

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**STORZ**  
ATIONS

1 national brand

5 different flavors

(each preferred in its market)

**WDGY**  
Minneapolis-  
St. Paul

**WHB**  
Kansas City

**KOMA**  
Oklahoma City

**WTIX**  
New Orleans

Where there's a  
Storz Station...  
there's Audience!

**WQAM**  
Miami

the  
**STORZ**  
Stations

Todd Storz, President  
Home Office: Omaha  
**WDGY** Mpls.-St. Paul  
**WHB** Kansas City  
**KOMA** Oklahoma City  
**WTIX** New Orleans  
**WQAM** Miami

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

## NEW CLIENTS MOVE INTO TV SYNDICATION

Syndicated tv film industry may well hit \$120 million in 1959. A SPONSOR report

Page 29

## How to give radio spot a brand new prestige image

Page 34

## Eggheads and ostriches on Madison Ave.

Page 40

## Radio licks the 2¢ stamp, beats direct mail costs

Page 42

DIGEST ON PAGE 2

## Big Pitch From Signal Hill

And this one's a belt-high blazer in anybody's ball game... *the Kansas City Athletics baseball broadcasts will come from WDAF Radio and TV starting this year!*

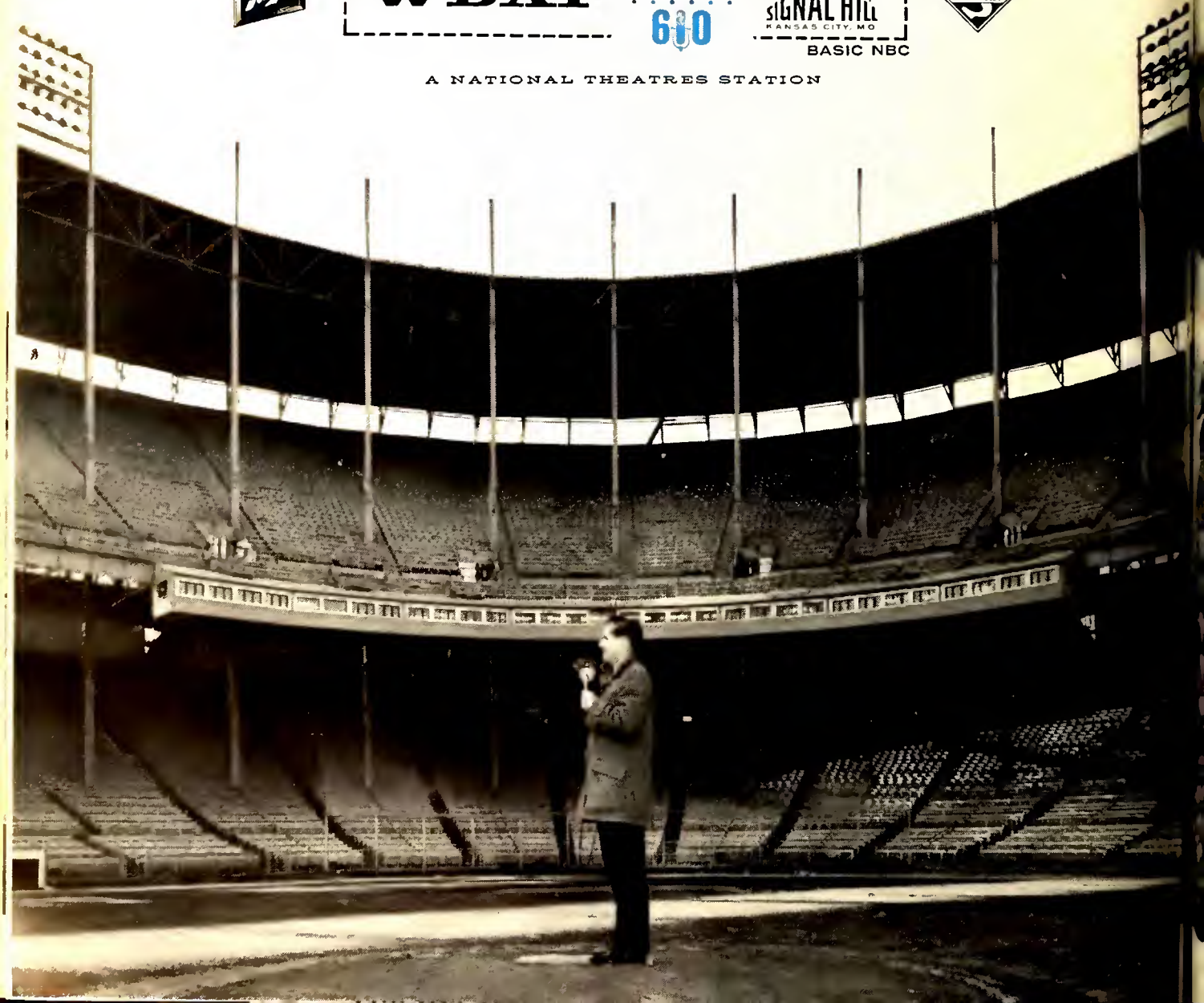
The young man tuning up below will bring together Kansas City's two most famous hills—the pitcher's mound he's standing on at Municipal Stadium and Signal Hill, home of WDAF. This is veteran sportscaster Merle Harmon, the Voice of the A's to millions of fans in six states. Merle will do play-by-play for the Joseph Schlitz Brewing Company and the Skelly Oil Company.

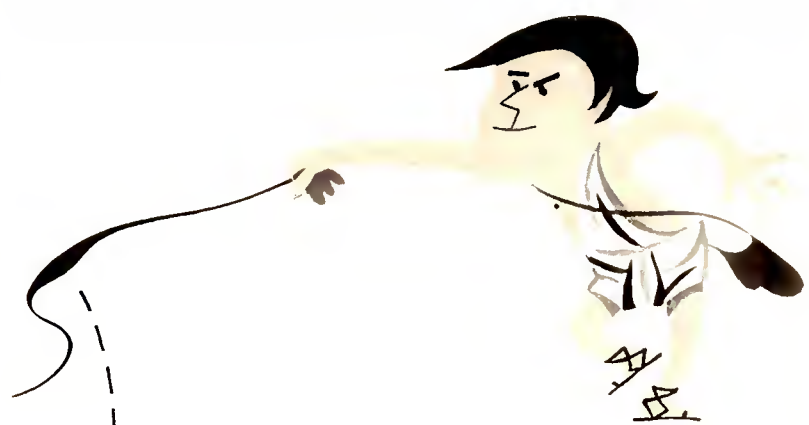
It was real cool at the Stadium when Merle got his first feel of the WDAF mike, but we couldn't wait to spread the word. In the first place, pitchers and catchers report very soon now, and Merle will be heading south for training camp. In the second place, we think our Athletics-WDAF team may figure big in your spring and summer selling plans for Mid-America. In short, it's later than you think. Better check with our good reps as soon as possible.

RADIO: Henry I. Christal Co., Inc. • TELEVISION: Harrington, Righter & Parsons, Inc.

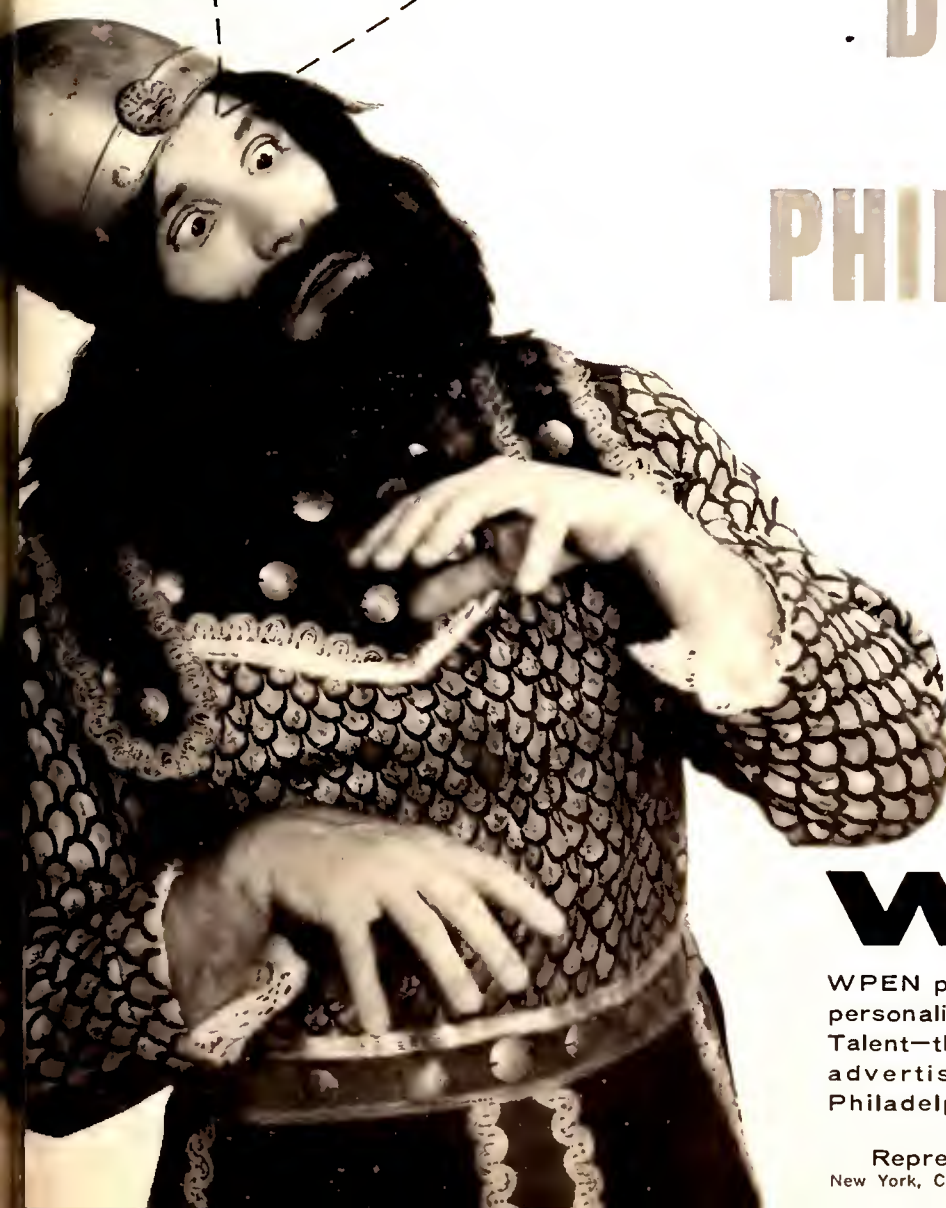


A NATIONAL THEATRES STATION





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

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- How spot radio can build new prestige**
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- A fable of eggheads and ostriches**
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- How radio is licking the 2¢ stamp**
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**"JAXIE"  
SALUTES  
SCHLITZ**



The Schlitz Brewing Company has joined the Honor Roll of Advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes. Schlitz is sponsoring "MacKenzie's Raiders," with Richard Carlson, from 10:30 to 11:00 PM on Thursdays, and this fine show—combined with WFGA-TV coverage—will provide top selling power for the Schlitz Brewing Company.

"Jaxie" is proud to have Schlitz and the J. Walter Thompson advertising agency on its growing list of prestige advertisers.

*NBC and ABC Programming  
Represented nationally by  
Peters, Griffin, Woodward, Inc.*

**WFGA-TV**  
**Channel 12**  
Jacksonville, Florida  
**FLORIDA'S  
COLORFUL STATION**

**NEWSMAKER  
of the week**

*For veterans in the ranks all over broadcast advertising, NBC TV, last week, made a heartening move. Instead of going afield to bring some stranger in to shepherd its flock, it chose a 20-year veteran of its own sales department to be promoted to executive vice president of the tv network.*

**The newsmaker:** Affable, unassuming, 43-year-old Walter D. Scott was raised last Friday from vice president of television network sales to executive vice president of NBC TV network. Scott will continue to report to President Robert E. Kintner.

Four other executive promotions took place along with Scott's, and the NBC board of directors was consistent in making these selections from within the ranks. Don Durgin, vice president and national sales manager for tv, became vice president, tv network sales. James A. Stabile, director of talent and program contract administration moved up to vice president of the same division. Albert L. Capstaff of radio network programs traded in the title of director for that of vice president. George A. Graham, Jr., director of sales planning for the radio net, was promoted to vice president of the same division. It was a great day for the "ins" as they moved "up."



*Walter D. Scott*

Scott has been with NBC since 1938, when he joined its sales department. In 1949, he was named Eastern sales manager and two years later became radio network sales manager. He was appointed, in 1952, to fill a new post—that of administrative sales manager, was elected vice president in December 1955, was promoted to his last post in 1958.

Highly-respected and cordially-liked in advertising agency circles, the promotion of Scott to his new position is a strong move on the part of NBC TV in the competitive arena. Under his direction, the net boosted profits in 1958 through a vigorous sales campaign. According to its year end report, NBC TV enjoyed, in 1958, its greatest dollar increase—up 13% over 1957; led all other nets in increased dollar gross billings, claimed more individual sponsors than its competition, was out in front in sponsored evening time.

It's not surprising therefore that a sales executive was chosen for the spot. "Actually," Scott told SPONSOR, "the very nature of the business mixes sales and programming thoroughly." He looks forward to a good fall season, bases his view on fact of "more early activity by advertisers this year than in all my 20 years at NBC."



# PENETRATION

When the ratings more than double in six months, you know you're penetrating every square inch of buying potential in Milwaukee. Top radio personalities—from jockey Bob "Coffee-Head" Larson to Sports Director Joe Taylor of the Milwaukee Braves — sell the station that sells the people. That's penetration.

# WRIT

*BUY Radio when you buy media  
BUY Balaban when you buy radio  
BUY WRIT when you buy Milwaukee  
and you BUY the people who BUY*

**WIL**  
St Louis  
**KBOX THE BALABAN STATIONS**  
Dallas  
**WRIT**  
Milwaukee  
*In tempo with the times*  
John F. Box, Jr., Managing Director

sold by  **robert e. eastman & co., inc.**

# Snapped up in first 7 days in 54 markets!

# CANNON

"Cannonball" Mike Malone, one of the rugged men entrusted to maintain the nation's commercial lifeline—the long-haul truckers.

Created and produced by Robert Maxwell, famed creator of *Lassie*, and combining for the first time dynamic action adventure and intense human interest in a brand-new series.



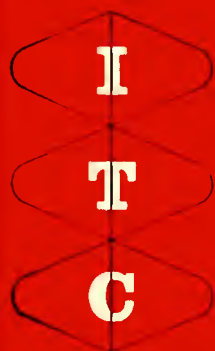


# Wire Now for Your Choice of Available Markets!

# NB ALL

Every day new markets are being snapped up! Markets already sold include Philadelphia, Salt Lake City, Miami, New Haven-Hartford, Norfolk, Detroit, Seattle, Lebanon, San Diego, El Paso, Altoona, Binghamton, Baton Rouge, Phoenix, Denver, etc. Also throughout Canada, sponsored by S. C. Johnson & Co., Ltd. (Johnson's Wax) and Robin Hood Flour Mills, Ltd.

*Phone or wire collect now for availability of your market!*



**I NDEPENDENT**

**T ELEVISON**

**C ORPORATION**



“N” with no Navel,

Is unlike another.

We call it complete

Rejection of mother.

Frequently, of late, a great deal of mass media are being sold on the basis of psychological analysis of audience composition. Soap operas are said to appeal to the housewife taking her libido out for a trot. Some media claim they sell through reaching the mass id. Others use ego-gratification to capture audience.

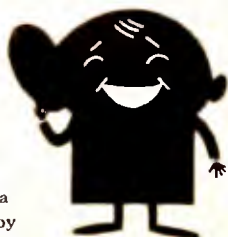
Through it all, like a beacon, shines the good old idea of building a better mouse-trap. For more than 36 years, KHJ Radio, Los Angeles, has been baiting the trap with FOREGROUND SOUND. It beats cheese as our advertisers will readily testify. One thing is certain... a listener's conscious attention will sell more, more quickly, than anything else.

Whether the people you want to reach reject mother because of sibling rivalry, an Electra complex or a childhood trauma... in Los Angeles, FOREGROUND SOUND sells them all.

**KHJ  
RADIO**

**LOS ANGELES**

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



## Timebuyers at work

**Alan M. Berger**, Tilds & Cantz, Los Angeles, thinks that the buyer for a product whose market is strictly adult has a special problem because rock 'n roll dominates the programming of many radio stations. "For Renault Dauphine we must talk to adults, and only adults," Alan points out. "Some of the reps gave us such a confusing program picture—accusing each other's stations of playing only rock 'n roll—that it became necessary for us to request detailed music lists covering an eight-hour period." Alan feels that while power, frequency and ratings are important, today's buyer, especially for strictly adult products, must examine carefully all station programming and composition. "Many advertisers can of course use rock 'n roll very successfully, since much of the buying public is concentrated in the late teens and early 20's," Alan says. "But a great deal of waste circulation can be avoided by selecting station programming that will reach your advertisers' audience. So many of the commercials I hear sound as though they had been purchased by buyers who only read the rating figures."



**Sam Vitt**, Doherty, Clifford, Steers & Shenfield, New York, feels that radio sound has improved considerably in the last two years because more and more stations are learning that a solid music-and-news policy as such is not sufficient to attract audiences. "They are finding out," Sam points out, "that good presentation—a presentation that paces the music, news and program segments so that the broadcasting does not produce an audience lethargy—is the key to listenership. Primarily, effective programming never places the 'acts' back to back, but offers something new many times over the broadcast day—different music, d.'j's with distinctive personalities of their own, and news that is spectacularly headlined much in the fashion of the tabloids." At the same time, Sam thinks, the listened-to station does not over-pace and over-gimmick its programming. The station's personality should remain consistent rather than deteriorate into a hodge-podge of sounds. "It is good programming that commercials need for proper impact."



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**LAUGHTER ISN'T ENOUGH**

Great show. A laugh a second. 27 minutes of ever-loving fun. Critics rave. Ratings swoosh upwards into orbit. Everybody shakes hands. . . . But there's a lot more to it than that. . . . For our clients' money, a TV or radio show isn't a hit until *sales and profits* are right up there with the ratings. **N. W. AYER & SON, INC.**



The commercial is the payoff

## 8 out of 11 firsts

for CBS Radio Network shows in the 11 program categories voted on by 465 critics and editors in the Radio-Television Daily annual poll. And they named so many other CBS Radio programs as runners-up that the total number of honors for this network in these categories surpassed that of the three other networks combined. (What's more, CBS Radio personalities comprised four of the five choices for "Radio Man of the Year": Edward R. Murrow, Arthur Godfrey, Art Linkletter, Mitch Miller.)

*CBS Radio Network programs honored in 11 categories:*

### **DRAMATIC SHOW OF THE YEAR** *(three out of five)*

GUNSMOKE\*  
SUSPENSE

JOHNNY DOLLAR

### **COMEDY SHOW OF THE YEAR** *(three out of five)*

AMOS 'N' ANDY\*

THE COUPLE NEXT DOOR  
HOUSE PARTY

### **MUSICAL SHOW OF THE YEAR** *(three out of five)*

NEW YORK PHILHARMONIC\*  
METROPOLITAN OPERA  
CHRISTMAS SING WITH BING

### **COMMENTATOR OF THE YEAR** *(three out of five)*

EDWARD R. MURROW\*  
ERIC SEVAREID  
LOWELL THOMAS

### **DOCUMENTARY OF THE YEAR** *(four out of five)*

WHO KILLED MICHAEL FARMER?  
THE HIDDEN REVOLUTION  
P. O. W.—A STUDY IN SURVIVAL  
RADIO BEAT

### **QUIZ SHOW OF THE YEAR** *(one out of two)*

SEZ WHO!

### **BEST NEW PROGRAM IDEA** *(two out of four)*

HAVE GUN, WILL TRAVEL  
MASLAND RADIO COLOR ROUNDUP

### **SPORTSCASTER OF THE YEAR** *(two out of five)*

PHIL RIZZUTO  
FRANK GIFFORD

### **BEST TRANSCRIBED SERIES** *(one out of four)*

AMOS 'N' ANDY\*

### **BEST PUBLIC SERVICE PROGRAMMING** *(four out of five)*

FACE THE NATION\*  
P. O. W.—A STUDY IN SURVIVAL  
WHO KILLED MICHAEL FARMER  
THE HIDDEN REVOLUTION

### **VARIETY SHOW OF THE YEAR** *(three out of five)*

MITCH MILLER SHOW\*  
ROBERT Q. LEWIS SHOW  
ARTHUR GODFREY TIME

*\*Winner in category*



## 42 per cent more

audience per commercial minute than any other network. That's how the CBS Radio Network rates when Nielsen Radio Index "polls" the nationwide radio audience (averaging over 16 straight months).



## 226 out of 237

quarter-hour wins for CBS Radio programs. That's what happens when The Pulse reports on the big city audience (1958 average: all quarter-hours in which programs of CBS Radio and those of at least one other network competed in 10 or more of the 26 top markets).



# Polls Apart

## YET THEY ALL

No matter which sample you use—nationwide audiences, big city listeners, critics—the answer comes out the same. CBS Radio Network programming and personalities win all the polls, hands down—year after year.

And the new Program Consolidation Plan, with virtually all of these favorites and many more, means even stronger audience leadership through: improved mood sequencing; CBS News every hour on the hour; uniform broadcast times; increased station clearances for advertisers.

The listeners, of course, are your customers. It's worth being where there are so many *more* of them. And where they like what they hear so much.

**COME OUT THE SAME ! ...CBS RADIO NETWORK**

COLUMBUS, GEORGIA



47  
County Area

SALES MANAGEMENT 1958

POPULATION	1,095,200
FAMILIES	268,300
EFF. BUYING INCOME	\$1,256, 409,000

It's Nice To . . .

KNOW

What You're Getting!

- BALANCED PROGRAMMING
- AUDIENCE RATINGS
- COVERAGE
- COSTS PER THOUSAND
- TRUSTWORTHY OPERATION



WRBL-TV

CALL HOLLINGBERRY CO. abc

by John E. McMillin

# Commercial commentary

## Mr. Hattwick breaks the reply barrier

Back in December this column carried a piece titled "Lamps for the Eyes of Oil Men." In it, I quoted some remarks of Melvin S. Hattwick, director of advertising for Continental Oil at the annual ANA fall meeting.



I have just received the following "Open Letter" from Mr. Hattwick. I think it's a swell, good-humored document and a strong rebuttal to my remarks. Mr. Hattwick has asked that if we use it, we print it in its entirety and, obviously, we are proud of the chance. Here it is:

*"In your excellently written 'Commercial Commentary' column recently, you said some nice things about me being brave and sincere; and you also said some not-so-nice things about oil company advertising being poor and stale. Then you closed your column with these words, 'How about it, Mr. Hattwick?'"*

*"Well, gosh, Mr. McMillin, it's nice you liked what I said at ANA on 'How To Fail Successfully,' but what you say about oil company advertising . . . I wonder if you're talking about some of the competitive advertising I see? Some of it is mighty tough to beat. Of course not all oil industry advertising is good . . . remember the Performance Barrier? (And, incidentally, I offer that whole campaign to anyone who wants it). But I take my hat off to many of my competitors for some (not all, of course) of their work."*

*"But where you wrote most eloquently and interestingly was in the last part of your editorial. You remember that section titled "So I said to the Sheik of Bahrain." In fact it was so well written I'd like to repeat it . . . and add a line or two of commentary as I go along. Okay? Let's start with this statement. . . ."*

**McMillin:** "But the fault (for poor oil advertising) does not lie with men like Mr. Hattwick, nor with such agencies as Y&R, Thompson, Compton, B&B and others who have struggled against the thick viscous goo of petroleum thinking for many unhappy years. The blame belongs at the very top of petroleum's fractionating tower—in the rarified reaches of high-level management."

**Commentary:** *Do you really mean that, Mr. McMillin? I've always felt the blame for our poor advertising was on me, first, and the agency second. After all, I'm held responsible, as they are. And I can assure you I get the blame—as I should—for ineffective advertising. I can also assure you the blame should and does belong on my shoulders, not on very top management.*

**McMillin:** "To understand it you must understand what it is like to present a new advertising campaign to the formidable Board of Directors of one of those oil company behemoths."

39 profit-and-promotion packed half-hours!

2nd year production already guaranteed

# YOUR MUSICAL JAMBOREE

**Great Network Attractions!**

**Top Recording Artists!**

**Proved Audience Power!**



JIMMY DEAN

You can make sweet music with "Your Musical Jamboree."

It's pleasant, easy viewing—any time, any day... It's the only show in syndication "promoted" by six network half-hours each week— with each program a reminder of "Your Musical Jamboree."

It's an ideal background for effective selling.



ERNIE FORD

## **Bernard L. Schubert, Inc.**

309 MADISON AVENUE, NEW YORK 17  
MURRAY HILL 8-0940

CHICAGO  
LOS ANGELES  
ATLANTA  
BOSTON  
DALLAS  
MEMPHIS  
MINNEAPOLIS  
PITTSBURGH  
WASHINGTON, D. C.



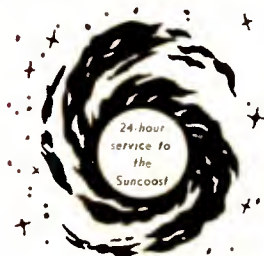
REDDY ARNOLD



## "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

"The seven or eight solemn executives gathered around that massive conference table, are not really concerned with advertising in any normal consumer sense. Their minds are crackling with the incredible complexities of a far-flung business empire.

"The impeccably dressed gentleman at your left is mentally rehearsing the speech he will make to the Shiek of Bahrein Island on his next trip to the Persian Gulf. That hawk-faced fellow across the table is conjugating the antitrust provisions of the Sherman Act, worrying about the vagaries of the Texas Railroad Commission. The bespectacled scientist beside him is dreaming of wondrous new petro-chemicals, and his heavy-set-neighbor with the paunch is plotting a \$50 million crackling plant that will knock the hell out of Shell.

"To them, collectively and corporately, advertising means very little. Little except for two things. They'd like it to project a flattering image of their own secret personal dreams. And they are very conscious of what their competitors have to say."

*Commentary: Well, sir, just a few weeks ago I presented our 1959 advertising budget and basic advertising patterns before our top management committee for final approval. I can't vouch for what the president, executive vice president, and the four senior vice presidents were thinking before the meeting started. But I can tell you they were mighty interested in advertising before I got past even my first chart . . . which showed among other things that U. S. total advertising investment might hit 16 BILLION DOLLARS BY 1965. That interested each of them.*

*In fact, the budget I presented meant a lot, not a little, to these men, as did the advertising exhibits shown. They asked questions like: "How much increase did you get in those test markets?" "Did we make any money?" "How can X magazine arrange that for us?" "Is our tv program convincing?" "Who originated the 'Hottest Brand Going' idea?" "Why is our cost-per-gallon this figure, and not this?" "Are we putting enough advertising in farm papers? Or too much?" "How much have tv costs increased in the last three years?" "What % gallonage increase do we need to 'payout' the increased advertising cost?"*

*And you know what, Mr. McMillin? They said very little about a flattering image in advertising, or what competitors say. These gentlemen were interested, vitally interested, primarily in how advertising could help increase just two things: volume, and profit.*

**McMillin:** "As a result, the advertising approved by these men (and let's be honest, the advertising submitted to them) tends to be packed with boastful, technical, and scientific claims that glorify their own mighty engineering and manufacturing achievements—but mean less than a Houdry cracker to the average American motorist.

"Furthermore, such advertising is almost invariably aimed to impress a small circle of other oil men, to answer, top, or stun old Joe at Texaco, or Kelly at Skelly—who cares what the customer thinks?"

*Commentary: I can't speak for other companies, but "these men" you refer to in our case are much too busy with other important (Please turn to page 37)*



## *Perspective, '59.*

We predict

1. That our attention will be called to the fact that the tube in this picture is obsolete.
2. That our bookkeeping department will question charging all the cost of this advt. to WMT, since it has a tv tube in it.
3. That Broadcasting's production personnel will have to call at least twice before the final proof is released by our agency.
4. That the model will be surprised when he discovers that he has grown a beard.
5. That WMT will continue to average more audience than the combined total of all other radio stations located in our Pulse area.

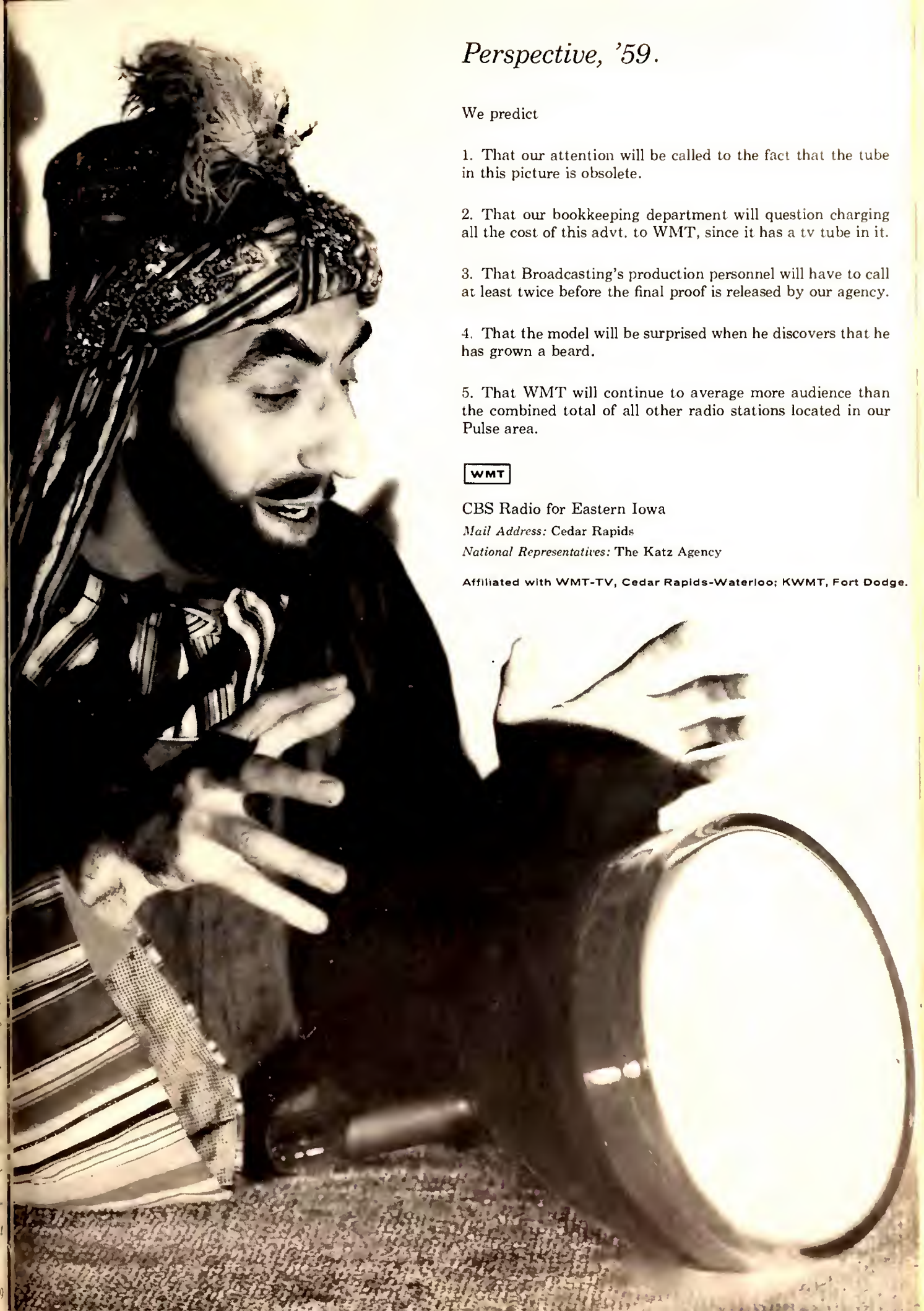
**WMT**

CBS Radio for Eastern Iowa

*Mail Address:* Cedar Rapids

*National Representatives:* The Katz Agency

*Affiliated with* WMT-TV, Cedar Rapids-Waterloo; KWMT, Fort Dodge.



# Blair Radio Stations keep Ben-Gay sales far in front

in many major markets



In the drug field, few products can match Ben-Gay's record of service to several generations.

And in marketing methods, no product is more modern. For in America's major markets, Ben-Gay uses the tremendous selling-power of Spot Radio—and *Spot Radio exclusively*—to maintain its position of leadership.

In many of these major markets, Blair Stations have carried a heavy share of the advertising attack. The simple fact is: **BLAIR STATIONS SELL.** Through applied audience-research, they have developed and intensified the elements that give radio its real selling power:

1. *Local interest programming*, which serves listeners throughout the station's own area in a personal way no distant program source can duplicate.

2. *Local selling personalities*, who speak the language of the area they serve, and endow commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major markets are represented by John Blair & Company—by far the most important group of markets and stations served by one representative firm.

So when you're thinking about radio, as most advertisers are, talk with your Blair man. In many of your best markets, he represents the stations that sell.

*John Blair* and Company

#### National Representative for Major Market Stations:

New York.....	WABC	Washington.....	WADC	Miami.....	WQAM	Tampa - St. Petersburg.....	WFLA	Wheeling-Steubenville.....	WVVA
Chicago.....	WLS	Baltimore.....	WFBR	Kansas City.....	WHB	Albany-Schenectady-Troy..	WTRY	Tulsa.....	KRMG
Los Angeles.....	KFWB	Dallas-Ft. Worth.....	KLIF- KFJZ	New Orleans.....	WDSU	Memphis.....	WMC	Fresno.....	KFRE
Philadelphia.....	WFIL			Portland, Ore.....	KGW	Phoenix.....	KOY	Wichita.....	KFH
Detroit.....	WXYZ	Minneapolis - St. Paul...	WDGY	Denver.....	KTLN	Omaha.....	WOW	Shreveport.....	KEEL
Boston.....	WHDH	Houston.....	KILT	Norfolk - Portsmouth- Newport News.....	WGH	Jacksonville.....	WMBR	Orlando.....	WDBO
San Francisco.....	KGO	Seattle-Tacoma.....	KING	Louisville.....	WAKY	Oklahoma City.....	KOMA	Binghamton.....	WNBF
Pittsburgh.....	WWSW	Providence-Fall River-		Indianapolis.....	WIBC	Syracuse.....	WNDR	Roanoke.....	WSLS
St. Louis.....	KXOK	New Bedford.....	WPRO	Columbus.....	WBNS	Nashville.....	WSM	Boise.....	KIDO
		Cincinnati.....	WCPO	San Antonio.....	KTSA	Knoxville.....	WNOX	Bismarck.....	KFYR

# SPONSOR-SCOPE

14 FEBRUARY 1959

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SPONSOR  
PUBLICATIONS INC.

Minneapolis keeps emerging as a stronghold of national spot tv business. Here are some of the new campaigns being placed by agencies there:

**GENERAL MILLS** (Knox Reeves): **Betty Crocker** frozen foods, in the top 20 markets, using day and night minutes for 16 weeks; **Wheaties** in baseball game adjacencies; an undisclosed new cereal brand, 10 daytime minutes a week for 6-10 weeks in major Midwest markets, including Cincinnati, Detroit, Columbus, and Cleveland.

**GOLD SEAL** (Campbell-Mithun): 13 weeks of minutes in 14 markets.

**MINNESOTA MINING** (BBDO): 200 rating points a week, starting with West Coast markets, through 13 October, for **Scotch Brite**, a scouring pad.

**NORTHWEST AIRLINES** (C-M): 6-13 week campaigns in Chicago, Detroit, Seattle, and other markets in news and weather or adjacencies.

Chicago's contribution to new spot tv business the past week included campaigns on **Cracker Jack** via Burnett and General Mills' **Sure Champ Dog Food** from Tatham-Laird.

Not to be outdone by New York on such flashy issues as triple-spotting, Chicago agencies have begun to raise protests on a line of their own: cut-in charges on network shows.

They contend that stations—especially those in the top markets—are taking advantage with over-sized fees.

Tv—both network and spot—is getting a million-dollar windfall from P&G in connection with **Gleem** toothpaste (Compton).

The money will be spent over 13-15 weeks.

One speculation: P&G is stepping out to slow up the pace of **Lever's Stripe**.

In the meantime, **Lever** is spreading out its markets on both **Pink Swan Liquid** and **Pink Swan soap** in easy steps.

These areas so far include **Detroit, Pittsburgh, Cincinnati, Cleveland, New Orleans, Atlanta, Philadelphia, and Baltimore**.

P.S.: Marketers note that the two colors in soaps that appear to have caught on in the supermarkets generally are white and pink.

The automotives are doing a lot to give national spot radio a lift, all of which augurs a brighter second quarter than the first.

Here are the past week's tidings from **Detroit-South Bend** for spot radio:

**STUDEBAKER LARK**: D'Arcy's placement of an unprecedented spot radio campaign seems to be shaping up nicely, even though reps think it could have come off more expeditiously if it had been channeled through them and not the stations directly.

What D'Arcy did was to send out coded availability inquiry sheets to 1,250 stations in about 1,000 markets, with copies going simultaneously to reps.

The angle that particularly drew frowns from reps was that the stations were pre-

## SPONSOR-SCOPE *continued*

selected, offering reps no opportunity to (1) make a competitive pitch, and (2) avoid a possibility of a foul-up for the agency in rates.

Studebaker's plan: **minutes at the rate of 12 a week for two and a half weeks, starting 21 February.** Both prime time and weekends will be used.

D'Arcy says that the only market where it's run into a shortage of the kind of periods it wants is **San Francisco.**

**FORD:** Radio will be the **beneficiary exclusively** for the huge chunk of spot money that will be available between now and the next season.

As far as tv is concerned, Ford is standing pat with its Ernie Ford and Wagon Train sponsorships. **One of the likely reasons for the concentration of spot in radio is that the required minutes are easier to get.**

A change in Ford spot radio strategy: **Wherever feasible, spot schedules will be converted into five-minute news strips.** If the strips click, they'll be **continued ad infinitum** and not be subject to the flight policy prevailing for spot announcements.

Meanwhile, Ford is shaping up its over-all media strategy for the 1959-60 season.

**CHEVROLET:** Will uncork its spring campaign (via Campbell-Ewald) in spot radio **20 April with a seven-week drive in what looks like between 125-175 markets.**

The schedules call for **21 spots and upwards a week.**

**Local radio stations will be banging away with this slogan for the next several months: Live better by far with a brand new car!**

The slogan was adopted last week in Chicago at the annual auto dealers' meet.

**Madison Avenue agency men who are trying to promote radio with their clients are looking askance at some recent daffodil stunts centered around disk jockeys.**

They think these capers tend to **give the medium an aura of the honky-tonk, show regrettable shortsightedness, and project the wrong image of radio for national advertisers of stature.**

Take it from the planning director for a top-rank agency, **the continuing battle between print and tv has had this twofold effect.**

1) It has given the advertiser a **greater understanding of the fundamentals of media values.**

2) It has **kept the sellers of tv on their toes** by compelling them to come up with more proof-of-sale material and **more highly refined documentation** of their cost-per-thousand story.

Observes this planning expert: **"Tv has come out the winner on a cost basis by a long shot, but the need for updating the buyer's knowledge will remain."**

**The latest analysis by Nielsen of home radio sets-in-use shows a pickup for all periods of the week except Saturday and Sunday evenings.**

Here's a comparison of average per-minute tune-in by day parts, using the October of 1958 and 1957 as base:

PERIOD	OCT. 1958 HOMES	OCT. 1957 HOMES	PCT. CHANGE
Mon.-Fri., 6-9 a.m.	5,694,000	5,109,000	+11.5%
Mon.-Fri., 9-12 Noon	6,957,000	6,028,000	+15.4
Mon.-Fri., 12 N-6 p.m.	5,398,000	5,149,000	+ 4.8
Sat.-Sun. Evening	3,405,000	3,747,000	- 9.1

## SPONSOR-SCOPE *continued*

You can get a good insight into how advertisers are evaluating tv by going through the inquiries network research departments have been getting lately.

SPONSOR-SCOPE's look at that area this week found unanimity in one respect: Advertisers are going more and more beyond mere ratings numbers. Their interest is in the types of homes and "quality" of audiences behind the ratings.

Other data specifically sought has had to do with:

- The cumulative and unduplicated audience obtainable from the use of varied frequency in daytime participation.
- Whether the unit of cost is going up or down where the brand reaches both day and nighttime audiences.
- The comparative cost efficiency when stations in smaller markets are added to a nighttime lineup.

You can expect the interest in the "quality" of a program's audience to become an exceptionally intense item of exploration in the coming network buying season.

And don't be surprised if more than one advertiser pulls out of a high-rating western or other action-type because he feels that the emotional pattern of the show is not compatible with the commercials.

As one agency tv department head put it this week:

"As vital as circulation may be, it's more important that the quality of the advertiser's message doesn't clash with the mood of the program. To follow a scene of bloody violence with a low-key discourse on a dainty food item, for instance, can be real folly. How can you expect the viewer to shift emotional gears quickly enough to make the commercial effective?"

Comparison of football audiences for the two last seasons puts the stamp of conviction on this: tv football is not only a solid form of entertainment but its attraction for viewers is growing.

Note the substantial gains in total audience, as culled from Nielsen data:

GAME	NETWORK	1958-59 HOMES	1957-58 HOMES
Rose Bowl	NBC TV	21,956,000	20,528,000
Sugar Bowl	NBC TV	17,776,000	13,515,000
Pro Championship	NBC TV	15,488,000*	16,023,000
Orange Bowl	CBS TV	15,048,000	17,043,000
East-West	NBC TV	14,573,000	13,060,000
Cotton Bowl	CBS TV	14,168,000	12,198,000
Senior Bowl	NBC TV	10,736,000	9,265,000
<b>Total</b>		<b>109,745,000**</b>	<b>101,632,000</b>

\*New York, which broadly accounts for 10% of the audience, was blacked out.

\*\*The increase in audiences for all games was around 8%.

One thing that's going to be conspicuous about the deals made for sponsored network film shows from here on out is this:

Most of them will have a single price covering both original and repeat exposure.

Take the case of this week's buy by Liggett & Myers of Pete Kelly's Blues (NBC TV, 8-8:30 p.m.). The price is \$47,500 net and entitles the sponsor to two uses. Under the old arrangement, it might have been \$35,000 for the first use and half of that for the repeat.

The plan for this series, which starts in April, calls for the runoff of 13 originals and an immediate repeat for them.

The flat-price arrangement provides built-in protection for the film's producer should the series be cancelled at the end of 13 or 26 weeks. At least, he's recouped his negative and general overhead costs.

The bare knuckles are beginning to show in the battle for business between the tv networks.

Thus NBC TV this week let fly with phraseology like this: "Nielsen frequency analysis unmask ABC TV daytime cum rating camouflage."

The "unmasking" refers to the implication that a pitch made recently by ABC TV on its daytime ratings to agencies overlooked its "continuing low audience levels."

Retorted ABC TV: NBC forgets that only a year ago in a comparison with CBS daytime, it admitted it took a long time to build a daytime rating; these outbursts of bitterness could be an admission NBC is hurting from our competition.

Seven-Up's agency, JWT, is waiting for Walt Disney to decide whether he wants to continue producing Zorro before talking to its client about next season's fare.

The series has done quite well with ratings; but Disney may yet go through with his original plan to keep Zorro in tv only two years.

Note about another national beverage: Because many of its 550 dealers have committed themselves elsewhere, Pepsi-Cola has dropped the idea of specials.

If you're keeping score on new accounts coming onto network tv, here are six that have entered the CBS fold since just the first of the year (together with their programs):

Allied Van Lines, Rawhide; Anso, Playhouse 90; Equitable Life Assurance Society, Doug Edwards news; H. C. Moores (Preem), Perry Mason; Shell Oil, Gator Bowl; Supp-Hose, Arthur Godfrey.

Affiliates of NBC TV now have the network's ground rules about taping NBC programs for delayed broadcasts.

The policy details, issued this week, are pretty much like those developed by CBS TV a couple months ago.

Among other things, the request to teletape must be in 14 days in advance of the broadcast; the network still reserves the right to cancel on 24 hours notice; and all tapes must be erased within 24 hours of the initial and only tapecast.

All CBS TV affiliates on the West Coast will be program-serviced according to actual local clock time while daylight saving is in effect this year.

Take the Ed Sullivan show as an example. California, under daylight saving, will play it back at 8 p.m. Pacific Daylight Saving Time, and the affiliates in the upper Pacific states will telecast it at 7 p.m. Pacific Standard Time.

The effect on local scheduling: The California affiliates won't be able to start their feature films now until 11 p.m. PDT and the Northwest affiliates will be able to get 'em started at 10 p.m. PST—an hour earlier than last summer.

This local clock time plan applies to every night of the week.

All three tv networks wound up both the last month of 1958 and the year itself with increases in gross time billings over 1957.

As reported by LNA-BAR via TvB, the figures are:

NETWORK	DECEMBER 1958	PCT. GAIN	JAN.-DEC. 1958	PCT. GAIN
ABC TV	\$10,466,104	21.5%	\$103,016,938	24.0%
CBS TV	22,836,275	3.9	247,782,734	3.6
NBC TV	20,636,442	7.8	215,790,729	11.3
<b>TOTAL</b>	<b>\$53,938,821</b>	<b>8.4</b>	<b>\$556,590,401</b>	<b>9.8</b>

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 44; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 72; Tv and Radio Newsmakers, page 90; and Film-Scope, page 70.



## It Communicates!

He's too tongue-tied to say a word, but she understands him perfectly — even at that age. There's a lot of this same warm feeling in the regard which WOODlanders of all ages hold for *their* television station. It's apparent. You never hear, "What's on TV tonight?" You hear, "What's on WOOD tonight?" WOODlanders keep their sets tuned faithfully to WOOD-TV because it gives them the programs they want to see. And, with this deep sense of *communication* has developed a sense of confidence — in the station, its personalities and in the products they

recommend. For this reason alone, everyone in Western Michigan is a WOODwatcher. For this reason, local advertisers place 8 times more business on WOOD-TV than on Western Michigan's other station.

Give your client a valentine. Put him on WOOD-TV. Your Katz man will work out the details.

**WOOD-TV is first**—morning, noon, night, Monday through Sunday November '58 ARB Grand Rapids

**WOOD-AM is first**—morning, noon, night, Monday through Sunday-April '58 Pulse Grand Rapids



# WOOD AM TV

WOODland Center, Grand Rapids, Michigan

WOOD-TV - NBC Basic for Western and Central Michigan: Grand Rapids,



## IMAGE-RUSSIA: A STUDY IN EXCITEMENT

The first of NBC Radio's new "Image" series—IMAGE-RUSSIA—has stirred genuine excitement among listeners and critics. *Variety* is impressed by its "vividly revealing word picture of the... passion and violence that engulfs present-day Russia... it cannot help but beat an indelible tattoo on the minds of everyone interested in the character of the Soviet Union." *The New York Times* believes it an "interesting, enlightening... colorful and comprehensive... praiseworthy project..." • IMAGE-RUSSIA is the latest example of NBC Radio's continuing contribution to provocative, imaginative





network programming. It is further evidence of the industry leadership which produced Monitor, News-on-the-Hour, Hot-Line Service, and Stardust. For these exciting program services, NBC Radio has created equally exciting sales plans: Engineered Circulation, Imagery Transfer, Memory Vision, and the remarkable Salesvertising Plan that ties local dealers in with national campaigns. These are the compelling reasons why more and more advertisers are using the

**NBC RADIO NETWORK**



**NIELSEN, December, 1958  
PROVES IT AGAIN . . .**

**K-NUZ is No. 1 in  
237 out of 240 quarter hours**

**6:00 AM - 6:00 PM  
MONDAY thru FRIDAY**

*(. . . and has the second highest ratings in  
the remaining three quarter-hours!)*


**K-NUZ has consistent TOP RATINGS  
with the AUDIENCE THAT COUNTS:**

✓ **74% of the K-NUZ Audience is  
MIDDLE and UPPER INCOME**

*(Special PULSE Survey Apr.-May 1958)*

✓ **84% of the K-NUZ Audience  
is Adult Men & Women**

*(Nielsen—June, 1958)*



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

**ASSOCIATION OF INDEPENDENT  
METROPOLITAN STATIONS**

**AIMS**

**NATIONAL REPS.  
FORJEO & 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 and  
Madison**

**Tv commercials: two views  
Winston**

Your column on Winston advertising in the 31 January issue made bright, cheery reading over here. Let me, as account representative for Winston, express our sincere appreciation.

It has always seemed to me that a disproportionate share of punditry in our field is concentrated either on the bizarre and outre, or on the most dreadful examples of heavy-handed "boilerplate."

The former is usually applauded; the latter universally condemned. And the average reader is left to conclude that advertising in general follows one line or the other. This is terribly unfair to the very large number of practitioners in our business who create good, sound, imaginative advertising resorting neither to cleverness as an escape from the selling problem, nor to stolidity as a refuge from risk.

It's always wonderful to be appreciated; it's particularly gratifying to read confirmation of our own settled conviction that creativity is indeed the essential means, but not, of itself, an end.

G. M. Thompson, v.p.  
William Esty Co.  
New York

**Anacin**

I agree wholeheartedly with Mr. McMillin that many tv commercials should not appear. I am not sure, however, that one individual should be selected to be beaten over the head and body. It seems to me that all of the executives of this company and the people at the advertising agency, who prepare and place this advertising, should also be listed. And while you're at it, is it fair to pick on one man and one company? Why not do a thorough job and list all of the bad boys. It takes more than one finger pointed at one man to correct the situation.

In the final analysis, it is the me-

KNX Radio is accorded continuing listener and professional recognition for the authority of its news and sports coverage. In 1958 alone, KNX received 19 major awards for this kind of reporting, including top Sigma Delta Chi, Ohio State and California Associated Press honors. Like all KNX and CBS Radio programming, it's the kind of radio that is an ideal setting for your sales message. A recent listener attitude study by Motivation Analysis, Inc. not only underscores the truth of this but helps define KNX Radio's position as the leading radio station in Los Angeles.



**AUTHORITATIVE**

Represented by CBS Radio Spot Sales



...We wanted to know... so we asked PULSE to ask the people of Nations 27th Largest Market the following

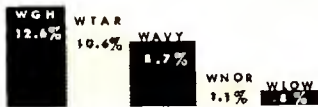
**THE RESULTS:**

November 1958  
Qualitative Survey of the  
22 County Tidewater, Va. Area

**Question 1:**

When you first turn on the radio, is there any particular station you try first?

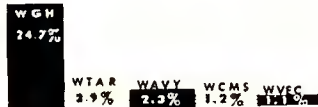
**Answer:**



**Question 2:**

Which radio station, if any, do you prefer for music?

**Answer:**



**Question 3:**

Which radio station, if any, do you prefer for news?

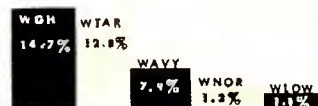
**Answer:**



**Question 4:**

If you heard conflicting accounts of the same story on different radio stations which station would you believe?

**Answer:**



Norfolk - Newport News - Portsmouth and Hampton, Virginia

...ranks 1st during 155 out of 180 rated half hours...

Represented Nationally by JOHN BLAIR & COMPANY

**49th & MADISON**

(Cont'd from page 24)

dia's responsibility. They are just as guilty as any advertiser or agency or individual when they accept advertising of this nature. From my experience this won't be corrected until media people understand the code they have adopted and understand how to apply it and be strong-minded enough to say "No" to quite a few commercials that many of us think are bad for business and for advertising. Believability of advertising is being hurt.

The editorial in the January 17 issue entitled "One penalty of leadership" is silly. Perhaps the tv code is stricter (?) but the test is in its adherence. There is a gap between the McMillin column and the editorial. All media must lead to correct a dangerous trend. Why not publish all media codes?

Edgar Kobak  
business consultant  
New York

**Tv commercials report**

May I offer you my congratulations on your excellent coverage of the commercial industry in your "Special SPONSOR Report on 1959's Tv Commercials," (January 17th, 1959.) The analysis and opinions expressed by your writers were, in my opinion, the best and most accurate report of our industry to-date. It should be required reading for every agency and advertiser even remotely connected with the television industry.

Also, may I thank you for crediting HFH Productions, Inc., for the production of the Columbia Records Coupon Commercial in your article, "They Hitch Their Couponing to Tv" (SPONSOR, January 24, 1959) and request that you make one slight correction. The Columbia Records spot was animated by Dan Hunn, vice president and director of animation for our company. Unfortunately, Mr. Hunn was on vacation at the time that Ronald Fritz and I were interviewed and we neglected to give your reporter an accurate breakdown of the production credits for the commercial itself.

Again, many thanks for your excellent reporting coverage of the commercial end of advertising.

Howard H. Henkin, pres.  
HFH Productions, Inc.  
New York



**Widest Coverage in Mid-Indiana**

First\*—in coverage of 11 satellite markets... an area 33% richer and 50% greater than the entire Metropolitan trading zone itself! \*NCS, No. 3, 1958

**Indianapolis**

Major retail area for 18 richer-than-average counties. 1,000,000 population — 350,600 families with 90% television ownership!

**11 Satellites**

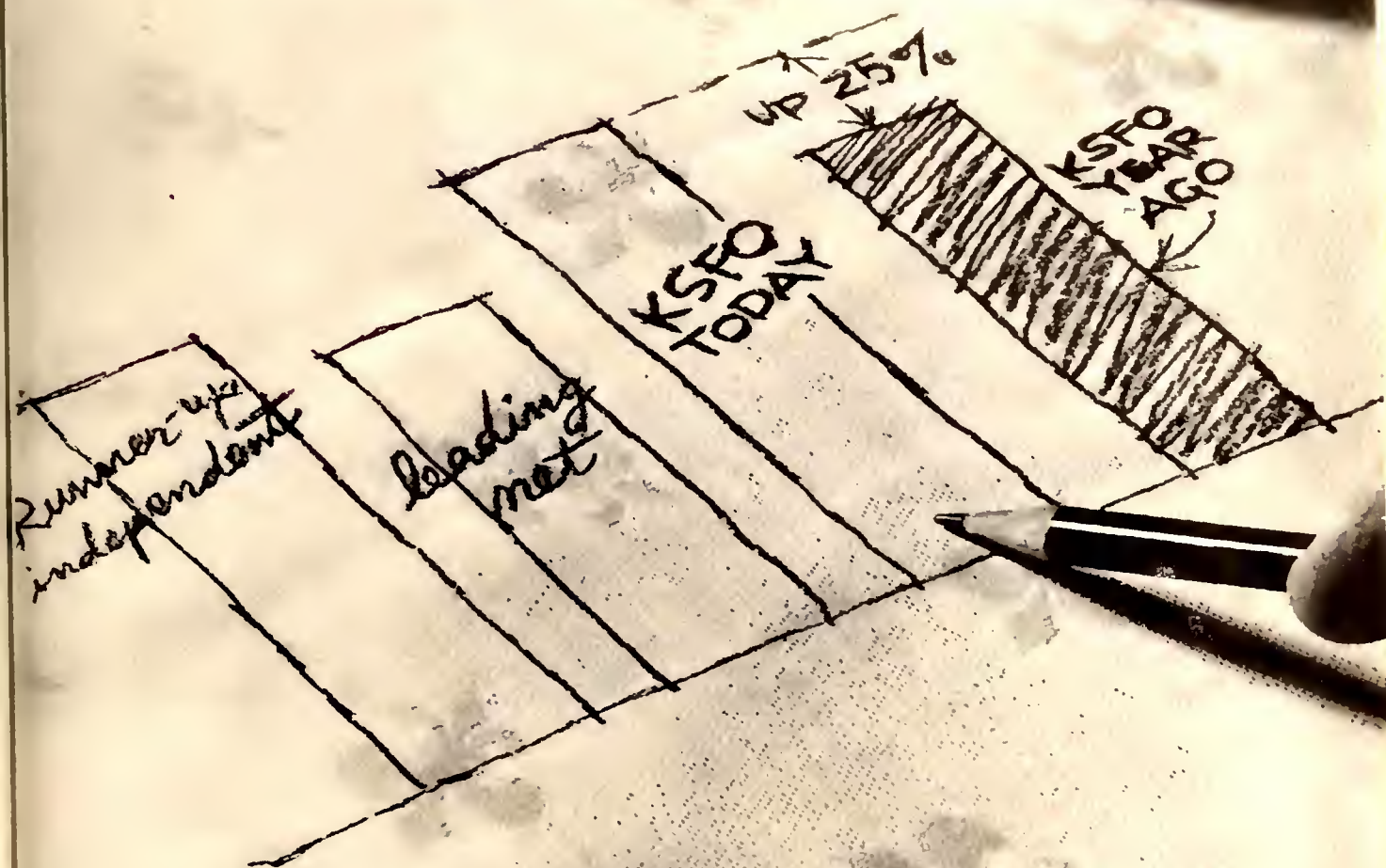
Each an additional recognized marketing area—and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

**ONLY HERE**—in Indianapolis on WFBM-TV can you buy more honest market penetration, consumer influence, for fewer dollars expended than anywhere else!

Represented Nationally by the KATZ Agency



The Nation's 13th Television Market... with the only basic NBC coverage of 760,000 TV set owning families.



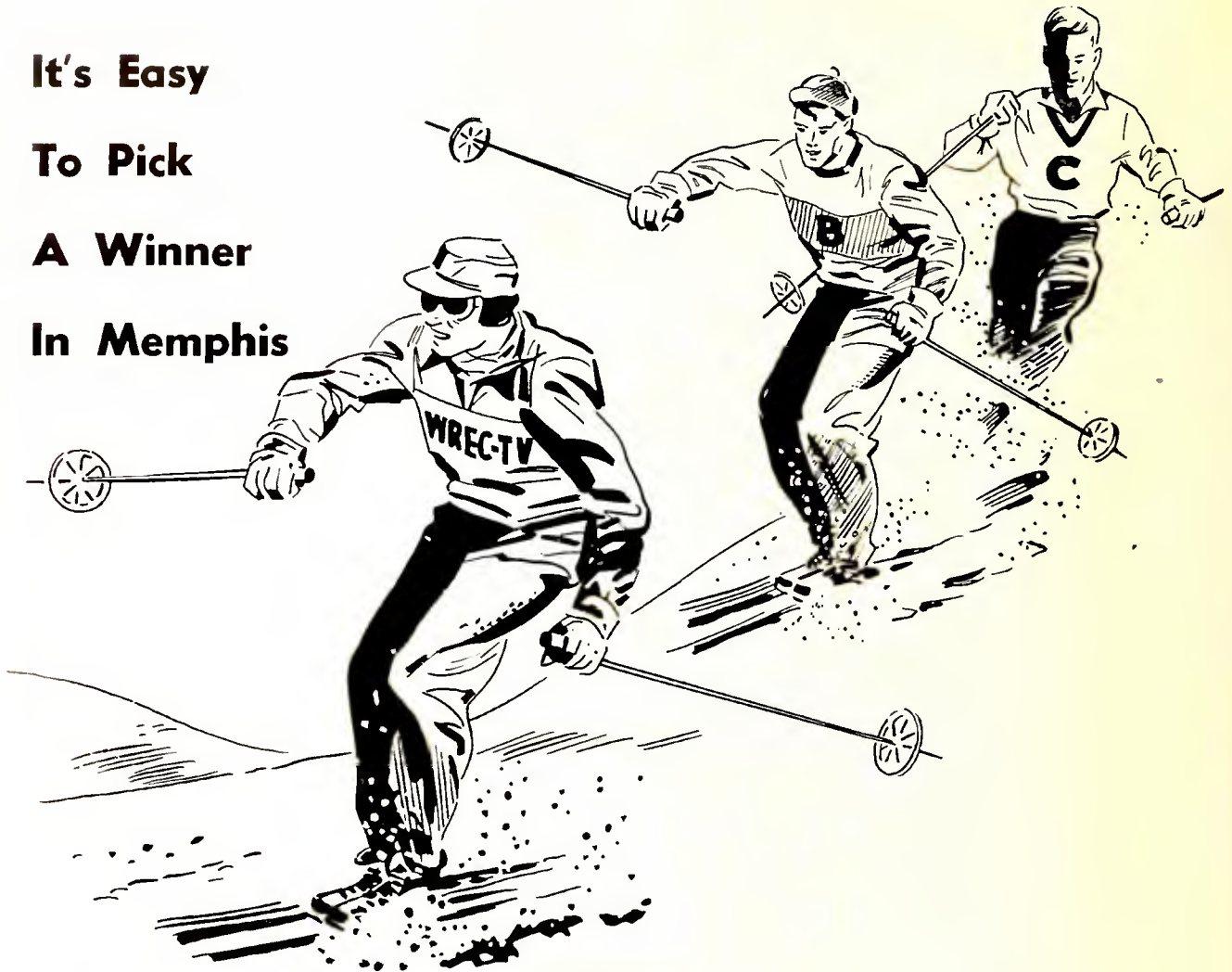
*They said it couldn't be done.* Not everyone. But a dubious few were candid. Precise. They said, "Sure, KSFO has a big audience. With the Giants' baseball games, who wouldn't!" / And they added, emphatically, "Wait 'til after baseball. Plunk. Back to third place." / So much for the forecasts that were rife during baseball season: Has KSFO gone plunk? It has not. / The latest Pulse survey is out. There's not a trace of baseball in it. KSFO is still firmly *first* in the San Francisco-Oakland market. What's more, KSFO has a full 25% more audience than it did one year ago. / For all of the facts, why not sit down with a representative of KSFO or AM Radio Sales. The drinks are on us.

Source: Pulse, November-December 1958. Or, if you prefer: first in the latest Nielsen Station Index, November-December 1958 . . . morning, afternoon, evenings, weekends—everywhere!

**KSFO**

SAN FRANCISCO • OAKLAND

**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. Oct. 29-Nov. 25 '58 (Metro Area)	Pulse Nov. '58 (Metro Area)	Nielsen Nov. 9-Dec. 6 '58 (Station Area)
WREC-TV	248	293	275
Sta. B	94	96	66
Sta. C	69	29	70

# **WREC-TV**

## **Channel 3 Memphis**



Represented Nationally by the Katz Agency

**THESE 25 BRANDS  
BUYING TV FILM  
FOR FIRST TIME\***

**Tobacco**

Lucky Strike

Camels

Raleigh

Tareyton

Pall Mall

Marlboro

L & M

**Food**

Pillsbury Mills

Armour

Swift

Wheatena

Nescafé

Sealtest

**Beer**

Budweiser

Schlitz

Pabst

Gallo (wine)

**Drugs**

Bristol-Myers

Miles Laboratories

**Soap**

Tide

Jif

**Gasoline**

Amoco

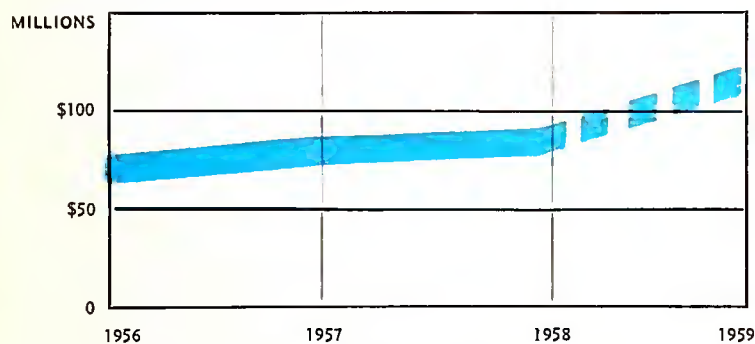
Esso

**Appliances**

General Electric

RCA

**GROWTH OF TV FILM SALES**



Annual sales to date in black line; 1959 (projected) in dotted line

**SYNDICATION LANDS  
THE BIG SPENDERS**

**A** revolution in national ad spending patterns is going to put new status and importance into tv film syndication in 1959. For the first time, annual sales of syndicated film will top the \$100 million mark; some insiders think that \$120 million is a good possibility.

Specifically, the big national advertising influence that you can see at work today is the emphasis on local and regional situations. Many a brand—despite nation-wide campaigning—can get a shel-lacking in particular marketing areas from local or regional competitors. So there's a trend toward campaigns-within-campaigns—

\*New buys of the 1958-59 season.



ITC's Jack Wrather (left) and sales manager Walter Kingsley have ambitious plan including major syndication role for ITC by 1960



United Artists Tv bid for film importance involves president Herbert Golden (left), producer Kirk Douglas, and sales v.p. Bruce Eells

a development that is working mightily in syndication's favor.

Thus in the last few months there's been a parade of major advertisers who have taken syndicated programs in 30 or more markets for the first time. Syndication prospects have risen sharply to this new influx of money from food, beer, tobacco, soap, and gasoline advertisers that never went into programing previously (except at the network level).

By yet another route, syndication is coming to play a key role in agency timebuying. There's a revived interest in prime-time minute announcements, and since availabilities for these in chainbreaks are exceedingly scarce, national spot spending has been pouring into stations for scheduling in syndicated programs. This shift from station breaks to film programs for announcements has resulted in a major implication: *time-buyers are now having an important say about spending in programs.* This in turn has created one of syndication's greatest new headaches as well as one of its new opportunities.

Who are these new spenders in syndication? Three major tobacco buys of recent months involving American Tobacco and Brown & Williamson mark the first extensive syndication spending by cigarettes. Lucky Strike took 35 markets for MCA's *Secret Agent 7* through BBDO and Tareyton took 10 cities with the same program through Lawrence C. Gumbiner. Brown & Williamson signed in 19 markets for Ziv's *Mac-*

*kenzie's Raiders* and has other programs on a spot basis in a number of cities.

This flow of tobacco money into syndication may be a significant omen. The entry of several major brands into regional film sponsorship could easily start off a tide of sponsorships by the traditionally high-traffic cigarette industry which this year or next could completely revise the ranking of industry standings in tv film.

Worth noting is the fact that *Secret Agent 7* is to begin with a 26-week program, while most syndicated series call for 39 episodes during their first year. The importance of the shorter program cycle is this: An advertiser with a regional budget that's limited to 13 weeks can become a 50% sponsor when his money is spread over 26 weeks, but he is prohibited from buying more than participations in a 39-week show.

If regional money for 13 weeks sponsorship spread over 26 air weeks continues to be the most readily available type, it's possible syndication producers and distributors may be forced to make some revisions in their traditional 39 week schedules. And this has implications of real complexity and trouble for the film business.

Another important tobacco approach is R. J. Reynolds' Camels via Wm. Esty. This brand is now campaigning in syndicated shows in perhaps 100 markets, which places it in nomination as one of the foremost

users of the medium. Yet Reynolds does not make regional purchases with the film distributors. On the contrary, Reynolds usually deals through stations to get nighttime minutes in programs at time periods with proven rating histories. In some cases, the station even buys the program on the basis of the sale of one spot to Camels, then sells other availabilities to other buyers. Consequently, Camels is now the backbone of a variety of programs whose lure is the time period — not the show itself.

A whole new set of problems for syndication has been created and intensified by such buying patterns. Only the most aggressive interplay between agencies, stations, and syndicators can crack such tough nuts as finding alternate-week advertisers who'll go on the air by a specified date. Further, in some instances there's the added complication of product compatibility.

Almost every tobacco advertiser is active today in syndication in some way. Buyers of local sponsorships include Marlboro, L&M, and Pall Mall; and, of course, the list of cigarettes with spots in film shows is just about all-inclusive.

In the food field there also have been a number of breakthroughs into syndication this season. Pillsbury Mills purchased Ziv's *Dial 999* in 30 markets, Armour took the same syndicator's *Bold Venture* in 10 cities, and Heide Candy is with ITC's *Sergeant Preston* re-runs in five major markets. In addition to these





NTA's new organization will have Michael Sillerman (left), formerly of G-K-S, as new program sales president; here he's conferring with NTA president Oliver Unger

regional sponsorships, Carnation Milk has purchased participations widely in Jayark's *Bozo the Clown*, and national spot food spenders active in film have included Swift, Sealtest, Nescafé, Wheatena, National Biscuit, and many others. Most of these food advertisers are relatively new to large-scale use of syndication.

The significance of this increased national food spending is that it's largely in addition to tv film outlays by regional advertisers such as supermarkets, bakeries, dairies, and products not distributed nationally. These regional food advertisers have in the past been the largest single block of spenders in syndication, accounting for more than one-fourth of syndication advertising.

The brewing industry traditionally has been another mainstay of syndication revenue. In the past, breweries with regional distribution turned quite naturally to regional programming. But this major change now is going on: National beer advertisers are moving strongly into syndication. In addition to Budweiser's 90 markets with NTA's *U.S. Marshal*, Schlitz and Pabst have made large syndication buys this season with a variety of programs. Schlitz through J. Walter Thompson has CNP's *Flight* in 20 cities and Ziv's *MacKenzie's Raiders* in another 15 markets. Pabst is using films in spot markets. Meanwhile wine sponsors such as Gallo are becoming increasingly prevalent in syndication.

Syndication spending by regional breweries usually accounts for about one-fifth to one-fourth of tv film revenues. So the influx of national money may drastically revise this industry's role in syndication, too.

National drug products are a fourth impressive entry this season. Alka-Seltzer has Screen Gems' *Rescue 8* in nine western markets, and Bristol-Myers has used syndication for local support with programs such as *Sea Hunt* (Ziv) in New York City.

A fifth major break for syndication was Amoco's recent switch from network programming into CBS Films' *U. S. Border Patrol* in 59 cities. Here again, this is new money—above and beyond the investments by regional gasolines.

To bring the total of the big breakthrough to a half dozen, P&G's Tide has a growing investment in participations in tv films. Soap advertisers have never been a major factor in syndication. However, Tide apparently is testing the relative effectiveness of commercials in film programs, in feature films, and in station breaks. If Tide should become a large user of syndication participations, counter measures by other soap and cleanser advertisers would probably touch off a bonanza.

(For details on spending this season by non-network advertisers in syndication, see *Film-Scope*, p. 70.)

Exactly what will syndication spending amount to in 1959? A five-year continuing study by CNP's research department projects at least \$105 million as the total (exclusive of time charges). This involves a healthy increase over the \$90 million estimated for 1958, \$78 million in 1957, and \$58 million in 1956.

The average hours of syndicated programming in the top 60 markets



CBS Films' tape plans earn congratulations from CBS Stations president Merle Jones (left) for producer Robert Herridge and new CBS Films v.p. Sam Cook Digges (right)

will reach 44.2 weekly, according to this study, totaling 2,652, up 14% over 1958.

In preparation for explosive future growth, many syndicators have completely regeared their operations and several new ones have entered the field. Among the latter are ITC and United Artists TV.

ITC represents a pooling of the forces of the Jack Wrather Organization, elements of the former TPA company, and Associated Television of Great Britain. This new factor in syndication has made its ambitions in the film business quite clear. Jack Wrather flatly states that by 1960 he expects ITC to "lead the field of American companies in national and international tv."

Six new programs are now on the

ITC schedule: *Interpol Calling*, *Tom Swift*, *Four Just Men*, *Cobb & Company*, *Treasury Agent*, and *Best of the Post*. ITC will generally try for network sales before putting its programs out in the field.

United Artists TV is another newly formed tv film company, representing the bid by this successful motion picture distribution and financing company to break into tv. (One of its arms, United Artists Associated, was formerly AAP.)

UA-TV is producing five programs for network or syndicated sale. *The Trouleshooters* has already been sold to Marlboro for network schedule. The four other series being filmed by UA are *The Vikings*, the *Dennis O'Keefe* show, *Hudson Bay*, and *International Airport*.

Important reorganizations in syndication companies with implications for all-around 1959 prospects occurred the past few weeks at ABC Films, CBS Films, and NTA.

Following the resignation of George Shupert (he'll head up MGM-TV), ABC Films appointed a new chief, Henry Plitt, formerly with the parent AB-PT organization. Speculation in trade circles last week suggested that this might signify ABC Films would bear down still more heavily on network sales and rental of re-runs and features to stations. ABC Films had little first-run property available this fall.

CBS Films apparently has shifted some of its attention to the question of tape syndication. Following the appointment of Sam Cook Digges as



Production values in tv film programs now closely match those of network shows. Big MGM lot in Hollywood (above) is used for filming of CNP's *The Lawless Years* and several other series. Tape programs are not expected to threaten film in immediate future

administrative v.p. of the network syndication arm, a new policy began which included exploration of the new method. Robert Herridge will be the producer of tv's first series conceived for videotape and made for syndication. (It's based on Broadway theatre and New York tv talent.) The program will be offered first to network advertisers, but might be syndicated to advertisers and/or stations for those markets having tape facilities.

Besides this tape offering, CBS Films plans to put into syndication several film programs, including *Diplomat* (with Clare Booth Luce) and *House on K Street*.

NTA's acquisition of some Gross-Krasne-Sillerman personnel and programs follows closely the appointment of Charles Barry as head of the NTA Film Network. Meantime, the firm is in the process of being transferred to the control of National Theatres.

Among the new programs NTA will release are *The Third Man*, *Man-tovani*, *Grand Jury*, and *High Noon*. In addition to these filmed shows, NTA is using tape syndication for the Bishop Sheen series which originates on its outlet, WNTA-TV.

As for production plans, here is a rundown by more major companies:

- Ziv will produce 10 new programs which will likely be offered first for network sale. Of these, six are expected to go into syndication.
- CNP's three new shows in production are *Philip Marlowe*, *The Lawless Years*, and *Outpost in Space*. Attention to network selling also figures larger in this company's plans.
- **Screen Gems**, one of the syndicators producing programs separately for eventual network or syndicated sale, will be selling *Stakeout* shortly for a late spring start, and intends to have another series in production for late summer or early fall showings.
- **Official Films** also expects to be more active in both network and syndication in 1959 than in the past season. Three series will be offered for network sale, and the production of three pilots for syndication is planned for this spring.
- **Guild Films** has been a pioneer in the sale of tape series to stations, with three series now on hand.

(Please turn to page 50)

## HERE'S A GUIDE TO TODAY'S NEW TV FILM PRICES IN TOP MARKETS

Costs sample one new half-hour series, but some shows may vary greatly

### Markets over \$1,000

	NET	GROSS
CHICAGO	\$1,200.00	\$1,411.80
LOS ANGELES	1,875.00	2,200.00
NEW YORK	2,550.00	3,000.00

### Markets \$500 to \$1,000

BOSTON	550.00	647.08
BUFFALO	500.00	590.00
DETROIT	700.00	823.00
PHILADELPHIA	765.00	900.00
PITTSBURGH	800.00	941.20
SAN FRANCISCO	500.00	590.00
ST. LOUIS	425.00	500.01
SEATTLE-TACOMA	450.00	529.43

### Markets \$200 to \$500

ALBANY-SCHENECTADY	233.75	275.00
ATLANTA	200.00	235.00
BALTIMORE	297.50	350.00
BINGHAMTON	191.25	225.00
CHARLOTTE	200.00	235.00
CINCINNATI	400.00	460.00
CLEVELAND	400.00	460.00
COLUMBUS, O.	200.00	235.00
DALLAS-FT. WORTH	310.00	364.72
DAYTON	210.00	247.07
DENVER	200.00	235.00
GALVESTON-HOUSTON	285.00	335.30
HARTFORD-NEW BRITAIN	170.00	200.00
INDIANAPOLIS	300.00	350.00
KANSAS CITY	255.00	300.00
LANCASTER	212.50	250.00
LOUISVILLE	221.00	260.00
MEMPHIS	275.00	323.54
MIAMI	212.25	245.00
MILWAUKEE	325.00	382.36
MINNEAPOLIS	375.00	441.19
NASHVILLE	200.00	235.00
NEW HAVEN	300.00	350.00
NEW ORLEANS	250.00	294.13
NORFOLK, VA.	170.00	200.00
OMAHA	175.00	205.89
PORTLAND, ORE.	275.00	323.54
PROVIDENCE	250.00	300.00
ROCHESTER, N. Y.	225.00	264.71
SYRACUSE	218.00	280.00
TOLEDO	250.00	294.13
WASHINGTON, D. C.	255.00	300.00

**SPONSOR'S  
\$500 MILLION  
PLAN FOR  
SPOT RADIO**

# Spot radio needs new prestige with sponsors

- ❖ To reach \$500 million by 1963 the industry must create a more appealing image for advertisers, agencies
- ❖ The quickest, surest way to do this is for radio to become the No. 1 "community medium" in any market

*In the first three articles on its \$500 Million Plan for spot radio, SPONSOR proposed the following:*

*First, that radio (network and national spot combined) should set as its goal at least 9% of national advertising budgets by 1963. This would give spot alone an annual billing in excess of \$500 million.*

*Second, spot radio must become more competitive with other media. Spot radio's major competitors for national advertising*

*are, in order: newspapers, spot tv, and outdoor. Instead of inside-the-industry fights, spot radio must concentrate on outdoing these competitors.*

*Third, spot radio must "clean house." SPONSOR listed six major types of outworn, old-fashioned business methods which are impeding spot radio's progress.*

*In this fourth article, SPONSOR outlines how radio spot can rebuild its prestige, and add to its stature.*

**I**n late December, an unusual year-end "media review" meeting was held among top executives at BBDO.

Last year BBDO tied with McCann-Erickson as the leading agency-user of radio spot (\$13 million) and its ideas about the medium should therefore carry exceptional weight within the industry.

SPONSOR has seen a summation of the radio section of the December meeting and has talked with BBDO executives who were present. Without revealing names or exact quotes, here are some of the highlights of the discussion:

- Radio today has become a secondary medium for the large national advertiser.

- Radio suffers from a "carnival" atmosphere; it smacks of "buffoonery."

- Radio has been over-commercialized, there are too many "music-and-noise" stations.

- The whole industry is suffering because of network-spot fights.

- Radio needs rehabilitation. It needs a spokesman or leader who is above suspicion, and without bias or a particular axe to grind.

- Radio must stress service, dignity, its community role.

In this meeting, BBDO was concerned with radio as a whole, and the discussion included many phases of network and local operations. But SPONSOR believes that what was said has a particular and important application to radio spot business.

Perhaps the chief reason why radio spot is not today a major or basic medium of national advertising is its "image"; the impression it creates

## SPONSOR'S \$500 MILLION PLAN

*SPONSOR is presenting its new 5-year, \$500 million plan for national spot radio in five weekly installments:*

**Step one:** Sales Goals for spot radio. Why SPONSOR believes it can reach \$500 million by 1963. (24 January)

**Step two:** Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three" (31 January)

**Step three:** Putting Spot Radio's house in order. Mistakes, errors, and outworn methods which must be quickly corrected. (7 February)

**Step four:** Building spot radio's strength. How the medium can add to its present stature, resources and importance. (discussed in this issue)

**Step five:** Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (21 February)

*In addition to these articles already planned, SPONSOR will schedule additional features bearing on spot radio's future, as they develop*

in the minds of leading advertisers and agencies such as BBDO.

This "image" ranges from the frankly hostile and unpleasant, to the vague and confused. From a feeling that radio spot is an over-commercialized, carnival, almost "schlock" operation to a dim suspicion that radio is just a second-rate, antiquated form of broadcasting.

Can radio (and radio spot) build a new, clearly defined and attractive character of its own?

SPONSOR believes it can and should. To establish this character and build its reputation will require, however, a lot of work—work that must begin at the station level.

In SPONSOR's opinion, the future health of radio spot will depend on how fast and how well radio can establish itself as the No. 1 "community medium" in every market in America.

Before explaining why we consider this the image which radio must seek to build, let's consider a few other image suggestions which have been sent to SPONSOR in recent weeks.

*The "52-week medium."* A leading New York firm of radio station rep-

resentatives suggests that radio should strive to be known as the "52-week" advertising medium.

SPONSOR is fully aware of the problems posed to stations and representatives through the intermittent, short-flight use of radio spot by national advertisers. And we applaud any effort to develop more advertising continuity for the medium.

But the slogan itself does not build any very valid or distinctive image for radio spot. Newspapers, spot tv, and outdoor can all claim, with equally strong arguments, that they, too, should be "52-week media." Spot radio has no monopoly on the idea.

*The "news-and-music" medium.* A number of station owners (see recent back issues of SPONSOR) have proposed that radio spot should strengthen its reputation as the "news-and-music medium." This, essentially, is what radio offers in many markets—and all it offers in too many.

But the news-music characterization, however truthful, does not, in SPONSOR's opinion do much to increase radio's reputation and prestige. Both of these have been severely harmed in recent years by the kinds

of music and to a lesser degree the kinds of news presented over certain stations.

*The "personal" medium.* Proponents of the "personal" image for radio can point to the fact that radio does possess certain unique, direct personal qualities not possessed by any other medium, including tv.

Radio is the "living voice." It speaks as "one person to one person." And, today, when so much radio listening is done by individuals—in cars, in kitchens, in bedrooms, on beaches, this direct, personal communication is one of radio's greatest strengths.

But SPONSOR's editors feel that this "personal image," important as it is, is topped by another concept that promises even more prestige and an even brighter radio future—the "community medium" image, now being developed with great skill and aggressiveness by a number of stations in different parts of the country.

*The No. 1 "community medium."* One reason why the "community" concept is so important for radio is the opportunity it offers for taking

(Cont'd next page)



**News coverage**, particularly for local news is one of radio's prime methods for increasing community prestige. In many markets radio is today the No. 1 news medium

**Editorializing** on local issues provides radio with an excellent opportunity to build up its image and reputation. Here Nathan Straus, pres. WMCA, New York City

**Service features**, such as traffic news-broadcasts from planes (above) and helicopters can give radio an enormously increased importance within every local community

the lead over newspapers, spot tv, and outdoor—spot radio's three arch competitors.

Newspapers, today, in many markets are not providing the community or localized interest and service they once did. They are still terribly strong, but they are also vulnerable to energetic imaginative competition.

Tv, on the other hand, is hampered from becoming a true "community medium" in many cities by an entirely different set of circumstances. The relatively small number of tv stations, combined with the popularity of tv among network, spot and local advertisers have combined to develop a medium characterized by dominance in entertainment and large-issue discussions and analyses rather than "on-the-minute" and "on-the-spot" community activities.

As for outdoor, the very nature and flexibility of radio gives it a tremendous edge over any type of community work in which the outdoor medium can indulge.

*The market-by-market concept.* Another factor which builds increasing importance for the "community medium" idea is the growing trend

among advertisers toward "pinpoint marketing."

Marshall P. Lauchner, president of B. T. Babbitt Co. typified the attitude of most modern marketing men, when he told SPONSOR "every market is different, every sale is local, and the secret of sales success today lies in market by market strategy."

Leading agencies also are becoming increasingly aware of individual market opportunities. (See "How Y&R digs for 'facts behind the ratings' "in SPONSOR, 13 December 1958.) Marketing teams from many agencies are now scouring the country for intensive market-by-market information.

This new emphasis on markets makes it even more important for radio, with its nearly 3,500 am outlets, to emerge as the most significant and valuable "community medium" open to a national advertiser.

*Building up its position as a community leader.* To achieve the status of "No. 1 community medium," radio must increase the scope of its activities at the local or area level. It must provide greater service, interest, and value to the inhabitants of a particu-

lar community than any other medium of communications.

During the past year, SPONSOR has received hundreds of letters, wires, pictures and publicity releases from radio stations all over the country which indicate that they are devoting more and more time and attention to developing their "community image."

In certain phases of the work, notably in local news reporting, the gains have been impressive. (See SPONSOR, 4 October 1958 "Radio peeps up its news leadership.")

But, at the risk of offending some station owners who are sincerely attempting to develop local listener loyalties, SPONSOR suggests that these efforts have not, in the main, gone far enough. Nor have they covered all the parts of the community job which radio must tackle.

If spot radio is to take business from newspapers and spot tv then it *must provide more at the local level than either of these media are providing.* Here are the areas which demand attention:

*News.* Radio must build up its reputation as the No. 1 source of reliable, comprehensive local news—it must give listeners more than they



**Public affairs.** Radio's prestige can be built up by more intensive interest on the part of station management in community welfare and projects of charitable and educational interest. Here Chicago children are briefed on WLS special programming

**Business knowledge.** Greater knowledge of local markets and business conditions by station managers will add to radio's stature with advertisers. Here Gerald A. Bartell of Bartell Family Group consults with University of Wisconsin economists

can get from their newspapers.

Many stations are now doing this, but SPONSOR has detected at least two trends in radio station news reporting that should be corrected. The first is toward giving merely flash news without depth, color or significance.

The second, and even more of a pitfall for some station men, is "news gadgetry." Airplanes, helicopters, mobile trucks are fine station news accessories providing they actually do contribute to more interesting and valuable news coverage. But some station men seem more interested in equipment than in the news itself.

Another flaw in some station news reporting is its failure to cover all aspects of the news and all possible sources of listener interest.

SPONSOR last week heard of a station in upstate New York which has built up a tremendous following (and billing) by the seemingly obvious, but seldom used, practice of reading obituaries. Radio must explore and uncover every type of newsmanship.

*Editorializing.* The Federal Communications Commission has repeatedly encouraged radio stations to take strong editorial positions, particularly on matters of local, community or area interest. The NAB Board, meeting in Florida last week, has done the same.

Some stations have done an outstanding editorial job.

But a recent SPONSOR check with leading radio station representatives revealed that a surprisingly small percentage of stations (less than 20% according to one rep firm) were availing themselves of their right to editorialize.

If radio is to become the No. 1 community medium in any market it must assume editorial as well as news leadership. But with full recognition of the responsibilities of editorializing and competency to do it right.

*Service Features.* Time signals and weather reports are pretty standard radio service features, and most stations provide them. But there are many other kinds of local service which radio must develop if it is to be a leading community medium.

These include such things as traffic reports, sports results, farm or business statistics (depending on areas)

(Please turn to page 53)

## DECEMBER TV VIEWING LEVELS HOLD STRONGLY, ACCORDING TO ARB DATA

**T**v critics notwithstanding, viewing patterns during the peak month of December show continued strength and compare favorably with figures for 1957's December. This is revealed by the latest ARB sets-in-use data, tabulated for SPONSOR by time zones. The rule that two out of every three tv homes has its set on during prime evening hours (8-10 p.m.) still holds true. Of the six prime time hours (two for each time zone), four showed increases.

### AVERAGE SETS-IN-USE BY TIME ZONES, DECEMBER, 1958

#### Monday thru Friday daytime

Hour beginning	Eastern		Central		Pacific	
	1958	1957	1958	1957	1958	1957
7:00 AM	- 7.8	9.7	-10.6	14.4	+ 4.5	2.0
8:00	-15.0	16.4	+16.4	16.2	- 7.8	8.0
9:00	+13.5	12.9	-16.2	17.7	+ 9.9	9.3
10:00	-14.0	15.1	+20.1	18.1	+11.6	8.2
11:00	+19.9	17.3	-18.2	19.7	+12.9	11.0
12:00 N.	-22.0	22.4	+18.5	18.1	-11.2	15.5
1:00 PM	+16.9	16.6	-15.5	16.1	-11.7	14.8
2:00	+15.3	14.8	-13.2	17.4	+12.9	11.6
3:00	-14.4	19.2	-17.5	21.1	-13.1	14.4
4:00	-26.7	27.4	-26.8	28.0	-19.8	20.6
5:00	-35.3	36.8	36.6	36.6	+33.2	32.7

#### Sunday thru Saturday evening

6:00 PM	+42.5	40.3	+54.9	54.3	-48.5	50.4
7:00	+55.4	53.9	-66.9	67.9	+62.3	62.1
8:00	+66.7	66.4	-68.0	69.1	+68.9	67.7
9:00	-63.9	65.5	+61.7	61.1	+63.5	60.2
10:00	+52.1	51.8	+35.6	33.7	-38.5	38.8
11:00	-24.4	24.5	+17.2	15.4	+15.7	14.5
12:00 M.	-12.9	13.4	+ 4.2	3.4	- 5.0	5.5

(+) and (-) show how 1958 compares with 1957.



Portable washer, with AMI ad mgr. Wm. FitzGerald (l), chief eng. Wm. Fox, got to market economically when it was found that . . .

## Spot tv shortcuts washer 'show-me'

❖ AMI's portable clothes washer could not be sold without showing the machine in true-to-life action

❖ Full store demonstrations were too slow and costly; here's how 60, 30-second spots did a yeoman's job

**A** dormant market; a product that looks somewhat puzzling; a specialized consumer potential; demonstrations an absolute requisite to sales—these are the problems a jukebox manufacturer faced when he put a portable washer on the market in 1957.

The first hey-day of the portable washing machine had come a decade earlier, just after the war. The move to the suburbs had not yet begun,

families still were small, living quarters cramped. Under these conditions, nearly half a million portable washers were sold in 1947. Then the figure began falling off, hitting a mere 64,000 in 1952. At this point many manufacturers gave up the cause.

But AMI (Automatic Musical Instrument Co.) in Grand Rapids felt enough market still was there if you tackled it right. Rising urban income

and the growing premium on space in most large cities certainly seemed to indicate you could sell a portable washer, reasoned the 50-year-old manufacturer of jukeboxes and background music systems.

The killer, though, was the demonstration angle. In-store work alone would be expensive, results slow.

Spot television seemed a much quicker, more flexible, and economic approach—so that's AMI's current and future tack. But the inherent time limitations of tv commercials had to be licked.

Here's how that was done:

For one thing, demonstration of the product had to be geared to consumer reactions to the features that make it different from other portable washers. Chief among these wa



"true portability." AMI's device needs no attached tub or container—(see picture opposite page) which meant:

- What kind of containers would be used most?
- What was the optimum size of the average container?
- Where would the machines be used most often?

To answer these questions, AMI's agency, Edward H. Weiss & Co., Chicago, surveyed consumer attitudes toward the washer in a Detroit test early in 1957.

The idea, of course, was to determine copy points and methods of presentation (live or film).

Most significant finding, says account supervisor Harry J. Straw, is that almost every user makes a distinction between kitchen laundry (dishtowels, napkins), personal laundry (lingerie, drip-dry), and everyday laundry (children's clothing, house dresses, work clothes). Kitchen and bathroom were cited most often as place of use. This meant that personal laundry should be emphasized strongly.

But with personal laundry, Straw points out, care and gentleness are important. Portability must be featured, too, as well as operating ease.

Since market-by-market introduction was planned, live spots with personalities could provide introduction plus endorsement. "But," says ad manager William FitzGerald, "this would overlook the fact that the portable was used most at the washing point nearest the clothes to be washed, according to the survey."

Another factor: What type of container would the machine be used in? Every conceivable type was mentioned by respondents: laundry tubs in the basement, kitchen sink, bathtub, plastic buckets, diaper pails. A cross section of these had to be shown and the operation emphasized.

"This called for live action interspersed with animation," says Straw. "Animations of the washer being used in bathtub, kitchen sink, bucket could be interspersed with live demonstration." Bucket was optimum size shown by research: 18" in diameter, 7" deep.

Incidentally, the human hand was utilized in motion at every opportunity to symbolize mobility, Straw says, but never allowed to look as if it were doing the work.

Animated sequences could emphasize the key facts about the washer: aeration, tumbling, agitation, scrubbing. The nylon scrubbers became an important copy point, emphasizing the gentleness factor which personal laundry requires.

Finally, greater control over the demonstration and maximum recognition of the washer (by shooting it from various angles) was provided with film. "Film spots would also give us the greater frequency we were seeking," says ad manager FitzGerald.

The maximum length for the commercials was 60 seconds, though a 30-second version was made for prime time—the 60-second spot being fitted into daytime and late evening.

Detroit—scene of the consumer tests—was the first market. Fifty spots per week were scheduled over a four-week period in October, 1957. Adjacencies near high-rating adult shows were selected. In-store demonstrations and spot schedules were begun simultaneously. References to key dealer, paid for by the company, were included in the spots on a rotation basis. Supporting newspaper ads also were used.

Within a few days the effect was felt, AMI washer division sales manager Perry Winokur says. "Post-purchase and in-store surveys," he

says, "showed television as the first source of information about the washer for 75% of the customers."

"More important," Winokur points out, "the customer was delivered pre-sold. This cut demonstration and closing time of a sale to a bare minimum. We were attracting people to the stores who had a need for such an item."

After the four-week spot saturation, the schedule was trimmed down for the remainder of the 13-week schedule. Sustaining newspaper advertising was run between tv schedules.

During the first months of 1958, the washer was introduced in the balance of the Michigan market, also largely on a test basis.

Ohio was the next market. In Cleveland and Akron, the same one-two punch of tv saturation plus in-store demonstrations brought virtually the same results. The schedule: heavy in the first two months (February-March), with the 50-spot-per-week pattern tapering off to a lighter schedule.

It was the New York City introduction in April that brought the biggest and quickest response. In scheduling for the New York market, the same adult audience was sought during afternoon and evening times in high-rated adjacencies. The New York

*(Please turn to page 82)*



Integrating animated and live action sequences are (l to r) Weiss' AMI account supervisor Harry J. Straw, tv art dir. Art Guse, film prod. Rolf Brandis, copy head Byron Bonheim

*Teleform*

PARTI DAY SALES FIGURES JAN 16 THROUGH JAN 31 -  
 WAUWATOSC 80 - OSHKOSH 125 - APPLETON 755 - GILLET 170  
 - GREEN BAY 195 - MENOMINEE 30 - FOND DU LAC 75 -  
 STEVENS POINT 100 - WAUSAU 30 - NORWAY 85 - SHEBOYGAN  
 180 - TOTALING 1865 CASES- MILWAUKEE SALES SAME PERIOD  
 500 CASES=  
 OTTO L. KUEHN CO= 438P

## PARTI-DAY HERE TO STAY

It looks like wholesalers now feel that Parti-Day dessert toppings are here to stay.

Subject of a tv test in the Green Bay area—reported exclusively in SPONSOR—the food product:

- Blasted to a new semi-monthly sales record,
- Ended its boom-and-bust sales pattern, which had been a reflection of normal wholesaler wariness toward loading up on a new product.

Sales for the last half of January came to 1,865 cases, according to reports of the product's food broker, the Otto L. Kuehn Co. (see telegram above, sales box below). This is the biggest sales total since the tv test began last October.

As the figures in the sales box indicate, case shipments have been hitting marked peaks and valleys during the test, being conducted over station WBAY-TV.

This is a common pattern, accord-

ing to the Kuehn Co.'s merchandising director, Marvin Bower. He said that wholesalers are generally conservative in ordering a new product. Maybe it will grow—but maybe it won't. So, Bower figures, they purchase a given amount at the beginning of each month, the order size depending on their estimates of the demand for that month.

Even if the product moves well at first, this conservative attitude persists. The result is that many distributors, though out of stock during the month, will wait until the first of the month to re-order.

**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.

**16** TH WEEK  
OF A  
26-WEEK  
TEST



**SALES BOX SCORE**

16-31 Oct.....	580 cases
1-15 Nov.....	1,450 cases
15-30 Nov.....	370 cases
1-15 Dec.....	1,090 cases
16-31 Dec.....	350 cases
1-15 Jan.....	1,595 cases
16-31 Jan.....	1,865 cases

## A fable of

Ex adman scores clients, agencies for misrepresentation, shoddy merchandise, climbing costs; and asks for integrity, truth

Alfred H. Edelson, president of The Rytex Co., Indianapolis, one of the country's largest stationery firms, aims some hard-hitting punches at the ad fraternity with these remarks. An ex-adman, he's been sitting on the edge of the agency frying pan, or in it, for two decades—as client service director and general executive with Henry J. Kaufman & Assoc. in Washington for 10 years, with a household furnishings agency in Chicago. He's an iconoclast who blasts the mystique of advertising yet commends the profession for its wealth of bright young people.

A former tv lecturer at American U., he's now settled down to theorizing from a hilltop outside Indianapolis during off-hours. As a manufacturer, he relies primarily on his own sales endeavor to keep some 3,000 department stores convinced that they should mail personalized stationery promotional stuffers in customer bills each month.

The stores appear to be steadfast inasmuch as 90% of Rytex business comes from this source and the company claims to be "the world's largest manufacturer of personalized stationery." Having been both "an egghead and an ostrich," Mr. Edelson thinks he now is a metamorphosis of the two—but he hasn't as yet found the word to describe this halcyon state.

# ad row ostriches and eggheads

by Alfred H. Edelson

If the young gentlemen in the mail room will take a pew, we'll be happy to explain what the brouhaha of the Eloquent Eggheads vs. the Madison Avenue Moguls is really all about.

There are those who claim it started with the late tart-tongued historian and social critic Bernard De Voto. Mr. D. took time out from just about the best "copy" ever written to stir up the advertising fraternity. Another school has it that widespread criticism of advertising is a part of a Moscow-underwritten plot to have pinko professors discredit American capitalism.

But a good deal of the trouble seems to have started about a dozen years back with a one-time copy-writer named Fred Wakeman, who cooked up a best-selling novel called *The Hucksters*. It would have taken a lot of 15% commissions at 1946 media rates to match the take on *The Hucksters*. But, as it turned out, Wakeman had done a little more than hit the jackpot. He spawned what threatens to be a whole new genre of literature. There was nothing terribly original about Fred's copy "platform" or plot, by the way. He had fine modern precedents in such superior works as Bud Schulberg's "What Makes Sammy Run?" And in Jerome Weidman's definitive work on the dress industry, "I Can Get It for You Wholesale?"

But where the Schulberg and Weidman protagonists remained true to character and got their come-uppance, Wakeman added a happy ending gimmick—the repentant sinner. For truth to tell, there is more rejoicing along Publishers' Row in one glamorous rakehell who repents *after* several hundred pages of sinning than in all of the virgins in Jane Austen.

One of the neater ironic bits about the Wakeman book, is that, far from being a serious work, it is mostly a glossy piece of slick magazine fiction. Wakeman made use of most of the devices of pseudo-realism its hero condemned in advertising.

There was a rash of books with the

heel-hero as adman. With a simple change of scenario plus a smattering of new technical shop talk, the plot serves for the drug business, the soap business, the automotive industry, radio/tv and public relations.

Since there are at least as many different industries in Thomas Register as there are M.O.S. for Private Eyes, there is good reason to fear (a good decade after *The Hucksters*) we are in for as long a run of Mr. Wakeman's basic idea. Huckster novels seem to have become as frozen in format as a tv Western. And, the sad thing is that the fiction which has rubbed your senior colleagues raw unfortunately acts as a smokescreen to the more serious (and far more deserved) wave of criticism by substantial economists, sociologists—and just plain folks.

Will the gentleman down front please stop muttering:

"Backbone of 'Merican progress . . . highest standard of living world has ever known . . . medicine man exaggerations thing of the past . . . we're not deceiving anybody—freedom of choice . . . intellectuals pick on us . . . bunch of mushheads who never met a payroll . . . all we need is a campaign to sell advertising to 'Merican people . . ."

And stop to listen? Because this wave of criticism and comment didn't just happen.

We're in trouble, bad trouble. Not since the days of Kallet & Schlink's "100 Million Guinea Pigs" (several million Americans back) has there been such a wave of serious criticism of advertising. We cannot shrug off Messrs. Galbraith, Whyte, Mayer, Lynes, Packard, or the Congressmen and Senators, physicists, teachers and college presidents. Our product is under attack, men. And before we let go with the publicity and ad blasts defending it, how about examining it, they've got something there.

Let's "research" it a bit. Let's dig around and see what "they" say and why they say it. If you took the time to read the serious critics (like the research director is always pleading for you to do) instead of catching up on call reports on the train to

Westport, you wouldn't think it was a teapot tempest.

Critic No. 1, a mature, thoughtful physician (not a white-coated actor) observes:

"My objection is chiefly to radio/tv commercials with claims for a simple cold drug like 'get up and still get five stay-in-bed benefits.' Now you know that's intended to deceive



Alfred H. Edelson, Rytex stationery president, Indianapolis, is former agency man

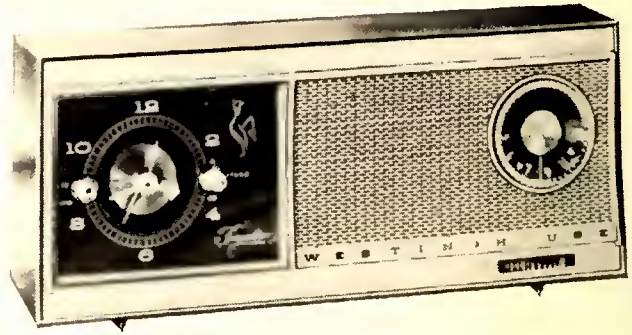
people. Or take a phrase like 'contains not one but five miracle ingredients.'

"But you and I know that most people think of penicillin and other antibiotic drug prescriptions by that term. Sure, I know it's only nonsense but often it's vicious nonsense. The FTC made the patent-medicine peddlers stop saying 'will cure'—so now they merely mutter 'may relieve the symptoms' of. But your casual, unsophisticated listener doesn't make any distinction. Tell me, what justifies the agencies in recommending this sort of thing, or the clients in accepting it, or the networks in broadcasting it?"

This is one indictment. Have we gotten very far from the days of the  
(Please turn to page 48)



John Doe  
Any Street  
Town, U. S. A.



## How radio is licking the 2c stamp

- ▶ Hike in postal rates, plus competition for readers, are converting many direct-mail users to varied uses of radio
- ▶ Magazines, insurance companies, and some soap makers feel spot delivers more speed, impact, economy

**A** couple of weeks ago, a hike in postal rates added a new problem to the normal roster of hazards facing direct mail advertisers—thereby creating a small bonanza for radio.

The old 1½¢ third-class bulk rate is gone. Now you pay 2¢ for the first two ounces, which represents an increase in total direct mail costs ranging from an estimated 13-27%.

Nor is that all. Competition among direct mail advertisers for reader attention has been growing—and it got particularly overwhelming when many advertisers literally dumped carloads of mail to heat the rate hike.

Caught between higher rates and a division of their audience, here is how three categories of traditionally direct-mail users turned to radio:

### I. Magazines

Use of radio by magazines is not new, but recent developments provide significant eye openers: Leading the pack is *Time* magazine, now in 85 local markets, in addition to checkerboard network schedules. How does its schedule compare to last year? In network activity, about the same. In

spot: 85 is more than double the old number of markets.

A lot of this is the result of successful testing, which has proved the value of these markets area by area. Joe Gans, president of the Joe Gans & Co. advertising agency, says the usual pattern is to test five markets at a time. In this way *Time* has more than doubled its subscription pitch via radio over the past year. Using the same strategy, Gans has plugged *Sports Illustrated* in 10 markets since the first of the year—the magazine's first use of radio.

"Any advertiser," says Gans, "who does not experiment with radio and tv as a means of recapturing some of the revenue losses of direct mail is making a serious mistake."

The problem is complicated, he says, by the fact that most traditional direct mail users will not examine the field closely enough. Gans, who has expanded the Caydee Chemical schedule (for a polishing cloth) from an initial five to 30 markets in six months, applies the same testing to this product as to magazines.

Here is what other magazine ad-

vertisers are doing about the situation:

(1) *Deemphasizing mail transactions.* Remember, direct mail is a two-way street. An increase in the cost of sending it out is compounded by the increased cost of getting back a reply. This fact highlights an interesting trend: the switch from subscription to newsstand pitches by many magazines.

Mutual, for example, reports that nine consumer magazines using the network are emphasizing newsstand sales, while only two (*Time* and *U.S. News & World Report*) are holding to subscription pitches.

*Popular Science*, following a week-long test for its new-car issue in early January, returned with a second one-week campaign the end of the month, all keyed to newsstand sales. Sixteen spots spread through the week on Mutual were balanced with a two-day concentration on NBC. An interesting point in the magazine's spot activity: KMA, farm station in Shenandoah, Iowa, which had been one of its best subscription producers, was retained for the changed newsstand approach, indicating a complete switch from the prior strategy.

Other newsstand emphaizers: *Reader's Digest*, *Coronet*, *True*, *Argosy*, *Esquire*, *Life*, *Look*, *Curtis* (*SEP*, *Holiday*, *Ladies Home Journal*). The *Post* uses spot and net-

(Please turn to page 53)



**Hey!**  
**This Gal's Loaded**  
**...in the Land of**  
**Milk & ~~H~~<sup>M</sup>oney!**

**Have you met**  
**Miss Tillie Vision,**  
**our trade mark**  
**here at WBAY?**  
**She's stacked with**  
**ammunition to**  
**make adver-**  
**tisers happy...**

**Channel 2 for greatest**  
**coverage... CBS for greatest**  
**Network... scores of small**  
**cities and thousands of big dairy**  
**farms for greatest sales potential.**  
**Tillie's a mighty well-known gal**  
**in 400,000 homes in these parts!**



Haydn R. Evans, Gen. Mgr., Rep. Weed Television



# EASTERN AMERICA'S TALLEST TV TOWER

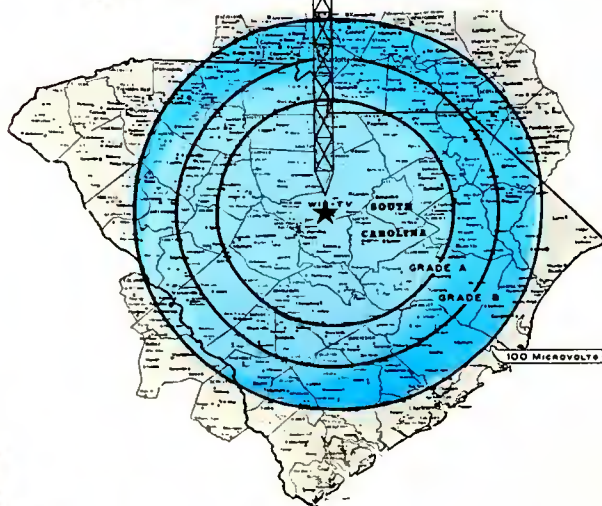
1526 FEET ..... The TOWERING PRIDE of South Carolina  
above ground

More than a quarter of a mile in the sky over South Carolina, this tower has doubled previous coverage. From Columbia, the capital city, WIS-TV serves more of South Carolina, by far, than any other television station . . . plus coverage in adjoining states.

MAXIMUM POWER ..... The MAJOR SELLING FORCE in South Carolina

**WIS-TV Channel 10**  
**Columbia**  
**South Carolina**

NBC ..... A station of the Broadcasting Company of the South



G. Richard Shafto, *Exec. Vice-Pres.*  
Charles A. Batson, *Managing Dir.*  
Law Epps, *Sales Manager*  
*represented nationally by*  
Peters, Griffin, Woodward, Inc.

*Darker tinted crescent area shows increased coverage from new tower, based on predicted contours drawn by the engineering firm of Lohnes and Culver, Washington, D. C.*



National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**The Procter & Gamble Co.**, Cincinnati, is adding schedules in major markets for its Duncan Hines cake mixes. The schedules start this month, run for the P&G contract year. Chainbreaks during prime time are being used; frequencies depend upon the market. The buyer is Joe Burbeck; the agency is Compton Advertising, Inc., New York.

**Philco Corp.**, Philadelphia, is preparing a campaign in 40 markets for its Philco product line. The four-week schedules start 22-23 February. Minutes during both daytime and nighttime slots are being placed; frequencies vary from market to market. The buyer is Hope Martinez; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

**Maiden Form Brassiere Co.**, New York, is kicking off a campaign in about 20 markets for its brassiers. The schedules begin this month for 20 weeks. Filmed minutes and 20's are being slotted; frequencies depend upon the market. The buyer is Inez Aimee; the agency is Norman, Craig & Kummel, New York.

**Corn Products Refining Co.**, New York, is lining up schedules in top markets for its Bosco. The campaign starts 1 March for 52 weeks. Minutes during daytime segments are being purchased; frequencies vary from market. The buyer is Charlotte Corbett; the agency is Donahue & Coe, Inc., New York.

### RADIO BUYS

**Liggett & Meyers Tobacco Co.**, New York, is going into major markets for its Chesterfield cigarettes. The schedules start this month for 21 weeks. Minutes and chainbreaks are being placed; frequencies depend upon the market. The buyer is Ginny Conway; the agency is McCann-Erickson, Inc., New York.

**Studebaker-Packard Corp.**, South Bend, Ind., is planning a campaign in top markets for its Lark. The short-termer starts 21 February. Minutes during daytime periods are being set; frequencies vary from market to market. The buyer is Fran Velthuys; the agency is D'Arcy Advertising Co., New York.

**Shulton, Inc.**, New York, is purchasing announcements in major markets for its Good-Aire. The schedules begin 23 February and 3 March, run for seven weeks. Minutes during daytime segments are being lined up; average frequency: 24 announcements per week in each market. The buyer is Joe Knap; the agency is Wesley Associates, New York.



### My Mommy Listens to KFVB

The biggest audience of any station in Los Angeles is plenty familiar with the moppet who I.D.'s KFVB Channel 98 Radio around the clock.

Pulse (November-December) says so . . . but large: KFVB leads the second station in the market by 33%, and the third station by 42%. Hooper rates KFVB a fat first, too, with a 31% share!

Your clients' sales messages are delivered to more mommies, more daddies, more everybodies . . . when you buy KFVB . . . first in Los Angeles.



6419 Hollywood Blvd., Hollywood 28 HO 3-5151


ROBERT M. PURCELL, President and Gen. Manager  
MILTON H. KLEIN, Sales Manager  
Represented nationally by JOHN BLAIR & CO.

An aerial, black and white photograph of a coastal city. The foreground is dominated by a wide, sandy beach where a large crowd of people is gathered, appearing as small dark spots. A dark, straight line, likely a road or promenade, runs diagonally across the middle ground. Behind this line, several large, multi-story buildings with many windows are visible, including a prominent white building with a grid-like window pattern. The background shows a dense urban area with smaller buildings and streets.

**HAVE WONDERFUL TIME**

**Want to Buy Some?**





**TIDEWATER, VA.**  
tops all metro areas  
in the Southeast  
but Atlanta and Miami.

**TIDEWTAR** is a better way  
to spell it . . . and the best way  
to sell it . . . for WTAR-TV is  
the greatest marketing force  
in this great and growing market.

The picture is of Virginia Beach, front yard of TIDEWTAR, Va. . . . the big, fast growing, surprising Norfolk-Newport News market: largest U.S. port in total export-import tonnage; a manufacturing and shipbuilding center; major base of air, land and sea forces; and the greatest concentration of population and purchasing power in the southeast, excepting Atlanta and Miami. There are nearly 1,000,000 permanent residents in the metropolitan county area alone . . . to say nothing of the hundreds of thousands here temporarily during the year as vacationers at the more than 20 miles of beach (within the metro area), or from merchant and U.S. Navy ships standing in the world's greatest natural harbor.



Virtually  
Unduplicated

**WTAR-TV** CHANNEL 3, NORFOLK, VA.

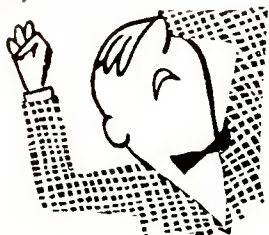
Represented by Edward Petry & Co., Inc.

President and General Manager—Campbell Arnoux • Vice President for Sales—Robert M. Lambe • Vice President for Operations—John Peffer

## Problem Solved by a District Manager



Dave's product was good, but No. Florida, So. Georgia sales spotty.



He was missing a big market, and couldn't see why.



Joe Hosford said Atlanta is 212 miles away, and Jacksonville is 158. Use WCTV to fill the gap.



Blair TV Associates saw the agency. They bought; Dave sold and sold . . .



and won the cruise to Nassau!

# WCTV

Tallahassee  
Thomasville

for North Fla. and South Ga.

John H. Phipps  
Broadcasting Stations

## EGGHEADS

(Cont'd from page 41)

medicine man on the back end of the buckboard? Except in terms of reaching more people?

Here's another, from a young housewife, a former secretary: "I started to buy my husband an electric razor. Practically all of the major brands are offered at around \$17.50-plus in the local stores, showing the manufacturer's list price as about \$32.95. 'Save \$15.45.' Who are they kidding? You aren't 'saving' anything, because that list price could just as well be shown as \$99.95 or \$199.95.

"They're 'on sale' in the mail-order catalogs the year round, with other appliances 'formerly \$319.50, now \$199' for a tv set. 'Formerly' when? How do you expect me to have confidence in advertising claims? And what kind of a moron do you take me for anyway?"

How about that? Are "deceitful" or "exaggerated" too harsh as adjectives for what the lady describes?

Let's listen to a dyed-in-the-wool intellectual, a college professor of literature.

"I'm a smoker and have no intention of giving it up at the moment. But where is the social justification in the tobacco companies adding cheaper, harsher tobaccos to a filtered cigarette and then palming it off on the public as a 'milder, less irritating,' presumably safer, smoke?"

"Maybe you *can't* expect the tobacco companies to run ads warning their products may produce cancer. Especially when it hasn't been proven beyond a shadow of a doubt. But they are spending millions in what is to my mind pretty plainly an intention to mislead, to confuse and to deceive."

Witness 4, the economist, speaks:

"We're not arguing that advertising per se is bad. Undoubtedly it serves a purpose in providing market information to the consumer. And it may sharpen competition sometimes and promote bigger markets. But you are always arguing that advertising *as such* brings down prices. Sure, they have gotten the razor the young lady spoke about back to about its 1937 price level. But advertising didn't do that. Any more than so-called fair trade did it. The discount house did it.

"What do you tell your clients? That the campaign will sell more and help them bring down their prices to consumers? Or do you infer the campaign will build an 'image' that will command a higher price for the same article? If advertising produces lower prices, why are so many industries that are among the big users of advertising—cosmetics and drugs, say—among the longest-profit categories? And why have prices risen more in these than in smaller, more truly competitive fields where you do not have 'industry-administered' prices or heavy promotion?"

"Another thing: advertising that merely switches buyers from one brand of a particular soap manufacturer to another more or less identical brand of the same manufacturer, cannot possibly do anything *but* add to the cost which the consumer pays.

"I'm oversimplifying, but if you fellows are going to make speeches about economics instead of advertising, you really ought to bone up on the subject some in contemporary terms."

Before you hard-boiled practical types start dismissing all this as the opinions of intellectuals who make up only a minute share of the total market, consider this: *These* are the people—the influencing factors—who form the long-run outlook of the population just as much as you do. Possibly more. Anybody check lately on how many of the copy cubs and their wives take their buying cues from Consumers Union instead of the agency client list?

What disturbs us, frankly, having spent a lifetime in advertising and manufacturing, is that there is real substance to the criticism.

And it is not just the lil' fellers with phony vacuum cleaner bait ads who are under attack. It's big-spending drug, chemical, tobacco, automotive industries, et al.

We do not deny that a pitch to "get up and still get five stay-in-bed benefits" is pretty clever stuff. Or that it sells drugs. Some people will go for anything. But that should be a worry, not a justification. That people like our doctor or housewife are not deceived is a shabby defense. The fact is, millions *are* deceived.

Julian Watkins' "100 Greatest Ads" cites such famous works as Cadillac's  
(Please turn to page 85)

# LOOK! **WLOS-TV** IS CHANGING THE RATING PICTURE IN THE **CAROLINA TRIAD!**



**SKILLED NEW MANAGEMENT, IMAGINATIVE NEW  
PROGRAMMING GIVEN CREDIT IN DYNAMIC DRIVE FOR DOMINANCE**

Asheville, N.C.

Spartanburg, S.C.

Greenville, S.C.

In just two months, WLOS-TV's new management has shaped ABC's great line-up and strong new *local* programming into the powerful new force in the Carolina Triad rating picture.

The prominent new position enjoyed by WLOS-TV is shown in the figures below. Watch for further impressive gains!

**ARB — NOVEMBER — 1958 . . . Asheville • Greenville • Spartanburg**

**SHARE OF AUDIENCE**

<b>SUNDAY through SATURDAY</b> 6:00 PM to 10:00 PM	<b>MONDAY through FRIDAY</b> 3:00 PM to 6:00 PM
<b>WLOS-TV</b> .....30.5%	<b>WLOS-TV</b> .....35.2%
<b>Station "b"</b> .....38.4%	<b>Station "b"</b> .....30.5%
<b>Station "c"</b> .....23.2%	<b>Station "c"</b> .....22.5%

The "Early Show"—6:15-7:30 p.m. Monday thru Friday has the highest weekly cumulative rating in the November book.

"American Bandstand" on WLOS-TV is the highest-rated daytime show in the Carolina Triad!

Remember—WLOS-TV delivers the only unduplicated VHF network service and the only complete coverage of this rich triad—425,360 TV homes in 62 counties of six states\*, with retail sales of \$1,848,670,000.

\*NCS #3—All TV Homes Sales Management—May, 1958  
Represented by Peters, Griffin, Woodward, Inc.  
Southeastern Representative: James S. Ayers Co.

# WLOS-TV

Unduplicated ABC in Asheville — Greenville — Spartanburg

**WLOS AM-FM**

# Topeka has 1 TV Station WIBW-TV is it



That's Why  
**NOBODY FROM NOWHERE**  
Can Saturate  
**TOPEKA**  
like  
**WIBW-TV**  
**SATURATES TOPEKA**



## ALL DAY—ANY DAY

Here's why survey-proved WIBW-TV is your best buy for complete coverage of the entire Topeka Farm market.

- WIBW-TV commands the viewing audience. Note current survey figures:

Share of Audience Monday-Sunday  
7:45-12 N. 12 N.-6 p.m. 6 p.m.-12 Mid.  
**57.0% 50.3% 51.1%**

- In the 447 rated quarter-hours... WIBW-TV ranked FIRST.
- In the top 15 Once-a-Week shows (with an average program rating of 44.13)... WIBW-TV had an average rating of 37.69%.
- WIBW-TV serves 38 rural and urban counties in the heart of Kansas... where total gross income for 1957 was \$719,277,000.00. 1958 is a banner year.
- WIBW-TV saturates 218,190 TV homes. (NCS-#3)

## Survey Figures Prove WIBW-TV's Value

- Not even the combined efforts of 3 distant Kansas City TV stations can begin to dent the Rich Topeka Farm Market, according to a current survey.

### Share of Audience Manday-Sunday

	7:45 12N	12N 6p.m.	6p.m. 12Mid.
WIBW-TV, TOPEKA	57.0%	50.3%	51.1%
Sta. A, Kansas City	10.7	10.0	9.7
Sta. B, Kansas City	6.1	10.4	9.6
Sta. C, Kansas City	13.4	14.7	15.3

**WIBW-TV CBS-ABC**  
**Channel 13 Topeka, Kansas**

REPRESENTED BY AVERY-KNODEL, INC.

## SYNDICATION

(Cont'd from page 33)

- **Flamingo Films** has recently become a part of the Buckeye Corp., which will also control Pyramid Productions.

- **MCA**, which has been a major factor in network films through its subsidiary Revue Productions, may direct even more attention to syndication, once sale of its Paramount Picture package of features is completed.

There are many factors governing the expansion of these and other film syndicators, and indications add up to a boom likely to start for syndication this year and continuing well into the 1960's.

Network situations have a great deal to do with syndication's new optimism. Any changes in option time relationships, in so-called "must buy" requirements, in possible divorcement of network time and facilities from production services—or any other trend or ruling the FCC might spur—can only work heavily in favor of syndication.

The drying up of new feature film sources will also play the market more and more into the hands of syndication programing with each successive season. Even if post 1948 features should be released in quantity to tv stations, it's doubtful that a thoroughly satisfactory solution can be found to the problem of how to broadcast wide-screen features. In fact, it might almost be said the wide-screen was introduced to prohibit telecasting of future feature films.

The use of videotape carries with it some potentialities for production economies in the next few seasons, with costs running 33% to 50% below film expenditures. However, the action-adventure program that has been a mainstay of syndication requires elaborate location shooting tied to film editing. Although remote units are now becoming available for tape production for tv in the field, reassembling varied interior and exterior shots, camera angles, etc. from video tape segments still appears to present a formidable obstacle.

While many tv film syndicators will get into tape this year, most will do so only to become familiar with it in order to protect themselves. Worth noting is that fact that all tape syndication programing and production to

date is based on "live" rather than film programing—namely, the entertainment series to be made by CBS Films, the locally produced programs being distributed by Guild's Syndi-Tape division, and other tape operations.

Tape-swapping by stations will undoubtedly increase in coming months. At present, many stations that have locally-originated programs of general interest will tape them with an eye to exchanging these reels with those of other stations. However, this programing is presently designed mainly to appeal to "run of station" participation advertisers.

Westinghouse Broadcasting has moved into tape syndication with informational programs. Initially, two NBC TV programs, *Youth Wants to Know* and *American Forum of the Air* will be taped for distribution to WBC outlets and for sale to other stations. The thinking behind the move involves the goal of getting this type of programing into prime time schedules for the first time. Wide syndication sales of these shows will depend on getting advertisers or stations who wish to present a new image to the public.

What will be the role of syndication in the over-all tv spending picture of the national advertiser? While some tv spenders like Amoco have entirely dropped network in favor of syndication, it's doubtful that syndication will be treated extensively as an alternative to network. For the national advertiser, syndication is looming as a method to be used in addition to syndication for extra support in special areas or markets. It's even possible that syndication will come to specialize in supportive campaigns for established brands, with network retaining the spearhead efforts for new products.

With syndication enjoying large-scale national ad money for the first time, and with regional expenditures by non-network advertisers well on an increase besides, it's no surprise that almost everyone in the film or tape fields is tooling up for a very active year. Along with this may also come new importance for the agency film buyer, as well as new status and vitality for the film makers and sellers.



# LEADER!

Meet George Gould, and discover a prime reason why NTA Telestudios has asserted such dynamic leadership in the field of tape for television. As head man of the burgeoning NTA Telestudios operation, Gould has built the industry's finest plant designed specifically for custom tape productions. More important, he's staffed the Telestudios operation from top to bottom with men and women who reflect George Gould's desire and ability to do it better for you with tape. At NTA Telestudios, every session moves smoothly, with the confidence born of Gould's 15 years of live network experience. At NTA Telestudios, you work with the most complete custom tape facilities available. At NTA Telestudios you work with the people who want to give you more, the experienced people who have more to give.

## NTA TELESTUDIOS

Leading the field of tape with commercial productions for key agencies such as:

N. W. AYER & SON; LEO BURNETT; DANIEL & CHARLES;  
D. C. S. & S.; FOOTE CONE & BELDING; KETCHUM MacLEOD & GROVE;  
C. J. LaROCHE; LENNEN & NEWELL; MARSCHALK & PRATT;  
MAXON; McCANN-ERICKSON; MOGUL LEWIN WILLIAMS & SAYLOR;  
NORMAN CRAIG & KUMMEL; REACH McCLINTON

NTA Telestudios, 1481 Broadway, N.Y., LO 3-1122

# Interview: *Jack Canning*

Sullivan, Stauffer, Colwell & Bayles, Inc. Timebuyer, Jack Canning, tells why he selects WLW TV-Radio Stations for PALL MALL Cigarettes.



"Sure, I buy time for PALL MALL Famous Cigarettes on the Crosley Stations because their greater length of audience filters commercials farther into smooth pleasure for advertisers."



"Yes, WLW Television and Radio Stations really pack in a full house of viewers across the Midwest and into the South for sponsor's sure-fire sales success."

"Outstanding—and that's putting it mildly!"



Call your WLW Stations Representative . . . you'll be glad you did!



Network Affiliations: NBC, ABC, MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Detroit. Bomar Lowrance & Associates, Inc., Atlanta, Dallas. Tracy Moore & Associates: Los Angeles, San Francisco. . . . . Crosley Broadcasting Corporation, a division of **Arco**

## SPOT RADIO

(Cont'd from page 37)

and special service announcements for many types of local religious, fraternal, political, or community organizations.

SPONSOR believes that radio is, potentially, a far greater source of community service than newspapers but so far few stations have shown enough imagination in developing new types of service features.

**Public affairs.** In addition to news, editorials and service, there are other types of radio activities which fall into the class of public affairs.

These include the support of local charitable and educational activities, the broadcast of special events of community or regional interest, as well as a responsibility for providing radio programs which contribute to the social and political welfare of the area.

While it is true that many radio station operators have taken leading parts in such activities, SPONSOR asks this one direct question of every station man: "Have you done more in the past year than your leading local newspaper or your leading local tv station?"

Only by outdoing its competitors can radio establish itself as the community medium.

**Business knowledge.** Finally, there is one highly important area of community life in which many radio stations are woefully weak, especially by comparison with their newspaper competitors.

This is the area of practical business knowledge of their own local market and marketing conditions.

SPONSOR has been told by at least a dozen top advertising managers and agency men in the past six months that their greatest source of inside knowledge about any U.S. market is still the newspaper operator.

Many newspaper marketing activities, especially in large cities such as Chicago, New York, and Milwaukee, where the *Tribune*, *News*, and *Sentinel* provide detailed and voluminous marketing studies, are far beyond the scope or pocketbook of most radio operators.

But SPONSOR suggests that any radio station man who wants to build his national business, should thoroughly familiarize himself not merely

with the cold statistics about his market but with such valuable and pertinent details as local distribution patterns, buying operations and warehousing facilities, especially in the grocery, drug, automotive, tobacco, gasoline and appliance fields.


He should get to know his local chain-store operators, district managers and supervisors for national manufacturers, and should thoroughly educate himself in the kinds of problems they face.

The more he can build himself as an authority on local business and local business men, the greater will be his prestige among national advertisers.

**Five keys to the "community image."** These five avenues of community activity—news, editorializing, service, public affairs and business knowledge—can build for radio, and radio spot an overwhelmingly favorable impression among national advertisers.

Radio, however, cannot claim these virtues without deserving them. And far more intense activity is required at the station level in most markets.

Once this work is underway, and beginning to show results, then the next step is to sell this "community medium" image of radio to the commercial world.

Next week, as Part Five of its \$500 Million Plan, discusses new types of sales approaches for spot radio. 

## 2¢ STAMP

(Cont'd from page 42)

work combinations each Tuesday (prior to the Wednesday newsstand appearance). *McCall's* has stuck to its subscription emphasis with short flights. Kiplinger, one of the biggest mail order accounts (for *Changing Times*) is heavy on sustained week-end schedules, using primarily power stations in large metropolitan areas.

(2) **Radio plus direct mail.** Heaviest user of this device is *Reader's Digest*. While a campaign through J. Walter Thompson emphasizes newsstand circulation, separate campaigns through Schwab, Beatty & Porter for both the magazines and *Condensed Books* is geared to a direct-mail follow through.

(3) **Per inquiry.** Gaining new popularity over the past year are stations specializing in the handling of

direct mail, billing on the basis on inquiry. One such station, WWL, New Orleans, noted a decline in response following the postal rate hike of last August, but returns rose again after people got used to the idea.

## 2. Insurance Companies

While radio has been raking in insurance leads for a number of years, increased activity is indicated by a \$250,000 schedule ordered by one insurance company for a campaign beginning the end of February on NBC Radio.

Here's what these companies have found out about radio:

(1) **Pinpointing impact.** Just as magazines can key to newsstand release dates, insurance companies can key to regional offices requiring strengthening. Metropolitan Life has used a successful plan for several years: stations in each area are rated on the number of inquiries for a health booklet plugged on local newscasts.

(2) **Reaching specialized groups.** Continental Casualty, in its current pitch to prospects over 65, is directing its advertising to a specific market. Classical music stations and ad-jacencies to women-appeal programs are part of the four-week campaigns.

(3) **Dramatizing.** It's difficult to get glamour into insurance. But use of a personality can create a friendly feeling. Thus, Mutual of Omaha is getting identification with Bob Con-sidine on NBC Radio.

## 3. Soap


One soap advertiser told SPONSOR that he sees the new postal situation this way:

The rise in the two-ounce third class bulk rate (1 $\frac{1}{2}$ ¢ to 2¢) is 33 $\frac{1}{3}$ %. But the same rate for one pound (16¢ as compared with 14¢) is only a 14% increase.

This, he says, may divert much direct mail activity into sampling.

A heavy radio user counters this thinking with the view that a strong radio pitch prior to introduction of a product will pull a greater sampling response. The recipients will be conditioned to:

- What to expect from the sample.
- A desire to have the product.

This combination of radio and direct mail would harness the economy of radio with the least expensive form of direct mail. 

# What is your reaction to the Ed Murrow broadcast?

With national interest focused on Ed Murrow's radio show *The Business of Sex*, station men report their reactions to the broadcast.

**C. Wallace Martin**, *president & gen. mgr., WMSC, Columbia, S. C.*

Mr. Murrow's CBS Radio Show *The Business of Sex* has undoubtedly attracted more attention to radio than any single broadcast of recent years. In most quarters, I have found gener-



*It was an effective presentation and in good taste*

ally favorable comments concerning this program. It is universally acknowledged that rumors have been widespread for a number of years concerning the use, by businesses large and small, of sex as a means of attracting and holding clients. It is generally agreed that there must be some truth to these rumors; and, also that such practices are both inadvisable and immoral.

On the assumption that Mr. Murrow was reporting on a problem which exists on a significant scale, it is my opinion that it is the duty of journalism to bring the matter to the public's attention. I will go further to say that I feel that the program was handled in good taste, and that radio is the most effective medium for such a presentation.

While reaction to this program from the general public has been mostly favorable, the all-too-usual derogatory remarks were forthcoming from columnists in most print media. Raymond Moley, in his syndicated column, questioned that such a show

was *Radio's Correct Role*; and he had this to say about network radio: "They are definitely in show business. They are also in a sort of journalism." He added, "The Murrow performance was a confusion of the two functions. If the same sort of exposé had been done under the traditions of newspapers, the characters in it would have been named or at least made sufficiently known so that they might provide a means by which the machinery of law enforcement might get at the evil and do something about it." At this point, I would like to mention that Marie Torre of the *Herald Tribune* is not the only newspaper columnist who has failed to identify a source when publishing disclosures.

Television has tended to steal the spotlight from radio during recent years, and has more often been the "whipping boy" of newspaper columnists, despite the great and continuing vitality of radio in American homes, businesses and automobiles. Mr. Murrow has once again attracted major attention to a radio program and to radio. I salute him and CBS for what I consider significant and courageous journalism.

**Frank Monaghan**, *program director, WGBI, Scranton-Wilkes Barre, Pa.*

*The Business of Sex*, whether received with shock or indifference, was enlightening and, certainly, an excellent example of the remarkable progress of broadcast journalism. So far as we are concerned, CBS should be applauded for another important contribution to the industry. More than that, they should be encouraged to step up this type of reportorial service. They do it superbly well as evidenced by the *Galindez-Murphy Case* and *Who Killed Michael Farmer?* It seems to me that any program manager (maybe I'm old in the job after 25 years) would welcome such a

radio jewel, especially in these days of the "stagnant sameness" of the middleground music services.

One unfortunate result of *The Business of Sex* was almost to be expected... "sensationalism." Whether you regard the subject matter as sordid or exciting, it involves very attractive young ladies engaged in a profession almost always referred to as "scandalous." For those who missed the program and got their reports second-hand, the impressions got a little out of proportion. We even had one responsible listener (who didn't listen) tell us that CBS reporters took their assignments "as a very serious, if not intimate, challenge."

As a result of such comments and other equally erroneous reports, we feel that *The Business of Sex* should be rebroadcast to sort of "clear the air." As a matter of fact, we have already made this request of CBS.

We're a little puzzled by Ed Murrow's participation in the program. Just guessing, we imagine that because of the delicacy of the topic, the network felt the need for a person of his stature and believability to "carry



*CBS should step up this type of reporting*

it off." It would seem instead that Mr. Murrow got "carried off" in the attendant recriminations and name-calling. Even though CBS News makes a conscious effort to give equal billing to its correspondents, Murrow's exposure and publicity over the years puts him in a different league. We think such assignments as *The Business of Sex* should be divided up

*(Please turn to page 56)*



# SHERATON



Which of these 39 cities is your next stop?

the proudest name in HOTELS



Fletcher  
is  
flabbergasted!

**EAST**  
NEW YORK  
BOSTON  
WASHINGTON  
PITTSBURGH  
BALTIMORE  
PHILADELPHIA  
PROVIDENCE  
ATLANTIC CITY  
SPRINGFIELD, Mass.  
ALBANY  
ROCHESTER  
BUFFALO  
SYRACUSE  
BINGHAMTON, N.Y.  
(opens early 1959)

**MIDWEST**  
CHICAGO  
DETROIT  
CLEVELAND  
CINCINNATI  
ST. LOUIS  
OMAHA  
AKRON  
INDIANAPOLIS  
FRENCH LICK, Ind.  
RAPID CITY, S. D.  
SIOUX CITY, Iowa  
SIOUX FALLS, S. D.  
CEDAR RAPIDS, Iowa

**SOUTH**  
LOUISVILLE  
DALLAS  
(opens early 1959)  
AUSTIN  
MOBILE

**WEST COAST**  
SAN FRANCISCO  
LOS ANGELES  
PASADENA  
PORTLAND, Oregon  
(opens fall 1959)

**CANADA**  
MONTREAL  
TORONTO  
NIAGARA FALLS, Ont.  
HAMILTON, Ont.

... Sheraton's  
**RESERVATRON** got  
him his hotel reservation  
in just 4 seconds!

A call to the nearest Sheraton Hotel sets in motion the world's fastest hotel reservation service. **RESERVATRON**, new electronic marvel, reserves and confirms your room in any Sheraton Hotel coast to coast in split seconds! For hotel reservations for your next trip, just phone Sheraton. Let **RESERVATRON** take it from there.

FREE BOOKLET to help you plan trips, sales and business meetings, conventions. 96 pages, describing Sheraton facilities in 39 major cities. **MEMBERSHIP APPLICATION** for the Sheraton Hotel Division of the DINERS' CLUB. This card is an invaluable convenience for the traveler — honored for all Sheraton Hotel services.

Just send us this coupon —

Sheraton Hotels, Dept. 50, 470 Atlantic Ave., Boston 10, Mass.

Please send me, without obligation:  Sheraton facilities booklet

Membership application for the Sheraton Hotel Division of the Diners' Club

Name .....

Address .....

City ..... Zone ..... State .....

## SPONSOR ASKS

(Cont'd from page 54)

among a number of reporters. It seems to us that such a policy would lend even more credence to the programs.

Reaction to the program in the Scranton-Wilkes Barre area other than singled out above was almost wholly "vocal." Wire stories were carried in the local papers but none bothered to comment editorially. The station received a few calls . . . the usual "highly commendable" or "downright irresponsible" . . . but nothing in quantity.

It's quite possible that our promotion was inadequate and this may be another reason why we want a second crack at the program. Whatever the case, we think *The Business of Sex* was mighty good for radio (no pun intended) and we look forward to scheduling similar features (either from CBS or locally produced) in the future.

**Thomas P. Chisman**, *president, WVEC, WVEC-TV, Norfolk-Hampton, Va.*

My reaction was one of great surprise. Surprise that network officials would allow this program to go on the air.

Had the program proved a purpose or provided a solution to a problem or even had a newsworthy angle I could understand its being given network exposure. But to provide time on a respected network to tell a nation-wide audience that there were such people as prostitutes seems like having a doctor tell people there is sickness in the world.

If the network's objective was to educate and enlighten the people the



*Show was seemingly broadcast for publicity purposes*

program and the material presented fell far short. A project such as NBC is currently carrying, *Image Russia*, is far more interesting and important to the people today than the ex-

ploitation of a few metropolitan *filles de nuit*.

Also the unfortunate public finger pointing at businessmen and their alleged alliances with the forces of evil seemed to me to be included in the program solely for its publicity value. I'm sure the vast majority of big business organizations wouldn't know how to reach one of Mr. Murrow's guests even if they knew about them. And I'm just as sure that a number of business firms manage to conduct their business during normal business hours and muddle along without the necessity of providing supplementary amour for their clients.

If Mr. Murrow's eye-opener was broadcast for publicity purposes, which seems to be the only answer, he certainly made his point — to the embarrassment of the radio medium which has done a superb job of rejuvenating its dignity and acceptability over the past few years.

In this day, when there is a tremendous competitive struggle going on between media of all kinds for the advertiser's dollar, the joy of newspapers everywhere when Mr. Murrow's revelations were unfolded can readily be imagined. No wonder the press front-paged the lovely garbage aroma that was released. This was wonderful news — for them. For the radio industry as a whole I can only feel that it has been done a great disservice.

Education for enlightenment still originates in the classroom and if the mass communications media is to be used in the future, I hope that the creators of future documentaries observe a few of the proprieties the majority of Americans have been taught since childhood.

**John H. De Witt, Jr.**, *president, WSM, WSM-TV, Nashville, Tenn.*

My first reaction to the now celebrated Murrow program was one of regret intermixed with anger.

The regret was that network radio, which has been doing a tremendous job recovering from the onslaught of television over the past several years and has regained a great deal of its stature, should be given exposure of this type rather than exposure of the initiative and creative endeavor that

has helped it regain its prestige and recognition in the communications field.

The anger stems from the unfavorable radio programming concept the so-called "documentary" has given the American public. The intimation that radio's future role must be one of sensationalism to be acceptable. This is a flagrant affront to every radio station operator who has been carefully developing integrity and believability in his station's presentations to the public over a period of years.

Exploitation of the unfortunate participants in the world's oldest profession is as old as the profession itself. In the field of journalism it is used constantly by the aptly-termed scandal sheets for circulation pur-



*My reaction was one of regret and anger*

poses. It is seldom given exposure in the more responsible press in the nation and should therefore have no place in the equally responsible programming of radio stations with a proper sense of public service.

The most distressing part of the broadcast's repercussions was that it completely overshadowed one of the truly great public service projects network radio has created in several years. I am referring to *Image Russia* which NBC has been running since 21 January. This ambitious undertaking, a fine example of the use of radio in depth for public education and enlightenment is certainly of greater import to radio's vast audience during these days of hot and cold running wars than the obvious revelations of moral delinquents.

And this is only one of several fine programming concepts introduced by NBC and its Matthew Culligan, whose efforts on behalf of the radio industry have done a great deal to enhance its prestige. These are concepts that will be remembered long after Mr. Murrow's sensationalism has been relegated to the limbo of all such attempts.

# as basic as the alphabet



## EGYPTIAN

From about 4000 B.C. to 394 A.D., hieroglyphs adapted spoken language to human sight so that the priests, and later the common people, could read. The Egyptian picture-sign for eye was probably the beginning of our letter O.



## PHOENICIAN

Around 2000 B.C., the people of Byblos and Tyre (the real inventors of the alphabet) began to let each sign stand for a separate sound. Thus, the eye sign became their letter 'ayin.



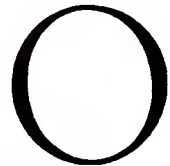
## GREEK

The legendary Cadmus is said to have transported 17 Phoenician letters from the Isle of Thera to serve as the basis of the Greek alphabet. True story or not, time changed 'ayin to amigran.

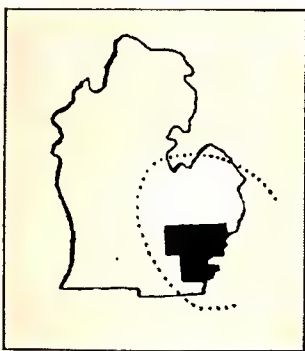


## ROMAN

By 700 B.C., a number of Greek-inspired alphabets had developed in Italy, spreading rapidly to the Etruscans, Oscans, Umbrians and the Romans. Along the way, amigran became the Latin O.



*Historical data by  
Dr. Donald J. Lloyd, Wayne State University*



### One-way route to Michigan sales and profits

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

**Open your Spring Campaign on WWJ, Detroit's Basic Radio Station.** With an audience that's 81 per cent adult, this broadcast leader gives you exceptional penetration and impact where most Michigan dollars are earned and spent.

**On-Top Favorites in Detroit** are Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand — and the exclusive features originating at the WWJ "radio-vision" studios at Northland and Eastland Shopping Centers. Buy WWJ — it's the basic thing to do!

# WWJ RADIO

AM and FM

Detroit's Basic Radio Station

Owned and operated by **The Detroit News**  
NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.



# BIG REACH

## WEEK A

## WEEK B

Participation in three key 1/2 hours one week, alternating with three other key 1/2 hours the next week to give the participating advertiser exposure in six different shows (Class AA and A time) every two weeks.

3—Minutes per week..\$1200  
 3—CB per week .....\$ 900



Mon. 10:30 P. M. DIAL 999



Mon. 7:00 P. M. WHIRLYBIROS



Tues. 7:00 P. M. HIGHWAY PATROL



Wed. 10:30 P. M. TARGET



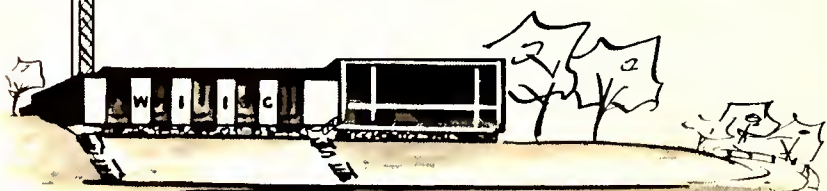
Sat. 7:00 P. M. HONEYMOONERS



Fri. 7:00 P. M. UNION PACIFIC

The November ARB gives the six BIG 11 REACH shows a two-week cumulative rating of 85.2. This figures to a weekly average of 42.6 average rating. ARB shows non-duplicated reach for these programs of 50.2 homes one or more times.

## WIIC CHANNEL 11, PITTSBURGH



REPRESENTED NATIONALLY BY  
 BLAIR-TV

# WRAP-UP

## NEWS & IDEAS

### PICTURES

#### ADVERTISERS

Present indications are that Lever will reshuffle at least half of its present list of eight tv network shows.

The four that look as though they're set to continue for next season with Lever are *Price Is Right*, *Father Knows Best*, *Groucho Marx* and *Have Gun Will Travel*.

#### Campaigns:

• **Jack Ruppert Brewing Co.** has upped its 1959 advertising schedule in metropolitan New York by 45% over 1958. The number of tv commercials has been increased by more than 500% in the past four months, with all 20-second and 10-second spots in prime evening time. Its new advertising push reverts back to the theme used in 1951: "Knock, knock for Knickerbocker." Agency: Compton.

• **Hafner Coffee Co.** of Pittsburgh selected the Wheeling market for its initial pilot campaign of its new "Fine Cup Coffee" brand. The campaign covers three phases: first, a teaser saturation on tv featuring Basil Rathbone, followed by merchandising support and promotional stunts with models dressed as French maids serving coffee on street corners and at luncheons. The third phase of the 13-week effort will concentrate heavily on tv and radio with the introduction of special "surprise" sale pitches.

• **Schaefer Brewing's** teaser theme, "What d'ya hear in the best circles," has been launched into a full campaign, which includes tv spots in 11 markets, radio and print. The circle theme is based on the word 'round' and will employ everyday objects, like bowling balls, pizza pies, and things that go with beer, as long as they're round. Agency: BBDO.

Here's the line-up of the best video advertisements produced in Los Angeles during 1958 — se-



**MY FEETS HURT!** says Buddy MacGregor, new personality at KXOX, St. Louis, after promotion featuring fluorescent footprints

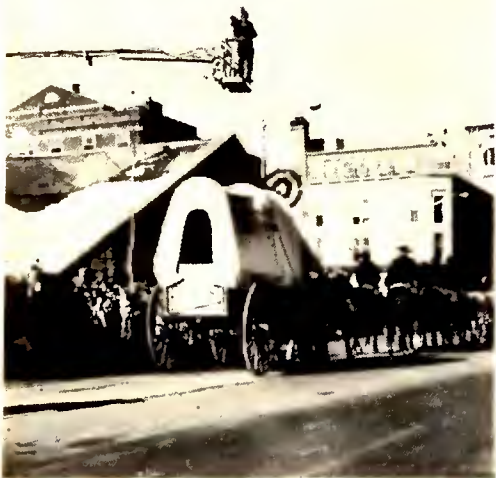


**CRIME PREVENTION** plaque goes to CBS Radio for its presentation, *Who Killed Michael Farmer?* Shown here (l to r): Irving Gitlin, CBS News; CBS' president Arthur Hull Hayes; J. H. Grimsey, National Exchange Club who made the award; producer J. McMullen



**SANTA'S HELPER** gets early (or late?) start as KBOX, Dallas, promotes "Christmas in January" theme to area ad execs. Station deliberately delayed holiday gifts, substituted beautiful model for traditional bearded gentleman to present them

**BENTON & BOWLERS** got beat by PGW in media execs. meet. Shown (l to r top): Stan Kreiser, Stan Rosenfeld, B&B; Bob Bailey, Bob Muth, PGW; Dave Allen, Merrill Grant, B&B. Kneeling: Fred Kraus, Chuck Kinney, Den Gillespie, all PGW; Pete Berla, B&B



**"GIRAFFE"** covered annual Nat'l Western Stock Show as KBTB, Denver cameraman took to air in this rig loaned by United Air Lines



**FLIGHT DAY** drew record crowd (40,000) when nation's Tactical Air Command and WAVY-TV, Portsmouth, Va., staged "Open House," remote telecast from nearby Langley Air Force Base

**CINDERELLA** Penny Nickols of KIOA, Des Moines, gets hand from Don MacKinnon trying on shoes sent in response to promotion. Shoe that fitted won donor new outfit



**A PENNY APIECE** was offer made to listeners by KGVO, Missoula, Mont., for Christmas cards. Anita Price reclines in the sea of 102,000 sent for donation to Salvation Army



**HOWDY!** Bank officers, Ted Meloy, v.p. (l) and Paul Schroeder, pres., don 10-galloners with WKOW-TV's John Schermerhorn (r) to promote Bank of Madison (Wis.) ad program





the most watched station in Sioux City . . .

# KVTV CHANNEL 9

**1st** in share of audience — from sign-on to sign-off, KVTV has 58% share of audience. Station B has 42.6%.  
What are the reasons for KVTV dominance?

Programing. Sioux Citians tune to KVTV to see 12 of the 15 highest rated network programs. The five highest rated syndicate shows and 8 of the top ten all are on KVTV. And on Channel 9 are seen the world's greatest movies—MGM, United Artist, 20th Century, Selznick, Screen Gems and Columbia. Then, too, KVTV completely dominates the Sioux City market in live, local shows.

Yes, programing keeps KVTV 1st choice in Sioux City. See your Katz man.



# KVTV

CHANNEL 9 • SIOUX CITY, IOWA  
CBS • ABC



## PEOPLES BROADCASTING CORPORATION

- WGAR . . . . Cleveland, Ohio
- WRFD . . . . Warhington, Ohio
- WTTM . . . . Trenton, New Jersey
- WMMN . . . . Fairmont, West Virginia
- WNAX . . . . Yankton, South Dakota
- KVTV . . . . Sioux City, Iowa

lected by the Hollywood Ad Club:

In the tv category, Dodge (Grant) for the best in live action; **Butter-Nut Coffee** (Buchanan-Thomas) tops in the animation class; **Kaiser Aluminum & Chemical Corp.** (Y&R), best institutional commercials; **Burgermeister Beer** (BBDO) voted the best I.D.; and Playhouse Pictures, with JWT, received the award for the best program title used on *The Ford Show*.

Radio awards went to **Tillamook Cheese** (Botsford, Constantine & Gardner) for the best straight presentation; **Chicken-of-the-Sea** (EWR&R) for the best jingle; and **Zee Toilet Tissues** (C&W) for the best humorous commercials.

**Strictly personnel:** **Robert Wheeler**, director of advertising, elected v.p. of the Boyle-Midway Division, American Home Products Corp. . . . **George Leary**, named general sales manager of Borden Foods Co. . . . **Craig Carragan**, to director of advertising for the Biscuit division of National Biscuit Co.

## AGENCIES

**Bryan Houston**, chairman of the board of **Bryan Houston, Inc.**, pointed out some common pitfalls that can detract from advertising effectiveness at a meeting of the 4 A's Southeast council in Atlanta, last week.

Here's what he had to say about commercials:

"Be careful that your gimmick does not strangle you. We are seeing an unusual number of forced commercials on tv, and hearing an even greater number on radio. Please do not think that I hold any brief for the finger pointing, repetitious 'Uncle Sam Needs You' type of 'hard sell' commercials. Except as they might interfere with a sporting event, they seem to do very little harm or good."

Another speaker at the Atlanta meeting of the 4 A's:

**Ernest A. Jones**, president of **MacManus, John & Adams**, offered some ways to help undermine

the ever-growing "Madison Avenue myth." Here's what he thinks should be done:

"With population explosively growing, the leadership duties of every citizen will multiply a hundred fold. Advertising people are particularly conditioned in persuasive leadership and all of us should exercise our responsibilities to the limit of our abilities, from the PTA level on up."

Moving from what ad men can do to what agencies are doing today, Jones reflected upon a worrisome topic among agencies and clients: **the merger trend.**

His conviction: "A few 'super' agencies will never control the advertising business for the simple reason that agencies are not manufacturing concerns or chain stores, and never can be for all we have to offer is creative brains."

"And I do not think that even the most ardent exponent of strength through size arbitrarily states that doubling or tripling size increases brain power proportionately."

**Agency appointments:** The Simmons Co. for its Hide-a-Bed sofa and other upholstered products, from Y&R to **McCann-Erickson**. Y&R continues advertising for the Beautyrest and other Simmons mattresses . . . Schenley Industries, for its Cresta Blanca Wine billing \$500,000, from Norman, Craig & Kummel to **Doyle Dane Bernbach** . . . The Weston Biscuit Co. of Passaic, N. J., to the **L. H. Hartman Co.** . . . Tigrett Industries of Jackson, Tenn., manufacturer of infant furniture and play equipment, to **Noble-Dury & Associates**, of Memphis and Nashville . . . Vick Products Division, for its Vicks Cough Syrup and for Lavoris Mouthwash and Gargle, to **Morse International** . . . The American Stores Co., Philadelphia, to **Gray & Rogers** to handle radio and tv advertising throughout southeastern Pa., N. J. and part of Delaware . . . Booth Bottling Co. to **Werner & Sehor**, Philadelphia . . . The James O. Welch Co. of Cambridge and Los Angeles, to the **James Thomas Chirurg Co.** with plans for tv advertising east of the Rockies . . . Robb Ross, Inc., Sioux City, for its Sum-R-Aid powdered soft drink, to **Allmayer, Fox & Reshkin**, Kansas City.

**Disengagement:** Colgate and John

# THINGS ARE POPPING

Bouncing. Building. It's the new sound of WBZ . . . the sound that has Boston's ear morning till night. An all-new, hit-studded program lineup. Magnetic personalities. Hot, on-the-scene news coverage. Up-to-the-second service reports. Fresh, exciting, listenable. That's the bright pop sound that keeps the big audience tuned to Boston's Most Popular Station.

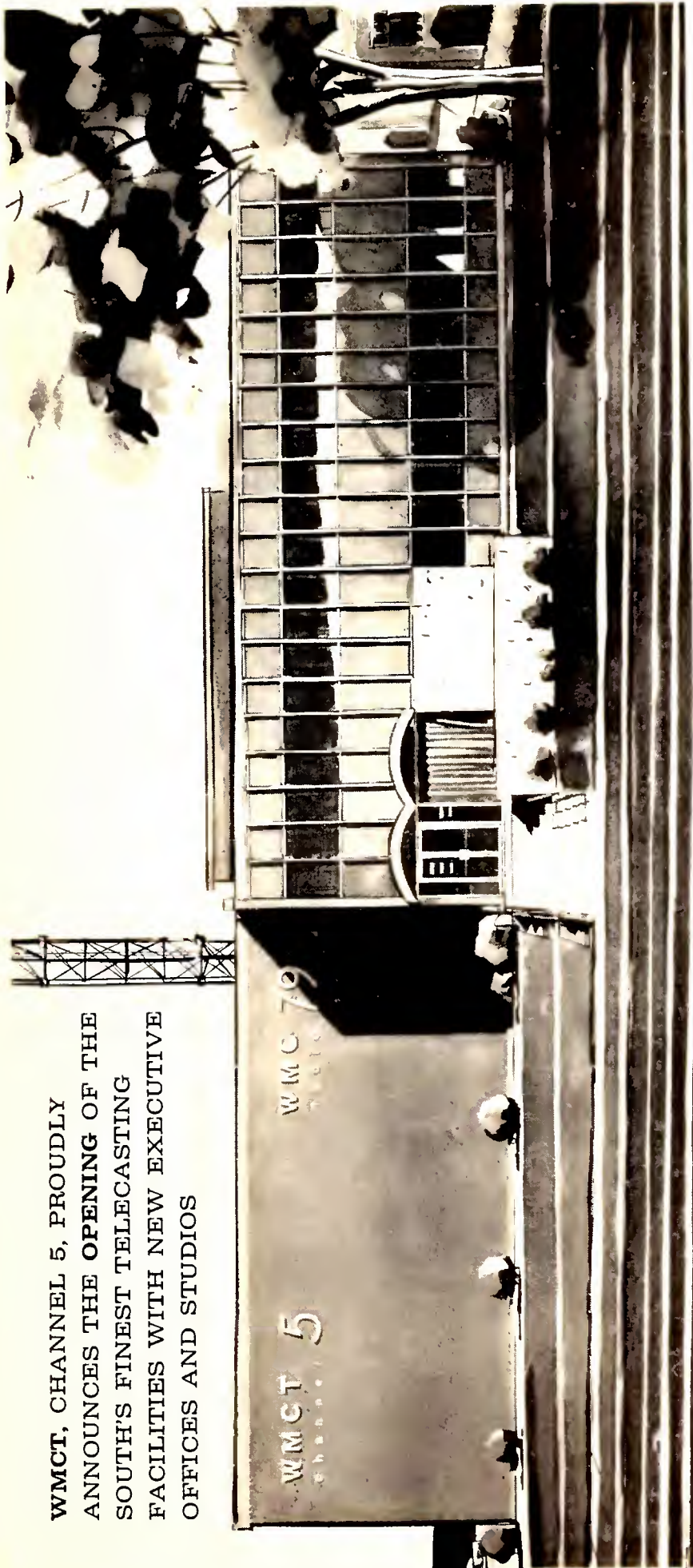
Represented by PGW



**W B C** Westinghouse Broadcasting Company, Inc.



WMCT, CHANNEL 5, PROUDLY  
ANNOUNCES THE OPENING OF THE  
SOUTH'S FINEST TELECASTING  
FACILITIES WITH NEW EXECUTIVE  
OFFICES AND STUDIOS



These, the newest, largest, finest, and most completely equipped television studios in Memphis and the South, feature the latest scientific and electronic developments available to the television industry.

More than ever before, your best buy to reach more people in the rich Memphis and Mid-South area is WMCT — now creating a new image, a new advance in listening and viewing.

**Channel 5**

*100,000 watts • NBC Affiliate*

**SHOWPLACE OF THE SOUTH**

National Representatives Blair-TV

Owned and Operated by THE COMMERCIAL APPEAL

# WMCT Memphis

W. Shaw agency in Chicago have "mutually agreed" to end their advertising agreement on the Colgate Men's Line, effective 7 May.

**New agency:** Jack W. Runyon & Co., at 26 O'Farrell Street, San Francisco. Initial clients include the Pepsi-Cola Bottle Companies of San Francisco and the Belfast line of soft drinks.

**People in the news:** Lloyd Harris joins SSC&B as v.p. and manager of the media department, and Edward Dooley has been named a v.p. and management supervisor at the agency . . . Henry Buccello, to v.p. at Guild, Bascom & Bonfigli . . . John Hoagland left BBDO to join Ogilvy, Benson & Mather as v.p. and associate tv/radio director . . . Edward Baczewski, appointed associate media director at Cunningham & Walsh, and James Ducey, to media group supervisor at the agency . . . D. Barker Lockett, to associate tv/radio creative director of Needham, Louis & Brorby . . . Edward Traxler, to director of tv and radio, and account executive at Allmayer, Fox & Reshkin, Kansas City . . . Stanton Osgood, to Ted Bates & Co.'s Hollywood office . . . Herb Haft, to director of public relations for Coordinated Marketing & Advertising Co. . . . John Fengler, becomes a broadcast producer in the tv/radio department of N. W. Ayer . . . George Cincibus, copy director of all media at S. A. Levyne, Baltimore . . . John Paul Jones, radio/tv producer-director at the Frank B. Sawdon agency, New York . . . William Phillips, to account executive on Maxwell House Coffee at Ogilvy, Benson & Mather . . . Fred Honigman, to assistant to the radio/tv v.p. and Stella Porter, to radio/tv timebuyer at Adrian Bauer & Alan Tripp, Philadelphia . . . Donald Shields and Stephen Wells, account executives at Arnold & Co., Denver.

**New executives at the Joseph Katz Co.** of Baltimore: Stanley Blumberg, formerly v.p. and general manager, named president; Harry Kullen, v.p.; and Gertrude Myers, to secretary-treasurer.

**More personnel news:** Alan Bloomfield, account director at

North Advertising . . . Michael Allen, to the Hollywood office of N. W. Ayer . . . Richard Olar, art director, Stern, Walters & Simmons, Chicago . . . Stanley Colberson, to Hoefler, Dieterich & Brown, San Francisco, as account executive . . . George Hanft, to the art staff and Wesley Payne, assistant production manager at K&E, Los Angeles . . . Alan Randall, marketing account executive for Ketchum, MacLeod & Grove . . . Thomas Burch, account supervisor, Tatham-Laird, Chicago . . . Frederick Williams, account executive at Clinton E. Frank, Chicago . . . Norman Wain, named radio-tv director of Wyse Advertising, Cleveland . . . George Zachary, director of production for General Artists Corp.-Tv . . . Frederick Stebins, account executive, F&S&R . . . David Strouse, senior account executive at Warwick & Legler . . . Ted Malone, to director of radio, tv and film at the House of J. Hayden Twiss, New York . . . Marion Forster, associate research director at Compton . . . Dick Goodman, copywriter; Florence Dart, media coordinator; Edward Meyer, assistant account executive; Peter Triolo, media supervisor; and Louis Redmond, to copy group head, all at Ogilvy, Benson & Mather.

## ASSOCIATIONS

The NAB, via a committee chairmaned by Howard Lane, of Portland, Ore., is tooling up for a campaign with this objective:

**Correcting with the right information distorted impressions that columnists and other critics of tv have been conveying about tv programing.**

Robert D. Swezey spoke out last week against officials who oppose the airing of legislative sessions, terming it a "serious impediment to the free flow of information."

Swezey, chairman of NAB's Freedom of Information Committee and executive v.p. and general manager of WDSU, New Orleans, expressed this viewpoint before the Georgia Radio-Tv Institute.

Noting that Speaker Sam Rayburn does not permit airing the House of Representatives proceedings, Swezey added: "This actually deprives people

of an opportunity to watch their Government in action."

### Promoting the industry:

• Today marks the beginning of 1959 Advertising Week, sponsored by the Advertising Federation of America and the Advertising Association of the West. The campaign: all-segments of advertising will unite to remind people of the vital role advertising plays in the nation's economy. The promotion, created by B&B, features this theme: "More jobs, better products, lower prices! Advertising works for you."

• NAB's "Impact of tv" campaign, via film spots, topped the \$2.5 million mark (in value of air time) last week, with a total of 196 member stations using them. The film: animation conveying the impact of various types of tv programs, emphasizing the theme: "Nothing brings it home like tv."

• RAB is trying to pump more advertising dollars by oil companies, into radio, via its "Operation Gasoline" campaign. The target: 23 of the big oil companies. They will be hit with a study of the media habits of gas station patrons, called "Gasoline—Who Gets In The Last Word."

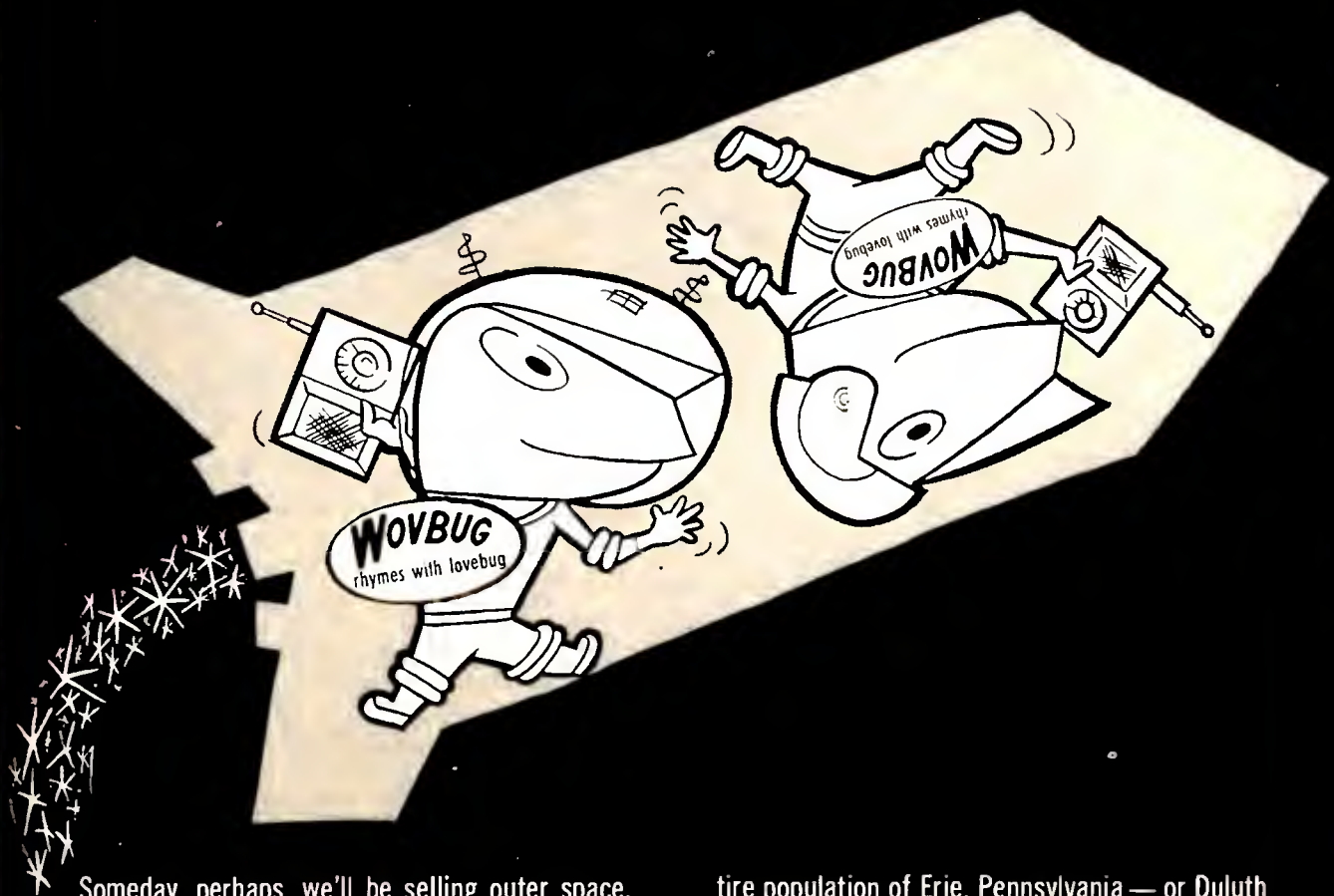
**Meeting notes:** The spring convention of the Ohio Association of Broadcasters will be at the Terrace Hilton Hotel, Cincinnati, 24 April . . . Workshop on advertising research of the Association of National Advertisers will be at the Hotel Pierre, 1 April . . . Annual conference of the Western States Advertising Agencies Association will be at the Oasis Hotel in Palm Springs, 23-25 April . . . 4A's 1959 annual meeting will be at the Greenbriar, in White Sulphur Springs, W. Va., 23-25 April.

**This 'n' data:** Advertising Research Foundation is offering a 13-week seminar in operations research for advertising and marketing people on Thursday evenings, through 30 April . . . Herbert Evans, v.p. and general manager of Peoples Broadcasting Corp., Columbus, O., will be NAB's delegate to the Inter-American Association of Broadcasters . . . Governor Rockefeller will be the keynote speaker at the Legislature Dinner of the N. Y. State Association of Radio and Tv Broadcasters, in Albany, 3 March.

wherever they be  
it's

**WOV**  
5000  
Watts  
IN N. Y. C. and VICINITY

over two million Italians agree



Someday, perhaps, we'll be selling outer space. At the moment, however, our efforts are more localized, encompassing the 17 county greater New York area. This "atmosphere" is WOV territory—a territory which encompasses over 2,100,000 Italian speaking people — the largest "Italian City" in the world.

It is larger than Boston, Atlanta, Cincinnati and Columbus, Ohio combined! And it is getting even larger every day. Just the increase by immigration alone since 1948 (118,330) is greater than the en-

tire population of Erie, Pennsylvania — or Duluth and almost twice the size of Galveston.

If you want ALL of the greater New York market you cannot ignore the "Italian City" concept. And if you want this "Italian City" you cannot reach it without the radio voice of WOV.

**WOV** NEW YORK -ROME  
Representatives: John E. Pearson Co

# THE BIG "T" IN WESTERN MONTANA

## KMSO-Ch. 13 Television

Tremendous coverage

Terrific results

ASK GILL-PERNA

KMSO - MISSOULA

## IT'S A FACT!

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of \$2,803,077,000!

## IT'S ALSO A FACT!

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids theatre party and outpulled competition's identical promotion... same day, same time—two to one!

## THE FACT IS...

For the best buy in Denver

**KBT** CHANNEL  
THE FAMILY STATION

**9**

Join the "Rush To The Rockies"  
Come to Colorado in '59...

They were elected: **Kay Larson**, of WHEN-TV, Syracuse, to president of the Central New York chapter of The American Women in Radio and Tv . . . **Conway Robinson**, of WBAL, Baltimore, to director of the Northwest region of the National Association of Radio and Tv Farm Directors . . . **Robert Fehlman**, of WHBC, Canton, to chairman of the Ohio Association of Broadcasters committee establishing an emergency communications disaster network within the state.

New officers of the Metropolitan Phoenix Broadcasters: president, **John Redfield**, K1FN; v.p., **Howard Stalnoker**, KPHO-TV; secretary-treasurer, **Sheldon Engel**, KRIZ.

## FILM

With many film sales at this time of year hinging on prime time clearance midseason starts, there were indications last week of some success in overcoming this obstacle.

MCA, for example, reports that it was able to get 7 to 11 p.m. in 43 of the 46 markets sold for *Secret Agent 7*.

However, only 19 (or 44%) of these markets were cleared between 7:30 and 10:30 p.m.

Sponsors involved include Lucky Strike, Tareyton, Genesee Beer, Drewrys, Phillips 66 and others.

**Organizational moves:** A Chicago investment trust to work in tv films has been set up with Hank Saperstein and Arthur Greene, with properties reportedly worth \$5 million . . . Three Arts Distributors, a French film and recording firm, has opened a New York branch.

**Sales:** Screen Gems' *Rescue 8* sold to Max Factor for four Alaska markets; Screen Gems reports series is now sold in every market of the 11 Western states . . . Other sales of *Rescue 8* include Tastykake's buy of Philadelphia via WRCV-TV, and Schlitz Beer as alternate sponsor on WTAR-TV, Norfolk . . . UAA reports sales of features and cartoons to WMTW-TV, Poland Springs, Me.; WAST-TV, Albany, N. Y.; WATE-TV, Knoxville; WOC-TV, Davenport; WJIM-TV, Lansing; WTVJ, Miami; KRON-TV,

San Francisco; KIRO-TV, Seattle; WHDH-TV, Boston and KLAS-TV, Las Vegas.

**Production notes:** Screen Gems has appointed Robert Sparks as syndication production director . . . NTA will syndicate a new Bishop Sheen series on videotape, originating on WNTA-TV, New York; series will be titled *Life of Christ* . . . Galaxy Attractions has signed Laurence Olivier as narrator and William Walton as composer in an hour-long series based on Winston Churchill's *History of the English-Speaking Peoples* . . . George Bagnall Associates has developed Synchro-Vox, a new lip synchronization technique, used in its *Clutch Cargo* series.

**Promotions:** MCA reports that WCBS-TV's *Late Show* had one of its strongest rating weeks with the Paramount Features promotion of January 25 to 31 . . . WCBS-TV follows up this promotion with Fabulous February, drawing on several features packages . . . ABC Films reports winner of *Man With a Camera* contest is Vera Schulte of WCPO-TV, Cincinnati . . . Another ABC Films promotion involves a mammoth billboard for *26 Men* visible to New York commuters at 125th Street stop . . . Screen Gems reports Jimmy Blaine, star of *Ruff and Reddy*, will make personal appearances in behalf of the NBC TV series.

**Commercials:** Swift-Chaplin Productions of Hollywood is now in its sixth year of making commercials for Alka-Seltzer, Hamm's beer and other clients . . . Filmack's New York studio has added **Dave Fern** as creative director and chief animator . . . **Playhouse Pictures** of Hollywood is preparing color animation titles for the Ford Show on NBC TV; two First Place awards from the Hollywood Advertising Club's series went to Playhouse for Burgermeister Beer commercials through BBDO and for Ernie Ford program titles . . . **George Miles Ryan** studios of Minneapolis appointed **Joseph N. Haw** as account executive and **Edward J. Grabo** as technical director of color print services.

**Music in commercials:** **Music Makers** of New York provided music. (Please turn to page 75)

# AS USUAL...

In the 20 counties which  
make up the Greater Washington  
Area, Pulse shows WTOP  
with the most quarter-hour  
wins . . . 351 out of 504! Clear  
proof that in Washington,  
the important station is . . .

*wtop radio*

WASHINGTON, D. C.

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

*operated by*

THE WASHINGTON POST BROADCAST DIVISION

WTOP Radio, Washington, D.C.

WJXT, Channel 4, Jacksonville, Florida

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

**REACH  
FIRST  
DETROIT**



with WJBK-TV's **MORNING  
SHOW  
MOVIE!**

Children off to school . . . husband off to work . . . a cup of coffee and now a **Good Movie!** The "Morning Show" is the first feature film of the day in Detroit, Monday through Friday at 9:00 AM. Every show is a top-flight feature from UNITED ARTISTS, SCREEN GEMS, NTA, RKO, and coming soon, PARAMOUNT.

Strategic programming to 1,900,000 Television homes is one reason why WJBK-TV has a consistent #1 rating in the nation's fifth market — 9 billion dollars worth of purchasing power! With this leadership and being Michigan's first station with full color and Video-Tape facilities, WJBK-TV tops them all in dominating Detroit and southeastern Michigan. Represented by the Katz Agency

"Famous on the local scene"

**WJBK-TV**

CHANNEL **2** DETROIT

100,000 Watts CBS AFFILIATE 1057-foot tower N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • PLaza 1-3940



WJBK-TV WJW-TV WSPD-TV WAGA-TV WITI-TV  
Detroit Cleveland Toledo Atlanta Milwaukee

# WASHINGTON WEEK

14 FEBRUARY 1959

Copyright 1958

SPONSOR  
PUBLICATIONS INC.

The quiet on the Potomac for the broadcast trade remained unshattered this week.

Nothing to ruffle the even tenor of the business—or even egos—came to the surface in either bureaucratic or Congressional areas. The routine-like events included:

**DON'T HAVE TO TAKE COMMERCIALS TOO LITERALLY:** An FTC examiner ruled a commercial can't be condemned just because it fails to prove something.

At issue is a tv demonstration by Hutchinson's Waterproof Auto Wax on which gasoline is poured, set afire and doused with cold water. The FTC had charged that this failed to prove the wax is resistant to heat and cold. (The examiner's ruling, of course, is subject to overturn by the Commission.)

**PROTECT BROADCASTERS FROM LIBEL SUITS IN POLITICALCASTS:** The NAB has asked the Supreme Court (as amicus curiae) to rule that stations can't be sued for what political candidates say when using these facilities. The Communications Act forbids censorship by radio and tv broadcasters, making them, contends the NAB, helpless to stop libel.

**AN EDGE FOR EDUCATIONAL TV:** Senators Scott and Clifford Case have introduced a bill which would give preference to educational tv when a commercial license holder relinquishes a vhf channel.

**NO FAVORS FOR PROFESSIONAL SPORTS:** Senator Kefauver has introduced a sports anti-trust bill which would give the professionals very little exemption. As to the hot point of exclusion of broadcasting, Kefauver would make the FCC the judge of when sports entrepreneurs would be permitted to act in concert to ban radio and tv.

In an atmosphere strongly suggesting horse-trading for tv frequencies, a special committee set up by the Office of Civilian Defense Mobilization recommended that a three-man committee study the whole range of uses of the spectrum.

Leo Heough, OCDM director, said he would recommend to Congress that it provide for a 5-man group to be appointed by the President. Duties would be to look into all government and non-government uses of radio waves.

Congress is expected to provide for such a study, but with some members to be named by the House, some by the Senate and some by the President.

FCC commissioner T. A. M. Craven indicated in an appearance before the Senate Commerce Committee last year that he was exploring with OCDM an idea under which present tv channels 2-6, plus probably all of uhf tv assignments, would be traded to the military for a band of space immediately above present channel 13.

Chairman Doerfer in a recent New York speech also alluded to a possible solution of the tv channel shortage, involving a continuous band of vhf channels.

Craven looked toward 25 channels in one spot on the spectrum. He said that while this would outmode present receivers, it would be much better than shifting tv to uhf, as has been proposed. He pointed out that sets to receive all channels would be economical to produce as present sets, and added that all of the channels would be competitive in coverage—unlike uhf as opposed to vhf.

Meanwhile, deep and unsettling changes appear more and more likely for tv—in the distant future.

# FILM-SCOPE

14 FEBRUARY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

A rundown of syndication spending by non-network advertisers in midseason shows there's been a sizable increase in this kind of business for 1958-59 over any previous year.

Here are some of the principal regional buys presently in three of the important industries in syndication:

**BEER:** Budweiser has NTA's U. S. Marshal in 90 markets; Falstaff is with MCA's State Trooper in 72 cities; Ballantine has Ziv's Highway Patrol and Bold Venture, in 36 and 22 cities respectively; Schlitz has CNP's Flight in 20 cities and Ziv's MacKenzie's Raiders in 15 cities; Olympia Brewing has Ziv's Target in 30 cities. Other beer regionals in syndication are Rheingold, Heileman, Stroh's, Coors and Drewrys.

**GASOLINE:** Standard Oil of California has Ziv's Sea Hunt in 63 markets; Conoco has CBS Films' Whirlybirds in 58 markets; Amoco has CBS Films' U. S. Border Patrol in 59 cities; D X Sunray has ITC's New York Confidential in 45 markets.

**FOOD AND SUPERMARKETS:** Continental Baking has CBS Films' Annie Oakley in 75 markets; Colonial Stores has ITC's Sergeant Preston in 21 cities; Kroger Stores has various programs including Ziv's Highway Patrol and Sea Hunt. Other food regionals include A&P, Heide Candy, Safeway Stores, Savarin, Ronzoni and Prince Macaroni.

(For details on national advertisers and their spending in syndication during the 1958-59 season, see page 29, this issue.)

Stations are exercising considerable imagination in local promotions for feature film packages.

WATE-TV, Knoxville, for example, ran full-page ads listing their entire film library and asking viewers to vote for their favorite stars and titles.

Westinghouse Broadcasting has broken into syndication of informational programs on tape for its own stations plus other outlets.

The two initial series will be Youth Wants to Know and American Forum, both originating on NBC TV and to be repeated locally on videotape.

Theory behind the move may be that this programing can produce a responsible corporate image for advertisers as well as reaching audiences that other program types may not be able to entice.

The significance behind the programing move is that it will put a different type of show into prime time on the local level.

The importance of able administrators to syndication was underlined by the appointment of Henry Plitt as the new president of ABC Films.

He's a former AB-PT executive who got into tv only five years ago.

Note in this connection that it was also for administrative functions that Sam Cook Digges was recently brought in by CBS Films.



Ad spending in syndication has stabilized with most sponsors staying with a program for several years, according to a study made by Ziv.

Of 103 advertisers currently in Highway Patrol, 96 have been with the show for two or more years; and of these advertisers, 91 have passed the three-year mark and 71 have used the show during four consecutive years.

Ziv reports coverage of Highway Patrol now extends to 197 markets.

A breakthrough in the use of videotape for remote pickups is indicated in CBS's slated order of three mobile units.

Priced at \$185,000 each, one will be operated out of each of the three production centers of New York, Los Angeles and Chicago; independent producers will be able to rent this equipment as needed.

This season many syndicated series have earned ratings that compare more favorably than ever with network ratings standards.

With most of its time periods in the ten largest markets after 8 p.m. and before 11 p.m., a series such as Ziv's Sea Hunt, for example, earned a 22.8 weighted average rating in December ARB reports.

Here's rating and time period data for each of those cities:

CITY	RATING	SHARE	STATION	DAY & TIME
New York	32.6	61.0%	WCBS-TV	Sat., 10:30 p.m.
Los Angeles	8.7	16.3%	KRCA-TV	Fri., 10:00 p.m.
Chicago	29.0	43.7%	WNBQ-TV	Sun., 9:30 p.m.
Philadelphia	9.2	17.1%	WCAU-TV	Tues., 7:30 p.m.
Detroit	29.3	66.6%	WJBK-TV	Sat., 10:30 p.m.
San Francisco	26.5	51.8%	KRON-TV	Tues., 7:00 p.m.
Boston	11.4	26.5%	WHDH-TV	Tues., 10:00 p.m.
Pittsburgh	15.5	25.7%	KDKA-TV	Tues., 8:00 p.m.
St. Louis	19.7	32.4%	KTVI-TV	Fri., 9:30 p.m.
Washington, D. C.	16.5	32.2%	WMAL-TV	Tues., 10:00 p.m.

**COMMERCIALS:** The "visual squeeze" technique introduced by Transfilm appears to be catching on with the automotive advertisers.

Ed Sullivan was posed for a series of stills for a Mercury commercial using the new process.

John Murphy, K&E tv commercials v.p. for production, called the method the most creative concept in commercials to come along in years.

Commercials produced on tape are drawing more on techniques that resemble live television than tv film methods.

Benton & Bowles spots for Preem, for example, required several studio areas in simultaneous operation, with control room editing much like what would be done for immediate airing.

The Warner Brothers-Filmways affiliation may be only the first of a series of such trade marriages in the commercials field.

For some time Hollywood major studios have had a thorny problem in finding uses for existing facilities—while the commercials producers have been looking for both added studio space or new investment money.

The coming together of Warner Brothers and Filmways is the first and only such film combine to represent a \$5 million annual gross.

# SPONSOR HEARS

14 FEBRUARY 1959

Copyright 1958

SPONSOR  
PUBLICATIONS INC.

This typical episode has produced an air of panic in a top-rank Madison Avenue agency:

The client blew his top when he discovered that the media department had offered almost exactly the same plan it had submitted the year before.

As attested by the switch of Magnavox to Marschalk & Pratt, not all clients are bothered when an agency handles competitive products.

CBS, Inc., which is with M&P's parent company, McCann-Erickson, also sells hi-fi players.

In the same field is a third McCann client: Westinghouse.

A mounting problem with the CBS TV management is to find ways of putting its colossal Hollywood studio plant on an economic basis.

Several of the New York live shows were slated for transfer to the West Coast (which would have entailed closing down two of the New York theatres); but this plan was shelved when it was found that Broadway and other Eastern talent would have to be sacrificed in the move.

Ask the average tv station operator what business practices on the part of his competitors stir up his dander most, and you'll probably get them in this order:

- 1) Tossing in bonus spots to clinch a schedule.
- 2) Granting an advertiser the right to combine all his products into a package plan, which, in effect, hikes the frequency discount to 50% or more.
- 3) Widening of package plans to the point where even 3-plans are available.

CBS TV patently is not going to upset its affiliates' business on Tuesday nights—at least not for the time being.

An agency which inquired about the Tuesday 8-8:30 p.m. vacancy was told that trying to clear the period would create too much havoc for stations who have been selling it to their own accounts.

In other words, the network is waiving its right to recapture on two weeks' notice until the new season comes along.

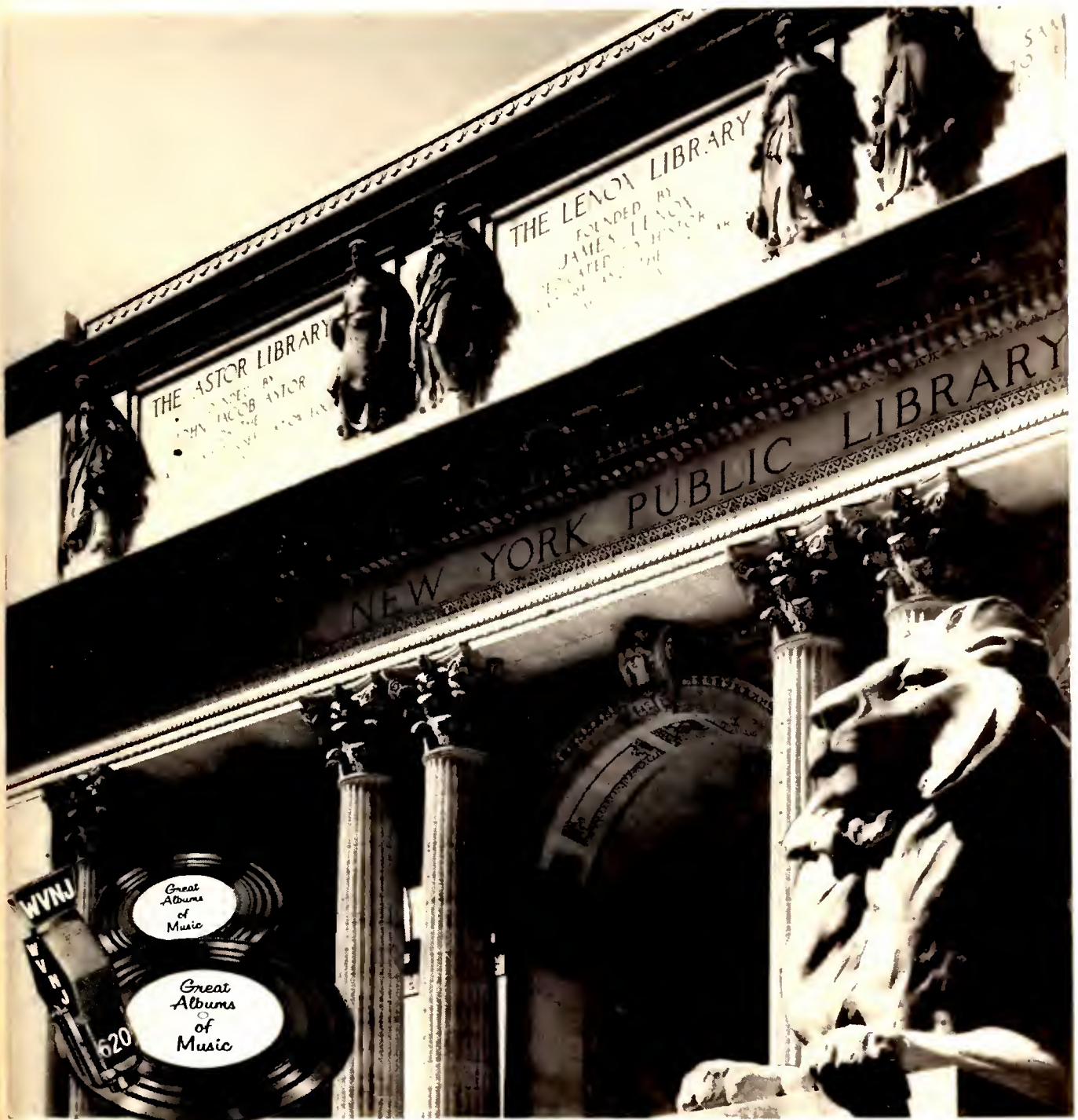
Dissuading a tv station from putting through a rate increase just to achieve a predetermined increase in gross ranks among a rep's toughest chores.

One operator recently informed his rep that, whereas he had done \$400,000 in national spot last year, he had set his sights on \$500,000 the coming year.

To the rep's query as to how this could be achieved, the station man calmly responded, "just by raising my rates."

Retorted the rep: "You or anybody else would have a hard time justifying a 25% increase at one swipe these days."

P.S.: The station eventually compromised on a 10% increase, and—believe it or not—remains with the realistic rep.



## Nothing else like it in Greater New York

### NOTHING APPROACHES THE SOUND:

WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

### NOTHING APPROACHES THE AUDIENCE:

The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the

wealthiest counties of America (Essex—with its million plus population) — WVNJ dominates in audience — in quality of audience — and in prestige.

### NOTHING APPROACHES ITS VALUE:

WVNJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

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

VIDEOTAPE™



## It's this easy to get programs and sponsors together, anytime

When television programs and commercials are Videotape\* recorded, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape recording, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

934 CHARTER STREET, REDWOOD CITY, CALIFORNIA  
Offices in Principal Cities

**AMPEX**  
CORPORATION

*professional  
products division*

\*TM AMPEX CORP.

## WRAP UP

(Cont'd from page 66)

sic for Mercury commercials starring Ed Sullivan; the name of Music Makers appeared in erroneous form in FILM-SCOPE for 31 January.

**Strictly personnel:** NTA has appointed **Michael M. Sillerman** as president of NTA Program Sales division; other NTA appointments and promotions last week involved **Jonny Graff** as national sales manager for feature films, **Phil Cowan** as publicity director of NTA stations and **Ernest Fladell** as advertising creative director . . . **Joseph B. Irwin** named business director of CBS Films . . . Ziv's international chief **Ed Stern** left for London for programming and sales talks . . . Joining Ziv's business affairs department in Hollywood is **Arthur Stohitz** . . . **Billy James** is new advertising and publicity director of Flamingo Telefilm . . . Alexander Film Co. resident sales v.p. in Mexico City **Mario O'Hare** was in the firm's home offices in Colorado Springs for sales and production meetings.

## NETWORKS

**NBC TV has opened up to affiliates multiple opportunities to sell one-minute spots in network time.**

Starting 1 March, NBC stations will be able to absorb the current demand for spot minutes—in part—via (1) 60-second chainbreaks at the end of Tic Tac Dough (12:30 NYT) and (2) minute participations in Do Re Mi (10-10:30 a.m.) and Truth or Consequences (2-2:30 p.m.).

**These add up to 15 one-minute spots a week that the affiliates can make available to advertisers on their own.**

The provisos: (a) The 60-second chainbreak is to be treated in the form of an experiment (a la CBS TV—which preceded NBC by five months); (b) The afternoon spots are extended on a 13-week basis and the network thereafter reserves the right to recapture the time on 14 days notice.

(See 7 February SPONSOR-SCOPE for background on this move.)

**This week's batter-up in the game of who's first in cumulative**

**night-time ratings was NBC TV**

With the February Trendex as the source, NBC figured that the average rating for all 7:30 p.m. to 10:30 p.m. programing, Sunday through Saturday put **NBC first with 20.2**, **CBS TV second with 18.8** and **ABC, 16.8.**

**On the technical side: CBS TV has perfected a new device, called the VideoScene to aid live tv productions.**

It's an electric camera system which permits live actors to perform against miniature backgrounds, still photos, or motion pictures in such a way that the actors become part of the reproduced locale.

VideoScene had its debut on the *Ed Sullivan Show* last week.

**On the specials front: Ringling Bros. and Barnum & Bailey** will be televised from Charlotte, N. C. on **ABC TV, 9 March**—sponsored by Edsel (K&E) . . . **NTA Film Network** will air eight **Shirley Temple** feature films on its 63-stations line-up, beginning 5 April through 24 May.

**In the merchandising area: NBC TV is backing one of its own ads** with an on-the-air campaign, alerting tv viewers to its "If I'd only known it was on. I'd have watched it!" calendar ad of programs. The network claims this as "the first time any network" has merchandised one of its own ads on tv.

**Network affiliations: WRVA, Richmond, Va., returns to NBC Radio** after 22 years with CBS . . . **KBIZ, Ottumwa, Iowa, to CBS Radio** as a bonus outlet.

**Thisa 'n' data: NBC TV** extended its present contract with the Armed Forces, making available 2,500 hours of live programing for rebroadcast on tv stations at U. S. military outposts. The USAF has a similar agreement with CBS . . . **On the move: All ABC Radio executives and staff** are now at one address in new offices at 77 West 66th Street, New York.

**Gordon F. Hayes, v.p. of CBS Radio** in charge of CBS Radio Spot Sales, was appointed, last week, national manager of affiliate relations, for CBS TV. **Donald Clancy, cur-**

## Spot Perfection —“Live”



**Mr. George Gould, President  
NTA's Telestudios, Inc.  
New York**

"Agencies and advertisers that use our production facilities demand all the here-and-now intimacy, the depth, the dramatic impact of live delivery—plus the perfection and protection of pre-recording. That's why Norman, Craig & Kummel, Inc. came to us for Videotape\* recording of the Speidel Corporation's watch band sales messages."

**AMPEX**  
CORPORATION

934 CHARTER STREET, REDWOOD CITY, CALIFORNIA

**professional  
products division**

\*TM Ampex Corporation

rently business manager of affiliate relations, was named administrative manager.

### Latest realignment of titles and functions at NBC:

David Adams, executive v.p., NBC corporate relations, elected to the newly created post of senior executive v.p.; Don Durgin, v.p. and national sales manager, NBC TV Network Sales, to v.p., Tv Network Sales; George Graham, Jr., to v.p., sales planning, NBC Radio; Albert Capstaff, to v.p., Radio network programs; and James Stabile, to v.p., talent and program contract administration. (See *Newsmaker of the Week*, page 1, for commentary on Walter Scott.)

## RADIO STATIONS

All union personnel of KYW-AM-FM-TV, Cleveland, were still out at SPONSOR press time as a result of the strike called by AFTRA.

Key issue: AFTRA demanding KYW announcers be paid national

### SACRAMENTO'S

### #1 Station\*

SELLS for YOU with

- ✓ Outstanding Personalities
- ✓ Family Fun-tests
- ✓ Local News
- ✓ Top-Rated Shows
- ✓ Merchandising & Promotion

# K X O A

Placed 1st in 59% ¼ Hrs.\*  
Leads "F" (2nd) by 48%  
Leads "C" (3rd) by 153%

The BEST Salesman  
Is Your BEST Buy

DYNAMIC

# K X O A

\*Pulse—Oct. 1958 (Last Metro)  
Nat'l. Rep. McGavren-Quinn

tv tape rates (\$93 per announcement), whereas station offered \$67. AFTRA also wants 100% for on-camera announcers.

Stations are running with supervisory personnel flown in by Westinghouse.

**RAB's Kevin Sweeney ridiculed the theory that comparing media "is like comparing apples and oranges, and can't be done."**

The place of comment: a meeting of the San Diego Advertising Club last week. Said Sweeney:

"The phoniest pose in all advertising is that you can't weigh different media on the same scale and determine which is better for a specific assignment. The fact is that most advertisers do it every day, especially those who cry the loudest that it can't be done."

### Ideas at work:

- On the snowman front: A record snowfall in Albuquerque set the scene for a "Snowman Contest" staged by KQEO. Station awarded \$50 to the most artistic sculpture and the same sum for the biggest. The response: more than 300 families and groups entered.

- On the special service front: WPTR, Albany-Schenectady-Troy, has expanded its weather reports. In addition to its regular highway patrol units, the Tri-Cities station has 34 gas stations in a 35-mile radius feed its Action Central news staff with up-to-the-minute reports.

- In search of a pooped-pooch: KDAY, Los Angeles, has invited all dogs (with owners) to its studios, and will select the most bedraggled for a trip to Palm Springs, accompanied by two humans.

- As part of its ninth anniversary celebration, WCUE, Akron, asked for the name and address of everyone whose ninth anniversary fell on 11 February. Their gifts: pottery-ware, free dinners, and sugar and creamer sets.

- Hottest station in town contest: WINS, New York, is offering electric blankets to the best letters describing cold winter night plights. An added gesture: The 110 runner-up letters will be stored until next summer, when the writers will be sent 110 cubes of frozen water—to soothe a heat wave.

And on the daffodil side: Murray

Kaufman, d.j. on WINS, dramatized the start of the modernized subway service on the West side IRT by setting up sleeping quarters at the 59th Street station, and doing his all night show, live, from there.

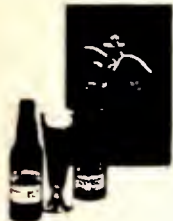
**Thisa 'n' data:** Radio to the rescue—When the recent flood in Columbus and Central Ohio rendered 5,000 people homeless and traffic was at a standstill, WVKO cancelled its regular programing and sent its staff to the area, to report on conditions and advise travellers which roads would be open, along with emergency announcements from the police and Red Cross . . . On the technical side: Standard Radio Transcription Services, Inc., transcription recording firm, and Amay, Inc., sound recording studios, Chicago, have concluded a deal whereby Amay will install a branch studio for tape recording, transferring and editing in Standard's Chicago offices.

**Add random notes:** More on aiding flood victims: WERE, Cleveland, got Tab Hunter and Percy Faith to appear at a remote broadcast, attracting 2,000 teen-agers at 50¢ each. Proceeds of this live-broadcast-record hop went to the Red Cross . . . New call letters for a new AM station in Orange County: K-EZY, Anaheim, Cal., to air in April . . . Travelers Broadcasting Service Corp. is planning a \$2 million tv, am and fm broadcasting center in Hartford, Conn. . . . Radio Public Service Association of Corpus Christie has been formed as a joint venture by all radio broadcasting stations in the city. Purpose: to provide better and more coordinated public service to the community. It will serve as a clearing-house for all public service requests.

**Kudos:** Weather programs on WFIL-AM & TV, Philadelphia, awarded the "Seal of Approval" by the American Meteorological Society . . . WORL, Boston, presented with a citation for public service by the Mass. State Federation of Women's Clubs . . . H. W. "Hank" Shepard, general manager of WAMP and WFMP, Pittsburgh, elected an annual member by the U.S. Fund Organization of Allegheny County.

**Station staffers:** Perry Brown, ap-

IN ROANOKE  
**BUDWEISER**  
LOVES  
**WROV**



**BOVA DISTRIBUTING CO., INC.**

1001 THIRD ST., S.E., ROANOKE, VA. • PHONE No. DI 5-8874

W H O L E S A L E R S O F A N H E U S E R - B U S C H B E E R S

Dear Burt:

Since we regard you as a vital part of our "Budweiser Family", I thought you would like to know that in 1958 we were the only wholesale distributor of national premium beer in this market to show an increase over last year. We sincerely believe our advertising on WROV is largely responsible for this.

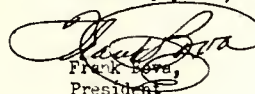
When we first went into radio back in 1955, using only your station, we operated three route trucks, one special delivery truck and ranked 2nd in the market, with our competitor selling almost 2-to-one over us. Today we operate five route trucks, three special delivery trucks, run our own trailer trucks, and rank #1 in the market by a substantial lead over our closest competitor!

Frankly, I wasn't really sold on radio until after our first 13 weeks back in '55. When I told our salesmen we were giving the show up, they shouted NO! so unanimously....they said everyone they talked to and called on was listening to it....I changed my mind. Since that time, we've expanded our advertising on WROV to include spot saturation, Dodgers Baseball and participation in other personality shows on your station.

This past year even though we went into television, we felt we couldn't maintain our dominance in the market and our steady yearly growth (which runs much higher than the national average) unless we could maintain our saturation schedule of spots and programs on WROV. Today we spend about 60% of our total advertising budget in radio, and I know you'll be pleased to learn that WROV will get approximately 80% of our total radio budget.

Jerry Joynes, who has been our personality for the past four years, and your other personalities who have carried the Budweiser story to the public, have the knack of sounding so convincing, we feel they work for us as much as they do for you. We think we've got some mighty fine salesmen in Jerry and WROV and we want to keep them on our payroll for a long time!

Cordially yours,



Frank Bova,  
President

FB/db

WHEN YOU KNOW YOUR BEER . . . IT'S BOUND TO BE BUD

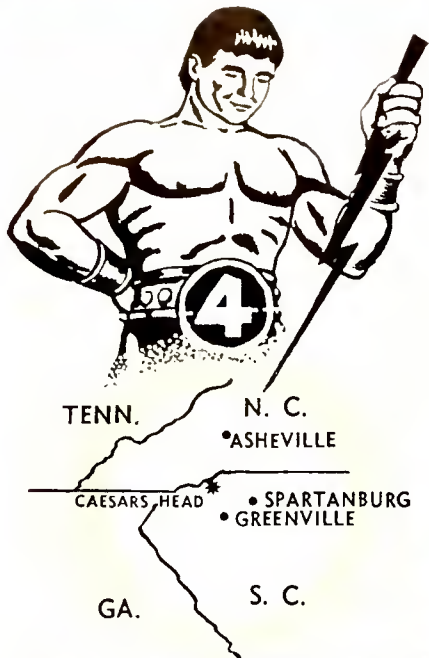
Use these **WROV** personalities and  
**ROANOKE** will love *you!*

**KEN TANNER • BARBARA FELTON**  
**JERRY JOYNES • LES DAVIS**  
**JIVIN' JACKSON**

**WROV**  
**ROANOKE, VIRGINIA**  
*Burt Levine, President*

*represented by Jack Masslar & Co., Inc.*

**THE ONLY ONE  
THAT GIVES YOU  
ALL THREE**



**GREENVILLE  
SPARTANBURG  
ASHEVILLE**

Only WFBC-TV, "The Giant of Southern Skies," gives you dominant coverage in these three metropolitan markets.

Ask the Station or WEED for latest market data, surveys and availabilities.

Represented Nationally by  
WEED TELEVISION CORP.

CHANNEL 4  
**WFBC-TV**  
GREENVILLE, S. C.  
NBC NETWORK

RADIO AFFILIATE: THE PIEDMONT GROUP  
WFBC - GREENVILLE WORD - SPARTANBURG

pointed commercial manager of WILD, Boston . . . **Harold Segal**, named general manager of WHEB, Portsmouth, N. H. . . . **Cliff Levine**, to local sales manager of KDAY, Santa Monica . . . **Bernard Mullins**, to head radio programing and related operations for Travelers Broadcasting Service Corp. . . . **Larry Walters**, to program director and sales manager of KGST, Fresno . . . **Dick Osburn**, to station manager and **Chester Grubbs**, to assistant station manager of K-JIM, Ft. Worth . . . **Donald Getz**, named assistant sales manager, WGN, Chicago . . . **Claude Raney**, to program director. WHBQ, Memphis . . . **Florence Lowe**, press relations director, WIP, Philadelphia.

**Felix Adams**, v.p. of KLAC, Los Angeles, has resigned after eight years with the station. He will announce his future plans after a vacation.

**REPRESENTATIVES**

Blair last week pitched to Pharmaceuticals, Inc., via Parkson, its latest presentation on how spot radio can be used with maximum effect and economy.

The plan was premised on the use of saturation across the board seven days a week in 30 markets at an annual cost of around \$3.5 million. The cost-per-thousand-homes-per-commercial minute, as based on Pulse, came out to about 40¢.

Similar presentations will be tailored to other accounts having multiple products.

**Fred Brokaw**, executive v.p. of Paul W. Raymer Co. will again make New York his headquarters.

He's been operating out of the Raymer Chicago office for the past year.

Modern channels of advertising, especially air media, has phenomenally reduced the cost of softening up the customer but making the actual sale for the product or service salesman.

Sam Schneider, of Chicago CBS Radio Spot Sales, made this angle the highlight of a talk before the Omaha Sales Club last week.

The SRA has issued a booklet,

dubbed "The Story About The Spot Salesman and You," explaining the function of the station rep.

The brochure also makes a pitch in behalf of spot.

A new angle on the positive sales approach:

**Avery Knodel**, reps for WORC, Worcester, Mass., is giving agency timebuyers a list of some 1,000 housewives in the station's area, with this purpose in mind:

Timebuyers can telephone, at no expense, anyone on the list to get a first hand impression on which program she enjoys most, and even ask for station preferences throughout the day.

The rep firm believes that this is "a first" in offering buyers more thorough knowledge of local station acceptance.

A new firm: Three West Coast advertising men joined last week to form a radio/tv rep company, called Ayres, Allen & Smith. Offices will be in San Francisco, with Robert Allen as manager and in Hollywood, with Jack Smith as Southern California manager.

Rep appointments: **KINS**, Eureka, Cal. to **Weed & Co.** . . . **KMSO-TV**, Missoula, Mont., to **Forjoe-Tv, Inc.** . . . **KRNY**, Kearney, Neb., to **The John E. Pearson Co.** . . . The Canadian Broadcasting Corp., to **McGavren-Quinn** as its first U.S. sales rep . . . **WOWL-TV**, Florence, Ala., to **Rambeau, Vance & Hopple, Inc.** . . . **WROV**, Roanoke, Va., to **Jack Masla & Co.** . . . The Cascade Broadcasting Co., Yakima, Wash., from Weed to **The George P. Hollingbery Co.** for its radio and tv stations.

This 'n' data: The Atlanta Reps Association recently received a request for its by-laws from reps in San Francisco and Boston who are planning to form similar organizations in their respective cities . . . For the third time in eight years, **John Blair & Co.**, **Blair-Tv** and **Blair-Tv Associates** will move to larger New York offices at 717 Fifth Avenue . . . A group of sales representatives from **Edward Petry & Co.** visited WIP, Philadelphia, last week for a tour of the rep firm's station . . . A novel way to promote stations: Howdee



# YOU NEED TWO TO REALLY GO in Indiana!

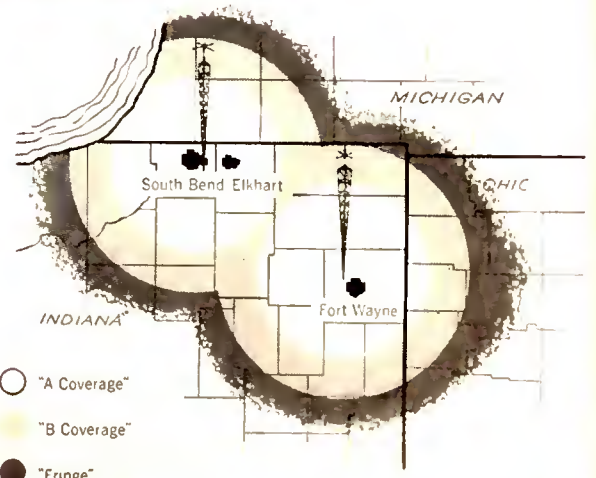
To sell Indiana,  
you need both  
the 2nd and 3rd  
ranking markets.

**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

Meyers, v.p. of Venard, Rintoul & McConnell in Chicago donned heavy boots after a snowstorm and stomped out these words in the snow: "BUY WERE. WCST, WDXI-TV" which could be seen by three agencies in the Prudential building.

**On the personnel front:** William Tynan, midwest sales manager for Peters, Griffin, Woodward, elected a v.p. . . . Ben Holmes, promoted to v.p. in charge of radio for Edward Petry & Co. . . . Jack Canning, for the past eight years a media executive at SSC&B, joins the radio sales staff of H-R Reps. Inc. . . . Lee Swift, Jr., formerly with Storer Broadcasting, to the radio sales staff of Headley-Reed . . . Ed Dyer becomes manager of the new Los Angeles office of Broadcast Time Sales . . . George Backus and Richard Hayes, to the New York tv sales staff of Edward Petry & Co.

## TV STATIONS

Educational tv, and the ad agencies' responsibility for promoting

# SALES GROW

in  
DYNAMIC  
SACRAMENTO

by using  
Growing Ratings

on  
DYNAMIC

# K X O A

1st Place—Oct. '57—Pulse

(26 ¼ hr. firsts)

1st Place—Mar. '58—Pulse

(29 ¼ hr. firsts)

1st Place—Oct. '58—Pulse

(43 ¼ hr. firsts)

Nat'l. Rep: McGavren-Quinn

it was the main gist of a speech given at the A.F.A.'s mid-winter conference in Washington, D. C., last week.

The speaker: **John P. Cunningham**, chairman of the board at Cunningham & Walsh.

His sentiments: "We need to make available to every single farm, tenement and garret in this country a full-time, 24-hour-a-day tv educational channel."

Dubbing the drive "Project Headway," here's what Cunningham feels tv should do:

- 1) Bring Congress and the United Nations into the classrooms and homes on a regular basis.
- 2) Promote international broadcasting via exchange of cultures, history, etc.
- 3) Teach foreign languages, science, etc.
- 4) Upgrade the teaching staff via a teacher-training program, and
- 5) Make available a college degree to every single American.

**Ideas at work:**

- **WLW-I**, Indianapolis, distributed an elaborate press kit marking its formal on-the-air dedication 30 January. Its contents: mats, pictures, publicity stories and programing notes plus news about all the station's departments.

- Just clowning: As one of its merchandising "extras," **WSPA-TV**, Spartanburg, S. C., hired a clown to go into several supermarket chains and pass out free samples of Post Alpha-Bits cereal. Prior to this, station asked all store managers to set up large displays of sponsor's product, so that the clowning bit could run smoothly.

- **Ampex** is sending tv stations equipped with its videotape recorders a promotion kit to assist merchandising their recording and playback services both locally and nationally. Its contents: eight ready-to-use promotion programs to show to local advertisers and agencies.

- **WBAL-AM & TV**, Baltimore, played host last week, to 350 members of the Delco Sales division and their dealers. The occasion: to introduce the dealers to station advertising efforts for them in the Baltimore area.

- A penny a vote: *Top Ten Dance Party*, on **WHBQ-TV**, Memphis, ran

an inter-high-school dance contest, asking teen-agers to vote for their favorite team by putting a penny in the ballot box. The contest ran for six weeks, with the money collected (\$1,602.23) going to a local welfare group.

- Another penny promotion: **WCKT-TV**, Miami, sent letters to newspapers in the area with a penny taped on to them. Purpose: to remind people of NBC TV's *Meet Mr. Lincoln* special.

- **WTAE**, Pittsburgh, is asking its viewers which feature movies they would like to see during the coming months. The method: station took out full-page ads in the city's newspapers listing some 200 movies available and a place for viewers to mark the 10 movies they want to see.

- Virginia Atter, of **WJXT**, Jacksonville, has commissioned to be torch-bearer for an all-out effort to persuade 1,000 people to join the Bond-A-Month Plan. She plans to make personal appearances at civic, church and educational groups in the area, and enroll all those joining into the "Minute Man Club."

**How the stations are raising money for various public welfares:**

**KOCO-TV**, Oklahoma City, staged a 19-hour telethon for the March of Dimes, which also doubled as an open house for its new studios, and raised \$40,000 . . . **KDKA-TV**, Pittsburgh, for the Children's Hospital, raised \$53,000 during a special two-hour program . . . **KYW-TV**, Cleveland, videotaped and played back parts of a benefit three-hour show staged by KYW radio at the city's Music Hall, drawing some 3,000 people and raising \$10,000 for Northern Ohio's retarded children . . . **WITN**, Washington, N. C., held a 16-hour telethon recently for the March of Dimes, raising \$15,083.

**On the personnel front:** **R. J. DeLier**, appointed assistant manager and **Jack Sallaska**, named local sales manager of **KWTV**, Oklahoma City . . . **Peter Storer**, to managing director of **WSPD-TV**, Toledo . . . **Jim Middleton**, promoted to director of sales for **XETV**, Tijuana . . . **Thomas Blosl** named promotion manager of **KIRO-TV**, Seattle-Tacoma . . . **Phil Cowan** is now director of publicity for the NTA o&o stations.

ARB and Trendex, too!  
^

# Nielsen Reports: WOW-TV FIRST in the Omaha Market!

**WOW-TV Delivers More Homes than  
the other two Omaha Stations —**

*Insist on seeing  
all audience  
surveys —*

*the 4-week Oct., Nov. ARB,  
the Oct. secret-week Trendex  
and the Nov. Nielsen . . .*

*You'll see that  
WOW-TV is the  
consistent  
leader*

- 103 1/2 Quarter Hour Periods  
to 91 1/2 for Station "B"  
93 for Station "C"  
(Based on November 1958 NSI for Omaha Area. Average quarter-hours, Monday through Friday 6 A.M. to Mid-night. Individual quarter-hours for remainder of week.)
- WOW-TV News is TOPS—All day long!  
12 noon, 6 p.m., 10 p.m. news programs  
deliver more homes than opposition.
- WOW-TV has 6 of the Top 10 shows.  
10 of the Top 20 shows.

# WOW-TV Channel 6 Omaha

**A  
Meredith  
Station**

FRANK P. FOGARTY, Vice President and General Manager  
FRED EBENER, Sales Manager

BLAIR-TV  
Representatives



WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX  
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY  
KRMG, TULSA, OKLAHOMA

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

## AMI PORTABLE WASHERS

(Cont'd from page 39)

placements involved a higher percentage of "B" and "C" time than the Ohio and Michigan schedules (availabilities—not New York habits—were the reason). One hundred spots per week were scheduled for eight weeks, tapering off for the remaining month.

A store check by Weiss field-merchandising personnel indicated a much higher response pattern in New York: nine out of 10 customers said they first saw the product on tv.

Retailer tags plugged Macy's, Gimbels, Bloomingdale's, Abraham & Straus, Hammacher Schlemmer and other key outlets. As before, three things were noted:

- Heavier traffic in stores.
- Shorter demonstration time.
- Quicker closing of sales.

After eight weeks, the 100-spot-per-week schedule was thinned down to about half for the remainder of the 13-week schedule. Between the 14 April kickoff and 1 July, a total of 3,600 units were moved at retail, priced at about \$60.

"These figures convinced us," says sales manager Winokur, "that the greatest potential for the washer was in the 10 or 12 largest cities. We decided to key our distribution and advertising to this."

AMI now was ready for its next big distribution step: recruiting manufacturers representatives for 40 markets at the July Housewares Show in Atlantic City. The tv commercials were made available to them with schedule recommendations based on the response-ratios AMI had noted in Michigan, Ohio, and New York City.

Thus, Washington, D. C., got a heavier schedule than the Virginia markets. Grand Rapids, AMI home territory, got a lighter schedule than Detroit. In many cases, availabilities were eased by making use of retailer schedules already in effect, with AMI paying for the spots.

The company is watching warranty returns closely for additional insight into its market. It's basically the smaller family unit, or the single person who buys the machine, Winokur says. The address is generally an apartment, or people in an older age group—papa buying something

to make life a little easier for mother, now that the kids have all left home.

This insight is important in gearing advertising to the small family unit and away from even a suggestion that the washer is a substitute for a full-sized washing machine, ad manager FitzGerald figures.

Meanwhile a summer spurt in sales noted by Higbee Co., Cleveland department store, points to the use of the washer as a vacation item. General out-of-home uses may get some stress in future spots.

(At present, a pitch for out-of-home uses occurs in audio only. In future spots, a summer cottage atmosphere may actually be shown as another "location" where the washer can be used.)

This reevaluation and study is all the more intensive because of the recent purchase of AMI by Automatic Canteen Co. of America.

All divisions of AMI were involved in the purchase. This means jukeboxes, hi-fi, and background-music systems, and the portable washer.

AMI, whose sales in 1957 were \$12 million, was launched in 1909 with the invention of a selecting device for playing rolls in automatic player pianos. A step nearer the juke box was the application of this idea to coin-controlled automatic pianos. In 1927, the company turned out the first coin-operated automatic phonograph incorporating electronic amplification with a device for selecting either side of a disk. At the height of the "jazz age," AMI was on the crest of a growing craze, soon to be dampened by the crash.

In 1932 the business was acquired by the AMI, a Michigan corporation. Hence the initials, AMI. The war years saw the juke box come firmly into its own. Today, AMI sells its juke boxes through 50 distributing points in the U.S. and 40 other countries.

A few years back, the company seized on another craze—hi fi. In 1954, it developed a line of high fidelity equipment for home use. About the same time, company executives decided to risk going counter to a trend.

Seeking diversification, AMI purchased original patents on a portable washer from Boston inventor, Richard Walton. Company president John Haddock felt that, despite the dor-

mant condition of the market, a strong consumer potential existed. The problem was to flush it out.

First step: research and design improvements at a cost of over \$300,000. Then, in 1957, came that extended look at ways of finding the large, but specific, market for the product.

"The trend toward portability in general these days did not help our search much," sales manager Winokur explains.

"Basically," he feels, "it was introduction of a totally new item that did the trick. Our success depended on demonstration and suggesting a variety of uses pinpointed to a particular audience. Spot tv is getting us to that audience."

Using tv, AMI licked the demonstration problem that confronts the introduction of any new mechanical product. By putting the washer in a setting, tv was able to point up the advantages of its portability.

Here is a rundown of portability in general, which has had a tremendous impetus in the past few years:

• **Portable tv sets:** Introduced in 1955, the quarter-million produced that year has swollen to 2,017,000 in 1958. (2,936,000 actually were sold.)

• **Portable radios:** 777,200 were sold in 1951, 3,115,000 last year (3,373,000 produced). This rise reflects out-of-home listening and the introduction of the transistor radio.

• **Portable washing machines:** 11,000 were sold in 1939, 498,000 in 1947, steadily falling off from that year.

• **Portable electric food mixers:** 20,000 sold in 1947, 2,400,000 in 1957.

• **Portable roll-about fans:** 175,000 sold in 1954, 330,000 in 1957.

• **Portable air conditioners:** No industry figures.

• **Portable room coolers:** Introduced this year by Westinghouse.

• **Portable dishwasher:** Primary make is Mobil Maid, brought out by GE five years ago.

• **Portable refrigerator:** Manufactured by Astral Co., England, it is distributed by Morphy-Richardson, Paterson, N. J.

Sources: Electrical Merchandising (McGraw-Hill); Fairchild Publications, RETMA, EIA (Electronic Industrial Assn.).

in the sky . . . 2/3 of a mile high

# NEW WJHL-TV TOWER

delivers 50% more coverage in  
the rich Upper East Tenn. trading area

## THE STATION

- ★ New TOWER . . . 1,491 feet above average terrain . . . 3,535 feet above sea level. (Old Tower was 720 feet above average terrain . . . 2,630 feet above sea level.)
- ★ Coverage in 76 counties in Tenn., Va., No. Car., Ky. and W. Va.
- ★ First in audience (ARB) in Tri-Cities, total 55.0%
- ★ Lowest cost per 1,000 homes

	MON.-FRI. NOON-6	6-MIDNIGHT	SIGN-ON TO SIGN-OFF
WJHL-TV	68.4	48.7	55.0
STATION "A"	24.8	45.3	39.5
OTHERS	6.8	6.0	7.0

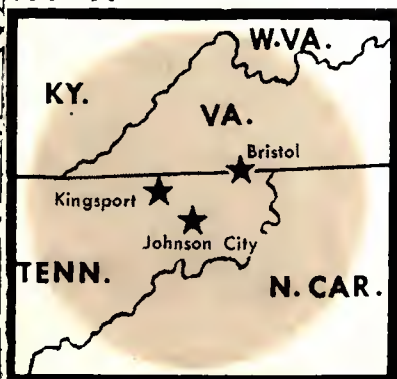


## THE MARKET

- ★ Television homes . . . 371,274
- ★ Population, coverage area . . . 2,284,000
- ★ Retail sales, coverage area . . . \$1,602,865,000,00\*

\*American Research Foundation Report, March, 1958

\*\*Compiled from data from Sales Management, 1958



## TRI-CITIES TV

JOHNSON CITY • KINGSPOINT • BRISTOL

# WJHL-TV

Channel 11 • 316,000 Watts

CBS • ABC

JOHNSON CITY, TENNESSEE



## THE QUALITY TOUCH

Many unseen forces guide the fingers of the artist as he captures on canvas that which stamps him "great".

A basic talent, of course. But there is the experience of years . . . the desire of the heart . . . the dedication of the mind — these are the elements which produce that "quality touch".

You'll find them, too, in that which sets great radio and television stations apart from the rest.



Broadcast services of The Dallas Morning News ■ Edward Petry & Company, National Representatives.

## EGGHEADS

(Cont'd from page 48)

"Penalty of Leadership," Canada Dry's "Down from Canada Came Tales of a Wonderful Beverage," Walter Chrysler's "Look At All Three," and 97 other masterpieces. Most of them suggest you did not have to lie for a living in the earlier days of advertising.

Nor do you today. Those models of good taste, Mr. Ogilvy's Man in the Hathaway Shirt, Commander Whitehead of Schweppes, Hallmark Cards, Campbell Soup and others supply ample proof that good taste, humor and romance as opposed to ricky, weasel words are still pretty good business. Betty Crocker is proving it every day. So is Coca-Cola (which has yet to be promoted as a reducing remedy).

We're not arguing that deception does not pay. We are merely opposed to the convenient assumption that because it pays it is justified.

Nor are we arguing that trade-puffery so-called (what a defense!) is always harmful. Who can determine the aptness of such adjectives as "fine," "great," "wonderful" and so on? One shudders at the thought of censorship. But this argument begs the question.

Attention is focused on advertising today for many reasons. Not the least of these reasons is advertising's unprecedented scope and effectiveness, its influence on entertainment, mass communications, even politics. Nobody in advertising is aching for government regulation. Getting the ads okayed by the client's committee is enough of a struggle for most.

But where is the much-touted, clean-up and "self-correction by the industry itself" in advertising? For a business that proceeds like a whippet along other lines, it's sad that self-regulation moves at a snail's pace.

We suggest a little soul-searching is long overdue.

We do not pin the responsibility on the agency any more than on the company. In our view, both are evading their responsibilities. Americans abroad frequently express their indignation at being stolen blind by mislabeled checks, extra charges and oriental bazaar bargaining. Yet the same techniques in the automotive showroom of a civic leader do not invalidate him for nomination to

lead the Community Chest parade.

Anyone who read the testimony of some of the nation's biggest auto manufacturers and dealers during the recent Congressional investigation should be shocked. We suggest to you that is not in the long run good for business any more than it is for the consumer or the country.

Who's at fault? We don't know for sure. But we venture the guess that things were better, not worse, in the bearded Victorian founder's day. He might not have been in the embodiment of social concern, but he had some sense of respect for truth in communications. He did not usually spend huge sums of money to flatly promote the widest possible distribution of lies. Yes, *lies*. You cannot dismiss the statements that pass for advertising in many drug, cigarette and automotive ads as puffery.

Anybody who pretends to see no ethical distinction between promoting antibiotics and switchknives is an idiot or a hypocrite. And there are very few idiots in the advertising business.

Advertisers and their agencies are annually spending millions probing the consumer to find out what *she* thinks she wants, what their favorite headshrinker *thinks* she wants, and what they think she *ought* to want.

Do you need a psychiatrist or a market research expert to tell you what she *doesn't* want—toothpastes, drugs and other products that won't do what is acclaimed for them, built-in obsolescence that causes expensive appliances to fall apart in months when it used to take years, millions on research to build in a "big car" door-slam for a lower-price car?

Whatever some advertising men may think, this country was not built on shoddy merchandise at ever-increasing prices supported by exaggerated promotion.

We say to you—the copywriter who is turning out lies, the agency head who is recommending them to his client, the manufacturer who is hiring it done—you cannot weasel out of the responsibility by blaming the competition or the system. Or by denying it exists.

There are other jobs. Other agencies. Other clients. Other products. Let's face up to the fact that we don't have to lie for a living. Caveat advertiser.

DYNAMIC

# K X O A

is THE LEADER in  
DYNAMIC  
**SACRAMENTO**

1<sup>st</sup> Place—Pulse Oct. '58  
(Last Metro)

1<sup>st</sup> Concerted Local News  
1<sup>st</sup> Top Personalities  
1<sup>st</sup> Regular Editorials  
1<sup>st</sup> Daily Stereophonic  
1<sup>st</sup> Family Fun-tests

# K X O A

BEST SELLS SACRAMENTO

Retail Sales 229% over  
Nat'l. Avg., 192% over  
Calif. Avg.

Nat'l. Rep: McGavren-Quinn

*June bonus — The  
nicest things happen  
when you buy time  
on KYW Radio,  
Cleveland*

Represented by  
PGW



©©© WESTINGHOUSE BROADCASTING COMPANY, INC.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup>

## RADIO

*delivers more  
for the money*

Car-loving people in the Beeline market spend over \$544,000,000 a year on autos (not counting all the supplies). And every corner of this high-octane market can be reached on the Beeline.

As a group, the Beeline stations give you more radio homes than any combination of competitors . . . at by far the lowest cost per thousand. (SR&D & Nielsen)

**McClatchy  
Broadcasting  
Company**

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO.  
NATIONAL REPRESENTATIVE



THE SACRAMENTO FREEWAY



work to be concerned with any technical or scientific claims we might make in advertising. Actually, those of us in advertising have learned that boastful, technical, and highly scientific claims are the ingredients that make up poor advertising. So we don't use them—most of us, that is, any more.

And, as for aiming our advertising to impress Joe at Texaco, or Kelly at Skelly, hell, Mr. McMillin, that's suicide today. Who cures what the consumer thinks? We do, for to ignore the consumer is to lose sales. And remember our goal: volume and profit. I've never yet met a competitor who would help us get those two, our only hope is to impress the consumer, not competition. Our very top management knows this.

**McMillin:** "And this board room corporate thinking . . . or not thinking—extends downward through the organization to the nether reaches of most oil company advertising departments. It forms a secret, unwritten code for most petroleum advertising. It infects even their own marketing specialists.

"Can anything be done to correct it?"

"Frankly, I'm skeptical. I do think this. If the petroleum industry ever learned to use advertising with anything like the efficiency and sophistication of the food, drug, cigarette, cosmetic or soap industries, you'll see oil company appropriations twice what they are today. How about it Mr. Hattwick?"

**Commentary:** How about it? The day is here, it's happening, when oil companies are using more advertising wisely and well. And that advertising (from what I know) is not dominated or dictated by the very top management today. For these reasons:

- 1) Advertising budgets are now so large that very top management thinks twice before saying how it should be done. Instead they rely on experienced, capable people in oil advertising (as in other phases of the oil business) to do the job, for they know the job will then be better done.
- 2) The oil business (and off-shoots such as petrochemicals) is now so complicated and demanding that very top management lacks the time to "play around" with advertising.
- 3) Advertising is an investment. Top management knows this. And, if that investment is to pay off in volume and profits, it must be handled carefully, wisely, and efficiently. And the top leaders in the oil companies I know agree that the best way to get effectiveness in anything is to delegate responsibility and authority to those who know how to do the job.

"Please don't be so skeptical, Mr. McMillin. Maybe oil advertising isn't "whiter than white." Maybe it doesn't have "20,000 filters." And maybe it doesn't contain "Lanolin." And we can be glad it isn't of that school of thinking. But oil advertising is progressing. Remember that success in the oil industry today is based on a sound knowledge of how to use physical research to find oil. Likewise the search for more effective advertising in our industry . . . is on, too. Maybe you're right . . . right now we don't impress too many consumers. But we are finding out how to do so, and very top management is behind us on that . . . encouraging us to be better, but not telling us how. So watch oil industry advertising, Mr. McMillin . . . and perhaps your skepticism will change some day. And when it does . . . I hope I'll be reading about it in your column."

M. S. Hattwick

*Title on the door—  
The nicest things  
happen when you  
buy time on KYW  
Radio, Cleveland*

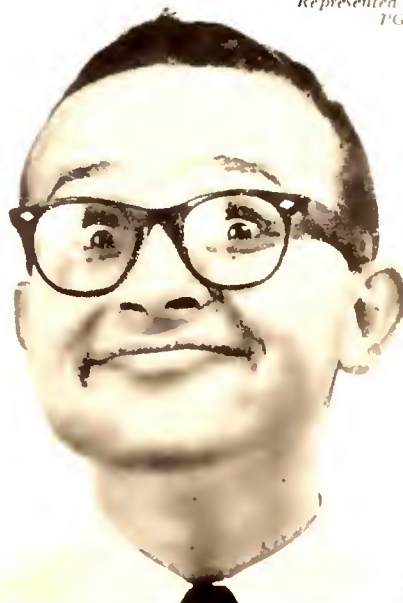
Represented by  
P.G.W.



© WESTINGHOUSE BROADCASTING COMPANY, INC.

*The Forum—The  
nicest things happen  
when you buy time  
on KYW Radio,  
Cleveland*

Represented by  
P.G.W.



© WESTINGHOUSE BROADCASTING COMPANY, INC.

# Mark this market

## on your list!

**CENTRAL and SOUTH ALABAMA**  
...one of  
**Alabama's "Big Three"**



### WSFA-TV's 35 Alabama counties\*

Population .....	1,109,600
Retail Sales .....	\$ 770,551,000
Food Store Sales .....	200,215,000
Drug Store Sales .....	22,215,000
Automotive Sales .....	173,331,000
Gosoline Service Station Sales .....	68,402,000
Effective Buying Income .....	\$1,146,641,000

**WSFA-TV** dominates with 63.1% average share of audience in the second largest Alabama market . . . an area no other medium or media combination can deliver!

These ratings were proved in a recent television survey conducted for 16 TV stations in 25 Central and South Alabama counties! One big reason for this outstanding coverage? **WSFA-TV** has the **TOP 60 SHOWS** in an area of over one million population, with one-third of a million automotive registrations!

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

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

*Data from Sales Management Survey of Buying Power, May, 1958*



THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY • WTVT TAMPA - ST. PETERSBURG

Represented by the Katz Agency

# New sales clues in Census data

The latest Census data you see in the accompanying table gives you a glimpse of the U. S. of tomorrow through the eyes of those veteran demographers—the life insurance companies.

Probably no other segment of business keeps such careful tab on the life and death of America. For that reason, stations, sponsors, programmers, and air media salesmen can pick up some valuable tips from these life-insurance reshuffles of basic government data.

**Tip No. 1:** Bigger families again are in fashion, which naturally means a continued rapid growth of population and—in a more immediate sense—a vast new concentration of teenagers. In this connection, the Institute of Life Insurance makes this pertinent observation:

“An interesting aspect of the trend of the 1948-58 decade is that the increase in number of children per family was far greater among non-farm than farm families.” In fact, the trend “has almost eliminated the difference between the two groups with respect to the proportion with moderate to large numbers of children living at home.”

This new concentration of kids in larger metropolitan families moreover has some broad economic implications.

“The big upturn in the demand for larger homes in recent years is a particular case in point,” says the Institute. Other areas where the effect will be felt: life-insurance protection and certain types of hard goods (possibly even more second cars).

**Tip No. 2:** It's absolutely true that the U. S. has more women than men. But any quick generalization that this automatically means more family instability—or that women control radio and tv program selection with an iron hand—may be much too hasty.

For the fact is that the excess of women is concentrated in the higher age brackets and this concentration will grow even more marked in the next decade (see table). Below 35, the nation's womanhood should have no trouble locating a husband—with room to spare in no time at all.

Here's the way Metropolitan Life Insurance describes the evolution of male-female population proportions: “A somewhat greater number of boys than girls are born each year, but because males experience the higher mortality at each age, their numerical superiority is gradually reduced, and eventually they are outnumbered by the females.” And there was this short term booster for the gals: “The influx of overseas war brides of American servicemen.”

**Tip No. 3:** Within the past two years, white-collar workers have overtaken—and decisively passed—the blue collar boys. Almost 28 million civilians now are in the white-collar force, as against 26 million in the blue.

Service workers are another rising

category (with about 8½ million in the experienced civilian labor force). But farm workers—because of mechanization—have declined to a mere 5½ million as against 7 million two decades ago. In short, a strong back no longer is paying off much: this is the heyday of the fellow who uses his head.

Says the Institute of Life Insurance:

“Because of white-collar workers' high degree of employment stability and the above-average earnings they provide, this development in the structure of the labor force represents one of the nation's outstanding accomplishments in its progress toward widening the economic horizon of the working population and broadening of opportunity in general.”

## TWO MAJOR POPULATION TRENDS

### I. BIGGER FAMILIES ARE COMING INTO FASHION

(Note those with three or more children)

FAMILY TYPE	1948	1958	10-YR. INCREASE
	(Millions of families)		
No children .....	18.0	19.2	7%
One .....	8.1	8.1	—
Two .....	6.0	7.9	32
Three .....	2.7	4.6	70
Four or more .....	2.5	4.0	60
All families .....	37.3	43.7	17%

Source: U.S. Bureau of Census; Institute of Life Insurance

### II. THERE AREN'T TOO MANY ELIGIBLE WOMEN

(Note Deficit in the younger age groups)

AGE GROUP	FEMALES PER 1,000 MALES	
	1957	1980
Under 15 .....	961	958
15-19 .....	970	963
20-24 .....	992	973
25-34 .....	1,026	987
35-44 .....	1,042	1,006
45-54 .....	1,034	1,046
55-64 .....	1,063	1,136
65 and over .....	1,179	1,389
All Ages .....	1,018	1,029

Source: Metropolitan Life Ins. Co., based on Census and other data

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

KEL-O-LAND is America's 81st market, and the fastest gainer among all markets. Joe Floyd's giant hookup covers it all—exclusively. And you buy it all with one single-station rate card.

You get a clear sweep of 103 counties, 221,810 tv homes in South Dakota, Minnesota, Iowa, Nebraska, plus several counties in N. D.

(Source NCS No. 3)

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.



## Tv and radio NEWSMAKERS



**Howard Eaton, Jr.**, has been named media dir. of Lever Bros. Co. He was previously media manager of radio and television for Lever. Comparatively young for his job (he is only 29), Eaton's career began in radio during his undergraduate years at Yale where he was a sports announcer for WELI, New Haven. Even today, he broadcasts the down-by-down accounts of the Eli football games over WELI. In 1952, after his graduation, and service in the Army Reserve, he joined Young & Rubicam as a television account representative. He is a native New Yorker.

**Rex Preis** has been appointed station manager of WOAI, San Antonio. He has served as commercial manager of the station since 1951. Previously, Preis was head of his own advertising specialty business, and before that spent 10 years as assistant general manager and commercial manager of KTSA, San Antonio. Also appointed was Edward V. Cheviot, as station manager of WOAI-TV. He has been commercial manager of the television station since 1952, and prior to that, was active in the newspaper field.



**Jay W. Wright** has been named president of Radio Service Corp., parent corporation of KSL-AM, FM & TV, Salt Lake City. He has spent the past four and one-half years as administrator of the group's radio/tv properties, first as administrative v.p. and then as exec v.p. Before going to RSC, Wright was with the CBS' General Engineering Dept. for nine years, and, prior to that, was associated with Glen D. Gillette Consulting Engineers in Washington, D. C. He is currently president of Utah Bdcstrs. Assn.

**Milton F. Allison** has been appointed general manager of CBS Radio Spot Sales. He will assume the duties which were performed by Gordon F. Hayes who has become national manager of affiliate relations for the CBS TV network. Allison's career began in 1932 when he joined the Skelly Oil Co. as radio manager. From 1936 until 1940 he was affiliated with KMBC, Kansas City as promotion manager and from 1940 until 1944 he held a similar post at WLW, Cincinnati. He served with the Navy as officer in charge of radio information from 1944 until 1946.



During 363 Weekly  
Quarter Hours

# KNOE-TV

Has

## 80% to 98%

SHARE OF AUDIENCE

## IN RICH MONROE MARKET

From Sign On To  
Sign Off 7 Days A Week

# KNOE-TV

Has

## 79.4%

Average Share Of  
Audience

AS REPORTED IN ARB  
DECEMBER 1958



JUST LOOK AT THIS MARKET DATA!

And you get more impact and circulation per dollar in radio on

**WNOE-Radio\*** 50,000 watts  
1060 KC  
New Orleans

**KNOE-Radio** 5,000 watts  
1390 KC  
Monroe

Edd Routt, Vice-Pres. & Gen. Mgr.

\*Survey proven No. 1, 6 a.m.—6 p.m. by A. C. Nielsen

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

# KNOE-TV

CBS • ABC

• NBC •

Channel 8 • Monroe, La.

A James A. Noe Station

NOE ENTERPRISES, INC.  
James A. Noe, Jr.—President  
Paul H. Goldman—Executive Vice President and  
General Manager  
Represented by H-R Television, Inc.

# SPONSOR SPEAKS

## A Challenge to the Radio Industry

Page 34 of this issue carries, as Part Four of SPONSOR's \$500 million plan, a discussion of the need for increasing spot radio's prestige and reputation among its sponsors.

This problem of prestige, however, belongs to the entire radio industry, not just its spot radio branch.

In recent years, the name and reputation of all radio—network, spot and local—has been seriously weakened. The public image of its power, influence, service, value and importance has progressively deteriorated.

SPONSOR believes that the situation has reached a point of great seriousness for the entire industry. And we further believe that radio has not yet faced the challenge to its public image as squarely as it must.

Everyone familiar with the medium knows that it has many current needs and problems—ranging from the need for more aggressive and competitive selling down to the need for eliminating the excessive paper work which makes spot radio a burden for agencies and advertisers.

But SPONSOR suggests that, beyond all these there is a greater problem—the problem of radio's over-all prestige and reputation. And we seriously question whether enough industry attention is being devoted to this difficult matter.

In our opinion there is an urgent need for leaders of such groups as NAB, RAB, SRA and the networks to meet and draw up a new, constructive and imaginative program for rebuilding radio's public image.

Here's one proposal: four weeks from now the industry will be gathering in Chicago for the annual NAB convention. We suggest that a prime objective of this convention should be the development of a forward-looking plan, designed to give radio the dignity, integrity and prestige which the medium deserves.

We propose this as a challenge to the entire industry.



**THIS WE FIGHT FOR:** *An awareness on the part of radio men that the broadcasting medium can have a far brighter future than the faint-hearted or the skeptics may have believed.*

## 10-SECOND SPOTS

**Valentine thought:** From house organ of Brown's Steno Service, N.Y.—“People of Middle Ages believed birds mated on February 14th. Hence the date.” *Love is for the birds?*

**Ahead:** A New York rep salesman who had just begun a diet the other morning took an adman to lunch. realized suddenly on leaving Gaston Restaurant he had used up his calorie quota for the next six days.

**No sabé?** Madison Avenue adgal vacationing in Madrid happened, at dinner, to ask the waiter, “Where is your sardine industry in Spain?” “In front of the Hotel Victoria,” said the waiter.

**Overnight ratings:** Walter Winchell, MBS newscaster, recently mentioned two steel companies (U.S. Steel and Inland Steel) on different Sunday nights. On each following Monday, the stocks of both companies enjoyed a five-point rise. *Up we go with radio!*

**Newsy:** The WPEN, Philadelphia. *Red Benson Show* was interrupted the other day with a news flash on an oil truck explosion that featured an eye-witness interview with a Mr. Abrams outside whose shoe store the holocaust took place. Benson's dilemma: his next tune coming up was “Oh What a Beautiful Morning,” his next commercial—a spot for Abram's Shoe Store. (Not the same one).

**Hic-nik:** AP dispatch—“Moscow television viewers tonight got a thirty-five minute look at a program designed to show the evils of drink. One part of the program showed a worker on a lost week-end. Another episode showed a man drinking wine in his home while his young son watched in horror.” *Why not? It sounds like a horror show.*

**Quitters:** The U. S. Chamber of Commerce has washed its hands of thinking up special days and national weeks (i.e.: National Horseradish Week, Be Kind to Barflies Day). *Don't worry, C of C; we'll bet the advertising fraternity will fill the gap.*



**ONE SWEET YEAR DESERVES ANOTHER!**

WRCA-TV made the most of every quarter during 1958. The fourth quarter... like the first three... shattered all records. Share of audience increased 7% over the previous year. Sales increased 26%. For the entire year, WRCA-TV's share of audience was up 9%, sales up 17%. Easily, the best year in WRCA-TV history! Now, it's time to join us for your best year. Don't wait for Spring, plant now!

NBC IN NEW YORK · SOLD BY NBC SPOT SALES

**WRCA-TV - 4**



**no  
additional  
cost**



**Now—Shopper-Topper Multi-Market Merchandising in 170 high volume food stores**

**Steubenville-  
Wheeling  
Joplin, Mo.  
Clarksburg, W. Va.**

Select any program or announcements from these Friendly Group stations—WSTV-TV, WBOY-TV or KODE-TV on a 13-week budget—and our exclusive “Shopper-Topper” merchandising service is yours at no extra cost in the important Steubenville-Wheeling, Central West Virginia and Joplin markets. In these three rich markets—with combined food sales of \$167,562,000—only these stations offer advertisers this unique merchandising support. Find out today how “Shopper-Topper” can move the goods for you.

**The Shopper-Topper\* Merchandising Plan guarantees:**

- in-store displays, placement of point-of-sale material, shelf stocking, checks on prices, exposure and activity of major competitors, obtaining comments from stores—in 170 high-volume supermarkets
- merchandising activity report every 13 weeks to advertisers and agencies
- complete direct mail service
- product highlighting on popular local shows, including live demonstration

*For more details ask for our new “Shopper-Topper” brochure*

**WSTV-TV**

CHANNEL 9 • STEUBENVILLE-WHEELING • CBS-ABC

**WBOY-TV**

CHANNEL 12 • CLARKSBURG, W. VA. • NBC

**KODE-TV**

CHANNEL 12 • JOPLIN, MO. • CBS

Members of The Friendly Group



Represented by Avery-Knodel, Inc.

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