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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



AIR MEDIA'S BIGGEST ENIGMA

Why lion's share of cop money is siphoned off into other media—part one of two parts

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Can these three challengers break Lestoil's tv hold?

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Tv's best spot adjacencies—

A chart for timebuyers

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'Me-tooism' killing tv sales advantage —Schwerin

Page 38

Local boy makes good business

... via SPOT TV

He sells better for *national* advertisers because his sports comments, daily scoreboards and interviews are keyed to *local* tastes. He is confidante of the coaches, big brother to the Little Leaguers . . . and salesman par excellence of everything from breakfast cereals to hard top convertibles. He's the local reason why so many national advertisers call Spot TV the *basic* advertising medium.

KOB-TV Albuquerque	KARK-TV Little Rock	WJAR-TV Providence
WSB-TV Atlanta	KCOP Los Angeles	WTVD Raleigh-Durham
KERO-TV Bakersfield	WPST-TV Miami	KCRA-TV Sacramento
WBAL-TV Baltimore	WISN-TV Milwaukee	WOAI-TV San Antonio
WGN-TV Chicago	KSTP-TV Minneapolis-St. Paul	KFMB-TV San Diego
WFAA-TV Dallas	WSM-TV Nashville	KTBS-TV Shreveport
WNEM-TV Flint Bay City	WTAR-TV Norfolk	WNDU-TV South Bend-Elkhart
WANE-TV Fort Wayne	KWTV Oklahoma City	KREM-TV Spokane
KPRC-TV Houston	KMTV Omaha	KOTV Tulsa
WHTN-TV Huntington-Charleston	WTVH Peoria	KARD-TV Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

“Ten years

of hard labor!” Hard labor to corner the top studios’ best feature films. Hard labor to create provocative, headline-making local programming. Hard labor to present more news more dynamically. Yes, ten years of hard labor have made WJAR-TV far-and-away the number one station in the PROVIDENCE MARKET. Now, on its tenth anniversary, WJAR-TV looks forward happily to serving another sentence. Cock-of-the-walk in the PROVIDENCE MARKET
NBC • ABC • Represented by Edward Petry & Co., Inc.

10th Anniversary of CHANNEL 10



WJAR-TV





COMING AT YOU—**THE CALIFORNIANS**, FIRST-RUN-OFF-THE-NETWORK!

VICTORY PROGRAM SALES presents the first major Western series available to all markets for this Fall—**THE CALIFORNIANS**, first-run-off-the-network, where it ran for two years. **THE CALIFORNIANS** is pure Western action. It's the slam-bang saga of the late-Gold Rush days, and the trigger-witted gambler who brought law and order to San Francisco.

Here are 69 high-budget, top-quality adventures with powerful daytime and early evening audience appeal. **THE CALIFORNIANS'** network sponsorship history—Singer Sewing Machines, Colgate-Tea, Colgate-Palmolive—has already marked it as a real "killer." And because of its late-evening slot on the network, this series will hit like a buffalo stampede with the important daytime audience, which has never seen it.

No one has to tell *you* of the growing Western popularity among nighttime network viewers. As a result, the source of

fresh, first-run-off-the-network *comedy* material for local daytime stripping has virtually disappeared. And now the networks are turning to first-run material for their own daytime strip reruns, limiting the supply even further. Where do you go from here? Western, young man!

Serve **THE CALIFORNIANS** at lunchtime, next to afternoon feature films, as a pre-evening lineup audience builder. Run it weekly, across-the-board, or stripped with CNP's other Western variations: **FRONTIER**; **HOPALONG CASSIDY**; **STEVE DONOVAN**, **WESTERN MARSHAL**; **BOOTS AND SADDLES**—**THE STORY OF THE FIFTH CAVALRY**, and **UNION PACIFIC**. Go **CALIFORNIANS** anywhere from high noon to sunset, and whip the *daylights* out of your competition!

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.
663 Fifth Avenue, New York, N. Y. • 3000 W. Alameda Ave., Burbank, Cal.

here's to WBIR-TV Knoxville...



... for having most
of the top-rated shows.
Call your Katz man.

WBIR-TV
CHANNEL **10**
CBS
KNOXVILLE-TENN.

Vol. 13, No. 25 • 20 JUNE 1959

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Great Moments



on a Great Radio Station



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

You could hear every sound in the operating room: The surgeon's calm commands, the click of instruments, the hum of the heart-lung machine as it assumed the life functions of the five year old patient.

One of today's medical miracles, open-heart surgery, came alive. "A New Life for Larry" exemplifies the "impact programming" of "The Voice of St. Louis" ... a voice now speaking to the largest audience ever reported by Pulse for a St. Louis radio station.* Listeners and advertisers who expect full measure from radio, choose KMOX in St. Louis.

*Annual Cumulative Pulse Study of Metropolitan St. Louis, December, 1954 — January, 1959.

KMOX RADIO

CBS IN ST. LOUIS

50,000 WATTS, REPRESENTED BY CBS RADIO SPOT SALES



DON McLEOD
*Detroit's most
popular D.J.*
WJBK-DETROIT



TOM GEDGE
*Everybody in Detroit
loves Tom*
WJBK-DETROIT



LEE ALAN
*Most exciting
all-nite show*
WJBK-DETROIT



CLARK REID
*"Tunes old and new
just for you"*
WJBK-DETROIT

"Hear, ye . . . hear, ye!" . . . Familiar words in the days when the Town Crier served the broadcasting needs of the people. Today, in great measure, this function is being performed by the Storer Broadcasting Company. It is done in the spirit of responsible (and responsive) service.

Hearken!..the town crier

This responsible service—with the loyalty it has gained—is personified in the modern-day "deejay." He is a part of the vigor of his community, sensitive to his audience. With music as his bell, he not only is heard, but listened to . . . Productive results of his salesmanship on Storer stations prove it.



TOM CLAY
"Jack-the-Bellboy"
 tops with the 'teens'
WJBK-DETROIT



RUDY ERTIS
 All-night man
 to "night people"
 all night
WSPD-TOLEDO



JIM ROWE
 The "Fabulous 58"
 according to Toledo
WSPD-TOLEDO



JACK WILLIAMS
 Show tunes new
 and nostalgic
WSPD-TOLEDO



BILL GORDON
 Sponsors love him!
WJW-CLEVELAND



BRUCE MACDONALD
 has covered all aspects
 of radio in Cleveland
WJW-CLEVELAND



CHUCK PARMALEE
 ... music, service
 announcements and news
WSPD-TOLEDO



TOM CARSON
 "Police Beat,"
 fastest-paced show in
 nighttime radio
WJW-CLEVELAND



CHUCK RENWICK
 Bright, popular music,
 special announcements,
 national news
WJW-CLEVELAND



JOE NIAGRA
 Ruler of
 Philadelphia radio
WIBG-PHILADELPHIA



BILL WRIGHT
 The Rebel
 with a cause
WIBG-PHILADELPHIA



BOB MITCHELL
 WIBG's newest
 big music gun
WIBG-PHILADELPHIA



TOM DONAHUE
 A big man
 with a big sound
WIBG-PHILADELPHIA



LEE SUTTON
 ... consistently pulls
 more commercial mail
WWVA-WHEELING



LEE MOORE
 ... one of nation's top
 country western deejays
WWVA-WHEELING



JOHN CORRIGAN
 The Music Man
 1170 Club
WWVA-WHEELING



HARDROCK GUNTER
 MC of
 Good Morning Show
WWVA-WHEELING



JOHNNY GRIMES
 Music styled for rolling
 back the rugs
WGBS-MIAMI



CAL MILNER
 Master of picking
 tomorrow's hits today
WGBS-MIAMI

Storer's town criers of Radio



AL LEIBERT
 Makes it easy to open
 the other eye
WGBS-MIAMI



BOB ANSELL
 Musicaster with a
 "go" sound
WGBS-MIAMI



Storer Broadcasting Company

WSPD-TV
 Toledo

WJW-TV
 Cleveland

WJBK-TV
 Detroit

WAGA-TV
 Atlanta

WITI-TV
 Milwaukee

WSPD
 Toledo

WJW
 Cleveland

WJBK
 Detroit

WIBG
 Philadelphia

WWVA
 Wheeling

WGBS
 Miami

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

97.2%

OF VIEWERS IN
Albany, Ga.
ARE TUNED TO

WALB-TV*

(*special ARB)

and

WALB-TV's NEW

1000 FOOT TOWER

ALMOST DOUBLES THE
EFFECTIVE WALB-TV
MARKET IN
SOUTH GEORGIA AND
NORTHWEST FLORIDA!

- GRADE B POPULATION
NOW IS:

730,600

- GRADE B TV HOMES
NOW ARE:

126,200

Write for
new Coverage Map!

WALB-TV

ALBANY, GA. — CH. 10



Raymond E. Carow, General Manager
Represented Nationally by
Venard Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.
One Rate Card

NEWSMAKER of the week

Next week two agencies specializing in different media will merge resources and personnel when Cohen & Aleshire, the electronic media experts, and Dowd, Redfield & Johnstone, New York, long-time print ad pros, become Cohen, Dowd & Aleshire, Inc., on 1 July. The merger represents a general trend to bigness and a need for diversified agency service.

The newsmaker: Harry B. Cohen, Sr., after 40 years of advertising experience, launches a new enterprise as chairman of the board of Cohen, Dowd & Aleshire, Inc. John C. Dowd will serve as vice chairman, and Edward Aleshire as president of the new corporation. Their goal: "To broaden the agency base and to give greater depth in service to all accounts," says Mr. Cohen.

The new agency starts with some \$15 million in billing, much of which is expected to be in spot business from C&A. New business has already come from Seagram, and "other accounts are in the offing," says Mr. Cohen.

His major air accounts have been Grove Labs. (4-Way, Fitch), Pharmacrast's Ting, Frenchette salad dressing, Chattanooga Medicine, Harvard Hampton beer. Dowd brings to the union broadcast billing for Lanvin perfumes and Cott beverages.

The two top executive officers will complement each other in function and in interests. Mr. Cohen has worked in copy, media and contact starting with Lord & Thomas and H. W. Kastor in Chicago 10 years ago. Later, as chairman of the plans board of D-F-S, he gained drug and pharmaceutical experience, one of his main product group strengths.

Mr. Dowd, who will divide his work between Boston and New York in personal account contact, is both an advertising and merchandising specialist. He's also experienced in labor and public relations and governmental assignments.

Mr. Cohen says he and Mr. Dowd plan to retain the present executive broadcast hierarchy at C&A, headed by Beth Black. They anticipate that 80% of the New York personnel working for Dowd, Redfield & Johnstone will be incorporated into the new agency structure located in C&A's present offices.



Harry B. Cohen, Sr.



WJBK RADIO

**Gets to Detroit's big mobile audience
with vital traffic bulletins!**



Combining public service with direct selling to a highly receptive market, the dramatic "Traffic-Copter" is another reason why WJBK is Michigan's most result-producing independent radio station. During Detroit's peak automobile movement the "Traffic-Copter" spots accidents and congestion, checks traffic flow, and relays the information immediately to a vast automobile audience. It covers all the main arteries and advises of best routes. It performs a genuine service. WJBK presents your message to an appreciative and responsive audience out-of-home and in home! . . . Storer Radio sells with the impact of integrity.

"Famous on the local scene"

WJBK

THE MODERN SOUND OF RADIO IN
DETROIT

Represented by the KATZ AGENCY, INC.



Storer Radio

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WGBS
Miami

WSPD
Toledo

WJW
Cleveland



We're on First again!

Actually, WBT doesn't get many singles. Most of our hits are home runs.

Like during the March 1959 oreo Pulse. We scored 214 firsts to our opponents' 2. There were 60 opponents, too!

Obviously, this is a pretty fast league. Our line-up of sluggers (Pot Lee, Grady Cole, Clyde McLean, Alan Newcomb and 22 others) always comes through to keep us on top.

Pitch in with the WBT team. Let our "murderer's row" of personalities, programming and power put your product in contention for the pennant in the nation's 24th largest radio market. Call CBS Radio Spot Sales for our box score.

WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES
JEFFERSON STANDARD BROADCASTING COMPANY

SPONSOR

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George Becker; Priscilla Hoffman; Jessie

His secret's out in WMTland.

National rating: 31.

WMT-TV rating: 55.*

*In a 3 station market
(Station B: 13.5; Station C:
4.7). All ratings ARB



Commercial commentary

Do broadcasters like women?

A couple of weeks ago in Southfield, Mich., 11 miles from downtown Detroit, Leonard Goldenson, president of American Broadcasting-Paramount Theatres, made an extraordinarily provocative speech.



The occasion was the opening of Broadcast House, new \$1 million home of WXYZ and WXYZ-TV, and Goldenson was delivering the usual high level appraisal of tv's platinum present and diamond-studded future. But with a significant difference.

He did not give us those tub-thumping platitudes about "public service," and "social responsibility," and "totality of programing" which we have come to expect from network orators.

Instead he said quite bluntly and frankly, "We aim to program ABC for the young housewife." And then proceeded to explain how the ABC schedule of *Dick Clark*, *Maverick*, *77 Sunset Strip*, and other features is being built for the 18-to-35-year-old female audience which accounts for the bulk of new product buying.

I was startled by his speech for several reasons. First because an open public admission of such a practical, hard-headed, marketing approach to tv programing is all too rare in our business.

Second, because the idea of running an entire network for young housewives has staggering social implications. (Can't you hear the eggheads screaming, "Must we descend to the level of a 25-year-old mother?")

But chiefly I was startled because the Goldenson philosophy places such an awesome burden on network program planners.

Frankly, Mr. G., I doubt if they're equal to it. In my experience at least, most broadcasters are scared silly by programs which really appeal to women. They'd rather be caught dead than angle their schedules to the whims and fancies of post-adolescent homemakers.

In fact, I've often wondered, "Do network and station men really like women anyway? Do they really like housewives?"

Males sissies in a woman's world

If these remarks seem scurrilous and libelous, let me hasten to explain the deep-rooted basis of my skepticism.

Twenty years ago there developed in the radio industry, the most extraordinary art form (I use the phrase deliberately) ever devised to reach and touch the mass of womankind.

Radio's daytime serials, at their peak, had a greater hold on a greater proportion of American housewives than any phenomena before or since. Yet these same programs, for all their astronomic ratings, grew up amid the sneers, scorn, and sabotage of a majority of program "experts."

In those days I was producing for P&G such shows as *Mary Martin*, *The Goldbergs*, *Life Can Be Beautiful*, *Lie and Sade*, *Road of*

YOU can reach

63

of Mississippi Retail Sales...

IN THE SOUTH'S
FASTEST GROWING
TV MARKET

Jackson, Miss.*

with these Jackson
stations

WJTV

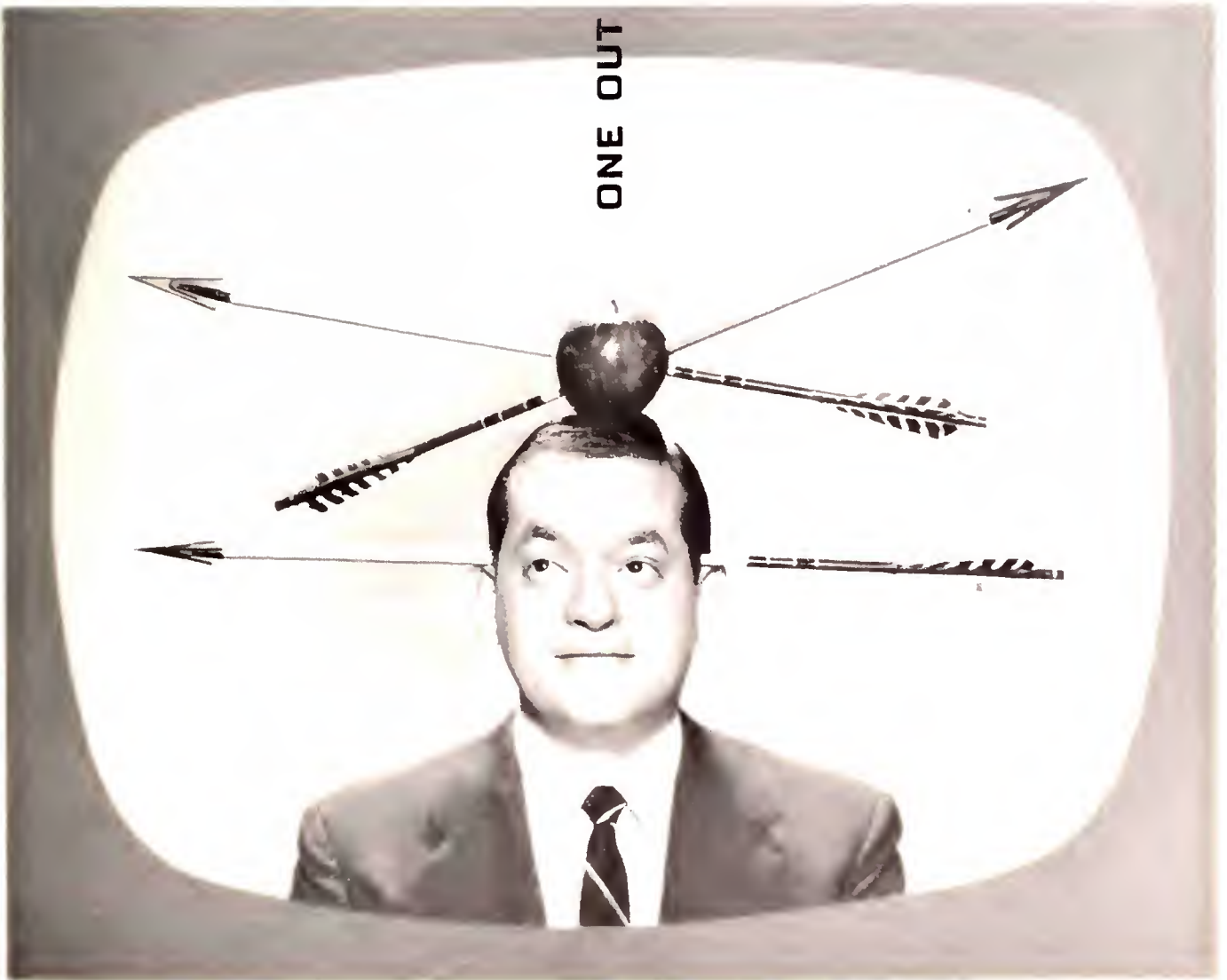
KATZ

WLBT

HOLLINGBERRY

* Nation's business gains leader

ONE OUT OF THREE WILL MISS

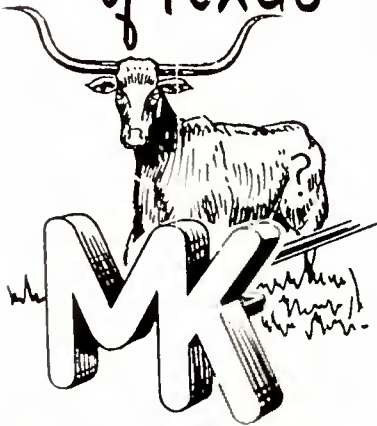


One-third of all commercials today are completely ineffective in selling the product. So says research. . . . 9 out of 10, you will probably agree, are less than great. To score over competition, you must look upon Radio-TV as a *selling medium*, not just a form of entertainment . . . and on the commercial as the most important part of this great selling tool. **N. W. AYER & SON, INC.**



The commercial is the payoff

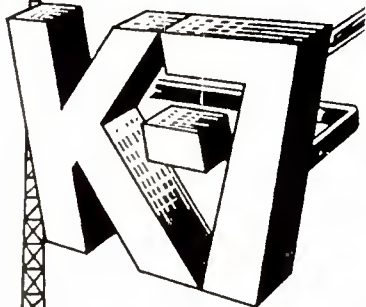
FAMOUS BRANDS of Texas



"MK" . . . MAVERICK

South Texas rancher, Sam Maverick, wouldn't brand his cattle, so neighboring ranchers recognized unmarked dogies as "Maverick's". Later, political slang adopted this cowboy term to mean one who bolts his party.

ANOTHER BRAND BECOMING FAMOUS IN THE TEXAS PANHANDLE . . .



Yes, K-7's got "brand" recognition on the High Plains! New programming, new management, new full power, new ABC interconnection have put our K-7 brand on TV sets across Amarillo's vast trading area. Now we're in a position to get "brand recognition" for your product. Let the Bolling Company give you the K-7 story . . . soon.



KVII-TV

amarillo,
texas

Life, Against the Storm, and it was a deeply traumatic experience.

Except in the healthy midwest air of Chicago, I never heard a kind or understanding word about serials from any big-shot network or station executive. Oh, sure, they loved the ratings and dough which the serials brought in, but they unanimously despised the programs.

No sympathy for serials ever stirred in the plushier offices of 30 Rock and 485 Madison. No high-rated serial ever came out of Hollywood, that proud entertainment center (*One Man's Family* began in San Francisco). No big talent house like MCA or William Morris ever showed the slightest understanding of daytime serial problems.

Only a handful of heroes—men like Frank Hummert of BS&H and Bill Ramsey of P&G who really respected serials—held the fort against the industry critics.

Actually, of course, the daytime serials made whimpering emotional sissies out of most radio and advertising men.

Confronted by the pure poetry of an *Against the Storm*, the authentic romance of a *Mary Marlin*, or the weighty morality of a *Guiding Light*, they became nervous, embarrassed and flustered.

They started talking tough, out of the corners of their mouths like truculent 10-year-old boys, about "cliff-hangers, washboard weepers, and soap operas." And whenever they could tomahawk a high-rated serial, and replace it with some cornball d.j., some broken-down vaudeville act, some faded movie queen plucked from a Las Vegas honkytonk, they did so with little glad yelps of masculine relief.

Yes, but can you do it?

All this, of course, was a long, long time ago, and maybe, just maybe, things have changed today.

But am I unfair in thinking, Mr. Goldenson, that you can still hear echoes of this boyish truculence against authentic housewife fare in every radio and tv network including even ABC?

Please don't get me wrong. I think your idea of programming for the younger married woman makes excellent business sense.

No one can doubt that in the next 10 years she'll be the key figure in the purchase of foods, automobiles, homes and luxuries.

But I do wonder whether you aren't placing before your associates a plan which, by taste and training, they'll find difficult to fulfill.

I'm not suggesting for a minute that tv should try to return to the daytime serials of 20 years ago. *Ma Perkins* and *Life Can Be Beautiful* were timed to 1939—they do not speak authentically today.

I know, however, that the best of the serials had certain tested elements of women's appeal, too often scorned by modern male program planners.

Among these were the story form (popular since Homer and the Biblical parables), the charm of a continuing cast of familiar characters, the exploration of genuine emotional and romantic problems, and most important, a group of gifted dedicated writers.

Gertrude Berg, Sandra Michael, Paul Rhymer, Jane Crusinberry, Carl Bixby, Irna Phillips, Elaine Carrington—these brought to the serials a degree of heart and literary excellence, undreamed of by non-listening critics.

Perhaps tv, in its own good time, can develop writers who understand housewives as well as those radio people did. Perhaps ABC can do it. But frankly, the way things are going, I've got my fingers crossed.

MAKING A MARK IN THE BAY AREA WITH THE BIG, NEW BIG BAY RADIO SOUND



New excitement, new fun on Channel 91 are swinging folks on all sides of San Francisco Bay to BIG BAY RADIO...the big, new "kissin' cousin" of Channel 98 in Los Angeles. The same concept of *contemporary* programming, brisk pace and 'round the clock fun that resulted in Rocketing Ratings in Los Angeles is now pulling in Bay Area listeners. Get aboard NOW...and sell the important Big Bay Area with audience-grabbing BIG BAY RADIO.

KEWB • Bermuda Building • 2150 Franklin • Oakland 12, California
EXbraak 7-2891 • TEmplebar 6-0910

KEWB
 ROBERT M. PURCELL, president
 MILTON H. KLEIN, general manager
THE KATZ AGENCY, INC.
National Sales Representatives

A Service of Crowell-Collier

KEWB
Channel 91
San Francisco
Oakland

KFWB
Channel 98
Los Angeles

ROBERT M. PURCELL
President
and
General Manager



AWARDED TO
A LOYAL AND SUCCESSFUL ASSOCIATE
IN APPRECIATION OF
HIS FIRST FIVE YEARS
PETERS. GRIFFIN. WOODWARD, INC.

THE PGW COLONEL SAYS:

*“Here at PGW we
operate on the theory
that our Colonels work
about five times as hard
as the next fellow ”*

That's why we award a gold watch to *every* **PGW** employee after five years with us, instead of waiting for the customary 25 years of service.

We are happy to say that 59 Colonels and Colonel-ettes at **PGW** have already been presented with their five-year watch . . . we're happy because we like people who like hard work. Don't you?

PETERS,

GRIFFIN,



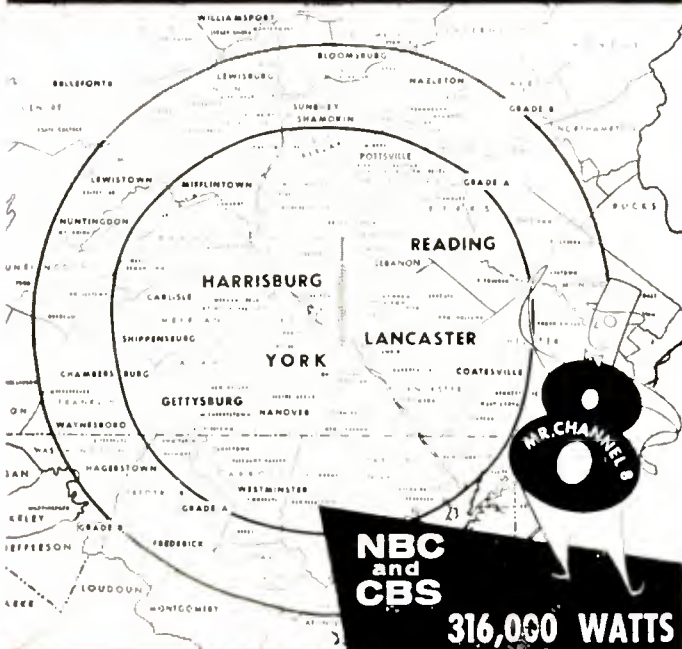
WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO DETROIT HOLLYWOOD
ATLANTA DALLAS FT. WORTH SAN FRANCISCO

exceptional as an

AMERICA'S 10th TV MARKET



**NBC
and
CBS**

316,000 WATTS

WGAL-TV

STEINMAN STATION • Clair McCollough, Pres.

LANCASTER, PA.

Channel 8 • NBC and CBS

Representative: The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

20 JUNE 1959

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SPONSOR

PUBLICATIONS INC.

There's quite a lot of soul-searching going on in those time-selling precincts where summer business failed to come up to last fall's predictions.

As a case in point, the head of a network last week took his sales organization over the coals. He wanted to know what the sales promoters had done to excite advertisers about the uses of summer air media, and whether the sales staff had made up lists of summertime prospects and really gone after them.

Philosophized this official later: "The trouble with today's generation of salesmen, generally speaking, is that they've never had to grub for business."

S. C. Johnson so far has been effective in keeping hush-hush from competitors its testing of Bravo, latest contender against Lestoil.

Trial markets, with tv as a prime medium, are Syracuse and Pittsburgh.

Bravo's the only all-purpose detergent packaged in a plastic bottle.

(See page 30 for article, Can They Upset the Champ?)

The prospects of national spot tv for the fall started to take shape this week, with three users of goodly-sized market lists putting out calls for availabilities—Anahist (Bates); Coeo Puffs (DFS); and Rinso (DFS).

Spot tv buying activity on fronts other than New York the past week included:

CHICAGO: General Food's Kool Aid (FCB), 10 weeks, in 72 markets; S. C. Johnson's Raid (FCB), addition of some southern markets for eight weeks; Quaker Oats (JWT), re-activation of such test markets as Albany and Omaha for Life cereal.

MINNEAPOLIS: Chung King, a four-week test in 20 top markets; Nutrena Dog Food (Bruce Brewer), nighttime half-hour shows on an alternate week basis in nine midwest markets, starting late summer.

Chicago reps think these good possibilities for the fall: Hamilton Beach's Hatbox Vacuum Cleaners and Bissel, both out of Clinton E. Frank.

Radio spot note: Kool Aid also is going into 50 radio markets for 10 weeks and Instant Simoniz (Chicago Y&R) is running three-week schedules in 16 top markets.

In a letter addressed to all Chicago reps last week, Burnett's buyer Tom Wright took to task both stations and reps for:

1) Failing to report promptly program and preempted spot changes, thereby creating a problem of setting up comparable make-goods.

2) Failing to notify reps of schedule changes and leaving it to the agency to learn about such changes from their monthly bills.

Wright had this gripe about reps directly: They allegedly tend to single out the top markets in furnishing an agency with updated data and aren't quite so solicitous when it comes to the smaller markets on their list.

In defense of themselves, reps have this to say: The fault actually lies with the individual stations because a) some of them haven't geared their traffic departments to the increased volume of business, and b) how can a rep produce updated data if the station in the smaller market doesn't cooperate?

Meantime, the reps are passing on the "message" to their stations.

Apparently there's been a misinterpretation of the new ground rules Compton recently put into effect in the handling of availabilities.

Under the new system the agency will mail requests for availabilities. But reps, as usual, will be free to submit their availabilities in person.

Compton is anxious that its procedures are clear, because it's solicitous about its good relations with the rep field.

In pitching for a small soap account last week, NBC TV pulled together the percentages that soap makers spent in tv out of their total ad budgets in 1958.

The tv shares by account: P&G, 86%; Lever, 83%; Colgate, 72%; Babbitt, 82%; Lestoil, 99.7%; Armour, 44%; Purex, 35%.

Norelco has been looking into the matter of sharing in a tv special prior to the Christmas-buying season, but there's a good chance that the account may go entirely into tv spot during the 1959-60 season.

The shaver spent the lion's share of its budget the past season with the Steve Allen and Jack Paar programs.

Look for the instants to keep popping up in various food fields, providing added manna for air media during the coming season.

The psychological block that appears to be licked by now: The housewife no longer feels guilty about resorting to instants or quick mixes, so they can be plugged safely as labor savers.

While DFS awaits tv station reaction to its feeler about 90-second spots in behalf of Dreft, SPONSOR-SCOPE this week checked a cross-section of reps on what rates they were recommending.

The consensus for this nonorthodox unit: the 5-minute rate.

One rep had another suggestion, which he admitted might prove too complicated: a half of the difference between the one-minute and five-minute rates which would be added to the one-minute rate.

Another research gimmick that seems to have run its course in tv: Strapping a psycho-galvanometer to the arm of a viewer to determine his emotional reactions to various program types.

Meantime believers in this blood-pressure charting device (akin to the lie detector) have advanced this curious theory: Because of the greater tension created by westerns, communication of the ad message is harder than in other types of programing. So westerns have to get ratings that are, say, 25% higher than other program types just to come out even for the sponsor.

BBDO's change of policy in media buyer recruitment could be the forerunner of a different approach among the more aggressive agencies toward media personnel appraisal.

Although some media directors characterize BBDO's hiring of experienced mediemen from the outside (instead of depending on the development of trainees) as a form of "cannibalism" and shortsighted, other media directors think the policy is a step in the right direction.

Says one adherent: "I'd rather have five people well schooled in the fundamentals of the business at \$15,000 each than 10 so-so people at \$7,500 each. All you have to do with the top-notchers is back them up with a good research department."

ABC TV is offering its minute participations in nighttime programs for the fall under a new sales tag: the Minute Man Plan.

The shows where an alternate 20-minute segment can be bought, with a cross-plug the other week: **The Alaskans, Adventures in Paradise, Bourbon Street Beat, Bronco, Sugarfoot, and the Untouchables.**

For an interesting paradox in trends: **The number of nighttime hour-length shows keeps going up on the tv networks, but the average audience for that segment of programing seems to be moving the other way.**

According to SPONSOR-SCOPE's count, this fall will see 33 regularly-scheduled one-hour shows and 72 half-hour contenders, with **the one-hour group consuming 46% of the total time.** Last fall, the tally was 23 one-hour programs and 83 half-hour shows, with the hour-long group holding a **ratio of 35%.**

Meantime, according to the NTI for **March of each of the years, the average audience for all hour shows vs. all half-hour shows turned out this way:**

LENGTH	NO. SHOWS		AVG. AUDIENCE	
	1959	1958	1959	1958
Hour	28	24	21.5	24.0
Half-hour	87	100	21.4	21.4

Sylvester L. (Pat) Weaver, Jr., is starting on the international tv trail. McCann-Erickson has named him chairman of its international corporation (he has been consultant to the agency for some time). Armando M. Sarmento, heretofore senior v.p. for Latin American offices, meantime is upped to president of the international organization.

Says McC-E's boss **Marion Harper, Jr.:** "Weaver is singularly well equipped to contribute to the further rapid **development of tv in markets abroad.**"

It probably won't be long before each of the American tv networks will have station investments in Japan and other parts of the Far East.

ABC's Ollie Treyz and NBC's Bob Kintner soon will be headed in that direction. Each refers to the jaunt as a "vacation." CBS, Inc.'s Frank Stanton recently returned from a Far East investment visit, but he declines comment on what it will eventually amount to.

Incidentally, AB-PT's **Leonard Goldenson is scheduled to join Treyz and with him make a swing of the South Pacific.**

Even with random increases for time and escalator hikes for programing, **the top 10 Nielsens this year showed about the same cost efficiency as a year ago.**

Based on the **March-April NTI, the cost-per-1000-homes-per-commercial-minute for the first 10 tv nighttimers came to:**

PROGRAM	TIME & TALENT COSTS	CPMHPCM
Wagon Train	\$ 88,000	\$1.65
Maverick	136,300	1.73
Lawrence Welk (Dodge)	98,000	1.83
Rifleman	78,800	1.86
Gunsmoke	94,900	1.90
Real McCoys	74,800	1.99
77 Sunset Strip	128,000	2.01
Price Is Right	76,000	2.17
I've Got a Secret	82,800	2.18
Have Gun, Will Travel	93,000	2.19

For the first time Madison Avenue finds itself tangled in a broadcast industry investigation by a government agency.

Five agencies—**JWT, Y&R, BBDO, McCaun-Erickson, and Bates**—have been summoned to answer questions at hearings on network tv programing which an FCC special examiner starts 6 July. It's not certain whether they will be quizzed in New York or Washington.

The average station lineup for sponsored network tv will reach a new peak this fall, as things are shaping up.

SPONSOR-SCOPE this week checked with the networks on how advertisers were ordering their lineups, and the average number of stations by network turned out thus: **CBS TV, 160; NBC TV, 170; ABC TV, 130.**

Noted an agency media analyst: You recommend big lineups—regardless of the coverage duplication factor—because you know that the more stations, the higher the ratings and the lower the cost-per-thousand.

In line with Life Magazine's new slogan, Bigness Is a Fact of Life, these two comparisons of Life's total billings (\$122 million in 1958) with two sidelights of tv are noteworthy:

- 1) Expenditures for network specials alone—between \$60-\$70 million—will add up to better than half of Life's ad take.
- 2) J. Walter Thompson's billings in tv only will exceed Life's ad billings by between \$15-20 million.

Here's an interesting follow-up to a recent SPONSOR-SCOPE item on how local and regional advertisers are latching on more and more to locally produced public service and documentary programs.

The degree of national advertisers' maturity in that direction may be measured by the fact that since the first of the year NBC TV alone has had nine of its one-shot special public events sponsored.

Here's the roster: Tournament of Roses Parade, Minute Maid; Year of Crisis, Lever-Kellogg; Face of the Revolution (Cuba), Mutual of Omaha; Hawaii-Pacific Miracle, United Airlines; World Conference of Flight, General Motors; Space-Man's Future, Ansco; World Ahead, Warner-Lambert; Why Berlin?, Bell & Howell; St. Lawrence Seaway, American Safety Razor.

Tv can in a large measure be credited with the burgeoning trend among major advertisers toward treating their annual budgets as long-term investments, instead of merely a current operating expense.

This concept of investment spending may be contrary to previously-conceived principles of capital investment, but all this is calculated on the premise that the payoff will come in later years as well as the immediate calendar year.

No tax benefit will accrue from this longterm approach to advertising; indeed it may even have the effect of reducing the current year's profits. However, by earmarking ad money for future sales and profits, the advertiser will be zeroing in on a consistent series of targets.

Tv's influence: Because of the tremendous impact and cost of the medium, industry giants have come to regard it as not only an instrument of longterm sales building but as a plan for selling themselves as an integral part of the American economy and scene.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film:Scope, page 60.



AGAIN . . .

head and shoulders
above them all

Highest rated network show (Gunsmoke)	41.7
Highest rated syndicated show (Whirlybirds)	33.1
Highest rated news (10:00 PM)	24.6
Highest rated local remote (Panorama)	23.3
Highest rated weather (10:10 PM)	21.7
Highest rated sports (10:20 PM)	18.8
Highest rated local children's show (Fred and Fae 7:30 AM)	11.9
Highest rated local daytime news (5:00 PM)	9.6
Highest rated daytime network news	7.8

KLZ-TV has 49 out of the top 100 shows
(24 network, 25 local)

Station B has 30 out of the top 100 shows
(25 network, 5 local)

Station C has 20 out of the top 100 shows
(20 network, 1 local)

**KLZ-TV has the highest share of audience Sign-on to Sign-off,
seven days a week, in both the one week and the four week.**



CBS in DENVER

REPRESENTED BY KATZ AGENCY

KLZ
TELEVISION
channel **7**

Picture Q*



*What's your WOODquotient?



Once again, the latest Pulse* says WOOD-AM has the greatest share of audience. In how many quarter hours per week do we lead? 297 365 433
(We lead in 133; are tied in 9)



More national advertisers place schedules on WOOD-AM than on any other local station. How many were happily scheduled last year? 153 412 638
(112 — were you among them?)



WOOD-AM always leads in local promotions. The latest is coverage of the 5th Annual: WOODland Antique Auto Tour, WOODland Sports Car Rally, WOODland Motorcycle Jump
(WOODland Antique Auto Tour — 25 skidoo)



Speaking of automobiles — foreign and domestic — how much loot did WOOD-listeners drop on cars in 1958?
\$307,633,000 \$355,453,000 \$409,273,000
(passenger cars running around)
(\$109,273,000 — with 526,769...)

How to rate your WOODquotient:

- 0 right You need help, bad! Call the Katz man
- 1-2 right Are you satisfied with mediocrity?
- 3 right Close, but no seegar
- 4 right You must be on our mailing list

*WOOD-AM is first — morning, noon, night, Monday through Sunday
March '59 Pulse Grand Rapids — 5 county area



WOOD AM TV

WOODland Center, Grand Rapids, Michigan
WOOD-TV — NBC for Western and Central Michigan
Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing.
WOOD — Radio — NBC.

49th and Madison

Nat technicians

In an article in the May 9th issue, your Commercial Commentary column reduced film producers to the role of "technicians."

We disagree with that remark very strongly. We have been in the production of motion pictures for many years and refuse to be "just technicians." Therefore, we refuse to take story board bids for tv spots, because we feel the film producer must play an actively creative part in each film he produces. The story board restricts the producer forcing him to play a more passive role.

Herbert R. Dietz
Executive Producer
Institute of Visual Training
New York

Television Code

We appreciate very much your editorial support given to the Television Code Board's action in upholding the interpretations of the Code by withdrawing the seal from several stations, and also your editorial support of National Radio Month.

Radio Month has been exceedingly successful. The reaction to the jingles produced by NAB has been particularly enthusiastic.

Donald N. Martin
NAB
Washington

Philly picks up challenge

On behalf of WTTM, Trenton, N. J., and WOND, Atlantic City, N. J., Phila. Spot Sales yesterday signed a contract with *Food Trade News* for a trade-advertising campaign aimed at Philadelphia-area food processors, brokers, wholesalers and retailers.

Using much the same methods your articles ("Food: \$50 Billion Challenge," 23 May and "\$50 Billion Challenge to Radio Tv," 30 May) outline, WOND, WTTM and Phila-

DOUBLE
DOUBLE
IMPACT
IMPACT

KBIG
KBIQ

STEREO
STEREO

KBIG adult listeners are hearing double! KBIQ-FM adds a new dimension to KBIG radio entertainment...and advertising effectiveness. "The Sound of Stereo" reaches over one million AM-FM Stereo homes in 234 Southern California markets. It's the most powerful combination of AM and FM at the lowest rate. Half and quarter-hour segments of this exciting daily 1:30 P.M. show are available at time rates only.

KBIG

Buy Radio Catalogs for all Southern California

JOHN POOLE BROADCASTING CO., INC.
6540 Sunset Blvd., Los Angeles 28, Calif.
HOLLYWOOD 3-3205
National Representative: WEED & Co

The exciting sound of stereo
740 kc 10,000 watts 104.3 mc/55,300 watts

SPONSOR • 20 JUNE 1959

Philadelphia Spot Sales, between us, have made \$7.00 of billing grow where \$1.00 stood before.

On a local level both WTTM and WOND have come to number A&P and Acme Supermarkets, as well as leading Independent Grocers, among their steady, continuing sponsors. On a national and regional level we have increased vastly both the number of our advertisers, and the amount and length of their campaigns.

WOND and WTTM offer massive merchandising through the retailer mailings, in-store displays, personal appearances, and as many aids as station management can devise to help the retailer move merchandise.

The fine job that Philadelphia Broadcasters have been performing on this level has been of great assistance to us. If more fine broadcasters would read your splendid article carefully, and recognize that the "cradle-to-grave" merchandising-service which is offered by newspapers makes tough competition indeed—competition which can be met *only* at its own level by long, laborious and sometimes heartbreaking effort—broadcasters as a whole would reap the reward of far greater regard as a prime mover for grocery-store items.

As usual in your studies of various industries in relation to the business of broadcasting, you are to be commended for a searching and revelatory exposition.

Morton Lowenstein
Philadelphia Spot Sales

A plug for spot

Many thanks for the opportunity to express our firm's ideas on promoting Spot Radio in your June 6th "Sponsor Asks" column. In the belief that SPONSOR is one of the most widely-read of trade publications, I would like to call your attention to the fact that we feel spot is the *only method* of capitalizing on radio's full effectiveness today, and not as stated in my item of last week "only one way." Our book, "Spot Radio '59, A 60-Market Appraisal" soon to be released, documents this point.

Frank G. Boehm
v.p. & dir. of res. & prom.
Adam Young
New York

• Mr. Boehm made his point clearly to us. We're sorry we couldn't make it clear to the printer.

WCTV Solves
Another Problem
for an account executive



Hal was burning.



The competition copied his every move, rode his coattails into every market.



Freeze 'em out in one-station bonanza markets such as that served by WCTV, suggested Blair TV Associates.



Hal moved fast, got choice time, and locked those "C&S" out!



He's less tense, puts better now.

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

RESPONSE THROUGH RESPONSE-ABILITY

Advertisers demand response and they get it on WJAR, the best buy in a "must-buy" market. Our responsibility to you stems from 35 years of solid-sell to the nation's most concentrated population, with buy-ability.

PLUS

- New personalities, programming and promotion
- Low cost per thousand
- 5000 wotts of Sell, in the Billion-Plus market
- Merchandising if you need it
- Top buy in a Top Test Market

THE "BIG SOUND" means BIG SALES

SALESMAN
SHERM BROWN

5 a.m. — 9 a.m.
Monday through Saturday



SALESMAN
LARRY MARTIN

9 a.m. — 12 Nn.
Monday through Saturday

SALESMAN
ART LAKE

12 Nn. — 2 p.m.
Monday through Friday



SALESMAN
RUSS VAN ARSDALE

2 p.m. — 5 p.m.
Monday through Friday

SALESMAN
ART CURLEY

5 p.m. — 9 p.m.
Monday through Friday

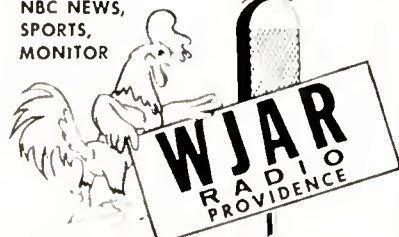


SALESMAN
GENE DE GRAIDE

9 p.m. — 1 a.m.
Monday through Saturday



NBC NEWS,
SPORTS,
MONITOR



Sister station of WJAR - TV
Represented proudly by Edward Petry & Co.

Timebuyers at work

Gene W. Dennis, Potts-Woodbury, Inc., Kansas City, Mo., director of air media, thinks that the problem of competitive account separation and multiple spotting is growing more critical on an increasing number of radio and tv stations. "For several years this agency has conducted its own monitoring operation both to protect our clients' media appropriations and to determine station programming policies," Gene says. "Because each station operator justifiably sets his own policies on such matters, we feel it is time that the stations put themselves on record in their published rate on these two matters." Gene would like to see a simple station statement such as "15-minute competitive advertiser separation for spot announcements and 30-minute separation for program advertisers," and a similar statement concerning its policy on triple spotting. "While we do not have the right to dictate station operation, we certainly do have a right to know, specifically in writing, what policies affect our clients in the execution of their advertising.



Jean Shay, Shay Advertising Agency, Inc., Los Angeles, feels that buyers must take advantage of the information provided by all the station representatives for a market to get a comprehensive picture. "Surveys made by various stations in a given area do not cover the same points. Naturally, each rep utilizes market data in terms of his own station, but when you place the facts side by side, you can pretty much determine market patterns." Jean does not minimize ratings, but considers station ratings in terms of the audience she wants. "The top-rated program on the top-rated station may not bring you the biggest buying audience for your client's product," Jean says. "The third or fourth station in a market may be a better buy for your needs. I've found programming especially helpful in sizing up a station's audience, and I always apply the question, 'Why do they listen?' The answer gives you a good idea of audience character and its receptiveness to the product. Working this way, we've gotten excellent sales results and have eliminated unnecessary waste circulation from our schedules."



**THREE POINTS OF VIEW
ONE CONCLUSION:
KFWB IS NUMBER — 1
IN LOS ANGELES**



Pulse View: KFWB is Number One in Los Angeles — daytime or nighttime
Nielsen View: KFWB is first station in total audience in the Los Angeles Area
Hooper View: KFWB has the largest audience of any radio station in the U.S.

ROBERT M. PURCELL,
President and Gen. Manager

JAMES F. SIMONS
General Sales Manager



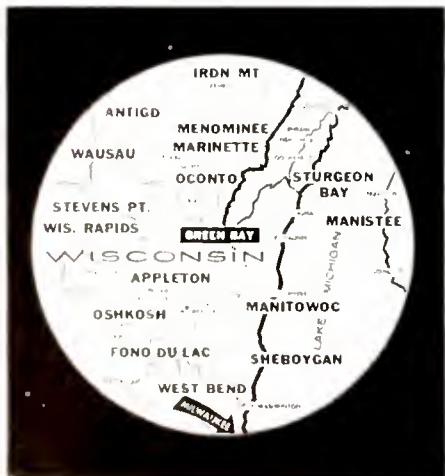
6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28/HOLLYWOOD 3 5151

Represented nationally by
JOHN BLAIR & CO.

**FARM LAD MAKES HAY WHILE SUN SHINES
 . . . in the Land of Milk and ^Money!**



Our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 TV families enjoying CBS-ch. 2 television. We'll do a hay-maker of a job for you!



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



THE CO-OP ADVERTISING PICTURE AT A GLANCE

1. Co-op advertising amounts to about \$2 billion yearly (20% of estimated U. S. total ad budget of \$10 billion)



2. Of this \$2 billion, air media gets only about \$100 million



3. Tv gets about \$200 million; radio gets another \$200 million



WHAT THIS MEANS is that the lion's share of about \$1.6 billion goes to other than air media—mostly newspapers. In some product lines, newspapers get up to 85% of co-op money; one authority estimates less than one in five co-op plans include air

FIRST PART OF A TWO-PART STORY

CO-OP: AIR MEDIA'S BIG ENIGMA

TODAY CO-OP ADVERTISING IS AT THE CROSSROADS. CAN TV AND RADIO FIGURE BETTER IN THE ROAD THEY TAKE?

Of the estimated \$10 billion total U.S. annual advertising bill, about \$2 billion is believed to be co-operative money (estimates vary from \$1.5 billion to \$2.5 billion).

Yet this marketing plan, which produces 20% of total advertising, remains suspect as a hypo needle at a race track, misunderstood as a philandering husband, unwanted as a cold.

Abuses have been so prevalent that many manufacturers have scrapped co-op only to find, that as fast as they did, competitors set up plans. Schizophrenia was never so rampant.

SPONSOR set out to find some answers, tackled experts in co-op advertising, has come up with this two-part series, the nut of which—oversimplified—could be:

FOUR AUTHORITIES ON CO-OP SPEAK OUT

E. B. WEISS



"**THERE** is clearly evident a re-appraisal of co-op advertising by all concerned—this is a change of attitude of considerable magnitude. It could lead, in time, to substantial revision in co-operative advertising policies and practices."—Director of merchandising, Doyle Dane Bernbach, New York

LISA GENTRY



"**SOMEBODY** has got to be more realistic about co-operative advertising, and it looks as if this someone must be the manufacturer. Tv's challenge is to show this someone what the medium has accomplished in translating dealer enthusiasm into sales."—Manager of Co-op Advertising, TvB

LESTER KRUGMAN



"**IT's** deplorable that advertising agencies—involved as they are in marketing—have so little knowledge in and take so little interest in co-op. Co-op advertising is one of the most potent marketing tools."—NTA vice president of advertising; former ad agency and client company ad executive

KEVIN B. SWEENEY



"**THERE's** no more double-billing in air media than there is in newspapers. The advertiser with a co-op plan who discriminates against air media on 'proof of performance' grounds hasn't a leg to stand on. We have challenged many to point out one real case against radio." — President, RAB

Co-operative advertising is at a crossroads. It can take the lane to complete ignominy by becoming nothing more than a sales discount. It can take the highway to the goal for which it was intended—national advertising's greatest supplement. If the latter is to come true, then co-op must

- (1) Clean house—but good.
- (2) Use more tv and radio.

At present, air media gets about \$100 million of the \$2 billion co-op bundle. This is divided about equally between tv and radio—roughly about \$200 million for each. The remaining \$1.6 billion goes to other media, chiefly newspapers. In many cases, newspapers get as much as 85% of a manufacturer's co-op ad dollars.

"I doubt that one in five national manufacturers with co-op plans allows for either tv or radio," says Lester Krugman, an authority on co-op advertising long before he ever became vice president in charge of advertising and public relations for National Telefilm Associates. His interest in co-op spanned many posts, including

executive vice president of the Getchall Co., marketing v.p. for Emerson Radio (at which time he served on ANA's co-op committee), as well as executive slots at Bulova Watch, Decca Records and in the department store field.

The news that air media, upon which are based so many national campaigns, gets such short shrift under co-op plans must come as a shocker.

That a national campaign's prime medium might be tv, for example, while at the local level, retailers are dividing their co-op dollars between such unrelated media as newspapers, matchbooks, baseball uniforms and skywriting should make the co-op pioneers turn in their graves.

Co-op advertising had its beginnings before the turn of the century. In the 1890's, the highly competitive patent medicine field spawned the practice, national manufacturers allowing their local dealers money for the printing of handbills. By 1902, the pattern was firmly set by Warner Bros., corset and bra manufacturers, which is still a top source of co-op

ad dollars, one of the top categories.

After World War I, co-op began to snowball, largely through the growth of automotive and household appliance industries, continued strong right through the depression, and didn't run into any serious trouble until 1936 when the Robinson-Patman Act was passed. Object of the act: to see that no one retailer in a market was favored over another in the dispersal of co-op funds. The picnic hasn't been the same since; with the U.S. government pecking out of the bushes, co-op plans had to join the ants under the checkered tablecloths. (Today, not a single co-op advertiser could plead "not guilty" to fracturing this law, and less than 20% of all retail accounts control nearly 90% of the co-op contributions).

The scarcities in certain product lines during World War II showed many manufacturers that—under emergency conditions—co-op plans could be done away with, an idea which still enchants many and which would probably be carried out by them except that the emergency has

long passed. The Association of National Advertisers reported to SPONSOR no slackening in the co-op trend; the first half of the 1950's actually saw about a 20% gain in the number of manufacturers who instituted co-op plans. Since then, it seems to be holding its own: as fast as one company drops co-op, another adopts it.

The biggest change that has taken place is in direction.

This is important inasmuch as the direction seems to veer from the original concept of co-operative advertising.

"Co-op was developed originally," says Krugman, "as a supplement to a national advertising program. The national advertising dollars were spent to create consumer demand; the co-op campaign told the pre-sold customers where to buy it in their home town."

Theoretically, the two should work like twin dynamos. In actuality, however, they have frequently stripped gears. What went wrong? A num-

ber of things, these four in particular:

- National advertisers have failed to set up intelligent, efficient plans.
- Retailers have cheated.
- Media has helped them cheat.
- Ad agencies have turned their backs on the whole thing.

Small wonder the system has survived for 50 years. One thing most authorities agree on: Its survival is more a tribute to the original concept than to its administration.

Among the most outstanding examples of what have contributed to co-op's going sour are: the discrimination against air media by many national accounts and the ostensible lack of interest in a client's entire sales program which leads an agency to sluff off co-op simply because it hasn't tried to figure out a system to handle it profitably.

In the first case, it is surprising to discover the devious means by which a manufacturer can pay lip-service to air media while scuttling its use. Among the more subtle of these ways

is the practice of offering a co-op contract that provides for a 75% contribution toward newspaper advertising or baseball uniforms or sound trucks but only a 30% or 40% contribution toward a local tv or radio campaign. This is usually just about as effective a means of ruling out air media as is the less subtle way of not permitting it at all as a co-op allowance.

The reason manufacturers go to such lengths to exclude what might be their greatest impact media is usually given out as "No proof of performance from radio and tv. At least the local newspaper can produce a tear sheet as can the local handbill printer."

While it is true that air media had better invent some sort of better performance proof if it hopes to dispel such discrimination, the excesses of print media (in collusion with the more grasping local retailers) have managed to come about in spite of

(Please turn to page 63)

AN UNBIASED LOOK AT CO-OP ADVERTISING

ADVANTAGES

BUYS MORE *exposure for less money at the local level since most goes at local rates. Also permits more control in timing of the ads*

INCREASES *number of advertising impressions at point where sales are made, thus gives wider coverage to a national sales campaign*

STIMULATES *enthusiasm of local retailer in the product at the same time it builds the prestige of the national product in the community*

IDENTIFIES *key dealers with product, often secures new dealers. Since the upsurge of private brands, co-op is national's best weapon*

DISADVANTAGES

CAN REDUCE *funds available for national advertising. In many cases—particularly food—co-op has degenerated into a sales discount*

FREQUENTLY *plunges a national manufacturer into all kinds of legal trouble since Robinson-Patman makes almost all co-op illegal*

TREATED *far too often as a dealer "shake-down" of national advertiser. Nationals fail to administer well, retailers take advantage*

CREATES *a lot of intra-dealer dissatisfaction when one retailer suspects a competitor may be getting a fatter slice of the co-op pie*



P&G's Mr. Clean and Lever's Handy Andy are top contenders in battle of all-purpose liquid cleaners. They're fighting it out on net and spot tv

CAN THEY UPSET THE CHAMP?

- ▶ Three giants—Colgate, Lever, P&G—market liquid detergents are out to beat Lestoil at its own tv game
- ▶ Foens of tv battle is in Syracuse, N. Y., only city where all of the major liquid cleaners are distributed

One of the biggest, bloodiest marketing battles of the past 10 years is brewing in the field of all purpose liquid detergent cleaners.

The contestants: five brawny giants with plenty of dollars and plenty of marketing savvy. The battlefield: the blue chip arena of network and spot television.

In 1958, four of the five big liquid detergent cleaners spent an estimated \$14 million in spot tv alone. This year their combined total for net and spot television may well double that figure.

The new money will come from Lestoil, still leader in the field, which last year contributed \$12.3 of that \$14 million to spot tv's coffers, and from its four challengers on the national scene—Procter & Gamble's

Mr. Clean, Colgate's Genie, Lever's Handy Andy and S. C. Johnson's Bravo. Still more tv spot will be placed by the several regional producers who are trying to capture the all-purpose liquid detergent field in their areas (such as the well entrenched Texize, in the South and Southeast). At this point, the entire budgets of Lestoil and Handy Andy are in tv.

Lestoil—a five-year-old product which has used television exclusively to set its sales records in a product field it developed—continues to dominate markets in which it distributes. But none of the majors has truly national distribution although Mr. Clean (P&G) is fast getting there and Lever claims a broad geographical spread for its Handy Andy.

At this point in the marketing program for these liquids—five years after Lestoil and 16 months after its first competition moved in—there is only one city in the U. S. where all five of these big-time national advertisers have distribution and are focusing their tv attention there. This is Syracuse, N. Y., a long-time test market.

Schedules in Syracuse are typical of the balance and the intensity which the four majors are showing in markets where they have gained distribution. Genie (Colgate), for example, is heavy in Los Angeles with an average of 93 announcements, 61 participation minutes and 32 minute breaks (all figures are from a recent week for each market as measured by Broadcast Advertisers Reports. Mr. Clean, the only national competitor in that market, scheduled 70 announcements, 43 of which were minute participations and the remainder minute breaks.

A typical weekly schedule for Lestoil in New York called for 150 announcements, in Chicago, 120, again with participation minutes predomi-

nant although there were also several 10- and 20-second breaks as well as the minute breaks. Mr. Clean in New York during a measured week scheduled 107 announcements, all of which were minutes—96 participation and 11 breaks.

But Syracuse is the tv and sales focal point of the skirmishes which will determine the tactic and the outcome of the upcoming national battle. SPONSOR talked with each of the major entries in the all-purpose cleaner field and their agencies, people in Syracuse directly involved with the advertising program, food store experts in that area. Here's what's happening in this vital test market.

The products are spending most of their money on television announcements and participations—all filmed—with the exception of Lever's Handy Andy, which has slots in seven of Lever's network shows (CBS: *Jimmy Dean*, *Father Knows Best*, *I Love Lucy*, *Lux Playhouse*; NBC: *Concentration*, *Price Is Right*, *County Fair*) and spot tv as well in other markets where it is distributed. The other four buy minutes consistently, because they need long copy to sell the multiple uses of their products and time enough in which to demonstrate these uses (clean gold balls, fireplaces, dogs, etc.).

Most of them buy fringe time throughout an entire station schedule—a pattern set successfully by Lestoil—both because of the higher cost of prime time slots and the fact that only 20's and 10's are available during the prime hours. Lestoil has been in the Syracuse market for three years, Mr. Clean a year and a half, Genie since February and Bravo (on a limited test basis) since February. They all (again, with exception of Handy Andy and its network schedule) buy time on that city's two tv stations, WHEN-TV and WSYR-TV. Each spot account is on a 52-week contract.

The frequency is from 10 to 30 announcements per week, with Lestoil—striving to hold its market position—tossing in the heaviest weight and spending the most money. Genie and Mr. Clean are runners-up in tonnage while Bravo is last in the spot tv line.

Each of the companies except Johnson (Bravo) claims first sales position. (Please turn to page 43)

TV'S BIG 4 IN CLEANERS



GENIE (Colgate) is now distributed in 10 western states after January introduction. It's packaged in non-slip, grip bottle in pint, quart. It and Lestoil are only major liquid detergents which are also solvents. Tv gets most of budget with minute announcements in live-animation film with jingle. Agency: handling Street & Finney, N. Y.



HANDY ANDY, Lever entry, was introduced last August market by market. Entire current budget is in tv, mostly Lever's net shows. Distribution of pints, quarts is geographically national but needs more depth. Four-armed Handy Andy figure appears in animated commercials to build product image, personality. Agency is K&E, New York



LESTOIL (Adell Chemical) is five years old, developed initial saturation tv formula which new entries use. It has national distribution except for West, West Coast; uses tv only in live-action minutes. Strong appeals: to consumer, product name; to dealers, higher profit margin on pint, quart sizes. Agency is Jackson Assoc., in Holyoke, Mass.



MR. CLEAN (P&G) appears to be Lestoil's strongest opponent. Bottled in glass in two sizes, it will have national distribution by July after test-marketing in April 1958, intro in November. Spot tv (minutes with live action and animation) gets heaviest ad play, features Mr. Clean personality who was suggestion of Tatham-Laird, Chicago

THIS FALL ON NET TV: A

Here's how the tv network's nighttime schedule will look next season. Some 90% of the shows are now sold

Use this chart for listing best spot adjacencies for clients and for estimating probable viewing audiences

As a special service to sellers and buyers of nighttime tv spot adjacencies, SPONSOR has compiled this network fall programing chart. It indicates that:

- The tv webs have pretty well settled their evening program lineups;

	SUNDAY			MONDAY			TUESDAY			
	ABC TV	CBS TV	NBC TV	ABC TV	CBS TV	NBC TV	ABC TV	CBS TV	NBC TV	ABC TV
7:30	Maverick (7:30-8:30) Kaiser Brackett W-F	TBA Oldsmobile Sc-F	Riverboat (7-8) L&M 1/3 N A-F	Cheyenne (7:30-8:30) Ralston Nat'l Carbon W-F	Name That Tune Amer Home AP-L	Buckskin Nestle alt open O W-F	Sugarfoot (alt wks 7:30-8:30) Amer. Child L&M Gen Mills W-F	The Lawbreakers (7:30-8:30) open O My-F	Laramie (7:30-8:30) L&M 1/3 N W-F	Gale St open N Sc-F
8:00	Maverick	Ed Sullivan (8-9) Kodak Colgate V-L	Sunday Showcase (8-9) Equitable, and Various O Dr-L	Cheyenne P&G Amer Child Johnson & J N	The Texan Kellogg B&W W-F	Love & Marriage Noxzema 1/2 open O Sc-F	Bronco (alt wks 7:30-8:30) Whitehall Nat'l Carbon N W-F	Lawbreakers	Laramie	Dick C Lorille V-L
8:30	Law Man (R. J. Reynolds) Amer Home W-F	Sullivan O	Sunday Showcase	Bourbon Street Beat (8:30-9:30) A-F	Father Knows Best Lever Scott N Sc-F	Wells Fargo Amer Tobacco P&G O W-F	Wyatt Earp P&G General Mills W-F	Dobie Gillis Pillsbury Marlboro O Sc-F	Fibber McGee & Molly Chase & Sanborn Singer N Sc-F	Ozzie Harri Koda Quaker N Sc-F
9:00	The Rebel L&M P&G W-F	G.E. Theater General Electric N Dr-F	Dinah Shore (9-10) Chevrolet O V-L	Bourbon St. Van Heusen L-O 1/2 P. Lorillard Reynolds Metals O	Danny Thomas General Foods Sc-F	Peter Gunn Bristol-Myers R. J. Reynolds O My-F	Rifleman P&G Ralston Miles W-F	Undercover Man Pharmaceuticals O My-F	Arthur Murray P. Lorillard Sterling N V-L	Hawaiian (9-11) Whitel Amer C O My-F
9:30	The Alaskans (9:30-10:30) L&M open IA-F	Hitchcock Presents Bristol-Myers My-F	Dinah Shore O	Adventures In Paradise (9:30-10:30) L&M 2/3 open IA-F	Ann Sothern General Foods Sc-F	Alcoa-Goodyear Theater Alcoa Goodyear O Dr-F	Philip Marlowe Whitehall My-F	Red Skelton S. C. Johnson Pet Milk N V-L	Tv's Finest Hour (9:30-10:30) Ford O Dr-L	Hawaiian Cart Bryler N
10:00	The Alaskans	Jack Benny alt George Gobel Lever V-L&F	Loretta Young Marlboro Toot N Dr-F	Adventures In Paradise O	Hennessy General Foods P. Lorillard Sc-F	Steve Allen (10-11) Plymouth N V-L	Alcoa Presents Alcoa O Dr-F	Garry Moore (10-11) Pitts Plate Kellogg V-L	Tv's Finest O	Wedne Night I (11-11:30) R&B MHI Sp-L
10:30		What's My Line Kellogg Sunbeam AP-L		Man With a Camera (11) alt open A-F	June Allyson DuPont N Dr-F	Steve Allen N	Keep Talking Mutual of Dulala	Garry Moore Polaroid S. C. Johnson		Wedne Night I

(A) Adventure (AP) Audience participation (D) Documentaries (Dr) Drama (F) Film (I) Interview (L) Live (Mu) Music (My) Mystery (N) News

CHART FOR SPOT BUYERS

• The bulk of fall buying is nearly completed, with a SRO sign around some 90% of the shows.

You can also get these facts from the chart: the show types, whether live or film and whether new or old. (Footnote lists abbreviations.)

Those seeking maximum use of the chart will find it helpful to tear the pages out, list previous 'O' show ratings, and use the spaces between the programs for possible spot adjacencies.

And bear this in mind: there will

be more one-hour sponsored shows on the networks this fall than any other season, hence the surmise (1) higher ratings during station breaks seem likely, and (2) the viewing audience can be pre-determined with greater accuracy.

WEDNESDAY		THURSDAY		FRIDAY			SATURDAY			
BSTV	NBC TV	ABC TV	CBS TV	NBC TV	ABC TV	CBS TV	NBC TV	ABC TV	CBS TV	NBC TV
Wagon Train (7:30-8:30) O W-F			To Tell The Truth Carter Toni AP-L		Walt Disney (7:30-8:30) Hudson Hill Bros. A-F	Rawhide (7:30-8:30) Phillip Morris Pharmaceuticals O W-F	People Are Funny Greyhound AP-F	Dick Clark Beach Nut O V-L	Perry Mason (7:30-8:30) My-F	Bonanza (7:30-8:30) W-F
Wagon Train Ford Nat'l Bristol R. J. Reynolds		Donna Reed Campbell Soups Johnson & Johnson Sc-F	"Goldie" Betty Hutton General Foods O Sc-F	Bat Masterson Sealtest (East) Hill Bros. West W-F	Walt Disney Mars 1/2 open	Rawhide Lever Vicks O	Trouble Shooters Phillip Morris 1/2 open A-F	John Gunther High Road Ralston D-F	Perry Mason Gulf Oil Hamm Parliament Sterling N	Bonanza
Price Is Right Lever Spaldel AP-L	Real McCoys P&G O	Johnny Ringo Lorillard S. C. Johnson O W-F	Johnny Staccato R. J. Reynolds Bristol Myers A-F	Man From Blackhawk Miles R. J. Reynolds N W-F	Dennis The Menace Kellogg Sc-F	Specials (8:30-9:30) various N V-L	Leave It To Beaver Ralston Miles 1/2 open Sc-F	Wanted— Dead or Alive Rn. & Winst Kinderly Clark O W-F	Challenge R. J. Reynolds Cherry Bunch O A-F	
Perry Como (9-10) Kraft O V-L	Pat Boone Chevrolet O V-L	Zane Grey General Foods S. C. Johnson O W-F	Bachelor Father Lucky Strike Whitehall Sc-F	77 Sunset Strip (9-10) Chicle Whitehall O My-F	Desilu Playhouse (9-10) Westinghouse O Dr-F	Specials	Lawrence Welk (9-10) Dodge Mu-L	Brenner Lever Summer 1967 My-F	The Deputy Killing L&M N W-F	
Perry Como	Untouchables (9:30-10:30) L&M 2/3 open My-F	Playhouse 90 (9:30-11) Amer. Gas Dr-L	Ernie Ford Ford O V-L	77 Sunset Strip Hwyfreem R. J. Reynolds O	Desilu Playhouse	M Squad Amer. Tobacco Sterling Drug A-F	Lawrence Welk	Have Gun, Will Travel Lever Whitehall W-F	Five Fingers (9:30-10:30) Cherry Bunch L&M O My-F	
This Is Your Life P&G AP-L	Untouchables	Playhouse 90 All State R. J. Reynolds Dr-L	You Bet Your Life Lever Pharmaceuticals AP-L	Capt. of Detectives P&G My-F	Twilight Zone General Foods Kinderly Clark N A-F	Gillette Fights Sp-L	Jubilee (10-11) Mason Paragon O	Gunsmoke L&M Sterling Rand W-F	Five Fingers	
Wichita Town P&G O W-F		Playhouse 90 all Revlon Party (15 shows) Revlon N	Dollar A Second Mason David AP-F	Black Saddle L&M 1/2 open W-F	Person to Person Pharmaceuticals O I-L	Fights Jackpot Bowling Phillips Sp-F	Jubilee 1/2 open	Markham Schiff My-F	It Could Be You Pharmaceuticals O AP-L	

old show; (Sc) Situation comedy; (Sp) Sports; (V) Variety; (W) Western

WDIA LITTLE LEAGUERS IN ACTION. At right, first appearance of a Negro Little League team at white Russwood Park, Memphis. Below, Some of the more than 4000 fans who attended Little League opening game



WHY 2,000 TEENAGERS ARE SMILING IN DIXIE

- ❖ They're members of 100 Little League teams completely equipped by radio station WDIA of Memphis
- ❖ 50,000 watt outlet, beamed to all-Negro audience, builds goodwill with uniforms, gloves, balls, bats

Examples of outstanding community service by the nation's radio stations come into SPONSOR by almost every mail. But perhaps none is more heartwarming, or more unusual than the 2,000-boy Little League story of Station WDIA Memphis.

Began in 1955, the WDIA operation is expanding this year to cover 100 teams of future Henry Arons, Jackie Robinsons, and Willie Mayses, in the Tennessee-Arkansas-Mississippi area around Memphis.

All expenses for equipping the teams are born by WDIA, America's largest radio station programed entirely for Negro listeners. The sta-

tion supplies uniforms, bats, baseballs, gloves and other equipment.

Sponsors of the teams, which include churches, schools, civic clubs and other organizations, are asked only to furnish the boys and the managers, known as adult leaders. Major cooperation is provided by the Memphis Park Commission which has equipped 15 regulation diamonds, including several with lights, for little league play.

Idea for the WDIA service originated four years ago when park commission superintendent Hal S. Lewis asked station v.p. Bert Ferguson if he would be interested in spon-

soring one Negro boys' baseball team as part of the commission's program for the "Negro boy in the street."

Ferguson volunteered to sponsor 12 teams, enough for a full league. The number jumped to 26 teams in 1956, 41 in 1957, and 84 in 1958. This year there will be 100 teams—60 in the WDIA Memphis leagues, 21 in the Shelby County-West Tennessee Division, and 16 in the Mississippi-Arkansas Leagues.

WDIA, which consistently shows up in Pulse and Nielsen as the top rating Memphis station, claims a listening audience of 1,528,364 Negroes, one tenth of the nation's Negro population. Says station president Egmont Sonderling, "We're thrilled to furnish Little Leagues for these 2,000 teenagers. It is part of our over-all program of public and good will, and needless to say we don't object to these boys wearing uniforms with the call letters WDIA on both front and back!"

Shulton's five-way radio attack

➤ \$35 million toiletries firm employs five different spot radio plans to promote expanding product line

➤ This year it is using 20,000 spots for Old Spice products, more than three times what it used in 1952

In 1952, Shulton, Inc. used 6,700 one-minute radio spots for its Old Spice men's line. This year it will use 20,000 (in 18 markets) for Old Spice alone, in addition to campaigns for other items added since 1952.

Moreover, according to CBS, Shulton has just completed for its Father's Day promotion—the largest single concentration of radio spots ever run in the history of radio.

When a sponsor triples his spot usage in such an impressive list of

markets, you pretty well can ignore the bargain-hunting motive. It isn't penny-saving, it's some wise-dollar spending on Shulton's part. To get on the same mental wave length with Shulton and its agency, Wesley Associates, you have to dial to this theory:

The best time to sell a prospect is when he's using—or thinking about using—your product. And because this pregnant moment is apt to happen at varying times of the day and varying times of the week, radio is

about the most flexible medium to bear the message.

"It's particularly vital for Shulton to do a pinpointed selling job," explains marketing vice president Frank N. Carpenter. "We have a quality product. While designed for mass-consumption, it is packaged, advertised and promoted with a quality image. Our advertising has a tremendous job to do and of necessity must be carefully engineered."

Shulton spends over \$5 million in advertising yearly, of which a major part goes into radio—both spot and network—and network tv. Right now, radio is the principal air medium being used.

"Spots are all one minute in length to enable us to tell a full story," says advertising manager Maxine Rowland, "and get effective use of our Old Spice sea chanty. Our six-year

SPOT RADIO PATTERNS for three important product lines are studied by (l to r) Wesley Associate's Bernard Lee (a.e. for Shulton's Fine Chemicals Div.), toiletries a.e. Jay Perine, Shulton's ad mgr. Maxine Rowland, ad director Walter Lantz, marketing v.p. Frank Carpenter



use of the chanty has made it 'whistling' popular with the general public. Last year, we developed delightful variations on the musical theme to keep it fresh—and at the same time familiar."

Shulton uses radio in several variations, too. Here's how it works:

- *Prime time spots.* These are used principally for the men's products, with chief concentration in the morning. Says account executive Jay Perine, "We're better off telling our message between 6:30 and 8:30 a.m. when we can catch men while they're shaving and sprucing up for the day." For turnover, spots are bought on a rotation rather than strip basis. Traffic hours get less emphasis than morning times, except, according to Perine, where station rates or high traffic concentrations make them exceedingly worthwhile. Products emphasized: After Shave Lotion, Stick Deodorant, Smooth Shave, Spray Deodorant.

- *Weekend packages.* Shulton has steadily increased its use of weekend packages since 1955. That year, it conducted a five-weekend experiment with radio as the major push for its highly seasonal Bronztan, suntan lotion and cream. Sales gains came so fast from the 14-market schedules that in 1956, 16 markets were used. More-

over, weekend packages were enlarged to include After Shave Lotion, Stick Deodorant and a Christmas gift promotion. Weekend ranks were further swelled the next year by Spray Deodorant and Smooth Shave.

Joseph D. Knap, Jr., Wesley's media director, keeps Shulton's weekend and weekday schedules in balance, adjusting them to market size and season. He has upped the weekends in all markets to 30 out of the year. Weekend packages play an important role in Christmas and Father's Day promotions, as well as for the important summer-selling season for Bronztan. Weekend spots begin about 1 p.m. Friday and run through 7 p.m. Sunday.

- *National spot plus network spot.* Shulton uses this combination generally for its Bridgeport Insecticide Line (see cut below). Shulton's air deodorizer—Good-aire—on the other hand, uses a local approach which includes all media, backed up with some national print as well as participations on the *Arthur Godfrey Show* on CBS Radio last winter.

For the Bridgeport line, weekday and some Saturday morning spots are used, explains Bernard Lee, Wesley account executive for Shulton's Fine Chemicals Division. The campaigns

are seasonal—concentrated in June and July for the insecticides, spring and fall for Good-aire.

Bridgeport gets 20 spots per week on CBS for six weeks, 17 per week on NBC for four weeks. Added to this are heavy spot radio campaigns in key markets, again, as with Good-aire, including some use of spot tv and newspapers, depending on the local media picture.

These radio commercials for Bridgeport, recorded by Jonathan Winters, are appealing, effective attention-getters. They stress, humorously, the pleasures of a bug-free summer. The Winters commercials were voted among the top six outstanding radio spots last fall in Blair's semi-annual popularity poll of radio commercials. One of the Winters radio spots was adapted for a tv commercial now running in experimental markets with the insecticide radio campaign.

In discussing future advertising plans with advertising director Walter A. Lantz, SPONSOR learned of another twist in Shulton's radio pattern. Up to this fall, all toiletries advertised on spot radio have been masculine. Come fall, Shulton will use radio for a special price promotion on its Desert Flower Hand and Body Lotion.

HIGHLIGHTS OF SHULTON'S RADIO BLUEPRINT



PRIME TIME SPOTS in 43 markets for Old Spice men's line are bolstered by week-end packages. Weekend schedules have been increasing since '55



WEEKDAY SPOTS (and some Saturday a.m.) for Bridgeport insecticide line is divided between network and national spot. Campaigns are seasonal (June, July), feature humor



FALL PLANS show women's toiletries will get first spot radio push from Shulton with special promotion on above. All copy will be straight sell

Shulton has explored tv coverage of every kind, tying it to its radio schedules. It started out in '49 with tv spots, used syndication in '55, and was one of the pioneers in the use of tv specials. Shulton first underwrote a group of *See It Now* shows on CBS TV in '55-'56 (including Danny Kaye's first tv appearance with the UNICEF youngsters), and introduced Victor Borge's first two *Comedy In Music* shows in '56. The following year, it co-sponsored (with Pepsi-Cola) Rodgers and Hammerstein's color spectacular *Cinderella*. Surveys showed *Cinderella* reached what was the largest tv audience up to that time.

Next step was into weekly tv programs. 1957-58; alternate sponsorship of the *Eve Arden Show* on CBS TV. 1958-59; alternate on the *Donna Reed Show*, ABC TV.

This winter daytime tv was added:

(1) For its women's products, participations in the Peter Lind Hayes segment of ABC TV's *Operation Daybreak* (through mid-April), coordinated with the use of Arthur Godfrey for the same products on radio.

(2) To reach teenagers, participations in Dick Clark's *American Bandstand* on ABC TV at Christmas and during its just-completed Father's Day gift promotion backing up the heavy radio network-and-spot concentration. This 10-day promotion followed on the heels of a five-week participation on *American Bandstand* to introduce a new teenage product, Short Cut (hair groom product cashing in on crew-cut craze).

With the addition of new lines and effective use of pinpointed advertising, Shulton's sales have been virtually skyrocketing:

- Item: A \$10 million dollar jump in the last three years alone has brought its sales from the \$25 million plus of 1956 to over \$35 million.

- Item: In the same period of time, it has risen from 17 $\frac{1}{4}$ on the New York Stock Exchange to 56.

- Item: Its advertising budget of \$1,400,000 in 1952 is only a fraction of today's \$5 million plus.

Shulton, Inc., was founded in 1933 by the late W. L. Schultz. The founder's son, George L. Schultz, continues as president. Under his direction, Shulton has diversified from a strictly toiletries firm into related fields — pharmaceuticals, consumer chemicals, and Fine Chemicals for industry. ▼



TV IN THAILAND

By Dorothy M. Doherty

Thailand is unique in the Orient in that it has never been colonized nor occupied by a Western power. Yet Bangkok is a modern city with ideas and concepts of progressive Western civilization.

Thai TV Co., Inc., is the major and principal station of two Bangkok stations, the other (Channel 7) is owned and operated by the Army. Thai TV on Channel 1 is equipped with RCA units. Its two key operating officials have had training in the U. S.

Late in 1958, Bangkok TV possessed a coverage of 30,000 sets. Annual license fees establish set count. Set receivers keep rising steadily and, and, it is realistic to predict fully 50,000 sets by 1960. Last year there was a provable increase of 3,500 sets and the 1959 expansion should be at least 9,500 to 10,000 sets.

The potential circulation is substantial. Approximately nine million persons live within the Grade B coverage of Thai TV Co. Bangkok's population is 1,250,000 persons. As in Portugal, the Thai set count of 30,000 sets is no indication of actual circulation. Per-set viewership is four to five persons, at least. Of interest to advertisers are the following:

1. Thai TV Co. operates early (6 p.m.) to late evening (10 or 11 p.m.) Tuesday through Sunday.

2. The full-time staff is 460 persons, well integrated for production and sponsor service.

3. Commercial announcements are both live and on film, mostly live.

4. The big live production begins at 9 a.m. Generally it is an ambitious program with participating commercials. I attended a two-hour "spectacular" sponsored by a Bangkok bank with a 23-piece orchestra, Thai dancers, singers and a cast of at least 50 artists and performers.

5. The majority of commercial accounts come from direct contact with sponsors, most of whom are "local" distributors for foreign products. There are three important agencies in Thailand with Grant, of U.S., the major one.

6. Commercial rates are low and attractive even for 30,000 sets and an average viewing audience of 100,000 to 125,000 persons.

Straight announcements cost as little as \$30 or \$40 (with frequency discounts) and syndicated 30-minute film programs are available for cost plus \$10 freight and handling charge. American syndicated programs are dubbed into the Thai language at an average cost of \$25 to \$50.

Because newspaper and other forms of advertising are not so well developed as in the U. S., television is a relatively stronger medium. ▼

'Me-tooism' hurting tv selling, says Schwerin

- Research expert finds that three-year study of tv commercials shows 'marked trend toward mediocrity'
- He charges copy-cat tactics hurt tv marketers in competitive era where you must have originality to win

Major marketers who buy tv advertising are experiencing a drop-off in the effectiveness of their tv commercials at a time when it is most dangerous.

In today's highly competitive era, with its revolutionary marketing patterns, tv advertisers have to move at a fast clip to stay where they are in holding their market position. Yet, says Horace Schwerin, president of Schwerin Research Corp., these tv advertisers are losing their sales position with consumers because of "the marked drift toward mediocrity" in their tv commercials.

Here's the biggest danger: This year an expected \$10 million will be spent on research and product development, bringing into the economic arena a vast array of consumer items which will fight for supremacy with tv as a major weapon. The alert tv advertiser, says Schwerin, knows he must move rapidly to hold his ground. Yet, he adds, advertisers are tending to lose tv advantage because of mediocre commercials and copycatism.

Schwerin made this allegation after a comprehensive analysis of more than 1,000 tv commercials which his

company has tested in its laboratories over the past three years. What do agency men, the middlemen directly responsible for the impact and quality of a tv commercial, say in answer to his charge? They are divided in their reactions.

Those with whom SPONSOR talked acknowledge the prevalence of "me-tooism"—a client following a pattern which has been proved successful by a competitive client. They agree there are, indeed, many examples of mediocrity on the air. But they say the final test as to mediocrity comes with cash register figures, and a lot of so-so commercials ring the register at a clip which pleases the most ambitious advertiser.

Schwerin's answer to this summary is that after-the-fact analysis of a tv commercial is too late for most advertisers. One agency v.p. agreed with this thesis. A proponent of pre-testing by any of various devices, he said: "We can lose a lot of money in tv before we find out the commercial technique or the copy doesn't really make the sale. Tv is too expensive for this kind of by-hunch-and-by-guess method."

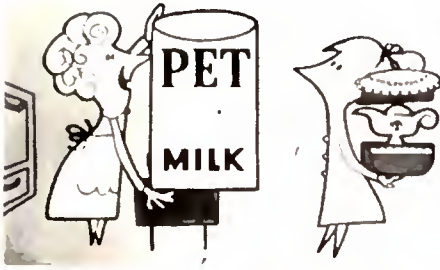
Another agency executive said some amount of me-tooism is inevita-

COMMERCIALS SHOW DIP IN EFFECTIVENESS

1956	1957	1958	1959
7.2	7.4	6.4	?



ANIMATION, DEMOS BOTH HAVE PROBLEMS



ANIMATION when used alone is less effective than when combined with live action, according to analysis of tv commercials over past three years by Schwerin Research. This one, for Pet Milk through Gardner Adv., got higher effectiveness ratings because it combined live and animated sequences. Last year, live plus animation averaged 15.6; live alone, a slim 8.2 in audience effect



DEMONSTRATION is declining in effectiveness because of what Schwerin calls "me-tooism," a trend for clients to "borrow" an idea which has been proven successful for someone else. This Scotties tissue demonstration, through J. Walter Thompson, indicates the kind of product-in-use action which pulls the highest effectiveness ratings. Copy-cat tactics tend to make viewers immune

ble. "At any time, in any activity, you have a relatively few leaders and a lot of followers. If a client or agency comes up with a winning combination, they're bound to be copied. But I hope we'll see less of it and that we'll all find more original ways to make a tv sale."

Schwerin shares with ad pros a concern over the influx of new products and how current products can keep their market position. Grocery Mfrs. of America estimates that one-third of all food sales are for items less than 10 years old. P&G figures two-thirds of its business today is accounted for by products not in existence 12 years ago. Bell & Howell reports 65% of its sales are from products not even known five years ago, and RCA attributes 80% of its business (tv sets, of course) to items not on the market a decade ago.

These figures, says Schwerin, point up the need for more effective tv commercials to move merchandise for the big marketers who are also the biggest tv investors.

Yet tv commercials are tending to be less effective. His analysis of these 1,000 commercials tested over the past three years shows:

1. *Over-all effectiveness* is down and the number of ineffective commercials is up.

2. *Demonstration devices* have declined in effectiveness.

3. *Live action* alone in commercials tends to cut down on effectiveness but gains in impact when combined with animation.

Demonstration devices, Schwerin says, are "the unique forte of tv," yet they've declined because "of borrowing or—less politely—plagiarism. If Advertiser A conceives a fresh and original visual metaphor, his competitors immediately jump in with endless variations of the same idea, leaving the originator's concept devalued and dimmed through imitation."

The drop-off in audience reaction to tested live-action commercials is attributed to much the same thing. Live action, which showed gains in 1956 and 1957, dropped off last year in effectiveness as a combination of live action and animation picked up. Although this latter group finds "less favor," it was—as a group—"by far the most effective" studied by Schwerin.

He adds: "It was precisely these

hybrid commercials which showed the greatest originality and creative accomplishment. They ranged from hard sell to extreme mood in approach, and they made the transition from animation to live action (or vice versa) when nothing else would do as well in putting across their basic motivating idea.

"Their creators were not hobgoblined by Emerson's 'foolish consistency,' and weren't afraid to blend two different techniques to achieve the desired end: an effective and unified commercial."

Here are Schwerin's facts which document these points.

His testing technique is to screen before a sample audience a half-hour film show or kine not currently on the air, into which three commercials for three different products and product categories are interspersed. One product is being tested for commercial effectiveness; the other two are control commercials.

Before each showing the audience is asked to name the brand in each category (for example, soap, cigarettes, cosmetics) each would like most to receive as a prize. After

(Please turn to page 49)



BUILDING DISPLAYS in one of 10 pilot stores used to test contest merchandising are MLW&S v.p.'s Jules Lennard (l), Milton Guttenplan

ANATOMY OF A TV CONTEST

- Here's how Ronzoni geared a contest to getting distribution and sales for a new macaroni product
- Chief problems were contest platform and rules, trade promotion, tie-in advertising, clearing legal hurdles

When it comes to know-how in contests, you have to hand a diploma to Ronzoni. Right now this macaroni maker is winding up his third go-round in that field with all the aplomb of a true veteran.

Ask Ronzoni (and Mogni Lewin Williams & Saylor) what makes a contest tick, and more importantly why you use a contest at all, and this is what they'll say:

"Let me tell you first of all why we

are *not* in the contest business," says agency senior v.p. Milton Guttenplan, account supervisor for Ronzoni. "We are not out just to make a few quick sales at an exorbitant expense. Beginners in the contest field often think that a contest is merely a sales device.

"We are now in our third contest for Ronzoni for reasons which make a lot more long-range sense."

First, says Guttenplan, it's an ex-

cellent device for a new product introduction.

Second, it gets people into stores, shows retailers there's an interest in the brand.

Third, it helps widen the consumer base for a product—especially if it has an ethnic origin (like macaroni).

Fourth, it gives you a platform on which to create greater awareness of your advertising.

The platform, Guttenplan emphasizes, is the first consideration. Ronzoni contests are tied to its major tv show. By sponsor estimate, Ronzoni spends roughly \$350,000 a year in tv, the major portion going into a 7 p.m. alternate Tuesday sponsorship (with Savarin Coffee) of *If You Had a Million* (re-runs of *The Millionaire*) on WRCA-TV, which relays the show

to WRCV-TV, Philadelphia and WNHC-TV, New Haven. Contest centered on "Millionaire's trip to Italy."

In this, it resembled Ronzoni's two previous contest outings—tied to Jackie Gleason *Honeymooners* stanzas it sponsored (with Savarin) in '57 and '58. The first year, a "Honeymooners' Sweepstakes" trip to Bermuda involved a single act, as stated in Rule No. 1: "Just fill in this blank. There's nothing more to do—nothing to buy." The second year (a "honeymoon in Italy" sweepstakes) had the same requirement, necessitated little more than a trip to the grocer to get the blank.

This time out, the rules were altered so that the contest would introduce a new product. Ronzoni was adding a packaged Casserole Dinner (Macaroni and Cheese Sauce) to its line. The contest was designed to get distribution and sales. This meant:

- Proof of purchase would be required (i.e., a boxtop)
- There must be incentive to purchase the new product (a \$500 bonus was added to the grand prize if winning entry was from new product).
- The element of skill had to be introduced (under post office rules, whenever a consideration—e.g. proof of purchase—is required, an element of skill must be present or the contest becomes a lottery, and hence illegal).

So Rule No. 1 this time became: "Just complete on reverse side in 25 words or less: 'If I had a million...'"

"The usual skill requirement," Guttenplan points out, "is completion of a product statement. But this enabled us to tie the contest even more closely to *If You Had A Million*."

The \$500 bonus offer was featured large on the entry blank. Basically the same art was used in point of sale pieces and contest tv commercial.

With the bonus such an important feature of the entry blank, 100% distribution of the new product was almost imperative. The product was merchandised to grocers and buyers in light of the coming contest. This meant the contest itself had to be made appealing to the trade.

"A store's policy and interest determine the acceptability of a contest," says Guttenplan, "and four factors are uppermost here." They are:

- Reputation of firm
- Standing of firm in a chain

(Please turn to page 71)

SURVEY OF CONTEST ENTRANTS

If you have bought a product to enter a contest, do you continue to use the product instead of your former brand?

	Women	Men	Teenagers Female	Teenagers Male
YES	19.9%	11.2%	10.1%	10.0%
NO	6.8	3.1	6.8	9.6
SOMETIMES	79.3	85.7	83.1	80.4

If contest requires trip to store to get entry blank, does this stop you from entering?

	Women	Men	Teenagers Female	Teenagers Male
YES	33.4%	25.0%	31.8%	21.1%
NO	66.6	75.0	68.2	78.9

What type of contest appeals to you most?

Completing last line to a jingle	33.2	25.2	11.1	12.5
Completing a statement about a product	14.2	11.9	3.6	3.3
Inventing a name for something	9.4	18.8	25.3	22.4
Submitting recipe ideas	2.7	1.5	1.7	0.0
Picture puzzles or games	10.4	16.8	32.0	32.2
Sweepstakes (No skill involved)	30.1	25.8	23.3	29.6

Which would you prefer as a prize?

(B)	\$100 in cash . . .	44.5%	29.6%	28.5%	31.2%
	or \$500 in merchandise	55.5	70.4	71.5	68.8
(C)	\$500 in cash . . .	15.6	33.5	36.1	32.6
	or \$2500 in merchandise	54.4	66.5	63.9	67.4
(D)	\$1000 in cash . . .	58.0	48.1	60.3	50.1
	or \$5000 in merchandise	42.0	51.9	39.7	49.9

Do you enter contests often?

MANY	40.1%	30.1%	14.0%	12.1%
SEVERAL	47.1	52.8	53.3	53.6
SELDOM	12.8	17.1	32.7	34.3

SOURCE: Bruce, Richards Corp. - Advertisers Confidential Contest News Bulletins





Twice upon a Time

Out here in Central Ohio we grow very special little girls and sometimes two at a time. Early in life they develop a fondness for ice cream, small pets and TV pajama parties like the one now in progress.

Our parties are nicest when Mother comes. Knowing this, WBNS-TV arranges its programming so that Mother and the princesses can share this satisfying world several times a day.

Because we live so closely with our Central Ohio neighbors, we frequently call on them for help and advice. When one of our newscasters asked for traffic safety suggestions, they poured in by the thousands. So did the votes for the favorite "bride-to-be." And, it does our hearts good the way those WBNS-TV-advertised brands have been selling.

Such loyalty is typical of Central Ohio where we were born and raised. In this market of two million people, so much attention is concentrated on Channel 10 that time buyers who know their business say: "*If you want to be seen in Central Ohio—WBNS-TV.*"

WBNS-TV

CBS Television in Columbus, Ohio

Recipient of the 1959 Fifth District Advertising Federation of America award for best single television program. "The Visage."



RESULTS ARE
2 TO 1
 IN KPOQ'S
CAPTIVE MARKET

SURROUNDED BY
 MOUNTAIN PEAKS
 AND ISOLATED FROM
 BOTH SEATTLE AND
 SPOKANE, WASHINGTON'S
 12 INLAND COUNTIES
 ARE TRULY A CAPTIVE
 MARKET!

KPOQ GETS RESULTS . . .

2 TO 1

HOW DO YOU LIKE THOSE
 APPLES?

WE'LL BACK OUR CLAIMS
 WITH MONEY WHERE OUR
 MOUTHS ARE!



5000 W
 560 KC

KPOQ

WENATCHEE, WASHINGTON

Portland & Seattle Reps.
 Art Moore & Associates

National Reps.
 Weed & Co.

National and regional buys
 in work now or recently completed

SPOT BUYS

RADIO BUYS

Church & Dwight Co., Inc., New York, is preparing the summer campaign for its Arm & Hammer and Cow Brand baking sodas (brand name depends upon market) for relief of sunburn. The schedules start 27 June for six consecutive weekends. Minute announcements, with some 30's, are being placed in late afternoon periods, Saturdays and Sundays, to reach traffic coming home from the beach. Average frequency: 21-30 announcements per week each market. Carrie Senatore buys; agency is J. Walter Thompson Co., N. Y.

Glenbrook Laboratories, Div. of Sterling Drug, Inc., New York, is lining up announcements in various markets for its Campho-Phenique antiseptic (for cuts, bruises, burns). The 11-week campaign starts 29 June. Minute announcements, 9 a.m. to 1 p.m., are being scheduled; frequencies vary from market to market. The buyer is Bob Hall; the agency is Thompson-Koch Co., Inc., New York.

Noxzema Chemical Co., Baltimore, is planning schedules in top markets for its High Noon Sun Tan Lotion. The campaign starts 29 June for eight weeks. Minute announcements over weekends are being placed to catch both to and from beach traffic: Thursdays and Fridays, 7 to 9 a.m. and 1 to 6:30 p.m.; Saturdays, 9 a.m. to 7 p.m.; Sundays, 9 a.m. to 3:30 p.m. Frequencies depend upon the market. The buyer is Bob Anderson; the agency is SSCB, New York.

TV BUYS

Scott Paper Co., Chester, Pa., is going into scattered markets with schedules for its Cut-Rite waxed paper. The schedules are short-term, begin 21 June. Chainbreaks and I.D.'s during daytime segments are being used; frequencies depend upon the market. Maria Barbato and Paul Bures buy; the agency is JWT, New York.

Johnson & Johnson, New Brunswick, N. J., is kicking off a campaign in major markets for its Extra Large Bandages. The schedules start the fourth week in June, run for four weeks. Minute announcements during early and late evening periods are being slotted, with frequencies varying. Bob Kowalski buys; agency is Y&R, N. Y.

The A.1. Sauce Co., Div. of Heublein, Inc., Hartford, is getting the summer campaign ready for its Sizzl-Spray barbecue sauce. The seven-week schedule starts the last week in June. Minute adjacencies are being placed, next to late afternoon news and women's programs. Frequencies depend upon the market. The buyer is Elizabeth Griffiths; the agency is Bryan Houston, Inc., New York.

The Procter & Gamble Co., Cincinnati, is entering various markets with schedules for its Pin-It home permanent. The schedules start the fourth week in June, run for the P&G contract year. Chainbreaks during nighttime segments are being used; frequencies vary from market to market. The buyer is Dorothy Houghney; the agency is Grey Advertising Agency, Inc., New York.



It's a habit...

like watching **KMJ-TV** in **FRESNO**
(California)

First TV station in Fresno

For example:

FIRST CHOICE OF VIEWERS FOR MATINEE AND EVENING MOVIES. KMJ-TV offers the fabulous MGM library of more than 700 feature films. The KMJ-TV Movie Matinee has 54% more audience than any other weekday movie and the Late Movie is tops for all evening movies.

Data source: ARB four-week survey, Fresno Metropolitan Area Jan. 19 - Feb. 15, 1959.

KMJ-TV . . .
first station in
The Billion-Dollar
Valley of the Bees



THE KATZ AGENCY...NATIONAL REPRESENTATIVE

How do you program

Many stations are revising formats to find a better audience slant. A researcher, station men report how Motivational Research is applied to programing

Dr. Tibor Koeves, vice president, Institute for Motivational Research, Croton-on-Hudson, New York

We have found in our work that when people tune in to a tv or radio program, they are guided by basic psychological needs or need constellations. It isn't "the story" not even the star of a show which attracts them, but the need to satisfy an inner drive. Westerns tend to be an outlet for pent-up feelings of aggression in a competitive society full of stress; news reports provide orientation, and puts events into clearer focus in a complex world; music and dance stimulate, give a heightened sense of life in the midst of a routine existence; satisfaction situation comedies both relax and teach us about certain aspects of life, and so on and so forth.

When listeners criticize a program, what they are really saying is that it fails to satisfy their psychological needs; and when they praise a program, they indicate that the program has fulfilled those needs in some essential respects.



To determine psychological needs for tuning in

It is the function of motivational research to establish the constellation of needs which a given medium is expected to fulfill and then, through further research, to determine how well it does its job, what its shortcomings might be, and what steps might be taken to increase its effectiveness.

Each network, and each local station has a personality of its own, chiefly determined by the types of psychological needs it gratifies most satisfactorily. It is this very uniqueness which is the reason for its existence whether the reason be strong or weak; and the uniqueness is determined by the kinds of programs the station carries, the personalities of its announcers and the talents of its entertainers in terms of psychological satisfactions.

The total programing of a station is what establishes its image and personality. Programing determines a station's reputation among an audience: the kinds of people who will see it as "a station for my needs," and the kinds of people who will reject it as "not for people like me."

It is clear that any attempt to increase the size of an audience or to change its composition, must be done through programing. A station which fails to understand the needs of its listeners, and the reasons why others are not among its listeners, has no base on which constructive changes can be built.

Motivational research as a tool for programing serves an additional function: it guides the advertiser. For the more effective a station is in serving its audience with the kinds of programs they want, the more useful it is to the advertiser. As a rule there is a direct transfer of reactions from programing to advertising. Feelings about a station as a whole, its authority, modernity, unselfishness, taste, influence, etc., etc., tend to influence and even determine attitudes to the commercials it carries about the products it advertises."

Glenn Kensinger, dir. of operations, KPRC Radio, Houston

The way to use an MR study in guiding programing policy is "e-a-r-e-f-n-l-l-y." It is essential, today, that a station have a well defined "personality" in the minds of listeners. The more appealing this station per-

sonality is to the average listener, the more likely the station is to have repeated tune-ins, and consequent high ratings.

In using the results of an MR study, you must decide, before proceeding with any changes at all, ex-



It should be used, first, to find station image

actly what sort of personality you want for your station. If the station has too "young" an image in the listener's mind, there will be a lessening of the confidence of the listener in what the station says. Or, to put it another way, your station may be fun to listen to, but no one believes what you say. This can be deadly to sales results for advertisers. In the opposite direction, if your personality is too old, people will acknowledge your reliability and believe you, but not listen very often. This, naturally, is deadly to station audience ratings.

What does this mean, in terms of programing? It means that your station "personality" must be carefully built, using the entire program schedule to develop in the minds of listeners, a desirable station personality that the listener can be sure "will be there" every time he tunes in. Your station must be fun to listen to, it must satisfy certain basic needs and desires of listeners; it must, in short, be the personification of an individual that the listener likes, trusts, and believes.

Even after the basic personality of the station is decided upon, and the MR study results can do a great deal of the guiding in this decision, the program director must still avoid a "hell-for-leather" change in all programing, unless the study shows that there are no desirable features in any

WCSH-TV 6

NBC Affiliate

Portland, Maine

with MR?

part of the station's personality. As an example, KPRC found from its MR study, that it was by far leading all other area stations in reliability and believability in the minds of listeners. The average listener believed what he heard on KPRC over all other stations. This identification extended completely to commercials on the station as well. At the same time, listenership was down because there was a two-fold problem of "personality." First, a feeling that the station's over-all personality could be more exciting; and second, a feeling that some of the programing was over the head of the average listener.

The problem was, how to retain the believable and reliable personality traits while overcoming the undesirable aspects? The solution was an evolutionary change rather than a revolutionary one. We know from past experience that a major promotional campaign coupled with a completely overhauled format will produce an increase in listenership for a short period of time, with a drop-off when the initial promotional campaign slackens.

Don't accept the MR study results as the ideal which must be adopted immediately. Decide on your station's personality-to-be, then incorporate a logical plan of action, keeping the listeners aware of it. You'll enjoy long-term benefits from this approach.

James McNamara, Assistant General Manager, W ALA & W ALA-TV, Mobile, Ala.



*To establish
emphatic
station
identity*

"Nobody's for Patterson but the people!" In a recent Alabama gubernatorial campaign, Governor John
(Please turn to page 71)



SIX will reach more homes for you, too.

The area A.R.B. taken April 11-17, 1959 again confirms that you get a bigger, more receptive audience on SIX.

QUARTER HOUR BREAKDOWN — HOMES REACHED

Sunday through Saturday —
8:00 a.m. - 12 midnight
Total quarter hours surveyed
in breakdown - 419

WCSH-TV share of "firsts" ...	277 - 61.7%
Station B share of "firsts"	109 - 24.2
Station C share of "firsts"	63 - 14.1

Remember, a matching spot schedule on Channel 2 in Bangor saves an extra 5¢.

A MAINE BROADCASTING SYSTEM STATION

WCSH-TV-(6), Portland
WLBZ-TV-(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

CLEANERS

(Cont'd from page 31)

tion in the market or, at least, a neck-and-neck running with Lestoil. But a grocery buyer interviewed by SPONSOR, who buys for some 40 supermarkets in his local independent chain, gave this as the order of consumer preference: Lestoil, Mr. Clean, Bravo, Handy Andy and Genie. His guess: For every 100 bottles his chain sells, 35 are Lestoil, 30 Mr. Clean, 15 Bravo, 12 Handy Andy and 8 Genie.

In the past nine weeks, he has ordered 1,305 cases of Lestoil—a total of 54,810 bottles in quart, pint and half-gallon sizes. He re-orders Lestoil every week, Mr. Clean every 10 days.

Despite the emergence of this Lestoil competition into a market which it has "owned" for three years, Lestoil sales continue to climb.

Right now "It's a case of everybody winning!" said the food chain buyer. Where is the new business coming from? "Nothing seems to be suffering, although powdered and granulated cleansers are down a bit. By and large, however, people are just cleaner minded! They're seeing all these new uses for a product of this kind, and they're cleaning things they never cleaned before!"

This is the clue to the marketing pattern: the total cleaner market is expanding and no product, during this skirmish period in any event, is losing ground. This is borne out by a study conducted by Syracuse U. students under sponsorship of WHEN-TV last year. Interviews in 500 homes showed a slight dip for Lestoil just at the point where Mr. Clean was introduced. But after three months, when surveys were re-done, Lestoil was getting as much or more than it had in terms of market share and Mr. Clean's gain was about equal to that of its three-year-old competitor. Thus the market, in a short three-month span, had doubled for the liquid detergent producers.

Tv, the companies themselves report, has done a consistently good sales job in Syracuse as well as in the many markets in which they are now distributing. Yet this gain has been made by tv advertising despite several possible selling negatives.

For one thing, the cleaners all look and act alike. They're packaged in long, thin bottles although Genie, Mr. Clean and Handy Andy have

developed an indentation near the top for more easy hand gripping. Bravo is the most distinctively packaged in a plastic container and the liquid is blue rather than clear. A customer lament that the odor of these detergents is unpleasant has led to a scented Bravo and Genie.

They're packaged in the same sizes (usually, quart and pint) and retail for about the same amount (usually, 65c for the large and 37c for the small). Their points about all-purpose cleaning functions are the same. Two have a point of difference, however, in that they are solvents as well as detergents: Genie and Lestoil.

Two major differences stand out, however. Lestoil and Genie give a better profit margin to the retailer—about 26% as compared with less than 20% for the others. And Lestoil is the only one of the five which isn't going in heavily for sampling, price-cutting, couponing. Bravo in its test campaign is issuing 50 food stamps with the purchase of a large bottle, for example.

Lestoil has succeeded in its fight for chain store distribution because of its customer-created clamor for the (then) new product and because of its profit lure to retailers. But as the big soaps have moved into this product area, they've been able to distribute faster because they have long established retail channels for their wide assortment of items. S. C. Johnson, with its more limited distribution setup for waxes and cleansers, is expected to need more time to become national.

Lestoil, Mr. Clean and Genie are spotting saturation tv schedules in the markets where they've gained distribution. In general terms, Lestoil's marketing area is penetrated solidly everywhere except the West Coast. Genie is heaviest on the West Coast. Mr. Clean approaches the most national scope after test marketing in April of 1958 and a West Coast drive in November, followed by the West and Midwest. This month P&G is conducting final sales meetings before introduction of the product into the lower Eastern seaboard and the Gulf states.

In more national terms, Lestoil appears to lead in most markets except the West Coast, where Genie is top seller and in New York, where Mr. Clean has swamped the sales grosses.

Industry observers say P&G is the most aggressive competitor in attacking Lestoil's dominance. A major selling feature: the personality of Mr. Clean, a big-chested, small-waisted figure (see opening page) donned in white ducks and sporting a gold earring. The personification of a manly, handy helper around the house. Mr. Clean has another household rival in the figure developed by Lever for Handy Andy. Andy has four arms (an all-purpose worker) and a less startling mien.

Both figures are designed to establish a product personality and an image of efficiency, and both are incorporated into advertising.

The problem of product separation on the air will become even more intense as all five go into the top major markets throughout the country. Even in Syracuse, there's a challenge to the juggling artistry of station traffic people who have set 15 minutes as the minimum between competitive product commercials.

The tonnage of tv which these companies will use to gain sales supremacy can't even begin to be estimated because it will be so immense. Among them, the five last year spent a staggering \$176 million on network and spot tv (TvB figures), some \$75 million on spot alone. The biggest liquid cleaner buyer, of course, was Lestoil, which uses no network and which last year invested \$12,339,090 in spot.

Here's what the others spent:

P&G, \$84,471,710 in all, \$33.8 on spot and \$50.6 million on network; Lever, \$38,537,230 on all tv, \$16.5 million on spot, \$21.9 million on net; Colgate, \$33,855,990, \$10.9 million on spot, \$5.2 million on network.

As for specific expenditures on tv advertising for the all-purpose cleaners, the amounts of record for 1958 are relatively small and will soar when '59 budgets are analyzed. Lestoil (through Jackson Assoc., Holyoke, Mass.) far outdistanced its competition with its \$12.3 million of spot. Lever's Handy Andy (Kenyon & Eckhardt, New York) invested \$740,730 in spot; Colgate's Genie (Street & Finney, New York), \$319,840; P&G's Mr. Clean, (Tatham-Laird, Chicago), \$421,300. Bravo's agency is Foote, Cone & Belding, Chicago.

Whatever the tv or the advertising investment within the near future,

marketing people think it'll be two or three years before the product shakedown is complete. One condemned Lestoil for "its ruthless use of communications," and predicted that the big entries in the field will take away Lestoil's profitable position of "being there first with the most—and getting still more!"

What will happen, this man says, is the natural marketing evolution of product development, introduction and sale. "The integrated marketer with the dynamics of a tremendous and impressive team" will win out over the independent and iconoclastic Adell Chemical, he says.

Yet others decry this prediction that Goliath will win out over little David, if only because in this battle everyone's a giant and David isn't little any more. Many ad pros admit the tv techniques and the tenacity of Adell management in coming up with a new product in such a competitive field, gaining distribution with no prior experience, buying tv in a way which made all the blue-chips sit up and take notice.

SCHWERIN

(Cont'd from page 39)

the showing, they are asked again to list their preferences. The number who switch brands in the one test product category are presumably responding to the commercial which they've just seen. And this gives the effectiveness factor.

The effectiveness factor—the percentage of change after a commercial was shown—dropped in 1958 to 6.4 from a high of 7.1 in 1957 and 7.2 in 1956. Schwerin summarizes ineffectiveness, too—the number of commercials which made no dent on the test audience and which inspired no change in product preference. In 1958 a high proportion of 42% of the tested commercials was ineffective, contrasted with only 33% in 1957 and 35% in 1956.

Here are the findings about demonstration devices. In 1955, commercials without demonstration added 3.7 to effectiveness; those with demonstration, 17.6, almost double. But in 1958 the trend toward "mediocrity," as Schwerin says, caught up with results so that those with demonstration rated 9.0, those without, 8.4—a narrowing of the margin.

Part of this slack in demonstration

was picked up by the "hybrid" combination of live action and animation. Although the all-animation commercials comprise a small sample which diminishes the significance of the test figures, Schwerin shows this comparison among the three techniques.

All-live commercials in 1955 pulled an average effectiveness rating of 11.3, contrasted with a considerably lower figure of 8.2 in 1958. But a combination of live and animation commercials in 1958 rated a 15.6, contrasted with a 6.1 analyzed for 1955. All animation is a device rarely used, but based on a small sample it indicated a 7.1 rating in 1955 and a 4.1 in 1958.

Admen talking with SPONSOR agreed that the trend is definitely toward a combination of animation with live action sequences inserted for actual product demonstration. They don't necessarily agree with Schwerin Research as to the reasons why this is happening. They bring up a point which Horace Schwerin also makes: last year was a recession year with heavy unemployment, tight money and less responsiveness to sales stimuli.

Both the group responsible for the production of commercials and the researchers who analyze the end product, however, agree that the tendency toward tv commercial conformity is pronounced. They—and your viewers, themselves—will welcome a switch from the hackneyed and the pedestrian to a more progressive pattern which will enable marketers to compete with new products and to hold their market status.

Schwerin concludes that "TV is the most potent advertising medium that exists. No other mass medium possesses its unique power of demonstration, its resources of visual metaphor and its measurable impact."

In protesting the drift toward the mediocre he "steers a course between those defenders of the faith to whom advertising is a sacred democratic art form and the cynical critics who regard it as 'the rattling of a stick in a swill bucket' (from George Orwell)."

Most ad pros today are trying to take this same objective middle-road in appraising the content and effectiveness of their tv commercials.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it runs 80% to 98%.

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: International Paper Company installations in Bastrop, Louisiana, including two of the ten Southern Kraft Division paper mills, producing quality bleached papers and cardboard; the Single Service Division, producing milk cartons; and the B&P Division, producing multiwall bags.

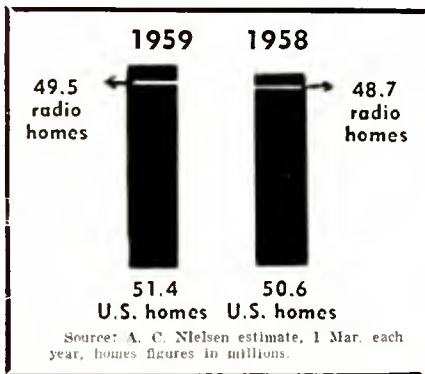
thank you, **BROADCASTING**

for your newest survey of trade paper reading preferences. Once again you prove that SPONSOR rates second in every agency/advertiser survey made by a competitive magazine (guess who rates first) - - but first in every independent survey of broadcast publications made since January 1958.

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of May 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,366	118	526	159
Fm	612	117	53	21

End of May 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,248	92	406	107
Fm	541	87	40	14

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

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	Apr. 1959	Apr. 1958	4 Months 1959	4 Months 1958
Home	388,863	402,283	2,079,804	1,895,951
Auto	422,346	190,135	1,786,168	1,043,470
Total	811,209	592,718	3,865,972	2,939,421

Source: Electronic Industries Assn. Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

RADIO'S HOUR-BY-HOUR IN-HOME AUDIENCE BY LOCAL TIME (millions of homes)

SUMMER 1958				WINTER 1959			
6-7 am	7.4			6-7 am	10.0		
7-8	12.3			7-8	19.4		
8-9	13.0			8-9	18.5		
9-10	13.0			9-10	15.5	6-7 pm	8.7
10-11	12.9			10-11	13.1	7-8	5.9
11-12 n	12.5	MON.-	8-9	11-12 n	12.4	MON.-	5.0
12-1 pm	13.7	FRI.	9-10	12-1 pm	13.6	FRI.	4.9
1-2	11.8		10-11	1-2	10.4	10-11	4.9
2-3	10.6		11-12 m	2-3	9.3	11-12 m	3.9
3-4	9.9			3-4	8.9		
4-5	9.0			4-5	9.1		
5-6	10.0			5-6	10.5		

Source: Thomas National Nielsen figures adjusted by time zone provide local time figures in terms of millions of homes per average minute. The summer data is for January-February. The winter data are for January-February.

Five more big producers...



Five more big producers join AM Radio Sales

**First and Fast . . .
Here's what
AM Radio Sales is:**

AM means stations that are the big producers in 14 markets.

AM service is guaranteed to be the fastest in the rep business:

If it's AM—it's in time!

An **AM** rep will give you plans today for buys "needed tomorrow."

AM means complete service: not just spot availabilities, but specific recommended spot plans matched to your current needs . . . for efficient and total market coverage.

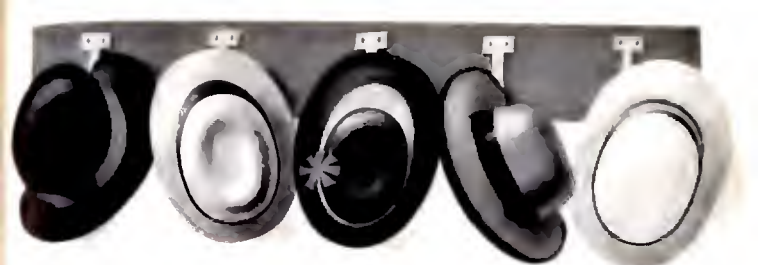
AM's reputation for fast delivery of these productive plans has been proved over the years by Bill Losee and his expert staff. **AM** means the marketing know-how that comes from your **AM** man's personal, on-the-spot knowledge of each station—its talent, programming, facilities, market. **AM** means a Market Specialist for each station . . . an **AM** man in daily contact with one or two assigned stations, who teams up with your regular

AM rep when you need specialized market service. **AM** represents a limited list of vital stations . . . does the authoritative job of delivering the goods for each market represented. **AM** stations reach 64,000,000 people—36% of the country. Eight of the **AM** stations cover the top 11 U.S. markets.

AM repped stations are strong in music and news, leaders in local service, professional, forward-looking, community-minded . . . the big producers, with the sound difference that gets results for national advertisers.







Here are the five big producers that join AM Radio Sales July 1st—all stations of the Westinghouse Broadcasting Company, Inc.



WBZ + WBZA *Produces in Boston* First in New England, with more New England listeners than any other station / Latest 27-county Pulse rates waz + waza No. 1 in 4 out of every 5 quarter-hours, in a primary-service area of 5 1/2 million people. / Nielsen agrees; shows waz delivers more adults than any other Boston radio station. / Personalities like Carl deSuze, Alan Dary, Norm Prescott, Dave Maynard keep them coming back. / Newsmen in the field cover the entire local New England news beat. / No wonder waz + waza is the only single medium that gets to all of New England!

KDKA *Produces in Pittsburgh* First by far—by the Greater Pittsburgh Pulse — in the nation's 8th Market! / Nielsen confirms koka's delivery of the largest audience in the area. / Exciting local news coverage using beeper 'phones, tape recorders, mobile units... top local personalities like Rege Cordic, Bob Tracey, Art Pallan, Clark Race who set a fantastic selling pace... keep koka 'way out front in a rich 72-county area. / More than 1.6 million radio homes... \$9 billion in Effective Buying Income.

KYW *Produces in Cleveland*... the station rated first by Pulse, Nielsen and Hooper! / Blankets the country's 7th largest city... 6th in total retail sales / Covers 57 counties in Ohio, 1.8 million radio homes, over 6 million people. kyw's winning local personalities like "Big" Wilson, Specs Howard, Joe Finan, Wes Hopkins build an ever-loving audience... stump the market in person for added advertiser impact. / Unequaled local on-the-spot news coverage makes kyw a "must" for information as well as good company.

WOWO *Produces from Fort Wayne* First by far year-in, year-out in the nation's 37th radio market, this 50,000-watt station creates its own rich, responsive 56-county market in Northern Indiana, Southwest Ohio, Southeast Michigan. / wowo is the area's most powerful voice, reaching 2.3 million listeners—more than half of them in urban communities. / wowo captures strong local loyalties with personalities like Jack Underwood, Bob Sievers, Bob Chase, Marv Hunter, Jay Gould. wowo's own hour-by-hour area news reporting helps keep dials frozen on 1190 kc!

KEX *Produces in Portland* First in the hearts of big radio audiences in Portland... 50,000-watt kex covers a population of 1,500,000 in the booming Northwest! / kex programming includes careful musical blendings from Portland's seven "favorite son" personalities: Barney Keep, George McGowan, Russ Conrad, Al Priddy, John Jordan, Pat Wilkins, Lee Smith. / Lively weather reports by Kay West... dynamic, go-out-and-get-the-story news coverage create high listener dependence. / It's the happiest combination for audience and advertisers in this rich, growing area!

... and AM Radio Sales will continue to represent the WBC producer in Chicago—

WIND First in audience 24-hours-a-day, all week, all month, all year / 48 newscasts a day / Chicago's star broadcast personalities: Howard Miller, Milo Hamilton, Bernie Allen, Bruce Lee. / An audience share that's hardly equalled anywhere in the U.S. / wac's long-established windo has often been called the country's leading independent station. / What a producer!

For complete market facts and recommended spot plans on all these music and news stations, call AM Radio Sales.

If it's AM...It's in time!

AM Radio Sales
representing
New York WMCA
Chicago WIND
Los Angeles KMPC
Detroit WCAR
Boston WBZ + WBZA
San Francisco KSFO
Pittsburgh KDKA
Cleveland KYW
Minneapolis WLOL
Portland, Ore. KEX
Phoenix KOOL
Tucson KOLD
Fort Wayne WOWO
(Cincinnati wcky)
(Midwest West Coast only)

New York
W. H. "Bill" Losee
Vice President & General Manager
666 Fifth Avenue
New York 19, N. Y.
PLaza 7-4567

Chicago
Jerry Glynn
VP & Midwest Mgr.
400 North Michigan Ave.
Chicago 11, Ill.
MOhawk 4-6555

Detroit
Walter Schwartz, Mgr.
Penobscot Building
Detroit 26, Mich.
WOODward 5-2420

Los Angeles
Ray Taylor, Mgr.
5939 Sunset Blvd.
Los Angeles 28, Calif.
HOLlywood 5-0695

San Francisco
Ken Carey, Mgr.
950 California St.
San Francisco 8, Calif.
GARfield 1-0716



WASHINGTON WEEK

20 JUNE 1959

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If broadcasters are to get any relief from the equal political time headache, it will have to come directly from Congress.

The FCC this week tossed this ball of migraine toward Congress by flatly refusing to reconsider its **Lars Daly** decision.

Chairman Doerfer and Commissioner Craven voted to overturn the earlier decision—upholding Daly's claim to equal time—and Commissioner Cross dissented from and concurred in part with them, but the majority stuck with the earlier FCC position that the wording of Section 315 left it **no course but to support Daly**.

In the meantime the Senate Commerce Committee, officially, has begun hearings on four bills on the subject of changing Section 315 of the Communications Act.

There have been many attempts to revise the section, usually in election years, but all have foundered on the fear of Congressmen that they might be legislating themselves out of use of the air waves.

What will probably happen, if Congress should elect to pass on a change, is this: **News-casts, discussion and documentary programs, when entirely under the control of the station, would be exempted from the equal time provisions.**

A sour note: Although the Senate Commerce Committee is hard at work on Section 315, Rep. Oren Harris has given no sign that he will get his House Commerce Committee to work on the same problem. Many bills of many descriptions are pending before his group.

Investigation and hearings on broadcasting industry problems continue to multiply.

To give you a sampling of what's on the roll:

1) Both the FCC and the House Commerce Committee are deeply involved in probes of how the spectrum is being used, with either or both proceedings likely to shift things around the industry.

2) The Senate Commerce Committee, which also keeps a weather eye on the spectrum, with particular emphasis on tv allocations, this week began work on proposals to do something about political equal time rules.

3) The FCC's probe of network tv programing **re-erupts with hearings set for 6 July**, but there's momentary quiet on the network option-time front. The next step in the FCC's rulemaking proceeding will be the submission of briefs on the FCC proposal to **cut from 3 to 2½ hours per network-controlled broadcast day segment.**

4) The House Committee is in the middle of eight days of hearings, on regulatory agency practices. The result from this one will be new ground rules of conduct for FCC, FTC and others for submission to Congress.

The military came in for a hard time in a panel which opened the House Commerce Committee's spectrum probe.

Witnesses from the White House's own special study group said the government should have an agency to assign government frequencies as the FCC assigns non-government uses.

Chairman Harris is temporarily stymied because of inability to hire experts and the hearings are adjourned indefinitely.

But the eventual fate of these hearings, the FCC's own probe into non-government spectrum uses, and whatever the Senate Commerce Committee does may govern (a) how many tv channels there will be, and (b) whether fm will continue to have as much spectrum space.

FILM-SCOPE

20 JUNE 1959

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The hottest half-hour of the week for syndication ratings this fall may yet be the late Saturday night slot following *Gunsmoke*—this despite the efforts of CBS TV to recapture the period.

Two reasons why syndication has been able to retain the post-*Gunsmoke* time in many markets:

(1) Schlitz's CBS order for Markham (following *Gunsmoke*) did not include quite a number of markets.

(2) Some stations have refused to turn the period back to CBS, especially in markets with but three stations, since there was little chance of the network being in a position to threaten to switch the affiliation to an independent station.

CNP's report of a 26% January-to-June sales increase over last year amounts to an estimated \$5 million in business for the half-year.

The two network sales made by CNP this season probably account for around half of its business written since 1 January, and it's not unlikely that CNP's domestic syndication grosses are therefore below 1958.

There's typically less fresh product being offered by syndicators now than a year ago, hence the new importance to syndication economics of bearing down as hard as possible on areas other than new syndication sales.

Science-fiction shows may be running into mixed sales reactions this season because of miscalculations in programing strategy.

The attitude of one agency buyer—as expressed to FILM-SCOPE—was that he would recommend a science-fiction show that had strong dramatic and story values, but that some of the films he auditioned were either of too special and limited appeal or so cliché-ridden they resembled Buck Rogers stuff.

Although syndicators have been eager to cash in on IGY headlines, not a single new science-fiction series has gone into syndication, and several distributors are still left holding such pilots.

The high initial cost of using animation in film programing can be largely offset by re-use possibilities.

Kellogg's, for example, has been paying \$65,000 for *Huckleberry Hound* half-hours made by Screen Gems.

But the total price of \$1.3 million for 22 films involves four runs in national spot over a period of two years, so that the price on an average weekly basis is only \$16,250.

Syndication producers are now moving very cautiously on getting started with new westerns. The reason:

Distributors reason that so much off-network western programing will go on sale for re-runs in the near future that they don't want to add to the supply with all-out investments in the same program type.

There are many reasons to believe that syndication's total grosses for 1959 will fall below 1958 levels.

If this were to happen, it would be the first 12-month period in which syndication would not show growth over a previous year since the tv film industry began.

Paradoxically, syndication business has been good and prices are firm, but the film companies are putting less on sale because of the expected shortages of half-hour time periods.

Typical of the time shortage is what's happening at 10:30 p.m. eastern time where only the following nights are expected to be open for syndication: Sundays and Tuesdays on NBC stations, Thursdays on ABC affiliates, and nothing on CBS affiliates.

Filmways' kick-off of tv film program production and sales activity may well be a way for its trade affiliate, Warner Brothers, to jump the curb that ties it to ABC TV as a program supplier.

Note that Warner Brothers might not be comfortable making a pitch for syndication or to the other networks, but that there's nothing to prevent Filmways from doing this.

The new unit under veteran producer Al Simon, Filmways Television Productions, could theoretically become a bigger grosser than the commercials side of Filmways; the latter's \$4 million, a big annual figure for a commercials firm, is only medium-sized by program-producer standards.

COMMERCIALS

There's been a 100% increase in the use of original music in tv commercials over the past three years.

According to the first of a series of reports by Plandome Productions on the use of music in commercials, the rise is attributed to (1) increased competition for viewer attention, and (2) triple-spotting in prime time—factors which make production values increasingly critical.

Music was used mostly in connection with motivational campaigns in product categories such as coffees, hair preparations, toilet soaps, shaving creams, perfumes, beers, and soft drinks, where 75% or more of commercials used music.

Moderately heavy users included cereals, dairy products, soups, razors, wine, cleansers, soaps, cigarettes, confections and dental products, all scoring above 50%.

The lightest users, all under 25%, included baked goods, dry foods, waxes, household cleansers, cigars and the drug products as a group.

Among the top 25 network tv spenders, the heaviest brands using music were Phillip's, L&M, Winston, Pall Mall, Chesterfield and Plymouth.

Commercials animators are about as busy today as they were two seasons ago.

While the use of straight animation appears to have declined, the difference in volume is being made up by the mixed animated-and-live-action commercial and by new uses for animation in film.

Among new utilizations for animation skills are squeeze motion, which was a major creative vogue this past season, and new special effects prepared for commercials by animation men.

SPONSOR HEARS

20 JUNE 1959

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Watch for CBS to spread participation of profits deeper into its executive strata. As an example, the company's key m&o station executives are going through an upgrading in status with the right to stock options at attractive quotations.

P.S.: Perhaps nothing in late years has touched CBS top management so deeply on the emotional side as the press reaction to the executive quake in the tv program department.

A New England account spending about \$750,000 in tv spot will have its salesmen across the country monitoring its schedules the coming season.

The roadmen will be expected to do their checking one day a week. Their reports will be matched up with affidavits received from stations.

Sales rivalry between NBC TV and ABC TV has grown tough and bitter: Last week ABC charged NBC was claiming it had Black Saddle from L&M—just to hinder ABC's efforts to clear those Friday 10:30 p.m. stations.

P.S.: McCann-Erickson confirmed the business was definitely ABC's.

American Home Products has discovered that Canada makes a good place to test new products if you want to keep your activities secret from American competitors.

Canadian salesmen find out soon enough, of course, but they usually assume that the product already is on sale in the States.

One of the bra accounts which is also in barter was switched last week by some tv stations onto a pay-as-you-go basis.

Incidentally, Bates, which has taken on part of the International Latex account, said that all tv placements out of its shop will be strictly on a cash arrangement. It will be recalled that Latex has millions of dollars riding in barter film.

If you're wondering why so many of the high-grade agencies are anxious to go after drug accounts, ponder this observation of veterans in the field:

The swamproot people are gradually being squeezed out of the proprietary business; their place is being taken by the ethical houses with proprietary divisions.

Also: (1) This new breed seems primarily interested in quality products, and (2) enjoys smoother relations with the FTC and F&D Administration.

Agency film buyers continue to learn the hard way that they can't assure a client that they have a syndication deal lined up until the signed contracts are in.

Syndicators keep looking for the big national prospect while taking orders for random markets; if a big one materializes, the agency with just a smattering of markets is left holding the bag.

After one big sale recently, six small agencies found themselves in such a lurch.

(Cont'd from page 29)

the so-called proof of performance.

The following excerpt from *Cooperative Advertising Newsletter*, published monthly by J. Wendell Sether Assoc. in cooperation with the *American Press Magazine* (and whose columns will be used more constructively later in this story) shows how print media may cooperate in cheating despite the proof of tear sheets:

"Our new printer looked over a copy to give us estimates and snorted. 'Cooperative advertising, eh? That's the biggest racket I've ever heard of.' We protested that we were in a respectable business and asked him why he made that remark. 'I'll tell you why. Every appliance dealer in town comes to me with mats, asks me to run off a few proofs of a flyer or throw-away. Then he asks me for a bill for 5,000 or 10,000 throwaways. I know what they do with that bill. They send it to G.E., Westinghouse, or Easy to get paid for advertising they never do . . .'"

As for newspaper "proof of performance," there are numerous methods of scuttling Santa Clans, especially by the giant retailers and chains (small retailers usually are scrupulously honest to the point of not even spending co-op money). Most prevalent bit of chicanery is billing at one rate, cashing in at another. Some big chains actually make bigger profits through co-op cheating than they do in selling merchandise. Another method of defrauding the national manufacturer is buying a regional edition (the one with the smallest circulation and the cheapest rate naturally), sending the tear sheet of the ad and claiming to have bought the entire run. The opportunities for abusing co-op at the local level are so numerous it is pointless to recount them; they've all been tried and proven successful. In the food and drug business, the whole thing has fallen into a sort of kick-back that guarantees good displays and some degree of merchandising—nothing else.

There is no use saying that such skulduggery negates the value of co-op advertising; it would be like throwing the baby out with the bathwater. It is equally pointless to say that all or the majority of retailers are dishonest in their use of co-op funds.

But it does point up the fact that all of the ways to beat co-op were invented long before air media came on the scene. It also demonstrates that the tear sheet "proof of performance" does not deserve to be above suspicion. Holding up such slim evidence as an argument against sanctioning of air media (because it doesn't furnish tear sheets) in co-op plans seems to some co-op authorities a weakness in the system.

Krugman told SPONSOR that as much or more double billing goes on in newspaper co-op as in air media. Kevin Sweeney, president of Radio Advertising Bureau, echoed the feeling. "We've challenged many advertisers to point out one real case against radio," he says.

But the idea persists that air media are the most logical conspirators with local retailers against the national manufacturer. The manufacturer sees himself taken over on the complex rates of air media, envisions himself paying for announcements never aired, even contributing to programming costs on invisible programs.

Indeed this obsession has reached such a peak that Edward C. Crimmins, sales director for Advertising Checking Bureau Inc. (which checks newspaper tear sheets for the national contributors to co-op funds) recently suggested before an ANA workshop this idea for better control of co-op money: That before placing radio or tv advertising, the local retailer must first request permission in advance, indicating the time of each commercial so that the station could be monitored. Naturally, all stations and all spots can't possibly be monitored, but Crimmins based his suggestion on the threat.

Many nationals are improving the running of co-op funds. *Co-operative Advertising Newsletter* reports the new plan by B. T. Babbit, Inc. (Bab-O, Cameo, etc.) which now allows dealers a straight 12 cents per case of Bab-O, 25 cents per case of Cameo, based on previous quarter sales, and this money the dealer may use in any medium.

Other manufacturers are building systems that may turn co-op back to its original purpose. But they may need, in the process, the help of their agencies (also of air media, if it hopes to improve its position). Agencies can help if they want to, as next week's story will show.

Reduced



Miniaturized by the exigencies of rateholding, Mr. WSLSTV took it all with good grace. He said: "My model tee's the same no matter what size picture you use."

So's our market: 118,001 tv homes in our 58-county coverage area.

WSLS-TV • Channel 10 • NBC Television • Mail Address: Roanoke, Va. National representatives: Blair Television Associates



BUYING

RATINGS...?
 COVERAGE...?
 COST PER THOUSAND...?

Then Check



in America's 71st TV market

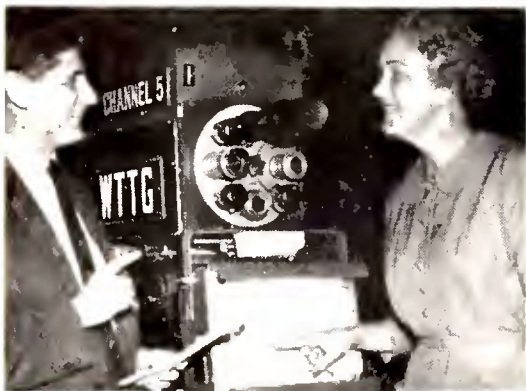
Your PETRY man will fill in details
NBC E. Newton Wray
ABC Pres. & Gen. Mgr.

WRAP-UP

NEWS & IDEAS

PICTURES

U. S. TREASURER Ivy Baker Priest gets instructions from Phil Melillo, Prod. Alliance before taping at WTTG-TV, Wash., scene for tonight's *Mr. America Show* (20 June)



PICKETERS dressed as a Gay Nineties dancer, fashion model, 'beatnik' and flapper board cable car to tell San Franciscans of McLendon's new good music station, KABL



ABC TV disclosed this week that it lead on Nielsen's 21-market report for the week ending 7 June in the number of firsts in ratings by half hours.

Taking the 42 half hours representing between 7:30-10:30 p.m. through the week, ABC TV noted this network-by-network totalization of firsts:

Network	Total
ABC TV	16
CBS TV	14
NBC TV	11

(ABC and CBS were tied for first in one period.)

CBS Radio Division and CBS Station Division announce the appointment this week of new v.p.'s (general managers).

They are: in Chicago, H. Leslie Atlas, WBBM-TV and E. H. Shomo, WBBM; in Los Angeles, Clark George, KNXT and Fred Ruegg, KXN; in Philadelphia, John Schneider, WCAU.



TRICKY BUSINESS THESE TRICYCLES! Personalities of Balaban Stations' WIL, St. Louis get cheered on to the finish line by 3,000 spectators at the St. Louis Cycling Club's Safety Rodeo. Nearing the goal (l to r): Ed Bonner, Reed Farrell, Bob Hardy, Dick Clayton and Bill Jenkins

TV and Joseph Connelly, WCAI; in New York, Frank Shakespeare, Jr., WCBS-TV and Sam Slate, WCBS; in St. Louis, Eugene Wilkey, KMOX-TV and Robert Hyland, KMOX; in Boston, Thomas Gorman, WEEI; in San Francisco, Maurie Webster, KCBS; Harvey Struthers, Station Services, CBS TV Stations Division; Bruce Bryant, CBS TV Spot Sales and Milton Allison, CBS Radio Spot Sales.

CBS Radio introduces its own comedy hour—a la NBC—at the end of this month.

It will have, in the 7-8 p.m. week-night slot, a miscellany of comedians; among them Andy Griffith, Burns and Allen and Bob and Ray.

R. J. Reynolds ranked as the No. 1 advertiser in network radio with most broadcasts, according to a Nielsen national radio index covering four weeks ending 10 May.

The Nielsen breakdown for that

period, based on total home broadcasts delivered on all radio networks:

RANK	ADVERTISER	NO. OF BROADCASTS	TOTAL HOME BROADCASTS DELIVERED ('000)
1	R. J. Reynolds	320	159,881
2	Ex-Lax	225	122,000
3	General Foods	180	115,868
4	Bru. & Wmsn.	169	109,799
5	Lewis Howe	170	108,512
6	Pepsi-Cola	211	103,805
7	Bristol-Myers	122	102,271
8	Amer. Motors	161	68,309
9	Hudson Vitamin	190	68,243
10	Midas	105	63,917
11	Stewart-Warner	81	62,308
12	California Packing	81	55,093
13	Lehn & Fink	64	50,190
14	Colgate	60	39,901
15	Lever	46	37,930
16	General Mills	88	36,508
17	Longines-Wittnauer	67	33,929
18	Chevrolet	48	33,531
19	Bon Ami	90	32,893
20	Parker Pen	40	31,600

Fall sales and renewals on net-

work tv: *Maverick* (ABC TV), for the third straight year by Kaiser (Y&R) with Drackett (Y&R) also participating . . . *Show of the Mouth* (CBS TV) also for the third straight year with Du Pont (BBDO), once-a-month specials to run in addition to Du Pont's *June Allyson Show*, CBS TV . . . *Circle Theater* (CBS TV), with Armstrong (BBDO) for the fifth season on alternate Wednesdays . . . New show: *Goldie*, starring Betty Hutton, to debut 1 October, 8-8:30 p.m., CBS TV, for **General Foods (B&B).**

(For complete fall picture, see page 36, this issue.)

Network tv sales: General Mills (Knox Reeves), for half of NBC TV's U.S.-Russia track meet, 19 July . . . **Block Drug** (SSC&B), new ABC TV daytime sponsor . . . **Texaco** (C&W) for full sponsorship of *NBC News-Huntley-Brinkley Report*, beginning 29 June. Program will thence be *Texaco Huntley-Brinkley Report*.

LET'S CUT A RIBBON. This one opened new Henderson Adv. Agency building in Greenville, Miss. S. C. is aided by (l to r) Lt. Gov. Burnet Maybank, Howard McIntyre, agency v.p.-sec. and James Henderson, pres.



COOL, MAN, COOL! Mail carrier Harry Steiner gets personal attention of Jim Butler (l), KMOX, St. Louis "Clockwatcher" and Rex Davis, news director, after delivering 527,673 entries for station's latest contest



SEVEN MEN, SEVENTH ANNIVERSARY: KBIG, Catalina celebrated its seventh year with these seven men who joined the station when it was originated (l to r) are Bob McAndrews, John Poole, Wayne Muller, Carl Bailey, Bill Dalton, Joe Seidman, Alan Lisser



BIG SOUND FROM BIG MOUNT. Dick Conrad of WEOL, Lorain County, O., does remote of his show astride parading elephant to promote station's new sound

Ideas: ABC TV issued this week a promotion piece dealing with the impact of *American Bandstand*. It's dubbed "Adult Window on a Teen-Age World."

Network tv programing notes: *Colgate Western Theater*, starring a host of Hollywood actors, will replace *The Thin Man* 3 July through 4 September, NBC TV . . . **On the Specials Front:** Gene Kelly and Victor Borge will headline the *Pontiac Star Parade* series of eight one-hour

specials on NBC TV next season.

Strictly personnel: Allen Ludden, to director of program services for seven CBS-owned radio stations . . . James Larkin, to Western sales service supervisor for ABC TV Network Sales . . . Arthur Hecht, program promotion and merchandising manager for the advertising and promotion department at CBS Radio . . . Resignation: Leon Cagan, as director of Latin American operations for NBC International, Ltd.

ADVERTISERS

The Richard Hudnut division of Warner-Lambert is gearing for a tv saturation campaign on Quick Home Permanent nationally this August.

It was not made clear by the company this week whether any of the time will come from barter.

Campaigns:

- The Indemnity Insurance Co. of North America has launched a three-day barrage of 10-second radio "teasers" (18 per day) throughout Pennsylvania, calling attention to Sunday newspaper announcements of the company's new auto policy. Agency: N. W. Ayer.

- Shulton's Bridgeport line of insecticides will get an eight-week campaign this summer on CBS and NBC Radio. Agency: Wesley Associates.

- Purina Dog Chow will run a new consumer promotion this summer, which breaks nationally this Tuesday (23). The advertiser's participation in *The Rifleman* and *Leave it to Beaver* will be backed by 20-second tv spots on 170 stations. Agency: Gardner, St. Louis.

Still the leader: Hamm's beer, on top for the second consecutive month, in ARB's May survey of best-liked tv commercials.

The runners-up: Piel's, Ford, Alka-Seltzer, Handy Andy, Winston, Dodge, Post Cereals and a tie for Chevrolet, Falstaff and Stag Beer.

Personalities: Eliot S. Howell, to v.p. in charge of marketing of Q-Tips and Practical Electric Products . . . H. B. Housh, v.p. in charge of Wilson & Co.'s Allied Products group . . . Helen Kaufmann, from McCann-Erickson to Revlon in marketing research . . . Glenn Anderson to advertising manager, Morton Chemical . . . Robert Skend, marketing coordinator, A-S-R Products.

AGENCIES

Agency appointments: The Northan Warren Corp.'s Cntex line of lipstick, nail polish and manicure items, billing \$1 million, to Doherty, Clif-

Why take a little?



Get full Coverage
with
WJAC-TV

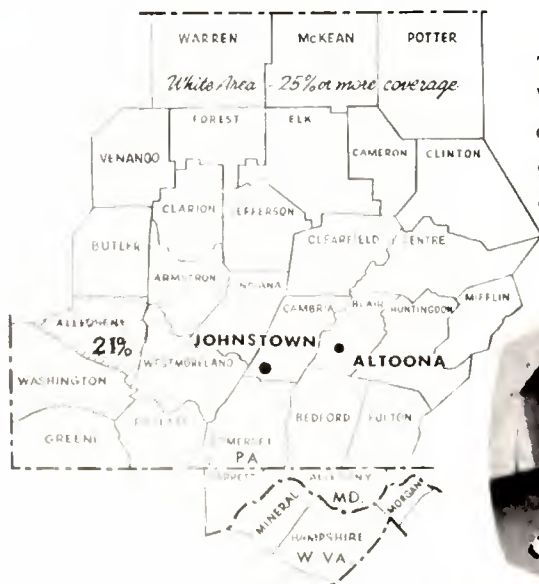
in the Johnstown-Altoona area

Why settle for WFPG-TV's 28.1 share of audience when WJAC-TV covers the market like a circus tent with a 71.9, sign-on to sign-off, all week long? You get ALL the audience you're paying for when you buy WJAC-TV.

Figures from ARB, November, 1958

TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



The competition just can't touch WJAC-TV. Leading its nearest competitor by nearly 3 to 1, it's easy to see that WJAC-TV is the one to buy--the one that delivers the audience.



Ask for full details from **HARRINGTON, RIGHTER & PARSONS, INC.**

ford, Steers & Shenfield . . . General Mills' six new Betty Crocker Dessert Mix products to BBDO, which now houses all Crocker dessert mixes . . . Old Dutch Coffee Co. for its line of coffees, tea and its Andes Coffee Co. division, to Ketchum, MacLeod & Grove . . . Kaufman Home Style Food Products and Harry Newman Motor Sales to Fred Yaffe & Co., Detroit . . . Coldwater Seafood Corp., New York distributors, to L. H. Hartman Co., New York . . . The John B. Canepa Co., manufacturer of Red Cross macaroni and spaghetti products, from Edward H. Weiss & Co. to Lilienfeld & Co.

This a 'n' data: The week BBDO distributed its first house newsletter outside the agency . . . New agency: **Commercial Advertising Associates**, Dallas, specializing in regional and national radio, tv campaigns . . . **Gene Sechafer**, of N. L&B and **Jack Laemmar**, of JWT are authors of soon-to-be-published "Successful Tv and Radio Advertising," which covers every phase of the two media including station management, creating tv commercials and how both local and national advertisers can use tv and radio effectively.

They were named v.p.'s: Charles Crittenton, James O'Neil and James Rayen, at Ted Bates & Co. . . . Thomas Batman, at C. J. LaRoche . . . James Harvey, the first v.p. at Richard K. Manoff, New York . . . Lou Kashius, at Mark, Simeon & Renard, New York . . . James Woodman, Jr., to executive v.p. and director of Peter Finney & Co., Miami . . . Victor Canever, to senior v.p. and member of the executive committee at D. P. Brother.

More on agency personalities: John Boyd, Clifford Dillon, Emile Frisard, Muriel Haynes, Gabriel Oudeck and Otto Prochazka, v.p. and assistant creative directors at Compton, to creative directors . . . Robert Cole, v.p. of George H. Hartman Co., Chicago, to creative director . . . Frederick Sears, to director of research at Johnson & Lewis, San Francisco . . . John Owen, account creative supervisor, W. Neil Lewton and Ian Beaton, account executives at D. P. Brother . . . Thomas Lafferty, art group supervisor at Mogul

Lewin Williams & Saylor . . . William Weed, from P&G to account executive at Ogilvy, Benson & Mather . . . Mort Kramer, from McCann to B&B as account executive.

Frank Kemp, Compton media director, in New York Presbyterian Hospital this week going through a series of tests.

ASSOCIATIONS

The Advertising Federation of America concluded its 55th convention in Minneapolis last week with the election of these new officers:

Chairman, James Fish, v.p. and director of advertising at General Mills, New directors: J. Davis Danforth, BBDO; Albert Halverstadt, P&G; Burton Hotvedt, Klau-Van Pietersom-Dunlap; Bill McDade, Judd Advertising, St. Louis; Charles Ryan Jr., Firestone Rubber Co.

AFA directors re-elected: Leo Burnett; John Cunningham; Dr. Melvin Hattwick, Continental Oil Co., and Perry Shupert, Miles Labs.

They were elected officers:

- Of the **Southern California Broadcasters Association:** chairman, Howard Gray, KGLL, San Fernando Valley; vice-chairman, Herb Comstock, KAVL, Lancaster; secretary, Cliff Gill, KEZY, Anaheim and treasurer, Norman Boggs, KHJ, Los Angeles.

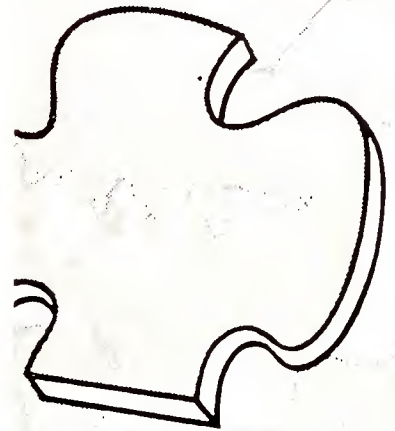
- Of the **Nebraska Broadcasters Association:** president, Jack Gilbert, KHOL-TV, Holdrege; v.p., Harry Peck, KODY, North Platte, and secretary-treasurer, Dick Chapin, KFOR, Lincoln.

- Of the **Tv and Radio Club of Philadelphia:** president, Robert Pryor, WCAU-TV; chairman, Patrick Stanton, WJMJ; v.p., Walter Tillman, *Tv Guide*; treasurer, Blayne Butcher, Al Paul Lefton Co. and secretary, Mrs. Robert Stuart, Bauer & Tripp.

- Of the **Kansas Association of Radio Broadcasters:** president, Tom Bashaw, KFII, Wichita; v.p., Thad Sandstrom, WIBW, Topeka and secretary-treasurer, Jim Platt, KBTO, El Dorado.

- Of the **American Women in Radio and TV**, chapter presidents:

LET AN ADVERTISING AGENCY PUT THE



PIECES TOGETHER FOR YOU!

Printed in cooperation with better advertising agency business practices advocated by the—



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States
Advertising
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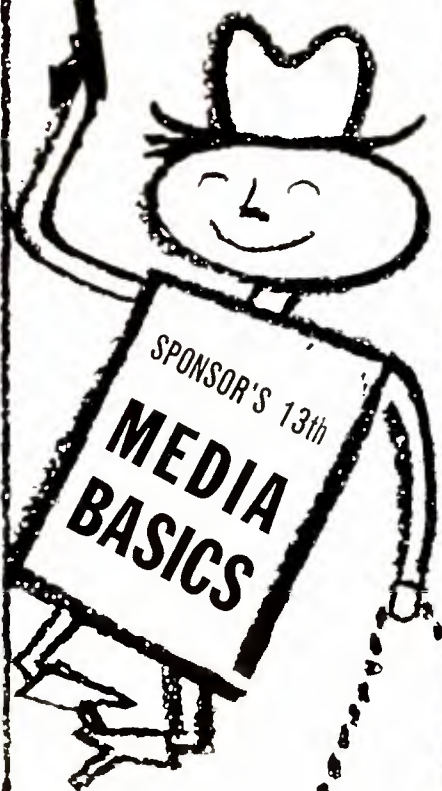
BEST SHOT

OF THE YEAR

"I find *BASICS* very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."

Lee Rich

V.P.—Associate Media Director
Benton & Bowles



IN USE 18 JULY

AD DEADLINE

22 JUNE

in Chicago, Ruby Anderson, of WGN; in New York, Mimi Hoffmeir, of NBC; in Atlanta, Dora Cosse, of Dora-Clayton Agency.

Add to newly elected officers: **Kay Chille**, new president of the Broadcasting Executives Club of New England . . . **Patti Searight**, WTOP, to president, Women's Advertising Club, Washington, D. C. . . . **Hilly Sanders**, of Honig-C. H & M, to vice-chairman on the radio tv committee of the EAs . . . **Harold Panne-packer**, WRCV, new president of Philadelphia Guild of Advertising Men.

FILM

The roster of major film companies in syndication was increased by one last week with United Artists' finalization of plans to start regional and local selling.

U-A-TV's first entry in syndication will be *Tales of The Vikings*; plans are for additional titles to follow every three or four months.

Among U-A-TV titles as yet uncommitted to either network of syndicated sale are *Hudson's Bay* and *Miami Undercover*.

Exploitation: A syndicated show sponsored in Kansas City by two national advertisers got an unusual boost last week. WDAF-TV produced a special show, *Beyond the Call*, to promote Carnation Milk and Tide's *Rescue 8*.

Sales: MCA's Paramount package to WALA-TV, Mobile; WSYR-TV, Syracuse; WSOB-TV, Charlotte, and WFMB-TV, Indianapolis . . . ABC Films' *One Step Beyond* sold to the English language CBC . . . New sales on NTV's *Hour of Stars* include WRCV-TV, Philadelphia; WNBQ-TV, Chicago; WNAO-TV, Boston; WHCT, New Haven; KTNT-TV, Tacoma; WHIO-TV, Dayton; KREM-TV, Spokane; WWLP-TV, Springfield, Mass.; KONN-TV, Honolulu; WINK-TV, Ft. Meyers; WJIM-TV, Lansing; KNTV, San Jose; WKBT-TV, La Crosse; WWTW, Cadillac; WNEM-TV, Bay City; WCIN-TV, Boise, and KEYT, Santa Barbara.

More sales: Market list on Ziv sales

of *Lock-Up* in 112 cities includes Chicago, Pittsburgh, Boston, Kansas City, Atlanta, Detroit, New Haven and others for American Tobacco; station sales include WRCA-TV, New York; KLFY-TV, Lafayette; WLOS-TV, Asheville; KTVB, Boise; WTVY-TV, Dothan; KOMO-TV, Seattle, and KERO-TV, Bakersfield; sponsor sales include Thorp Finance on KVPD-TV, Milwaukee; Luscon Industries, New Haven; South Western Public Services, KCBQ-TV, Lubbock; Superior Dairy, Austin, Texas; Iowa Electric and Power Company, Cedar Rapids; and Super-Duper Markets, Yakima, Washington.

Programs: WPIX has put its third documentary into syndication, *The Secret Life of Adolph Hitler*, using original films and their sound tracks. . . . Two dozen films on medical and agricultural subjects are being offered free to stations by Chas. Pfizer & Co., New York . . . Screen Gems put *Man-hunt*, starring Victor Jory and produced with the cooperation of the San Diego Police Force, into syndication sale.

Commercials: WHCT-TV, Hartford is using animation of weather reports for local commercials of 10 to 15 seconds length daily from 4:30 to 10:30 p.m. . . . **Robert Lawrence** reports a year of continuous production every week, including activity on near-holiday dates which in former years had no production scheduled . . . **MGM-TV** will open a New York studio on 1 July for post-production editing and insert work to augment west coast production . . . **UPA** will animate commercials for Mars Candy via Knox Reeves Advertising of Minneapolis . . . **Music Makers** has completed two assignments for Nufizz through Charles W. Hoyt . . . **Erral Linderman** will join Elliot, Unger and Elliot as supervisor of client relations . . . **Charles R. Hunt** has been appointed sales manager of Sound Masters . . . **FPA** will hold a sales tax "seminar" for associate members . . . **Transfilm** completed a business film for **Fortune Magazine** and the First National City Bank of New York . . . **Mich Miller**, speaking at the 55th annual convention of the Advertising Federation of America at Minneapolis, pointed out that "commercials should utilize music to

deliver a vital meaning of the points that words cannot project."

Additional sales: CNP reports sales and renewals of *The Silent Service* as follows: first year, WTVJ, Miami; KVAR-TV, Phoenix; KVAL-TV, Eugene; WBRC-TV, Birmingham; KRBC-TV, Abilene; KFMB-TV, San Diego; WBZ-TV, Boston; WDBJ-TV, Roanoke; WTVY, Dothan, Ma.; and KCRA-TV, Sacramento; second year, to WTOG-TV, Savannah, KHNL, Honolulu; KRBC-TV, Abilene; KVAL-TV, Eugene; WBRC-TV, Birmingham; KVAR-TV, Phoenix; WTVJ, Miami.

Organizational move: Al Simon becomes president of Filmways Television Productions, a new production-distribution subsidiary of Filmways Inc.

Strictly personnel: Joining UATV are **John R. Allen** as central sales manager and **Myron A. Elges** as western regional manager . . . New account executives at MCA TV syndication include **John Cameron** handling the Baltimore-Philadelphia-Washington area and **William D. MacGaregill** in New England . . . ABC Films appoints **Harold Klein** New York City account executive and presidential assistant in business affairs, **Irving Paley** in New York and **John J. McMahon** in Chicago.

Feature films: WABC-TV has purchased 100 feature films from NTA International, including the *Rocket 86* package, for schedule on the station's *Night Show* and other programs; sources of the films include 20th Century Fox and Lopert Films.

RADIO STATIONS

The latest jolt for network radio was a dispatch out of Louisville this week.

Vic Sholis, head of WHAS, Louisville, disclosed that not only was his station pulling out of CBS Radio this July but that a number of other network affiliated stations were joining him in what he described as a new network, Radio World Wide.

The ownership and station call letters he mentioned were Newhouse,

GE, WJR Detroit, the Worcester Telegram (WTAG), KFI Los Angeles (NBC) and Travelers Insurance (WTIC Hartford). WTIC is affiliated with NBC.

Said CBS' Arthur Hull Hayes: We knew WHAS was leaving but our affiliates with but a few exceptions are going along with the Program Consolidated Plan.

What shocked CBS was Sholis' method of publicizing WHAS' severance, like accusing CBS of "price-cutting and poor programming."

Ideas at work:

• **Beer and cookies:** KYA, San Francisco, is distributing boxes of fortune cookies as promotion for Hamm's Beer sponsorship of Giants baseball. Explanation with boxes: On the back of the printed "fortune" appearing inside 15,000 cookies used weekly in restaurants is KYA's suggestion that Hamm's be used to toast the Giants every time they win a game.

• **Mooning:** WHB, Kansas City, has received 2,716 entries in its "Trip to the Moon" contest. The prize: an all-expense trip to the moon on the first commercial rocket ship.

• **Scavengers:** KDEO, San Diego, promoting Capitol Record's release of "Castin' My Spell," ran a scavenger hunt offering a prize of \$91 to listeners who could gather all of the items mentioned in the lyrics of the song.

• **KWK, St. Louis,** has distributed some 400,000 Bonus Club Cards during the first six months of 1959. The cards feature photos of station's top air personalities and contain a serial number enabling the bearer to participate in the station's Bonus Club promotion.

• **Checking on consumers:** In conjunction with Swift, Old Dutch Foods and Seven-Up, every weekend throughout the summer, a representative of **KSTP, Minneapolis-St. Paul,** will visit outdoor eating areas and interview the picnickers, asking them if they're using the participating sponsors' products. The award if they are: a charcoal grill.

• **WJQS, Jackson, Miss.,** has sold a "Dream Vacation" promotion with 39 sponsors signed for \$7,800. Customers register in the various places of business, with the privilege of registering daily. For added impact, one

winner will cop the entire "package" prize.

Station purchase: WOLA, Saline, Michigan, to Lester Broadcasting.

Sales tidings: NBC Chicago stations WBNQ and WMAQ reported record billings for the first five months of 1959 . . . **KYA, San Francisco,** said it set a 33-year record in local and national billings in May.

Kudos: The Connecticut General Assembly adopted a resolution commending WTIC Hartford, for its legislative series, *The Motion Before the House*.

Personnelities: Edwin Pancoast appointed station manager of KNOW, York, Pa. . . **William Stevenson** named advertising and promotion manager for WRCV, Philadelphia . . . **Parker Jackson** named sales development and promotion director and **Dan Bellus** appointed sales manager of KFMB, San Diego . . . **Bob Parker,** director of sales promotion and merchandising and **Orion Sannelson,** farm service director, WBAY, Green Bay . . . **Jerry Wiedenkiller,** promotion manager, KIZ, Decatur, Ill. . . **Bob Bernstein,** to WBC public relations department as trade press representative . . . **Luther R. Strittmatter,** local sales manager, WARM, Scranton . . . **Ed Robbins,** network program manager, WVIP, Mt. Kisco, N. Y. . . **Jean Ensign,** network promotion manager, WAOX, New Rochelle, N. Y. . . **Douglas Bell,** program director-production supervisor, WIST, Charlotte, N. C. . . **Holt Gewinner,** director of promotion and publicity, WSB, Atlanta . . . **Nan Wendler,** executive assistant to general manager, WYNG, Warwick-East Greenwich, R. I. . . **Marvin Katz,** program promotion and merchandising manager, KXX, Los Angeles.

REPRESENTATIVES

Petry, effective 1 July, takes over representation of Transcontinent stations: WGR-AM-TV, Buffalo; WROC-TV, Rochester and WSVA-AM-TV, Harrisonburg, Va. (50% ownership).

It is expected that Petry will also

You could ask
R. Peter Straus
 EXECUTIVE VICE PRESIDENT
 of **WMCA** NEW YORK
 about our World-wide
 Voiced News Service



but why not call
**INTERNATIONAL
 TRANSMISSIONS, inc.**
 2 W. 46th ST., N.Y.C.
 COlumbus 5-2400

This In The Piedmont
Industrial Crescent



A Vast
 Urban Complex
*Where Millions of
 Your Customers*
**WORK, EARN
 and SPEND.**
 and it's dominated by

wfmy-tv

GREENSBORO, N. C.



Basic Since 1949

Represented by
 Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston

represent WNEP-TV, Scranton-Wilkes-Barre (60% ownership by TTC), effective the same date. This will likely be finalized this week.

Rep appointments: WBAY-TV, AM, Green Bay, to **Katz** . . . NEAK, San Diego, to **Peters, Griffin, Woodward** . . . WOAK, Atlanta, to **Daren F. McGavren Co.** . . . KCRG, Cedar Rapids and WGST, Atlanta and to the **Brauhau Co.** . . . KTVW, Seattle-Tacoma, to **Richard O'Connell** . . . KG V, Spokane, to **George P. Hollingbery Co.**

Financial report: National billing at Daren F. McGavren Co. for April—73% ahead of April, 1958 and 31% ahead of last month.

Strictly personnel: **Newton Dieter**, to manager of the Los Angeles office of Broadcast Time Sales . . . **Wilbur Fromm**, to manager of sales development and promotion and **Anthony Liotti**, to manager of research at NBC Spot Sales.

TV STATIONS

Cleveland City Council wants to be friends with tv and radio:

Following station editorials by **KYW-TV & AM** critical of the City Planning Commission for not releasing news to air media, the Council arranged a tete-a-tete luncheon with station officials.

Result: Council will cease discriminatory information release policy. (For background, see Wrap-Up, 30 May.)

St. Louis stations last week pitched in to fill the void left by a newspaper strike.

Some examples: **KPLR-TV** aired at 7:30 a.m. with a full-time schedule of news and special interest features . . . **KSD-TV**, operated by the Pulitzer Publishing Co. and sharing the same building as the striking newspaper, moved its studio equipment to outlying transmitters before the strike deadline, so both the radio and tv stations could air on schedule.

Taft Broadcasting Co. makes the latest station group to offer its stock to the public.

The offering consists of 483,322 shares of common stock. Proceeds will go entirely to stockholders.

For irony you probably couldn't top this one in the tv station field:

KAYS-TV, Hays, Kan., which specializes in giving twister warnings for the area, had two-thirds of its own tower tornadoed down recently.

However, with but a third of the tower—and at a third power—it was able to hold its whole roster of sponsors during the emergency.

Kenneth Tredwell, v.p. and tv manager of WBTV, Charlotte, had this to say about videotape before the Birmingham Ad Club:

The quality of tape is every bit as good as live, and there are real savings possible in taping commercials for this reason:

You can see what you have immediately and do necessary retakes on the spot while all people and props are assembled.

Ideas at work:

- **WBAY-TV & AM**, Green Bay is mailing contest promotional pieces to agency people and agricultural firms. The gist of the contest: Name the gal who'll be selected in August as Wisconsin's "Alice in Dairyland" and write a 10-word-or-less slogan promoting station's farm service department.

- Putting the 'shock' on the road: **Gregore, Shock Theater** m.c. on **KMTV**, Omaha, toured the city streets recently donned in his 'shock' outfit, with a skull on his lap. How he got around: In what looked like an 1876 horse-drawn buggy. His message proved a real killer-diller for speed happy travelers.

Thisa 'n' data: *Top 10 Dance Party*, live syndicated series, goes into the summer with these **renewals:** Royal Crown Cola and Castleberry's Food, on **WJBF-TV**, Augusta, to the end of November; Clark's Good Clothes, for one year on **KOTV**, Tulsa; Coca-Cola picked up the tab on **WHBQ-TV**, Memphis for the fifth straight year . . . **Kndo:** To **WKJG-TV**, Ft. Wayne, the top achievement award in regional competition from the Junior Achievement companies in the city.

TV CONTEST

(Cont'd from page 11)

• How well promoted the contest will be

• Who knows about the contest?

Because of the highly competitive nature of the macaroni business, the first two items become vital. Ronzoni admen estimate that their line "outsells any other brand in its area generally, and outsells all others put together in its territory in Italian-American sales." It has virtually 100% distribution in New York City and New Jersey and a share of New England and Philadelphia.

How well promoted the contest would be was demonstrated by:

(1) *Three tv shows:* In addition to the basic three-market program, Ronzoni is alternate sponsor of *Saturday Star Theater* (WRCA-TV), 6:30 p.m., Saturday, and co-sponsor of *Children's Theater* (WRCA-TV), a.m., Saturday (both seen in New York only). The contest would be promoted on all three shows.

(2) *Radio spot schedule* on WRCA (New York) and three Italian language programs would also plug it.

(3) *TV Guide* ads in the three tv markets would call added attention to the contest.

Added pluses for the grocer:

(1) *A \$100 bonus* to the store manager where the boxtop with the winning entry was purchased (a line was provided on the entry blank for the name of the store). Here, Guttenplan advises, the policies of chains as to who gets the bonus have to be investigated.

(2) *Promotional advantages* were offered in terms of photo of winner with store manager.

(3) *Letters from TV Guide* were mailed to the trade with copies of the ads.

(1) *Ten pilot stores* were picked to try out display ideas.

The experiments were conducted by Jules Lennard, agency v.p. and director of marketing and merchandising, and formed the basis of suggestions which Ronzoni salesmen made to grocers and store managers. Lennard and Guttenplan visited many stores themselves to check on displays, suggest ways of better displaying the point of sale pieces and, in particular, the entry blank (one tip: keep chest-high; eye level is too high).

Keeping entry blanks stocked is a

major problem of any campaign and, as Guttenplan freely admits, this one was no exception. But two solutions were provided:

(1) *Reproduction of entry blank* in *TV Guide* ad provided the proper stationery (though, of course, the trip to the store was still necessary for the boxtop).

(2) *A non-entry blank requirement* was announced in the last two weeks' commercials. An entry could be sent in on plain stationery, provided boxtop accompanied it.

Ronzoni reports the gratifying fact that its new product is now well launched. What distribution was not obtained prior to the contest was obtained by consumer demand during the contest. Where stores called up for it as a result of requests, it was quickly supplied. Letters asking where it could be purchased (often with an entry), were not only answered but also shown to store managers in areas affected.

Contests remain a potent sales exciter for Ronzoni, and covering all bases the prime requisite. Not the least of these are the legal aspects.

Basically, a *lottery* differs from a *sweepstakes* in that the latter requires no "consideration" (e.g. proof of purchase) and no element of "skill," merely the factor of "chance." (The post office has ruled that consideration is not present "where the sole requirement for participation is registration at a store.") So Ronzoni was on firm ground with its '57 and '58 "sweepstakes" plans.

But when you add a "consideration" to the "chance" factor, then, like a chemical formula, the two cannot exist together without the addition of a third element—"skill."

Because enforcement of contest rules is now a trade practice, networks, grocers and anyone else directly involved tend to be more finicky than ever. So Guttenplan advises, "Clear contest rules with best available authorities, so that you are on firm ground in countering any small points that may be brought up, also to avoid last-minute holdups by cautious legal departments after ruling from these authorities."

The post office, your own attorney are two authorities Guttenplan particularly advises with. Clearance from these sources gives you a tremendous head start with legal departments, he says.

SPONSOR ASKS

(Cont'd from page 17)

Patterson swept to victory on this slogan, plus a slight, favorable "image" to score a psychological landslide at the polls. Part of Patterson's perfect political "image" was based on his father's assassination while attorney general of Alabama, an act so nefarious it caused the gigantic cleanup of Phenix (sic) City, thanks to an outraged public.

From a media man's standpoint, Patterson's victory was even more remarkable because of his "minimum" budget activities in print and broadcast during the campaign. Doctor Dichter, sometimes called "The Father of Motivational Research" probably would not have been as astounded as our broadcast brethren, because Patterson's political image almost fit the formula of the innumerable, elusive "somethings" that make up the positive, subjective, emotional expression which all public institutions need for success.

Today, not only must broadcasters be management experts, tax experts, legal counsel, super-salesman, consulting engineers, research analyst, personnel managers, chaplains and film buyers, but most of all, they must be psychologist enough to know the basics of motivational research. They must know their "image" or how to find it, but better, how to improve it. Jack Harris of KPRC deserves the industry's kudos for the imaginative invasion of the "Space World" of motivational research. He called for Doctor Dichter's team of MR Specialists to invade Houston, and determine KPRC's "image."

Radio men with a network affiliation had better search for the perfect "image" which blends the imagination of the "indies" with the authority of the net affiliate. The "indie" operator has the same problem in reverse. All of us need to perfect our own image in our market.

Motivational research has "Most of the Answers," "Most" of the answers is the proper phraseology because when you apply a slide rule to human behavior, you can only wind up "Close, but no cigar."

As long as Madison Avenue continues to hang us "By the Number," station guys have to have a dig at motivational research to find the image which will bring us home a winner in the radio or tv rating books.

RENEWED



says Louis Wasmer, Pres.

KREM-TV

SPOKANE, WASH.

"Renewed" is the big word in our business and yours and that's the good word we get from Louis Wasmer!

"Warner Bros. cartoons have been rating over 20 ARB consistently. They've been so successful that we've just renewed our contract for both Warner Bros. cartoons and Popeye and we're sure our sponsors will do the same. From past performance, we're confident that ratings and sponsorship will remain at the same high levels for years to come."

KREM-TV's experience with Warner Bros. cartoons is "par for the course." Whenever these great laugh-getters are shown, a loyal following of viewers and sponsors springs up. We suggest you try Warner Bros. cartoons in a highly competitive spot and watch how they come out on top.

U.A.C.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
 CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
 DALLAS, 1511 Bryan St., RTverside 7-8553
 LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio NEWSMAKERS



Elmer O. Wayne has been named general sales manager of KFL, Los Angeles. He comes from WJR, Detroit, where he spent eight years a general sales manager and v.p. in charge of sales. Prior to his Detroit move, Wayne was with Curtis Publishing Co. for five years as senior salesman; with McGraw-Hill for three years a manager of the Cleveland office and newspaper representative manager with John W. Cullen Co. He is a member of the Detroit Sales Executive Club and Detroit Advertising Golf Assn.

Douglas S. Cramer has joined Ogilvy, Benson & Mather as broadcast supervisor on Lever. He has been, for the past three years, broadcast program supervisor with P&G in Cincinnati. Cramer entered broadcasting 11 years ago (when he was 17) as a tv producer for a weekly half-hour show on WKRC-TV, Cincinnati. His varied activities since then include: production assistant at Radio City Music Hall; script writer for MGM; teaching at Carnegie Tech; free-lance writing; and professional playwright.

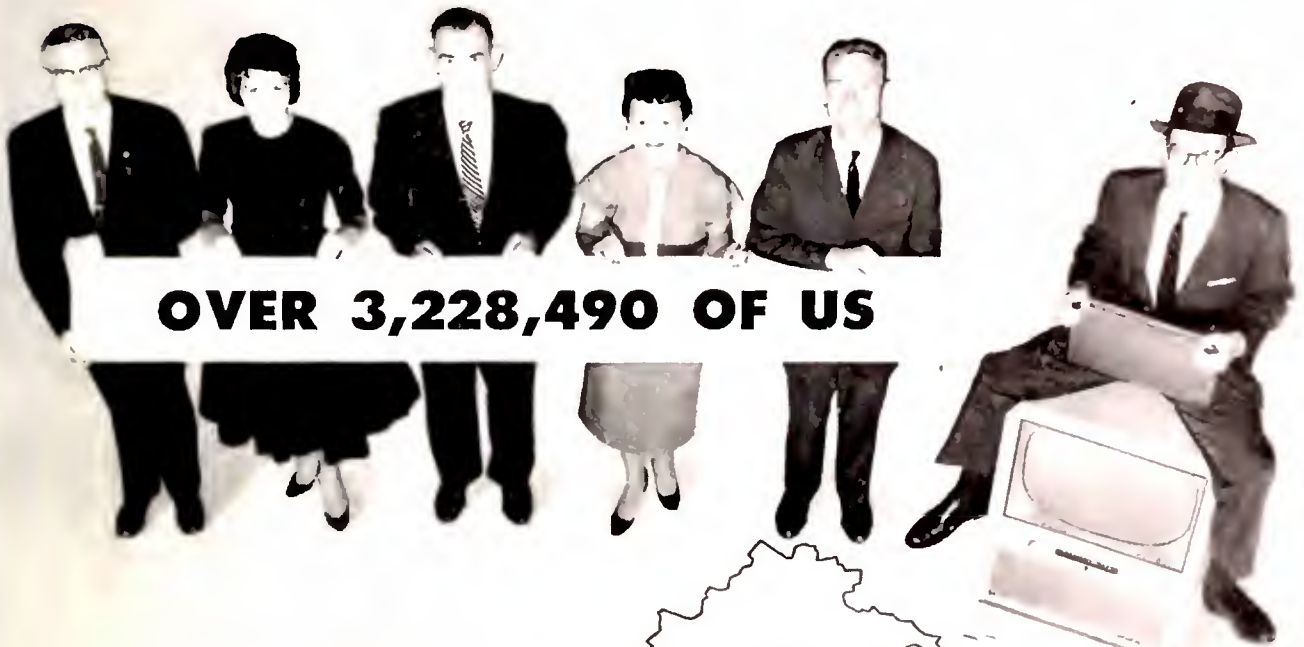


Raymon Hamilton has been appointed Detroit sales manager of Tv Advertising Reps. He comes from WINS, New York, where, for the past 15 months, he was account executive. Prior to that, Hamilton was sales manager for the Tv Film Co. and executive v.p. of Flamingo Films. His broadcasting career was preceded by a seven-year stint as a special agent for the FBI. Hamilton was graduated from the U. of Denver after a four-year tour with the Marine Corps. Previously, he attended the U. of Okla.

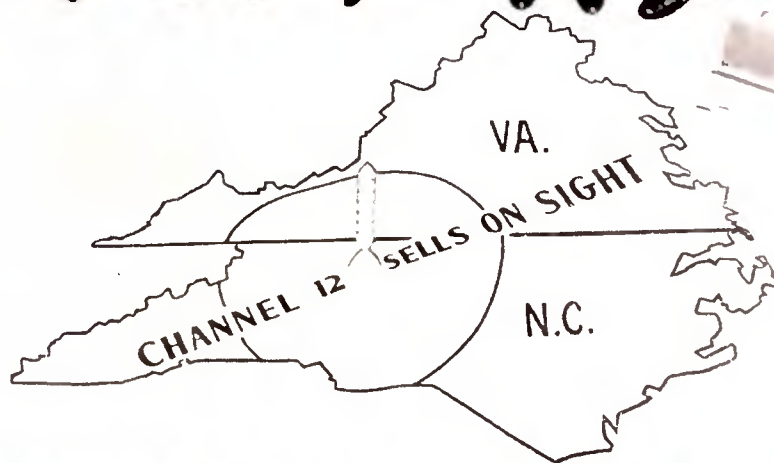
Robert H. Comfort has been appointed v.p. of the Borden Co.'s Pioneer Ice Cream Division, Brooklyn, N. Y. He will head the sales and advertising departments there. Comfort joined Borden in 1918 as a salesman in Pioneer's Paterson, N. J. branch. In 1950, he was transferred to the company's southern district and became sales manager of the Baton Rouge branch. He rejoined Pioneer in 1956 as asst. general manager, was promoted to branch gen. mgr. and last year, named dir. of sales and advertising.



Your salesman on sight to more than 3 million people in
THE SOUTHEAST'S BIGGEST, RICH MARKET



OVER 3,228,490 OF US



WSJS

TELEVISION

WINSTON-SALEM

Put your salesman where he can reach the largest number of potential customers, the 3 million plus people with over 4 billion dollars to spend who live in the 75 county WSJS market.



for { Winston-Salem
Greensboro
High Point

Call Headley-Reed

SPONSOR SPEAKS

A sober thought for spot tv

The spectacular first quarter billings for spot tv, reported in last week's SPONSOR, and the prospect that tv spot sales will "go through the roof" this year, place a particularly heavy burden of responsibility on station operators and station representatives.

In their enthusiasm over spot tv's success, they should not forget the sobering lessons of an earlier industry experience.

Several years ago, when the freeze was still on and existing stations were almost sold out, certain tv people built the unenviable reputation of being high-handed, arbitrary and neglectful with advertisers whose orders they could not fill.

As a result the entire tv industry suffered a black eye because of the bad manners of a few of its members.

Today's situation contains the same elements of danger. By next fall, spot tv availabilities on many stations probably will be almost non-existent.

We welcome this prosperity, of course. But we do have a word of caution. Remember that it is important for tv to keep its friends. Every advertiser and agency deserves thoughtfulness and respect, even if their orders cannot be handled.

You never know when you may need friendship.

Radio says it's a boy

When a strike blacked out all St. Louis newspapers last week, J. Earl Smith, Director of Health and Hospitals, decided that an important matter of great public concern was being shamefully neglected.

Accordingly, station KMOX, with his encouragement and approval, began broadcasting the names of all babies born each day in St. Louis hospitals.

As far as we know this is the first time that radio has taken over this happy chore of public service. We understand that the response from friends and families of expectant mothers (and fathers) has been terrific.

THIS WE FIGHT FOR: *Greater awareness on the part of agencies and advertisers of the role which modern radio plays in community life, and of its increasing social, cultural, economic importance in every major market.*



10-SECOND SPOTS

Growing up: After delivering a radio editorial on teen-age mental health, WOWO manager Carl Vandagriff got this comment from a Fort Wayne merchant: "Fine editorial, but will you explain what you mean by 'helping our teenagers achieve the smooth and successful transition into adultery?'" Vandagriff explained he had said "adulthood."

Our fluff: Several weeks ago, this column goofed in spelling "pterodactyl," omitting the first "t," and the following was received from J. Bruce Summers, radio/tv director of Harry M. Miller, Inc., Columbus, Ohio, ad agency—

When flying perodactyls,
Would a bridle cause them pain?
Or, presume that I ate one of them,
Could I expect pomaine?
What if this reptile lived today?
Would he cause harm again
By possibly destroying
A creature like the parmigen?
But stop and think! This monster old
Could make a snack of *all of me*—
Praise be he left this world
Before the days of Polemy.

Mirror, mirror: For the funniest parody on radio about radio, be sure to catch a playing of the two sides of the Liberty label record titled "Chaos," or as it comes out in this masterpiece by Bob Arbogast and Stan Ross
KOS.

Culture: A N.Y. art center features Japan's foremost Kabuki dancer—Hide-de-Ho Azuma.

At last: Phil Stone of CHUM, Toronto, reports a struggling tv writer who finally sold something—his typewriter.

Revenge: *TV Guide* reports that a Los Angeles radio station has banned the playing of tv theme songs. *If you can't beat them, don't join them.*

Switcheroo: Tv has given a new slogan to show biz: "The show must go off." Charles V. Mathis.

Doblé: Overheard in Form of 12 Caesars in N.Y.C.: Adman: "I'll have a martinis." The waiter: "Oh, you must mean martini." Adman: "If I want two, I'll ask for them."—Edwin Wheeler, gen. mgr., WWJ, Detroit.

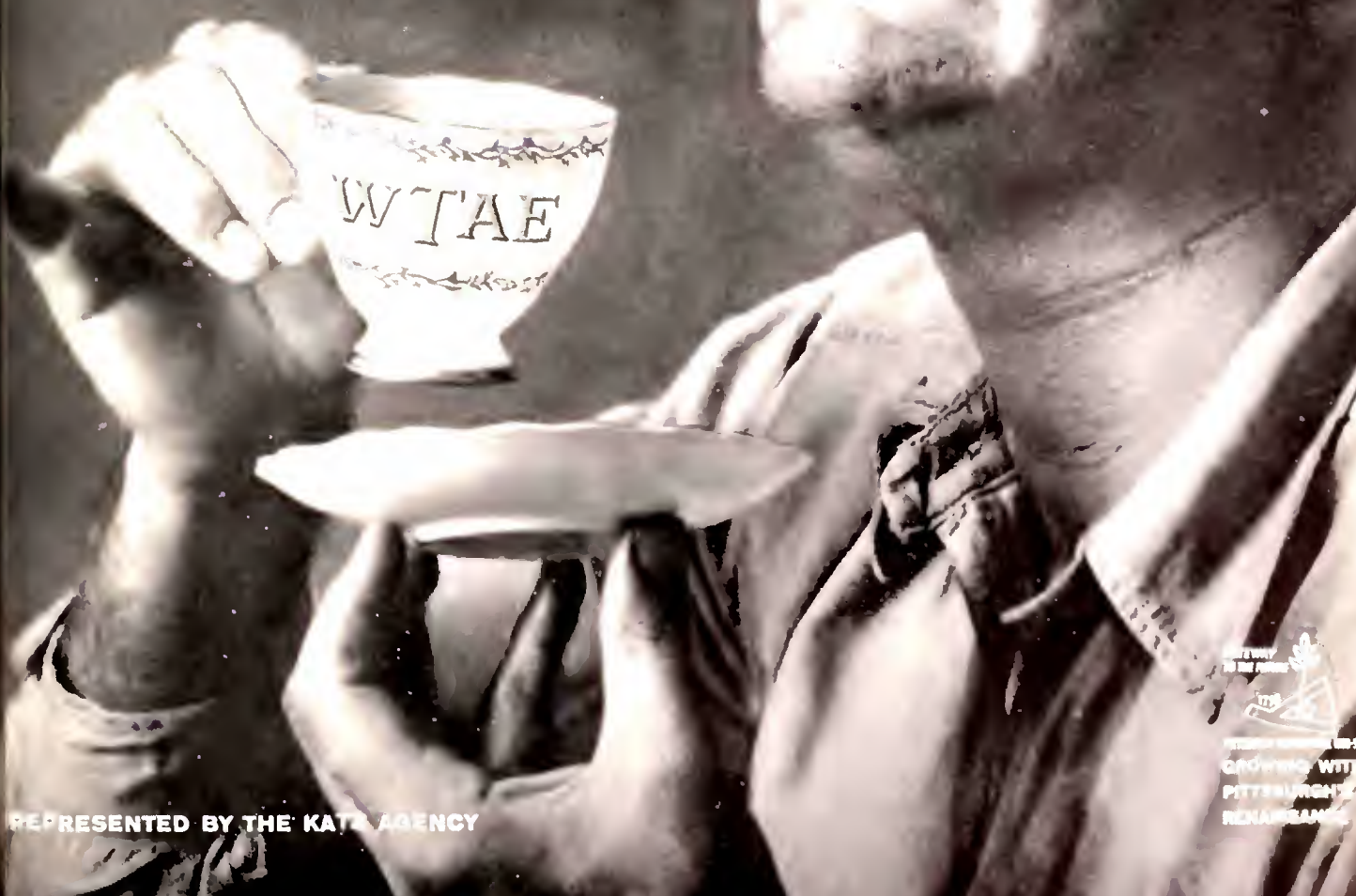
Take TAE and See

PITTSBURGH'S

MOST STIMULATING VIEW

IS BREWED ON

WTAE 4
BIG TELEVISION IN PITTSBURGH
CHANNEL



REPRESENTED BY THE KATZ AGENCY

THE WAY TO THE FUTURE
GROWING WITH
PITTSBURGH'S
RENAISSANCE

as basic as the alphabet



EGYPTIAN

Drawings of animals, objects, and people were used in early writing to convey messages. For example, the Egyptian ward-sign for head probably was the ancestor of our letter R.



PHOENICIAN

Discarding the idea of "talking pictures," the Phoenicians selected a few stylized Egyptian signs to serve as models for their alphabet. Thus, the head sign became their letter resh.



GREEK

Later, the alphabet spread along trade routes to countries which had no writing, and was fitted to new languages. The Greeks made resh their letter rha.

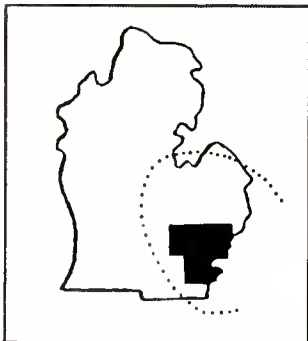


ROMAN

Conquest and colonization carried the alphabet still farther. Greeks in Italy gave it to the Romans, whose armies spread the letters throughout the ancient world. Rha became the Latin R.



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



Richest part of Michigan!

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.

Reach deep into prosperous Southeastern Michigan with WWJ, Detroit's Basic Radio Station. Dealers and distributors favor WWJ because they know it moves merchandise. Listeners prefer WWJ because it entertains them with modern radio at its very best.

Ride with the planned music of the WWJ Melody Parade, with personalities like Hugh Roberts, Faye Elizabeth, Dick French and Bob Maxwell—with product displays at WWJ's exclusive "radio-vision" studios at Northland and Eastland Shopping Centers. It's the basic thing to do!

WWJ RADIO

AM and FM

Detroit's Basic Radio Station

Group Incorporated by The Detroit News

1941-1942

Michigan Broadcasting Company, Inc., Detroit, Michigan