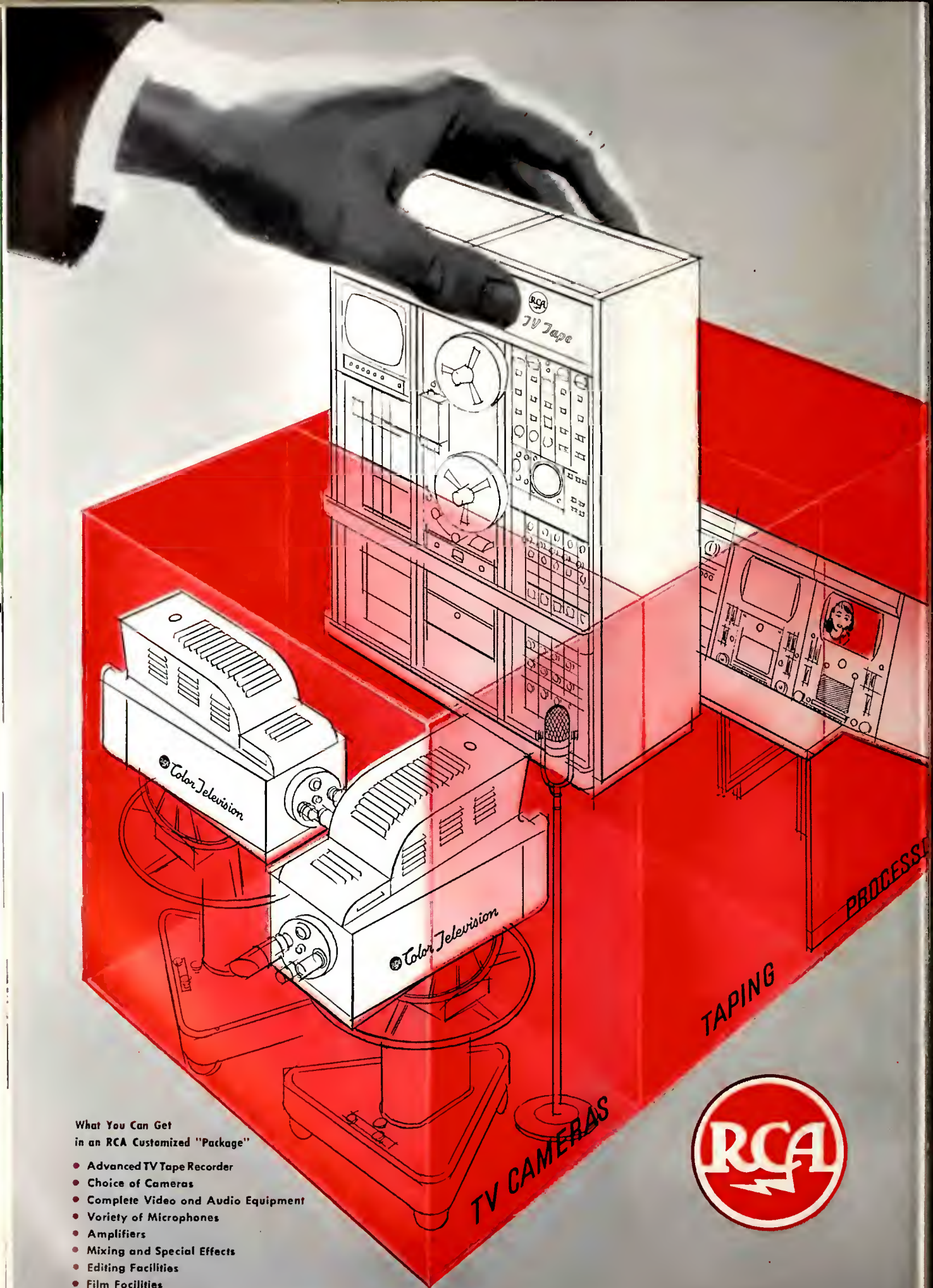
complex, widespread function in this country. Only those who devote their entire energies to radio and television can become wholly cognizant of the problems which constantly arise and the solutions which are found.

(Please turn to page 71)

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

FIRST in TOLEDO for 38 years!

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



What You Can Get
in an RCA Customized "Package"

- Advanced TV Tape Recorder
- Choice of Cameras
- Complete Video and Audio Equipment
- Variety of Microphones
- Amplifiers
- Mixing and Special Effects
- Editing Facilities
- Film Facilities



Why not let an "old hand" assemble your TV Tape Production Package?

studio or mobile

monochrome or color

From the early days of film recording RCA has extended a helping hand to film producers. Now this same experience is available to help you with the production of TV tapes. The years of know-how in film recording and television have been combined to give you a professional package. You get equipment of RCA manufacture that is designed for integration into one complete system.

A typical "Customized" TV Tape Production Package consists of such equipment as cameras for pickup (monochrome, color, or both) video and audio mixing, special effects, chroma key, TV tape and editing equipment.

You deal with one reliable source of supply to help you plan the entire system. You obtain quality equipment that's been proved in use to provide the very finest pictures—both color and black-and-white. You'll eliminate costly mistakes, save valuable time and money.

Get the complete brochure on RCA Customized TV Tape Packages for Tape Producers. See your RCA Representative. Or write to RCA, Dept. CE-264, Building 15-1, Camden, N.J.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

TV RESULTS

MOTION PICTURE THEATERS

SPONSOR: Rivoli Theatre

AGENCY: Direct

Capsule case history: In the past year a number of motion picture producers have scored with big box office hits that have not been, and could not be, Academy Award winners, by spending giant amounts for tv advertising. Medium-market motion picture theaters are now making many of their attractions sell-outs through tv, even though their budgets are limited. An example is the Rivoli Theatre in La Crosse, Wisconsin. The Rivoli booked "Five Gates to Hell" to run two days, Friday and Saturday, in December. Manager George J. Andrews bought a schedule on WKBT at a total cost of \$250. "Results were overwhelming," he reported. "The gross was one of the biggest I have ever seen for this type film. By the 8:30 performance we had to turn away 350 to 400 people." The reach and impact of the advertising was such that people arrived from as far as Austin, Minn., approximately 90 air miles from La Crosse and more than two hours by car. "Don't tell me tv can't sell," he said.

WKBT, La Crosse

Announcements

FLORISTS

SPONSOR: Bradley Florist

AGENCY: Direct

Capsule case history: Bradley Florist, an established Omaha florist, purchased a television campaign on KETV, also of Omaha. Bradley's objective: to attract new business. This was the first television advertising the store had ever undertaken. The schedule consisted of eight 10-second Class C spots and two 10-second Class A spots during the first flight. Immediately after the campaign was underway, Bradley experienced a 5% increase over the same week in 1958, and an 8% monthly rise over the corresponding month in 1958. As a result, Bradley continued his campaign on KETV and purchased a similar campaign one month later. Again results were immediate, and the florist felt a 7% jump in sales the first week and an over-all 8% jump over the same month in 1958. "Our use of KETV to advertise Bradley's has been successful, and we plan to use KETV in the near future," commented Mrs. Ed Bradley, co-owner of the shop.

KETV, Omaha

Announcements

DEPARTMENT STORES

SPONSOR: Capwell's

AGENCY: Leo Burnett

Capsule case history: Capwell's Department Store, one of the largest in Oakland, Calif., in connection with KTVU's (San Francisco) *Huckleberry Hound*, promoted a personal appearance at Capwell's of Huck and Yogi, stars of the kid's show. *Huckleberry Hound* is seen Wednesdays from 6:30 to 7 p.m. Pete Watt, special events manager of Capwell's, reported that "350 children and parents were waiting for Huck and Yogi when they made their grand entrance onto the street level floor of the department store. And other people kept arriving as the half-hour event went on." Both during and after the appearance, Capwell's reported a multi-increase in general merchandise category. Another crowd was gathered in the store's basement toy department to greet the celebrities which also reflected in sales. "I feel that tv was responsible for the promotion's success, by getting the word out to the kids themselves—something a newspaper ad cannot do, because kids don't read such ads," said Watt.

KTVU, San Francisco

Program

SHOE STORES

SPONSOR, Rochester Shoe Store

AGENCY: Direct

Capsule case history: Rochester Sample Shoe Store, one of WHEN-TV's oldest advertisers, has had direct evidence time and again, as a local dealer, of tv's impact. As just one instance, Jack Rubenstein, the store's owner, offered one style of men's shoes and one of women's at a specially reduced price in its "TV Anniversary" sale. To qualify for the discount viewers had to mention the "TV Anniversary." The offer was made on the store's one-minute commercial in the Thursday and Friday late night movie segment. Result: By Saturday closing, the store had sold 71 pairs of anniversary shoes, all traceable to the store's WHEN-TV's advertising. Additional sales resulted from persons unable to find their size in the popular sizes offered. Of particular interest here is the ability of the medium to effectively sell for small business, since it is a neighborhood operation, located away from the downtown Syracuse shopping area.

WHEN-TV, Syracuse

Announcements

How to keep your head when all about you . . .

"As recently as 1927, drivers who exceeded the speed limit in Peiping, China, were executed and their heads exhibited as a warning to others."

This fact was reported in Borg-Warner's well known advertising series—to ask Americans, who knew less stringent laws, to keep their heads—and drive carefully.

It is one of hundreds of facts Borg-Warner has run in support of Advertising Council campaigns in the public interest.

Not confused by facts.

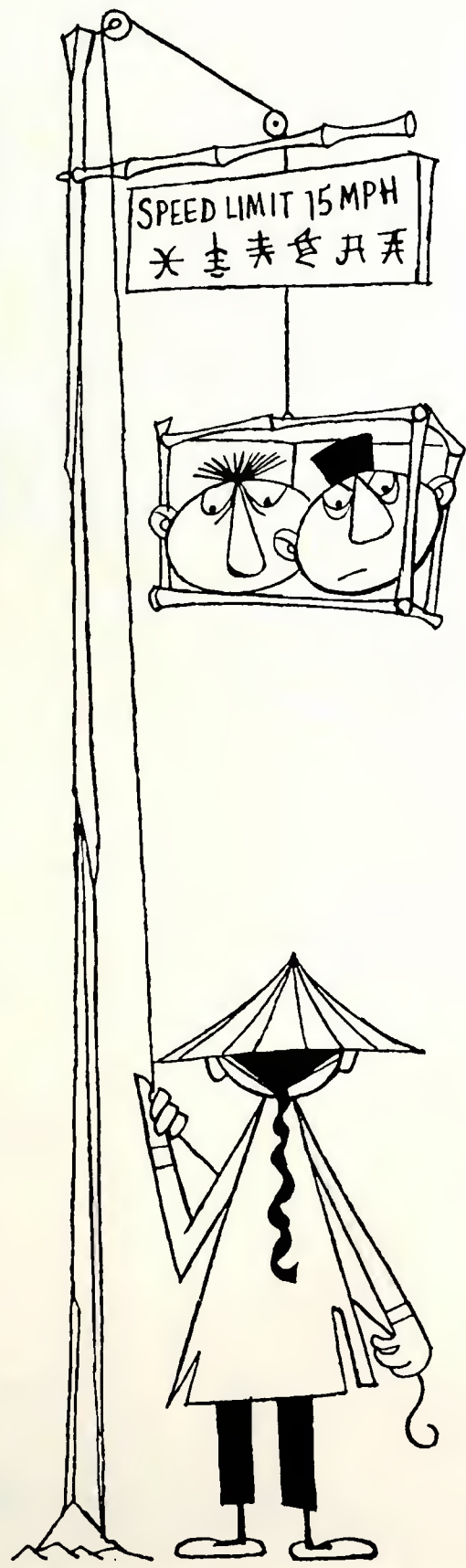
A recent independent depth survey, conducted to determine what "meaningful thoughts" readers derived from these spreads, showed 86% of all persons interviewed considered Borg-Warner "sincerely concerned with the public welfare."

The climate's good.

The survey elicited many voluntary comments to confirm the belief that public-service advertising helps maintain a favorable climate for business. Some of the comments were: "Borg-Warner has done a lot for our country"; "they are serving mankind"; and, "Borg-Warner is tied in with the family and the community."

A billion readers.

Each advertisement since 1952 has carried an Advertising Council message. This is the longest, continuous magazine support given Council projects by any national advertiser. Totals: 216 messages and an estimated billion and a quarter readers.



You, too, can benefit.

You can better your business climate as Borg-Warner has. Use Ad Council campaign slogans on your point-of-sale materials, on your direct mail or business letters, in house magazines or annual reports . . . and in radio, television and print advertising.

Here are current campaigns:


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

*Not year-round campaigns

Free information, posters, reproduction proofs, electros for magazines and other advertising materials—yours for the asking. Send the coupon today, or call the Advertising Council branch office nearest you. Branches in Chicago, Los Angeles, and Washington, D. C.

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

Please tell me how I can tie in with the Council . . . and "keep ahead".



NAME _____

COMPANY _____

ADDRESS _____



WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it . . . and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "SCOTCH" BRAND, the tape that is already time-tested.

MINNESOTA MINING AND MANUFACTURING COMPANY

... WHERE RESEARCH IS THE KEY TO TOMORROW



"Scotch" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.

WASHINGTON WEEK

30 JANUARY 1960

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SPONSOR
PUBLICATIONS INC.

The Washington drumfire at advertising in general and broadcasting in particular continues to take on scope and acceleration.

Competition to snag the play away from the other fellow also heightens. A spirit of conciliation alternates with thunder about holding everybody responsible.

To put these observations in focus: FTC chairman Earl Kintner this week moved in on Rep. Oren Harris' posture of "vigilance" over advertising and broadcasting and asserted he is **considering acting against the networks, as well as advertisers and their agencies, on false ad charges.**

Sen. Warren Magnuson, commerce committee chairman, who has been issuing hot blasts against sponsors and networks since last fall, has set up a "round table" to which the FCC, FTC and industry spokesmen, have been invited.

Their actuating philosophies:

Kintner said that he had always looked on networks as mere carriers of ad messages, but now he wants to prosecute the networks if they participate (sic) in preparation of suspect commercials. (Here's one that newsprint might do well to ponder deeply also.)

Magnuson questions whether **industry self-regulation or the NAB codes can control such activities without a firmer hand from regulatory agencies** and infers that he is most unhappy with those who ascribe what has happened to "growing pains" or who otherwise play down the seriousness of the charges. He also proposes to demand **tangible evidence of tangible reform on the part of advertisers and air media, and of regulatory zeal on the part of the government agencies.**

And the calendar keeps loading up with such significant dates as these:

- 1 February:** the termination of the FCC's hearing on programing.
- 2 February:** the Senate Committee starts hearings on tv allocations.
- 8 February:** the House Legislative Oversight Committee gets back on the payola probing trail.
- 19 February:** the Senate Commerce communications subcommittee holds a "round table" on advertising and programing problems in broadcast media.

The NARBA and U.S. Mexican broadcasting pacts, which year after year have gone unratified by the Senate, looks like they will make it this year.

A special Senate subcommittee under the chairmanship of Sen. Wayne Morse heard the same pro and con arguments as before, but managed **to secure a compromise of a sort.**

Once again, FCC commissioner Rosel Hyde and clear channel and regional broadcasters united in appealing for quick ratification, though the big clear channel stations still held to reservations about NARBA treaty outlawing of superpower.

Daytime stations opposed neither treaty, but wanted a reservation in the Mexican pact **permitting U.S. daytimers to operate longer hours on Mexican clear channels.**

As in the past, subcommittee members despaired of bringing any treaties to the floor of the Senate for approval with reservations about key clauses.

But the daytimers and clear channels conceded that the Senate could approve the treaties without reservation, **while instructing the State Department to start negotiations toward a better break for our stations.**

All of this despite the fact that, in any case, the FCC has rejected both superpowers for the clear channels and extended hours for daytime.

FILM-SCOPE

30 JANUARY 1960

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SPONSOR
PUBLICATIONS INC.

Look for a hot sales reaction for some of the comedies which are starting a new programming bandwagon at the present moment.

Producers are straining to get their pilots on Madison Avenue early so as to try for rapid closings on network deals.

Two of the syndicators leading this comedy trend are CBS and CNP—and it's possible both are utilizing the predictions of their parent networks as to what may be ahead in 1960-61.

The trend toward comedy buying is exemplified by the case of CNP's Jim Backus show, which had the extra advantage of appearing early: One of the bidders for the show is understood to be an advertiser that has used nothing but westerns for three consecutive seasons.

If you're wondering why Ziv's name isn't among the charter members of the newly formed film export association (see next page), here's the probable reason:

Since Ziv is up for sale it can't make commitments of this sort until the interested buyer decides on its option.

But this Ziv impasse makes little difference, because the prospective buyer, United Artists, is already a charter member of the export association.

Fears that wide-screen movies couldn't be shown on tv have evaporated.

NTA's acquisition of 30 Regalscope pictures for tv distribution will use several solutions to the wide-screen problem, this one among them: stations will employ a special lens when projecting the pictures for telecast.

Yet another alternative to the wide-screen problem is the UA solution, whereby the entire picture is re-edited from the negatives, choosing the best parts frame-by-frame.

The NTA Regalscope package, incidentally, is significant for another reason: It is among the first large-scale breakthroughs of recent pictures for tv; all were made since 1956, 28 of them in 1957 and 1958.

The 1960-61 programming sweepstakes started their course last week as more major producers began to order films into production.

Among the activities of preparing or producing shows for network and syndication, by company, are these:

- **ABC Films** will start on Simon Lash, a detective series that marks Allied Artists' entry into tv film production.
- **CBS Films** set Marshall Thompson and Annie Farge for leading roles in Angel, a comedy which Jess Oppenheimer will produce, and signed Herb Meadow to produce Call Me First, an adventure series.
- **MGM-TV** will make a pilot of The Paradise Kid; Richard Maibaum is executive producer.

The costume, or historical, adventure series are making their bid to take attention away from some of the contemporary modern dress adventure shows.

Typifying this trend is UA's **The Vikings**, which has registered \$1.2 million in sales in 110 markets, with good rating results reported in Los Angeles, Miami, St. Louis and Seattle.

Station-produced film documentaries are attracting new tv money in full sponsorship of hour-long local specials.

WPIX, New York, for example, has sold its Secret Life of Adolph Hitler to Rootes Motors (EWR&R) for full sponsorship on both WPIX and on KTTV, Los Angeles.

The Rootes campaign will be for its Hillman and other English-made cars.

Some observers see the buy as taking advantage of the Nazi trouble in Germany—or a way to use the Nazi image in the **competition between Hillman and German-made cars.**

Westinghouse has responded to the new demand for public affairs shows by bringing out Reading Out Loud for its own stations and for general syndication.

Stars to appear on the series will include Harry Belafonte, Jose Ferrer, Mrs. Roosevelt, Vice President Nixon, Sen. Kennedy, and possibly Sir Laurence Olivier.

What's unusual is the modest price scale of the show for commercial telecasters, and the fact it's free for public service schedulers.

Shot in tape and also available in kinescope, it goes on sale 1 March.

The close connection between the concept of the show and current demands is pointed out by the fact that credit for the show goes to Mike Santangelo, Westinghouse's press chief, rather than usual programing sources.

Ampex Videotape's new Inter-Sync unit promises to be one of the major tape developments in making tape recorders compatible with other electronic program sources, including live tv.

Hitherto a switch between tape and live has usually created roll-over because of the change from one set of pulses to another.

The Inter-Sync unit, which replaces existing drum servo (master control) units, can do dissolves and other electronic optical effects without difficulty.

ABC TV will get the first units, and deliveries are scheduled for Electronic Videotape Editing Service in New York for March, and CBS TV for May.

Merle S. Jones, CBS Films president, was also elected president of the newly formed Television Program Export Association this week.

The TPEA will serve to fill "a vital need to properly represent U. S. tv film producers in foreign markets on problems that are better dealt with collectively than individually," Jones said.

The tv group will tackle the same difficulties that once faced the Motion Picture Export Association, namely, restrictions, embargoes, and dollar problems.

The TPEA won't concern itself with investment questions or program content, but it will try to find positive solutions to the international film trade in order to nip restrictions and counter-restrictions in the bud.

William H. Fineshriber, TPEA consultant, indicated that provisions have been made to hire special agents and to issue bulletins and factbooks to members. There'll also be a salaried president eventually.

Members, who retain autonomous authority through the unanimity rule, pay \$7,500 annually if their receipts are under \$1 million, and \$15,000 in dues if their annual receipts from exports are over \$1 million.

Charter members (and their representing directors) are: ABC Films (Harold J. Klein), CBS Films (Merle S. Jones), Desilu (Martin S. Leeds), Four Star TV (Tom J. McDermott), MCA-TV (Morris M. Schrier), Marterto (Danny Thomas), NBC (Alfred R. Stern), NTA (Sidney Kramer), Screen Gems (Lloyd Burns) and UA (Herbert L. Golden).

SPONSOR HEARS

30 JANUARY 1960

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PUBLICATIONS INC.

Looks like White Rock is on the loose again: it's bending an ear to presentations from other agencies.

The account is now with MacManus, John & Adams.

Also reported restive is Ex-Lax, currently at Warwick & Legler.

ABC TV just found out that there's no noblesse oblige between competitive advertisers: the network was reproved by Reynolds Metals for accepting the Alcoa Wrap commercial which the FTC later complained about as gimmicked.

Apparently Chrysler established the precedent a year and a half ago when it told CBS TV about a commercial Libbey-Owens-Ford used on the Perry Mason show.

Note rating research firms bidding for a piece of the tv loot: it's mighty tough getting a foothold unless the three soap giants are with you.

Their observation: an agency affiliated with a soap is loath, as a rule, to subscribe to a service unless it's accepted by that client.

Incidentally, the 24 agencies associated with P&G, Lever & Colgate last year billed around \$970 million in tv, which is 65-70% of the estimated total for the medium.

You'll find it hard to believe this but it actually happened between a Chicago tv station and a New York agency.

Because of a traffic slip-up, a minute announcement was omitted one night. The station duly advised the agency of what happened and offered a make-good.

Retorted the chief timebuyer: it's too late for the campaign to use the credit but the agency was entitled to the commission it lost as a result of the omission.

The station sent a check for the requested 15%.

In appraising the values received by Ford from the Startime series, don't overlook—aside from the image created—the avalanche of continuing newsprint publicity.

The show can count on 45-50 reviews a week and reference of some sort—announcements of shows coming up, star interviews, program highlight and whatnot—practically every day of the week. And linked with it all is the Ford name: a record publicity bonanza that has no parallel in tv.

One way for a giant agency to run into working-capital, capital gains and stock-book-value problems:

Too many of the oldtimers pulling out within a short period of one another and cashing in their agency holdings at the same time.

One way for an agency to gamble its money: acquire a West Coast shop that's got a small piece of a national account and hope that with this as a foot in the door the whole shebang can be snagged eventually.

A long shot of such description is currently in the making. The target-account's nationwide ad budget is \$10 million.

PET FOODS

(Continued from page 35)

eral million free samples, hoping to reach 50% of the nation's dog owners.

In the canned dog food arena, the struggle for leadership this year appears to be between nationally distributed Ken-L-Ration, which controls about 18% of the wet dog food market, and runner-up Rival, distributed only east of the Mississippi, which claims about 16% share. Rival is presently introducing a new food, Wagtail, in several test markets; plans to bring out a new cat food. Since its distribution is not national, it is a heavy investor in spot radio and spot tv; uses no network.

Among the 20 pet food companies that were in spot radio during the past year are such popular brands as Strongheart, Calo, Alpo, Bonnie, Ken-L-Ration, Red Heart, Thrivo, Lassie, Cadet, and some with such ingenious brand names as Dog-E-Stu and His Master's Choice. Only one was in net radio exclusively—Armour & Co.'s Dash, which was also a heavy investor in network tv.

In tv, dollar expenditures in 1959 for the industry were running well ahead of 1958 spending at the nine months mark. In 1958, total tv investment was \$11,665,699 (spot \$4,411,000 and net \$7,254,699). For the first nine months of last year, Television Bureau of Advertising reported pet food spending at \$10,786,928 (\$5,108,000 for spot and \$5,678,928 for net), estimated that by year's end spending would total more than \$14 million.

Target of all these efforts is a market that actually is booming faster than the grocery business itself. During the past eight years, the commercial dog food market, through grocery stores, has increased 72% while total grocery store dollar sales during the same period increased 67%. Pet food sales actually are larger than baby foods.

This is not too surprising when one considers the pet population of the U.S., for there are today about 26 million dogs and 27 million cats. According to *Food Topics*, total pet food sales in food stores during 1958 amounted to \$485,260,000. Canned dog foods accounted for \$220,200,000; dry pet foods reached the \$192,000,000 mark; canned cat foods totaled \$41,770,000. (Anyone who has

just added these up and found them \$31,450,000 short of the total pet sales may be surprised to learn that this went for bird food!).

The growth of the dog food market can be attributed in large measure to the population flight to the suburbs. Dogs have become practically a necessity to suburban living, contributing to protection, companionship and even status-building. Actually, the dog population is increasing at a faster rate than the human population in this country.

Significant to the dog food advertisers is the fact that the sales challenge goes far beyond the mere increase of canine population. For today, only about 23% of those 26 million dogs' total food intake is commercial (what they consume now is about 2½ billion pounds of commercial foods). So the growth opportunities are tremendous, both in the ever-growing dog population itself and in the feeding a greater portion of commercial food to the dogs that now exist.

Gaines research, ahead of introducing its new Gravy Train, indicated that by 1963, the commercial dog food market will increase to about 3 billion pounds annually; yet this will represent only about one-third of the total consumption of the dogs. It also led to the estimate that the growth factor alone in the year 1963 will be larger than the total commercial dog food market was back as few years ago as in 1952.

The fight for any fast-expanding market is always a fierce one. The pet food slug-fest has the added fillip of being not only a brand vs. brand brawl but a type vs. type, with dry dog foods out to try and wrest leadership from the wet (or canned) food industry. It is further complicated by the fact that some manufacturers produce both wet and dry foods.

Either way, retailers stand to gain through the fight. For them it means more profit opportunities through promotional deals, in-store displays, better co-op plans.

As the market increases, this battle for sales leadership can only grow hotter. And as new pet foods join the battle, dealer shelf space will be a more important factor than ever. Air media stands to gain since few food outlets will be likely to stock many brands not heavily pre-sold through advertising. ■

TV CRITICISM

(Continued from page 34)

If promises are overstated, whose fault is it?

Conclusion: The "live up to promises" criticism represents confused thinking, unsupported by facts, but is nevertheless an issue which the industry may ultimately have to face.

Program imbalance. One of the two most serious charges against tv (the other concerns advertising) relates to lack of "program balance."

Long before October 1959, the industry had been under fire on this score. But critics of tv's program schedules have had a field day since the quiz scandal broke.

Not only have they filled columns of newspapers and magazine space with diatribes against the tv's entertainment fare, but they have advanced all sorts of unusual (and weird) schemes designed to introduce more informational, cultural and "minority" interest programs into the tv spectrum.

Among the proposals: a special Citizens Committee (advanced by Sig Larmon of Y&R) to govern overall program content; a system of license fees (John Fischer of *Harper's* magazine) to finance a public service schedule; a rotation plan for using the 7:30-8 p.m. period for public affairs programs (Chairman Doerfer of the FCC): the setting up of a special educational channel (John Cunningham of C&W); the establishment of a "British" system of both government and commercial tv (John Crosby and others) and all manner and types of schemes involving pay tv, quasi-official commissions, new legislation, and crackdowns on tv license holders.

For its part the industry has responded energetically to the criticisms of program imbalance. Both networks and individual stations are now scheduling, and planning, a considerably greater number of special informational and public service shows.

Indications reaching SPONSOR are that the beginning of the new program season (in the fall of 1960) will see at least 50% and probably closer to 100% more serious programs on the air than in the fall of 1959.

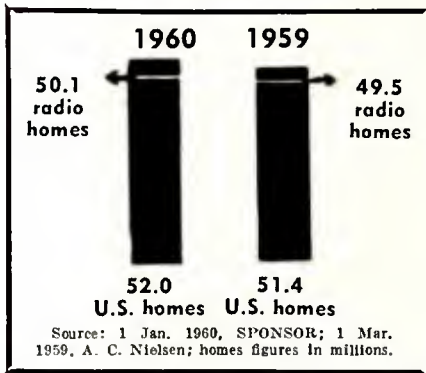
It seems doubtful, however, whether such schedule rearrangements will fully satisfy tv's more vocal critics

(Please turn to page 68)

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of December 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,456	71	525	234
Fm	678	160	71	27
End of December 1958				
Am	3,326	114	470	119
Fm	578	117	44	30

Source: FCC monthly reports, commercial stations. *November each year.

Radio set index

Set location	1959	1958
Home	98,300,000	93,000,000
Auto	37,900,000	36,000,000
Public places	10,000,000*	10,000,000*
Total	146,200,000	139,000,000

Source: RAB, 1 Jan. 1959, 1 Jan. 1958, sets in working order. *No new information.

Radio set sales index

Type	Nov. 1959	Nov. 1958	11 months 1959	11 months 1958
Home	1,016,634	931,355	7,142,424	6,172,984
Auto	290,815	476,977	4,973,777	3,156,595
Total	1,307,449	1,408,332	12,116,201	9,329,579

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only.

2. CURRENT RATE PATTERNS

How spot announcement rates have changed, 1959 vs. 1958

Markets	1959	1958	Markets	1959	1958
1st 10	\$ 717.31	\$ 697.56	1st 90	\$2,544.35	\$2,520.28
1st 20	1,112.26	1,093.01	1st 100	2,649.91	2,626.24
1st 30	1,480.07	1,468.19	1st 110	2,746.19	2,719.94
1st 40	1,725.70	1,713.76	1st 120	2,839.30	2,809.29
1st 50	1,970.40	1,962.94	1st 130	2,926.33	2,900.32
1st 60	2,151.70	2,146.87	1st 140	3,009.58	2,980.02
1st 70	2,295.83	2,287.20	1st 150	3,084.63	3,060.67
1st 80	2,443.33	2,421.06			

Based on third edition of The Katz Agency's "Spot Radio Estimator," data comes from SRDS, November each year. Figures cover one station in each market (the one with the largest daytime weekly circulation according to NCS No. 2), show average of early morning-late afternoon rates based on weekly schedule of 12 one-minute announcements per week for 13 weeks. Markets are ranked in order of stations with largest daytime weekly circulation, and tend to reflect, in most cases, the highest cost station.

The standard by which others are judged



This is ARBITRON, the unique new electronic measuring instrument which records instantly on a central board the number of television sets turned on at any given moment, and the channels to which they are tuned. This revolutionary new research tool has answered the demand of the television industry for instantaneous audience measurement around the clock. It was developed, in ARB's typical pioneer fashion, for multi-network, multi-million population areas, to furnish *immediate* audience data.

This research brain, a logical development of ARB research which perfected the Diary (still a backbone of ARB service in most markets) lets television and sales executives actually watch minute-by-minute changes in viewing in a metropolitan market—such as New York, where it was introduced. It embodies the *tomorrow* of television research *today*, offering instant ratings on any show within a 90-second period.

ARBITRON is currently providing round-the-clock audience information for the Nation's largest TV market in weekly and monthly summary reports. ARBITRON also provides a network rating index from a multi-market area made up of 7 cities where each network is represented. Clients receive daily reports of network audience activity as well as a monthly summary booklet. Immediate ratings may be had by telephone or any other fast means. On special order, printed breakdowns by 90-second segments can also be furnished . . . all for the ultimate in . . .

*Accuracy . . . Reliability . . .
Believability*



**AMERICAN
RESEARCH
BUREAU, INC.**

WASHINGTON

NEW YORK

CHICAGO

LOS ANGELES

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FIRST
ON
YOUR
DIAL



wmca

THE VOICE OF NEW YORK

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

*National and regional buys
in work now or recently completed*

SPOT BUYS

RADIO BUYS

Q-Tips Inc., Long Island City, N. Y.: Campaign for Q-Tips cotton swabs is being firmed up in 20-25 top markets. Schedules begin 15 February for 13 weeks, with daytime minutes and 20's and some traffic spots. Frequency ranges from 25 to 40 per week per market. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner Adv., New York.

Kelvinator Div., American Motors Corp., Detroit: Kicking off two-week schedules 7 February in the top markets to promote their electric ranges. Day minute schedules are being used, varying frequencies. Buyer: Ed Richardson. Agency: Geyer, Morey, Madden & Ballard, Inc., New York.

E. I. Du Pont De Nemours & Co., Fabrics Div., Wilmington: One-week schedules start at different times in March, April and May, to promote the sale of men's slacks and suits made from Du Pont tailored Dacron. Night packages and traffic minutes are being bought in roughly the top 25 markets, with runs ranging from 12 to 20 announcements per week per market. Buyers: Trow Elliman and Bob Syers. Agency: BBDO, New York.

TV BUYS

Scott Paper Co., Chester, Pa.: New activity in eastern and south-eastern markets on Scott Tissue begins in February. 12-week schedules are for minutes, 20's and 10's, frequencies varying. Buyers: Maria Barbato and Gloria Mahaney. Agency: J. Walter Thompson Co., New York.

Nestlé Co., Inc., White Plains, N. Y.: Schedules kick off in roughly the top 50 markets for Decaf coffee in February. Day and night minutes and chainbreaks, five to 10 per week per market frequency are being used for 10 weeks. Buyer: Jane Podester. Agency: McCann-Erickson, New York.

Wm. Wrigley Jr. Co., Chicago: Starting a 52-week campaign in February for Doublemint. The buy is for about 50 markets, aimed at a young adult audience. Buyers: Fran Goldstein and Bruce Houston. Agency: Arthur Meyerhoff & Co., Chicago.

Campbell Soup Co., Camden, N. J.: Franco-American products get a 13-week whirl in top markets starting in February. Schedules are for minutes. Buyer: Marge Flotron. Agency: Leo Burnett Co., Chicago.

Bristol-Myers Co., New York: Placements for Ipana begin in February in 45-50 markets for 14 weeks. Schedules are primarily minutes, five to 10 per week per market. Buyer: Lou Bullock. Agency: DCSS, New York.

Columbia River Packers Assn., Inc., Astoria, Ore.: About 20 markets are picking up Bumble Bee Tuna. February through mid-March schedule is being placed using mostly day minutes and 20's. Buyer: Stan Newman. Agency: Richard K. Manoff, Inc., New York.



BIG AGGIE RIDES HIGH IN PERSIA (SOUTH DAKOTA)

Persia is just one of thousands of cities and towns in Big Aggie Land — the vast, 175-county coverage area defined and delivered by WNAX-570. Whichever town you choose you'll find Big Aggie an old and trusted friend.

There were 609,590 radio homes in Big Aggie Land. And WNAX-570 delivers a 66.4% share of audience that's grow-

ing every day—example, 1959 mail count is up 33%. It's a well-to-do market, too. The 2¼ plus million people who live in Big Aggie Land have a spendable income of over \$3 billion.

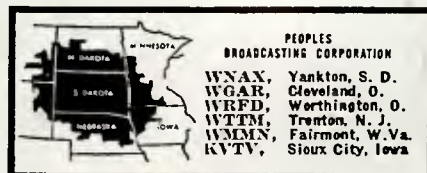
Profitable promotion in Persia — or anywhere in Big Aggie Land — begins with WNAX-570. See your Katz man.

WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION

Yankton, South Dakota

Sioux City, Iowa



NEWS & IDEA WRAP-UP

NEW ADDITION at Peters, Griffin, Woodward (N. Y.) is Audio-Video Center being inspected by (l-r) PGW's Lloyd Griffin, v.p. dir. of tv; BBDO's D. Trowbridge Ellimann, Ed Fleri; and PGW pres. H. Preston Peters

SOME SAUCER—this microwave "job" being unloaded by WFBM-TV (Indianapolis) personnel from station's mobile tv studio. Vehicle participated in 65 remote telecasts last year, houses complete studio control room



Peter G. Peterson, Bell & Howell executive v.p., this week put on a strong pitch in behalf of more sponsored public service programming on the tv networks.

Peterson said that the networks like any other business were operating for a profit and that it was up to advertisers to show their interest in the enlightenment of the American people by supporting public service, informational and cultural programming.

Bell & Howell has been co-sponsoring the *CBS Reports* special with Goodrich.

Dumas Milner Corp. (out of Gordon Best, Chicago) has budgeted some \$2.9 million this year to push its Pine-Sol, Mystic Foam, Yarn Glo, Undi Glo, and Perma Starch.

The major portion of this budget will go to network tv and radio via CBS. Another \$400,000 will be spent on local tv and radio spots.



A HOT CUP OF TEA! She's Lee Smith, Miss WAVY (Norfolk) as well as "Miss Cold Prevention" with Vick's for WAVY-TV, and she's generating plenty of cold-cure during interview with station's Fred Knight. You can catch her on WAVY remotes, special merchandising programs

Campaigns:

• **Northam Warren Corp.** will go national for its Odo-ro-no deoderants and anti-perspirants this year, for the first time, via participations on these CBS Radio shows: *Young Dr. Malone*, *House Party*, *Helen Trent*, *Couple Next Door*, *Whispering Streets*, *Second Mrs. Burton*, and *Right to Happiness*. Commercials start in March.

• **Silver-Kay Corp.**, a subsidiary of the Cott Bottling Co., for its new product Old Holland Beer Shampoo, will launch an intensive ad campaign beginning this coming week. Media to be used includes radio and tv spot throughout New England. Agency: Jerome O'Leary Advertising, Boston.

• **Perfect Plus Hosiery, Inc.**, to "triple" its sales in the Cleveland area for its nylons, has placed a heavy schedule of announcements with WERE, to be supplemented by spots on WEWS-TV, and participations on NBC TV's *Jack Paar Show*.

• **Wyler & Co.**, Chicago, manufacturers of Wyler's soup mixes,

bouillon cubes, and drink mixes is launching the biggest campaign in its history for 1960. Beginning this week and continuing through the summer, the company will sponsor weekly segments of *Captain Kangaroo* over the entire CBS TV network line-up.

• **Lone Star Airlines, Inc.**, a new intra-state carrier starting operation in February between Dallas and Houston, will use radio as its prime promotion media via participations on KLIF and KBOX in Dallas and KNUZ and KILT in Houston. Other stations on the schedule are KOBV, San Francisco; KOSI, Denver, KUDL, Kansas City; and KONO, San Antonio.

• **This 'n' data: Geleria, Inc.**, Chicago (out of Powell, Schoenbrod & Hall Advertising, Chicago) is formulating plans for a network tv promotion next Fall . . . **Ideal Toy Corp.** has combined its advertising, publicity and sales promotion division under one banner to be known as the public relations department.

Strictly personnel: Alfred Viebranz, to the newly-created post of v.p.-marketing services of Sylvania Electric Products, Inc. . . . **Edwin Withington**, to advertising manager of A. C. Gilbert Co., toy manufacturer . . . **Sherry Stone**, to public relations director and fashion coordinator of Lanolin Plus, Inc., Newark.

AGENCIES

McCann-Erickson has established an awards program to give recognition for outstanding contributions in behalf of clients by the staff at large and by individuals.

As the first step in this program, next week employees in the non-management group will receive one week's extra salary. From then on, during the next two years, like payments will be made, with frequency depending on the company's progress in achieving its goals.

Agency appointments: Butter-Nut Food Co., for its newly-acquired

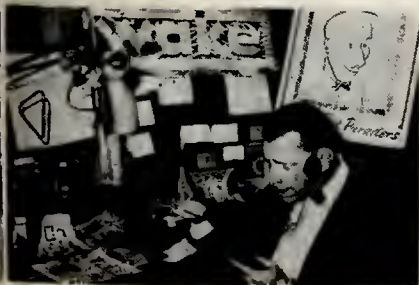
TWOSOME TIE FOR TRAC! Bob Elliott, Ray Goulding (standing) of CBS' *Bob and Ray Show*, cop citation from Phila's Tv & Radio Adv. Club. At left: Thos. J. Swafford, v.p.-gen. mgr. WCAU, which aired event



THREE HEP ON FOUR. Dan Dailey (c), star of ITC's *Four Just Men*, shows presentation to John Wallace (l), N. Y. zone mgr., Studebaker-Packard, purchaser of program for New York, Syracuse, Albany, Binghamton, Watertown, Plattsburg, and Jack Kelly, ITC a.e.

ABOVE THE MASSES, but keeping contact with them is Francis Bruce, manager of Conaire copter service which frequently flies publicity for WLOS-TV (Asheville, N. C., Greenville-Spartanburg, S. C.) promotion campaigns

TRUE GOULD-DIGGERS! With Dick Tracy (by Chester Gould) dropped from Atlanta newspapers, WAKE Hit Parader Bob McKee campaigns for it each morning by keeping Atlantans up on strip's latest developments



Thomas J. Webb coffee. from Lilienfeld & Co. to Butter-Nut's present agency. **Tatham-Laird**, Chicago . . . Jewel Tea Co., 227-store midwest supermarket chain, to **Earle Ludgin & Co.**, Chicago . . . The White Shield Corp., marketers of vitamins and proprietary drugs, to **The Joseph Katz Co.**, New York . . . Sterling Motors of Dallas, to **Nahas-Blumberg**, Houston . . . H. Fendrich, Inc., Evansville, Ind. cigar manufacturer, to **Noble-Dury**, Nashville and Memphis . . . American Sheep Producers Council, for its American made wool products. to **Grey Advertising**.

Admen on the move: **Stanley Bogan** and **Charles Hirth Jr.**, to v.p.'s of Ted Bates & Co. . . . **Gene Taylor**, to v.p. and creative director in charge of creative operations: **William Free**, to v.p. and executive art director; and **Richard Fry**, to associate creative director of McCann-Marschalk . . . **T. Newton Weatherby**, to treasurer of SSC&B . . . **Alvin Achenbaum**, **Robert Zimmern**, and **Aldon Sulger**, to v.p.'s of Grey . . . **Richard Farricker**, elected to the board of directors of GMM&B . . . **Wilson Kierstead**, to director of the merchandising department; **Hadley Atlas**, to manager; and **Eugene Skinner**, to v.p. of Y&R . . . **Jack Marson**, to marketing executive at Lambert & Feasley . . . **Raymond Gomber**, to v.p. and account supervisor of Klau-Van Pietersom-Dunlap . . . **Ralph Duke**, to v.p. of Barnes Advertising, Milwaukee . . . **John Atherton**, to v.p. of KHCC&A . . . **Robert Eck**, to a v.p. of FC&B, Chicago . . . **Kendall Foster**, to v.p. of Swan & Mason Advertising, New York . . . **Henry Newell**, **Ray Maneval** and **Donald McCollum**, to senior v.p.'s of Schwerin Research Corp. . . . **Elinor Bouillierie**, to visual coordinator of the tv commercial production department at Compton . . . **Ruth Simons**, to media director of Bennett & Northrop. Boston . . . **Harry Straw**, to v.p. and creative director of Applegate Advertising, Muncie, Ind. . . . **Allen Memhard**, to marketing supervisor of Leo Burnett . . . **Thomas Newell**, to director of research at D'Arcy . . . **W. Lee Abbott**, to account supervisor of K&E . . . **Ed Carey**, to business manager-broadcasting, at Wade Advertising. Chicago . . . **Robert Wright**,

former manager of WTVP-TV, Decatur, Ill., to the creative staff of Keller-Crescent Advertising, Evansville . . . **William Buckman**, to account executive at Lilienfeld & Co. . . . **Nathan March**, to the research staff of the Center for Research in Marketing . . . **Douglas Cornwall**, to account executive and **Bob Martineau**, to the merchandising department at DCSS . . . **Mary Bailey**, to the Los Angeles office of BBDO as an account executive.

Add to agency personnel news: **David Elliot**, to account executive at Kudner . . . **John O'Keefe**, to McCann-Erickson's Communications Affiliates . . . **Christopher Seibel**, to account executive at Philip M. Bottfeld, Inc., New York . . . **Lewis Harris**, to research director of Victor A. Bennett Co., New York . . . **Robert Eisele**, to EWR&R, Philadelphia, as public relations account executive . . . **Les Collins**, to an executive producer in the tv/radio department of DCS&S . . . **Blanche Haesloop**, to media coordinator at Gaynor & Ducas, New York . . . **John Rimberg**, to associate research director at Van Sant, Dugdale & Co., Baltimore . . . **George Verschoor**, to the sales staff of Videotape Productions of New York.

FILM

The question of post-1948 motion pictures for tv has come to a head again with a new dispute between Regal Films and the Screen Actors Guild.

Regal recently made a group of 30 post-1948 pictures available to tv through NTA.

SAG's position is that the actors are entitled to 15% of their theater earnings for tv exposure: In this case that is \$95,000.

Regal recently asked that SAG waive tv payments on films that did not recover their production costs, but SAG rejected the offer.

Sales: *Sea Hunt* renewals and expansions to Standard Oil of California (BBDO), adding KBES-TV, Medford, and KIMA-TV, Yakima; Heileman Brewery (McCann-Erickson), adding WKBT, La Crosse; Austin Savings and Loan (Wyatt Agency) on KTBC-TV, Austin; WAST, Albany; KPRC-

TV, Houston; WKBW-TV, Buffalo; WLW-I-TV, Indianapolis; WJW-TV, Cleveland, and WFBC, Asheville . . . NTA's *How to Marry a Millionaire* sold to Hudson Paper (Grey Advertising) and Clairol (Foote, Cone & Belding) on WABC-TV, New York . . . WBAP-TV, Fort Worth, reports the purchase of a foreign film package . . . MCA's *Shotgun Slade* passed 160 market count with sales to Brown & Williamson (Keyes, Madden & Jones) on WRCA-TV, New York, alternating with P. Ballantine; Stag Berr in Missouri; Summerfield Chevrolet in Michigan; Pioneer Savings and Loan in Texas; Knadjiam Rugs and Judd Jewelry in Albuquerque; Ballantine Motors in Augusta; Downey Bros. Homes in Texas; People's Furniture in Davenport, and Gustman Chevrolet in Wisconsin; also MCA's *Coronado 9* to three additional Falstaff markets, two additional Molson cities, and Kroger Supermarkets in Cleveland; additional details on markets and stations were not disclosed.

Trade note: Reminiscent of the one-time syndication press agent organization, the 156 Club, was a Ziv claim this week that its *Tombstone Territory* series, in reaching the mythical 156-city market, had also become the first show in tv history to be seen in more markets through first-run syndication than while on a network.

More sales: UA's *The Vikings* sold to Norge Distributors on KMBC-TV, Kansas City, and KVIP, Chicago; Ford dealers, KFYP-TV, Bismarck; Dollar Federal Savings and Loan, WTVN, Columbus; Western Dairy, KFEQ-TV, St. Joseph; River States Oil, WDSM-TV, Duluth; Viking Construction, KTRK-TV, Houston; Stag Bilt Homes. KPHO-TV, Phoenix; Grab-It-Here Supermarkets, WCIA-TV, Champaign; Bon Marche Department Stores, KIMA-TV, Yakima; WABC-TV, New York; WGN-TV, Chicago; WXYZ-TV, Detroit; WAGA-TV, Atlanta; KUTV, Salt Lake City; WJAX-TV, Johnstown; KERO-TV, Bakersfield, and KFRE-TV, Fresno . . . Ziv's *Tombstone Territory* to Great Falls Beer (Wendt Advertising) on KOOK-TV, Billings; Northwest Mortgage and Loan Corp. and Mason & Smith Realtors on KFBB-TV, Great Falls; Courtesy Chevrolet and General Insurance (Al-

exander & Brow) on KBES-TV, Medford; Layfield Motors on WRVA-TV, Richmond; Pepsi-Cola (Taliaferro & Assoc.) on WFLA-TV, Tampa; Brown & Williamson (Keyes, Madden & Jones) on WTON-TV, Minneapolis, and Duquesne Brewing (Vic Maipland & Assoc.) in Johnstown, Pa.

Programs: M. & A. Alexander Productions of Hollywood and New York are introducing a 3½ minute cartoon series, *Q. T. Hush*, Private Eye, with 10 episodes comprising a complete story; 20 episodes have already been completed.

Commercials: Lyn Babcock has resigned as producer-director at J. Walter Thompson to join *TV Commercial Services*, a new production company at 45 East 55th Street in New York.

NETWORKS

The three tv networks are going along with FCC chairman Doerfer's public service programming proposal presented before the RTES in New York last week.

The proposal, scheduling weekly prime evening hours devoted to informational, educational or cultural programming, on a rotation basis.

The agreement reached by the three networks: ABC, to present half-hour series on Tuesday and Sunday evenings; CBS for either a full-hour program on Thursday or a half-hour each on Monday and Friday; and NBC will offer a full-hour series on Saturday night.

Once every third week, on a rotating basis, each network will make available to its affiliates, a half-hour period for local public service presentations.

The plan goes into operation this fall, to take effect after Election Day in November.

Sterling Drug this week placed more of its network tv business with NBC TV.

Its latest buy: *Man From Interpole*, a new series replacing *It Could Be You* on Saturdays, 10:30-11 p.m.

Sterling also bought participations in *Riverboat*, *The Plainsman*, *Play Your Hunch*, and *Young Dr. Malone*,

bringing to 11 the drug company's show sponsorship on NBC TV.

Other network tv sales: Renault (Kudner), for one-quarter of the exclusive 11-day coverage of the 1960 Olympic Winter Games in Squaw Valley, Cal., on CBS TV, 18-28 February . . . The Shell Oil Co. (K&E), for the series of Sunday afternoon hour-long *Young People's Concerts*, conducted by Leonard Bernstein, on CBS TV . . . Lenox, Inc., manufacturer of dinnerware, for participations on the *Jack Paar Show* and *Today*, via NBC TV . . . Haggard Co. (Tracy-Locke, Dallas), manufacturer of men's slacks, to make its initial entry into network tv via participations on *Sugarfoot* and *Bronco*, on ABC TV . . . Hazel Bishop, for a segment of the newly-created CBS TV variety show *Be Our Guest* . . . Standard Brands, a third of *Overland Trail*, *Riverboat*, *Plainsman* on NBC TV; Lorillard, a third of *Trail*.

NBC Radio reports net sales totaling \$3 million, including \$1.7 million in new business, during the past month.

The new billings include buys by Purolator Products (JWT), Electric Auto-Lite Co. (Grant), Ex-Lax (Warwick & Legler), and American Motors (Geyer).

Other network radio business: The Frito Co. (DFS) to launch a campaign with ABC Radio beginning 21 February, on the network's newscasts . . . Walker Marketing Corp., Racine, Wis., to sponsor daily sportscasts dubbed *Hall of Fame*, via more than 340 Mutual Broadcasting System stations.

Kudos: NBC TV's 90-minute *The Moon and Sixpence* special won four 1959 Sylvania Tv Awards, presented last week at the Plaza Hotel in New York.

Network personnel notes: James Hergen, to director of daytime sales, and Robert McFayden, manager of daytime sales, NBC TV . . . Richard Golden, to director of sales presentations and market planning, CBS TV . . . Alexander MacCallum, to assistant national program director of ABC Radio . . . Joseph Schindelmann, to director of art for CBS Ra-

\$100 WEEKLY BUDGET? 

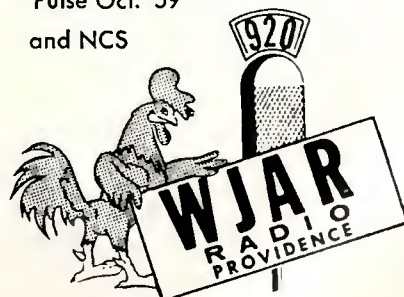
On WJAR, you'll get 147,777 home impressions on a 6 to 9 a.m. schedule, 158,730 on a 9 a.m. to 4 p.m. schedule, or 164,190 on a 4 to 7 p.m. schedule, with a higher proportion of adult buyers, and the lowest cost per thousand impressions on any Providence station.*

\$200 WEEKLY BUDGET? 

On WJAR, you'll get 394,072 home impressions on a 6 a.m. to 9 a.m. schedule, 423,280 on a 9 a.m. to 4 p.m. schedule, or 437,840 on a 4 p.m. to 7 p.m. schedule. WANT RESULTS? BUY ADULTS at the lowest cost per thousand in the market.*

"QUALITY IS WELCOME EVERYWHERE"

*Pulse Oct. '59 and NCS



Sister station of WJAR - TV

Represented by



The Original Station Representative

dio . . . **Rowland Varley**, to the sales staff of Mutual Broadcasting System.

RADIO STATIONS

The Balaban Stations have put into effect a new method for achieving proper control of programing and commercial content.

PACC (Program and Commercial Control), the "active monitoring" of all three stations—**WIL**, St. Louis; **WRIT**, Milwaukee; and **KBOX**, Dallas—will be handled by a researcher employed by each station, and, via reports made directly to the director of operations, will enable management to detect any deviations from prescribed practices, or extraneous comments from air personnel.

WGN, Chicago, has also come up with a method for controlling phonograph disk programing: the station has established a **Music Center** charged with handling all record releases.

This office, to be headed by **Charles Allan**, will function as a record receiving room. All records will receive a preliminary audition there. If accepted, and used, they will be purchased by the station and listed in a daily release sent to all d.j.'s. If rejected, records will be returned to the company.

Defending the right of equal news-gathering privileges: **Paul O'Friel**, general manager of **WBZ & WBZA**, Westinghouse's Boston and Springfield outlet, urged for the approval of a Bill which would grant radio and tv newsmen the same privileges in the State House as is accorded newspaper and wire service newsmen.

Speaking at a hearing of the House Rules Committee of the Massachusetts Legislature, O'Friel said that the State House Press Association, which controls desk space, telephones and the press gallery, is restricted to newspaper reporters. The objective of the broadcasting industry, he noted, "is to have access to all sources of information on equal footing with any other medium."

On the fm front: According to a report by the University of Southern

California's Department of Telecommunications, **fm radio broadcasts can be heard in one-fourth of the homes in Los Angeles.**

Based on 440 personal interviews there, the 25% of the homes that have fm sets in working order are richer than average in education, income, and "material wealth of all kinds."

Ideas at work:

• **Cooperative advertising venture:** **WJER**, Canton, O., this week signed as clients three of the Chevrolet dealers in the area. The idea: Station presented the plan to the dealers as not just an advertising means for the car alone, but as one where each dealer gets his name attached to a spot in rotation.

• **How they're aiding the March of Dimes:** D.j. **Vinnie Vincent**, of **WAYS**, Charlotte, moved a piano to a square in the heart of the city to entertain passersby, and to raise funds. When police arrested him for disturbing the peace, he was given permission to air appeals for the \$1,000 bail needed to get him out of jail. Vincent made hourly remotes from the jail, raised the money, and turned it over to the March of Dimes . . . D.j.'s of **WLOS**, Asheville, converged on the town square to give away more than 4,000 records for donations to the March of Dimes.

• **Radio lends a hand to the press:** Eight Detroit area radio stations devoted a total of 35 announcements for the *Detroit Free Press*, informing people that the newspaper's "Learn To Ski School" had been cancelled due to persistent rain.

Station acquisitions: **KFBB**, Great Falls, Mont., to the newly-formed **KFBB Corp.**, headed by **David Bright**, **Ernest Scanlon** and **Daniel O'Shea**, for \$1 million. **Joseph Wilkens**, president of the selling company, will serve in the same capacity for the new corporation . . . **WGRD**, Grand Rapids, Mich., to **Alstair Martin** and **William Rich**, for \$500,000, brokered by **Hamilton-Landis & Associates** . . . **KWG**, Stockton, Cal., to **Carl Haymond**, owner of **KIT**, Yakima, for \$189,000, brokered by **Edwin Tornberg & Co.**

Thisa 'n' data: **WBEN-AM-FM-TV**, Buffalo, now broadcasting from their new studios at 2077 Elmwood

Avenue . . . **WMCA**, New York, effective 15 February, has an SRO sign around all newscasts from 6 a.m. through midnight—amounting to a total of 252 sponsored weekly newscasts . . . Radio sales for **KNX**, Los Angeles, in 1959 reached an all-time high—showing an 11.7% increase over 1958 . . . Another all-time high: this one for the amount of mail handled during 1959 at **WLW & WLW-T**, Cincinnati, which totaled 1,471,937 pieces, not counting official mail . . . Kudos: Gov. **David Lawrence**, of Pa., presented a special plaque to **Cecil Woodland**, general manager of **WEJL**, Scranton, in recognition of the station's farm safety promotion.

Station staffers: **John McSweeney**, to v.p. of Radio Press International, and to continue as sales manager for **WMCA**, New York . . . **Leslie Peard, Jr.**, to general manager of **KFRE**, Fresno . . . **Ed Routt**, to general manager of **KIXZ**, Amarillo . . . **Robert Acker, Jr.**, to general manager of **WWOK**, Charlotte, N. C. . . . **Ray Colonari**, manager, **WICC**, Fairfield, Conn. . . . **Jack Prince**, to local sales manager, and **Harry Moore**, national sales manager of **WTAR**, Norfolk . . . **Virgil Clemons**, to general sales manager of **KFMB**, San Diego . . . **T. E. Paisley**, to station manager of **WRCV**, Philadelphia . . . **Frank Costello**, to commercial manager of **WPTR**, Albany . . . **Donald Jones**, to commercial manager of **WLCY**, St. Petersburg . . . **Bernard Brode**, to commercial manager of **WNAR**, Norristown, Pa. . . . **Joseph Macchia**, to national account executive of **WGBI**, Scranton . . . **Harry Harrison** and **Ed Brown**, to the staff at **WMCA**, New York . . . **Bob Kiley**, to account executive at **WISH**, Indianapolis . . . **Maurice Fidler**, to a division manager in the member service department of **RAB** . . . **Robert Dolan**, to the sales staff of **KSD**, St. Louis.

Resignation: **Owen Uridge**, as general manager of **WCKR**, Miami.

TV STATIONS

WABC-TV, the flagship ABC TV station in New York, marked 1959 as the most profitable year in its 12-year history.

The figures: Net profits upped 11% over 1958 which was a 50% hike over '57; station sales increased 14%; and fourth quarter net profit increased 15% with a 27% increase in station sales over the like quarter in '58.

Ideas at work, re new series:

• **Westinghouse Broadcasting Co.** is producing a new half-hour tv series dubbed *Reading Out Loud*. The idea, created by WBC p.r. man Michael Santangelo: Each week a top-name celebrity, like Garry Moore, Vice President Richard Nixon, Jose Ferrer and like, will read to children in front of a simple set their favorite literary works. The show will begin in prime time next week on all WBC tv stations, plus WNTA, New York. It will also be distributed nationally to stations provided they air it non-commercially.

• **KTRK-TV**, Houston, is producing a series of five two-hour programs originating from Mexico City. Station is sending *The Howard Finch Show* staffers across the border to show viewers bull fights and the famous landmarks in Mexico, via video tape.

Business notes: Coverage of special events and news bulletins throughout the year on **KOMO-TV**, Seattle, will be sponsored by the Seattle-First National Bank (out of F. G. Mullins Co.) . . . The Independent Grocers' Association has contracted to sponsor 26-weeks of the *Home Cooking* program on **WROC-TV**, Rochester.

Thisa 'n' data: TvB is mailing to agencies and advertisers a new booklet dubbed *Here's What The Experts Say About Tv*, presenting in capsule form the opinions of leaders of many phases of business and advertising . . . **WSOC-TV**, Charlotte, will award two scholarships to the 10th annual North Carolina High School Radio-Tv Institute . . . **WINK-TV**, Ft. Myers, Fla., is now programing with its new RCA-11AH transmitter ERP . . . **Liz Martin** has been dubbed "Official Hostess" of **KOCO-TV**, Oklahoma City . . . Financial note: **Gross Telecasting, Inc.**, declared a regular quarterly dividend of 40¢ a share on common stock.

Kudos: **Mrs. A. Scott Bullitt**, president of **KING Broadcasting Co.**

and the Crown Stations, named "Seattle's First Citizen" by the Seattle Real Estate Board . . . **Bill Michaels**, v.p. and managing director of **WJBK-TV**, Detroit, appointed tv chairman of Michigan Week for 1960 . . . **KERO-TV**, Bakersfield, recipient of the John Swett award from the California Teachers' Association . . . **KMTV**, Omaha, honored three business leaders at the station's second annual "Tv Awards Dinner" last week.

On the personnel front: **Robert Draughon**, to sales promotion manager for **KTUL-AM-TV**, Tulsa, and **KATV**, Little Rock . . . **Walt Kay**, to account executive, **WTTC-TV**, Washington, D. C. . . . **John Burpee**, to promotion manager of **WJAR-AM-TV**, Providence, R. I. . . . **James McKnight**, to account executive for **WFGA-TV**, Jacksonville, Fla. . . . **Bob Villar**, to commercial manager of **WSFA-TV**, Montgomery . . . **Ernie Schoenback**, to account executive for **WJZ-TV**, Baltimore . . . **Michael Artist**, to promotion manager of **WAST**, Albany . . . **Art Elliot**, to the production department at **KXTV**, Sacramento . . . **Keith Strange**, to promotion manager for **WFBM-TV**, Indianapolis.

REPRESENTATIVES

Peters, Griffin, Woodward presented, last week, its 11th annual awards for 'Colonel of the Year.'

The winners: **William J. Tynan**, v.p. and midwest tv sales manager, named "Tv Colonel for 1959"; and **Alan J. Bell**, a member of PGW's promotion and research department in New York, dubbed "Radio Colonel of the Year."

Three "Colonelette of the Year" awards went to these secretaries: **Ann La Bruzzo**, **Dolores Marter**, and **Margaret Heeg**.

Rep appointments: **KASE**, Austin, Tex., to **Gill-Perna**, and on the West Coast to **Robert R. Allen Co.** . . . **WACK**, Newark, N. J., to **Hal Walton & Associates**, New York.

New offices: **The Bolling Co.** opened its eleventh and twelfth offices in Detroit and Atlanta last week. **Larry Gentile** will head the former at 1761 First National Building, and

Don Naylor will manager the Atlanta office located at 2121 Trailmark Drive . . . **The Regional Representatives Co.**, serving Baltimore and Washington, this week opened its offices at 1018 North Charles Street, in Baltimore.

Rep appointments — personnel: **Morton Barrett**, to a v.p. and Chicago office manager of **The Bolling Co.** . . . **John Thackaberry**, to Los Angeles manager of **Robert E. Eastman & Co.** . . . **William Mathews, Jr.**, to the New York sales staff of **Edward Petry & Co.** as account executive . . . **William Hohmann**, named director of sales promotion and research for **CBS TV Spot Sales**.

INTERNATIONAL

Australia is watching, with alarm, the swing in the U.S. toward the development of private brands by retail chains, and away from heavily advertised consumer products, according to the Australian Business Bulletin.

"Marketing trends in America are often repeated here a few years later," reports the *Bulletin*. "With supermarkets now handling 67% of the volume sales and acquisitions of independent stores by the chains increasing, the potential danger is even greater than might appear."

One reason for the swing to private labels, says **Norman Rabb**, v.p. of **Stop & Shop** chain: "When the distributor cannot get the necessary markup on advertised brands he turns to private labels and to those advertised brands that show him an adequate margin."

Agency acquisition: **United Service Publicity**, Melbourne, Australia, has acquired a financial interest in **Bartlett, Murphy & Mackenzie**, Sydney, and **Vinnicombe Advertising**, Brisbane.

New organization: **Regie International, Inc.**, formed in New York to represent European advertising media. Affiliated with **Regie Presse** and **Regie No. 1** of Paris, the firm now represents Europe No. 1 commercial radio station, and **Tele-Monte Carlo** commercial tv station.

TV CRITICISM

(Continued from page 57)

(or whether in fact they will ever be satisfied by any industry solution for the problem).

SPONSOR's study of recent tv criticism reveals clearly that most attacks on tv's program structure are made in a vacuum, by critics who choose to disregard two fundamental considerations—the lack of any clear definition of public “interest, convenience and necessity” in the Communications Act, and the economics of commercial tv.

For instance, nominations for tv “citizens committees” almost always fail to include experienced business men—though keeping tv financially sound is a prerequisite of all public service program effort. SPONSOR doubts whether any committee of educators, artists, and social scientists would be qualified for such a task.

Similarly, tv's program critics, have shown a marked tendency in recent months to oversimplify the problem. Dozens of newspaper clippings reflect the comment “The air and tv channels belong to the people—and the people should get what they want.”

But such arguments almost invariably neglect to mention the costs involved in tv programming, or where the money will come from.

Finally, the genuine confusion which many honorable tv men feel about what constitutes “public interest” operations is caused in no small part by the lack of an intelligible philosophy in either the Communications Act or the FCC administration.

Conclusion: Criticism of tv's program structure is serious, strongly felt, and highly vocal. There are few indications that industry efforts to upgrade programming will satisfy all tv critics. But tv can strengthen its own position by demanding a more reasonable and realistic approach to its problems.

These, then, are some of the principal “industry areas” affected by current tv criticism. They constitute most but not all of the charges levelled at tv stations and networks.

Next week, in the second and last part of this series, SPONSOR will discuss what it believes is a far more serious side of the anti-tv question—the criticisms leveled against tv sponsors and tv advertising.

RADIO MARKETS BOOKS

(Continued from page 41)

Station insistence on long-term contracts without cancellation privileges for traffic time has been a stumbling block to date. PR is beginning to sign some 13-week firm contracts for other time periods, however, and expects eventually to do the same for traffic time.

Virtually all of PR's buys are 15-minute programs. “We never give up on 60-second announcements,” says Miss Marks, “but thus far haven't

found a way to make them pay. As many as six 60-second spots won't pull as well as a 15-minute program. We keep trying a few of them a week, however, since their use would eliminate the large production expense for 15-minute programs.

For the week of 18 January, the publisher bought the entire ABC Radio network for one program per station per weekday evening and three weekend programs. If this investment—which could be as high as \$20,000 depending on clearances—has encouraging results, PR will increase its network expenditures. (Network accounted for about \$50,000 of PR's initial year's \$300,000 advertising outlay.)

Sidney Walton tapes from five to 10 new programs a week, to maintain current, fresh material for his year-round audience. In his deep, clear, authoritative, professional announcer's voice he advises listeners on how to make, save and invest money. This also is the subject matter of his books [sample titles: “How to Start Getting Rich,” “How to Legally Avoid Paying Taxes”]. He uses “plain” language in the talks, and tells listeners they'll find the same non-technical, “down-to-earth” discussion in his books.

He has also developed a series of plain talk catch phrases which are something of a trademark by now. For instance he warns listeners, “Make the wrong investment and you can lose your wash-and-wear shirt.” Or he instructs them, “A dollar saved is worth more than a dollar earned because the tax has already been paid on it.”

The programs close with directions on how to order the books which pick up where the talks leave off.

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.



Your Ad Headquarters in Chicago

Executive House

71 E. WACKER DRIVE

Chicago's new hotel within walking distance
of over 5 Billion Dollars in ad billing

Visit Executive House Dining Room & Cocktail Lounge

RADIO EXPERTS

(Continued from page 39)

Phil Morrow and Marianne Monahan at Needham, Louis & Brorby. Genevieve Lemper at Foote, Cone & Belding, Dick Stevens at Young & Rubicam, Carl Gylfe at Cunningham & Walsh, Len Kay at McCann-Erickson.

Detroit: Bob Crooker and Dick Fischer at Campbell-Ewald, Woody Crouse at BBDO, Dick Hoffman and Jack Walsh at D. P. Brother.

Minneapolis: Betty Hitch at BBDO, Marian Clark Manzer at Campbell-Mithun.

Los Angeles: Bernice Levitas at Foote, Cone & Belding, Joy Chaplin at J. Walter Thompson.

San Francisco: Peg Harris at Guild, Bascom & Bonfigli, Gene McCarthy and Nancy Cummings at Y&R, Betty Share and Frances Lindh at BBDO, Frank Regalado at McCann-Erickson, Helen Stensen at Foote, Cone & Belding, Eleanor Nelson at J. Walter Thompson, Jeanne Malstrom at Lennen & Newell, Richard Geary at Honig-Cooper & Harrington.

Seattle: Marilee White at Cole & Weber, Pat Olson at Fred Baker.

Portland: Shirley Taitt at Pacific National.

Atlanta: Martin Hollinger at Burke Dowling Adams, Bobbie Kemp at Liller, Neal, Battle & Lindsey, Ann Hutcheson and Ruth Trager at Tucker Wayne.

Though names of radio-oriented media directors came in strong in the research category, here are some research people themselves picked for SPONSOR:

Max Ule at K&E, Bill Weilbacher and Babette Jackson at D-F-S, Marian Jackson at FC&B, Seymour Banks at Burnett, Charles Benesch at Y&R, Robert Coen and Ben Gedalecia at Mc-E, Irene Dunne at JWT, Theodora (Teddy) Anderson at BBDO, Marvin Antonowsky at K&E, Joan Geiger at Bates, Ed Papazian at BBDO, Henry Halpern at Norman, Craig & Kummel, Bob Britton at MacManus, John & Adams.

In the ranks of account executives and supervisors with particular knowledge in the field of radio buying, SPONSOR turned up these names:

N. Y.: Winston Butz at Lennen & Newell (McCormick Tea), Curt Peterson at McCann-Erickson (Esso), John Phillips at J. Walter Thompson (Northeast Air Lines).

Boston: Bob Sullivan at Daniel F. Sullivan, Hartley Baxter at Simonds, Payson.

Midwest: John Naylor at Gardner (Busch-Bavarian), Ben Leighton at Campbell-Mithun (Northwest Orient), Dick Halpin at Leo Burnett (Philip Morris).

West Coast: Jim McManus at Y&R (Langendorf Bread), Byron Mayo at FC&B (Calo Dog Food), Burton Granicher at McCann-Erickson (Lucky Lager), Ernest "Buzz" Hodges at Guild, Bascom & Bonfigli (Ralston), Dick Tyler at Guild, Bascom & Bonfigli (Tidy Products), Lou Holzer at Cole Fischer Rogow (Santa Fe Wine), Merritt Willey at D'Arcy (Budweiser).

South: Calvin Voorhis at D'Arcy (J.F.G. Coffee).

Here are some of the advertisers who use radio shrewdly and forcefully, according to SPONSOR's survey. They range all the way from board chairmen to ad managers:

East: Alan Garratt (American Tobacco), Ralph Robertson (B. T. Babbitt), Alan Brown (Pharmaco), Frank Carpenter and Maxine Rowland (Shulton), Ed Slater (Sylvania), Howard Eaton (Lever), Perry Leary

(Philip Morris), Dick Rettig (Whitehall), Max Brown (Fels & Co.), George Burroughs (Air France), Eddie Rickenbacker (Eastern Airlines), Ed Kletter (Pharmaceuticals).

Midwest: Jack Minor and Bill Hammond (Plymouth), J. C. Cowhey (Chrysler), W. D. Moore (Dodge), Gerald Millar (Buick), Reg Testament (Grove Labs), Dick Trenkmann (General Finance), Nick Takton (Clark Oil), Ray Krings (Anheuser-Busch), Floyd Torrence (John Morrell), Russ Kruse (Northwest Orient).

West Coast: Dick Sawdon (Robert Hall). West Coast men of many national firms were cited, among them: Tom Graham (Shell), Doug Findley (Falstaff), Buster Rogers (Coca-Cola), Jim Smith (7-Up), Pete Allery (Eastside Beer), Fred Williams (Pennzoil).

South: George Bounds (Delta Airlines), Harry Varner (Armour Agricultural & Chemical).

These are the people considered by their contemporaries to be the best in the field of radio buying. They are not necessarily SPONSOR's selection, but they are representative of the wealth of radio buying know-how available in today's market.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

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

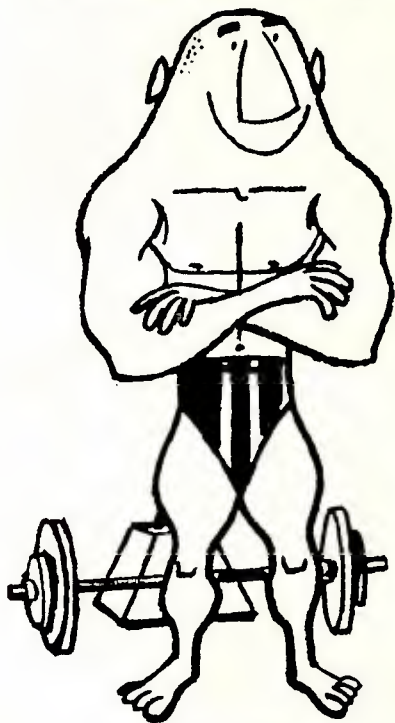
KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: The Union Oil Mill, Inc., West Monroe, Louisiana, processors of cottonseed and soybeans.

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



POWERHOUSE!
we're the only **FULL
POWER** station
for miles around
Central Texas!



**Tv and radio
NEWSMAKERS**



William K. McDaniel, v.p. of NBC Radio Network sales, succeeds Matthew "Joe" Culligan as v.p. in charge of the NBC Radio Network. Included in his background: a stint as page for NBC; sales executive for Scripps-Howard Radio Corp.; account executive for KMPC, Hollywood; sales manager of KECA-TV, Hollywood; manager of ABC's Western Division network sales department; Western Division manager of NBC Radio Spot Sales; and sales and general manager of KNBC, San Francisco.

C. Terence Clyne has been named vice-chairman of McCann-Erickson Advertising (U.S.A.) and president of M-E Production, Inc., two newly-formed divisions of McCann-Erickson, Inc. (See Wrap-Up, 23 January SPONSOR, page 61, for details.) Clyne joined the agency in 1954 as v.p. in charge of tv/radio programing. He was subsequently a senior v.p. and chairman of the Plans Review Board, while retaining his tv/radio programing responsibilities. Clyne continues as a management service director.



Johnston F. Northrop has been named administrative v.p. and treasurer of the Corinthian Broadcasting Corp. He has also been appointed treasurer of KOTV, Inc., Gulf Tv Corp., Great Western Broadcasting Corp. and Indiana Broadcasting Corp., licensees of the Corinthian Stations. Northrop has been assistant to the president of Corinthian since 1957. For two years prior to this, he was assistant to John Hay Whitney. Earlier he served with the Central Intelligence Agency in Washington and abroad.

Herbert S. Schlosser has been appointed v.p. and general manager of California National Productions, Inc. A native of Atlantic City, Schlosser was graduated from Princeton *summa cum laude* and Phi Beta Kappa. He then received his Law degree at Yale Law School. After several years with the law firm of Phillips, Nizer, Benjamin, Krim & Ballou, Schlosser joined the legal department of NBC, acting there as the attorney for CNP. Also appointed at CNP: H. W. Keever, to v.p. in charge of sales.



BUYERS' JOBS

(Continued from page 45)

line up certain factors on his side to get the odds in his favor. Too many buyers, however, don't look to the future or prepare for it. They expect automatic raises and promotions—but to what and for what? Salaries are closely cost-accounted at every level, and if a buyer doesn't bring more to the account planning and marketing approach he doesn't get more in the way of work or money."

Many doors leading to advancement seem to be closed to gal buyers, however. One agencyman said, "A woman has to be 10 times as good as a man to last, much less to get a promotion. She almost never can go into contact work within the agency, or to sales outside it. And if you think agencies are hard-headed about hiring women, you should know our clients!"

But, he added, women performing creative and imaginative buying jobs have a growing future right where they are. In contributing more to the work they do, they'll become more valuable to the media department and to the agency. Women also fare well in research, programing and promotion.

One lure which seems to shine very brightly for men buyers is that of sales—particularly with a station representative firm. One big reason: a good salesman has job security and an assured high income. One media executive estimates the salesman for any major rep firm, on the average, earns from two to three times the salary of the buyers he sells. But being a representative requires some knowledge and some proficiency in selling.

One station representative who has hired a considerable number of buyers for sales jobs in H-R Reps—Frank Pellegrin, executive vice president of H-R Tv (see picture, page 44)—explains that he—no more than anyone else—really knows what makes a good buyer. "But because we're more exposed to media people, and they to us, we talk with a lot of them from time to time about sales jobs."

Media buyers often have the beginnings of the qualifications reps are looking for. Adds Mr. Pellegrin: "We're interested in people with experience in the business, competence, a good general background, personality and appearance." Despite the

edge that buyers have on non-advertising applicants, he thinks the percentage of good salesmen is the same, regardless of professional experience. "Whether the men have sold insurance or bought time, the same small share of them turn out to be top salesmen!"

Client companies which maintain advertising staffs often have jobs available to persons with backgrounds similar to those of buyers in the marketing or merchandising sections and in research.

How do buyers find jobs outside their own shops? There are many ways, but the most usual is by word-of-mouth. The buying fraternity is a small one, and buyers quickly hear the scuttlebutt of a new job being created or an old one being filled. They also register at employment agencies, though there's some risk of being unable to get out of the time-buyer classification.

Station reps and station men are also good funnels through which job leads flow. Unlike the buyers, they move around wide circles at a fast clip and are in a position to know what's happening in every agency and almost every client company, as well as at stations and networks.

In almost every instance, however, the good job lead or the promotion or the raise in salary goes to the buyer who knows his marketing and who has demonstrated that he has more ability and is more of a self-starter than his contemporaries.

Not all buyers are able to take the 14 steps toward success. Some are limited by their own abilities; others, by the company they work for. Many still seem to be under-paid, under-trained and under-developed creatively.

For these reasons—and many more—timebuyers are sometimes guilty of lassitude, indifference and a conviction that their hope of advancement will never be fulfilled. Agency management today is increasingly aware of the key role played by the media department in the successful broadcast campaign. As a result, more of them are making radical revisions in media department structure and in agency policy in a move to encourage more creative and independent thinking at every level.

For the buyer who's got what it takes, the path ahead can definitely be up. ■

SPONSOR ASKS

(Continued from page 47)

A complete understanding of broadcasting requires expert knowledge of programing, including entertainment, news and information; advertising; self-regulatory problems; technical developments and national defense activities, such as CONELRAD.

This expert knowledge must be coupled with the ability to weigh the continuing development of radio and television in the light of sociological and economic development of our country as a whole. These latter changes have played an important part in the direction which broadcasting has taken. For example, the decline in the number of daily newspapers has placed a heavier responsibility on stations to serve their communities with local news. Many similar factors have motivated and guided broadcasters.

Here in Washington we are constantly in touch with the Congressional Committees and governmental agencies which concern themselves with broadcasting. As the Association representing a majority of the nation's broadcasters, NAB is diligent in acquainting government officials with broadcasting's problems as well as with the industry's magnificent contributions to the American life and its economy. Our job is one of continuous education, but this education can be put to best use only if the recipient takes the trouble to relate what he learns to specific instances back home.

After all, broadcasting is not one big organism. It is the combination of more than 4,000 stations throughout this great country of ours. And these individual stations are doing their utmost to serve their communities. The Communications Act clearly recognizes that the station licensee is best qualified to solve these individual problems because he is best equipped to know the needs of his community.

The conscientious government official—and fortunately for our country there are many—studies the broadcasting industry from the local level as well as the Washington level. He knows that only in this way can he fully appreciate broadcasting's operation in the public interest, convenience and necessity. ■

SPONSOR SPEAKS

Straight talk to newspapers

F. M. (Fax) Cone, of Foote, Cone and Belding pulled no punches in his Chicago talk to the Newspaper Advertising Executives Association last week.

Citing recent newspaper handling of tv stories, he called on the press to stop the "headline chasing" that hurts all advertising.

Said this veteran agency executive, "Too many of your papers have all of us classified as charlatans and pushers of a deadly kind of business immorality."

"My respect for the press is well known to everyone who knows me. I only wish that the press would return my respect for our business."

Cone's remarks serve to highlight a situation which many radio/tv men, in their justified indignation over the treatment given the broadcast media in magazines and newspapers, have tended to forget.

Attacks on advertising can easily boomerang against the print. There are many signs that newspapers and magazines have been building up deep resentments among important agencies and advertisers.

4A's calls tv advertising different

The new "Interpretation of the Copy Code with Respect to Television Commercials," just released by the 4A's, contains some especially significant points.

Among other things, it clearly indicates that agency men believe that tv advertising is different from all other forms and that it imposes "additional disciplines on advertising agencies and broadcasters."

As a general principle covering these disciplines, the 4A's offers this statement, "In return for the great rewards of television advertising, sponsors of commercials (and we in agencies who prepare them) have a severe obligation to act with good manners as guests in the viewer's home."

SPONSOR wholly agrees with this. As we have frequently said, "Tv's greater power involves greater responsibilities."



THIS WE FIGHT FOR: *A continuing improvement in tv commercials, particularly in the areas of good taste and good manners. Of fences against these can weaken the medium.*

10-SECOND SPOTS

Public service: At KYW, Cleveland, news director Sanford Markey inaugurated a new service feature—broadcasting the license numbers and descriptions of stolen cars. A few days later, the program reported theft of a red and white 1957 Ford convertible, license number S-7-M, is still reporting it since it hasn't been recovered yet. It's Markey's own car, stolen from a parking lot.

New day coming: Suggested sequel to "The Man in The Grey Flannel Suit" since payola—"The Man in The Grey Striped Suit."

Robin Hood: An adman who lives in South Salem, met the New York State deer-with-bow-and-arrow season head-on. Selecting a good deer run, he drafted his wife and five kids as beaters and climbed a tree to see what they would shoo into range of his bow. It would be nice to report a multi-prong buck for his efforts, but the stillness of the winter woods and the party the night before caught up with him. He fell asleep and out of the tree.

Slenderellas: CBS Radio star Pat Buttram says: "Some people don't have much talent for counting calories, and they've got the figures to prove it."

Kind to reps: The Biddle Co., Bloomington, Ill., ad agency supplies its reception room with pads of "Call Report" forms for the convenience of visiting media reps. *Nothing like writing up that turndown while the "No" still rings in your ears.*

Pony tale: A tv western star noticed a couple with a small boy visiting the set. The actor went up to the boy, put his arm around him, and said, "Well, son, I guess you'd like to have my autograph?"

"No," said the boy, "but what do you do with the horses after the riders are shot?"—Charles V. Mathis

Quote: By comedian Mort Sahl in *TV Guide*—"And to think, once I was sure I was finished in tv because I wouldn't accept a quiz show."



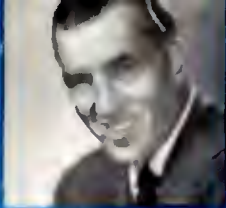
**NO
MORE
MARTINIS
FOR LUNCH!**

... Tomorrow I start the cure. But today ... today I celebrate ... just bought Adventure Radio, WERE, Cleveland ... the station all the big Cleveland shuper ... scuse me ... supermarkets buy ... like Fisher Foods ... Kroger's, Pick-N-Pay, and A & P. Heard that local boys make good on WERE, Cleveland. Speaking of locals ... just put me on the 5:20 boys, I'll make it from there. WERE Adventure Radio in Cleveland.



WERE

REPRESENTED BY VENARD, RINTOUL, AND McCONNELL, INC.



ED SULLIVAN



JACK BENNY



PERRY MASON



DICK POWELL



GARRY MOORE



LUCILLE BALL
AND
DESI ARNAZ

“Yes,
I
know
it’s
CBS!”



... and Rockford, too!

The wise buyer knows that such shows as Ed Sullivan, Jack Benny, George Gobel, Perry Mason, Zane Gray Theater, and I've Got a Secret—are among the 38 CBS nighttime programs on Channel 3, of which 25 are carried *exclusively* by WISC-TV in Rockford, Illinois, and Madison, Wisconsin, area.

WISC-TV

CHANNEL
MADISON, WISC.



Represented Nationally by
Peters, Griffin, Woodward, Inc.

