

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Been hearing a lot
about the **Storz Stations**.
Which ones we
sing?"



"All 5 of them!"

W- with KOMA, Oklahoma City—
are 5 markets where all you have
to get the big audiences—and the
results—is to pick the Storz Station.

WCC, Minneapolis-St. Paul. 275 first
hours; only 85 for 2nd station. First in
audience. (Pulse.) 50,000 watt station,
50,000 watt personalities. Call John
Blair & Co., or GM Jack Thayer.

W- Kansas City. 3-way dominance! Far
out in every $\frac{1}{4}$ hour of every metro *and*
survey. Audiences in the 40% bracket.
Men and women than the next 3 stations
in the area. Call John Blair & Co., or GM George
W. Strong.

W- Oklahoma City's only 50,000 watt
station. And clear-channel, too! Watch KOMA
move toward the top—and take you along with
it. Call John Blair & Co., or GM Jack Sampson.

WTIX, New Orleans. New 52-county Area
Pulse shows WTIX first 360 out of 360 $\frac{1}{4}$ hours;
first morning, afternoon, evening. 2,500,000
people now in the WTIX area since the change-
over to 5,000 watts and 690 kc. Call Adam Young
Inc., or GM Fred Berthelson.

WQAM, Miami. First 240 of 240 $\frac{1}{4}$ hours.
(Latest South & Central Florida Area Pulse.) First
280 of 280 daytime $\frac{1}{4}$ hours. (Pulse.) First
with 40.5% and 264 of 264 daytime $\frac{1}{4}$ hours.
(Hooper.) Call John Blair & Co., or GM Jack
Sandler.

The Storz Stations

TODD STORZ, *President*

Home Office: *Omaha*

WILL MEDIA AND MARKETING BLEND?

SPONSOR studies the
changing media mar-
keting set-up in today's
agencies and what may
happen in the future

Page 29

Merchandise your tv star to sell your products

Page 32

Tv Basics: Fall net shows at the halfway mark

Page 37

Special SPONSOR report on 1959's tv commercials

Page 47

DIGEST ON PAGE 2

K-7 AMARILLO RATINGS

UP 44%

... AND .. IN JUST 30 DAYS ...

OCTOBER 30 New ownership and management premieres all-new programming and operational plan for KVII-TV against two strongly entrenched competitors, both on the air since 1953!

NOVEMBER 30 One month later, ARB begins regular survey, after the new K-7 pattern in operation only 30 days!

RESULTS !

- K-7 OVERALL SHARE OF AUDIENCE UP 44%!
- K-7 6 PM-MIDNIGHT SHARE OF AUDIENCE UP 51%!
- K-7 6 TO 10 PM SHARE OF AUDIENCE UP 68%!

The dynamic new approach to television in Amarillo taken by KVII-TV (K-7) saw the initial ratings in more than 30 hours of programming DOUBLED, and ratings sharply increased in more than 90% of the rated time periods. K-7's Movie Spectaculars are the highest rated movies IN THE MARKET! K-7's "All Aboard For Fun" is the highest-rated local children's program IN THE MARKET!

IN TOTAL RATING POINTS . .

K-7 is **FIRST** on Sunday, Tuesday and Thursdays between 6 and 9:30 PM! 3 DAYS OUT OF 7 . . in just 30 days time.

How did K-7 do it so quickly? By combining the know-how and many years of experience of its new management team—an exciting and expanded program schedule—and the most forceful promotion campaign in the city's history!

These are only the **FIRST** reports! The flexibility of the **NEW** K-7 permits the addition of new and powerful vehicles where a weak point appears. Add up these first results—remembering that K-7 is now full power with 316,000 watts—and you've got a **STORY!** All done, by-the-way, without gimmicks or give-aways. Get the **COMPLETE AND EXCITING** story of the new K-7 (KVII-TV) from your **Bolling Man.**



KVII-TV



C. R. 'DICK' WATTS
VICE-PRES. AND GEN. MGR.

REPRESENTED NATIONALLY BY
THE BOLLING COMPANY



it takes **TALENT** brother... and

**THE
BIG
DIFFERENCE
IN
PHILADELPHIA
RADIO
IS
TALENT**

TALENT THAT SELLS

*on the station where the most
important sound is your commercial*

WPEN

WPEN programs believable, selling, local personalities 24 hours a day, 7 days a week. Talent—that's why more *local* and more *national* advertisers buy WPEN than any other Philadelphia radio station.

Represented nationally by **GILL-PERNA**
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Will media and marketing bend?

- 29** Quietly, without fanfare or hoopla, marketing and media departments are moving closer together. What is significance for media jobs of future?

How to use a spot tv star

- 32** Mary Ellen's Jams increases distribution by merchandising its star to chain buyers, store managers and consumers in a five-market promotion

Were we too tough on the oil boys?

- 34** SPONSOR Commercial Commentary column which called oil "the worst-advertised big industry" draws congratulations, complaints from readers

Parti-Day checks winter ice cream sales

- 35** As 26-week Wisconsin test of day tv nears half-way point. Parti-Day Topping investigates effect of 25-30% seasonal ice cream sales drop

A different image in every port

- 36** Champale malt beverage makes a virtue of its lack of uniform appeal, uses radio to tailor its approach to specific groups in each market

Sponsors faithful to network tv

- 37** Year-end tally shows that in eight out of 10 program changes, clients held on to same time period. Comparagraph of network programs and costs

SPONSOR ASKS: How do you sell against newspapers?

- 44** With ANPA intensifying its effort to minimize tv beside newspapers, station men tell how they have taken up the offenses against print

SPECIAL SECTION: TV COMMERCIALS

- 47** SPONSOR reports on what's ahead in tv commercials for 1959 with a 16-page special section covering the implications of tape, some new film developments, what's on the horizon in new techniques, the new creativity, plus spot news on film and tape commercials production

57 Directory of 100 commercial producers

A handy clip-out-and-save listing of the top 100 producers of film commercials, their addresses and telephone numbers

FEATURES

- | | |
|---------------------------------|-----------------------------------|
| 10 Commercial Commentary | 17 Sponsor-Scope |
| 65 Film-Scope | 84 Sponsor Speaks |
| 24 49th and Madison | 70 Spot Buys |
| 72 News & Idea Wrap-Up | 84 Ten-Second Spots |
| 4 Newsmaker of the Week | 8 Timebuyers at Work |
| 72 Picture Wrap-Up | 82 Tv and Radio Newsmakers |
| 68 Sponsor Hears | 67 Washington Week |

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Special Projects Editor

Alfred J. Jaffe

Senior Editors

Jane Pinkerton

W. F. Miksch

Harold Hazelton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Pete Rankin

Jack Lindrup

Gloria Flowitz

Contributing Editor

Joe Csida

Art Editor

Mauvy Kurtz

Production Editor

Florence B. Hamsher

Vikki Viskniskki, Asst.

Readers' Service

Barbara Wiggins

ADVERTISING DEPARTMENT

Sales Manager

James H. Fuller

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Midwest Manager

Roy Meachum

Eastern Manager

Robert Brokaw

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

CIRCULATION DEPARTMENT

Seymour Weber

Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Manager

Dorris Bowers; George Becker; Laura Datre;

Priscilla Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOtlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879

©1959 Sponsor Publications Inc.

The
SALESMAN
makes a
difference.....

and so does the
STATION!



You can bet on it — a reputable, *believable* salesman will make less noise — *and make more sales* — than a carnival pitch man.

50,000-watt WHO Radio is the most believable, *effective* salesman in this State. Iowa has confidence in WHO because WHO has confidence in Iowa. We have proved our faith for decades — by building and maintaining the greatest Farm Department in Mid-America — the greatest News Department — a fine, professional Programming Department that does a *lot* more than play the “first 50”.

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined — and **BELIEVE** what they hear!

Of course you are careful about the salesmen you hire. You of course want to be equally careful about your *radio* salesmen. Ask PGW for all the facts about Iowa's GREATEST radio station!

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

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



Affiliate

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



Peters, Griffin, Woodward, Inc., National Representatives

If
You Want
KING SIZED
Coverage
In King Sized
PORTLAND OREGON
Market

USE
KING SIZED



for they feature
The Best of



and
SPORTS



and Always
Get
KING SIZED
Results for
Advertisers

Weed Radio Corp.
Nat'l Rep.

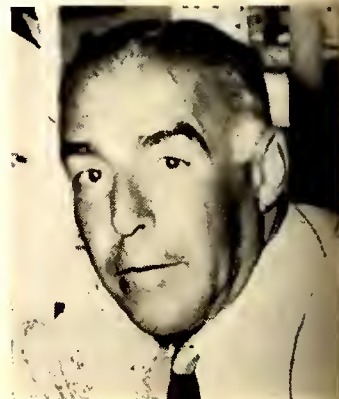


NEWSMAKER of the week

The appointment of Nat Wolff as a vice president in the radio/tv department of Y&R brings back a veteran showman to the agency after a hiatus of more than two years during which he worked for NBC and was partner in a tv film firm.

The newsmaker: One of the most highly-respected talent and program specialists in the tv business, Nat Wolff brings years of experience to an agency which billed an estimated \$95 million in broadcasting last year. He was a talent agent for years in Hollywood, later became a writer, director and producer of radio shows. Among his credits was radio's *Halls of Ivy*, starring the late Ronald Coleman, a personal friend of Wolff's as well as a client in his talent agent days.

In returning to Y&R, Wolff will operate in the program area. He will report to Peter G. Levathes, recently named director of the radio/tv department. Wolff's previous association with Y&R makes him a familiar figure to the agency's clients, particularly General Foods, General Electric and Bristol-Myers, all of whom consider him a top-notch operator in program development. Levathes, in addition to running the department, will handle a good part of the client contact chores.



Nat Wolff

Wolff comes back to Y&R as a program specialist at a time when agency production activities are in general at a low point, a situation likely to remain permanent. However, development of program ideas, discussions with talent and negotiations with the networks remain key agency functions. And they are functions at which Wolff excels.

Wolff's previous tenure at Y&R ran from 1951 to 1956, during which time he was a vice president. He left to join NBC as director of program development. In 1957, Wolff became a partner in the Don W. Sharpe Enterprises, which has developed such shows as *Peter Gunn*, *Yancy Derringer* and *The Green Peacock*. He will relinquish all outside interests, however, and work full time for the agency and its clients.

Operating for years in a business sometimes cluttered with sharp practices and raffish characters, Wolff won the reputation of a gentleman and a man of his word. He is not a restrained type, however and is often given to streaks of high-pitched excitability. His wife is the well-known British actress, Edna Best.

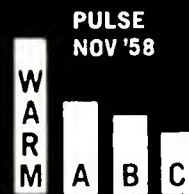
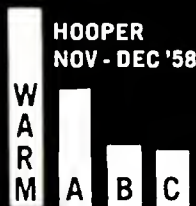
NEWSMAKER STATION of the WEEK

WARM IS FIRST IN **DALLAS***

THE NATION'S 30TH MARKET

WARM

IS RED HOT IN SCRANTON-WILKES-BARRE (DALLAS, TOO)



Dear Buyer:

For top-rated availabilities

Check your EAST/MAN

WARMest regards,

Art

Arthur W. Carlson
General Manager

*Dallas, Pa. that is.



robert e. eastman & CO., inc.
national representatives of radio stations

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

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

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

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

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



THE 1958 STORY. *In 1958, America grew and so did American television and so did America's first television network. Starting its second decade of commercial service, the NBC Television Network placed new benchmarks along the path of progress:*

NBC introduced "Continental Classroom," the first nation-wide television course. Carried by 149 stations, accepted for full academic credit by 265 colleges and universities, viewed by 270,000 Americans, this course in

Atomic Age Physics was universally described as a landmark experiment in the nation's interest.

NBC News, through its 300 correspondents stationed around the world, responded to the explosive events of 1958 with a 20% increase in news coverage.

NBC Special programs, covering a broad range of entertainment and informational forms, paced the entire industry with nearly 100 separate productions.

NBC flew the proud ensign of color almost alone,





ating a record total of 664 hours of color programs.

NBC logged a record 300 hours covering a variety of the nation's foremost sports events.

NBC's average daytime program increased its audience by 5% more homes; its average evening program by 10% more homes.

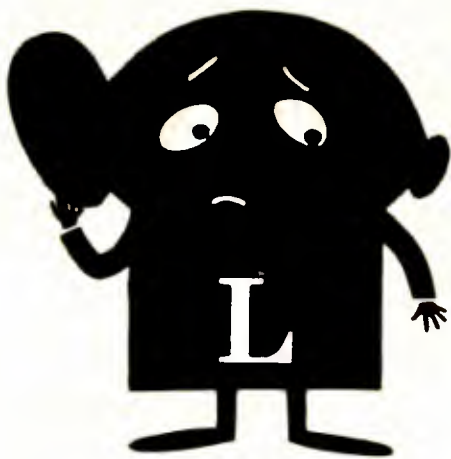
NBC reached its all-time high in gross time sales, surpassing 1957 by 13%. A record total of 205 sponsors gave NBC the largest gross dollar increase of any network. At

year's end, NBC led all networks in evening sponsored time.

The true measure of a network's greatness lies in the totality of its service. One measure of that totality is the recognition accorded a network's programming by responsible independent groups with different interests. In 1958 NBC, its programs and its personalities, received more awards than any other network.

NBC TELEVISION NETWORK





"L" is a Layman,
Outside of our "biz."
Our terms are confusing
Alongside of his.

It's true. The advertising profession has terminology that's as confusing to the layman as medical phrases are to most of us. Cumes, cost per M and average aud. mean nothing to him.

Furthermore, all the layman knows about media selection comes through preference: whether specific media meet his own individual tastes.

For more than 36 years, KHJ Radio, Los Angeles, has been programming with an eye toward satisfying those tastes. We believe that complete penetration of any market can only be achieved through penetration of each individual mind.

To that end, KHJ's **FOREGROUND SOUND** features news, commentary, sports, drama, discussion, variety and quiz programs designed to hold the layman's attention not only during the program but through the commercials within and around it.

Never underestimate the variety of the laymen's tastes in Greater Los Angeles. Here is a medium programmed to satisfy them all.

KHJ
RADIO
LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H-R Representatives, Inc.



Timebuyers at work

Russel I. Hare, research and media director, Tilds & Cantz, Los Angeles, feels that the dividing line between media research and market research is relatively artificial, in agreement with Bill Dekker, media v.p. at McCann-Erickson. "Most media have themselves done a fine job of market research in recent years," Russel says, "greatly simplifying the work of our own department. Close cooperation among media, their representatives, and our agency has resulted in more accurate and comprehensive research, much of which has helped us in overcoming many marketing problems." Russel points out that while the research function in advertising encompasses a great deal, it should always first isolate and define the nature of the market, from distributor to consumer, to be a valuable advertising tool.



"Media buyers, with a clear picture of the people they must reach," Russel says, "can then purchase time accordingly. We have found by working in this manner budgets become a framework in which to develop an effective advertising program, rather than a limitation."

Jack E. Dube, Cole Fischer Rogow, Inc., New York, points out the distinct factors and problems that must be considered in deciding the best media plans for a new product's initial campaign. "The nature of the product, how it is marketed and its merchandising potential are just some of the considerations in buying," Jack says.



"With a new product, it is often best, budget permitting, to initiate your campaign in television where you can get the benefits of visual impact. Then, once this has been established, to back it up with an extensive radio campaign, capitalizing on imagery transfer." Jack feels that merchandising is as important with a new product in a virgin market as the broadcast schedules themselves. "It is the merchandising, especially the point-of-sale displays," Jack says, "that give the product the momentum it needs for first impression with wholesalers and retailers as well as with customers. Without the cooperation of the wholesalers and retailers a product will never move, so we weigh every station merchandising plan carefully to make sure we will have the edge."

THE
BIG

MINUTE



We believe that the most wildly successful show on earth means little, if each minute devoted to the sales message does not hold and *move* your audience. . . . With us, show business is *business*—business that shows a profit for our clients. N. W. AYER & SON, INC.



The commercial is the payoff

WRBL-TV

THE STATION
with
LOCAL
ACCEPTANCE
for
SIX YEARS

THE ONLY MEDIA
EFFECTIVELY REACHING
THE VAST . . .
COLUMBUS
GEORGIA
MARKET
25% PENETRATION
WEEKLY
38 COUNTIES

Call HOLLINGBERRY
FOR

- RATE DETAILS
- PRIME AVAILS
- PACKAGE PLANS
- TOP RATINGS
- MARKET DATA
- PROGRAMMING
- PENETRATION



WRBL-TV Channel 4
COLUMBUS, GEORGIA
Call HOLLINGBERRY

Commercial commentary

Build thee more stately mansions

Just in case you hadn't noticed it, the new "men-in-white provisions" of the NAB code went into effect on 1 January 1959.

So far, though, the impact of the new ban on impersonating doctors in tv commercials has been something less than bomb-like.

The Voice of Anacin still snarls "What do doctors recommend?" The now defrocked but still frenzied Anacin announcer still snarls back, "Yes, what *do* doctors recommend?" And the old pitch continues without a hitch in pretty much the same old way.

Obviously, neither Anacin nor other tv drug advertisers are greatly bothered. Obviously, too, the NAB's code action has not succeeded in cleaning up tv's medical jungles.

This, of course, is too bad and in a sense it is pretty discouraging.

Yet it is exactly what any experienced advertising man could have and should have foreseen. When it comes to codes of advertising censorship, a clever copywriter can outwit a careful lawyer any day of the week.

He can always achieve the effect he wants without violating the letter of the law. And if he doesn't believe in the spirit of a code, no amount of restrictive verbiage will slow him down.

This essentially is what has happened with NAB's well-intentioned men-in-white provision. And where does it leave us now?

Well, I think that those of us who sincerely feel that our tv screens are over-clogged with medical and anatomical offensiveness, should stop kidding ourselves.

We should stop passing pious resolutions and engaging in windy debate. The time has come for us to haul out of our arsenal (and it's going to take courage to use it) our most fearful and devastating weapon—the nuclear weapon of laughter.

Laughter, properly directed, is a lot more lethal than any legislation, more deadly than any code of ethics. And both drug advertising and drug advertisers are peculiarly vulnerable to it.

Devils, drugs and diagrams

They're vulnerable because most patent medicine advertising is, and always has been rooted in a kind of psychological silliness.

If you have ever written drug copy, you know that it is different. It is not simply (and honestly) concerned with telling a consumer about some product benefit. It carries in addition certain dark, emotional overtones, a formula of mystic mumbo jumbo that dates back to the days of the tribal medicine man.

The drug formula is simply this: 1) You, a miserable sinner, are possessed by horrible devils. 2) I, a mystifying magician, can give you fast, fast, fast relief. In selling drugs you build up a sense of sin and guilt in the customer, and a sense of hokum in the product.



THE CAT IS OUT OF THE BAG!



PREDICTION:

1959's
Brightest
Television
Star-
FELIX
THE CAT

260 brand new adventure cartoons are now in FULL PRODUCTION for TV debut in September, 1959

Unique continuing format of FOUR-MINUTE episodes . . . NEW stories . . . NEW characters . . . designed specifically for television . . . produced in beautiful Eastman Color . . . or striking black and white.

Audition screenings by appointment:

Call or wire:
Richard Carlton, Vice President
in Charge of Sales
TRANS-LUX TELEVISION CORP.
625 MADISON AVE., N. Y. C.
Phone: PLaza 1-3110-1-2-3-4



✦ THE MOST IMPORTANT NEW TV SHOW FOR CHILDREN IN THE PAST FIVE YEARS! ✦



**"Sunny"
Knows**

"Sunny" knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programed for service . . . and for sales, and has been making friends in Florida for 31 years.



WSUN 620 KC
Tampa St. Petersburg

National Rep:
VENARD, RINTOUL & McCONNELL
Southeastern Rep:
JAMES S. AYRES

*NCS 2

At least that's the traditional way to do it, and the technique is centuries old.

To establish a sense of brooding, ugly sin, drug advertising has always gone overboard in the ugliness of its presentation. Remember those dreadful black-type newspaper ads that shouted, "Piles? Hernia?" Well they were the exact first cousins of the B.O. commercials that shriek, in effect, "You stink!" Their purpose was the same.

To build up the sense of mystery and hokum, drug advertising has always gone in for abstruse medical depiction. Those tv announcers who drool over the liver bile and sinus drainage diagrams are direct descendants of the carnival pitchman who sneered to his assistant, "Show those illiterate peasants our gorgeous painting of the human digestive tract."

Sin and magic are the time-honored ingredients of the patent medicine pitch. They're so old they wear whiskers.

And I think it is both pathetic and humorous that, in 20th century America, so many great big pompous, financially proud and socially respectable corporations are still using such devices. They ought to be spanked.

The Anonymous Adman

Which brings us to another point—who is a corporation?

Who is really responsible for a drug company's advertising? Let's have no nonsense about a "team."

I believe that any advertiser, appearing as he does before the public, stands in the same non-privileged position as a politician, an actor, a writer or performer. He should be liable to public criticism. But who is the anonymous adman we are going to criticize?

Maybe we can solve the problem by getting specific. I, personally, find the Anacin commercials very offensive. But I don't think it's the fault of the Anacin announcer. He is just mouthing words he has been given.

Nor can I really blame the Anacin copywriter. Or the account executive, Dan Rodgers of Bates or even Rosser Reeves, the agency's board chairman. They're merely carrying out policies.

No, I've got to go straight to the makers of Anacin, to the Whitehall Pharnacal Co. And there I've got to go past ad manager and sales manager and various v.p.s, right up to the very top.

The president of Whitehall is Kenneth Bonham. Since he holds the title I must assume that his is the ultimate responsibility for Anacin operations. And it is to him I must address my critical remarks.

I am speaking here, not as an institution to an institution, but as man to man, as one critic to one advertiser:

I have never met you, Mr. Bonham, and based on what I have seen and heard on tv, I don't think I ever want to. You sound to me like a loud-mouthed, ill-mannered, humorless, repetitious bore. I deplore your tactics. I don't want you in my living room.

Nevertheless, I am curious about you, Mr. Bonham, about your goals, ambitions, and philosophy. How will you answer when a tiny voice asks, "What did you do in the Great War of Life, Daddy?"

Will you say, "I spent my manhood, trying to scare hell out of the masses with corny diagrams of leaping sparks and pounding hammers?"

Build thee more stately mansions, O my soul!



THE DEATH SENTENCE

This is the most expensive yawn in America, the one that kills a network TV program.

Last year it killed one out of every two evening network shows.

So far this season—and it's far from over—more than twelve have bit the dust.

The cost of these false starts and fast flops is staggering. You just can't fail more spectacularly in advertising . . . and more expensively.

What to do about it?

Couldn't part of the answer lie in an advertising agency that assumes responsibility for the development and growth of the property, as well as *negotiating* for it?

This, of course, is easier said than done.

In our case, it means a department of 92 specialists solely dedicated to building the popularity and assuring the success of our clients' programs—before, during, and after their introduction on the air!

Immodest of us, we know

That these efforts are reasonably successful is indicated by the fact that 83% of the nighttime network shows Benton & Bowles had on the air last year are still on. This, we are immodest enough to point out, is considerably better than the average survival rate of 50%.

Put another and equally self-congratulatory way, 5 of the top 25 television shows

last fall were Benton & Bowles shows.

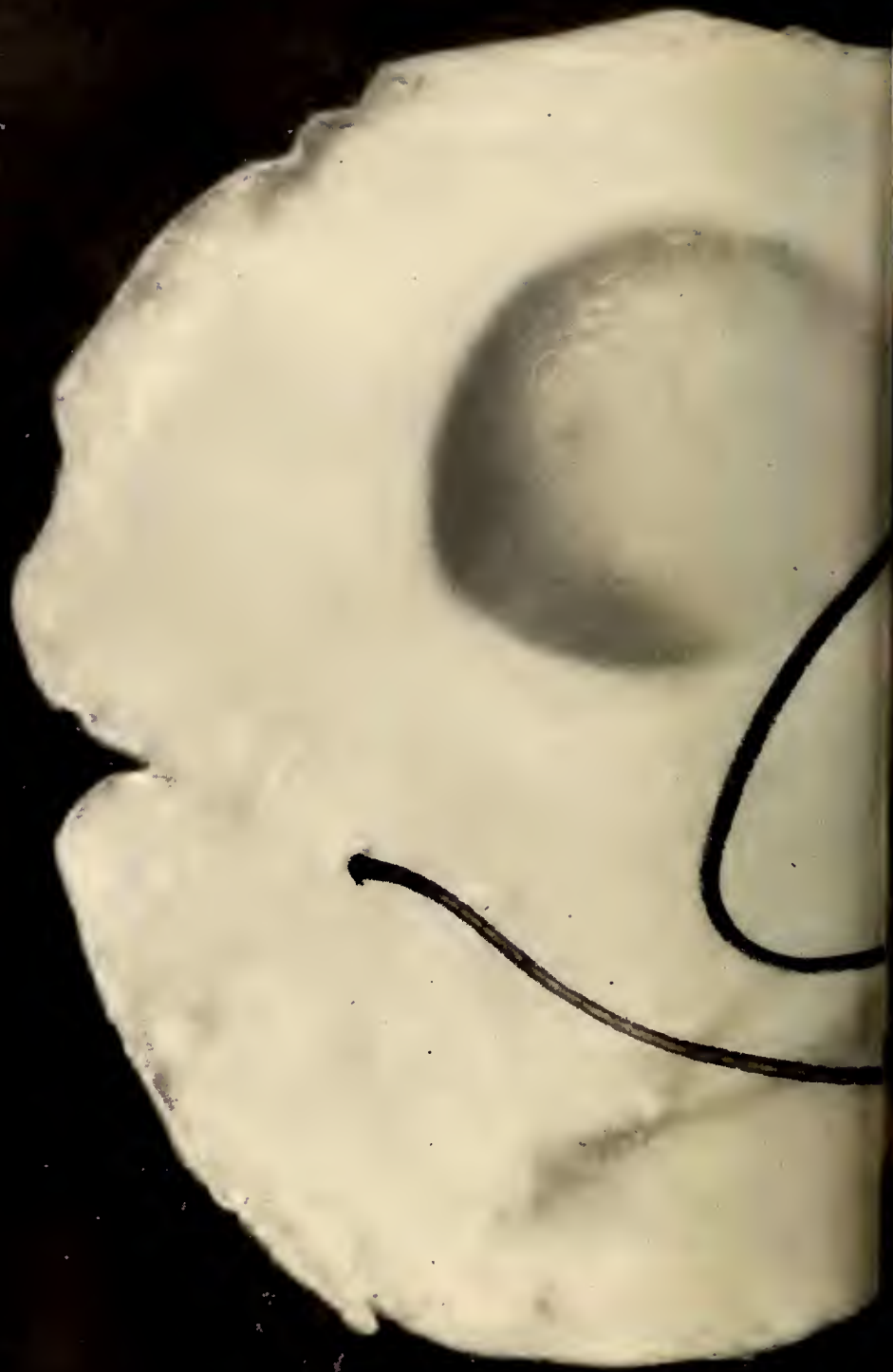
Now, let's face it. We wanted to gloat a little in print about this record. But we also wanted to shake you up a little. We want you to do a little thinking about what real television "pros" within an agency can do to cut down on the gamble that is TV.

We believe an advertising agency should do as good a job of keeping the entertainment you pay for fresh, bright, and interesting as the advertising it produces.

If this concept interests you at all, we are singularly receptive.

Benton & Bowles, Inc.
666 Fifth Avenue, New York 19, N.Y.

The best part of this ad are these clients: General Foods Corp. • Proctor & Camble Co. • Pepperell Manufacturing Company • Association of American Railroads • American Express Co. • Avco Manufacturing Corp. • Norwich Pharmacal Co. • Carling Brewing Co., Inc. • Philip Morris, Inc. • Mutual Of New York • Continental Oil Co. • H. C. Moores Co. • Railway Express Agency, Inc. • International Business Machines Corp. • S. C. Johnson & Son, Inc. • Florida Citrus Commission • General Aniline & Film Corp. • Western Union Telegraph Co., Inc. • Borden Company • Kentile, Inc. • Schick Incorporated • Allied Chemical Corp. • The Ever-sharp Pen Co.

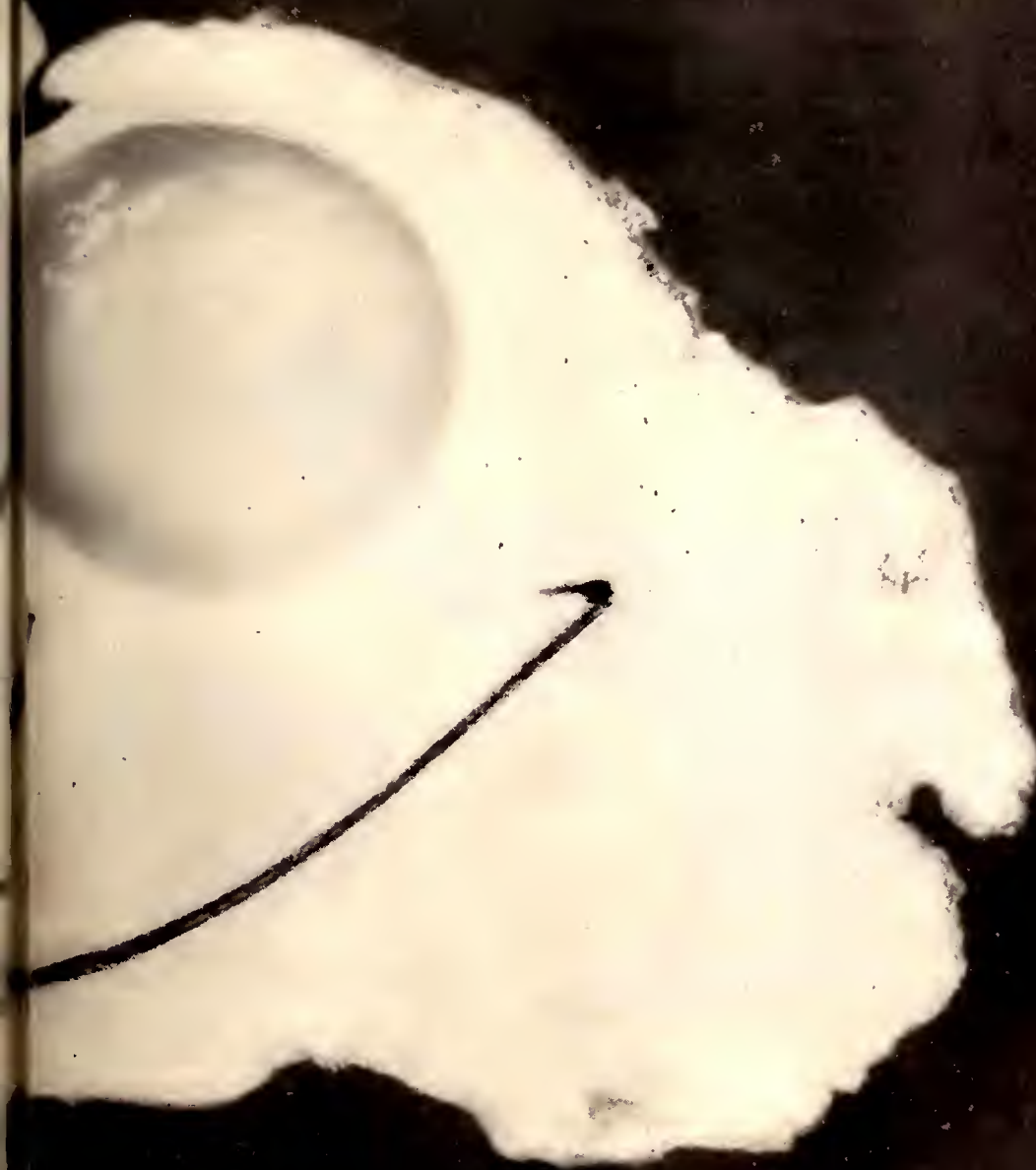


Did you Whittinghill this morning? Umpteen thousands of Southern Californians did...promptly at 710 on their radio dial, where KMPC's Dick Whittinghill is the constant delight of all those who prefer their early listening (6 to 10 AM) sunny side up. / Whatever and whenever you choose to advertise, KMPC's programming adds a sizzle that means more

listeners (the most in Southern California radio) and, above all, more sales. For facts, call the station or AM Radio Sales

KMPC

GOLDEN WEST BROADCASTERS, LOS ANGELES



...world's greatest disc jockey!" KSFO's Don Sherwood pays
...stunning tribute to... Don Sherwood. Pleasantly enough,
...popularity with morning listeners (6 to 9 AM) matches the
...in his tongue. According to the latest tabulation: almost
...more audience than the runner up. / KSFO is proud to
...wit who wins, prouder still to be the most ingenious

(and most listened-to) station in the San Francisco-Oakland
area. For unabashed details, contact us or AM Radio Sales.

KSFO

GOLDEN WEST BROADCASTERS, SAN FRANCISCO

Looks easy, but... takes plenty of know-how



THIS NEW BOOK is helping advertisers intensify sales from Spot Radio, through clearer understanding of complex program elements that give certain stations tremendous selling power. Price \$1 postpaid. Order from John Blair & Company, 415 Madison Ave., New York 17.

He appears nonchalant—but to keep that baton twirling at the head of the parade takes plenty of Know How. And to keep a radio station consistently heading the parade in any major market is infinitely more difficult. In radio today, effective programming and effective selling go hand-in-hand. The many complex elements from which alert station-

management builds commanding leadership in audience and in sales influence, are mostly local in nature—elements which give Spot Radio its tremendous selling power. Local Radio Programming is an exacting creative job—in most areas at least one station head has mastered it. In many of the top 100 markets, that station is represented

JOHN BLAIR & COMPANY

Exclusive National Representative for:

New York..... **WABC**
 Chicago..... **WLS**
 Los Angeles..... **KFWB**
 Philadelphia..... **WFIL**
 Detroit..... **WXYZ**
 Boston..... **WHDH**
 San Francisco..... **KGO**
 Pittsburgh..... **WWSW**
 St. Louis..... **KXOK**

Washington..... **WWDC**
 Baltimore..... **WFBR**
 Dallas-Ft. Worth..... **KLIF-
 KFJZ**
 Minneapolis-St. Paul... **WDGY**
 Houston..... **KILT**
 Seattle-Tacoma..... **KING**
 Providence-Fall River-
 New Bedford..... **WPRO**
 Cincinnati..... **WCPO**

Miami..... **WQAM**
 Kansas City..... **WHB**
 New Orleans..... **WDSU**
 Portland, Ore..... **KGW**
 Denver..... **KTLN**
 Norfolk-Portsmouth-
 Newport News..... **WGH**
 Louisville..... **WAKY**
 Indianapolis..... **WIBC**
 Columbus..... **WBNS**
 San Antonio..... **KTSA**

Tampa-St. Petersburg..... **WFLA**
 Albany-Schenectady-Troy.. **WTRY**
 Memphis..... **WMC**
 Phoenix..... **KOY**
 Omaha..... **WOW**
 Jacksonville..... **WMBR**
 Oklahoma City..... **KOMA**
 Syracuse..... **WNRD**
 Nashville..... **WSM**
 Knoxville..... **WNOX**

Wheeling-Steubenville..... **W**
 Tulsa..... **K**
 Fresno..... **K**
 Wichita..... **K**
 Shreveport..... **K**
 Orlando..... **W**
 Binghamton..... **W**
 Roanoke..... **W**
 Boise..... **K**
 Bismarck..... **K**

SPONSOR-SCOPE

17 JANUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The Station Representatives Association recognizes that national spot radio needs a promotional retread job, and it's going to do something constructive about it.

The plan being mapped out calls for a full-fledged drive. The main objective, simply put, will be to evolve a definitive presentation to bring national spot radio into its proper perspective as an instrument for selling goods and services in 1959.

Money for the project will be obtained through a special assessment on SRA members. The task of putting the presentation together will be shared by an outside research organization and research directors in SRA member firms.

Pharmaceuticals is mulling tv saturation plans for several products more or less in the testing stage.

Meantime it's buying spot radio for Skol in some Southern markets.

Two sizable pieces of business went into national spot radio's books this week. **PHILIP MORRIS:** Prime I.D.'s for 52 weeks in quarterly cycles via Burnett, starting 21 January. The campaigns bring the old Johnny call back to the air.

BLUE BONNET MARGARINE: A four-week flight—which may be extended to 13 weeks—at the rate of 25-30 spots a week out of Bates, using the top 33 markets.

Air media sellers needn't despair over the tendency among many national advertisers to make their lists of top markets smaller and more selective.

According to some Madison Avenue marketing men, the turning of the tide is not far off because competing manufacturers are searching around for "opportunity" markets which today often are overlooked.

The explanation you still get for the shortening of market lists is this. The marketing investment per market has gone up 30-40% the past several years; so the resulting trend has been to focus on those areas which add up to around 65% to 75% of potential sales.

Watch for a strong surge toward the single rate to develop in the Southeast.

A SPONSOR-SCOPE correspondent, reporting from Atlanta this week, says that a number of the more important stations there are trying to curb the practice among southeastern agencies of insisting on local rates for their national and regional accounts.

These stations see the single rate as a logical solution for what they deem in essence to be a rate-cutting problem.

Atlanta-located reps, now organized in their own association (see 22 Nov. 1958 issue, page 39), have embarked on a program for integrating themselves actively in southeastern advertising affairs.

The steps: (1) Awarding prizes for the best tv and radio commercials to agencies in the region, and (2) staging periodic luncheon forums for agency people.

Tv stations in the top markets haven't yet made much headway in converting the high demand for minutes into 20-second spots and I.D.'s.

The demand for minutes—all over the board—become overwhelming during the latter months of 1958, but sellers of spot had hoped that the pressure would soften with the turn of the year.

Here's the background:

Advertisers found during the recent business letdown that minute copy packed a solid sales wallop; and even though things have picked up substantially since then they're reluctant to abandon a winning tactic.

However, there's been something of a breach in the insistence. Some sponsors are accepting combinations of minutes and/or 20 seconds and I.D.'s.

The high-profit cake mixes still are operating in a competitive turmoil.

Look for the big ones to expand their lines, flavors, and whatnot more than ever this year. The idea is to capture still more supermarket shelf-space from less aggressive competitors.

The Saturday Evening Post (BBDO) is using a new type of media buy (for itself) to promote some special editorial feature: It's buying announcements on ABC, CBS, and NBC Radio concurrently.

The spots will plug the Kathryn Murray biographical series, starting in the 14 February issue.

Arbitron's multi-city reports have run into a temporary snag in the Chicago area:

The Bell Telephone Co., it now appears, won't be able to deliver the sample 150 homes before 1 February because the lines can't be coordinated in terms of the required loops.

Meantime, Nielsen, who also has instant viewing-report plans, will bring his own electronic device out of the laboratory for a trade demonstration next month.

Radio stations with a high quotient of listeners in the lower-age brackets are puzzled by the continued preference by life insurance companies of the traditional "prestige" station.

Stations that cater to the younger element argue: The best prospects for life insurance should be people in the 20's and early 30's who have just begun to raise a flock of kids.

There's going to be a bothersome recession hangover in the advertising strategy of the hard-goods people.

These manufacturers—and also some kinsmen in other fields—discovered during the recent setback, when their marketing budgets were necessarily tight, that they could get gratifying results by confining their promotions and advertising to seasonal and short-range pushes.

From this emerged, say Madison Avenue marketers, a tendency to adopt the patterns that worked successfully in a tough climate as the proper strategy for better times.

But this growing of concept of "crash" programs certainly isn't going to be welcome among media and ad agencies.

For media it creates alternate waves of riches and want, while the need for mobilizing lots of manpower on a "crash" program has a two-fold effect on agencies: (1) it takes people away from other accounts, and (2) the profit margin is clipped.

The tv networks have their work cut out for them this spring to fill the widening gaps in their commercial schedules.

SPONSOR-SCOPE's check this week shows the total time available for sale per network to be: ABC TV, 3 hrs. 20 mins.; CBS TV, 3 hrs. 5 mins.; and NBC TV, 3 hrs. 20 mins.

The shows you can buy into, by network:

ABC TV: Donna Reed, Naked City, Disney, Meet McGraw.

CBS TV: Derringer, Name That Tune, Hit Parade, Playhouse 90, Rawhide, Invisible Man.

NBC TV: Bob Cummings, Steve Canyon, Steve Allen, Ellery Queen, Black Saddle, Cimarron City, Northwest Passage.

Item: NBC TV is conjuring with the idea of dispensing with *It Could Be You* and *Closed Doors* altogether and filling that Thursday 8:30-9:30 p.m. period with a full hour of adventure or mystery. The network might even bring back *Suspicion*.

It could be a sign of how tv network winds will be blowing: ABC TV this week added two clients to its list of regional sponsors.

Boyer International Labs (H-A Hair Arranger) bought an alternate week of *Meet McGraw*, with the Atlantic seaboard excluded; and *Hudson Pulp & Paper* took on an alternate half hour of *Disney* for just the East.

The Hudson deal works out perfectly for the network, because Hills Bros. has the western loops for the same alternate half hour. McGraw is without an eastern sponsor.

NBC TV has applied an official label to a new way of buying a time and talent package for a limited run: It's called the Scatter Plan.

The plan is this: Say an advertiser wants to spend a couple hundred thousand dollars for a special promotion in March. The network makes up a combination of shows in which he can participate over the month and also furnishes an estimate of the accumulated homes.

Ordinarily a discount doesn't go with this package.

Lever is raising its list of sponsored tv networks shows to eight with alternate buys in *The Texan* and *Gale Storm*.

Both programs will be used primarily to support new Lever products, namely, *Praise*, a competitor of *Zest*, and *Handy Andy*, a contestant in the "Lestoil" field.

By the time *Handy Andy* commercials show up on *Gale Storm* (7 February), the brand will be in distribution in 60-70% of the potential market.

Lever's start on *The Texan* is 9 March.

NBC Radio has taken its initial promotional step toward inducing sponsors of tv specials to use that network as a filler-in of the gaps between specials:

A presentation based on a hypothetical study prepared by Nielsen shows the accumulated tv and radio audience Hallmark would have piled up had it bought 10 minutes of commercials on NBC Radio in a four-week interim of Hall of Fames shows during September-October. Here are some statistical quotes from the study:

1) The first Hall of Fame this season got a rating of 25.7 and reached 12,652,000 homes.

2) The unduplicated homes that 10 minutes of commercials on NBC Radio would have reached is estimated at 5,268,000, with a rating of 10.7.

3) A combination of both the Hall of Fame broadcast and the radio commercials would account for a total of 16,246,000 unduplicated homes and a rating of 33.

4) Total new homes for Hallmark messages: 3,594,000.

5) Total tv homes in above figure which did not view Hall of Fame: 2,530,000.

6) Time and talent per Hall of Fame show costs \$375,000 gross; four weeks of 10-minute radio commercials would come to \$40,252 gross.

What may develop into a hefty piece of business for spot tv this year is the Colorforms campaign which Kudner has just got under way.

Markets will be increased gradually, with the possibility of the spot expenditure going to \$300-350,000. The tee-off list: 10 markets.

Marketing note: Perhaps tv participation has had a lot to do with it, but this type of children's activity game has been making extraordinary headway the past couple years.

(For a case in point, see experience story on Play-Doh, 13 September 1958 SPONSOR.)

A new complication involving unions has been tossed into the videotape pot. The Radio Television Directors Guild is demanding re-use payments fees for taped commercials a la AFTRA members.

Position of the networks: The Screen Directors Guild is working under a flat payment and there's no reason why RTDG shouldn't continue to do likewise.

Meantime, on another front the RTDG will seek a new general agreement on working conditions, terms, etc. Members have voted 319 to 72 to authorize their negotiating committee to call a strike—if and when it may be necessary.

Playhouse 90 probably will get to the end of the line this season.

It isn't only that the series has become somewhat of a drain on the CBS TV exchequer; it's that the network is considering converting the Thursday time to other uses anyhow.

One possible substitute would be something that BBDO has been advocating for the past year:

A steady home for DuPont's Show of the Month and other specials.

The spot might even come in handy as a showcase for super-documentary and similar programs.

It's interesting to note what an extra minute of tv commercial costs when an advertiser goes from a network alternate half-hour to 20 minutes every week (this just happened in the case of Lever and Pharmaceuticals).

The switch was from the Jackie Gleason to Rawhide—or from three to four minutes of commercials over two weeks.

The show cost remains about the same, but time costs are up 10%. Hence the bill for that additional minute is just 10% more than for three minutes.

Nothing so underscores the trend in regular network tv away from identity to "wide reach" as this: There are only seven weekly shows whose sponsors have but a single product to sell.

The seven programs: The 20 Century (Prudential), Dinah Shore (Chevrolet), Patti Page (Oldsmobile), Lawrence Welk (Dodge), Ernie Ford (Ford), the Plymouth Show and Voice of Firestone. Note that five of the seven represent divisions of corporations that sell other makes.

Obviously those seeking the value of high identity and association have swung over to the specials type of programing.

Statistical note: The weekly time and talent costs for the foregoing seven shows adds up to around \$690,000.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 70; News and Idea Wrap-Up, page 72; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 82; and Film-Scope, page 65.

POWER PLUS...

In the 20 counties which make up the Greater Washington Area, more people listen to WTOP than any other radio station.* Clear proof that in Washington the IMPORTANT one is . . .

wtop radio

WASHINGTON, D. C.

*An affiliate of the CBS Radio Network
Represented by CBS Radio Spot Sales*

Source: 20 county Washington area study

Presented by **THE WASHINGTON POST BROADCAST DIVISION:**

WOP Radio, Washington, D.C.

WTOP-TV, Channel 9, Washington, D.C.

WJXT, Channel 4, Jacksonville, Florida

ALREADY BOUGHT IN OVER 118 MARKETS!

- **BALLANTINE BEER**
for 21 Eastern Markets
- **ST. LOUIS**
Central Hardware
- **ARMOUR & CO.**
in 7 Markets
- **LUBBOCK, TEX.**
Furr's, Inc.
- **BIRMINGHAM**
Burger-Phillips Dept. Store
- **HEILEMAN BEER**
for Chicago and all of Wisconsin
- **CITIES SERVICE OIL**
for Grand Rapids — Kalamazoo
- **NORFOLK**
Midway Furniture
- **RAINBOW BAKING CO.**
for Houston
- **CHARLESTON, S. C.**
South Carolina Electric Co-Op
- **MISS GEORGIA DAIRIES**
for Atlanta and Macon
- **ROANOKE, VA.**
Adams Cantsr. Co.
and Ideal Laundry
& Dry Cleaners

WISN-TV — Milwaukee
WHTN-TV — Huntington, W. Va.
WLW-TV — Cincinnati
KID-TV — Idaho Falls
WCBS-TV — New York City
WALA-TV — Mobile
KOMO-TV — Seattle
KOLD-TV — Tucson
KHVH-TV — Honolulu
KEY-TV — Santa Barbara
KGHL-TV — Billings

**STATIONS, AGENCIES
AND ADVERTISERS
ARE RUSHING TO SIGN...**

WFMJ-TV — Youngstown
KTSM-TV — El Paso
WLW-D — Dayton
KBAK-TV — Bakersfield
WTVJ — Miami
KTUL-TV — Tulsa
KLRJ-TV — Las Vegas
WSJV — Elkhart, Ind.
KSL-TV — Salt Lake City
WDSU-TV — New Orleans
WKY-TV — Oklahoma City
WICU-TV — Erie, Pa.
KVAR — Phoenix
WSM-TV — Nashville
KQVR — Stockton-Sacramento
KVOS-TV — Bellingham, Wash.
WFGA-TV — Jacksonville, Fla.
WLW-C — Columbus, O.
KPTV — Portland, Ore.
WLOS-TV — Asheville, N. C.
and many others



ZIV'S NEW HIT
DANE
A HEROINE
"BOLD"
EXPLOSIVE ACTION

AND INTRODUCING
**JOAN
MARSHALL**

A HEROINE YOU'LL
NEVER FORGET!

From the Florida Keys
to Trinidad...they find
ADVENTURE
in every port of call!

SHOW, STARRING

CLARK

YOU'LL ALWAYS REMEMBER!

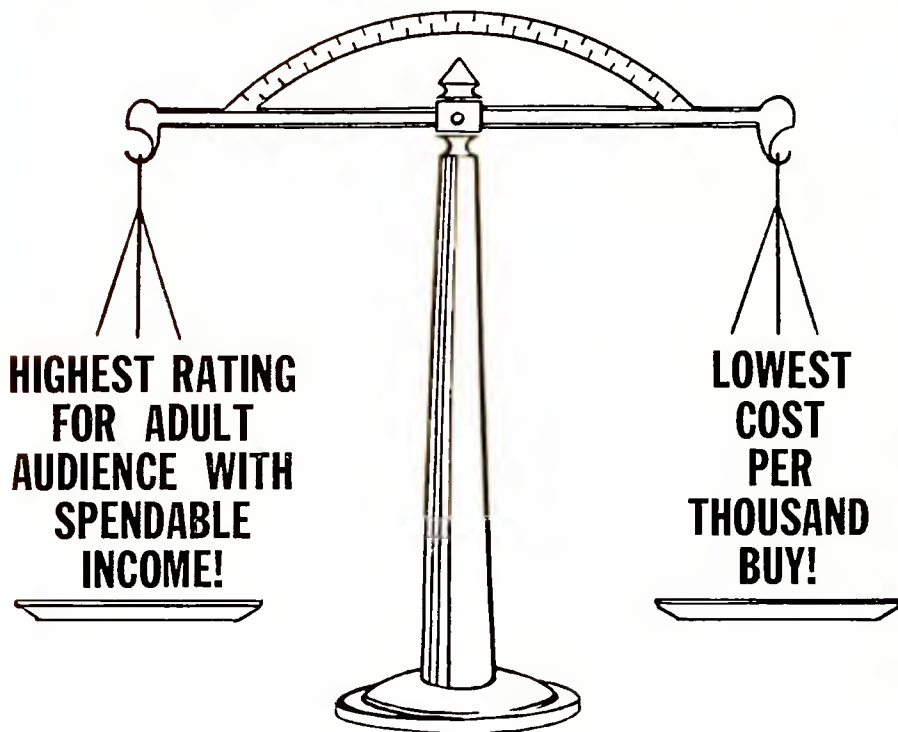
"ADVENTURE"

IN THE COLORFUL CARIBBEAN!

EVERY WEEK
a half-hour
of **EXCITEMENT**
and **SUSPENSE!**



the Balance is in your favor when you buy
K-NUZ... No. 1 in HOUSTON!



74% of K-NUZ Audience is Middle and Upper Income
 Special Pulse Survey (Apr.-May, 1958)

84% of this Audience is ADULT Men and Women
 Nielsen (June, 1958)

CONSISTENT TOP RATINGS YEAR AFTER YEAR
 . . . Still the **LOWEST COST** per Thousand Homes!

(Sources: Average ¼ hr. rating 6 AM-6 PM
 Mon.-Fri., Pulse, Apr.-May, 1958. SRDS One-
 Time One-Minute Rate for Each Station.)



K-NUZ	\$1.13
Sta. "A"	\$1.36
Sta. "B"	\$1.30
Sta. "C"	\$2.48
Sta. "D"	\$2.53
Sta. "E"	\$3.11
Sta. "F"	\$1.33
Sta. "G"	\$1.59
Sta. "H"	\$9.88

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

National Reps.:
Forjoe & Co.—
 New York • Chicago
 Los Angeles • San Francisco
 Philadelphia • Seattle

Southern Reps.:
CLARKE BROWN CO.
 Dallas • New Orleans • Atlanta
 In Houston:
 Call Dave Morris
 JA 3-2581

49th an
Madiso

Thought for Viceroy

Last night I was watching tv and once again heard a Viceroy-smoking Piano Player patiently explain that he is not really a Piano Player at all, he is an Airlines' Pilot.

One thing you can say for Vicroy this time—for once they've come through with a commercial that is entirely believable!

Unfortunately, it came on the heels of a holiday season during which we all got a good mental picture of America's largest group of Airlines Pilots turning into not only Piano Players, but also Golfers, Skiers, Guppy-fish Breeders, what have you. During a very crucial time, they've been doing everything short of flying their planes like they're supposed to be.

Wouldn't it have been a good idea for Viceroy to ground this particular commercial until the public-relations air clears for the Pilots' Association? Or are the residual fees for Thinking Men so high that they *have* to keep using the commercial in spite of the ironic train of thought it starts in the mind of the viewer?

Henry Marx, *copy dir.*
 Cappel, Pera & Reid, Inc.
 Orinda, Calif.

Images and character

I enjoyed reading your recent editorial, "Flesh, blood and a corporate image," but I wondered as I finished it whether you might not have extended the ideas presented. Are we not concerned here even further with "old-fashioned" values such as integrity, quality of product and truth in advertising?

Some of the "characters" in the advertising business need to be re-

minded that character can pay dividends, morally, socially and economically.

Harvey Olson
vice-pres.-public relations
WDRC
Hartford

Radio wallops

Thought your article (20 December 1958, p. 26) "Radio Wallops Newspapers In New Grocery Shopping Study" was terrific!

How much are reprints?

Walter H. Stamper
commercial manager
W A P O
Chattanooga

We at WBUY were very much impressed by the article "Radio Wallops Newspaper in New Grocery Shopping Study" which was published in the 20 December, 1958 issue of SPONSOR magazine.

J. Ardell Sink
asst. manager
WBUY and WBUY-FM Radio
Lexington, No. Carolina

Reading SPONSOR, of course, is mandatory for everybody in the advertising business, but there are times when certain articles are bound to create a very strong interest in one individual or another.

The article "Radio Wallops Newspapers in New Grocery Shopping Study," on page 26 of the 20 December, 1958 issue, created a great deal of interest from my point of view. And now I am wondering if it would be possible to get twelve reprints of this article, in one form or another.

Nelson B. Noble
President
Noble Broadcasting Corp.
Boston

SPONSOR has had so many requests for reprints of this article that they are now available for 15c a copy in quantities of 1-49 and 9c per copy for any above that.

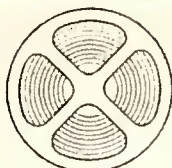
Reader benefits

... We have enjoyed your magazine very much, and have been able to benefit from many of the ideas presented. Would like a little more on local radio if it's possible.

Phil G. Wise
Comm. Mgr.
WILO
Frankfort, Indiana

SPONSOR • 17 JANUARY 1959

step into the magic circle



... and
watch
your sales
soar
with TV's
finest
new series.

more later.



THINGS ARE POPPING

Jumping. Hopping. WBZ's rolling up the ratings. With bright new personalities. Popular new program lineup. Like Program PM. Long Boston's most-exciting nighttime radio show, it gets an extra touch of offbeat humor from new M.C. Phil Christie. Warm, likeable, imaginative — he projects the kind of personality listeners go for. One more reason why dials are set on Boston's Most Popular Station.



Westinghouse Broadcasting Company, Inc.

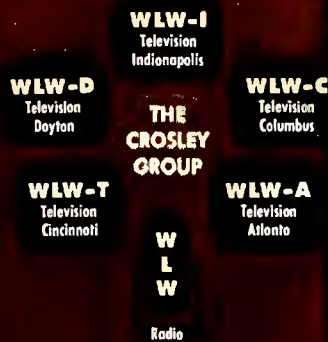
is written in pencil

Of course we're proud of the silver and bronze plaques, the medals, the handsomely lettered scrolls that make up the more than 100 major awards won by Crosley Broadcasting Corporation.

But our finest award is written in a child's hand on lined paper. It simply says, "Thank you for the toys you sent me when I was in the hospital. I still have them."

In our 36 years of broadcasting and over 10 years of telecasting, we have been privileged to make many contributions to the progress of the industry. Our public services, our showmanship and technical skills are widely known. But our finest achievement, acknowledged by a child, is keeping heart and humanity in broadcasting and telecasting.

Wherever there is a WLW—Indianapolis, Cincinnati, Columbus, Dayton, Atlanta—there is also the warm and friendly spirit of a station that puts service to the community above all other considerations.



Crosley Broadcasting Corporation, a division of Avco Manufacturing Corporation



**It's Easy
To Pick
A Winner
In Memphis**



It's Channel 3 First By All Surveys

At WREC-TV the finest local programming is combined with the great shows of CBS Television to constantly support our motto: "In Memphis There's More to SEE on Channel 3." Survey after survey proves it . . . so will the results of your advertising effort. See your Katz man soon.

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

	A.R.B. May '58 (Metro Area)	Pulse Nov. '58 (Metro Area)	Nielsen Nov. 9-Dec. 6 '58 (Station Area)
WREC-TV	201	293	275
Sta. B	122	96	66
Sta. C	53	29	70

WREC-TV
Channel 3 Memphis



Represented Nationally by the Katz Agency



Will media and marketing blend ?

- ▶ Keep an eye on these 10 top agencies as they streamline staffs to fit the marketing revolution
- ▶ Today's department reorganizations may change the whole character of agencies in the future

There are many ways to skin a cat and as many ways to organize an advertising agency. But all ways point to one inevitable result: a closer and closer marriage between media and marketing. What effect this may have on media and marketing jobs in the next decade may be surprising.

The chart on the following page describes in brief the set-ups of media departments in the 10 agencies that are tops in broadcast billings. As will be apparent, there are a number of different structures, a variety of operational approaches. The majority of the top 10, for example,

purchase media under a group, or semi-integrated plan; a few adhere to the traditional specialist buyers, and a few have gone into structures based on all-media buyers. In some agencies, the buyers are responsible to associate media directors, in others to media or group supervisors; some use one rating service, others another. All of these things point up the ingenuity of agencies in setting up the kind of systems which best serve their clients.

The significant column, however, is the one labeled "Marketing Department." Not all of the agencies have marketing departments *per se*. Some

INTEGRATION IN MEDIA AND IN ITS RELATION

Rank in Air Billings	Agency	Media Buying System	Media Department
1	JWT	All-media except junior level	<i>Seven associate media directors plan for all media. Many of top buyers are all-media; juniors specialize.</i>
2	Mc-E	Groups Buyers specialize	<i>For seven years has used group system; groups headed by associate directors. Buyers specialize.</i>
3	Y & R	All-media	<i>String of all-media buyers operate under four associate directors; a fifth buys outdoor and transportation.</i>
4	BBDO	Groups Buyers specialize	<i>Semi-integrated; in their account groups buyers specialize. Media supervisors expert in all media.</i>
5	BATES	Semi-integrated Buyers specialize	<i>Another semi-integrated set-up; buyers specialize in one or other media, report to media supervisors.</i>
6	B & B	Groups All-media	<i>Five associate media directors, six assistants supervise account groups; buyers are trained in all media.</i>
7	BURNETT	Groups All-media	<i>Five media groups. Supervisor and assistant of each is all-media as are some buyers. Specialist buyers coordinate.</i>
8	D-F-S	Groups Buyers specialize	<i>Semi-integrated system; account groups under associate directors on all-media. Buyers specialize.</i>
9	AYER	Departmentalized Buyers specialize	<i>No account groups as such; departmentalized structure. Each buyer is a specialist in his own media.</i>
10	COMPTON	Groups Buyers specialize	<i>Staff and line set-up. Buyers assigned to groups report to head buyers, not to associate directors.</i>

*Media buying at HQ only. **Sponsor estimate. Note: Column headed "No. of associate media directors" also shows those of equivalent function in agencies.

call their own equivalents "plans boards" or "merchandising departments." There are cases where there is no marketing set-up at all but where the account head serves as a sort of marketing brand manager.

But by its own or any other name, the marketing department influences all other departments of an agency which is hardly surprising since, in the client company, it is marketing which influences sales, advertising, and even production divisions. The strategy of the agency media man is often motivated, for example, by a marketing problem of a certain region: the creation of the copywriter is often spurred by the marketing man's suggestion of what special feature of a product puts its best foot forward.

A striking example of the growing appreciation of marketing as a mate for media is the recent realignment at Leo Burnett Co. in Chicago. About a month ago, Burnett set up a marketing services division, headed by

Executive Vice President Joseph Greeley. Under this new umbrella are three departments: marketing, media and research. Vice President Leonard Matthews (formerly head of media) is v.p. of marketing services. The media department is headed by Vice President Thomas Wright; general research department is under supervision of Vice President John Coulson. It is the responsibility of Greeley and Matthews to coordinate the three departments.

The significance of this move at one of the most dynamic agencies of today portends, if one wants to speculate, a time in the not too distant future where it will be almost impossible to tell a marketing man from a media man. It is already apparent that marketing men are learning more about media and that media men are learning more about marketing. As agencies assume more responsibility for moving a client's product, it is inevitable that media and marketing draw closer together

—almost to the point where they blend completely.

The Burnett agency move is regarded by many as the most dramatic and giant step to date in integrating media with marketing. Certainly it is the most recent development in an emerging pattern that started to take shape within the last decade—since the coming of tv, in fact.

The introduction of the all-media buyer around 1952 was perhaps the first visible evidence of the strong drift toward integration of departments within the agencies. Until then the major ad agency media department was something of a study in individual specialization, and it was not uncommon for seven or eight media specialists to be working on the same account.

Y&R pioneered a move to all-media buying (See "The all-media buyer at Y&R," SPONSOR, 9 August 1954) in 1952. Under this plan, buyers were trained in all-media instead of just one, which automatically eliminate

MARKETING BEGINS TO SHOW AT TOP 10 AGENCIES

Marketing Department	Media Research	Marketing Director Media Director	No. of Assoc. Media Directors	No. in Media Hq.	No. in Media O.O.T.
separate department. In effect, has a second advertising operation—research department	Media research division of media dept.	Ward Parker v.p. marketing Arthur Porter v.p. media	7	125**	18**
advertising provides basic data for audience research; Media selects to provide audience	Media research is not a part of media dept.	Wm. C. Decker dir. media Daniel Kinley chmn. mk. bd.	5	115	18**
advertising group here is merchandising department which cooperates closely with media	Media research an autonomous dept.	Ed Smith dir. merchandising Pete Levathes v.p. tv/radio	6	165	35
advertising department under one director and two assistants works alongside media	Media research division of media dept.	Ralph Head v.p. marketing Fred Barrett v.p. media	4	140	10
advertising department tie with media here solely on a horizontal cooperation basis	Two; one part media, other part of agency	W. W. McKee v.p. m&m E. A. Grey v.p. media	7**	160**	0*
advertising marketing functions by merchandising dept. but group heads are brand managers	Media research a part of media dept.	Austin Johnson v.p. merch. Lee Rich v.p. media	5	101	0*
advertising integration. Media, marketing and research all make up marketing services div.	Part of media at level of media supervisors	Joseph Greeley v.p. mrktg. Thomas Wright v.p. media	5	120	1
advertising department per se, but there's always marketing authority Dr. Lyndon O. Brown	Part of Dr. Brown's research department	Louis Fischer v.p. media	4	100**	6**
advertising the plans-merchandising department is overall strategist in an ad campaign	Media research division of media dept.	Hans Carstensen v.p. merch. Leslie Farnath v.p. media	5	117	0*
advertising working department, media and all other agencies answer to account handling group	Media research division of media dept.	William Nevin v.p. mrktg. Frank Kemp v.p. media	5	111	15

*by other names, i.e.: "media supervisors," etc.

an old problem of print buyers asking for larger magazine and newspaper allocations and timebuyers fighting for more air money.

The practice of all-media buying moved the media buyer into a spot here, of necessity, he had to become a strategist in selling goods rather than a mere purchaser of space or time.

Meanwhile other agencies were also streamlining their media operations both to handle the complications of a fast-growing tv medium and to meet the increasing product competition in the market places. Bryan Houston (then Sherman & Arquette) set up an all-media system similar to Y&R. In 1952, B&B aligned its forces coming up with vertical, or group, system. This type of account group set-up with all-media buyers and specialist assistants working under associate directors who are expert in all media too, has caught on fast.

Even in the agencies where the

traditional departmentalized (or specialist) media set-ups have been retained, there has been a great deal of streamlining that moves the business of timebuying closer to a true marketing function.

Because while agencies have been improving and integrating media staffs and because while the media departments were shuffling the furniture around, a very noisy neighbor moved in next door—the marketing department. He has livened up the neighborhood tremendously, and the livening process is far from done.

Already the neighbors have come to know a lot about each other. The marketer has learned, for example, a lot about broadcasting while the media man has learned a lot about the purchasing climate of a South Bend or Denver. As they move closer into the sphere of "togetherness," they become a formidable team.

At B&B, for example, a media buyer is expected to understand the purchasing patterns of a market, the

price structure of the product he is selling, even, in some cases, how to use the product's package design in his campaign.

There was a time when an exceptional timebuyer was one who knew the topography or geography of a market for the sole purpose of what station's signals were getting where. Now he is beginning to face a need to know much more: What industries are there and how are they doing? When do the shifts begin and stop work? Are any surrounding markets being linked to this one by new roads or bridges? What is the industrial picture in those skirting markets? Where are new housing developments going up and are new supermarkets going up along with them? How are competitive products selling in the market?

As yet, many media and marketing departments claim very distinct boundaries of duty, but realignments appear to be erasing gradually the boundary lines.



1. CHAIN BUYER: Ralph's Larry Cole is pitched by (l to r) star, Burrud, sales mgr. Bailey, a.e. Whitehead, L.A. Broker Roy Sadler

HOW TO USE A SPOT TV STAR

- Mary Ellen's Jams gets more than usual horsepower from syndicated show in five-market press-sales junket
- Pitching chain buyers as well as store managers and consumers, firm nabs new accounts, increases distribution

How much off-the-screen mileage can you get out of a tv personality—over and above just showing him off to the fans?

Ed Sullivan (Mercury, Eastman Kodak) and Bill Lundigan (Chrysler), of course, are classics in intra-company pepping up. But now Guild, Bascom & Bonfigli has come up with a solid example at the regional level of how a star can help sell all facets of distribution.

Here was GB&B's setup:

It had a client, Mary Ellen's Jams & Jellies, who was launching a new tv show in five of its 10 markets (Los Angeles, San Francisco, Denver, Phoenix, Salt Lake). The show itself was a filmed travel-adventure series called *Treasure*, packaged by its star, Bill Burrud.

GB&B's idea was to put Burrud to work on a complete promotional routine—including actual salesmanship among chain buyers and wholesale jobbers. But before going ahead with

the scheme blindly, the agency worked out a completely coordinated plan to avoid possible pitfalls, embarrassments and social blunders.

Biggest social blunder could be the size of the team calling on the buyer. To make it work, the delegation would have to consist of account executive, sales manager, star and local broker. But there's a point of view among chain buyers: they don't like delegations. Custom has two men at the most making a sales pitch.

Obviously a suitable routine would have to be worked out proving to the buyer that some benefits could accrue to him from the double contingency.

A.e. Bob Whitehead and sales manager Bob Bailey weighed the pros and cons with Mary Ellen's president, Morris Browning. Browning agreed it was worth trying. Burrud was

game, so brokers in the five cities were notified to make appointments. This had to be done well in advance primarily because dates have to be set at least three weeks ahead, also because Burrud's p.r. man had to schedule press activities and tv appearances around the meetings.

Rehearsals were soon underway. Here's the sequence worked out for the pitches, with each man's role assigned. Running time: 15 minutes.

1. *The Broker.* Knowing the buyer, he ushers the three men in, smooths over the inevitable surprise at the number of people making the pitch, assures him each has a definite story to tell, then introduces:

2. *Sales Manager.* Bob Bailey makes it clear that: Everyone gets same deal in push for increased distribution, runs over the results of a Los Angeles tv test that upped sales 27.9% in supermarkets, then plants the fact that Mary Ellen's is about to do something "new and different." With that cliff-hanger, he introduces:

3. *Account executive.* Bob Whitehead is armed with two props: A 52-week contract signed by Walter Guild



Planning are (l to r) a.e. Bob Whitehead, Burrud, sales mgr. Bob Bailey, Mary Ellen's pres. J. Morris Browning (seated)

and a sales brochure. Purpose of the contract: to remove any skepticism about a jam and jelly firm doing a year-round job (the industry pattern is in-and-out, tie-ins with other advertising, etc.). The brochure—different for each market—outlines the commercials, coverage of the station and illustrates the show. With interest about the show aroused, Whitehead introduces:

1. *The star.* Burrud breaks the hard sell of the presentation with a friendly remark about the privilege—ordinarily denied to "talent"—to

meet with people in the grocery trade. If the atmosphere is right for it, a light joke is tossed in (Burrud works out some naive yet knowing trade references). Then a run-down of the show, how it was conceived, why it's different, local angles (local sites used in various episodes). The pitch (and the meeting) ends with Burrud giving the buyer an old coin retrieved from a sunken frigate, suggesting he carry it with him as a good luck charm. Children or grandchildren? Here are a few for them.

This is how the biggest and most important phase of the venture was worked out.

Another aspect was contact with supermarket managers. These meetings would be informal, usually a matter of inquiring when they were in a store if the manager was around.

At this level, Burrud could be a big help getting point-of-sale pieces in. A "Berry Treasure" piece formed a perfect tie-in with the show. But to sell it properly he should understand some of the store manager's problems.

(Please turn to page 78)



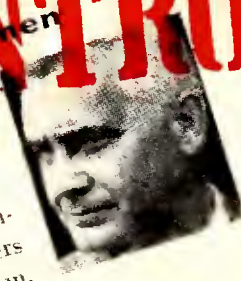
2. **STORE MANAGER:** Star Bill Burrud (r) shirtsleeves it with Frank Sonner, manager of an Alexander's market in Los Angeles, learns about stock rotation. Star helped pitch for larger displays

3. **CONSUMER:** Vinnie Alto is one consumer Burrud isn't getting through to. Dovetailing press parties, tv appearances and p.a.'s with grocery trade appointments was major headache of three-week junket

CONTROVERSIAL

Lamps for the eyes of oilmen

the speaker- I heard at the ANA's...
meeting at Hot Springs a couple of weeks
ago one I remember most poignantly is the
figure of Melvin S. Hattwick.
Hattwick, Director of Advertising for Con-
tental Oil, stood up before a panel of his peers
at the Homestead's vast Commonwealth Room.
and delivered a shockingly honest speech on how
to "fail successfully."
His colleagues, executives from Folger Coffee, Pitney Bowes, and
H...



WERE WE JUST TOO TOUGH ON THE OIL BOYS?

- ▶ SPONSOR gets congratulations and complaints for column calling oil "The worst advertised industry"
- ▶ Among those heard from: D-X Sunray, D'Arcy, ANA, and Donald Deskey, plus many "don't quote me's"

by John McMillin

Two days after the SPONSOR issue of 6 December appeared I had a note from an old friend, the radio/tv v.p. of a leading advertising agency.

"Don't quote me," he said, "but I could gladly kiss you in Macy's window for that column on the oil business. It was wonderful!"

Such exuberant, even irrational enthusiasm for the piece in Commercial Commentary titled "Lamps for the Eyes of Oil Men" was by no means typical of the response we've had, however.

Apparently my contention that oil is the worst advertised big industry in the U.S. stirred up a minor league storm of controversy and argument.

From Tulsa, Oklahoma, for instance, came a letter from R. B. Middleton, Jr. of D-X Sunray Oil Co. Mr. Middleton takes strong exception to the statement that "oil and good advertising just don't mix."

He says, "You are certainly not alone in your general impression of the current advertising in the oil in-

dustry. Most oil companies continue to be too busy countering each other's statements to ever come up with anything new and refreshing.

"There are, however, some notable exceptions. Probably the most spectacular current example . . . our own company, D-X Sunray Oil Co. Certainly we don't contend that our advertising and sales promotion have been entirely responsible for the spectacular sales of D-X Boron Gasoline.

"But we do contend that we and our advertising agency, Potts-Woodbury, Inc. have done an excellent job of getting the impression of product superiority across to the public in a believable manner."

Mr. Middleton goes on to quote some remarkable sales figures, and says, rebukingly, "These sales increases might even impress a soap company, and I imagine you might have crowed considerably about them in your days of writing gasoline ads."

Balanced off against such a stalwart defense, however, was a phone call I received from a veteran of 40

years in the publishing business who professes to know the ad managers of nearly every major oil company in New York.

"Congratulations," he said, "It's time somebody told those dumb cookies off. Keep up the good work."

Al Dann at the ANA also sent congratulations, but took a more moderate tone. To him the column seemed to highlight the "need for better understanding of advertising by top management," and he went on to say, "This is an area where the Association of National Advertisers will be devoting increasing attention. Your excellent analysis will be of real help to us in such a program."

From Donald Deskey of the well known industrial design firm, came this comment, "I was very much interested to read your article 'Lamps for the Eyes of Oil Men'. Although we are concerned with a different but certainly allied phase of the oil industry, we also have encountered the same basic problem discussed in the article. "We can't feel as skeptical as you, however, for we know that many of the industry's leaders such as Conoco (mentioned in your column) recognize this situation and are beginning to take the necessary steps to overcome the problem."

Meanwhile, a salesman for a leading New York radio station reported

unless the deferred character is indicated by the proper symbol.

NL = Night Letter
LT = International Letter Telegram

The time shown in the date line on domestic telegrams is STANDARD TIME as point of origin. Time of receipt is STANDARD TIME as point of destination.

MR6 QP

M GUA357 LONG NL PD=GREEN BAY WIS 6=

SPONSOR=

40 EAST 49 MYK

=BECAUSE OF IMPORTANCE OF ICE CREAM USE OF PARTI-DAY TOPPING, WE HAVE BEEN COLLECTING FIGURES ON SEASONAL ICE CREAM SALES. LATEST NATIONAL SURVEY SHOWS THAT ICE CREAM PRODUCTION IS APPROXIMATELY 31 PERCENT LOWER IN TEST MONTHS OCTOBER THROUGH MARCH THAN IN SUMMER PERIOD. SPOT CHECK OF SUPER MARKETS IN THE AREA INDICATES THEY DO APPROXIMATELY 25 PERCENT MORE ICE CREAM VOLUME DURING MID SUMMER THAN MID WINTER=

- BOB PARKER WBAY-TV MARKETING MGR=.

SPONSOR that "Lamps for the Eyes of Oil Men" was being read (with some snickers and harumphs) by the entire advertising department of Tide-water Oil, and that all of his agency clients who had oil accounts had read it and generally approved.

During the Christmas holidays, at various parties, I ran into a number of agency men who swore me to secrecy, and wouldn't be quoted but wanted me to know that I had expressed their sentiments pretty accurately.

Apparently, however, such was not the reaction in Chicago. This past week I received a three-page letter from Kent H. Lee, v.p. of the D'Arcy agency. Mr. Lee enclosed five full-page newspaper ads, three four-color supplement proofs and a reel of tv commercials to support his rather indignant disagreement with what I had said.

He begins, "I do not conclude, as you have, that 'nearly all oil advertising is composed of windy, meaningless claims, tired technical gobbledegook, and a vast amount of tumult and shouting over precisely nothing at all.'

"It is my belief that the advertising prepared by D'Arcy for the Standard Oil Co. (Indiana) is accomplishing its intended mission of influencing thousands of motorists for the first time, and holding millions of Standard users to our products."

Mr. Lee goes on to cite the tribute paid to D'Arcy's advertising by young, aggressive John E. Swearingen 40-year old president of Standard Oil (Indiana)" who credits it with helping Standard to increase its share of market.

He also points to the high reader-ship figures attained by Standard's newspaper and supplement ads, and describes in detail the careful preparation and screening by which D'Arcy provides a "Powerful, fool-proof, trouble-free, year-long program."

Finally, Mr. Lee sums up, "We see absolutely no comparison of your description of servicing a large petroleum account and our experience. It is true that Standard keeps D'Arcy on its collective toes; but only so we can run faster with the ball, not after it."

How do other SPONSOR readers feel about this?

LESS TO TOP IN WINTER

As Parti-Day Toppings near the half-way mark in their 26-week test of day tv in the Green Bay, Wis. area, a serious question about the test structure has been raised by SPONSOR and WBAY-TV executives.

When the test started on 15 October little was known about seasonal variations in the dessert topping business. Neither Parti-Day Corp. nor the D'Arcy agency had accurate information on which to forecast sales potentials. It was generally assumed that Parti-Day would be used on many types of desserts, and as an ingredient in cocoa and hot chocolate.

The winter months were thought to be especially strong for the two latter uses. But a recent survey (SPONSOR 3 January) shows that the chocolate flavors are not running substantially ahead of butterscotch and marshmallow, so apparently the cocoa-hot chocolate market is smaller than expected.

Furthermore there are indications that the ice-cream use of Parti-Day is leading all others by a wide margin. Ice cream sales, however, as the above wire indicates, are generally 25-30% lower in the winter months than they would be in summer.

Does this invalidate the test results, or at least require that they be adjusted upward by 25-30% to indicate year-round potentials? Next week, SPONSOR publishes the answers to this and other questions in a full-length article on what Parti-Day has learned in the first 13 weeks of the test.

The test in a nutshell: Product: Parti-Day Toppings. Market: 80-mile area around Green Bay, Wis. Media: Day tv spots only. Schedule: 10 spots weekly. Length: 26 weeks from 15 Oct. Commercials: Live, one-minute. Budget: \$9,980 complete.

12 TH WEEK
OF A
26-WEEK
TEST



SALES BOX SCORE

16-31 Oct.....	580 cases
1-15 Nov.....	1,450 cases
16-30 Nov.....	370 cases
1-15 Dec.....	1,090 cases
16-30 Dec.....	350 cases

Shipments to wholesalers in Green Bay, Wis. area since start of tv test



Window card check: (l to r) Champale v.p. B. Hertzberg, Doner & Peck a.e. D. Neuman, v.p. S. Hirschberg, creative dir. M. Reese

A different image in every port

➤ That's what Champale malt liquor had to face; so it decided to make a virtue of its non-uniform appeal

➤ Radio has proved the only medium that can tailor the approach to each market cheaply, effectively, quickly

Back in 1939 Metropolis Brewery, Inc. of New York launched a malt beverage which over the years admittedly acquired more images among consumers than a kaleidoscope. Called Champale, it's a brewery-made product with the characteristics of champagne. It's higher in alcohol than beer or ale and sells for a little more.

Champale's past has been spotty. It did O.K. during the war, then went into a decline. In 1947, a re-packaging job was undertaken which changed the original brown bottle into a green one, decorated with a be-scrolled label suggesting elegance, conviviality and prestige. Sales perked

up for a while, then slackened again.

By this time it was pretty obvious to all concerned that if Champale was to make its mark it couldn't rely on a single image. The way consumers thought about it differed widely by income groups, regions, local customs and ethnic islands. Moreover, the variations among distributors themselves were so great that when Metropolis decided on a new advertising drive in 1954, it was working against a background that was a veritable Joseph's coat.

"The job was to transmit the image of a stemmed glass in many different settings," explains Metropolis

v.p. Benjamin Hertzberg. "One person had to see it on a bar top, another on a silver serving tray, another on aingham table cloth. In one market, all these images might be needed and more. In another, one would be required. A direct type of appeal control was needed."

Having realized this, the problem was how to capitalize on multiple images without getting into such a mixture of copy and media approaches that the product would get hopelessly lost.

Another factor: local advertising would be co-oped with distributors, so varying budgets had to be considered. A series of radio buys seemed the answer, so spot radio was applied to the geographical and social patchwork.

Legal factors mitigate for Champale in a number of states. "We looked at states where on-premises consumption of alcoholic beverages" (Please turn to page 78)

Sponsors remain faithful to net tv

- Year-end tally shows that practically no clients desert tv though there are several programing changes
- In eight of the 10 show changes, advertisers kept same time period. Alcoa buys half-hour show on ABC TV

A mid-season rundown of network tv points up this fact: while there are several new shows on the screens, old faces are footing the bills.

Advertisers are sticking faithfully to tv, with most of them hanging on to their original time slots, if not their original shows.

This is the picture: Ten shows were dropped so far this season; of these, eight sponsors retained their time period.

Here's the sponsor-program run-down by network:

CBS TV: Lever and Pharmaceuticals have replaced Jackie Gleason's half-hour with an hour-long western — *Rawhide*. *Trackdown*, following Gleason, moves with its sponsors to one of the half-hours vacated by *Pursuit*. Mennen dropped the latter, and plans to go into two alternate week shows on NBC TV—*Cimarron City* and *Dragnet*. *Adventures of Cham-*

pion takes up the first half-hour of the *Pursuit* slot, and, at press time, remains sustaining.

NBC TV: Pharmaceuticals dropped *Concentration*, for *It Could Be You*; L&M did the same to *Brains & Brawn*, for *The DA's Man*. Furthermore, L&M moved *Steve Canyon* to replace its cancelled *Ed Wynn Show*, and placed *Black Saddle* into Canyon's slot. P&G replaced *Tie Tae Dough* with *Buekskin*, originally sponsored on alternate weeks by Pillsbury.

ABC TV: Alcoa takes over Tuesday, 10-10:30 p.m.; R. J. Reynolds dropped *Anybody Can Play* leaving its replacement, *Dr. I.Q.* sustaining; Whitehall is out of *John Daly News* and *Colt .45*, Boyle-Midway and Sterling are in for the latter.

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 17 January

Daytime

SPONSORED HOURS

ABC† ██████████ 23.1
 CBS† ██████████ 27.9
 NBC ██████████ 27

Nighttime

SPONSORED HOURS

ABC† ██████████ 19.2
 CBS† ██████████ 24.1
 NBC ██████████ 22

† Excluding participation shows.

AVERAGE COST OF NETWORK SPONSORED PROGRAMING

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Half-hour comedy-var.		Half-hour drama		Situation comedy		Hour music-variety	
\$51,250	4	\$40,333	6	\$39,643	14	\$111,675	4
Half-hour mystery		Half-hour adventure		Quiz-Panel		Half-hour western	
\$36,500	8	\$30,188	8	\$27,250	9	\$38,165	17

Averages are as of January. All programs are once weekly and all are nighttime shows.



2. NIGHTTIME

COMPARE

Time	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
	6:00		Small World O. Mathleson (D'Arcy) Sp-L \$28,000	Meet The Press sust						
6:30	Bing Crosby Golf Tournament Oldsmobile (Brother) (5:30-7; 1/18) Sp-L \$100,000	Twentieth Century Promotional (R.M.C)	Chet Huntley Reporting sust		D Edwards Amer Home (Bates) N-L \$9,500††	News sust N-L \$6,500††		No net service	D Edwards B&H (DDB) DuPont (BBDO) N-L \$9,500††	News sust alt Bristol-Myers (DCS&S) N-L \$6,500††
7:00	You Asked for It Skippy Peanut Butter (GRR) M-F \$24,000	Lassie Cameo Soup (BBDO) A-F \$37,000	Mark Saber Sterling (DFS) A-F \$14,000	No net service	D Edwards Amer Home (repeat feed)	News sust (repeat feed)	ABC News sust	No net service	D Edwards Renson & Hedges (repeat feed)	News Bristol-Myers alt sust (repeat feed)
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Drackett (Y&R) W-F \$70,000	Bachelor Father Am Tob (Gumb.) Se-F \$12,000 alt wks Jack Benny Am Tob (RBDO) C-F \$65,000	The Music Shop Starring Buddy Bregman sust	Tales of The Texas Rangers (7:30-8:30) Sweets Co. (H. Eisen) W-F \$11,000	Name That Tune Amer Home (Bates) Q-L \$23,000	Buckskin P&G (B&R) W-F \$24,000	Alphabet Conspiracy Amer Tel&Tel (Ayer) (7:30-8:30; 1/28)	Cheyenne (alt wks 7:30-8:30) Harold Ritehie (A&C) Johnson & Johnson (Y&R) Armour (FC&B) W-F \$78,000	Stars in Action sust	Dragnet sust Pillsbury (1/20 only) My-F \$35,000
8:00		Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	*Steve Allen (8-9) Greyhound (Grey) DuPont (RBDO) Polaroid (DDB) Norelco (LaRoche) V-L \$108,000	Shirley Temple's Storybook (7:30-8:30 every third week) J. H. Breck (Ayer) Dr-F \$65,000	The Texan Brown & Wmsn (Bates) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	D-F \$300,000	Sugarfoot (alt wks 7:30-8:30) Am Chiele (Bates) Luden's (Mathes) W-F \$78,000	Invisible Man sust	*Eddie Fisher L&M (Mc-E) (alt weeks; 8-9) *George Gobel RCA (K&E) Whirlpool (K&E) V-L \$98,000
8:30	Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Steve Allen Zenith (FC&B) Mutual of Omaha (Bozell & Jacobs)	Bold Journey Ralston-Purlina (GRR) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Se-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Buick (Mc-E) W-F \$43,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000	American Festival Amer Tel&Tel (Ayer) (8-9; 2/10) Mu-L \$175,000	Ozzie & Harriet Kodak Quaker (W) Se-F \$28,000
9:00	Colt 45 Sterling (DFS) Boyle-Midway (Geyer) Beech-Nut (Y&R) W-F \$13,800	C. E. Theatre Gen Electric (BBDO) Dr-F \$31,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp-E) V-L \$150,000	Voice of Firestone (Sweeney & James) Mu-L \$32,000	Danny Thomas Gen Foods (R&B) Se-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000	The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F \$36,000	Arthur Godfrey Toni (North) Pharmaceuticals (Parkson) V-L \$31,000	George Burns Show Colgate (Bates) Se-F \$40,000	Donna Reed Campbell (R) Shulton Se-F \$28,000
9:30	Meet McGraw sust All Star Bowling Amer Machine & Foundry (C&W) (9:30-10:30; 1/18) Sp-L \$3,000	Hitchcock Theatre Bristol-Myers (Y&R) My-F \$39,000	Dinah Shore Chevy Show	Dr. I.Q. sust	Ann Sothern Gen Foods (B&B) Se-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Brown & Wmsn (Bates) alt Quaker Oats (WBT) My-F \$37,000	*Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) C-F \$52,000	Bob Cummings Reynolds (Esty) Se-F \$36,000	Bob Hope Bulek (Mc-E) (9:30-10:30; 2/10) CV-L \$98,000
10:00	Your Neighbor— The World sust	Keep Talking P. Lorillard (L&N) alt Lever (JWT) Q-L \$18,000	Loretta Young P&G (R&B) Dr-F \$42,500	Patti Page Show Oldsmobile (Brother) V-L \$40,000	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt Pharmaceutical (Parkson) V-L \$30,000	Alcoa Presents Alcoa (FSR) Dr-F \$35,000	Garry Moore (10-11) Revlon (LaRoche) (½ hr.) V-L \$39,000	The Californians Singer (Y&R) Lipton (Y&R) W-F \$37,500	Wed Fit Brown (B) Miles (10- 11) Sp-L \$28,000
10:30	No net service	What's My Line Kellogg (Burnett) alt Fla. Citrus (B&R) Q-L \$32,000	No net service	John Daly News Lorillard (L&N) N-L \$6,000	High Adventure Lowell Thomas Deleo (C-E) (10-11; 1/19) A-F \$250,000	No net service	No net service	John Daly News Lorillard (L&N) N-L \$6,000	Garry Moore Kellogg (Burnett) alt Pittsburgh Plate (Maxon)	No net service

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

They do not include commercials or time charges. This chart covers period 17 Jan. 13 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

GRAPH

17 JAN. - 13 FEB

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Service										
News (Bates)	News sust		D Edwards Whitehall (Bates) N-L \$9,500†	News Bristol-Myers (DCS&S) alt sust N-L \$6,500†		D Edwards Gen Foods (B&B) Fla. Citrus N-L \$9,500†	News sust			
Service			No net service			No net service	No net service			
News (repeat feed)	ABC News sust		D Edwards Whitehall	News Bristol-Myers alt sust (repeat feed)	ABC News sust	D Edwards Gen Foods Fla. Citrus (repeat feed)	News (repeat feed)			
Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (Me-E) W-F \$35,500 (½ hr.)	Leave It To Beaver Miles Lab (Wade) Ralston (Gardner) Se-F \$36,000	I Love Lucy Pillsbury (Burnett) alt Clalrol (FC&B) Se-F \$25,000	Jefferson Drum Sweets Co. (Henry Eisen) alt sust W-F \$18,500	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Your Hit Parade Amer Tobacco (BBDO) Mu-L \$12,500	Northwest Passage sust	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) H. Curtis (Gordon Best) Parliament (B&B) My-F \$25,700 (20 min.)	People Are Funny Toni (North) alt R. J. Reynolds (Esty) Au-P \$21,000	
Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (Me-E) W-F \$35,500 (½ hr.)	Zorro AC Spark (Brother) 7-Up (JWT) A-F \$37,000	December Bride General Foods (B&B) Se-F \$32,000	Steve Canyon L&M (Mc-E) alt sust A-F \$44,000	Walt Disney Presents (8-9) M-F \$57,000 (½ hr.)	Rawhide (8-9) Lever (JWT) Pharmaceuticals (Parkson) W-F \$90,000 (1 hour)	Further Advent. of Ellery Queen (8-9) K&E (various ½ hrs) My-F \$27,500 (½ hr.)	Jubilee, U.S.A. (8-9) Williamson-Dickie (Evans & Assoc.) Hill Bros. (Ayer) Mu-L \$12,500	Perry Mason Sterling (DPS) Hamm (C-M) Colgate	*Perry Como (8-9) Kimberley-Clark. (FC&B) RCA & Whirlpool (K&E) V-L \$120,000	
Price Is Right Lever (JWT) Spidel (NC&K) Q-L \$21,500 Meet Mr. Lincoln Lincoln Nat'l Life Ins.	The Real McCoy's Sylvania (JWT) P&G (Compton) Se-F \$36,000	Derringer S. C. Johnson (NL&B) W-F \$40,000	It Could Be You Pharmaceuticals (Parkson) Q-L \$26,000	Walt Disney Hill Bros. (Ayer) Kellogg (Burnett) Reynolds Metal (Buchan. & Frank)	Rawhide	Ellery Queen Bell & Howell Pillsbury (Bur) Phil Harris Times (Peck) alt sust (8-9; 2/6) CV-L \$250,000	Jubilee, U.S.A. Mather-Ferguson (NL&B)	Wanted Dead or Alive Brn. & Wmson (Bates) Bristol-Myers (DCS&S) W-F \$39,000	Clunston (DPS) Polaroid (DPS) Sunbeam (Perrin-Paus) Nozema (SSC&B) Am Dalry (C-M) Knomark (Mogul)	
Pat Boone Chevy Showroom Chevrolet (Camp-E) V-L \$45,000	Zane Gray S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	Behind Closed Doors L&M (Mc-E) alt Whitehall (Bates) A-F \$38,000	Man With A Camera General Elec. (BBDO) A-F \$26,000	Phil Silvers Reynolds (Esty) Schick (B&B) Se-F \$42,000 P. Silvers Show Pontiac (J&A) (9-10; 1/23) C-L \$225,000	M Squad Amer. Tobac. (SSC&B) alt sust My-F \$31,000	Lawrence Welk Dodge (Grant) (9-10) Mu-L \$17,500	Gale Storm Nestle (Houston) alt Lever (JWT) Se-F \$39,500	Black Saddle L&M (Mc-E) alt sust W-F \$37,000		
Bat Masterson Kraft (JWT) Sealtest (JWT) W-F \$38,000	Rough Riders P. Lorillard (L&N) W-F \$47,000†	Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberley-Clark (FC&B) Dr-L&F \$45,000 (½ hr.)	Ford Show Ford (JWT) CV-L \$38,000	77 Sunset Strip Lux (JWT) alt Schiltz (JWT) Dr-F \$38,000	Playhouse (L&N) alt Schiltz (JWT) Dr-F \$38,000	The Thin Man Colgate (Bates) My-F \$40,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Cimarron City (9:30-10:30) sust W-F \$30,000	
This Is Your Life P&G (B&B) D-L \$52,000	Make Mine Music sust	Playhouse 90 Allstate (Burnett) Q-L \$51,750	You Bet Your Life Toni (North) Lever (JWT) Q-L \$51,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Bitchie (A&C)	The Line Up P&G (Y&R) My-F \$34,000	Cavalcade of Sports Gillette (Maxon) (10-conel) Sp-L \$45,000	Sammy Kaye Show sust	Gunsmoke L&M (DPS) alt Sperry-Band (Y&R) W-F \$10,000	Cimarron City sust	
Fred Astaire (repeat) Chrysler (Burnett) (10-11; 2/11) Mu-F \$150,000	John Daly News Lorillard (L&N) N-L \$6,000 No net service	Playhouse 90 sust	Hall of Fame Hallmark (FC&B) (9:30-11; 2/5) Dr-L \$350,000	John Daly News Lorillard (L&N) N-L \$6,000 No net service	Person to Person P. Lorillard (L&N) alt Belton (War&L) I-L \$38,000	Fight Beat Bristol Myers (DCS&S) Sp-L \$3,000		DA's Man L&M (Mc-E) A-F \$38,000		

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats. L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

An aerial, black and white photograph of Milwaukee, Wisconsin, showing a dense urban landscape with numerous buildings, streets, and a river winding through the city. The image is used as a background for a text overlay.

Now on the Milwaukee scene

STORER and WITI-TV

Storer Broadcasting is proud to become a part of Milwaukee in operating television station WITI-TV. The same principles of integrity and responsible public service which prevail in all other Storer stations will be the policy of WITI-TV. It is this close community alliance that has made Storer Broadcasting FAMOUS ON THE LOCAL SCENE, YET KNOWN THROUGHOUT THE NATION.

The strength of Storer's experience in the sales success of its advertisers can now be applied in this market of \$1,270,000,000 annual retail sales and the nation's eighth most important industrial area.



Storer Broadcasting Company

WJBK-TV
Detroit

WJW-TV
Cleveland

WSPD-TV
Toledo

WAGA-TV
Atlanta

WITI-TV
Milwaukee

WJBK
Detroit

WJW
Cleveland

WSPD
Toledo

WAGA
Atlanta

WWYA
Wheeler

WIBG
Philadelphia

WGBS
Miami

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



3.

DAYTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY			A
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			For Love or Money sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust	
10:15										
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Standard Brands	Treasure Hunt Ponds alt Lever P&G alt Mentholatum		Arthur Godfrey Liver alt Gen Mills Libby alt sust	Treasure Hunt Culver alt sust Frigidaire alt Pharmaceut.	
11:00										
11:15		Eye On New York sust			I Love Lucy sust	Price Is Right Lever alt Ponds Sterling alt Whiteball		I Love Lucy Lever alt sust sust	Price Is Right Lever alt Sunshine Stand Brands	
11:30										
11:45	Johns Hopkins File 7 sust	Camera Three sust		Peter Lind Hayes Shulton	Top Dollar Colgate	Concentration Pharm. alt Lever Armour alt Culver	Peter Lind Hayes Amana Refrig.	Top Dollar Colgate	Concentration Frigidaire alt Pharma. Lever alt Alberta Culver	Pete H. Reynol N
12N										
12:15	Bishop Pike sust			Peter Lind Hayes Gen Foods Sunshine alt Lever	Love of Life sust Amer Home Prod alt Block Drug	Tic Tac Dough Ponds alt Goldseal P&G	Peter Lind Hayes Armour & Co. Gen Foods	Love of Life Quaker alt Libby Amer Home	Tic Tac Dough Stand Brands P&G	Pete H. Dr Gen
12:30										
12:45	College News Conference sust			Play Your Hunch Minn. Mining Johnson & Johnson	Search for Tomorrow P&G Guiding Light P&G	Could Be You Whitehall alt Menthol Ponds alt P&G	Play Your Hunch Beech-Nut Lever	Search For Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt Pharmaceuticals Armour alt P&G	Play H. Amer Gen
1:00										
1:15				Liberace Armour & Co. Gen Foods	No net service News (1:25-1:30) sust	No net service	Liberace Gen Foods Minn. Mining	No net service News (1:25-1:30) sust	No net service	Libe Dr Gen
1:30										
1:45			Frontiers of Faith sust	TBA	World Turns P&G Sterling alt Carnation	No net service	TBA	World Turns P&G Sterling alt Miles	No net service	
2:00										
2:15			Mr. Wizard sust	Day In Court Gen Foods Amer Home	Jimmy Dean S.C. Johnson alt sust sust	Truth or Consequences sust	Day In Court Gen Foods Bris-Myers	Jimmy Dean Libby alt sust Miles Swift	Truth or Consequences sust	Day Ge D
2:30										
2:45			NBA—Pro Basketball Bayuk Cigars (1/4 sponsorship)	Music Bingo Gen Mills Minn. Mining	Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust Menthol alt sust	Music Bingo Beech-Nut	Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust sust	Mus Bri Be
3:00										
3:15	Open Hearing sust	The Last Word sust		Beat The Clock Gen Foods Lever	Big Payoff Colgate	Young Dr. Malone sust sust	Beat The Clock Beech-Nut Nestle	Big Payoff sust	Young Dr. Malone P&G alt Nabisco sust	Beat D Be
3:30										
3:45	Roller Derby sust	The World of Ideas sust		Who Do You Trust? Bristol-Myers Gillette	Verdict Is Yours Stand Brands Bristol-Myers	From These Roots P&G sust	Who Do You Trust? Johnson & Johnson Minn. Mining	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust	Who Tal Camp
4:00										
4:15	Roller Derby	Face The Nation sust		American Bandstand Lever	Brighter Day P&G Secret Storm Amer Home Prod	Queen Day Ponds alt Sterling P&G	American Bandstand Welsh, Lever, Vick	Brighter Day P&G Secret Storm Gen Mills alt Quaker	Queen for a Day Standard Brand P&G	Amer Ban
4:30										
4:45	Howling Stars Amer Machine	Behind The News sust		American Bandstand Hollywood Candy Eastco Gaylord Prod	Edge of Night P&G Pharmaceuticals	County Fair sust Sterling alt Lever	American Bandstand Block Drug Gillette	Edge of Night P&G Sterling alt Miles	County Fair Dow alt sust sust alt Lever	Amer Ban G
5:00										
5:15	Paul Winchell Hartz Gen Mills	Game of Politics sust N.Y. Philhar.* Lincoln (K&E)	Omnibus (5-6 alt wks) Aluminum Ltd.	American Bandstand co-op			American Bandstand co-op			Amer Ban top
5:30	Lone Ranger Gen Mills Cracker Jack Fritos Co.	(4:30-5:30; 1/25) Amateur Hour Pharmaceuticals	NBC Kaleidoscope (5-6 alt wks) sust	Mickey Mouse Club Sweets Co. Bristol-Myers			Walt Disney's Adventure Time P&G			Mick alt Swe G. M
5:45										

*Talent cost: New York Philharmonic, \$150,000

**HOW TO USE SPONSORS
NETWORK TELEVISION
COMPARAGRAPH & INDEX**

The network schedule on this and preceding pages (38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) includes regularly scheduled programming 17 Jan. to 13 Feb., inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled

GRAPH

17 JAN. - 13 FEB.

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY			
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust Mentholum		For Love or Money sust Lever alt sust	Dough Re Mi sust Armour		Captain Kangaroo Partle Schwinn	Dowdy Doody Continental Baking Sweet Co.	
Treasure Hunt Heinz alt Brillo Corn Prod alt P&G		Arthur Godfrey sust Standard Brand	Treasure Hunt Pillsbury alt Frigidaltre P&G alt Heinz		Arthur Godfrey U.S. Steel alt sust sust	Treasure Hunt Gen Mills alt Ponds Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt Mars	
Price Is Right Frigidaltre Sterling Sandura alt Pillsbury		I Love Lucy Lever alt sust Scott	Price Is Right Al. Culver alt Lever Bros Miles alt Monhart		I Love Lucy Lever alt sust Colgate alt sust	Price Is Right Lever alt Corn Prod Stand Brands Gen Mills	Uncle Al Show (11-12) National Biscuit	Heckle & Jeckle Swift alt sust Gen Mills	Fury Rorden alt Gen Mills	
Concentration Heinz alt Miles Nabisco alt Armour	Peter Lind Hayes Nestle Armour	Top Dollar Colgate	Concentration Pillsbury alt Lever Heinz alt Whitehall	Peter Lind Hayes Minn. Mining Gillette	Top Dollar Colgate	Concentration Ponds alt Bauer & Black Lever alt sust	Uncle Al Show	Adventures of Robin Hood sust Colgate alt sust	Circus Boy Mars alt sust	
Tic Tac Dough Heinz alt Pillsbury P&G	Peter Lind Hayes Amer Home Gen Foods	Love of Life Scott alt sust Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Peter Lind Hayes Gen Mills Beech-Nut	Love of Life Atlantis alt sust Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			True Story sust Sterling Drug	
Could Be You Whitehall alt Pharmaceuticals Corn Prod alt Brillo	Play Your Hunch Armour Reynolds Metals	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Pillsbury P&G	Play Your Hunch Bristol-Myers	Search for Tomorrow P&G Guiding Light P&G	Could Be You Stand Brands alt Ponds P&G alt Corn Prod		Young People's Concert sust (12-1; 1/24)	Detective Diary Sterling Drug sust	
No net service	Liberace Reynolds Metals Gen Foods	No net service News (1:25-1:30) sust	No net service	Liberace Beech-Nut	No net service News (1:25-1:30) sust	No net service			No net service	
No net service	TBA	As the World Turns P&G Pillsbury	No net service	TBA	World Turns P&G Swift alt Sterling	No net service		Pro Hockey co-sponsorship (2 to concl.)	No net service	
Truth or Consequences sust	Day In Court Minn. Mining Johnson & Johnson	Jimmy Dean Lever alt Van Camp Brn & Wmsn alt Lever	Truth or Consequences Culver alt sust sust	Day In Court Gen Foods	Jimmy Dean Kodak alt sust Gerber alt Gen Mills	Truth or Consequences sust			No net service	
Haggis Baggis sust	Music Bingo Johnson & Johnson Amer Home	Art Linkletter Kellogg Pillsbury	Haggis Baggis sust	Music Bingo Gen Foods Armour	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis Lever alt sust sust			Wheaties Sports Page Gen Mills	
Young Dr. Malone P&G sust	Beat The Clock Gen Foods	Big Payoff sust	Young Dr. Malone P&G alt Armour sust	Beat The Clock Gen Foods Lever	Big Payoff Colgate	Young Dr. Malone P&G sust				
From These Roots P&G alt sust Frigid alt sust	Who Do You Trust? Amana Refrig.	Verdict Is Yours Sterling alt Scott Libby alt Scott	From These Roots P&G sust	Who Do You Trust? Gen Foods Beech-Nut	Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever	From These Roots P&G alt sust sust				
Queen for a Day Corn Prod alt Pillsbury P&G	American Bandstand 5th Ave Candy Welch	Brighter Day P&G Secret Storm Scott alt Amer. Home	Queen for a Day Al. Culver alt Miles P&G	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Queen Day Whitehall alt sust P&G				
County Fair Frigidaltre alt sust Heinz alt Sterling	American Bandstand Gillette	Edge of Night P&G Pillsbury	County Fair Heinz alt sust Nabisco alt Lever	American Bandstand Eastco Gen Mills	Edge of Night P&G Amer Home alt Sterling	County Fair Gen Mills alt sust Lever alt sust				
	American Bandstand co-op			American Bandstand co-op				All-Star Golf Miller Brew Reynolds Meta		
	Walt Disney's Adventure Time Miles			Mickey Mouse Club Gen Mills Sweets, P&G			All-Star Golf	Lone Ranger Nestle alt Gen Mills		

not listed are: *Tonight*, NBC, 11:15 p.m.-1:00 Monday-Friday, participating sponsorship; *Sunday Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs has been discontinued. Show costs descriptions and agencies (in parenthesis) are included in the charts on pages 38 and 39.

How do you sell against news

With ANPA intensifying its efforts to minimize efficiency of air media, six station men tell how they are taking up the offensive.

George Moore, sales manager, WRGP-TV, Chattanooga, Tenn.

The air media have never particularly sold *against* newspapers, mainly because we didn't have to, and most



Tv is more cost efficient on a per exposure basis

of us rightly felt that negative selling was not the best policy. But the time has come to fight back, and fight back hard.

Television, which incorporates sight and sound, which utilizes motion and demonstration, and which gains entry for its persuasive air salesmen into the homes of millions of prospective customers, is unquestionably the best medium for sales.

It is gratifyingly paradoxical that tv, which uniquely combines all of the ideal salesmanship factors, is many times more cost-efficient than print media on a *per exposure* basis. According to the Leo Burnett survey, tv is *four times* more cost-efficient than newspapers but, unfortunately, we have yet no way of knowing how many *more* times tv is more efficient than print on a *per-sale motivation* basis!

These figures point up the fallacy—and a highly prevalent one—of taking newspaper circulation figures as a guide to the reach of any particular ad.

Furthermore, it is important to point out, when mentioning percentages noted, that these figures are based solely on the actual readers of a newspaper, and newspaper circula-

tion, unlike tv, nowhere near saturates a market.

For example, in medium-sized standard metropolitan areas (approximately 100,000-105,000 families) the tv penetration figure generally hovers in the high 80's and 90's. On a weekly basis, a good tv station's circulation is virtually 100% of this.

Furthermore, ratings which are tv's hard measure of commercial impact are predicated on all tv homes, representing in the neighborhood of 90% of the market, while newspaper readership figures are predicated on the number of subscribers, which represents, in our limited sample, 64% of the families in a market!

Arden Swisher, general sales manager, KMTV, Omaha

Our approach to the advertiser who will decide between television and newspaper is based on the vitality and selling power of sight, sound



Tv advertisers know whom they're reaching and when

and motion as opposed to a still and speechless newspaper ad. Secondly, we prove that the advertisers know, who they're reaching and *when* with television as opposed to the false assumption that everyone reads the newspaper page.

We prove television's power through specific success stories. We contrast newspaper ads with sample commercials tailored to the potential advertiser. We have often gone after, with success, the exclusive newspaper advertiser. Using our art and production facilities, we clip his newspaper ad and bring it to life. This approach is particularly effective with men's

clothing and theater accounts.

We point out that the advertiser is not buying a pig in a poke when he buys television. We explain ratings and how these ratings indicate the potential ready audience that awaits good, well-planned commercials.

We contrast this with newspaper's failure to provide readership ratings. And every advertiser will agree, although it needs to be pointed out again and again, that a newspaper circulation of 100,000 does not mean 100,000 readers of an ad.

We found that if we sell the idea of television first, we will automatically sell time with the idea.

It's always easier to sell a product when you have a logical, complete story to tell . . . a story backed by thousands of convinced advertisers. We do it without tearsheets.

Carl J. Burkland, exec. v.p. & gen. mgr., WAVY-TV, Norfolk, Va.

We use three factors in selling against newspapers.

The first factor—the ability to demonstrate through sight, sound and



Tv demonstrates product thru sight, sound, action

action—speaks for itself. The second factor will vary by areas but, generally speaking, television can provide far greater coverage. In our area, the leading daily newspaper has a *total* circulation of 109,000 whereas a conservative coverage study has reported our total circulation after five months of telecasting at 303,000, an advantage factor of almost three to one.

The third factor deals with cost of reaching consumers by television and newspapers. In our case a local read

LATEST A R B

FOUR WEEK, Oct. 15 - Nov. 11 SURVEY

Shows WDEF-TV CHATTANOOGA

papers?

Readership survey has been made. It reveals a tremendous difference in total readership by pages, and astounding differences in readership by editorial items, pictures and advertisements.

Nor do all subscribers to a newspaper read the front page. Four per cent of the subscribers interviewed had not read anything on the front page, and only one story on the front page was read by more than 50% of the subscribers.

Specific readership of advertisements will vary even more. The caption on a full-page color advertisement was read by less than half of the subscribers to a newspaper, and copy in that advertisement was read by less than one-third of the subscribers. Thus, the three factors which we use in selling against newspapers are: first, television superiority, because it employs sight, sound and action as opposed to newspapers' sight only; second, the substantial coverage advantage usually provided by television, and third, the greater audience and lower cost-per-1,000 that can be delivered by tv.

Paul O'Brien, general sales manager, WNTA-TV, New York

It's difficult to say that one medium is more effective than another because each one has its own unique



Tv provides far better coverage at lower cost-per-1,000

advantages. But for the advertiser wanting to reach as many people as possible, television is definitely superior to the newspaper.

Let's take an individual station, Channel 13, WNTA-TV, and stack it up against a standard-size New York (Please turn to page 30)

First total competitive quarter hrs.
WDEF-TV 226

Station B 191
Station C 61

First prime viewing hrs. 7-11:15pm
WDEF-TV 71

Station B 27
Station C 22

First in facilities too!
now telecasting from
new broadcast center



The BRANHAM Company

wdef-tv 12
74th MARKET • CHATTANOOGA

IN THE EAST
IN THE EAST
IN THE EAST
IN THE EAST
IN THE EAST

M

MOVIELAB
MOVIELAB
MOVIELAB
MOVIELAB

H H H H
O O O O
T T T T
O O O O
C C C C

EASTMAN
EASTMAN
EASTMAN
EASTMAN

MOVIELAB
MOVIELAB
MOVIELAB

BLOW-UPS

C
COLO

BLACK & WHITE

INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE

movielab
movielab
movielab
movielab
movielab

Kodachro
Kodachro
Kodachro
Kodachro
Kodachro
Kodachro
Kodachro
Kodachro

color
color
color
color

EASTMAN COLOR

- DEVELOPING 35MM (5248) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATES
- 35MM ADDITIVE COLOR PRINTING
- 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE ADDITIVE COLOR PRINTING
- 35MM COLOR FILM STRIP PRINTING

MOVIELAB
MOVIELAB
MOVIELAB
MOVIELAB

Film Strips
Film Strips
Film Strips
Film Strips

NEGATIVE
NEGATIVE
NEGATIVE
NEGATIVE

POSITIVE
POSITIVE
POSITIVE
POSITIVE

MOVIELAB
M



a
SPONSOR
special
report
on

TV COMMERCIALS

*a 16-page section on
what's ahead in film and tape,
the new creative trends,
the budget outlook,
late news
from producers, plus*

**A DIRECTORY OF
100 COMMERCIALS PRODUCERS
IN NEW YORK, LOS ANGELES
& CHICAGO**

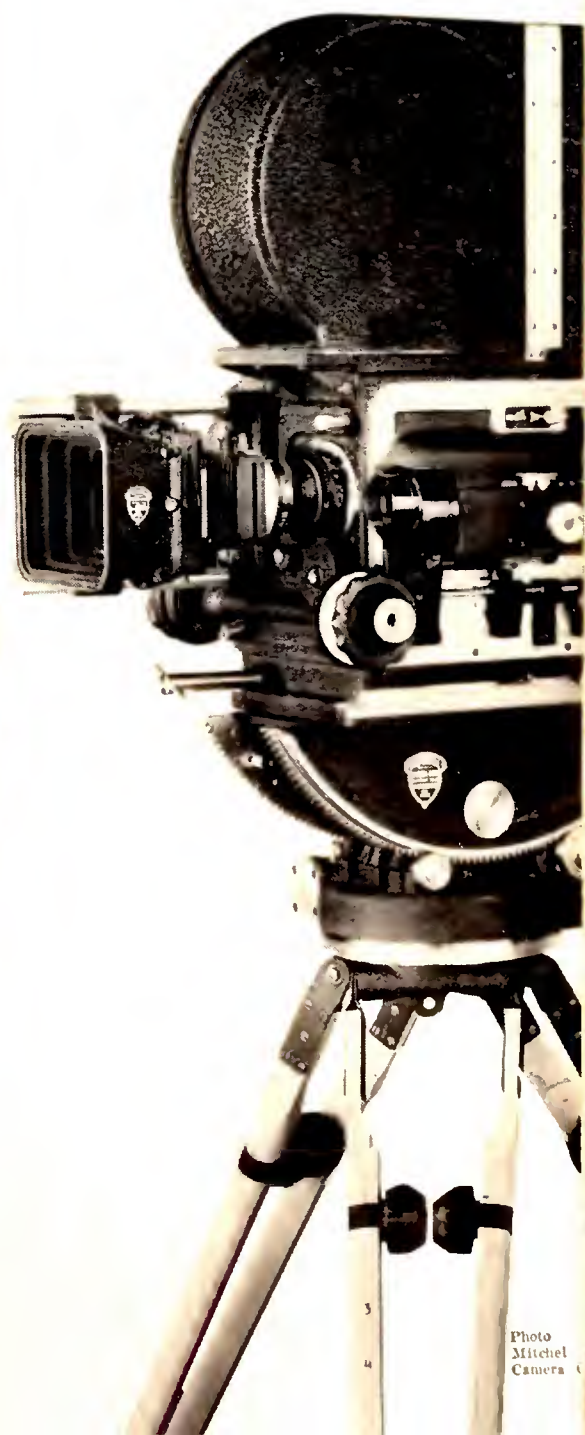
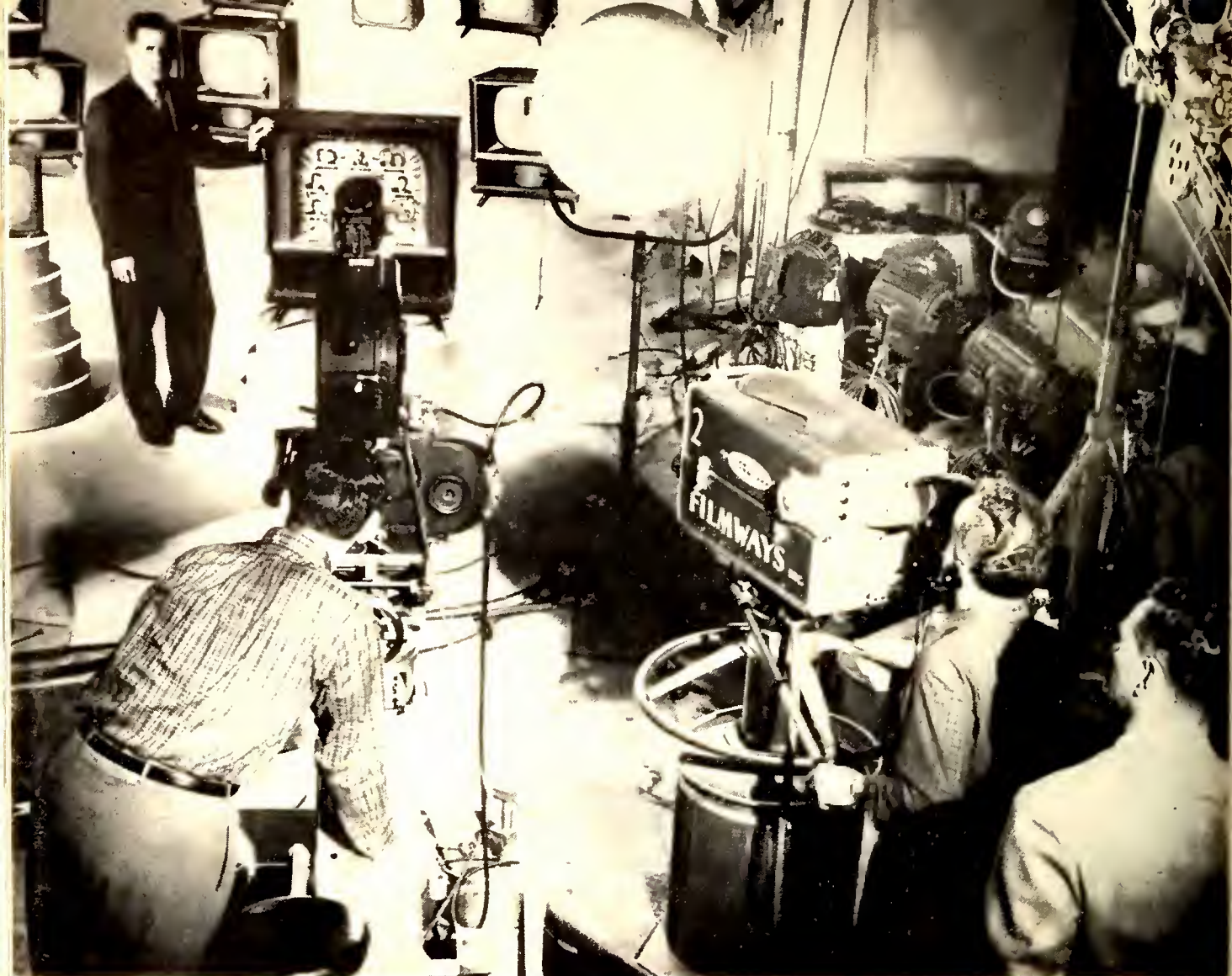


Photo
Mitchell
Camera



Film-plus-tape installation is used at Filmways (above) by Colgate via Ted Bates to rehearse, check on tape what's being shot on tv film

THE COMMERCIAL IS 'IT' IN '59

- ✔ Tv will see all-out commercials fight of new tape vs film, bringing many mechanical innovations
- ✔ Ad spending on tv commercials—lagging relative to print—will be boosted drastically; accent is on creativity

Commercials are about to take a giant step on to a new plateau. As an essential part of the over-all tv industry, commercials often have been either brushed off or singled out for special criticism. But a new phase seems to be in store for tv commercials in 1959—one that brings with it increased status and a more impor-

tant role than ever in agency planning and thinking. You can spot this in the following:

Budgets for commercials are in for some drastic revisions. While the costs of producing commercials have increased a little—film costs will go up slightly and tape will represent the possibility of some economies—

the real difference anticipated in commercials spending is in the percentage of a client's over-all balance sheet to be allocated for commercials production.

Tv commercials budgets have lagged behind print on a percentage basis. A rule of thumb in print advertising is that somewhere between 10% and 15% of campaign costs will be allotted for production expense. But in tv, this percentage has slacked off. During 1958, over \$1.3 billion was spent in U. S. tv, but less than \$50 million was estimated to have been spent on filming commercials. While this does not include spending on network live commercials or local

commercials. still a big difference is clear: print budgets have been allotting two to three times more to production costs than tv budgets.

There will be a sharp rise in spending on commercials in 1959. One estimate puts anticipated spending on filming and taping tv commercials this year at about 50% higher than in 1957.

A revolution in techniques and creativity is brewing with the introduction of videotape plus a major counter-attack from new film methods. Sweeping changes are on the horizon in the planning, writing, and production of both film and tape commercials. The new paths ahead in commercials production will demand wide experimentation — which must lead to both large rewards for some and disappointments for others.

Film commercials spending will rise by several millions in 1959. While unit costs in tv commercials production will go up a little, the major increase in film spending will come about through the steady increase of quality in commercials. They'll cost more principally because they'll try to accomplish more.

Tape commercials spending will be relatively small this year, but will increase in 1960. One educated guess places tape commercials billings in 1959 at "a couple of million." A key factor is that tape-equipped stations do not yet cover half the nation's tv homes. But a year from now, a wealthy majority of homes are expected to be within range of videotape stations.

The eventual niche of the tape commercial is still uncertain. While tape offers the potent advantages of speed and economy compared to film, it still will take widespread experimentation to fix an ultimate role for it. Tape partisans feel that it's the commercial of the future. Many film men take the viewpoint that it's only one way of pre-recording live commercials.

What is tape?

Since confusion hangs over some circles on the subject of tape, a review of tape's accomplishments and shortcomings will aid clarification. Videotape simply stated is this: a way of recording and playing back immediately at a high level of quality whatever can be done in the "live" studio.

The only thing revolutionary about tape is that it combines in a new way capabilities that were available only separately hitherto. Kinescope could record and play back—but processing took time and quality was always a matter of debate.

Among the many advantages that have been experienced since the introduction of videotape, these stand out as being of prime importance:

- *Pre-recording* of commercials that were formerly done "live," with all the spontaneity of live-looking tv, but without the hazards or mishaps that can occur in live presentations.

- As a *rehearsal tool* for commercials that eventually will be done on

film—sometimes with side-by-side shooting of film and tape cameras. A few minutes after production is over, client, agency, producer, and performers can preview in the tape playback exactly what will come back from the film laboratories a few days later.

- *Economy and speed*: videotape production costs are said to run one-third below film costs on the average; and since "processing" is instantaneous, there's no delay and no need to rely on outside facilities.

Nonetheless commercials production using tape still has to overcome a number of problems. Some will take time, others will require research.



Infra-red process, among the startling new film developments of recent weeks, now can do automatic traveling mattes to combine live-action foregrounds and backgrounds. Glade commercial produced for Benton & Bowles shows original studio shooting (above) and final composite delivered (below) by MPO, which has exclusive on process for the East Coast



still others may have to be bypassed entirely. Some of these difficulties are:

- Station coverage still is pretty meager. At present, only 40% of U. S. tv homes may be reached by tape-equipped stations. By January, 1960, this will increase to an estimated 70%. A hidden factor in these coverage figures is that station choice is limited until all the outlets in a videotape market install facilities.

- Handling of prints still offers some troubles. Copying in quantities, ready identification of prints,

can be achieved only when a number of pieces of equipment are grouped for mass production. Actually, rock-bottom costs aren't possible until several millions have been put into a round-the-clock operation. (Naturally, these figures don't apply to stations and others with going studio facilities.)

But, in all, here's the point to remember:

The implications of tape on the commercials production field are greater than anything else that's happened since the introduction of tv it-

agement made between a commercials producer and a local station, with the latter providing existing studio space and facilities.

Because of the high investment, producers must either jump in—or wait and see. And if tape proves a commercial success, the producers who took the wait and see attitude will find themselves a year or more advantage. Meanwhile, admen will be keeping a sharp watch on tape pioneers, learning from their success and troubles.



"Squeeze" motion commercial for Aero Shave is planned at JWT by producer Lew Schwartz (center) with co-art directors Jack Wohl (standing) and Art Koch. Follow next step; shown at right



Still photographs—500 of them—are shot by photographer Howard Zieff using models Stan Sherwin and Pamela Curran; selected shots got "action" and sound on Transfilm animation stand. See top p. 51

trafficking copies to stations, etc., still must be smoothed out.

- High cost of installation of videotape equipment must be recouped by diversified activities. With a single piece of apparatus (such as the Ampex VTR-1000 costing \$45,000) continuous use is necessary if the investment is to be written off. Moreover, real long-range efficiency

self. Because of the tremendous initial costs, smaller producers who don't have the big investment capital will experience a certain amount of headaches. One way of getting around this formidable obstacle, yet to be tested, is the idea of a "community pool" financed jointly by a number of producers in major cities. Still another solution is a mutual ar-

Who's Using Tape?

In addition to the commercials being taped by the networks for their clients, a few videotape producers delivered commercials last fall. A sampling of who is active with tape may be seen in this listing of December 1958 production by Telestudios in New York:

Advertiser:	Agency:
Kellogg	Leo Burnett
Gillette	Maxon
Sealtest	N. W. Ayer
Johnson & Johnson	N. W. Ayer
Noxzema	DCS&S
Newport	L&N
Super Suds	C&W
Savarin	FC&B
Prudential Ins.	Reach, McClinton
Breck	Reach, McClinton



Freeze-effect in commercials begins with sound-voice track; animation of stills is added later. Typical of vogue towards surprising visuals and brief, hard-hitting copy is scene (above) from Transfilm's network Aero-Shave commercial just made

A recent survey of the intentions of clients and agencies representing 30% of current tv spending—a pretty sizable sample—shows tremendous variations of attitude toward tape, ranging from cautious experimentation to enthusiastic backing. Whether or not there are widespread switches to tape by “live” and film devotees remains to be seen, but almost everyone appears to want intensely to get some experience in the tape field.

Film's changing status

Certainly the introduction of tape is acting as a spur to new developments in film techniques and creativity. Under the spur of competition, film men such as Marvin Rothenberg of MPO Productions foresee a flowering of strictly visual and cinematic creativity in film once it is freed from the aural and talking tradition that tv inherited from radio.

The harmonious co-existence of film and tape is already being demonstrated by some film producers. Martin Ransohoff of Filmways anticipates the valuable use of tape as a rehearsal device for film commercials production. (See photo, page 48.)

Many film producers have equipped themselves for videotape and have run experiments with it. William Unger of Elliot, Unger & Elliot acquired the former Vidicam facilities in New York as a tape studio for EUE, and trials with tape have been in progress for a number of months.

New technical developments in film production such as the infra-red process have received widespread agency and client approval. The new infra-red process, perfected by the late Bernard Leonard Pickley, has been franchised on an exclusive basis to MPO in the East and Cascade in the West. It involves an automatic traveling matte which eliminates expensive and tedious hand operations in combining separate foregrounds and



Arresting results in these “squeeze” motion commercials for Ford (above) and Tek (below) have started one major handwagon for Transfilm and other film producers that's expected to mushroom into one big creative trend in tv commercials of 1959





Television Films
Inc.

**Currently Producing
Television Commercials**

For:

- N. W. Ayer & Son, Inc.
- Botten, Borton, Durstine & Osborn, Inc.
- Benton & Bowles, Inc.
- D. P. Brother
- Leo Burnett & Co., Inc.
- Compbell-Mithun, Inc.
- Compton Advertising, Inc.
- D'Arcy Advertising Co., Inc.
- Doncer—Fitzgerald—Sample
- Donohue & Coe, Inc.
- Doyle * Done * Bernboch, Inc.
- William Esty & Co.
- Clinton E. Fronk, Inc.
- Foote, Cone & Belding, Inc.
- Grey Advertising Agency, Inc.
- Kenyon & Eckhardt, Inc.
- Ketchum, MacLeod & Grove, Inc.
- Lennen & Newell, Inc.
- Richard K. Monoff, Inc.
- Moxon, Inc.
- McConn, Erickson, Inc.
- McKim Advertising Ltd.
- Emil Mogul Co.
- Morse International
- E. W. Reynolds & Co.
- Reach, McClinton & Co.
- Sullivan, Stouffer, Colwell & Boyles, Inc.
- Tothom-Loird, Inc.
- J. Wolter Thompson Co.
- Edw. H. Weiss Co.
- Young & Rubicom, Inc.

Offices—

New York City

15 EAST 53rd STREET
Murrayhill 8-7830

Hollywood

4110 RADFORD AVENUE
POplar 6-9579



backgrounds. (See photo, page 49.)

(The infra-red process basically is this: The foreground is lighted normally, and the background to be matted out is lighted heavily with special infra-red light. Shooting is done via two of the three film systems of a Technicolor camera, one loaded with conventional film and the other with infra-red sensitive film. The set of images produced on this latter film is a perfect and complete set of mattes.)

Here is a list of some of the advertisers and agencies who have produced commercials at MPO in the last few weeks using the infra-red process:

Advertiser:	Agency:
Remington Rand	Compton
Ponds'	JWT
Ivory Flakes	Compton
Campbell Soup	BBDO
Mott's apple juice	SSC&B
Chase & Sanborn	Compton
Bulova	Mc-E
Glade	B&B
Revlon Satin Set	Emil Mogul

A significant fact in the listing above is that while cosmetics and luxury goods advertisers are heavy users of the new film process, it is catching on in other categories, too. The infra-red process, which opens an entirely new world of imagination in film production, is one more of the factors in the fresh creativity of commercials coming in 1959.

Some of the film companies are investing heavily and with confidence in the future of film commercials. One of these, Eastern Effects, which does opticals and special effects in film commercials, is now installing a complete aerial image system, including both an animation stand and printer. (The aerial image system makes possible the simultaneous combination of half a dozen different visual sources.) Its advantage over other systems is that it combines projected images with opaque art work images for continuous open visual inspection frame by frame while the work is in progress. Hitherto, the results of such combinations could only be checked days later when the prints came back from being processed.

A major creative trend for 1959



EXPANDING

with

MOST MODERN FACILITIES

in

VIDEO TAPE

SERVICES

**TECHNICAL CREW
and
ENGINEERS
are
IATSE EXCLUSIVE**



1440 Broadway

New York 18, New York


telephone: Pennsylvania 6-6323

T.V. spot editor

A column sponsored by one of the leading film producers in television


SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET




Miss Rheingold of 1959, Robbin Bain, has been selected in the second largest election in the country. The five minute spectacular, featuring Marge and Gower Champion and introducing the six contestants, and asking the public to vote, was a most important feature in this campaign. Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street




This new ST. JOSEPH ASPIRIN FOR CHILDREN spot combines stop-motion, animation and live action. It stresses the fact that the proper dosage is in each tablet and that the safety cap protects them from busy little hands. The Regular ST. JOSEPH ASPIRIN is also sold with dignity to make ST. JOSEPH the "Family Aspirin Pair." One of a series created and produced by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



"Nancy has a boy friend . . ." chants little sister as she twirls her beautifully "ALL" laundered dress. The rhythm of her motion is the device used to show the rhythm of the washing machine where "ALL" conquers the suds overloading problem. One of a series produced by SARRA for LEVER BROTHERS COMPANY through NEEDHAM, LOUIS and BRORBY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



SYRACUSE CAREFREE CHINA is all that the name implies. Real china that is dish water proof, stain proof and oven proof. The translucency shows the fine quality of the china and an amazing demonstration of hammering a nail through a wooden board with a coffee cup shows why it is guaranteed for a year against breaking, chipping or cracking. Produced by SARRA for SYRACUSE CHINA CORPORATION through REACH, McCLINTON and CO., INC.



SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

that emerged in the closing weeks of last year is the new "squeeze" or slide motion technique in film commercials. Transfilm and several other producers led off the movement which combines some of the advantages of live-action with a number of animation factors. The technique is in itself not new; it was known as "filmograph" long ago. The process involves the use of a large number of still photographs or items of art work which get the appearance of action under the animation camera, which zooms, pans, pops-on, etc. In short, the material is mainly still stuff; the movement is in the camera. (See photos on pages 50-51.)

Two important uses for this technique are:

- To achieve compressed impact in a high quality tv commercial.
- To obtain economy for the local or regional commercial (and in industrial films not intended for tv).

Many advertisers saw at once the creative possibilities of "squeeze" motion and started an impressive bandwagon for it. Orders for this new type of film commercial were placed by Ford through J. Walter Thomp-

son, Chemstrand nylon through Doyle Dane Bernbach, Aero Shave through J. Walter Thompson, Instant Sanka through Young & Rubicam, Tek Hughes also through Young & Rubicam, and Esso through McCann-Erickson. A total of about 25 commercials have been delivered to these clients so far by Transfilm alone.

According to Tom Whitesell, production v.p. of Transfilm, the advantage of the new technique is that waste motion is eliminated, and consequently "a great deal more of the sponsor's message can be put into one of these commercials." Economy can be an important factor, too. Robert Bergmann, tv v.p. of Transfilm, pointed out that no technique has caught on as fast as this one in his company's entire decade of experience with tv film commercials.

The theory behind the slide motion commercial (or "squeeze" motion, as it is also called) is surprisingly simple. "The viewer," says Bergmann, "can grasp a great deal more from a commercial in a short time than what many might expect." He cited the training devices used by the U. S.

Armed Forces for identification training—the tachistoscope, which produces an effective image although flashed for only 1/150th of a second.

Credit for the new technique is ascribed to James Manilla, a producer at McCann-Erickson, who made a pilot film some seasons ago that was screened but never aired. In the process, many agency producers became familiar with it. A year ago, Young & Rubicam made the first spot of this type to be telecast. The client was Johnson & Johnson on behalf of Band-Aid Sheer Strips.

Last summer Chemstrand nylon tried the new technique and won on recent Venice Advertising Film Festival award for it. Since getting the recognition, the new technique has been assured of widespread creative attention.

Like cartoon animation, the "squeeze" motion commercial starts with a sound track with complete music, voice, and effects. Then still photographs are taken—usually varying from 150 to 500 in number—and from these 50 to 100 are selected by the animation department. The entire process usually takes from three to four weeks to complete.

Incidentally, one of the consequences of using the visual-squeeze technique is that agency men must show flexibility in taking on new roles. Within Harry Treleven's Ford account section at J. Walter Thompson some of the changes that took place in working on one commercial were these: Jack Wohl, usually an art director, became the producer of one Ford spot and shared copy credits with another writer in addition to his usual art responsibilities.

Because of its adaptability to an graphic technique, the visual-squeeze commercial may well have flung open the lid of a Pandora's box of new creativity in film commercials for the coming months.

Film-tape balance sheet

So on balance it's already clear that a stampede from film to tape—which was regarded as possible a few weeks ago—is now regarded as very unlikely. Two principle forces are at work which will make any transition that may occur in the direction of tape a gradual rather than an abrupt one. First, agencies and clients have to get their feet wet and find out how and when they'll want t

**AERIAL
IMAGE
OPTICALS**

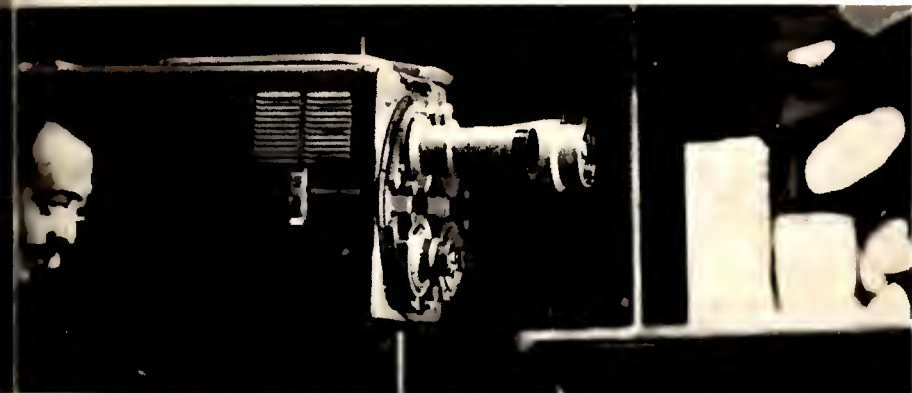
ART TO FILM
... finest and fastest

MAURICE SAM MAX LEVY

CI 5-5280

Eastern Effects, Inc.
333 WEST 52ND STREET NEW YORK 19. N. Y.

MEMBER
FILM PRODUCERS ASSOCIATION
OF NEW YORK



TELESTUDIOS IS THE INDUSTRY'S LARGEST CUSTOM VIDEOTAPE PRODUCER. It's all yours at NTA'S TELESTUDIOS: 4 broadcast camera chains per studio—3 Ampex Videotape recorders, with more on the way—high quality 16mm Kinescope recorder—complete remote facilities—35mm and 16mm film chain—1959 RCA wipe and special effects amplifier—70-circuit dimmer boards—Zoomar lenses—matting amplifiers—and most important, top level camera crews.

CUSTOM SERVICE KEYNOTES NTA'S TELESTUDIOS OPERATION. Every member of the NTA'S TELESTUDIOS staff, every inch of space, every iota of equipment focuses on one objective: your production! It's the kind of red carpet treatment—the "take your time and do it right" treatment—the "custom service" treatment you always get from top to bottom with tape at NTA's Telestudios.

NTA'S TELESTUDIOS IS THE MOST EXPERIENCED PRODUCER IN THE FIELD OF TAPE COMMERCIALS. Leo Burnett for Kellogg's, D. C. S. & S. for Noxzema, N. W. Ayer for Sealtest, Norman, Craig & Kummel for Speidel are just part of the great and growing list of distinguished advertisers who call for and get more with tape at NTA'S TELESTUDIOS. More's the reason why you should join them.

NTA'S TELESTUDIOS 1481 B'way, N.Y.—LO 3-6333



NTA'S TELESTUDIOS: LEADING THE WAY WITH VIDEOTAPE !

use the new medium. Widespread abandonment of film commercials is out of the question. Second, the producers themselves are a conservative force. For varying reasons, many are reluctant to give up their usual film income, and still others may shy away from tape entirely.

Some film producers, in fact, will flatly ignore tape and just go on doing business with film clients. The philosophy behind this point of view is this: at the moment tape business to some extent represents a substitution for live fare on network programs. The film producer can rationalize that he isn't losing anything through the rise of tape because much tape production is business the film producer never had in the first place.

Better business practices

One of the signs of the new status of the creative side of tv commercials is a guild-association being formed by three leading factors in musical commercials production. The main purpose of this group is to take a lot of the guesswork out of the use of music in commercials. One of the

agency problems is that prices sometimes vary tremendously, and thus it's hard to find out which songwriters, arrangers, musical effects specialists, and performers are available. The new guild, which will formally announce its formation in a few weeks, will attempt to stabilize and standardize prices and to simplify the problem of negotiation with talent. Equally important is its presentation of a set of ethical standards for the musical commercials industry, with only those producers meeting the requirements of good business and creative practices being admitted to the guild.

Another aspect of the maturity of the film commercials producers may be seen in the activities of the Film Producers Assn. This organization, which includes approximately three dozen New York producers (plus a number of New York service companies as associate members), holds monthly meetings to discuss problems and opportunities of the film industry. It holds "Showcases of Tv Commercials and Techniques" for agencies and their clients. New developments and questions of an all-industry

nature are discussed regularly at open meetings. Last November, for example, the FPA stated the case for New York as a production center at a meeting of New York Chapter of the Television Academy of Arts & Sciences. The FPA has also been active in helping stabilize industry-wide labor relations.

One important function of the FPA has been its public relations services for the film producers. While some producers such as MPO, Filmways, and Transfilm have public relations departments of their own or engage outside public relations firms, many of the smaller producers are not able to budget for publicity expenses. In recent months, the FPA's public relations council, Wallace A. Ross Enterprises, has been a liaison between the Eastern producers and the public.

New creative look

With live-action continuing to dominate film commercials production, there's a tendency to diversify by using more location shooting. A number of new commercials "styles" that have moved away from strict studio realism indicate that excellent



A new name in New York film production, with familiar faces and familiar places.

The faces: EDWIN T. KASPER, former president and co-founder of FILMWAYS, INC.
LEW POLLACK, founder and president of LEW POLLACK PRODUCTIONS, INC.
PLUS a complete staff of experienced production personnel.

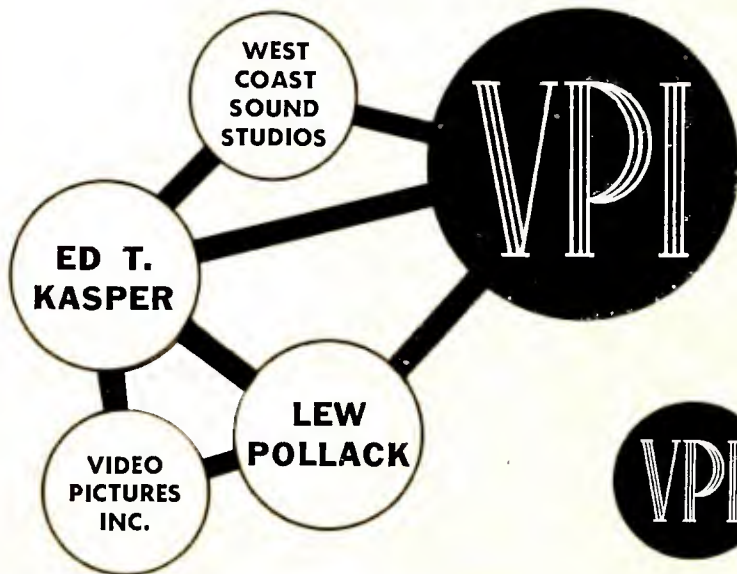
The places: The Lew Pollack Production Studios at 321 West 44 Street and the former West Coast Sound Studios at 510 West 57 Street.

Two completely modernized air-conditioned mid-town stages with on-premise facilities for set design and construction—editing, sound recording with RCA and AMPEX film and tape channels.

Twenty-thousand square feet of production area to provide you and your client with the utmost in quality and service.

**A formula for
quality motion picture
production.**

PRODUCTIONS
321 WEST 44 STREET
N. Y. C. JU 2-8082



**CLIP OUT AND SAVE THIS DIRECTORY OF
100 ACTIVE TV COMMERCIALS PRODUCERS**

NEW YORK

<u>Company</u>	<u>Address</u>	<u>Phone</u>	<u>Contact</u>
American Film Producers, 1600 Broadway		PL 7-5915	Robert Gross
Audio Productions, 630 Ninth Ave.*		PL 7-0760	Peter J. Mooney
John Bransby Productions, 1860 Broadway*		JU 6-2600	John Campbell
Lars Calonius Productions, 45 West 45th St.#		PL 7-0350	Lars Calonius
Caravel Films, 20 West End Ave.*		CI 7-6110	David I. Pincus
Cineffects, 115 West 45th St.*#		CI 6-0951	Nat Sobel
Shamus Culhane Productions, 207 East 37th St.*#		MU 2-6812	Shamus Culhane
Craven Film Corp., 330 East 56th St.*		MU 8-1585	Thomas Craven
Robert Davis Productions, 21 East 63rd St.		TE 8-8410	Robert Davis
Gene Deitch Associates, 43 West 61st St.#		CI 7-1970	Gene Deitch
Dynamic Films, 105 Park Avenue*		PL 1-7447	Nathan Zucker
Eastern Effects, 333 West 52nd St.*#		CI 5-5280	Maurice Levy
Electra Films, 33 West 46th St.#		JU 2-3606	Abe Liss
Peter Elgar Productions, 75 West 45th St.*†		JU 6-1870	Peter Elgar
Elliott, Unger & Elliott, 414 West 54th St.*‡		JU 6-5582	Stephen Elliott
Filmways, 18 East 50th St.*†‡		PL 1-2500	Martin Ransohoff
Film Opticals, 421 West 54th St.#		PL 7-7120	Leon Levy
ICI Productions, 66 Fifth Avenue		CI 6-4127	Gino Hollender
Ordell Films, 1187 University Ave.*		WY 2-5000	Richard Kent
William J. Ganz Co., 40 East 49th St.*		EL 5-1443	William J. Ganz
Gerald Productions, 421 West 54th St.*		PL 7-2125	Gerald Auerbach
Gifford Animation, 165 West 46th St.#		JU 2-1591	Lewis Gifford
Goulding-Elliott-Graham, 420 Lexington Ave.#		LE 2-9014	Edward R. Graham
Gray-O'Reilly Studio, 480 Lexington Ave.*		YU 6-4070	James E. Gray
HH Productions, 38 West 48th St.		JU 2-5055	Howard Henkin
Hankinson Studios, 15 West 46th St.		JU 6-0133	Fred Hankinson
Hartley Productions, 339 East 48th St.		EL 5-7762	Irving Hartley
Ham Handy Organization, 1775 Broadway		JU 2-4060	Charles Bell
Klaeger Productions, 16 Broadway*		JU 2-5730	Robert Klaeger
Robert Lawrence Productions, 418 West 54th St.*†		JU 2-5242	R. L. Lawrence
James Love Productions, 115 West 45th St.		JU 2-4633	James Love
McConnachie Productions, 730 Fifth Ave.		JU 2-0123	Morton McConnachie
AGM-TV, 1540 Broadway†		JU 2-2000	J. Bower, P. Frank
PO TV Films, 15 West 53rd St.*†		MU 8-7830	Judd Pollack
Owen Murphy Productions, 723 Seventh Ave.*		PL 7-8144	Owen Murphy
National Screen Service, 509 Madison Ave.*†		CI 6-5700	Robert Gruen
On Film, Inc., Princeton, N. J.† (Tel. Walnut 1-1700)			Robert Bell
Optascope, 10 Columbus Circle*		PL 7-5200	Edward J. Lamm
Pelican Films, 46 West 46th St.#		CI 6-1751	Jack Zander
Pavid Piel Productions, 562 Fifth Avenue#		CO 5-3382	David Piel
Pintoff Productions, 64 East 55th St.#		EL 5-1431	Ernest Pintoff
Robert Richie Productions, 666 Fifth Avenue*		CI 6-0191	Robert Richie
Sarra, 200 East 56th St.*		MU 8-0085	Morris Behrend
Fletcher Smith Studios, 321 East 44th St.*		MU 5-9010	Fletcher Smith
Sound Masters, 165 West 46th St.*		PL 7-6600	F. C. Wood Jr.
Henry Strauss & Co., 31 West 53rd St.*		PL 7-0651	Henry Strauss
Toryboard, 10 West 74th St.#		TR 3-7207	John Hubley
Wilbur Streech Productions, 135 West 52nd St.		JU 2-3816	Wilbur Streech
Will Sturm Studios, 49 West 45th St.*#		JU 6-1650	Albert Hecht
Robert Swanson Productions, 1 East 54th St.		MU 8-4355	Robert Swanson
T/ Graphics, 369 Lexington Ave.*#		PE 6-2923	Lee Blair

production office; some sales offices not listed

* FPA member

† specializes in animation and or effects

‡ equipped for tape

Continued on following page

footage to suit a particular mood can be achieved when a talented cameraman is sent on location. Further, there's the advantage that the crew needn't be large and that nature is both free and available to all.

Fantasy in its varying forms is an important ingredient in many new creative approaches. While advocates of the "hard sell" have had an undeniable effect in moving drugs and certain other products, fine results have been obtained through the use of pleasurable, "soft sell" elements, too. In addition to location shooting, a major approach to introducing pleasure into commercials is fantasy

with live-action shooting plus cinematic tricks of editing, special effects, and the like. What's new here is the use of these elements to blend together gently—a contrast with earlier uses of film devices to spur attentiveness via irritating gimmicks.

A major contribution to the future of animation in film production has been provided by the introduction of new "aerial image" equipment. While "aerial image" systems were used in the past by Disney and other motion picture animators, the new equipment available through the Animation Equipment Co. of New Rochelle, N. Y., can be operated in a normally lighted room: formerly, darkness was necessary. Animation stands and printers of this type have already been delivered to Eastern Effects.

There are two obvious advantages to the new system: it makes production of new commercials easier and with better quality, and it also makes possible revision of existing commercials at low cost and with good results. (Additional details on the "aerial image" system are given in other parts of this commercial section.)

Rundown of producers

An excellent index to recent accomplishments and coming trends in film and tape commercials may be had by following the pulse of some of the leading producers in both fields.

A sampling of significant activities at the studios of 19 producers was obtained by SPONSOR for this special commercials section. And pages 57-58 list 100 producers of commercials in New York, Los Angeles, and Chicago—and even that listing does not comprehend a number of industry

CARAVEL

Produces Commercials
for

**RCA
WHIRLPOOL**

Kenyon & Eckhardt, Inc.

CARAVEL

Produces Commercials
for

**GENERAL
ELECTRIC**

**Batten, Barton, Durstine & Osborn, Inc.
Young & Rubicam, Inc.**

CARAVEL

Produces Commercials
for

GULF OIL

Young & Rubicam, Inc.

*For your next commercial
call —*



CARAVEL FILMS
INCORPORATED

20 WEST END AVENUE
NEW YORK



Circle 7-6110

100 COMMERCIALS PRODUCERS—Cont.

NEW YORK CONTINUED

<u>Company</u>	<u>Address</u>	<u>Phone</u>	<u>Contact</u>
Telestudios (NTA), 1481 Broadway†		LO 3-6333	George Gould
Terrytoons (CBS), 501 Madison Ave.#		PL 1-2345	William Weiss
Termini Video Tape, 1440 Broadway*†		PE 6-6323	Anthony Termini
Transfilm, 35 West 45th St.*		JU 2-1400	Robert Bergmann
Universal Pictures, 445 Park Avenue†		PL 9-8000	Norman Gluck
United States Productions, 5 East 57th St.		PL 1-1710	Francis Thayer
UPA Pictures, 60 East 56th St.#†		PL 8-1405	Jack Silverman
Van Praag Productions, 1600 Broadway*†		PL 7-2687	William Van Praag
VPI Productions, 325 West 44th St.		JU 2-8082	Lew Pollack
Videotape Productions, 205 West 58th St.‡		JU 2-3300	Howard Meighan
Roger Wade Productions, 15 West 46th St.*		CI 5-3040	Roger Wade
Warner Bros., 666 Fifth Ave.†		CI 6-1000	Joseph Lamneck
Wilding TV Pictures, 405 Park Avenue		PL 9-0854	Russ Raycroft
Wondsel, Carlisle & Dunphy, 1600 Broadway*		CI 7-1600	Harold Wondsel

CHICAGO

Academy Films, 123 West Chestnut	MI 2-5877	Bernard Howard
Chicago Film Studios, 56 E. Superior	WH 4-6971	Robert Casterhue
Filmack, 1327 S. Wabash	HA 7-3395	Irving Mack
Dallas Jones Productions, 1725 N. Wells	MO 4-5525	Dallas Jones
Robert Lawrence Productions, 230 N. Michigan	FR 2-6431	Len Levy
Fred A. Niles Productions, 1058 W. Washington†	SE 8-4181	Fred Niles
Sarra, 16 East Ontario†	WH 4-5151	Robert L. Foster
Ross Wetzel Studios, 615 N. Wabash Ave.#	SU 7-2755	Ross Wetzel
Wilding TV Pictures, 1345 W. Argyle	LO 1-8410	Michael Stehney
Jam Handy Organization, 230 N. Michigan†	ST 2-6757	Harold Dash

LOS ANGELES

Animation, Inc., 736 N. Seward#	HIO 4-1117	Earl Klein
Cascade Pictures, 1027 N. Seward‡	HO 2-6481	Barney Carr
Desilu Productions, 780 Gower	HIO 9-5911	Lee Savin
Jerry Fairbanks Productions, 1330 Vine	HO 2-1101	Jerry Fairbanks
Filmways, 1040 Las Palmas†	HIO 5-9835	Tom Connors
Four Star Films, 1417 N. Western	HIO 2-6231	Walter Bien
Stan Freberg Ltd., 7781 Sunset	HO 2-6973	Bob Klein
Harris-Tuchman Productions, 751 N. Highland	WE 6-7189	Ralph Tuchman
Grantray-Lawrence Prodn's, 716 N. LaBrea#†	WE 6-8158	Grant Simmons
Sherman Glas Prodn's, 7015 Sunset#	HO 7-8151	Sherman Glas
Lawrence-Schnitzer Prodn's., 1040 N. Las Palmas†	HIO 7-3111	Gerald Schnitzer
Lou Lilly Prodn's, 5746 Sunset	HO 5-6325	Lou Lilly
MGM-TV, Culver City†	TE 0-3311	William Gibbs
MPO TV Films, 4024 Radford†	PO 3-8411	Melvin Dellar
National Screen Service, 7026 Santa Monica†	HIO 5-3136	Lou Harris
Playhouse Pictures, 1401 N. LaBrea#	HIO 5-2193	Adrian Woolery
Hal Roach Studios, 8822 W. Washington	TE 0-3361	Jack Reynolds
TV Spots, Inc., 1037 N. Cole	HIO 5-5171	Shun Bonsall
TCF Prodn's, 1417 N. Western	HO 2-6231	Irving Asher
Universal Pictures, Universal City	ST 7-1212	George Bole
UPA Pictures, 4440 Lakeside, Burbank#	TH 2-7171	Stephen Bosustow
Van Praag Productions, 1040 N. Las Palmas†	HIO 2-1141	Donald Kraatz
Warner Bros., 4000 Warner, Burbank†	HIO 9-1251	David DePatie

† production office; some sales offices not listed

* FPA member

specializes in animation and/or effects

‡ equipped for tape

factors, nor did space considerations make a complete listing of sales branches possible.

However, when used together with that directory—which may be clipped out for permanent reference—the following will provide significant details and information on film and tape producer activities and topics.

Tape era begins

While more than half a dozen commercials producers have installed tape facilities, only a few delivered that type of product to clients in 1958. In New York, NTA's Telestudios, Filmways, Elliot, Unger & Eliot, Howard Meighan's Videotape Productions, and Termini Video Tape Services purchased recorders and put them in operation. On the West Coast, Cascade Pictures was among the producers that went into tape. And all over the country, networks, stations and other broadcasting groups offered tape commercials services.

Telestudios produced tape commercials with several agencies: through Leo Burnett for Kellogg; through N. W. Ayer for Sealtest and Johnson & Johnson; through Reach,

McClinton & Co. for Prudential and Breck; through Maxon for Gillette; through DCSS for Noxzema; through Lennen & Newell for Newport; through Foote, Cone & Belding for Savarin; and through Cunningham & Walsh for Super Suds. Telestudios is now expanding facilities, installing a second large studio in addition to a third smaller one for special requirements.

Filmways delivered several tape commercials to clients in 1958, and has orders for more tape work this year. They are using tape extensively as a rehearsal device for film, permitting clients to see exactly what they'll get on film days in advance of the completion of film processing. Among the advertisers that have had their commercials produced in this film-plus-tape studio are Ford and Eastman Kodak.

Elliot, Unger & Elliot has had tape equipment in experimental use for several months. Videotape Productions has installed a massive studio for tape, and Howard Meighan has embarked on an ambitious liaison campaign to educate both Ampex and agencies to each other's needs and problems. Termini also has facilities available to do commercials and other work.

Meanwhile a growing number of stations also have been active in promoting tape for local commercials. It's a practical way for them to write off part of the initial cost of installing tape recorders.

Industry developments

National advertisers have almost all of their film commercials produced in New York, Los Angeles, and Chicago; other cities do occasional national work plus a good deal of regional and local film commercials business.

New York is the principal center of commercials production. It has attracted the film people who regard commercials as their main work. One problem sometimes voiced about West Coast production is that some companies regard programs as their important business and commercials as secondary. Several active companies operate in Chicago, although that city is the least productive of the three major commercial centers.

Here are highlights of late developments, outlooks, and results among film producers across the country.

STURM STUDIOS, INC.

ANIMATION

LIVE ACTION

KINEO-GRAPHICS

NEW ADDRESS

49 WEST 45th STREET

NEW YORK 36, N. Y.

JUDSON 6-1650



for the finest in . . .

ANIMATION STANDS OPTICAL PRINTERS

OXBERRY

*the leading developer
of animation stands
and optical
printing equipment:
the new
OXBERRY 35/16mm
process camera and
new "Standard" Series
Animation Stand*



Write for free illustrated brochure

ANIMATION EQUIPMENT

CORP.

38 HUDSON STREET
NEW ROCHELLE, N. Y.

ROBERT SWANSON PRODUCTIONS

*Musical commercials
to cover
the whole scale
of your
advertising needs.*

689 Fifth Avenue

New York, N. Y.

Murray Hill 8-4355

SOME

ABOUT

TV FILM COMMERCIAL PRODUCTION

Naturally, every film studio promises the finest production and the finest service—and certainly there's no reason to doubt their intentions.

But Transfilm is in a better position than most others to back up its promises. You're entitled to know why.

1. Top personnel. Many studios attempt to assemble crews of first class freelance craftsmen. But, Transfilm already has a permanent team of top caliber creative personnel that clients say looks like a "Who's Who" of TV film production. And, it's a championship team because they've been working together for years. Look it over and judge for yourself.

2. Completely integrated facilities. Most studios offer adequate facilities. But Transfilm offers complete facilities all under one roof. For example:

- a fully equipped, air-conditioned sound studio
- a complete animation department
- a complete art service
- the latest in animation cameras and optical cameras
- a distinguished editorial service
- a modern, air-conditioned 16 mm and 35 mm projection room

Thus we take complete responsibility for the whole job.

3. Systematized service. Transfilm has evolved a system of organization that enables us to give superior personal service. Each job force has a producer, who heads the production team, and a production supervisor who is directly responsible to the client. Thus the client keeps on top of the job at all times.

This way of doing business has made sense to an impressive list of clients. If it makes sense to you, too, please let us talk to you about your next film job.

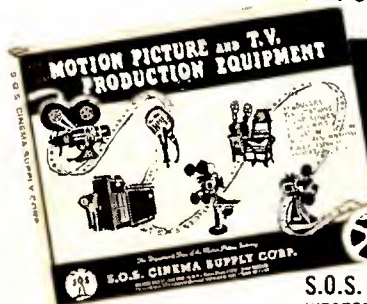
Telephone: JUdson 2-1400

35 WEST 45th STREET, NEW YORK 36, N. Y.



PRODUCERS OF QUALITY FILMS TO FIT EVERY BUDGET

FREE! GIGANTIC CATALOG



THE BIGGEST OF ITS KIND!
176 pages; more than 8000 different items with prices and over 500 illustrations. For Producers, TV Stations, Film Labs., Industrial Organizations, Educational Institutions, etc.



S.O.S. CINEMA SUPPLY CORP., 602 West 52nd St., N.Y.C. 19
WESTERN BRANCH: 6331 Hollywood Boulevard, Hollywood, Calif.

• Make Request for this Comprehensive Catalog on Your Company Letterhead.



• **Audio Productions**, with an eye toward bolstering its share of the business, has named Tom Farrell as account executive covering New York agencies.

• **Caravel Films** has been producing commercials "spectaculars" in its new \$1 million studio facilities; clients recently have included RCA Whirlpool, General Electric, U. S. Steel, and Gulf Oil.

• **Craven Film Corp.** has added two new studios and opened new offices in Los Angeles, New Delhi, and Ottawa. Gross volume was up 22% in the last quarter of 1958.

• **Shamus Culhane** reports a heavy influx of new business and has consolidated its production facilities in New York where work is under the personal supervision of Culhane himself. Outside the commercials field, recent productions include a tv comic strip for Interstate TV, *Showdown at Ulcer Gulch*—a promotional film for the Saturday Evening Post, and an astronautic series for the AVCO Manufacturing Co.

• **Peter Elgar Productions**, now shooting a third series of tv commercials for Zest, also has been filming full-scale production assignments at its Cypress Gardens facilities.

• **Elliot, Unger & Elliot**, which bears down hard in the creative end, entered the business originally as a still-photography organization and represents a force for high style-fashions in commercials. Last fall, EUE acquired the old Vidicam studio in New York as a tape studio and has invested several hundred thousand dollars in tape equipment and experimentation.

• **Filmways** has recently expanded both its film and tape facilities in New York, including recent purchase of three image orthicon tv cameras for its tape operation. One utilization for tape at its studios is as a rehearsal device for commercials being filmed. Filmways made an offering of 151,000 shares of public stock, now being traded actively.

• **HFH Productions** is an aggressive and young organization which was formed last year. In addition to its animation and live-action services, HFH publishes an interesting newsletter to the trade, called *Between Takes*.

• **Robert Lawrence** of New York has established a number of affiliates in other principal cities. New York

We, the members of the



are pledged to provide you
with the utmost in
quality, Responsibility,
and Service.

MEMBERS

- ADAMSON PRODUCTIONS, INC.
- ALAN BRANSBY PRODUCTIONS
- ARAVEL FILMS, INC.
- AVEN FILM CORP.
- AMUS CULHANE PRODUCTIONS, INC.
- NAMIC FILMS, INC.
- TER ELGAR PRODUCTIONS, INC.
- LIOT, UNGER & ELLIOT, INC.
- SMITHWAYS, INC.
- ORDEL FILMS, INC.
- WILLIAM J. GANZ & CO., INC.
- FRANK RALD PRODUCTIONS, INC.
- MCAY-O'REILLY STUDIO
- BERT LAWRENCE PRODUCTIONS, INC.
- MO PRODUCTIONS, INC.
- NATIONAL SCREEN SERVICE CORP.
- JOHN MURPHY PRODUCTIONS, INC.
- TELESCOPE COMPANY OF AMERICA, INC.
- BERT YARNALL RICHIE PRODUCTIONS, INC.
- SARRA, INC.
- HATCHER SMITH STUDIOS, INC.
- THE SOUND MASTERS, INC.
- HENRY STRAUSS & CO., INC.
- STURM STUDIOS, INC.
- STURM & FILM GRAPHICS, INC.
- TRANSFILM, INC.
- JOHN PRAAG PRODUCTIONS, INC.
- PRODUCTIONS, INC.
- GER WADE PRODUCTIONS, INC.
- WINDSEL, CARLISLE & DUNPHY, INC.

ASSOCIATE MEMBERS

- THE ANIMATION EQUIPMENT CORP.
- WILLIAMS BARNES & CO., INC.
- THE CAMERA MART, INC.
- CAMERA EQUIPMENT CO., INC.
- THE EFFECTS, INC.
- COLOR SERVICE CO.
- CONSOLIDATED FILM INDUSTRIES
- ART FILM LABS, INC.
- EASTERN EFFECTS, INC.
- FORMAN & BABB, INC.
- OLD MEDAL STUDIOS, INC.
- LOCCA FILM LABS, INC.
- PERVIELAB FILM LABS, INC.
- THE LABORATORIES, INC.
- PRECISION FILM LABORATORIES
- REVIEW THEATRE, INC.
- PRODUCTION CENTER, INC.
- MOVIES SOUND STUDIOS, INC.
- U.S. CINEMA SUPPLY CORP.
- MINI VIDEOTAPE SERVICE
- PERA FILM LABS, INC.



Send for FPA's
Directory of N. Y.
Film Services

EAST 48TH ST., NEW YORK 17 • PLAZA 1-1920

facilities include its take-over of the animation stand formerly used by UPA. One of the first firms to go into tv commercials production. Lawrence makes nothing but commercials and also maintains facilities in Hollywood (Lawrence-Schnitzer Productions) and in Canada.

• **MPO**, which increased its volume by 75% in 1958, now has use of Republic Picture stages in Hollywood as well as its five sound stages in New York. An important technical innovation introduced by MPO is the infra-red process of automatic traveling matting with an exclusive license for the Pickney process in the East. (Cascade has it in the West.) Last year MPO increased its roster of directors to eight, and established a live presentations division under Bert G. Shevelove. MPO has not yet made any commitments to use tape.

• **National Screen Service**, one of the oldest companies in the business of producing films for advertising and best known for its theatrical trailers, is making a coast-to-coast push for commercials business in 1959 under industrial and commercials division manager Robert Gruen.

• **Fred Niles** productions of Chicago has acquired the facilities formerly occupied by Kling. It reports its annual volume to be \$2 million, which is approximately 70% of commercials business placed in Chicago. Late in 1958, Niles established an important liaison with the French producer, Andre Sarrut. Although much of Niles' income is from Midwest spenders, East and West coast orders also are important. Niles intends to enter tape production.

• **Playhouse Pictures**, Hollywood animation specialists, was founded in 1952 by Adrian Woolery, current owner and president of the firm. His animation facilities are claimed to be the newest in Hollywood, with space for a staff of 25 for complete animation production services.

• **Sarra** of New York and Chicago also entered the tv commercials field via the still-photography route. Sarra anticipates a considerable business increase in 1959 and is acquiring additional space and facilities in New York. The Chicago office reports an increase of business formerly assigned to the West Coast, and the appointment of two additional staff members: Bill Newton as producer-director and

EVERY
MINUTE
OF
EVERY DAY*

there is a

PHIL DAVIS
MUSICAL
COMMERCIAL

on Radio & Television

*building sales
in every major market
for all kinds of products*

(*Current Broadcast Schedules
29,960
average over ~~22,560~~ per week)

PHIL DAVIS
MUSICAL ENTERPRISES

Murray Hill 8-3950

59 East 54 Street New York 22

STILL ANOTHER ARB SURVEY SHOWS

WRAL TV

holds the **highest share**
of audience sign-on to sign-off
in the **RALEIGH-DURHAM** area

What a record—"tops" in every ARB survey of the Raleigh-Durham area since WRAL-TV began operations!

This latest report (Oct.-Nov. 1958) shows one-week 49.6% and four-week 48.1% SHARE OF AUDIENCE, sign-on to sign-off.

Get your share of the sales-building opportunities on Carolina's colorful Capital Station—check the availabilities today!

4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS



WRAL-TV

TOP POWER CHANNEL 5, NBC, RALEIGH, N. C.

covering North Carolina from Greensboro to the coast
from Virginia to the South Carolina line

REPRESENTED BY H-R, INC.

MARTIN MANULIS
20th CENTURY FOX-TV PRODUCTION
of
MAX SHULMAN'S
"THE MANY LOVES OF DOBIE GILLIS"

exclusive sales representative

GAC-TV INC.

affiliate of GENERAL ARTISTS CORPORATION

640 FIFTH AVENUE • NEW YORK 19, N. Y.

CIRCLE 7-7543

NEW YORK

CHICAGO

BEVERLY HILLS

MIAMI BEACH

DALLAS

LONDON

FILM-SCOPE

17 JANUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Latest among the national advertisers joining the trend into syndication is **Lucky Strike with a regional buy to bolster its network schedules.**

The American Tobacco brand took alternate week sponsorship of MCA's Secret Agent 7 in 34 Eastern markets for 26 weeks; agency is BBDO.

A quick rundown of other cigarette money in syndication has American Tobacco on the NTA Film Network for Pall Mall cigarettes and Brown & Williamson in a regional with MacKenzie's Raiders. Other brands such as Camels, Marlboro and L&M buying alternate week sponsorships in certain markets.

There are three important contingencies upon which Ballantine's buy of **Bold Venture in addition to Highway Patrol in up to 22 markets is understood to hinge.**

These are: (1) a satisfactory alternate week advertiser can be found so that half of Highway Patrol can be sold off, (2) choice time periods can be cleared in each market and (3) someone to split the costs of Bold Venture can be brought in—possibly the same buyer that takes Highway Patrol alternate weeks.

The advantages of such a deal as this is that it **doubles the advertiser's audience without increasing his program or time costs.**

A new combination of using video tape in equipped markets and kinescopes in other cities, now being tried by the Union Oil Co., could easily touch off a chain reaction of major importance.

This solution of tape-plus-kinescope as a two-fold approach to get around coverage problems has been suggested for a while by the tape men.

But Union Oil's action in setting the example by striking out into this unexplored territory is bound to find others of a similar disposition.

Chicago this week entered the programing sweepstakes of the new year with two entries based on pastimes.

They are: (1) Walter Schwimmer's Championship Bridge on film with Charles Goren and Alex Drier as m.c. and (2) Max Cooper's Winter Baseball on videotape from Havana.

(For details, see Film Wrap-Up, page 74.)

Another listing for FILM-SCOPE's occasional additions to the Department of Missing Syndication Buyers is this: **the airlines.**

Since some airlines have regional service and virtually all of them do the majority of their business in the 30 largest cities, airlines have always seemed to be a logical nominee for the list of syndication buyers.

One reason that airlines have generally stayed away from spot programs is they have been able to **barter airline tickets for time with both network producers and individual stations.**

NBC is taking the color potential of tape quite seriously.

The network ordered 16 color conversion kits from Ampex at an estimated total cost of \$300 thousand; NBC previously put \$1.2 million into 27 black-and-white Ampex recorders.

On the other hand, CBS and ABC are regarding color for tape with indifference.

CBS ordered just two machines, one for New York and one for Los Angeles, and ABC has none.

In comparison with NBC's 27 monochrome tape recorders, by the way, Ampex is delivering 22 to CBS and 17 to ABC.

Price tag of the VTR-1000 is \$45,000, while color kits are \$19,000.

A new status for three or more companies is in the cards with Bud Barry's resignation as tv v.p. of Loew's.

Barry is understood to have accepted a five-year offer to head up the NTA Film Network.

Meanwhile, Loew's is considering offering the vacated post to the head of an active syndication company.

ITC's production plans for 1959 continue to have a strong literary flavor.

In addition to going ahead with an anthology based on Post stories which will have production divided between Hollywood and London, ITC will shoot 39 episodes of Treasury Agent, based on a book by a Washington correspondent.

COMMERCIALS: Credit for introducing the new visual-squeeze or slide motion technique to agency circles, a process that's now creating quite a stylistic vogue, has been given to James Manilla, a producer at McCann-Erickson.

Manilla did this several season ago, but the fruits have sprung up just in the last few weeks.

(For more on this process and other commercials news and trends, see the special section on tv commercials, pages 47-62.)

Gallo wine is trying something new (like Union Oil) in using a combination of videotape and kinescope for its commercials.

Spots were produced at KTTV on tape and will be offered to tape-equipped stations in that form with other outlets getting kinescopes.

Film and commercials flashes: Hal Persons is new account supervisor for Van Praag Productions . . . Harry McMahan, former tv commercials v.p. at Leo Burnett, is exhibiting some 50 Venice Festival commercials of which four U. S. entries are Calo Cat Food, Duncan Hines Pancakes, Purina Dog Chow and Chemstrand Nylon . . . Eugene C. Wyatt becomes network sales v.p. of Bernard L. Schubert, Inc. . . . Arthur Spirt named midwestern sales manager and v.p. for Gross-Krasne-Sillerman . . . CBS Television Stations division appointed Robert Fuller publicity director for CBS Films and Howard Berk as owned stations and spot sales director of publicity . . . **Correction:** the name of William Holden appeared in this column erroneously last week as the star of Ziv's Moon Probe series; William Lundigan is the star.

WASHINGTON WEEK

House Committee chairman Oren Harris pulled another one of his surprises this week: he introduced a bill that would permit more limited tests than the FCC has already proposed.

Harris heretofore had gone along with the Congressional trend to ban pay-tv.

The substance of the Harris bill:

- Bans pay-tv either by air or wire until Congress—not the FCC—specifically sets up ground rules for such a system.
- The FCC would be required to go to court to stop any wired or air pay-tv system, if any entrepreneur persisted.
- Technical tests would get the green light and there would be a limitation of no more than one market for any one system or any one interest. (Harris interpreted this provision as meaning actual “trial runs” would be permitted. To him “technical test” is tantamount to “commercial test”.)

Harris, however, said the FCC would have the power to prescribe limitations, which system in which city, how many homes might be served, how long the test would run, etc.

Where the rub for commercial tv lies; It permits a **loophole for permitting pay-tv to build up heavy public demand in the largest population centers.** On the other hand, pay-tv advocates will roil at the fact they must still wait for an affirmative act of Congress.

Rep. Harris had other chilling words for the broadcasting industry.

In a statement accompanying his pay-tv bill, he expressed strong doubts that the system would do what its backers claim in the line of program improvement. He said in the absence of Federal regulation, **pay-tv might merely add another financial burden to the taxpaying public.**

There was a big but. It went: “In my opinion, television programs available to the American people have become highly commercialized, and their adequacy in the public interest, with respect to both their quality and their variety, has been questioned.”

He added, “plans are now under study for better enforcement of existing legislation and the enactment of new legislation for the purpose of bringing about better service in the public interest by commercial television licensees.”

This was a very broad threat, not modified or even explained elsewhere in the Harris statement, nor did Harris care to elucidate personally.

The staff report of the Senate Commerce Committee, drawn up by special counsel Kenneth Cox, had sharp words for the FCC, which may now be developing a thick collective hide.

The FCC had dawdled about getting more tv service to rural areas, Cox charged. On-channel vhf boosters, now illegal and recently ruled against anew by the FCC, should be permitted, he added.

Cox said a **local tv station should be preferred**, second in priority a half local-half satellite, third a full satellite, fourth devices such as translators and boosters, and last, the community antenna systems.

He acknowledged that when a local station can provide only one network, and a lesser service can provide more services, the FCC would have to use its judgment about the public interest factors involved.

SPONSOR HEARS

17 JANUARY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Madison Avenue's latest self-kidding goes like this:

The same outfit that turns out copy urging smokers to be **non-conformist and think independently** is hardly a model of those characteristics.

Beer marketers expect 1959 sales to show a margin of between 2-4% as against the previous year.

The figures could go either way, depending on the effect that the usually cold winter will have on suds consumption.

Smaller advertisers whose growth doesn't show prospects of improving will find a cooler climate among agencies in 1959.

The attitude among agencies is this: If after a year or year-and-a-half the account doesn't look like a money-maker, ask it to move elsewhere.

The latest saturation splurge by L&M in spot tv is of such broad dimensions that competitive cigarette brands are having trouble getting into some of the same markets.

L&M apparently is hedging its network bets with huge doses of spot.

Pete Levathes, who just took over the administration of Y&R's tv/radio department, actually got his start in the business as a show producer and salesman.

He produced (via 20th Century-Fox) the first regularly scheduled tv film news series, which evolved into the Camel News Caravan, and sold *Crusade in Europe* to Y&R for Life Magazine.

Stations henceforth may do a little more research before changing their call letters as the result of the embarrassment experienced by a Southwest station.

Its new call letters befit the military installations in that area, but to bi-lingual listeners they have a questionable connotation.

Take this occurrence of the past week on Madison Avenue as an example of how the formula buying system may trap you:

Told to buy the highest-rated stations between 7-9 a.m., a timebuyer rejected a 3.2 station in favor of a 3.6 station—even though the former had a 50% less cost-per-thousand.

Explained the timebuyer: "We're buying ratings, not top cost-pers."

A Park Avenue agency was able to buy radio spots for a continental carrier at local rates by reminding stations of this:

Not so long ago the same stations granted the local rate directly to a cleanser account which likewise was on a national basis.

Added the agency: "We can't be put in the position of letting you discriminate against any of our accounts. It's either the local rate for all or none."



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF *The Newark News*

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J. — covering New York and New Jersey

National and regional spot buys
in work now or recently completed

SPOT BUYS

Small space.
Big story.

WMT-TV, represented nationally by The Katz Agency, covers over half of the tv families in Iowa, dominates Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest cities.

SELL...

33%
of
LITTLE ROCK

on

KOKY

5000 WATTS

Arkansas' ONLY Negro station • In Little Rock — the 87th Market — 33% Negro • Top-rated consistently by Hooper-O'Connor • The ONLY way to the 114,000 Negroes of the Little Rock-Pine Bluff Metropolitan Area.

SELL

48% of JACKSON
on **WOKJ**

42% of BIRMINGHAM
on **WENN**

39% of SHREVEPORT
on **KOKA**

melendon

ebony radio

TV BUYS

General Mills, Inc., Minneapolis, is preparing schedules in top markets for its Chocolate Cake Roll Mix. The campaign starts 25 January for four weeks. Minutes during daytime slots are being lined up; frequency depends upon the market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

The Borden Co., Inc., New York, is initiating a campaign in major markets for its Instant Whip. The schedules start this month, run for eight weeks. Minutes and 20's during both daytime and night time segments are being placed; frequency varies from market to market. The buyer is Chips Barrabee; the agency is Lennen & Newell, Inc., New York.

J. A. Folger & Co., Kansas City, is going into 45-50 markets with a campaign for its coffees. Start date is this month, with a 52-week run. Ten- and 20-second announcements are being used; frequencies depend upon the market. The buyer is Al Randall; the agency is Cunningham & Walsh, Inc., New York.

Lever Bros. Co., New York, is entering markets throughout the country for its Surf detergent. The 13-week campaign starts this month. Minutes and 20's during daytime segments are being scheduled, with frequencies varying from market to market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

RADIO BUYS

Greyhound Corp., Chicago, is going into various markets throughout the country to promote its bus lines. Schedules this month and next vary in length. Minutes during daytime periods are being slotted; frequencies depend upon the market. The buyer is Joan Rutman; the agency is Grey Advertising Agency, New York.

Standard Brands, Inc., New York, is kicking off a campaign in major markets for its Blue Bonnett Margarine. The four-week schedules start this month. Minutes during daytime periods are being used; frequencies vary from market to market. The buyer is Leo Sogliano; the agency is Ted Bates & Co., New York.

General Foods Corp., Jello-O Div., White Plains, N. Y., is using top markets for its Calumet Baking Powder schedules. The campaign starts this month for a five-week run; frequencies depend upon the market. The buyer is Bill Croke; the agency is Foot Cone & Belding, Inc., New York.

step **into ACTION**
 in **TOPEKA** with
KJAY
 5000 WATTS
 1440 on your dial

FIRST IN PULSE!

For the Fifth Straight Time — KJAY Action Radio has captured the Pulse of Topeka — Again KJAY LEADS in total share-of-audience all day long from 6 AM to 6 PM!

(Topeka Metro Pulse, October 1958)

It's a Fact! **PxA = BA²**

KJAY offers TOPEKALAND advertisers the BUYER ACTION formula. General Manager Ed Schulz can give you this formula, or nationally, contact KJAY's NEW National Reps —



Gill-Perna

NEW YORK. CHICAGO. DETROIT. LOS ANGELES. SAN FRANCISCO
 IN ST. LOUIS: JACK HEATHERINGTON



Serving 516,486 people in
 rich Kansas Counties

TOPEKA, Kansas

5000 WATTS
 1440 on your dial

ADVERTISERS

Lestoil's saturation tv technique and Nescafe's saturation radio techniques were scrutinized, last week, at the RTES Seminar luncheon.

"Ike" Eskenasy, v.p. of Adell Chemical Co., speaking for Lestoil, predicted that by the end of this year its advertising budget will exceed \$14 million.

The basis of Lestoil's campaign: 1) purchase only daytime and late evening hours—no prime time, 2) buy all stations in a market and 3) buy a minimum of 30 spots per week on each station for a full year. "It is preferable to reach smaller audiences with many impressions," said Eskenasy.

Speaking for Nescafe and saturation radio, Joseph Scheideler,

executive v.p. at Nescafe's agency, Bryan Houston, said:

"Saturation radio should be budgeted within an over-all product budget . . . and not exist as a result of money available because of network preemption or because some magazine dollars turned up when you missed a closing date."

Scheideler noted that Nescafe's saturation radio campaign will continue this year on an expanded major market basis.

Campaigns:

- Christmas in January and February: That's the theme adopted by Rainbow Crafts, Inc., Cincinnati, makers of "Play-Doh" modeling compound. The assumption is that toy retailers need advertising support most after the holidays, so Rainbow has purchased spot announcements on children's tv shows in 15 major

markets. Schedules call for eight to 20 spots over a period of eight weeks.

- Spreading out: V. La Rosa Sons began this month, to set up Florida sales force for its macaroni and Italian Food specialties. The campaign includes a heavy radio schedule.

- Buster Brown Textiles, Inc. after running test tv spots in tv cities, has decided to increase its schedule via a buy of spot announcements on a kiddie show—*The Romper Room*—in nine markets. Agency: Arndt, Preston, Chapin, Lamb Keen, Philadelphia.

- The Seabrook Farms Co. launches, this week, a spot tv campaign in the New York metropolitan area, via three stations, to introduce its new prepared vegetables in the "Miracle Pack." Agency: Smit Greenland.

This 'n' data: Skippy Peanut Butter is celebrating its eighth consecutive year of sponsoring ABC TV's *You Asked For It . . .* Philip Morris, Inc., has signed up four New York Giants football members for

WRAP-UP

NEWS & IDEAS

PICTURES



Modern-day Paul Bunyans: Results of a Homelite-sponsored contest on KVOO, Tulsa, show Southwestern farmers (967 entries) prefer chain saws to the traditional woodsman's axe. Winner Leonard A. Vance of Skiatook, Okla., receives congratulations from (l to r) Carl Meyerdirk KVOO's farm director; Wallace Kelly, local Homelite dealer; C. R. "Red" Ellis, the company's Oklahoma branch manager. Sixty-second commercials tagged with contest mention brought response from five states; no other promotion was used



Back home again in Dayton, O., are famous McGuire sisters, who appeared recently on WLW-D's *Morning Theater* show's host, Andy Marten (above). C. launched career on station seven years

Closed circuit broadcast to ABC TV a dates told KETV, Omaha leadership ste Participating: ABC TV's Ollie Treyz, gene Thomas, station v.p. and gen. m



... sales force during the off-season ... Donna Reed, star of her own show on ABC TV, was taken on an inspection tour of **Shulton's** (the show's sponsor) plant in Clifton, N.J.

Strictly personnel: **Donald Ceene**, appointed advertising manager of **Rayco Manufacturing Co.** ... **Robert Kob**, elected a v.p. of **B. T. Ebbitt** ... **W. H. Schomburg**, to assistant general sales manager of **Ina Corp.**, Toledo ... **Walter Friend**, to v.p. in charge of advertising, **Friend Bros.**, Melrose, Mass. ... **Harry Carlson**, Southwestern division supervisor and **Marc Junglo**, Virginia district manager of **Campbell Sales Co.**

AGENCIES

One of the first bigger mergers of the new year has taken place between **Fletcher D. Richards** and **Calkins & Holden**.

New name: **Fletcher, Richards, Calkins & Holden**, with billings at approximately \$35 million.

New officers: **Fletcher Richards** remains president and chief executive officer; **Bradley Walker**, chairman of the board; **Paul Smith**, vice-chairman; **J. Sherwood Smith**, chairman of the executive committee and **Edmund Johnstone**, executive v.p.

Recently, the **Richards** agency merged with two smaller groups—**Harris, Harlan Wood**, on the Pacific Coast and the **Tandy Agency**, of Canada.

Incidentally, the first account awarded to this merged agency is **Sofskin, Inc.**, maker of hand cream.

A sizable chunk of new business landed in the **John W. Shaw** shop this week: The **Red Heart Dog Food** portion of **John Morrell & Co.**, billing around \$1.5 million—and heavy in spot radio.

This account was snagged from **Campbell-Mithun**, also of Chicago, as was **Morrell Pride Meats** and the **Red Heart Cat Food** which **Shaw** acquired last spring.

Other agency appointments: **Howard Clothes, Inc.**, to **Mogul, Lewin,**

Williams & Saylor ... **M. J. Merkin Paint Co.** to **G. T. Stanley Co.**, New York ... **Lehn & Fink Caribbean Corp.**, for advertising in Mexico and Venezuela. to **Y&R** ... **Napier Engines, Inc.** to **EWR&R** ... **Mercury Records**, with billings at \$500,000, to **John W. Shaw**, Chicago ... **Robert Hall Clothes** from **Frank B. Sawdon** to **Arkwright Advertising**.

Another merger: **Frank B. Swandon, Inc.**, New York, has acquired the **F. B. Stanley Advertising Co.** **Stan Syman** becomes executive v.p. and **Ardien Rodner**, v.p. and media director.

New agencies formed: **J. H. Altman & Co.**, Detroit, formed by **Jerome H. Altman**, formerly president of **Altman-Yaffe, Inc.** ... **Gumpertz, Bentley & Dolan**, Los Angeles, formed by **Gordon Gumpertz**, to be president; **Phil Bentley**, v.p. and account service director and **Forrest Dolan**, v.p. and creative director. All were formerly account executives at the **Edward S. Kellogg Co.**, Los Angeles.



Like it! is reaction of listeners to new music format adopted recently by **WGMS**, Washington, D. C. Here **Muriel Sutton** displays 2,000 letters, 5,000 requests for station's new program guide

Happy Birthday! Detroit youngsters' favorite clown, **My**, celebrates 8th tv year, get congratulations from **Alan L. Koff**, tv/radio director for **L. Koff & Wayburn Agency**

Talking it over are **Robert W. Sarnoff**, (l) chairman of the board of **NBC** and **Dr. Harvey E. White**, prof. of physics and vice chairman of **U. of Cal.**, who conducts the net's *Continental Classroom*



It's 10 years on the air for *Breadtime Stories*, live children's television show emanating from **WRGB**, Schenectady. Shown at anniversary get-together are (l to r) **Frank Freihofer, Jr.**, president of baking company sponsor, **Jim Fisk**, the show's storyteller and cartoonist, **Robert Reid**, mgr. marketing, **WGY**, **WRGB**, **Jack Goldman**, president **Goldman & Walter**, ad agency for the sponsor



This 'n' data: **Samm Sinclair Baker**, of the executive staff of Donahue & Coe, has started writing a business-advertising book for Doubleday & Co. . . . News from overseas: **Robert Douglass Stuart**, marketing consultant, began conducting, last week, the first of a seven-week seminar in Berlin on U. S. marketing techniques . . . **Hameroff Advertising**, Columbus, Ohio, announced its incorporation last week . . . Winner: **Reg Spurr**, media buyer at Y&R, copped a trip to Paris as first prize in the KBIG. Los Angeles. copy-writing contest.

They were named v.p.'s: **Gerald Light**, from account group head to v.p. at McCann-Erickson . . . **Horace Curtis**, to SSC&B as v.p. on the American Tobacco Co. account . . . **Richard Goebel**, to v.p. at Compton . . . **Edward Ritz**, v.p. in charge of media, Klau-Van Pietersom-Dunlap . . . **Daniel Duffin**, v.p. in charge of client public relations for the Eastern division of EWR&R . . . **Lester Rounds** and **Ed Spitzer**, v.p.'s at Kudner . . . **Arthur Taylor**, v.p. in charge of media in the Chicago office



SEEN . . . by more people!

Nielsen (Spring '58) shows 12.5% more TV homes. Refigure your cost per thousand! Base it on ratings x Nielsen!

KTBS-TV is seen by more than a million people with more than 1.5 billion dollars to spend in this oil-rich four-state market.

Channel 3 is the only single TV buy that can give you full coverage of this rich four-state market.



Ask your Petry man for details



E. Newton Wray, Pres. & Gen. Mgr.

of Reach, McClinton & Pershall . . . **Darrell Roberts**, administrative v.p. of MacManus, John & Adams . . . **Hal Dickens**, v.p. in charge of merchandising, Edward H. Weiss & Co., Chicago . . . **William Finkle**, v.p. at Ritter, Sanford, Price & Chalek, New York.

FILM

As the new year got under way, film companies last week underwent a number of forward-looking expansions and reorganizations to face some of the problems of the coming months.

Two of these moves were:

- **ITC** named three division managers to its syndication sales staff: Lee Cannon in the midwest, Alton Whitehouse in the southeast and Len Warager in the northeast, all reporting to general syndication sales chief Hardie Frieberg. ITC also put on two additional members of its New York staff. Jack Kelley and George Stanford.

- **NTA** named David Melamed to be v.p. in charge of business affairs.

Programing: Screen Gems has acquired tv rights to properties of James Thurber to produce *The Secret Life of James Thurber*. Arthur O'Connell with a female lead to be announced . . . producer W. Lee Wilder left Hollywood last week to scout locations for filming *The Adventures of Marco Polo* to be distributed by Interstate TV . . . Partly as a result of a survey that there are 35 million bridge players in the U.S., Walter Schwimmer will produce *Championship Bridge*, which like Schwimmer's former programs of other recreations, will involve competition of two teams plus substantial prizes for the winners . . . Also developing in Chicago were producer Max Cooper's plans to tape baseball in Havana during the winter and syndicate it in the U. S.; Cooper points out that there is no other baseball in U. S. during the winter and that many U. S. major league names are involved with Havana teams. *Winter Tv Baseball* will be a nine-inning game edited down to one hour.

Transfer news: Shareholders of National Theaters voted in favor of

a proposal to acquire a controlling interest in **National Telefilm Associates**.

Miscellany: **Michael M. Sillerman**, president of Gross-Krasne-Sillerman, will speak before the Hollywood Ad Club on 19 January on how to merchandise tv programs . . . Zi has prepared a special kit for second year sponsors of *Sea Hunt* . . . Participants in ceremonies to mark the opening of a San Francisco office of **Bandelier Films** included Mayo George Christopher of San Francisco and City Commissioner Maurice Sanchez of Albuquerque, N. M. . . . **Herman Edel** has been appointed executive v.p. of **Music Makers, Inc.**

Sales: New regional buys on *Ziv Cisco Kid* include Dan-Dee market Eddy Bakeries division of General Baking, Piggley Wiggly supermarkets, and Interstate Baking . . . **Amour Meats** and **P. Ballantine** to co-sponsor *Bold Venture* on WRCV-TV Philadelphia . . . **UAA** sold **Warner Brothers** features to 12 stations. **Pof** eye cartoons to 6 stations and made other sales in the first week of 1958

NETWORKS

Like CBS TV, NBC TV has put an end to the "must-buy" concept.

The old system which required the purchase of all 57 basic stations has been replaced by this policy:

Orders will be acceptable if the lineup includes stations totalling at least \$95,000 in nighttime hourly rates, or stations with \$42,500 hourly rates for Class C time.

The above amounts are, respectively, 74.6% of the present Class A rate and 66.8% of the present C rate for the full NBC TV network of 20 stations.

Programing notes: **P. Lorillard** for its *Old Gold Straights*, renewed *Rough Riders*, via **ABC TV**, for an additional 26 weeks . . . **Greyhour Corp.** (Grey Advertising) will sponsor two Jack Benny specials this spring, via **CBS TV** . . . *Continental Classroom*, NBC TV's early a.m. college credit course, will begin its second tv semester next month, based on atomic physics.

Station resignation: WTAG, Worcester, Mass., from its affiliation with CBS Radio.

WTAG, in a letter to the network, said: "We consider the barter plan contrary to our concepts of responsible broadcasting. We feel we have no right to trade away control of the station's policies, programs, or prices. We also have no desire to do so."

Network affiliations: To ABC Radio, KOMA, Tulsa . . . To the Keytone Broadcasting System: KBVR, Soda Springs, Idaho; WLDS, Jacksonville, Ill.; WHLT, Huntington, Ind.; WDOE, Dunkirk, N. Y.; WLSB, Copperhill, Tenn.; KBCS, Grand Prairie, Tex.; and KRSC, Methuen, Wash.

On the personnel front: Albert Capstaff, appointed director of NBC radio network programs, succeeding Perry Danzig, who v.p., participating programs, NBC TV . . . John Lynch, to assistant director of public affairs, CBS News . . . James Labiale, to head talent and program contract administration for NBC . . . John Downey, to the program department of the CBS TV stations.

RADIO STATIONS

Vestinghouse Broadcasting Co.'s Tom McGannon last week warned some 700 sales executives against cutting the modern complexities of sales planning allow them to become "desk-bound, or conference happy."

The occasion was a Sales Executives luncheon of the New England Sales Management Conference in Boston.

McGannon urged his listeners to keep their eyes more on the sales action, adding "we are involved in so much planning that we are likely to forget the doing."

WCRB, Boston, has bowed to the Federal Communications Commission's new AB radio code and discontinued its broadcast liquor advertising.

The station was in the middle of a six-week contract with the distributors of Nuyens Vodka.

Deals at work:
 • Trying to break the record: Peter Tripp, d.j. on WMGM, New York



SPOTS
TAILOR MADE
FOR NATIONAL
TELEVISION
ADVERTISERS!

CKLW-TV is the one Detroit Area television station

"ready made" for the national Spot Advertiser who cannot be troubled by network clearances and who needs prime time for his message. This, coupled with more impressions, more total homes, more rating points for the advertiser's dollar makes channel 9 the most efficient and economical buy in the nation's fifth market.



GUARDIAN BLDG. DETROIT 26, MICH.
 J. E. Campeau, President
 Young Television Corp., National Representative

Problem Solved by a Timebuyer



Joe's problem was spot cost-per-thousand. Too high, said the client.



Competitive markets made saturation tough, ratings low.



Take a look, said Blair TV Associates, at the WCTV market. He looked and pondered.



Joe found 122,080 homes, largely unduplicated, (NCS #3)



... and married the client's daughter and lived wealthily ever after.

WCTV Tallahassee
Thomasville
for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations

York, begins his stay-awake marathon this week, for the March of Dimes campaign. He will broadcast from a glass-enclosed building on Times Square, and attempt to break the stay-awake record of seven days, 19 hours. While designed to raise funds, this marathon will be observed by scientists studying "Sleep Deprivation" in connection with missile travel.

- **KXOK**, St. Louis, held a few contests this month: A top 30 letter writing contest, where listeners were to make up a letter using only the titles of the top 30 tunes; a best snowman contest, and one for the best drawing of "Alvin," star of "The Chipmunk Song."

- Another rescuer for Tom Dooley: **KOMA**, Oklahoma City, concluded its recent human interest campaign by petitioning for, and receiving a reprieve for Dooley from the state of Oklahoma—with the signatures of thousands of listeners.

- **KGW**, Portland, is promoting its new "sound" and personalities via on-the-air giveaways amounting to \$1,000 per day. Theme of promotion: "Sound 62, 4th Dimension Radio."

- They're not taking any chances: **WPEN**, Philadelphia, has set up a pre-monitor system for its two-way phone conversation between the listeners and station personalities. The system delays transmission over the air by seven seconds, so that unwanted remarks could be deleted.

- On the news beat front: When **K-NUZ**, Houston, received news of Russia's launching a satellite, it placed a transatlantic phone call to Moscow radio news, contacted a news man there, and taped an interview—then put it on the air, and gave the story to UPI.

- Another transatlantic call: **WCKR**, Miami, for a commercial for the Florida State Theatres, called the British picture producer of "A Night To Remember," and discussed the film with him, thus adding to the peak crowds that went to see the movie.

Station staffers: **VanBuren De Vries**, v.p. of the Transcontinental Tv Corp., named general manager of **WGR**, Buffalo . . . **Boone Nevin**, to general manager of **WHBQ**, Memphis . . . **Mort Silverman**, general manager of **WJBO** & **WBRL-FM**,

Baton Rouge . . . **Harold Waddell**, named general manager of **WKBZ**, Muskegon, Mich. . . **Joseph Knose**, to local sales manager for **WKJG**, Ft. Wayne . . . **Edward Neibling**, to local sales manager and **Bud Makinster**, to the news staff at **KTUL**, Tulsa . . . **George Cromwell**, program director, **KFBI**, Wichita.

TV STATIONS

WTVT, Tampa, claims that two of its staff newsmen-cameramen were the first—and that includes networks—to get into Cuba following Batista's overthrow.

Also, that these newsmen, Earl Wells and Marion Scott, were the first to get exclusive interviews with Fidel Castro and provisional president Manuel Urritia Lleo.

They got in by flying behind a rebel officer's plane out of Key West.

Ideas at work:

- In search of identification: **WTIC-TV**, Hartford, is offering a Rambler station wagon and \$1,000 in cash prizes for its "Station Identification" contest. The idea: viewers are asked to submit an identification incorporating call letters, channel number, CBS TV affiliation, station location, a symbol of the station's coverage area and a slogan—all adaptable for use as a station identification slide.

- It's a myth: **KETV**, Omaha, is asking viewers to find a mythical name for a mythical monster tentatively dubbed "Father of the Thing." This is part of a promotion for the station's showing of the movie, "The Thing." The winner will be brought to the station to meet the monster.

- **WICU-TV**, Erie, Pa., had a girl, dressed in a football outfit, parade the city streets to call attention to its NBC Football line-up.

- **WFBM-TV**, Indianapolis, originated what it calls, the first coverage in the history of the opening of Indiana's General Assembly. Both the radio and tv outlets fed the coverage to 10 other Indiana radio stations and four tv stations.

Call letters change: for Triangle station in the Lebanon-York-Harrisburg area, from **WLBR-TV** to **WLYH-TV**.

(Please turn to page 78)



TM *

VIDEOTAPE

DYNAMIC NEW DIMENSION IN TV ADVERTISING

However you measure it — quality, convenience or economy — tape adds new dimensions to television advertising, and for at least 9 good reasons:

TAPE OFFERS THE ADVANTAGES OF LIVE TV

- Use of popular local personalities
- Conveys a sense of immediacy
- Permits last minute copy changes

PLUS THE ADVANTAGES OF FILM

- Perfect performance every time
- Accuracy of the sponsor's message
- Identical commercials in all markets

AND THE ADVANTAGES ONLY TAPE CAN OFFER

- Immediate viewing of the recording
- Erasability and re-usability
- Change audio without affecting video



REDWOOD CITY, CALIFORNIA
Offices and representatives in principal cities throughout the world

	AMPEX
	CORPORATION
<i>professional products division</i>	

Proudly displayed by progressive stations in major markets everywhere

* TM AMPEX CORP.

WRAP-UP

(Cont'd from page 76)

This 'n' data: WIS-TV, Columbia, S. C., has the head of the marketing department at the University of S. C. directing a survey of the area, to be sent to advertisers and their agencies . . . KTTV, Los Angeles, says it was the tv sweepstakes winner in the *Tournament of Roses Parade* New Year's Day, capturing a first in the ratings race.

On the personnel front: D. A. Noel, named general manager of WHBQ-TV, Memphis . . . Claud O'Shields, to general manager of WECT, Wilmington, N. C. . . . Richard Foerster, to sales manager of WISN-TV, Milwaukee . . . Alvin Flanagan, elected v.p. and general manager of KCOP Tv Corp., Los Angeles . . . George Freeman, to news director of WNBC-AM-FM & TV, Binghamton, N. Y. . . . Paul Mills has resigned as Midwest tv sales manager in Westinghouse Broadcasting Co.'s Chicago office.

SPOT TV STAR

(Cont'd from page 33)

Soon Burrud knew some facts he might brush up against: the usual practice in the jam and jelly business is an advertising allowance to stores for a mention in their advertising. Mary Ellen's was offering a 52-week campaign instead with a case allowance for point-of-sale displays.

Fortunately, Los Angeles was the practice territory. That was where a 26-week tv test (with a local travel adventure package, *Wonders of the World*) had saved Mary Ellen's distribution and made good friends of the very chains that were threatening to drop the brand.

But during the test all deals, cooperative advertising, in-store promotions were eliminated so that all sales would reflect tv advertising alone.

Now it was an all-out push for in-store support.

The average number of calls was four to five a day. But Whitehead reports that in Salt Lake six out of 10 new accounts were opened in one day as a result of the four-way pitch.

Elsewhere, the biggest coup was an

initial order of 2,750 cases from one of the largest chains, hitherto a non-Mary Ellen's distributor.

CHAMPALE

(Cont'd from page 36)

is limited to brewery products," Hertzberg says. "We saw a golden opportunity for Champale to exert its glamour appeal. So copy was directed to the tavern crowd: 'the perfect drink for your evening out'. Our heaviest merchandising in these states was to taverns."

Economy was the keynote in New York City at the start. At first, the schedule was confined to Negro stations. In 1955, a music and news station was added with a conviviality and party aspect featured. Feelers to the Spanish market went out with a schedule on a Spanish-language station. It is now part of the over-all schedule. Late last year, WQXR was added to the list. Even the classical music listener, it was reasoned, could be reached with an economy story if this becomes one of the many "special" benefits of the product.

Standard to all copy is the emphasis on stemmed glasses, the economy of "four generous servings" and, more and more, the young married market. No single copy slant is ever pushed too far, stresses account supervisor Sanford L. Hirschberg, Doner and Peck executive v.p. He cites the "party corner" as one trap to be avoided in order to keep the appeal as broad as possible to the specific targets at which Champale aims.

A jingle was devised as a linking device in 1956 by Peck (which merged with W. B. Doner and Co. in September, '58). The 20-second jingle is used as standard intro for a 60-second spot, the favored length.

Rapid change of pace will also suggest new and varied uses. The account's creative director Mike Reese cites a recent example: Christmas copy was pulled on all stations on 25 December and a single piece of "toast-the-New Year" copy substituted in all markets for five days (26-31 December).

"Ratings become particularly significant when your buys are pinpointed to this extent," says Hirschberg. "Since we know what market we're after, ratings within specific

groups become more meaningful. We can shift schedules on a station itself to take advantage of better ratings."

Another reason for shifting schedules on a station, according to Champale admen, is to reach different individuals in the same audience group. "You can exhaust a nighttime audience, on a specialized station particularly," notes Champale's Benjamin Hertzberg, "when virtually the same tastes are being overlooked in the afternoon. Capturing a new group in the same audience can only be accomplished in a broadcast medium."

"Saturation" is accomplished in an unusual way when markets are adjacent and tastes are similar. A.e. David A. Neuman points to a recent Baltimore-Washington campaign. A Negro-appeal station in Washington, a Negro-appeal and music-and-news station in Baltimore were bought with schedules that dovetailed. Result of a six-months test was a 20% distribution increase in the area.

"We never advertise for less than six months in a market," says Hertzberg. "We may shift the schedules to cut costs, increase circulation or find new members in the same audience. But we rarely pull advertising till it's had a chance to take hold and show a distribution gain."

Following this pattern, Champale has expanded its distribution from 31 to 40 states, its distributors from 300 to 400 in four years.

Because the product "concept" is so important, a brewery representative works in a new territory from the beginning, educating the distributor and the sales force.

Hertzberg was no stranger to broadcast advertising when he launched Champale in the medium in 1954. Metropolis Brewery, founded in 1933 by his father, Louis Hertzberg, also produces Regent Beer which uses radio and tv in Norfolk, Va.

The Hertzbergs, including Benjamin's brother Abraham, also own National Brewery, Ltd. in Nathanya, Israel and Old Dutch Brewery, South Africa, Ltd. in Johannesburg.

Size of the Hertzberg's overseas operation can be roughly deduced from the fact that in 1954, 25,000 cases of Abir brand beer were brought from Israel for sale through Champale's distributors throughout the U.S. This is reportedly the largest single shipment of imported beer ever brought into this country.

PERSONALITY PROGRAMMING

KHJ-TV with its outstanding new roster of live personalities is changing the television buying and viewing habits of Southern California.

Such nationally known names as Oscar Levant, Don Sherwood and John J. Anthony plus such popular Los Angeles names as John Willis, Walker Edmiston and "Engineer Bill" Stulla are selling more product for more advertisers than ever before. Why? Because these personalities are live and local... Southern Californians know them and respond to their recommendations in a way that makes cash registers ring as never before.

When buying Los Angeles television, take advantage of the phenomenal selling "plus" that comes with Personality Programming... on the Los Angeles station with more live television personalities than any other.

KHJ  TV

LOS ANGELES

Represented by H-R Television, Inc.



ADVERTISING'S BIGGEST PULL IS THE KEL-O-LAND HOOKUP!

KEL-O-LAND is unduplicated coverage (in South Dakota, Minnesota, Iowa, Nebraska). All eyes are on your message when you're on KEL-O-LAND. What's more, you get it all with one single-station rate card!

"This hookup
sells you solid
to 73,496
square miles
of tv viewers."



CBS • ABC



General Offices: Sioux Falls, S. D. • JOE FLOYD, President; Evans Nord, Gen. Mgr.; Larry Bentson, Vice-Pres. • REPRESENTED BY H-R • In Minneapolis by Wayne Evans & Assoc.

SPONSOR ASKS

(Cont'd from page 45)

daily with a circulation of approximately 500,000. Now compare what the cost of a full page will buy and what the same money will buy on 13. The page could cost approximately \$3500 and would reach (according to Starch) about 40% of the paper's 1,000,000 readers or 400,000 people.

Thirty-five hundred dollars would buy roughly 25 one-minute spots on WNTA-TV and, with an average rating of just 3.0, we reach 135,000 homes per spot for a total of 3,375,000 homes. This is 17 times more reach than the newspaper gives.

To magnify the comparison further, \$3,500 would buy 140 I.D.'s on our R.O.S. Plan (just to make a point, not that we'd sell that many to one advertiser) giving the advertiser a staggering total of 38,000,000 impressions. Putting it another way, a dollar buys 10,800 people on our tv station whereas a dollar buys a total of 114 people in the newspaper. Comparison? Hah! There just ain't any.

Harry Mooradian, commercial manager, *KGBT & KGBT-TV, Harlingen, Texas*

The best way I can think of to sell against newspapers is to completely ignore them and pitch all of your own media advantages, giving strong points where only television can qualify, or in the case of radio, where only radio can qualify.

Radio has many advantages over newspapers, such as: a personally delivered message which is alive; it has inflection, action, sound and authoritativeness when done by that favorite local personality. Only the sponsor's message can be heard at any one time. Changes can be made as easily as the weather and where or how else can an on-the-spot broad-



Tv cost-per-1,000 low compared to newspaper

cast be done as easily and as uncomplicated as with radio!

Television has many advantages over newspaper, especially in my particular area, the Rio Grande Valley

of Texas. It has over twice the number of tv sets as the *total combined circulation* of all three daily papers. Television is also more versatile, timely, and reaches more people.

In summary, television and radio cost-per-1,000 is so low, compared with any other media in the Rio Grande Valley, that it makes selling against newspapers purely economic—we give more for less!

William L. Putnam, *pres. and general mgr., Springfield Television Bdcstg. Co. (WWLP, Springfield, WRLP, Greenfield, WWOR-TV, Worcester, Mass.)*



We think we sell better, our advertisers agree

Not having the good fortune to operate in a city in which the newspapers and the tv stations get along amicably, we sell hard and fast against our local press and, believe me, it's a cinch.

All of the newspapers in the Connecticut Valley, our viewing area, are linked in common ownership with our local competition and consequently the use of either my name, the WWLP call letters or absolutely anything to do with the station from a promotion or personality standpoint is strictly verboten . . . and I mean *verboten*.

The local newspaper monopoly has helped rather than hindered us because of the ridiculous nature of their editorial policies and their efforts to harm our operation during its early stages. Due to our continuing campaign to provide top live programs concerning the growth of the community and the importance of the various local industries that make our economy workable, the businessmen and the vicwing audience in our area know that they will get accurate and unbiased news, expert weather forecasts, friendly interviews of interest to the community, editorials that the community have a voice in, etc.

We feel that we sell better, program better, and get to the people better than any other medium in the Connecticut River Valley. Our advertisers think so, too.

YOU NEED TWO TO REALLY GO in Indiana!

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

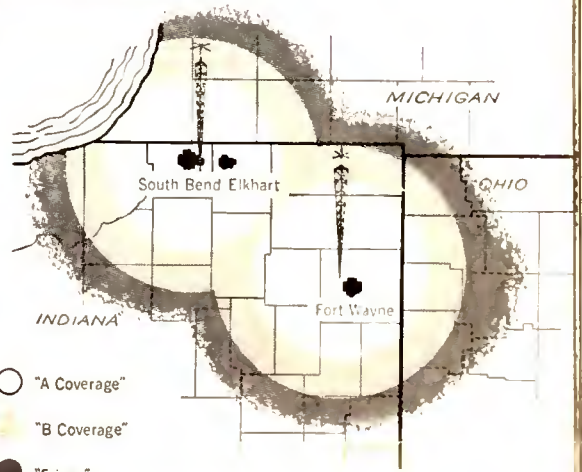
delivers both —

**AT A 10%
SAVINGS!**



Advertisers anxious to gather speed in Indiana, ride double into this lively sales place. They sweep across *two* major markets—Fort Wayne and South Bend - Elkhart—on *one* combination fare which saves 10%. They thus “cut the ice” in a rich interurbia of 340,000 TV homes—bigger than T.A.’s 43rd market*. Over 1,688,000 people—more than Arizona, Colorado or Nebraska. Effective Buying Income, nearly \$3 billion—and it’s yours with just *one* budget-saving buy!

*Sources: *Television Age*, May 19, 1958; *Sales Management Survey of Buying Power*, May 1958.



call your **H-R** man now!



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

**KOSI put the
DARNEST SOCK
in Denver Radio**



KOSI's well-rounded sound appeals to every member of the family . . . keeps KOSI's huge adult listening audience on a continuous buying spree in Denver. No double spotting assures maximum impact.

Take advantage of the 10% combination discount when you buy both KOSI and KOSI.

KOSI ↓ **5000 Watts**
Denver is
KOSI-land!

See Your Petry Man

WGVM—Greenville, Miss.
KOSI in San Francisco

Mid-America Broadcasting Co.

over
two million
Italians
agree
it's
WOV
IN N.Y.C. & VICINITY

WOV NEW YORK-ROME

**Tv and radio
NEWSMAKERS**



George Chatfield, formerly executive v.p. of William Esty Co., has joined Benton & Bowles as senior v.p. and member of the board of directors and plans board, according to an announcement by B&B president, Robert Lusk. A veteran of 19 years (1928-47) with Lever Bros., Chatfield had been with Esty since 1952, where he supervised the Colgate, Sun Oil, Chesebrough Ponds accounts. Prior to that he was associated with Kenyon & Eckhardt, where he served as v.p. and plans board member from 1947 to 1950.

Lloyd B. Taft has been named general manager of WBRC, Birmingham, Ala. He was formerly in management and sales at WTVN, Columbus, O. Both stations are owned by Radio Cincinnati. Taft, son of the late Sen. Robert Taft, and grandson of the late president William Howard Taft, is a graduate of Taft School and Yale University. Prior to joining Radio Cincinnati, he was executive v.p. of the *Cincinnati Times-Star*. In his new position, Taft succeeds R. Bevington, who moves to WKRC, Cincinnati.



S. B. Tremble has been appointed station manager of KCMO-TV, Kansas City. He has been with the station since 1946, starting there as program director for KCMO radio. When Channel 5 went on the air in 1953, Tremble was named program director of the tv station. In March, 1954, he was promoted to commercial manager. Also appointed, was Richard W. Evans. He becomes station manager of KCMO. KCMO-AM, TV & FM and Muzak, are affiliated with the Meredith Publishing Co., Des Moines.

Edward J. Hennessy has been appointed gen. sales manager of WAVY-TV, Norfolk-Portsmouth. His radio/tv career began 14 years ago, as sports announcer, for WRBL, Columbus, Ga. After three years, he moved to WGBA, Columbus as radio sales manager. Hennessy's first tv experience was as gen. sales manager of WTVM, Columbus. In 1954, he went to West Palm Beach, where he helped put WEAT-TV on the air. He later became gen. sales manager, and most recently, general manager of that station.



TAMPA- ST. PETERSBURG

...market on the move!



Under the \$22,000,000 Sunshine Skyway pass huge tankers that supply fuel oil to TAMPA - ST. PETERSBURG industrial locations . . . as industry, in turn, routes truck fleets of products across the Skyway — out of the MARKET ON THE MOVE to points throughout Florida and the nation.

The fabulous Sunshine Skyway . . . over 15 miles of bridge and causeway connecting the Tampa Bay area with South Florida . . . signifies another giant step forward in the MARKET ON THE MOVE — TAMPA - ST. PETERSBURG.

And in the heart of this vibrant, active market is the station on the move — WTVT — first in total share of audience* with 30 of the top 50 programs.* WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET ON THE MOVE . . . TAMPA - ST. PETERSBURG.

*latest ARB

Station on the move . . .

WTVT TAMPA - ST. PETERSBURG  **channel 13**

The WKY Television System, Inc.

WKY-TV
Oklahoma City

WKY-RADIO
Oklahoma City

WSFA-TV
Montgomery

SPONSOR SPEAKS

The Role of the Station Representative

Agency men and advertising managers, especially those who are not directly concerned with time buying, will do well to re-read and ponder the article in last week's SPONSOR titled "How stations rate 'rep' services."

Outside of agency media departments, too little is known in the advertising world of the many types of services performed by the national representatives of radio and tv stations.

These services (a recent SPONSOR survey showed no less than 42 of them, in addition to straight selling) frequently enable a representative to make valuable contributions to the advertising and marketing of almost any type of product.

Because, today, he works so closely with his station clients, the station representative has a far more detailed and thorough knowledge of markets and regional conditions than he ever had in years past.

To account men, marketing men, and advertising managers, as well as to the time buyers and media directors with whom he is in more constant contact, he can be a source of much valuable help.

One penalty of leadership

This past week we talked with the tv networks about the reactions of drug advertisers to the new NAB code ban on portraying doctors in tv commercials.

According to network officials, the principal complaint by these advertisers was that tv had set up a code that was "stricter than that of magazines or newspapers."

This is undoubtedly true. Despite the many complaints about tv commercials, the fact is that the industry's standards are higher than those of 95% of all the print media.

We believe that this difference in standards is entirely right, and entirely justified. It is not merely a penalty of leadership, but a frank admission that tv's power is far more personal and immediate than that of the printed page.



THIS WE FIGHT FOR: *A recognition by the tv industry that, as America's No. 1 national medium, it must now assume the burden for advertising statesmanship, that was once held by the newspapers and later by the magazines.*

10-SECOND SPOTS

Bedlam: A subscription to SPONSOR from an adman came in carefully filled out with name, agency and address. Only discordant note was what the adman had written on the line designating his department: "Psycho Ward."

Pilgrims' Progress: H-R Reps' Frank Pellegrin and family made a "pilgrimage" to Ireland, highlights of which his children reported diary-style in a 12-page printed brochure. Among the more illuminating passages was this one on Blarney Castle by 11-year-old Danny Pellegrin: "We have explored Blarney Castle which is a mess of passages."

Too much: WKY, Oklahoma City, inaugurates a new daily series, *Service for Salesmen*. According to a WKY release, "This public service feature will permit wives of Traveling Salesmen to reach their husbands with emergency messages." *Sounds more like a dis-service to us.*

Tv freeze: A recent letter from an ad agency media department to SPONSOR Reader's Service requested the total population, average number of persons per tv home, and estimated number of tv sets for Greenland. *No doubt trying to figure Cost-per-Igloo.*

Delayed action: Card received at Christmas by an agencyman from a station—"It isn't everyone who can enjoy Christmas Day twice during the same season, but this year you can. Because of its very special features, the Gift which we selected for you is still in the process of being manufactured . . ." *Do your Christmas shopping earlier.*

Blend: A tv news program ended with these words, "The dogs broke away and raced crazily through a field of tobacco." Came the commercial: "Does your cigarette taste different lately?"—Charles V. Mathis.

Erudite: In promoting its animated commercials service, Gene Deitch Associates, New York, has taken to parodies on a print ad campaign—"Great Ideas of the Western World." Sample thought: "People are pretty much the same the world over; you can sell them all corn flakes."

Every day
more people
switch to
KBOX radio



Part of a Series - Radio Renaissance in Dallas

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL

St. Louis

KBOX

Dallas

WRIT

Milwaukee

THE BALABAN STATIONS

In tempo with the times

Sold Nationally by Robert E. Eastman

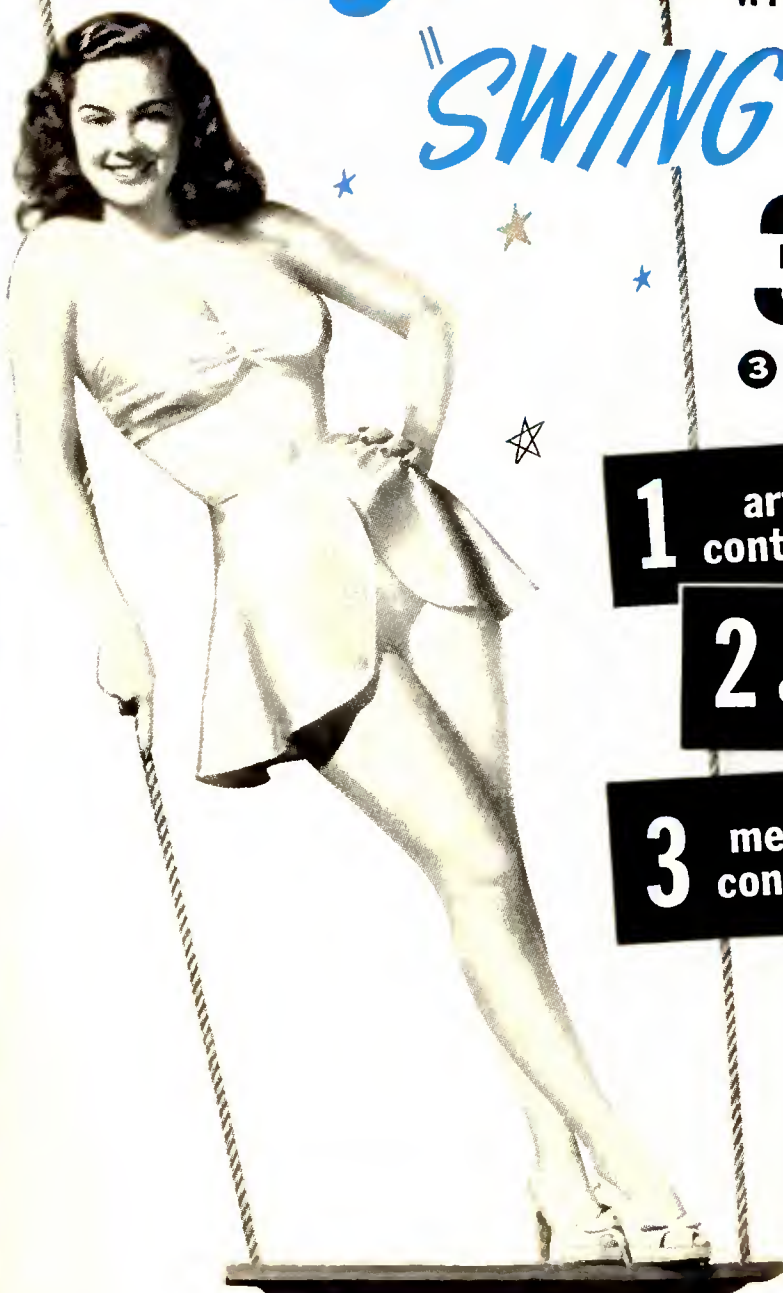
Swing into 1959

WITH THIS EXCITING, BIG

"SWING GIRL" Contest

3 VACATION TRIPS TO LAS VEGAS or NEW YORK

3 First Prizes in 3 Separate Contests — 3 Winner



1 art contest

Develop a fresh treatment for the KMBC "Swing Girl." Show how to use her more dramatically, more effectively, in trade ads which will illustrate that the swing indeed is to KMBC Television and Radio in Kansas City

2 copy contest

Suggest a campaign theme for trade advertising to show the outstanding leadership of KMBC Television and/or Radio in Kansas City. Show how you'd tell the story in headline, slogan, special display lines and body copy.

3 media contest

Prove why you'd use KMBC-KFRM Radio and KMBC-TV as your basic stations in Kansas City. Select a mythical product, if you like, and set forth complete recommendations for a broadcast campaign, with reasons why.

RULES. 1. Everyone is eligible. 2. Submit your entry in whatever form. There are no special physical requirements. 3. Mail entry to: "Ad Contest, K & Central, Kansas City 5, Missouri." 4. Get your entry to us by Feb. 5. Judges' decisions are final. 6. Duplicate prizes will be awarded in case of a tie. 7. All entries become property of KMBC Broadcasting Company. 8. Winner notified March 1. 9. Prize trips are to be made this year.

WIN A LUXURY VACATION

... in the City or in the Sun —

A FULL WEEK AWAY FOR REST AND

NEW YORK

—A full week in the world's greatest city. Your vacation includes round-trip transportation by air, wonderful meals, and deluxe accommodations at the Hotel New Yorker in midtown Manhattan.

OR

LAS VEGAS

—Plush playing for 7 debilitating days at the fabulous Desert Inn, with all of your favorite drinks, golf and pool privileges "on the house." Vacation includes round-trip transportation by air.

JUDGES:

LLOYD GRIFFIN, Vice President, Peters, Griffin & Woodward
CLIFF BRATTEN, Advertising Manager, Coak Paint & Varnish Co
DON DAVIS, President, KMBC Broadcasting Company



PETERS, GRIFFIN,
WOODWARD, INC.
Exclusive National Representatives

In Kansas City the Swing is to

KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station

DON DAVIS, President
JOHN SCHILLING, Executive Vice President
GEORGE HIGGINS, Vice President
MORI GREINER, Manager of Television

... and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kansas**