

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

our customers have Storz Stations

in their fall

plans ...

shouldn't

you?

Storz Stations

WDGY Minneapolis - St. Paul

WHB Kansas City

WTIX New Orleans

WQAM Miami

KOMA Oklahoma City

Each preferred in its own market

THIS IS BLUE RIBBON RADIO!

First of a six-part series on top-drawer radio ad strategy. This week: Chevrolet

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The man behind those agency mergers

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Was the Liebmann quote just an accident?

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Tv basics: '59 viewing level holding firm

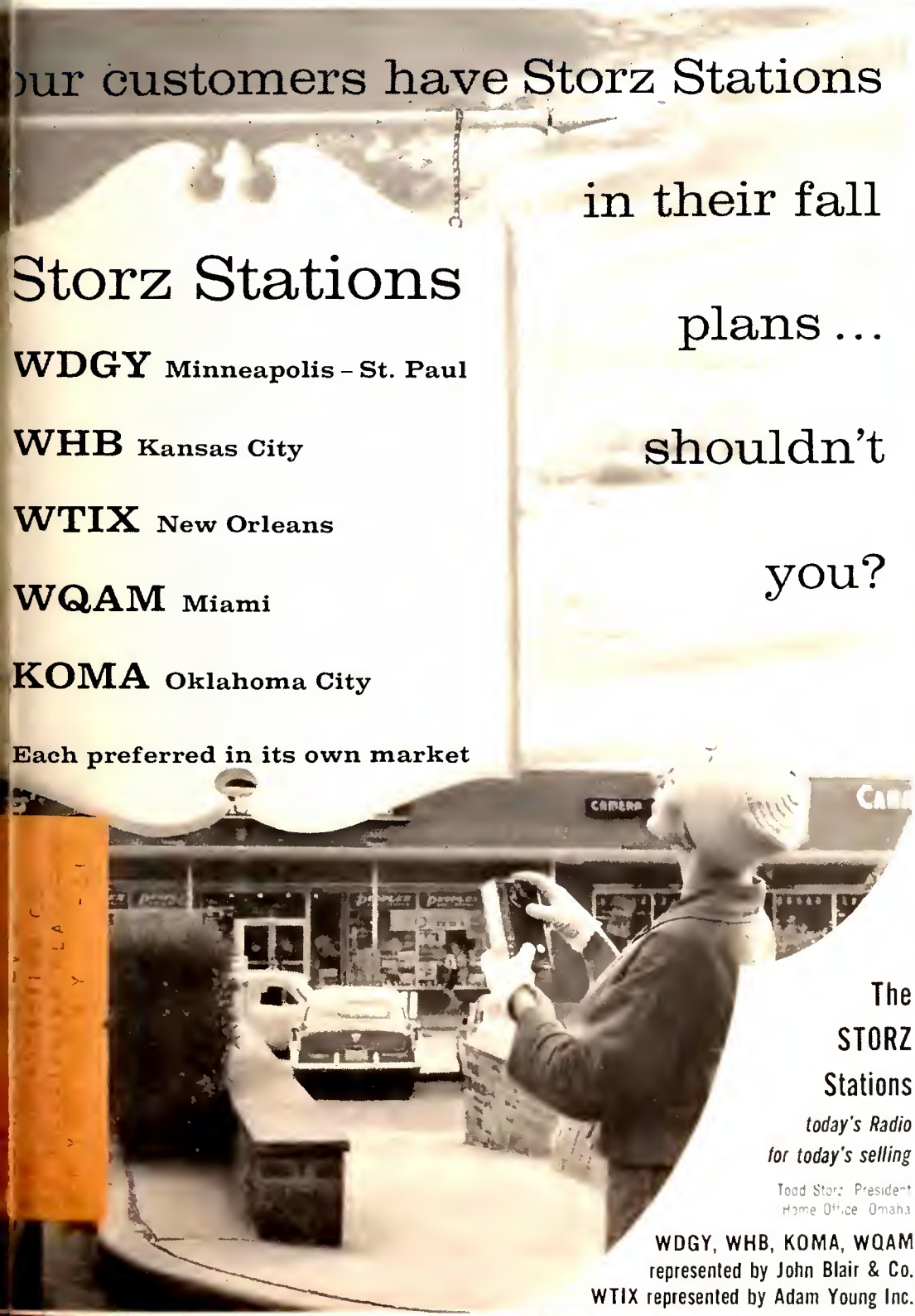
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The **STORZ** Stations

today's Radio for today's selling

Todd Storz, President
Home Office, Omaha

WDGY, WHB, KOMA, WQAM represented by John Blair & Co.
WTIX represented by Adam Young Inc.





THE
QUALITY
TOUCH



Serving the greater DALLAS-FT. WORTH market

Precision metals and precious jewels. But it also takes that "quality touch" of a master watchmaker to create such a perfect blending of balance and motion.

Similarly, it takes far more than facilities to achieve that quality atmosphere so vital to good broadcasting and telecasting practices.



King Midas made things happen in Phrygia... and



WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA

WPEN has proved you can produce large audiences without loud noises. We are the home of the big hit *not* the big beat. The final evidence of popularity is the cash register and WPEN carries more local and more national advertising than any other radio station in Philadelphia. In Programming...and in Sales...WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by

GILL-PERNA

New York, Chicago, Los Angeles, San Francisco, Boston, Detroit.

how to get AHEAD in Knoxville



... it's easy! Just use our sharp signal to cut out your competition. WBIR-TV has the most top-rated shows ... call your Katz Man for details.

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

© Vol. 13, No. 31 • 1 AUGUST 1959

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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SPONSOR • 1 AUGUST 1959

PEOPLE work - play - LIVE by RADIO!



WHO Radio Reaches From 18% to 35% of the Total Radio Audience in 93 "Iowa Plus" Counties, Sign-On to Sign-Off!

PAINTING or polishing, at work or play—radio is always close at hand. There's no other medium that sells *so often, so economically, so completely*. The "do-it-yourselfer" certainly can't mend screens while he watches television or reads a magazine or a newspaper.

But selecting believable, big-audience radio stations for your schedule is as important as radio's own special appeals.

WHO Radio is the very best in all Iowa—the station that is aggressive, alert, *alive!*

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience—first place in every quarter hour sur-

veyed—the balance being divided among 88 other stations!

WHO Radio's superior facilities, personnel and programming pay off. WHO is a solid salesman—a "pro" that people BELIEVE. Ask your PGW Colonel for all the details on WHO Radio—serving *Iowa PLUS!*

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

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



Peters, Griffin, Woodward, Inc., National Representatives

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

Communications' newest device, video tape, last week scored an unrivaled international news scoop: the historic informal meeting between two key political figures—the Soviet Union's Nikita Khrushchev and the U.S.' Richard Nixon.

The newsmaker: Seldom in the realm of broadly significant international events has a person detached from the event been given either the opportunity or the insight to become a hero on the world scene. Yet this is the role which Phillip L. Gundy, president of Ampex International and vice president of its parent Ampex Corp., played a week ago. For he is the man who brought about the spontaneous, history-making impromptu session between Khrushchev and Nixon at the American exposition in Moscow, and who instantly realized the import of the two men's words and actions on tv tape.

Within an hour of the recording's completion, Mr. Gundy cabled the three tv networks from Stockholm and flew to New York with the hottest news story yet to break in the cold war between the U.S. and the U.S.S.R.

The tape made every kind of news history last weekend. Each network aired it twice, with full English translations for the U.S. and a Russian translation for use by the Soviet tv network. Commenting to SPONSOR on the "dramatic and explosive atmosphere" between the two men, Mr. Gundy said the feeling nevertheless was cordial. He traced the tape drama as having come about spontaneously as Khrushchev toured the all-glass tv studio at the U.S. exhibition.

His tape timetable: recording made at 1 p.m. Friday; rushed from Moscow at 5:30 with the master print to New York (thus displaying a keen news sense, though he has never been a newsmen); brought the tape back without official sanction; arrived in New York at 8:30 a.m. Saturday; worked with the networks so they could make copy prints; copied the master recording for dispatch to Russia by air that afternoon for Russian tv use.

The U.S. had selected tv, color tv, and tape as examples of the ultimate in U.S. engineering and science. When Khrushchev pushed the tape recording button in the tv studio, he saw his own picture instantaneously reproduced. Said Mr. Gundy, "He was enthralled as we *all* are at looking at ourselves!" At this point Mr. K. spoke his only English words—"Oooh, like real!" He later commended Mr. Gundy, saying, "We have color tv, but I must congratulate the engineers who developed this recording. It is amazing!"

The next share of international limelight for Videotape recording will be a scheduled performance: CBS has slated both the winter and summer Olympics, and will fly tape to and from Europe via London and Montreal, where Videotape equipment will transmit tape to American and European audiences.

Mr. Gundy's final impression of the Moscow events: "It was the spontaneity of real life which appealed to me and which I realize had to be seen by the American people. It was history in the making!"

FOR **WHEN** TV THE "BELL" TALKS



The NEA SCHOOL BELL awarded WHEN-TV for the program, "Your Money or Your Child" as the most outstanding local or state reporting of education during the school year 1959-1960 by a magazine, newspaper, radio or television station in cooperation with a school system or education association.



The GOLDEN BELL AWARD of the Catholic Broadcasters Association presented to WHEN-TV Gen. Mgr. & V.P. Paul Adanti by CBS-TV Star Ed Sullivan for overall outstanding community service.

These two recent "BELL" PSA Awards emphasize just a few of the many ways WHEN-TV's outstanding programming serves and holds the interests of the people of Syracuse and all of Central New York. Regular features such as the weekly THESE THINGS WE SHARE series, the Saturday TEN O'CLOCK SCHOLAR series, annual OTO telecasts like the WAY OF THE CROSS each Easter, keynote station leadership. The documentary produced in cooperation with the Board of Education reported school conditions and presented a school budget over TV for the first time.

They typify the climate of quality that surrounds all activities at WHEN-TV, building large, loyal audiences and rewarding many advertisers. To share in it, picture your product on WHEN-TV soon.

Nationally represented by The Katz Agency

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

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES

KCMO KCMO-TV / KPHO KPHO-TV / KRMG / WOW WOW-TV / WHEN
 Kansas City / Phoenix / Tulsa / Omaha / Syracuse

GIANT MARKET



"The Giant of Southern Skies"

GIVES YOU ALL THREE . . .

GREENVILLE SPARTANBURG ASHEVILLE

. . . with total coverage area greater than that of Miami, Jacksonville, Birmingham or New Orleans

82-County Data (within the 100 UV/M contour) S. M. Survey May 10, 1959

POPULATION 2,946,600
INCOMES \$3,584,180,000
RETAIL SALES . . . \$2,387,606,000
HOUSEHOLDS 751,900

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

RADIO AFFILIATE, "THE PIEDMONT GROUP"
WFBC - GREENVILLE WORD - SPARTANBURG

Reps at work

Bill Winterble, The Katz Agency, Inc., New York, radio sales, would like to see agencies give more credence to bona fide success stories. "Success stories aren't considered by many agencies even when carefully documented," Bill says. "Yet an individual, isolated campaign constitutes an important area of inquiry. "Results stories can tell an agency: One, what a local advertiser was trying to accomplish. Two, his success in terms of sales gains in the market, immediate pull from special offers, store traffic reports, etc. Three, how the advertiser pinpointed his messages so as to reach the most likely prospects for his product. Four, how the budget broke down between various media. Five, specific station schedules and how much money was spent. Six, how media was coordinated. Seven, what merchandising plans were used." Bill also points out that these reports often provide information about a market that would not ordinarily be available to an agency without an expensive on-the-spot survey. "Reliance on ratings has made some agency people ignore the value of the success story."



Tom Paro, NBC Spot Sales, New York, points out that while TV stations are constantly trying to create more one-minute positions (such as co-op minutes in network programs) to meet the demand, an increasing number of advertisers are using 10- and 20-second announcements as part of their campaigns. "Strong copy points can



be made in less than one minute and the cost efficiency and good adjacencies make them good buys," Tom says. "The average NBC station has about five hours each day and three each evening restricted to breaks and I.D.'s. Local news, weather and sports shows are sometimes in this category. These are normally strong hours for the station, adjacencies any advertiser would like to have."

Tom adds that NBC Spot Sales stations are also experimenting with the 30-second break, and that this device furnishes exclusivity in the normal network break plus the advantage of longer "sell." Many agencies are interested in the 30-second breaks, but must adjust to the new copy length before using them in quantity. "While minutes are important to many clients, shorter announcements can pay off for the advertiser too."

"MAXIMUM POWER"

"MAXIMUM TOWER"



KTVI's tower rises 1649 feet above sea level—the maximum height permitted in the St. Louis area. New maximum power transmitter (100 kilowatts Video) is housed in a completely new modern building.

buy St. Louis à la card

KTVI RATE CARD...

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

KTVI



CHANNEL 2 ST. LOUIS

Represented
nationally by

BLAIR-TV

**"We like the
station representative
who brings us
facts, documentation
and thoughtful reasoning—
then follow up
with service.
Such representative is always
welcome in our shop."**

Philip C. Kenney, V.P. & Assoc. Media Dir., Kenyon & Eckhardt, Inc.



FORJOE's sales executives pride themselves on their knowledge of the markets and stations represented by our firm. Through constant, painstaking research and planning, FORJOE makes available vital, up-dated information. This results in efficient, effective follow up with new material, facts and supporting data . . . all designed for result-producing advertising schedules on FORJOE stations.

580 Fifth Avenue N.Y.C.
Forjoe-TV

New York/Chicago/Detroit/Los Angeles/San Francisco/Philadelphia/Atlanta

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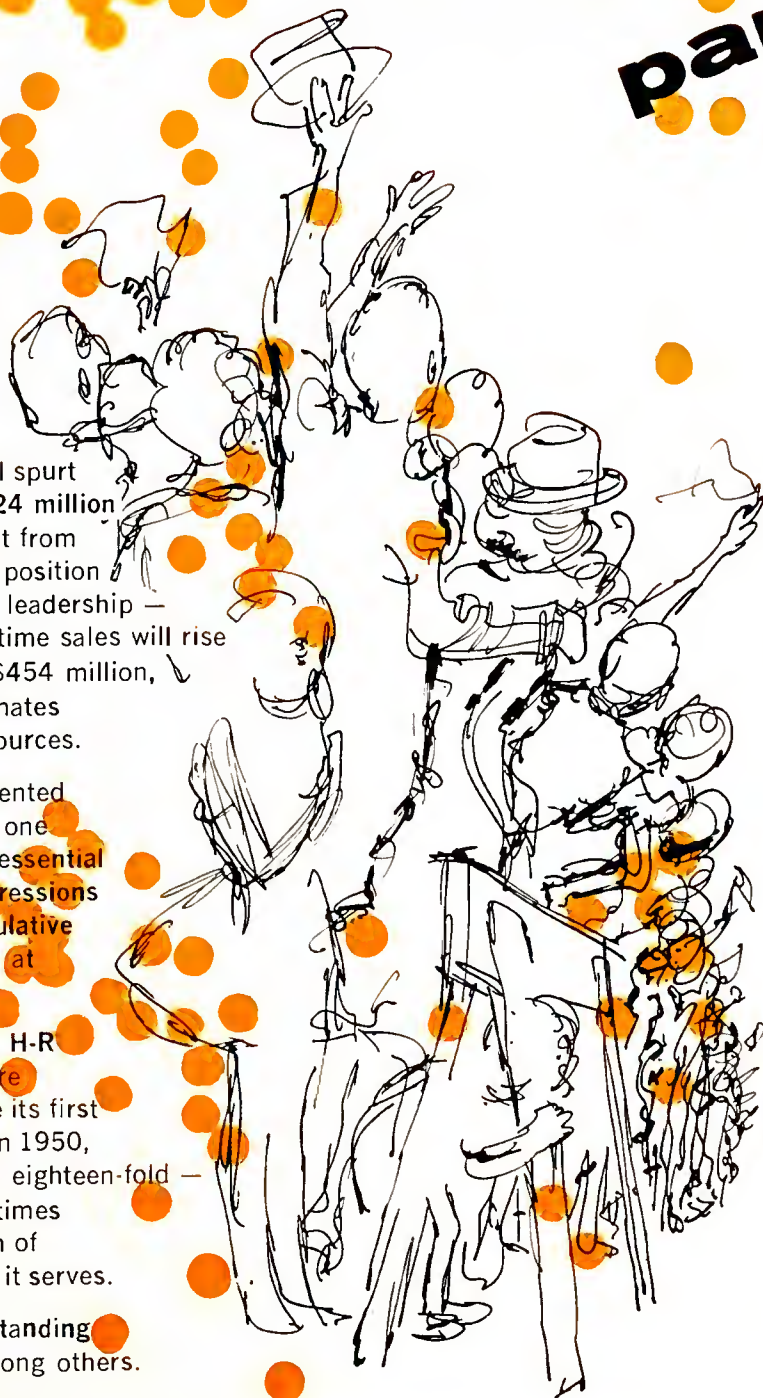
ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.

George Becker; Charles Eckert;

Gilda Gomez; Priscilla Hoffman

parade to spot



Television spot will spurt 23 per cent to \$424 million in 1959 — a height from where it will be in position to bid for industry leadership — while TV network time sales will rise seven per cent to \$454 million, according to estimates by authoritative sources.

Why the unprecedented swing to spot? For one thing, it provides essential multiple sales impressions and valuable cumulative audience patterns at attractive costs.

The procession to H-R has been even more spectacular. Since its first year of operation in 1950, H-R has expanded eighteen-fold — more than seven times the rate of growth of the spot medium it serves.

The reason? Outstanding salesmanship, among others.

"We always send a man to do a man's job"  **H-R** Television, Inc. Representatives

New York • Chicago • San Francisco • Hollywood • Dallas • Detroit • Atlanta • Houston • New Orleans • Des Moines

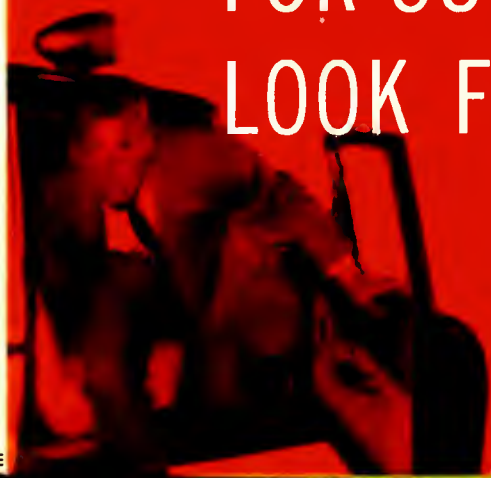
ZIV's NEW
IMPACT SERIES!

Stories that
UNMASK THE MEN
who run
ORGANIZED CRIME!



THIS MAN

The unique idea of pitting a perfect law enforcer against a "powerful underworld adept in evil and equipped to the teeth" has ALL THE DRAMATIC QUALITIES FOR SUCCESS THAT SPONSORS LOOK FOR IN A TV SERIES!





DAWSON



starring

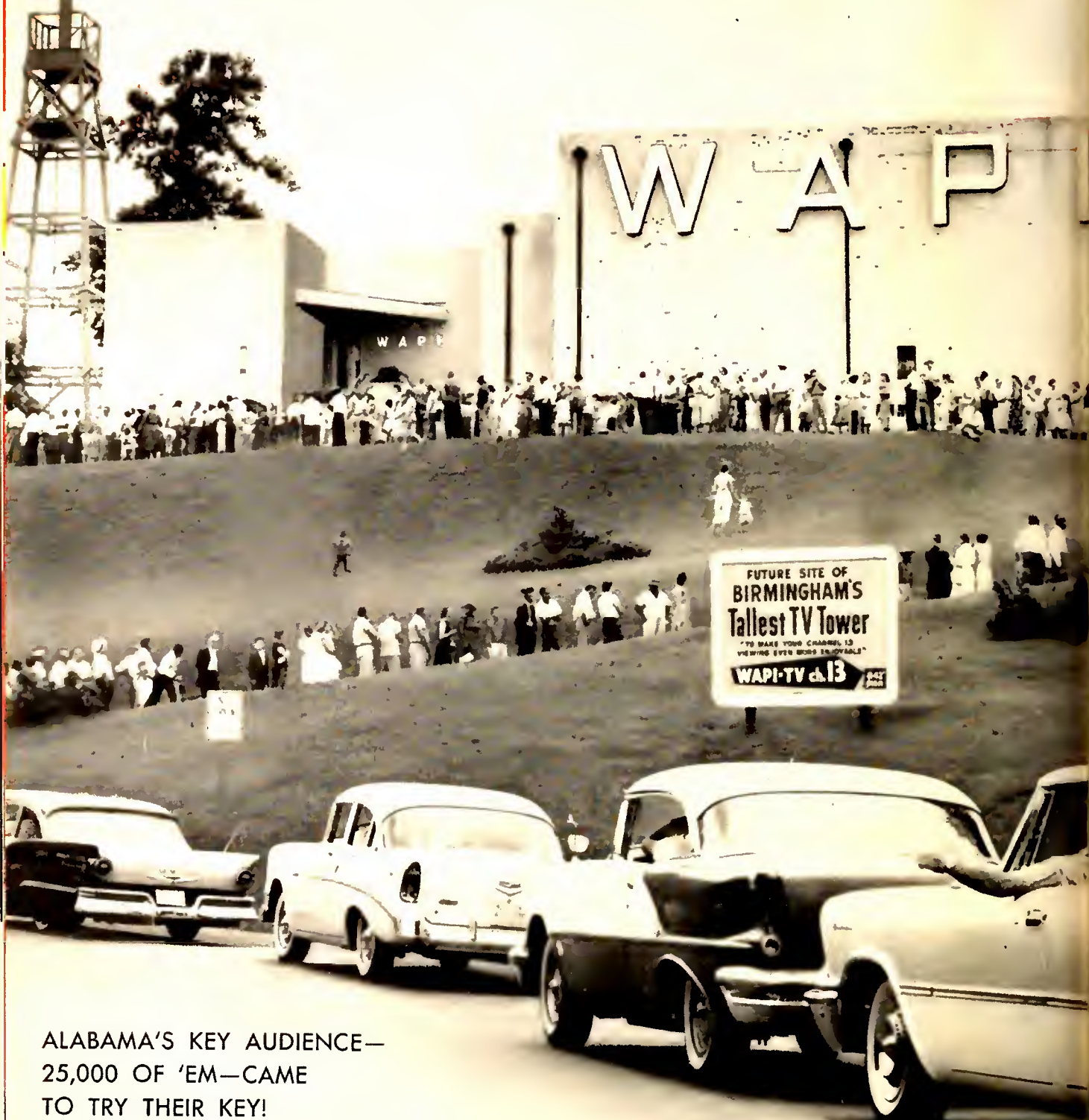
**KEITH
ANDES**

AS COL. FRANK DAWSON,
Chief of Law Enforcement



Talk About Audience Response...

HERE'S PROOF!



ALABAMA'S KEY AUDIENCE—
25,000 OF 'EM—CAME
TO TRY THEIR KEY!

Man, it takes drawing power to get 25,000 Alabamians to stand in line . . . uphill . . . on a hot Sunday! It takes WAPI. That's the response WAPI got to its recent contest offering a new Chevy to the one lucky listener whose key (mailed out by request) fitted the padlocked prize. Likewise, there's only one key to Alabama's top-buying audience . . . and that's WAPI.

WAPI

50,000 Watts* - Birmingham
REPRESENTED NATIONALLY BY HENRY I. CHRISTA

*5,000 Night

SPONSOR-SCOPE

1 AUGUST 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Madison Avenue tv experts think the flood of specials next season may lead to some important changes in agency thinking about research:

- 1) Since the purpose of the specials goes beyond accumulating mere numbers, agencies and sponsors will want a different kind of guidance.
- 2) Thus a whole new "feel" about research—with a heavy emphasis on its qualitative aspects—appears to be in the making.

CBS Radio is working on a new rate card—this one tailored to the coverage of the Consolidated Program Plan.

Meanwhile the network has obtained a \$250,000 order from Campbell Soup (BBDO), with a post-Labor Day start. The schedule will run in flights for a total of 21 weeks.

August billings for tv stations as a whole should be the biggest ever by far.

Hefty contributors to this unusually healthy situation are the cold remedies; they're starting their schedules six weeks in advance of normal to make sure they have the right spots for the season.

Another source: the tobacco companies with their new menthol and "ultra-high filtration" brands.

Tv stations operators have been telling agency confidantes about something that might break out into a real rumpus when the affiliates hold their meetings with the networks after the first of the year.

In a nutshell: The stations are going to press for a reduction of the free hours they give to the networks to make up for the volume of spot business lost to them by 1) the expansion of network-sold hours, and 2) the spread of network spot carriers.

Several of the big-city stations apparently already have put together statistical studies to show what their share of the network proceeds are and what they think they ought to be getting. The latter, of course, is premised on steady rates but fewer free hours.

Minneapolis took much of the spot tv spotlight this week.

Placements included Gold Seal (Campbell-Mithun), top 10 markets for day and night minutes in two flights, starting 15 September; Nutrena Dog Food (Brewer), mostly 10's and 20's for 13 weeks in midwest and southern markets; Hamm's Beer (C-M), coming out of a strike and resuming spot starting with the West Coast 9 August, using minutes, 20's, and I.D.'s; Chung King (BBDO), four week schedule in major markets, beginning 14 September.

Buying activity in Chicago included: R. R. Williams' Wash n-Dry (Wade), eight-week test in New York and San Francisco, starting this month, using saturation day and night minutes; Fenn Bros.' Butter Brickle (C-M, Chicago), 10 weeks in Cleveland and Boston, starting 1 September; Paper-Mate (FCB), 25 markets, minutes only in fringe time, before school starts; S. C. Johnson's Klear (FCB), about 25 markets, minutes and 20's, starting mid-August, on a staggered basis.

In Chicago this week reps were urging agencies to persuade their clients to get the spot buying for the fall rolling earlier than usual so that the New York agencies won't get the jump on them.

What the Chicago contingent apparently didn't know was this: A number of the New York agencies not only have jumped forward but backward.

In other words, they started out to buy one-minute schedules, found themselves stymied by sold-out situations in key tv markets, then hopped back to consider 20-second spots (which are plentiful).

If the Chicago agencies are going to enter a jump-off contest with their New York brethren, it'll have to be in the direction of the 20-second area.

A \$1-million outlay which had been earmarked for tv spot by Anahist (Bates) wound up among the network spot carriers, mainly because of local minute shortages.

That million was to apply to schedules for the last quarter of 1959. But now it will go into participations in NBC TV's Five Fingers and Laramie and ABC TV's Adventures in Paradise and Gale Storm.

However, there's still about \$1.5 million of Anahist money open to spot tv for the first quarter of 1960, providing enough minutes can be accumulated by Bates within four weeks of starting dates.

Indications are that American Motors (Geyer) will be back with its Rambler line in spot tv in October, using 20-seconds and I.D.'s.

Expected appropriation for this activity: \$750,000.

Schick (B&B), which has been dormant tv-wise for a while, is coming back to the medium via minute spots.

The shaver will start off with a roster of big markets.

The call for spot tv availabilities for fall campaigns picked up tempo on the Madison Avenue front this week.

Accounts for whom inquiries were made—mainly for minutes—included: Maxwell House Instant (Y&R); Maxwell House regular (Ogilvy, B&M); P&G's Tide (B&B); Bufferin (Y&R); Latex' Isodine (Reach, McClinton).

Midwest stations can expect Capital Airlines to counter Northwest Orient Airline's activities in spot radio, now that Capital will be giving Northwest jet takeoff competition between Chicago and Minneapolis.

Northwest has been in spot radio exclusively with about \$750,000 annually. The rate of expenditure is expected to be raised to \$1 million for the last quarter of '59.

General Mills' sponsorship of four quarter-hours this fall in the ABC TV late afternoon kid strip has created for Kellogg's spots a head-on product conflict situation on about 40 ABC stations.

The Kellogg strip starts at either 5 or 6 p.m. on these stations, while the ABC cartoons take off at 5:30 p.m.

So the majority of ABC stations are taking one of these steps:

1) Demanding that ABC schedule all General Mills commercials in a segment of the half-hour that will give Kellogg at least 15 minutes of protection.

2) Moving Kellogg into better time periods at no added cost.

3) Refusing to accept the ABC order for the General Mills strip.

Note trade observers: This battle between spot and network interests could turn out to be the cause celebre of the 1959-60 season.

SPONSOR-SCOPE *continued*

Even though there's a bonanza tinge to the specials due on the tv networks the coming season, **don't overlook the mammoth dimensions of the business that network tv will be doing in sports.**

Since sports have proved their exceptional facility for selling goods, there's been enough fresh money coming into this area to encourage the networks collectively to **increase their income sights for sports during 1959-60 by at least 40%.**

Here's a network-by-network breakdown of anticipated sports revenues (**time, rights, production, and cable costs included**):

| NBC TV | | | |
|-----------------------------|-------------|---------------------|---------------------|
| Major League Baseball | \$7,600,000 | Football Scoreboard | \$ 125,000 |
| Pro Basketball | 7,000,000 | TOTAL NBC TV | \$37,725,000 |
| Cavalcade of Sports | 6,750,000 | CBS TV | |
| NCAA Football | 5,000,000 | Basketball | 7,600,000 |
| Friday Post-Fights | 2,500,000 | Pro Football | 4,800,000 |
| World Series | 1,600,000 | Summer Olympics | 3,500,000 |
| All Star Games (2) | 1,000,000 | Winter Olympics | 2,000,000 |
| National Bowling Show | 1,000,000 | Sunday Sports Specs | 2,000,000 |
| Rosc Bowl | 700,000 | Hockey | 900,000 |
| Sugar Bowl | 700,000 | Bowl Games | 850,000 |
| Hialeah-Monmouth Races (10) | 500,000 | Triple Racing Crown | 500,000 |
| Pro Football | 400,000 | Master Tournament | 225,000 |
| Davis Cup Matches | 350,000 | PGA Tournament | 180,000 |
| National Singles | 350,000 | Miscellaneous | 400,000 |
| Liberty Bowl | 300,000 | TOTAL CBS TV | \$21,975,000 |
| Blue-Gray Game | 250,000 | ABC TV | |
| National Open Golf | 250,000 | Wednesday Fights | 5,300,000 |
| NIT Games (2) | 250,000 | All-Star Golf | 1,500,000 |
| Pro Bowl | 250,000 | Sat. Night Football | 1,000,000 |
| Senior Bowl | 250,000 | All-Star Football | 185,000 |
| East-West Game | 200,000 | Miscellaneous | 300,000 |
| Pre-Game Sports Shows | 200,000 | TOTAL ABC TV | \$8,285,000 |
| Tournament of Champions | 200,000 | GRAND TOTAL | \$67,985,000 |

A new addition in sports sponsors: A manufacturer of chocolate candy.

Whitman (Ayer) has taken on the Liberty (football) Bowl on NBC TV 19 December to sell men on the idea of making it a box of sweeties for the sweetie for Christmas.

Both CBS TV and NBC TV are making a hard pitch at Westinghouse for sponsorship of the tv/radio coverage of the 1960 presidential nominations and election.

A tie-in with these events is **traditional with Westinghouse.** The money will almost certainly come from the \$11 million that Westinghouse has been spending on network tv. (There's an option coming up in March on the Desilu deal.)

The dip in seasonal average audience in daytime tv which showed up in the Nielsen reports for this March-April evidently has been checked:

The May-June average was just about what it was the year before.

Adult daytime viewing this March-April showed a tune-in of 6.9% and an average per-minute audience of 2,772,000, compared to 8.7 and 3,100,000 for the like period, 1958.

In May-June, the percentage of 5.6 was the same as the year before: average audience per minute was 2,270,000 as against 2,107,000 in 1958. (The difference in homes might be attributed to the general increase in tv homes.)

SPONSOR-SCOPE *continued*

Here's an interesting dimension of the tv programing business: **Over 90% of the income for the film shows on the three tv networks this fall will be whacked up among 11 producing organizations.**

The 11 producers, the number of film series they have scheduled on the networks this fall, and SPONSOR-SCOPE's estimate of what these programs will gross for each producer:

| COMPANY | NO. FILM SERIES | ESTIMATED REVENUE |
|------------------|-----------------|----------------------|
| Warner Bros. | 10 | \$28,000,000 |
| MCA-Revue | 13 | 24,000,000 |
| CBS TV | 7 | 15,000,000 |
| Four Star | 10 | 11,500,000 |
| Desilu | 4 | 10,500,000 |
| Screen Gems | 6 | 8,500,000 |
| 20th Century-Fox | 4 | 7,000,000 |
| Ziv | 3 | 5,000,000 |
| NBC TV | 2 | 4,500,000 |
| Lou Edelman | 2 | 3,500,000 |
| United Artists | 2 | 3,000,000 |
| Total | 63 | \$120,500,000 |

There's still very little buying-for-the-fall action in national spot radio, but a bright side for that medium is this: It could yet turn out to be a substantial beneficiary from the famine of minutes in spot tv.

While reps report that new national business has been quite slow so far in July, radio stations expect support from local advertisers to keep their billings healthy.

NBC TV's plan to "liberalize" its stationbreak policy on one-hour shows—as announced to affiliates last February—probably will prove to have little substance come this fall.

The reason: Circumstances have changed radically in the interim. Many of the hour programs are sponsored by a single advertiser who naturally won't permit a stationbreak in the midst of things.

Hence the hour-show breaks will be pretty much limited to **Five Fingers, Laramie, and Bonanza**, all of which carry minute participations (also, perhaps **Riverboat** on alternate weeks).

CBS TV has experienced similar pressure for chainbreaks in nighttime hour shows. But aside from **Lineup, Rawhide, and Perry Mason** (on alternate weeks), there won't be any change in that network's pattern.

Niles Trammell's WCKT, Miami, may have found the key to unlocking national spot buying interest in the 30-second spot.

WCKT's approach to encouraging the use of 30-second spots in chainbreaks: adding the 20-second rate to the 10-second rate, but allowing a 10% discount on the combination as an incentive.

CBS TV and NBC TV both have been trying to make the 30-second segment attractive on their owned-and-operated stations, but have been getting nowhere. The NBC group started off combining the 20- and 10-second rates and asking for a 10-15% bonus on top of this; but that idea now has been abandoned.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 58; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 66; and Film-Scope, page 54.

"For Consistent Excellence in News"...

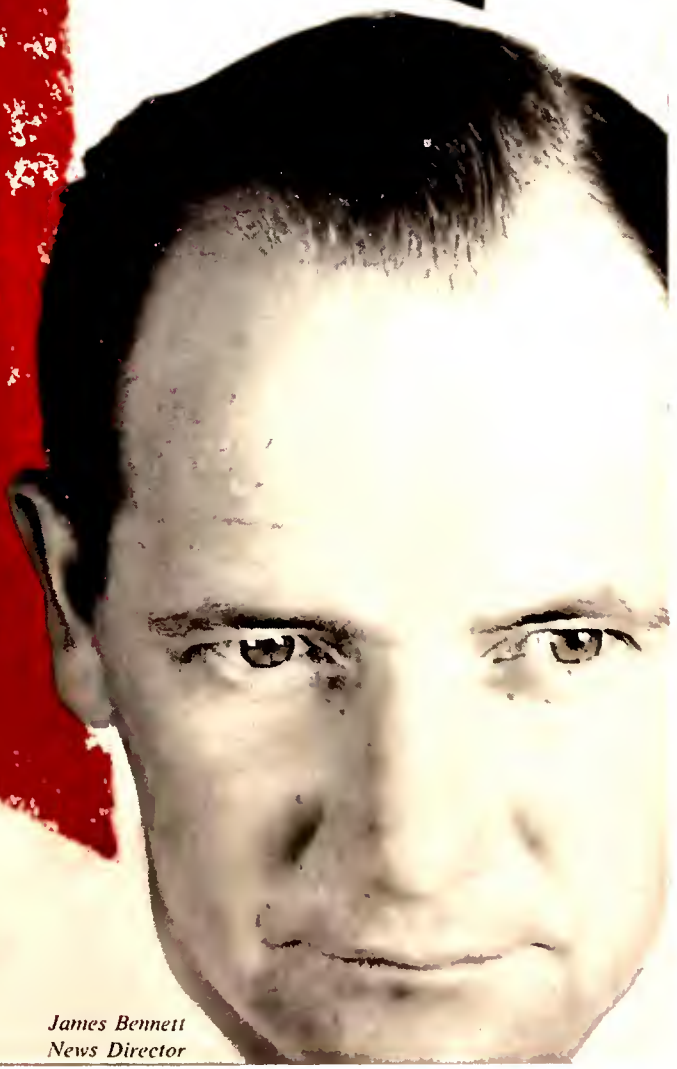


The KLZ-TV News Department has received the 1959 Television News Award from the National Press Photographers Association. KLZ-TV was ranked 2d of all the TV stations in America in this outstanding recognition.

The station is credited "to the persistence of K.L.Z. TV, Denver, Colorado in recognition of outstanding public service in serving the needs of the community for information. For leadership in the collection of authentic photographs and reporting news by television. And for consistent excellence in the field of entertainment."

This award is the highest honor bestowed upon any television station in the United States. It is presented by the National Press Photographers Association, Inc. and the National Television News Directors Association, Inc. in 1959.

This consistent record of achievement is indicative of a news policy that keeps KLZ-TV news the nation's very best and the most interesting.



CBS  DENVER
KLZ
 TELEVISION 
 channel

REPRESENTED BY KATZ AGENCY

James Bennett
 News Director



 **Dan Dailey**

 **Jack Hawkins**

 **Vittorio de Sica**

 **Richard Conte**

The Four Just Men

NOW SOLD TO...

F. & M. SCHAEFER BREWING CO.

through Batten, Barton, Durstine & Osborn | 9 markets | Northeast.

DREWRY'S LIMITED

through MacFarland, Aveyard & Company | 15 markets | Midwest.

STANDARD OIL COMPANY OF TEXAS

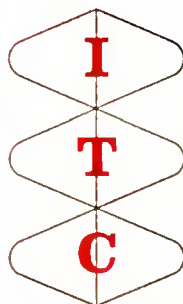
through White & Shuford | 11 markets | Texas and New Mexico.

CROSLY BROADCASTING CORP.

*WLW-T, Cincinnati; WLW-A, Atlanta; WLW-C, Columbus; WLW-D, Dayton;
WLW-I, Indianapolis.*

CANADIAN BROADCASTING CORPORATION

entire network.



**INDEPENDENT
TELEVISION
CORPORATION**

488 MADISON AVE. • NEW YORK 22 • PLAZA 5-2100

FAIRMONT FOODS

(ALLEN & REYNOLDS
ADVERTISING AGENCY)



TRADEMARK COPYRIGHTED 1954 BY MICHAEL J. FADELL
REGISTERED

on **TEN STATIONS**
in **EIGHT STATES**

- ★ *Junior Auction* makes sales soar for FAIRMONT FOODS in Buffalo, New York, to Denver, Colorado—from Sioux City, Iowa, to Wichita Falls, Texas—also for potato chips, bottlers, packaged meats, bread, cookies—other food classifications.
- ★ *Junior Auction*—a live half-hour, weekly, television show—in its SIXTH year—copyrighted, registered—telecast in 21 states and Canada. Complete package franchised exclusively for your sponsor.
- ★ *Junior Auction* takes the guess out of advertising . . . by packing a tremendous merchandising wallop that **GUARANTEES YOU INCREASED SALES**, and a **WEEKLY SALES REPORT TO PROVE IT**.
- ★ *Junior Auction* mobilizes an army of **YOUNGSTER SALESMEN** who persuade parents, relatives, friends, neighbors and others to **BUY YOUR PRODUCTS . . .** so they can save **YOUR CAPS, TABS and LABELS . . .** and use them like money to come to the *Junior Auction* show on TV each week to win valuable prizes.

WARNING: *Junior Auction*, property of Mike Fadell Television Productions. *Junior Auction* is copyrighted and its property rights clearly established. Violators or infringers held strictly accountable.

Remember: Your competition won't like *Junior Auction*.

YOUR MARKET MAY BE OPEN! Get the facts today. Contact:

MIKE FADELL
TV PRODUCTIONS

25 years of Advertising, Merchandising and Selling

Treasure Masters Building
605 - 4th Avenue South
Minneapolis 15, Minn. FE 3-3416

Commercial commentary

Flurry at Foley Square

I seem to be in a minority, but I thought those FCC hearings on network tv programing, held in New York last month were a big fat bunch of nonsense.

Jack Gould, writing in the *New York Times*, professed to find in the testimony of top tv program executives from Thompson, McCann, Y&R, BBDO and other agencies, a valuable contribution to public understanding of network tv operations.

Our own Joe Csida, in his column in last week's SPONSOR, called the agencymen "frank and outspoken" and said that they "donated a big part of their week to the education of FCC personnel."

Maybe so, and maybe that's what bothers me.

I didn't hear, or read anything in the Foley Square testimony that isn't reasonably well known to any reasonably bright mail boy in any reasonably big agency.

If the FCC commissioners are so abysmally ignorant of such kindergarten facts of life that they have to hold elaborate public hearings, complete with courtrooms and subpoenas, then maybe they should be investigated, not the networks and agencies.

Beyond that, I thought the hearings were distinguished by a kind of dreamy blandness on both sides that should have alarmed, not lulled, any thoughtful citizen.

Ours not to offend

I hadn't been in the Federal Courthouse in Foley Square since 1957 when I heard John Cahill brilliantly defend Standard Oil of California in a \$40 million suit brought by the government for payments made under Marshall Plan agreements.

Going up in the elevator (the FCC hearings were held, unsuperstitiously in a 13th floor courtroom), I wondered whether I'd be treated to another dazzling display of intellectual pyrotechnics.

I should have saved my hopes. The testimony, beginning with that of Terry Clyne of McCann, proceeded at a lugubriously solemn pace, and I didn't think that either the questions or the answers showed more than a superficial awareness of the real issues involved.

The agencymen, it is true, were open and honest about their tv operations. The FCC counsel had obviously prepared their case with a kind of plodding, pedestrian doggedness.

But when you got all through, what did you have?

If you're the kind who grows delirious over statistics and dollar signs you could revel in the knowledge that JWT bills \$300 million, and that \$25 million a year is spent on tv pilots.

But such slightly-less-than-staggering disclosures seem hardly to justify a full week of formal public hearings.

To me the only real significance and drama in the entire FCC pro-



U Memo to Marty Nierman:

ARB and Nielsen have just completed new audience surveys of the Omaha market. ARB also has a new survey of Lincoln, Nebraska's second largest market.

KMTV is the dominant Omaha station in all three books.

OMAHA ARB May-June —In the four-week average, KMTV leads all other Omaha stations from sign-on to sign-off in share of sets-in-use.

OMAHA NIELSEN June — KMTV delivers more television homes in more quarter hours than any other Omaha station.

LINCOLN ARB April —KMTV leads in twice as many quarter hours as the other Omaha stations combined.

Specifics? Look at Jack Paar. Look at KMTV's 10:00 p.m. News. In both Omaha and Lincoln ARBs, most people prefer Paar and news to the best movies competition can buy, (no matter how much they cost). In Omaha, Paar leads in 27 of 30 quarter hours and his total rating points are more than the combined points of all other programs in the same period. In Lincoln, Paar on KMTV leads in 28 of 30 quarter hours. KMTV's 10:00 p.m. News is Omaha's highest-rated evening news and delivers an average rating double that of competing movies.

*Some
story:
huh?
marty
?*



Take your choice of books. But call Marty Nierman, Executive Vice-President, Edward Petry & Co., or any other Petryman before you buy Omaha.

OMAHA IS KMTV



Sunny follows a clue

along "29 Suncoast Strip"

... where all evidence proves that WSUN advertisers get results!

* * *

29-County Coverage over the heart of Florida's West Coast.

* * *

WSUN—an all-family listening habit for 32 years.

* * *



Tampa St. Petersburg

Follow Sunny. Trackdown Venord, Rintoul, & McConnell, Inc.

(In the South, Suh, James S. Ayers in Atlonto is yo' mon)

The Suncoast's only 24-hour station.

ceedings was provided innocently, almost naively, by the agency men in explaining their criteria for buying tv programs.

Clyne, for instance, said they looked for programs that left people "feeling happy," and added, "We're not in business to offend anyone." Dan Seymour had no hesitation in explaining that JWT rules all controversial material out of tv program scripts.

Such ideas were presented as if they were merely principles of sound business, which they undoubtedly are. But there seemed little awareness that they form the crux of the tv program problem.

What's best for P&G

It strikes me that any half-way intelligent person, trying to think through the matter of tv programming, sooner or later comes up against the question which plagued Charles ("Engine Charlie") Wilson when he was Secretary of Defense.

Wilson, you will remember, was misquoted and almost crucified for supposedly saying, "What's best for GM is best for the country."

The real problem about tv programs is not whether the networks, agencies and sponsors are deep-dyed villains. They're not. Nor are they fools, though most governmental investigations such as the half-baked Congressional inquiry into rating systems, seem based on this odd supposition.

The real problem in the realm of tv programming is the deeply disturbing question—is what is best for P&G (and General Foods and General Mills) also best for the country?

Is the commercial program ideal—the largest number of pleased people with no offense to anyone—the healthiest American formula?

I know, because I have worked with them, that most agency tv executives are decent, honorable, highly intelligent men. I know that their philosophy of tv program selection is reasonable, understandable and wholly justified—from a business standpoint.

But it startled me to realize at Foley Square, that some of them apparently are blissfully unaware that this same practical business philosophy can be challenged against public interest.

Put up or shut up

On the other hand, I thought the FCC position was even more naive. Presumably the only reason for holding public hearings on tv programs is to discover some better way of ordering things.

Yet, if this is true, why befuddle the issue with pages of dreary testimony about such trivia as the fact that Lennen & Newell has two tv vice presidents, that McCann looks at 250 new programs a year, and that Lewis Titterton of Compton is sore because Bill Mullen of ABC wouldn't show him a tv pilot.

What, in heaven's name, has this to do with the price of eggs?

If our present system of tv programming is inadequate for the country's cultural, political, educational and artistic needs (and I think there are grounds for believing this) then let's work to find solutions, not delude ourselves with windy hearings.

Right now, despite the criticism of tv programs, no one has yet come up with a realistic, practical, non-authoritarian plan for improving the situation. This is where the real work needs to be done, not in the panelled purlieus of Foley Square.

In other words, I feel that if the FCC hasn't the ability to put up, they ought at least to have the grace to shut up.

FARM BOY TAKES BUGGY-RIDE!

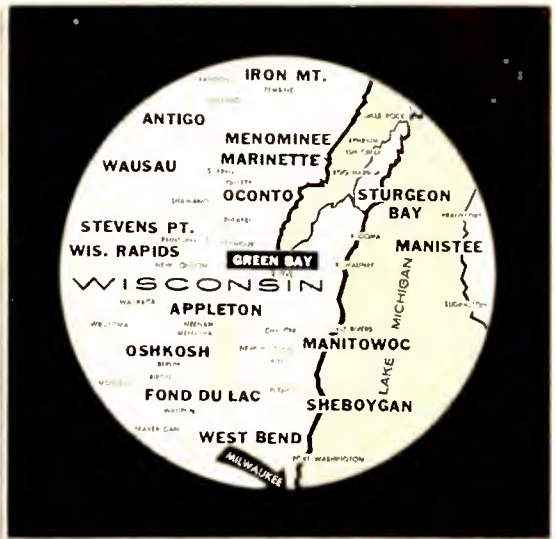
Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend \$1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.



MAYNOR R. EVANS, GEN. MGR.

REP. WEED TELEVISION



**THE LAND
OF MILK
AND ^MONEY
WBAY ch. 2
GREEN BAY**

TWO*
can do it
better!





NOT getting enough muscle into your Southern California sales? CBS Owned channel 2 can put it there. *Two* reasons why:

One: the size of KNXT's viewing audience. Month after month, year after year, KNXT commands Southern California's biggest share of audience—currently ahead by a 38% margin (Nielsen, June 1959). Reason enough, this—but there's more:

Two: the responsiveness of KNXT's audience. There is actually a vast difference in the way viewers "feel" about different Los Angeles stations, as proved by a momentous new depth study.[†] It demonstrates the existence of a unique "climate of responsiveness" which results in much greater trust and confidence in KNXT programs and personalities *and in KNXT-advertised products as well!* When respondents were asked, for example, on which station they would be "most likely" to see the commercials of a company known for honesty and reliability, 51% named KNXT. Only 25% named the second station, and only 24% named the other five stations combined!

If you've been buying by cost-per-thousand alone, ask yourself: cost-per-thousand *what?* KNXT delivers not only the biggest audience but also the *best, most responsive* audience. Ask to see the findings of this study, which show conclusively why, in the Southern California market, channel 2 can sell so much more... *so much better!*

[†]Conducted by the Institute for Motivational Research, Inc., in association with Market Planning Corporation, an affiliate of McCann-Erickson, Inc.

CBS OWNED ***KNXT**  **2** LOS ANGELES
REPRESENTED BY CBS TELEVISION SPOT SALES

WCTV Solves Another Problem for an Ad Manager



Tom had the sales manager on his neck.



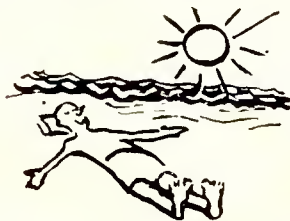
Sales were too spotty; expensive in big markets, non-existent in-between.



Blair TV Associates said why not fill in these gaps with coverage like that of WCTV?



Substantially unduplicated coverage brought quick results, profitable sales.



Tom even relaxes occasionally.

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

49th and Madison

Philosophers yet!

I agree with John McMillin and his thoughts in "Philosophers yet" in your 18 July issue.

A subway card appeared in Boston a while ago advertising a bank and some copywriter came up with a picture of a bank book and the slogan, "The Best Book You Can Own." Religious Bostonians in righteous indignation protested and they reprinted the cards to read, "The SECOND Best Book You Can Own." The new copy is 10 times more effective.

William A. Rockett
a.e. & asst. treas.
Charles F. Hutchinson, Inc.
Boston

* * *

I read with keen interest, and with firm assent, your critique of the Chock full o' Nuts commercials. As you intimated, you're in a nebulous area here, as far as any hard and fast Code action might be concerned.

But what about such flagrant defamation of a competitor's product as that now being used by one of the cooking oil manufacturers . . . the one which says in so many words that this oil is the "fighter against cholesterol, the cause of heart disease"? . . . and then goes on to intimate that a solid shortening will harm your heart . . . the oil will not?

I love my profession, and I fight hard against the pop-offs who go around all the time beating Madison Avenue over the head. But when I see something like this, I almost want to get my hat and get out.

What ever happened to advertising ethics? What ever happened to the first rule of selling, sacred even to the

Fuller Brush Man or the man who delivers the milk . . . namely "sell your own product on its merit, but don't try to do it by knocking your competitor?"

Liz Vosberg
mgr.
Paul Locke Adv., Inc.
Philadelphia

Pre-scoring scores

The Association of National Advertisers is interested in reprinting your article entitled, "Should you pre-score your tv commercials?" which appeared in the 11 July issue.

We will, of course, give SPONSOR credit line.

Al Dan
ANA
N.Y.

Note: SPONSOR is usually happy to grant such requests for reprinting privileges. Two provisions accompany this permission:
1. Requests must be in writing.
2. Credit must be given to SPONSOR.
We, ourselves, reprint many SPONSOR articles and have back files on a large number of such reprints.

From Down Under

I noted with interest that my letter was published in your column "49th and Madison," 23 May. I was a little concerned that the letter in its edited form, might give your readers the impression that radio is fighting a losing battle against television in this country.

I would like to assure you that practically every radio station confronted with the television problem has, with some changes of programme ideas and more active selling, attained, and in some cases even improved its position as a highly respected advertising medium. 2SM personally had its "all time" record month of revenue in the history of the company during the month of May, 1959.

W. H. Stephenson
gen. mgr.
2SM, Pty., Ltd.
Sydney, Australia

WNJR
negro radio for
metro new york



those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people have lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only \$8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Always First in Memphis by All Surveys

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

| | A.R.B. Apr. 17-May 14, '59 (Metro Area) | Pulse Feb. '59 (Metro Area) | Nielsen Mar.-Apr. 1959 (Station Area) |
|---------|---|-----------------------------------|---|
| WREC-TV | 250 | 251 | 263 |
| Sta. B | 80 | 109 | 72 |
| Sta. C | 68 | 19 | 53 |

WREC-TV's fine local programming combines with a basic CBS Television affiliation to assure that, in Memphis: "There's more to see on Channel 3." For your share of the Mid-South's greatest TV audience, see your Katz man.

WREC-TV
Channel 3 Memphis



Represented Nationally by the Katz Agency



**SPONSOR
PRESENTS:
BLUE
RIBBON
RADIO**

**A NEW SIX-PART SERIES ON HOW MAJOR ADVERTISERS USE
THE RADIO MEDIUM TO SOLVE MODERN MARKETING PROBLEMS**

With this issue SPONSOR proudly presents the first article in a new comprehensive series on the place of radio in modern advertising and marketing.

Each week for six consecutive weeks the *Blue Ribbon Radio* series will discuss in detail the radio planning and schedules of an important national advertiser.

Our first story deals with Chevrolet and explains why this Detroit giant makes radio a cornerstone of its entire advertising strategy.

Other articles will show how companies—with such widely different sales problems—as National Airlines, Alemite and LaRosa foods employ radio as a major marketing tool.

The purpose of the *Blue Ribbon* series is to reacquaint agencies and advertisers with the important ways in which radio is being used today.

Radio, as a medium, gets less publicity and causes less talk than its strapping young brother tv. To some agency account and creative men it seems less glamorous than tv or magazine advertising.

But when you get behind the scenes, as SPONSOR has done in digging out the facts for this *Blue Ribbon* series, you will find that dozens of shrewd, hard-headed, blue-chip advertisers are using radio this year in ingenious and imaginative ways.

SPONSOR has worked closely with Radio Advertising Bureau in planning these *Blue Ribbon Radio* articles, and Kevin Sweeney, president of RAB will comment in each issue on the significance of the radio strategy involved. We believe that the *Blue Ribbon* series will make an important contribution to your knowledge and understanding of this vital advertising medium.



MERCHANDISING: Having hitched its wagon to star Dinah Shore, Chevrolet capitalizes on her to promote annual radio Soap Box Derby.

BLUE RIBBON RADIO: FIRST OF A SIX-PART SERIES

CHEVY SELLS A BIG PACKAGE

➤ America's No. 1 auto producer uses radio to boost sales of an item neither low-priced nor an impulse buy

➤ Thirty years in medium have taught Chevrolet how to shift tactics to fit changes in buyer-listener habits

On 5 October, 1930, the Chevrolet Division of General Motors made broadcast news with the biggest radio network buy of the time—171 stations for *Chevrolet Chronicles* starring Frank Black's Orchestra, Harry Von Zell, Fred Allen, and emceed by World War I flying ace and top auto racer Eddie Rickenbacker.

Today, nearly three decades later, Chevrolet still is an avid radio adver-

tiser, although many things have since happened to change both the medium and the automotive industry.

On the media side, the advent and mushrooming of television has altered the advertising picture for many accounts (Chevrolet took it in its stride; is a big spender in the younger broadcast medium, but at the same time has developed knack of making the elder medium do a yeoman's job).

Where once 171 radio stations made news for Chevrolet, today the company's coverage is many times greater. In radio spot, Chevrolet is on some 350 stations in about 18 markets. On CBS Radio network, it is on 201 stations with 12 five-minute newscasts per weekend. On Mutual Broadcasting System, the auto maker uses 22 five-minute newscasts a week end on 390 stations. And on 1,044 stations of the Keystone Network, it uses five minute announcements a week. Last year, according to RAI estimate, GM led all advertisers in spot radio with \$5.4 million invested—a big share of which was for Chevrolet.

The automotive side of the picture has changed appreciably, too, since

that original Chevrolet buy in 1930. In that year, the total sales of all makes of passenger cars amounted to about 2.79 million units (now nearly twice that many cars are scrapped in a year). Last year, Chevrolet alone produced about 1.25 million passenger cars, led all other makes in sales. For the first half of 1959, Chevrolet is still out in front.

Within the auto industry itself, other changes have been taking place—some of them quite recently. Important among these has been the winging in auto buyer behavior patterns. Where once auto manufacturers aimed at only two buying periods a year—fall, when new models were introduced and spring for the air-weather, summer motorists—to say these manufacturers know that car sales are no longer seasonal. Activity may hit peaks at new model time and also in the spring or early summer, but buying, like auto traffic itself, goes on year-round.

At any event, Chevrolet has been on top of every change within the auto industry and advertising as well. Just how sensitive to changing trends this automotive account has been is demonstrated by its shift in radio strategy which took place about five years ago and by its more recent introduction of new copy approaches in its radio commercials.

Another feather in Chevrolet's media-thinking cap is the close attention it pays to the sale of commercial cars and trucks in its radio campaigns; these vehicles are never neglected.

How well all of these tactics have paid off is rather well demonstrated in the auto company's sales record. Between 1 January and 18 July of this year, according to *Automotive News*, Chevrolet has produced 970,079 passenger cars, outdistancing its long-time rivals—Ford with 862,025 produced in the same period, Plymouth with 285,404 (the latter admittedly was handicapped by a lengthy glass supplier strike early in his year).

In truck sales, Chevrolet is out in front, too. In the same 1 January to 18 July period, it turned out 238,188 units. The Ford score: 196,543.

Guiding Chevrolet Division's ad-



Courtesy MOTOR LIFE



QUESTION MARK FOR THIS FALL

When 1960 models are introduced this autumn, the car market will change once again as Detroit's Big Three invade the field of "compact" cars. Above is what Chevrolet's Corvair may well look like. What role will radio play in its sales launching?

NO QUESTION ABOUT '59 MODELS

Again Chevrolet leads car sales; here's how it used radio this season

| | |
|------------------------------------|------------------------------|
| 1959 New car & truck spot campaign | Oct. 9, 1958 to Oct. 23, '58 |
| 191 markets — 441 stations | |

| | |
|-------------------------------|-------------------------------|
| 1959 National spot campaign | Apr. 20, '59 to Sept. 29, '59 |
| 187 markets — 350 stations | |
| 10 spots per week per station | |
| 23 weeks | |

| | |
|---------------------------------------|-----------------------------|
| 1959 Soap Box Derby promotional spots | Mar. 23, '59 to May 15, '59 |
| 35 markets — 35 stations | |

| | |
|-------------------------------------|-----------------------|
| Chevrolet Newscasts | |
| CBS Network | June 27, '59 to |
| 201 stations | |
| 12 — 5-minute newscasts per weekend | |

| | |
|-------------------------------------|----------------------|
| Chevrolet Newscasts | |
| Mutual Broadcasting System | July 3, '59 to |
| 390 stations | |
| 22 — 5-minute newscasts per weekend | |
| 13 weeks | |

| | |
|----------------------------|----------------------|
| Keystone Network | |
| 1045 stations | July 1, '59 to |
| 5 — 1-minute announcements | |
| per week per station | |
| 13 weeks | |

RAB'S KEVIN SWEENEY SAYS . . .



*Radio as a super billboard.
Radio to make an \$80,000
budget seem like \$800,000.
Radio to reach a few dozen
purchasing agents of a half
dozen corporations.*

*These and at least 100 other
varied objectives are in the
minds of as many spot and net-
work radio users when they put their dollars down each
week. For radio, almost exclusively a mass medium for
package goods advertisers until six years ago, is now set
to work on a greater variety of tasks than any other ma-
jor medium. This list of tasks will be broadened as more
advertisers learn what their competitors are doing. Every
day a new selective use of radio comes to our attention.
Radio apparently can do more than anyone suspected.*

vertising strategy is a committee headed by new executive sales manager K. E. Staley. Advertising manager is W. G. (Bill) Power.

At the Chevrolet agency, Campbell-Ewald, which is quartered in GM's own building in Detroit, the principals on the auto account are: Colin

Campbell, executive vice president; Phillip L. McHugh, vice president in charge of radio/tv; Carl Georgi, Jr., vice president and director of media. The buying of air time is under R. H. Crooker.

What these tacticians develop for this fall will be especially interesting

STRATEGISTS: Client and agency admen confer. (L-r) Carl Georgi, Jr., v.p. and media dir., Campbell-Ewald; J. S. Clark (back to camera), asst. ad mgr. Chevrolet; W. G. Power, Chevrolet ad manager; R. H. Crooker, Jr., C-E timebuyer; L. C. Dorn, Chevrolet asst. ad mgr.



to watch in light of the fact that the Big Three are about to invade the auto market with "compact" cars. In addition to its standard lines, Chevrolet will introduce the new Corvaire. (While official details have not yet been given out, the Corvaire will in all probability be a six-cylinder, air-cooled, engine-in-the-rear job with an estimated wheelbase of 107 inches, and developing about 92 horsepower). Ford will counter with its "compact" model, the Falcon, and Chrysler with the Valiant. So a battle faces Chevrolet for supremacy in still another model line.

One thing certain—if Chevrolet follows its currently successful media pattern—is that radio will play a solid role in selling the Corvaire.

What has been Chevrolet's strategy and history in radio?

Here, briefly, is its strategy:

- To reach motorists at point-of-motoring; that is, to take advantage of radio's huge audience of auto-radio listeners.

- To get the largest possible circulation, at reasonable cost-per-1,000, in the adult listening group. Reliance on radio newscasts is an indication of this.

- To promote the sale of commercial cars and trucks to businessmen and truck fleet owners through radio programs with special male appeal—namely sportcasts.

- To gain widest possible attention for its line of cars through identifying with a national personality. In this aim, Chevrolet has "hitched its auto to a particularly lucky star"—Dinah Shore.

Dinah Shore has become just about synonymous with Chevrolet, and it was acquiring her (for both radio and tv) that more or less marked the turning point of Chevrolet strategy five years ago.

In the spring and early summer of 1953, Chevrolet bought Dinah Shore on the full NBC Radio network. That fall, she was on again for Chevrolet. Today, Dinah Shore is generally thought of in connection with Chevrolet as its tv star, but she has been used very successfully in lending more punch to its radio campaigns. Her recording of Chevrolet radio jingle commercials have been one evidence of her continuing identity with the car. And in merchandising,

(Please turn to page 67)

RUCKUS OVER TV HOUR SHOWS

Agency and station men see dangers as hour-long shows on tv nets jump from 23 in '58 to 32 this fall

The sharp increase in the number of hour-long tv programs, scheduled on the networks this fall (and the corresponding reduction in the number of half hour availabilities) is causing raised eyebrows and real concern in some agency and station circles.

Agency tv executives, testifying in the FCC net tv program hearings in New York last month, mentioned the expansion of full hour programing as a potential source of trouble to sponsors.

According to the latest schedules released by the networks as SPONSOR goes to press, there will be almost 50% more full hour shows on ABC, CBS, and NBC (32 vs. 23) than in October 1958.

Of perhaps even greater significance is the fact that the number of hour-long shows with three or more sponsors will jump from seven to 19. Such programs, known in the trade as "spot carriers," imply a different approach to tv programing, and one that is bound to be watched with eagle eyes in both advertising and broadcasting circles.

For the networks, the expansion in the number of full hours has certain obvious benefits. Nielsen, Trendex and other rating services have consistently shown hour-long programs average higher in ratings, and the full hour format is often an easier and surer sale.

Full hours also have advantages for certain types of advertisers, as Richard Pinkham, tv v.p. at Ted Bates points out. Those with multiple products find them a convenience in scheduling commercials, and hours are particularly interesting to sponsors who want brand rather than company identification. He would not like, however, to see "all or even most" net schedules in hour programs.

Peter Levathes, v.p. at Y&R, agrees that too many hour shows "could create a problem," but adds that they

do permit a small-budget advertiser to buy into important shows, and give the big budget advertiser a chance to participate in many top programs, thereby spreading his risk.

He cautions that the complete elimination of half hours, however, would deprive many advertisers of

the important identification they get with the shorter format.

Says Levathes, "There's more than basic circulation involved in show sponsorship."

Meanwhile, reports reaching SPONSOR indicate that some network affiliates are beginning to grumble over the loss of 20's and I.D.'s when station breaks are dropped in full hour formats. For further reports on this trend, watch upcoming reports in Sponsor-scope.

FULL HOUR SHOWS—FALL '58 VS. FALL '59

1. NO. OF HOUR NET TV SHOWS IN PRIME EVENING TIME

| | 1959 | 1958 |
|---------------|------|------|
| ABC TV | 14 | 9 |
| CBS TV | 8 | 7 |
| NBC TV | 10 | 7 |

2. SPONSORSHIP

| | | 1959 | 1958 |
|---------------|---|------|------|
| ABC TV | O | 1 | 2 |
| | A | 4 | 4 |
| | T | 9 | 2 |
| | S | 0 | 1 |
| CBS TV | O | 2 | 3 |
| | A | 1 | 1 |
| | T | 5 | 3 |
| | S | 0 | 0 |
| NBC TV | O | 4 | 1 |
| | A | 1 | 3 |
| | T | 5 | 2 |
| | S | 0 | 1 |

KEY: O—One sponsor
A—Two sponsors
T—Three or more sponsors
S—Sustaining

SOURCE: SPONSOR Comparagraph, 1 Nov. 1958, and latest information from networks on fall 1959 schedules.

MAN BEHIND THE MERGERS

✔ **Bob Durham, mystery man in agency consulting, has influenced 31 of 34 agency mergers in past 20 months**

✔ **His major concern: helping agency growth, profits. One way: move into tv production for capital gains**

Laborious backstage maneuvering has resulted in 34 dramatic announcements of agency mergers in the past 20 months . . . and 31 of these have been effected either directly or indirectly by a single man. His name: Robert C. Durham. His job: a behind-the-scenes advertiser and agency consultant who's been in business only two years, and who's acquired a penthouse executive suite, 22 offices and eight operating divisions in that short span of time. His function: to help ad pros do a better job and there-

fore help them make more money.

Television, as the most in-demand ad medium of modern marketers, presents two opportunities for higher profit margins to agencies, says Bob Durham. Because it is demanded by clients and prospective clients, television must be a strong department in almost every agency. Yet many small and medium-sized shops can't afford the quality and number of personnel the best tv job requires. The solution: merger, so the resultant agency has more facilities on which

to draw, more people who can create.

Merger, says Mr. Durham, is the first route to be traveled for more money and a wider profit margin for principals, as well as staff. It was the pattern by which (usually) medium-sized agencies blend their resources, staffs and account lists to come up with a sizable structure to better compete with big-gun rivals. Even though the trend for smaller agencies to join forces in an effort to become bigger has been evident for several years, the real on-rush of enthusiasm is peaking now. In Bob Durham's opinion, the 157 national agencies which now bill \$3 million or more will be reduced to about 125 because of merger.

This, he contends, will be healthier for the industry, for agencies and for the people who own and run them. His two most recent merger ventures: Bryan Houston with Fletcher Richards (personally handled by Hershel Williams), and Cohen & Aleshire with Dowd, Redfield & Johnstone. His first two mergers some 20 months ago included Abbott Kimball and Grant, and the acquisition of a Chicago arm for the Milwaukee agency of Klau-Van Pietersom-Dunlap.

Even though "mergers represent only one phase, and a fairly small one, of our business," this subject is the hottest one on Madison, Michigan and other ad avenues these days.

Some reasons why: an agency has to grow 10% a year in billing just to stand still, because of rising costs; the net profit of the average agency is slim—about six-tenths of 1%; clients are demanding increasing professionalism in agency servicing with particular emphasis on tv; personnel is tending toward the mediocre and the humdrum, unlike the early days of advertising when the sharpest young men around flooded to the profession; tax structures have diminished the possibility of young executives buying stock in an agency and have cut down on the profit of the principals.

For these—and many more—reasons, agencies "which want to grow

FLANKED BY GRIFFON and trees, Robert Durham works in two-floor, terraced penthouse in midtown New York. Only two years old, his company has eight divisions of specialization





PENTHOUSE LIVING ROOM finds Durham flanked by (l) Harry Bennett, exec. v.p. for personnel, former ad. mgr. of Lever's Food Div. and exec. v.p. of Bryan Houston agency, and (r) Frederic N. Dodge, exec. v.p. for marketing, former NBC director of merchandising, marketing

and to keep growing must at least consider a merger," in Bob Durham's opinion. Merger, however, is an issue of people rather than of structures, books and legalities.

Says Mr. Durham: "I'm really a casting director — matching principals, their personalities and their needs; finding out what they want from life and building a structure which will give it to them." His role as a business psychoanalyst of agency principals is to determine what each person needs to satisfy three basic needs: to earn enough money to live as well as he can, to have sufficient insurance and at the same time to create a deferred or long-range income, to get as much enjoyment as he can from what he's doing.

The goals are clear and simple; the means of achieving them, much more complex. Here are some of the complicated considerations which must be a part of routine agency management

as well as of non-routine months of planning which go into a prospective or actual merger, according to Mr. Durham.

People: "Advertising isn't getting the quality of young men it used to. When I was at Benton & Bowles, there were 17 of us in the mail room—and 17 have gone on to top positions. People don't regard advertising as secure or the type of profession which will give them long-term money, and they don't particularly care that immediate salaries are high because taxes take so much of them."

The industry currently wants to hire "a man not over 30 with 50 years of experience." All agency and client departments are short on good people, but one of the most pressing needs is in agency tv work.

Broadcast media: The tv department represents an agency's biggest profit potential, in Mr. Durham's opinion. This is a major motivation

in mergers: many smaller agencies are not staffed to support an intensive tv ad effort for clients. Most of the new business which agencies get comes from tv accounts or clients who want to go into the medium. And many a new business pitch is lost because the agency can't deliver a competent tv staff.

"There's no way in the world to substitute numbers for talent, yet the trend is to hire 100 people instead of one good one. The only thing an agency should hire for tv is brains. Tv and radio are the business of experts," says Mr. Durham, "and radio, unfortunately, is often assigned to some junior assistant, and has thereby become less understood than any other phase of advertising." Radio presents both a "tremendous void and a great opportunity," he claims.

The tv market in which Durham is specializing comprises agencies with less than \$15 million billing, "be-

cause they just can't afford to support a good tv department capable of handling production, casting, buying and contacting." That's why one of his firm's eight divisions is for television servicing at a central source in New York for the use of smaller agencies which cannot maintain needed professionals.

Public relations: Image building is vital for an agency—with its own staff, clients, every kind of business in the field and particularly suppliers and the press, says Mr. Durham. Reputation, especially with clients, can spiral downward as negative gossip whips along Ad Alley. And negativism breeds negativism so that the first hint of it should be squelched. Size is often an influence in this kind of gossip, because advertisers are still interested in higness and in prestige, he says. The merger tactic, again, can bring together competent shops in a more competent, bigger agency.

Marketing: The key to successful and profitable advertising, the ad counsel continues, is a combination of marketing and people. And marketing, in his opinion, is a matter of facts and figures which serve the double purpose of getting new accounts and keeping old ones.

New business development is of course one of the ways in which an agency can improve its profit picture. And these days new business "comes from specific, precise information, not from contacts." A sound marketing unit, functioning at peak efficiency yet with imagination, does far more good than back-slapping and country club membership. As he says, "Tell me what account is going to move, why and when, and I'll get the business providing we have good creative talent to sell."

Agencies must have new business because they require volume in today's economy and they also need to spread their risk to cover overhead as accounts fluctuate.

Creativity: Until about a year ago, clients were insisting "on modern management methods and market research" as advertising basics. Today, says Mr. Durham, "they want agencies to specialize again rather than to cover all facets. They expect agencies to get back to their last, which
(Please turn to page 65)

What it takes to sell convertible sofa beds

▼ \$160 million industry faces rise in retail prices, drop in unit volume as sofa beds get into luxury class

▼ Here's how Riviera meets problem with \$500,000 campaign, combines prestige, glamour, impact via tv



PRESTIGE is obtained from local specials often tackling controversial issues. Here, KTTV's Paul Coates (l), writer Vernon MacPherson (c), map interview with exiled Fugencio Batista

Any industry which has shown a better than 50% jump in sales volume over the past five years would seem to be riding the crest of an unbridled sales boom. The fact is, however, that this dollar increase in the convertible bed and sofa industry has not been matched by unit sales increases.

The reason, according to the National Association of Bedding Manufacturers, is that the more improvements you put into a convertible bed the more you have to charge for it. Thus, where \$150 was a top figure for this kind of merchandise in 1954 (when wholesale volume hit \$112 million), today's super sofa beds retail for \$250-300 (total wholesale volume in 1958: \$160 million).

The problem, they say, for the past five years, has been to extend the

copy appeal of the convertible sleeping unit beyond the old depression pitch of convenience and emphasize the glamour, prestige and up-to-date appearance of today's dual-purpose sleeping equipment.

A strategy combining all of these appeals is at the core of the half million dollar advertising campaign of the Riviera Sofa Bed Manufacturing Co. in Los Angeles. Soundness of the theory is reflected in an expected \$12 million gross volume in 1959, against \$7½ million in 1956—the year Riviera undertook a bold experiment.

To get glamour and prestige, Riviera put \$100,000 (for time, talent and promotion) into a pre-Christmas tv splurge concentrated in a single hour (11 p.m.-midnight) on Saturday, which was carried by virtually

every tv station in Los Angeles, Bakersfield, San Diego and Santa Barbara (see SPONSOR, 17 November 1956). A gold-plated local special, it featured such personalities as Art Linkletter, Dave Rose and his orchestra, Hildegard, Gogi Grant. Pegged to one item (chair beds), it left Riviera with little stock of this item in a year that saw an industry-wide drop to \$2,780,000 (in wholesale volume) from the \$3,272,000 of 1955.

The one-shot local splash, combined with a hefty year-round tv schedule, has proved a valuable way of getting the impact the sofa bed people need—and provides strong clues for any advertiser interested in combining the impact of a local special (see SPONSOR, 13 June 1959) with the bread-and-butter of a spot campaign.

According to Wally Sherwin, Riviera's tv/radio director, "Our experience with the '56 Christmas special led to our current experiment—a series of 60-minute splurges each month on KTTV in Los Angeles. The series is called *Golden Camera* and ranges from pure entertainment (tv premieres of movies like "The Good Earth") to news-in-depth studies." (See photo, opposite page.)

This strategy lines up with Riviera's philosophy that programs sell its merchandise best. Says Sherwin, "We prefer full program sponsorship because we have found it to be more effective in terms of the time it takes for a full-demonstration commercial, capitalizing on the touches of humor and glamour we want to inject.

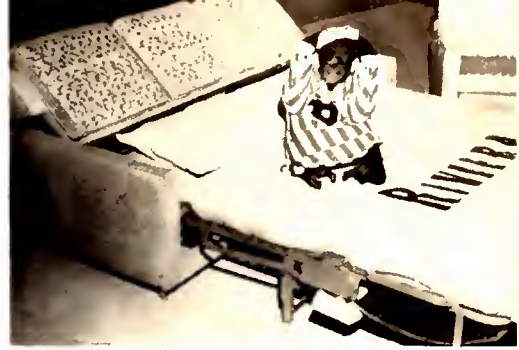
"Announcements supplement our program buys," he explains, "but we make sure impact in a station break is not diluted by too much company.

"This is important because commercials are played down on the prestige series. In a 72-minute program, we use only seven minutes of commercial. Naturally, this involves a big gamble because the approximate cost for each program is \$25,000 (our entire ad budget in 1954).

"This figure covers the cost of the film (or remote), time, emcee, talent for commercials, production of promotional spots, newspaper ads and other promotional tie-ins."

Here's how Riviera spreads its \$300,000 tv budget in Los Angeles:

1. *Golden Camera* special, once a month, KTTV
2. *Tom Duggan* late evening chatter, twice weekly, KCOP



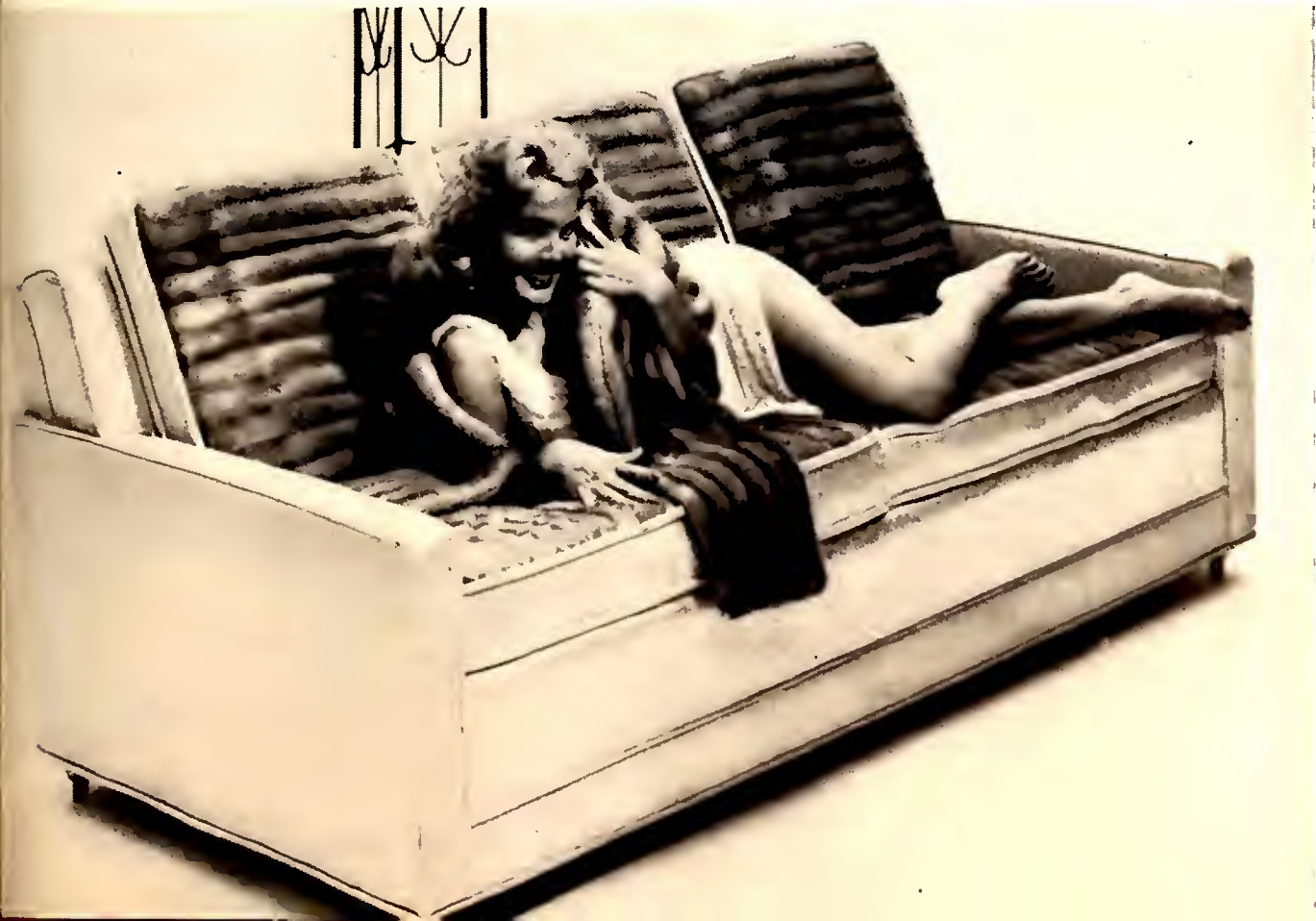
HUMOR brings approach full circle to original family appeal of sofa beds. Ivy League chimp stars in series of gimmick commercials

3. *Cal Tinney* sports, three times weekly, KCOP

4. Spot schedule, variable, KTLA
The tv budget accounts for 60% of the total half million advertising nut. David Siegel, v.p., notes that newspaper schedules are closely tied to the tv activity. "We run our ads either on page three or on the tv pages. Our recent special Sunday supplements in two L.A. papers were directly tied to the *Golden Camera* series."

Special campaigns for openings and price promotions use radio heavily. Obviously, you can't just lie back and sell convertible beds. ◆

GLAMOUR is tied in with tv schedule, which now highlights luxury of sofa beds. Typical promotion: starlet Nicki Gibson on mink convertible



SPOT RADIO'S TIME IS NOW—

- ▶ PGW's New York seminar hears optimistic talk and sound advice from JWT, Mc-E, SSC&B, Grey
- ▶ Stations executives trade sales-building tips, get advertisers' viewpoint from Dodge and Shell Oil Corp.



H. PRESTON (PETE) PETERS, pres. of Peters, Griffin, Woodward, opened two-day "Spot Radio's Time is Now!" seminar which was held in the Music Room of New York's Biltmore

Ralph Head of McCann-Erickson's affiliate, Sales Communication, Inc., told 65 radio station executives assembled in New York last week, "I believe you who work in and with local media are sitting on a literal gusher. If you can bring the wealth to the surface, let it gush, you can gain more respect for your medium than ever through sales results."

Head was one of 25 agency, advertiser, and station men who addressed the two-day seminar on radio management staged by Peters, Griffin, Woodward, Inc., station representatives, at the Biltmore Hotel.

Theme of the sessions was "Spot Radio's Time is Now!" and Ralph Head's remarks could be taken as a keynote for the entire meeting.

The seminar program, arranged by Robert H. Teter, PGW v.p and director of radio, stressed practical optimism about spot radio's future, explored every phase of station management, and of representative, agency and advertiser relations which affect spot radio sales.

A panel session on radio programming featured talks on music, news and community service by Ray Stanfield, WIST Charlotte, Robert J. McIntosh, WWJ, Detroit and Harold C. Sundberg, WMBD, Peoria.

For a discussion of ratings and rating services, PGW turned to Frank Minehan, v.p. and director of media, Sullivan, Stauffer, Colwell, and Bayles, New York, and Ben Leighton, time-buyer of Campbell-Mithun, Minneapolis.

Minehan, who spoke on "We believe in ratings," explained how the agency used research to determine the times of day when the radio audience presented as favorable an opportunity as tv in reaching housewives, and asked for more qualitative research, more information on local consumer outlets and better communications between stations, representatives and agencies.

Leighton, who says, "rating helps, but other factors influence me," stressed the importance of programming and outlined the program factors

SAY STATION AND AGENCY MEN

...M studies in station evaluation.

The PGW seminar also dealt squarely with the problem of rate card confusion, and heard a plea by E. L. Deckinger, v.p. and director of media, Grey Adv. and Richard Jones, v.p. and media mgr., J. Walter Thompson, for simpler rate cards.

William Dekker, v.p. and director of media, McCann-Erickson, discussed grade paper advertising by radio stations and stressed the high readership which trade papers have among agency timebuyers and media supervisors, according to a Mc-E survey.


Dekker and Peter Moore, adv. director, Dodge Motors, had kind words to say about the "junkets" arranged by stations for timebuyers and advertising executives, but both emphasized the "fantastic" bid for attention each station is engaged in.

Edward P. Harvell, mgr. broadcast media, Shell Oil, said frankly, "We expect media to contact our district men," and gave constructive suggestions on how this should be done.

Ralph Head, who was director of marketing at BBDO before joining McCann's Sales Communication, Inc., talked on. "We want merchandising assistance," but said. "Your potential gusher may very well be the people you know, the things you know, the things you find out and the general knowledge you have of your markets."

He emphasized that "the national advertiser can't personally know his national market as well as you know your local markets," and urged stations to "let the right people know." As to merchandising specifics, he said. "We want well-tailored, well-directed assistance—rifle shots rather than shotgun shells.

In addition to talks by station, agency and advertiser personnel, PGW's seminar on "Spot Radio's Time is Now!" also featured discussions on station-representative relations and the need for more efficient sales tools in spot radio selling.

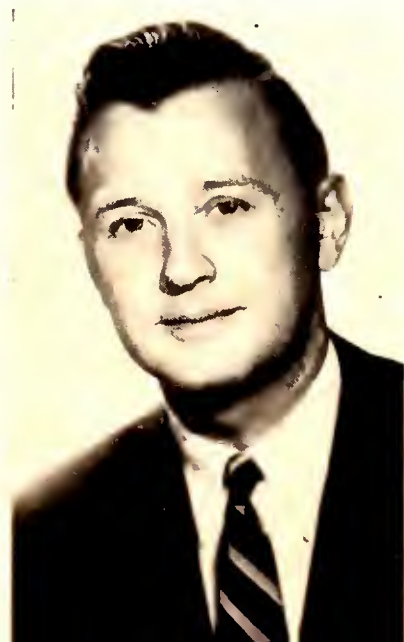
For a comment on the tone and significance of the PGW meetings, see Sponsor Speaks, Page 68. 



FRANK MINEHAN, v.p. and dir. of media, SSC&B, said, "We believe in ratings" but stations could help make agencies better salesmen for radio by providing more qualitative research and information on local outlets. He urged depth studies for individual station markets



E. L. DECKINGER (l), v.p. and media dir. Grey Advtg. and **Richard P. Jones** v.p. and media dir., J. Walter Thompson, took part in panel titled "We're crazy from crazy rate cards," had station men roaring with off-beat explanation of why rate cards must be simplified



Kudos for an exceptionally well-run series of meetings went to Robert H. Teter, PGW v.p. and director of radio. Teter and staff spent weeks planning schedule, which included talks and panel discussions by 25 different station, agency, advertiser and radio executives. In introducing the panel on radio programming, Teter said, "Modern radio is the constant companion of the listener, always there to provide entertainment, up-to-date information. We'll explore the techniques that build mass audiences, advertiser recognition and spot radio billing."

WAS IT JUST AN ACCIDENT?

➤ Rheingold's president Liebmann had part of his recent speech quoted in the *N. Y. World-Telegram & Sun*

➤ The result: It made him sound pro-newspapers and against tv and radio—but here is how he really feels

No one, of course, would ever accuse the eminent *New York World-Telegram & Sun* of trying to knife the cause of radio tv advertising.

So obviously the item at the right, which appeared in the newspaper's advertising column last week, was just an innocent, guileless mistake—the kind of accident which happens in the best of publications.

Nevertheless, its appearance did upset Philip Liebmann, young (44) dynamic president of Liehmann Breweries, who wrote immediately to the *W-T&S*, "My remarks, as quoted out of context did not actually convey the true impression which was intended by this speech as a whole. I pointed out very strongly how valuable television and radio were as part of a total advertising program, and how our own company and the Brewer's Foundation had made good and different uses of these media."

SPONSOR learned about this when it called the Rheingold people to ask for a copy of the complete Liebmann speech. Subsequently we talked personally with Philip Liebmann him-



PHILIP LIEBMANN is not only president, but heads up Rheingold beer advertising

self, and we are happy to set the record straight on what he said and how he feels about radio and tv.

The speech was delivered in Chatham, Mass., to a small group called the New England Newspaper Advertising Executives Association.

In it, Mr. Liebmann made no bones of the fact that he likes newspapers as an advertising medium, and considers that the use of newspapers has been a major factor in winning first place for Rheingold in the New York market.

But he carefully pointed out that both radio and tv have a "definite place" in advertising planning, and that there are "wonderful uses" for them. He said, for instance, "We've just bought a big spectacular for the Brewer's Foundation and we're going to buy two more. That is a good way to use television, the frosting on the cake—a big show to get you gratitude."

His entire point, both in his Chatham speech and in direct conversations with SPONSOR, is that different media have different characteristics and should be used in different ways.

Liebmann, who took over as president of the brewery firm at the age of 35 on condition that he retain control of the company's advertising, is also chairman of the advertising and public relations committees of the U.S. Brewer's Foundation. The Foundation's June tv special *Summer on Ice* came up with a healthy 28.9 Nielsen rating and a 52.0 share of audience. Liebmann has been recently in California working on the next Foundation show, a Jerome Kern special scheduled over NBC on 22 September.

A highly original and creative advertising man (he was responsible for the Miss Rheingold series), Liebmann is impatient with the multi-

Observation Forward: Television and radio are not for daily contact with people who are looking to receive a daily message, Phillip Liebman, president of Rheingold, told advertising execs recently. He asked in reference to audience surveys: "How long did the person listen to the commercial, whether it was on radio or television? What did he do about it? The minute the commercial went off some entertainment started. But when a person reads a newspaper he is not looking for entertainment, except perhaps on Sunday. Mostly he's looking for information and news, what's happened in the world, in sports, what's happening in things he wants to buy. And people reading newspapers are conditioned for advertising because they want to read advertising when they read a newspaper."

HERE'S HOW the *New York W-T&S* reported a speech by Liebmann Breweries head

plicity of commercials on some tv schedules. He suggests that stations and networks should consider raising their time prices so that they can eliminate too frequent I.D.s, 20's, and other types of announcements.

He is also highly critical of tv spots which are applauded by admen as humorous and entertaining but don't sell beer (no names mentioned, of course), and says, "I think advertising men ought to realize that their primary job is to sell products, not to entertain each other."

He is equally critical of "fellows who like the broadcasting medium because they can brag about having lunch at Twenty-One or Chasen's—it's very glamorous. But if it doesn't sell the product, it is no good either."

In short, Philip Liebmann is a realist about all types of advertising.

But is he against radio and tv? Don't you believe it—not even if you read it in the *World-Telegram & Sun*.

Tv viewing level retains its peak

➤ Nielsen's annual March study shows the average tv household continues to view tv almost 42 hours a week

Despite the old bugaboo about inadequate network programming, the level of tv viewing remains at an all-time high.

Thus pokes from the print media can't dispel this fact: the tv public is watching the screens—for the second year in a row—one hour out of every four, or almost 42 hours a week.

These are some of the findings of Nielsen's annual study on cumulative audiences and usage patterns for tv viewing, as taken the first week of March each year. (See chart below.)

Some highlights of this study:

- More than 95% of all U.S. tv homes, or 42,064 million different households, use their tv sets during a

typical week—about the same as the 94.5%, or 40,163 million homes that used tv during the same week in 1958.

- The average home views tv 41 hours and 17 minutes a week, with mornings accounting for 12% of all tv viewing hours, afternoons 27%, evenings 57% and post midnight 4%. In 1958 the average home (of the 40 million households) viewed tv 43 hours and 12 minutes a week.

- Almost half (21 million) of the homes use their tv sets after midnight.

Homes using tv, by dayparts, during an average week (1-7 March 1959)

| By Dayparts | % of total | % Tv homes | WEEKLY CUMULATIVE TOTAL | |
|--------------------|------------|------------|-------------------------|----------------------------|
| | | | No. add (000) | Avg. hrs. per home reached |
| Mon.-Fri. A.M. | 9 | 62.3 | 27,412 | 5.74 |
| Mon.-Fri. P.M. | 19 | 83.1 | 36,564 | 9.38 |
| Sunday A.M. | 1 | 24.2 | 10,648 | 1.29 |
| Sunday P.M. | 4 | 62.5 | 27,500 | 2.49 |
| Saturday A.M. | 2 | 42.6 | 18,744 | 2.06 |
| Saturday P.M. | 4 | 57.2 | 25,168 | 2.45 |
| All Evenings | 57 | 95.5 | 42,020 | 24.00 |
| 12 Mid.-6 A.M. | 4 | 48.0 | 21,120 | 3.23 |
| 24 Hr. 7 Day Total | 100 | 95.6 | 42,064 | 41.82 |

Source: A. C. Nielsen

1. THIS MONTH IN NETWORK TV

Network Sales Status Week Ending 1 August

Daytime

SPONSORED HOURS

ABC ██████████ 13:45
 CBS† ██████████ 27:15
 NBC† ██████████ 23:30

Nighttime

SPONSORED HOURS

ABC ██████████ 18:00
 CBS ██████████ 24:15
 NBC† ██████████ 21:15

† Excluding pre-10 a.m. shows.

† Excluding Jack Paar



2. NIGHTTIME

COMPAN

| | SUNDAY | | | MONDAY | | | TUESDAY | | | AB |
|-------|---|--|---|--|---|---|--|---|--|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| | 6:00 | | PGA Champ. Golf Tourn. Midas (Boz. & J.) 1/2 Iamm's regional Sp-L \$167,000 weekend, time & production cost | Meet The Press sust | John Daly News sust | | | John Daly News sust | | |
| 6:30 | | Conquest sust Twentieth Century Prudential (R-McC) D-F \$35,000 | Chet Huntley Reporting sust | | D Edwards Amer Home (Bates) N-L \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | No net service D. Edwards Equitable (FC&B) DuPont (BBDO) N-L \$9,500†† | | News Texaco (C&W) N-L \$6,500†† |
| 7:00 | You Asked for It Skippy Peanut Butter (GBB) M-F \$24,000 | Lassie Campbell Soup (BBDO) A-F \$37,000 | Midwestern Hayride sust | ABC News sust | No net service D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) | ABC News sust | No net service D Edwards Equitable DuPont (repeat feed) | | News Texaco (repeat feed) ABC News sust |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Brackett (Y&R) W-F \$70,000 | That's My Boy sust | Suspicion (7:30-8:30) sust | Polka Go-Round (7:30-8:30) sust | Name That Tune Amer Home (Bates) Q-L \$23,000 | Buckskin sust W-F \$24,000 | Cheyenne (alt wks 7:30-8:30) Harold Ritchele (K&E) J&J (Y&R) P&G (B&B) W-F \$72,000 | Stars in Action sust | Northwest Passage sust | Music Summer (7:00-8:00) sust |
| 8:00 | Maverick | Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500 | Suspicion | Polka Go-Round | The Texan Brown & Wmsn (Bates) alt Leyer (K&E) W-F \$37,000 | Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500 | Sugarfoot (alt wks 7:30-8:30) Am Chicie (Bates) R. J. Reynolds (Esty) W-F \$78,000 | Playhouse of Mystery sust | Steve Canyon L&M (Mc-E) alt sust A-F \$44,000 | Music Summer |
| 8:30 | Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000 | Ed Sullivan | Dagnet L&M (Mc-E) alt sust A-F \$35,000 | Bold Journey Ralston-Purina (GBB) A-F \$9,500 | Father Knows Best Leyer (JWT) alt Scott (JWT) Sc-F \$38,000 | Wells Fargo Amer Tobacco (SSC&B) alt Buick (Mc-E) W-F \$43,800 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000 | To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000 | Jimmy Rogers L&M (DFS) alt sust V-L \$35,000 | Ozzie & Harriet Kodak alt Quaker (WFD) Sc-F \$ |
| 9:00 | Colt 45 P&G (B&B) W-F \$13,800 | G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000 | Summer Chevy Show (9-10) Chevrolet (Camp-E) V-L \$65,000 | Pantomime Quiz sust | Frontier Justice Gen Foods (B&B) Sc-F \$11,000 | Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000 | The Rifleman Miles Lab (Wada) P&G (B&B) Raiston (Gardner) W-F \$38,000 | Adventure Showcase Pharmaceuticals (Parkson) (S/A S) A-F \$11,000 | Fanfare sust | Donna Reed Show Campbell (BBI) alt P&G (C) Sc-F \$ |
| 9:30 | Deadline For Action (9:30-10:30) sust | Hitchcock Presents Bristol-Myers (Y&R) My-F \$39,000 | Summer Chevy Show | Top Pro Golf (9:30-10:30) sust | Joseph Cotten Show Gen Foods (B&B) Sc-F \$12,500 | Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000 | Naked City Whitehall (Bates) Brown & Wmsn (Bates) My-F \$37,000 | Spotlight Playhouse Pet Milk (Gardner) S. C. Johnson (NL&B) Dr-F \$10,000 | Bob Cummings Reynolds (Esty) alt sust Sc-F \$36,000 | Accu |
| 10:00 | Deadline For Action | Richard Diamond Lorrillard (L&N) A-F \$36,000 | Loretta Young P&G (B&B) Dr-F \$42,500 | Top Pro Golf sust | Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average) | Arthur Murray P. Lorrillard (L&N) alt Pharmaceuticals (Parkson) V-L \$30,000 | Alcoa Presents Alcoa (FSB) Dr-F \$35,000 | Andy Williams Show (10-11) Revlon (LaRoche) V-L \$50,000 | David Niven Singer (Y&R) alt sust Dr-F \$32,000 | Wed M Fig Brown & M (Bat) Miles (10-11) Sp-L |
| 10:30 | Meet McGraw Alberto Culver (Wade) A-F \$9,500 | What's My Line Kellogg (Burnett) alt Sunbeam (Ferrin-Faus) Q-L \$32,000 | No net service | | Desilu Playhouse | | | Andy Williams Kellogg (Burnett) alt Pittsburgh Plate (Maxon) | | |

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

They do not include commercials or time charges. This chart covers period 1 Aug. - 28 Aug. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

AGRA PH

1 AUG. - 28 AUG.

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|--|--|--|--|---|--|--|--|--|---|
| BS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | | John Daly News sust | | | John Daly News sust | | | | PGA Champ. Golf Tourn. Midas Co. 1/2 (Bozell & Jacobs) Hamm's-regional (8/1; 5:30-6:30) Sp L \$167,000 weekend, time A production cost | |
| wards (Bates) \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | D Edwards Whitehall (Bates) N-L \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | D Edwards Equitable Life (FC&B) Parliament (B&B) N-L \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | | |
| service | | | No net service | | | No net service | No net service | | | |
| wards rier (t feed) | News Texaco (repeat feed) | ABC News sust | D Edwards Whitehall | News Texaco (repeat feed) | ABC News sust | D Edwards Equitable Life Parliament (repeat feed) | News Texaco (repeat feed) | | | |
| light ater st | Wagon Train (7:30-8:30) Ford (alt hour) (JWT) National Biscuit (alt 1/2 hr.) (Mc-E) W-F \$35,500 (1/2 hr.) | Oh, Boy sust | Invisible Man sust | The Californians sust | Rin Tin Tin Nablaco (K&E) A-F \$86,000 | Rawhide (7:30-8:30) Lever (JWT) Parliament (B&B) W-F \$80,000 (1 hour) | Pete Kelly's Blues sust | Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500 | Reckoning (7:30-8:30) Fla. Citrus (B&B) H. Curtis (Wells) Parliament (B&B) My-F \$45,000 | People Are Funny Toni (North) al B. J. Reynolds (Esty) Au-F \$24,000 |
| Talking Research (Kastor, C&A) \$18,000 | Wagon Train R. J. Reynolds (Esty) (alt 1/2 hr.) | Zorro AC Spark (Brother) 7-Up (JWT) A-F \$37,000 | December Bride General Foods (B&B) Sc-F \$32,000 | Who Pays? Purex (Wells) Q-L \$19,000 | Walt Disney Presents (8-9) Hill Bros. (Ayer) M-F \$47,000 (1/2 hr.) | Rawhide Pharmaceuticala (Parkson) | Further Advent of Ellery Queen (8-9) sust My-F \$27,500 (1/2 hr.) | Jubilee, U.S.A. (8-9) Wmsn-Dickie (Evans & Asson.) Hill Bros. (Ayer) Mu-L \$12,500 (1/2 hr.) | Reckoning Sterling (DFS) Gulf (Y&R) Hamm (C-M) Colgate Van Heusen (Grey) V-L \$60,000 | *Perry Present (8-9) Kimberly-Clark, (FC&B) ROA & Whirlpool (K&E) Chemstrand (DDB) V-L \$60,000 |
| rkdown copy (caption (Kastor, 3DO) \$33,500 | Price Is Right Lever (JWT) Q-L \$21,500 | The Real McCoy's (Compton) Sc-F \$36,000 | Derringer S. C. Johnson (NL&B) alt P. Lorillard (L&N) W-F \$40,000 | Lawless Years sust | Walt Disney Hudson Pulp (N.C.&K) Reynolds Metal (Lennen & Newell) | I Love Lucy sust | Ellery Queen | Jubilee, U.S.A. Massey-Ferguson (NL&B) Carter Products | Wanted Dead or Alive Bm & Wmsn (Bates) Bristol-Myers (DC&S) W-F \$39,000 | *Perry Present Sunbeam (Perrin-Paus) Nozema (L 8/13) (SSC&B) Am Dairy (C-M) (L 8, 8) |
| Millionaire (Bates) \$37,000 | Kraft Music Hall Starring Dave King Kraft (JWT) Mu-L \$45,000 | Leave It To Beaver Miles (Wado) Ralson (Gardner) 5-Day (Grey) Sc-F \$36,000 | Zane Grey S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000 | Bachelor Father Am Home (Bates) Am Tob (Gumb.) Sc-F \$42,000 | Tombstone Territory Lipton (Y&R) Phillip Morris (Burnett) W-F \$33,500 | Phil Silvers R. J. Reynolds (Esty) Schick (B&B) Sc-F \$42,000 | M Squad Amer. Tobac. (SSC&B) alt G.E. (BBDO) My-F \$31,000 | Lawrence Welk (9-10) Dodge (Grant) Mu-L \$17,500 (1/2 hr.) | Brenner Lever (JWT) F \$38,000 | Black Saddle L&M (Mc-E) alt Colgate (Mc-E) W-F \$37,000 |
| Got a cret s (Esty) \$27,000 | Bat Masterson Kraft, Nat'l Dairy (JWT) W-F \$33,000 | Rough Riders P. Lorillard (L&N) alt sust W-F \$47,000† | Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L&F \$45,000 (1/2 hr.) | 21 Beacon St. Ford (JWT) A-F \$18,000 | 77 Sunset Strip (9:30-10:30) Amer. Chicla (Bates) My-F \$72,000 | Lux Playhouse Lever (JWT) alt wks Stripe Plyshe Lever (JWT) Dr-F \$38,000 | Colgate Western Theater Colgate (Bates) W-F \$13,000 | Lawrence Welk | Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000 | Cimarron City (9:30-10:30) Filt (Mc-E) (L 8/15) sust W-F \$30,000 (1/2 hr.) |
| Steel Hr (s 10-11) Steel (3DO) \$60,000 | This Is Your Life P&G (B&B) D-L \$52,000 | Your Neighbor The World sust | Playhouse 90 Allstate (Burnett) alt Reynolds (Esty) W-F \$45,000 | The Best of Croucho Toni (North) alt Lever (JWT) Q-L \$18,000 | 77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (K&E) | The Line Up P&G (Y&R) My-F \$34,000 | Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$45,000 | Big Picture sust | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$40,000 | Cimarron City Cons. Cigars (L&N) sust |
| Theatre (s 10-11) strong (3DO) \$48,000 | | | Playhouse 90 Renault (NL&B) alt sust | Masquerade Party Lorillard (L&N) alt Sargent Q-L \$18,000 | | Amateur Hour Pharmaceuticala (Parkson) V-L \$23,000 | Jackpot Bowling Bayuk (Werman & Schorr) Sp-L \$3,000 | | Markham Schlitz (JWT) My-F \$39,000 | DA's Man L&M (Mc-E) A-F \$38,000 |

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

BLUE RIBBON RADIO

**A six-part industry-researched
series of top
advertisers and how they
prosper with radio**

Starting 1 August issue

Where is radio's place among the major national media? What is radio's role in serving specific needs of major national and regional advertisers?

Many major advertisers rely heavily on radio. Beginning with the August issue SPONSOR presents the stories of six "Blue Ribbon" radio users researched and written in collaboration with the RAB. They will appear in six consecutive issues and will include the following (not necessarily in order of appearance):

A 100% RADIO CLIENT WHO'S #1 IN THE FIELD

What intelligent use of radio has done for a top seller to motorists both to capture consumers on the highway and to open new distributorships

HOW TO MARKET AN AIRLINE

How radio has helped an airline in popularizing its service as if it were a super-market operator or chain operation stuck with an oversupply of product

FOOD PRODUCT, CLIMBS WITH LIGHT SELL

Just because the product is highly conventional, it doesn't mean that the copy must match. Here's how a food company uses radio with creativity

HOW TO DEMONSTRATE VIA RADIO

A top beverage manufacturer uses radio to promote a highly demonstrable product—strictly "by ear." This company found radio can sell an image

AUTOMOTIVES: RADIO SELLS COSTLY PRODUCTS

The automotive industry has changed in the past few years; seasonal buying peaks are passé. Here's how a blue-chip automotive uses radio year round

THE CASE OF THE TRADE ASSOCIATION

How does an association representing a number of clients in the same industry use radio to promote all lines to all consumers and create a new "image"

- SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

| | SUNDAY | | | MONDAY | | | TUESDAY | | | ABC |
|-------|--|--|--|--|---|---|---|---|---|--|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| 10:00 | | | | | | | | | | |
| 10:15 | | Lamp Unto My Feet sust | | | On The Go sust | Dough Re Mi sust | | On The Go sust | Dough Re Mi sust | |
| 10:30 | | | | | | | | | | |
| 10:45 | | Look Up & Live sust | | | Sam Levenson sust | Treasure Hunt sust P&G alt Lever | | Sam Levenson sust | Treasure Hunt Culver alt sust Frigidaire alt Armour | |
| 11:00 | | | | | I Love Lucy sust Lever | Price Is Right Lever alt Ponds Sterling alt Whitehall | | I Love Lucy Lever sust alt Gen Foods | Price Is Right Lever alt Sunshine Stand Brands | |
| 11:15 | | Eye On New York sust | | | | | | | | |
| 11:30 | | | | | | | | | | |
| 11:45 | | Camera Three sust | | | Top Dollar Colgate sust | Concentration Culver alt Lever Armour alt Lever | | Top Dollar Colgate General Foods alt sust | Concentration Frigidaire Lever alt Alberto Culver | |
| 12N | | | | | | | | | | |
| 12:15 | Bishop Pike sust | | | Across The Board sust | Love of Life sust Amer Home Prod alt sust | Tic Tac Dough Ponds alt Miles P&G | Across The Board sust | Love of Life sust alt Gen Mills Amer Home | Tic Tac Dough Stand Brands P&G | Across The Board sust |
| 12:30 | | | | | | | | | | |
| 12:45 | Johns Hopkins File 7 sust | | | Pantomime Quiz sust | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Whitehall Ponds alt P&G | Pantomime Quiz sust | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Al. Culver alt Miles Armour alt P&G | Pantomime Quiz sust |
| 1:00 | | | | | | | | | | |
| 1:15 | College News Conference sust | | | Music Bingo sust | No net service News (1:25-1:30) sust | No net service | Music Bingo sust | No net service News (1:25-1:30) sust | No net service | Music Bingo sust |
| 1:30 | | | | | | | | | | |
| 1:45 | | | Eternal Light sust Leo Durocher's Warmup sust | | World Turns P&G Sterling alt Carnation | No net service | | World Turns P&G Sterling alt Miles | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | Baseball Game of the Week various times various sponsors | Major League Baseball Phillies Bayuk Cigars (1/2 network) Anheuser-Busch (1/2 regional) | | Day In Court Amer Home Foods Johnson & Johnson | For Better Or For Worse sust | Queen for a Day sust | Day In Court General Foods | For Better Or For Worse sust | Queen for a Day sust sust alt Alberto Culver | Day In Court Beech-Nut |
| 2:30 | | | | | | | | | | |
| 2:45 | | | | Gale Storm Show Armour Lever | Art Linkletter Stand Brands alt Lever Standard Brands Van Camp | Court of Human Relations sust | Gale Storm Show Block Drug Amer Home | Art Linkletter Swift alt Toni Kollogg | Court of Human Relations sust | Gale Storm Show Beech-Nut |
| 3:00 | | | | | | | | | | |
| 3:15 | Open Hearing sust | | | Beat The Clock Lever Block Drug | Big Payoff Colgate | Young Dr. Malone sust | Beat The Clock General Foods Toni | Big Payoff General Foods alt sust | Young Dr. Malone sust | Beat The Clock Johns Hopkins Johns Beech-Nut |
| 3:30 | | | | | | | | | | |
| 3:45 | | | | Who You Trust? Armour Johnson & Johnson | Verdict Is Yours Stand Brands Amer Home alt Lever | From These Roots sust | Who Do You Trust? General Foods Amer Home | Verdict Is Yours Gen Mills alt Lever Swift alt Toni | From These Roots P&G sust | Who Do You Trust? Armour Beech-Nut |
| 4:00 | | | | | | | | | | |
| 4:15 | | | | American Bandstand Clairol, Beech-Nut | Brighter Day P&G Secret Storm Amer Home Prod alt sust | Truth or Consequences Sterling P&G | American Bandstand Lever General Mills | Brighter Day P&G Secret Storm Gen Mills | Truth or Consequences sust P&G | American Bandstand Shur-Rite Armour |
| 4:30 | | | | | | | | | | |
| 4:45 | | | | American Bandstand Rolley Northam-Warren | Edge of Night P&G sust | County Fair Sterling alt Lever | American Bandstand Carter Welch | Edge of Night P&G Sterling alt Miles | County Fair sust sust alt Lever | American Bandstand Regina AMP P&G |
| 5:00 | | | | | | | | | | |
| 5:15 | Paul Winchell sust | The Last Word sust | | American Bandstand co-op | | | American Bandstand co-op | | | American Bandstand co-op |
| 5:30 | | | | | | | | | | |
| 5:45 | Lone Ranger Gen Mills Cracker Jack Fritos Co. | Face the Nation sust | Frontiers of Faith sust | Mickey Mouse Club Goodrich Bristol-Myers | | | Walt Disney's Adventure Time co-op | | | Mickey Mouse Club Goodrich Gen Mills |

NOTE: On ABC TV, Day In Court, Gale Storm, Beat the Clock, Who Do You Trust?, and American Bandstand do not show day of participations.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programing 1 August to 28 August, inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|---|--|--|---|--|---|--|--|---|---|
| BS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| the Go st | Dough Re Mi sust | | On The Go sust | Dough Re Mi sust sust alt Brown & Wmsn | | On The Go sust | Dough Re Mi sust Armour alt Nabisco | | Captain Kangaroo Participating and sust | Howdy Doody sust Continental Baking |
| Levenson st | Treasure Hunt Miles alt sust Corn Prod alt P&G | | Sam Levenson sust | Treasure Hunt sust alt Frigidaire P&G alt Heinz | | Sam Levenson U.S. Steel alt sust sust | Treasure Hunt Gen Mills alt sust Whitehall alt Sterling | | Mighty Mouse Gen Foods alt sust Colgate alt Gen Foods | Ruff & Reddy Borden alt sust Gen Foods alt Mars |
| Lucy alt st | Price Is Right Frigidaire Sterling Heinz alt Armour | | I Love Lucy Lever Scott | Price Is Right Al. Culver alt Lever Miles alt Lever | | I Love Lucy Lever alt Toni Kodak alt sust | Price Is Right Lever alt Corn Prod Stand Brands Gen Mills | Uncle Al Show (11-12) National Biscuit | Heckle & Jeckle sust Gen Mills | Fury Borden alt Gen Foods |
| Dollar Rate | Concentration Heinz alt Miles Nabisco alt Brillo | | Top Dollar Colgate Armstrong | Concentration Nestle alt Lever Heinz alt Whitehall | | Top Dollar Colgate sust | Concentration Ponds alt Bauer & Black Lever alt Brn & Wmsn | Uncle Al Show | Adventures of Robin Hood sust Colgate alt sust | Circus Boy Mars alt sust |
| Life st | Tic Tac Dough Heinz alt Brn & Wmsn P&G | Across The Board sust | Love of Life sust alt Lever Amer Home | Tic Tac Dough Al. Culver alt Heinz P&G | Across The Board sust | Love of Life sust alt Toni Atlantis alt Gen Mills | Tic Tac Dough Gen Mills alt Sunshine P&G | | | True Story sust Sterling Drug |
| For Tomorrow (P&G) | Could Be You Whitehall alt Nestle | Pantomime Quiz Armour General Foods | Search for Tomorrow P&G | It Could Be You Miles alt Nabisco P&G | Pantomime Quiz Armour | Search for Tomorrow P&G | Could Be You Stand Brands alt sust P&G alt Corn Prod | | | Detective Diary Sterling Drug sust |
| Light P&G | Corn Prod alt Brillo | | Guiding Light P&G | | | Guiding Light P&G | | | | |
| Service ws (1:30) sust | No net service | Music Bingo sust | No net service News (1:25-1:30) sust | No net service | Music Bingo sust | No net service News (1:25-1:30) sust | No net service | | | Mr. Wizard sust |
| Turns P&G alt st | No net service | | As the World Turns P&G Pillsbury | No net service | | World Turns P&G Swift alt Sterling | No net service | | | |
| Or Worse st result sust | Queen for a Day sust Armour | Day In Court Drackett, | For Better Or For Worse Scott alt sust sust alt Lever | Queen for a Day sust sust alt Miles | Day In Court Armour | For Better Or For Worse Lever sust | Queen for a Day sust Nabisco alt sust | | Baseball Game of the Week various sponsors (2 to concl) | Leo Durocher's Warmup sust |
| Linkletter Bro Atlantis Claxton | Court of Human Relations sust | Gale Storm Drackett | Art Linkletter Kallogg Pillsbury | Court of Human Relations sust | Gale Storm Johnson & Johnson | Art Linkletter Lever Bros Swift alt Staley | Court of Human Relations sust | | | |
| Payoff Gale | Young Dr. Malone sust sust | Beat The Clock Drackett Armour | Big Payoff sust | Young Dr. Malone sust sust | Beat The Clock Amer Home | Big Payoff Colgate | Young Dr. Malone sust sust | | | Major League Baseball Phillies Bayuk Cigars (1/2) Anheuser-Busch (1/2) |
| It's Yours st Hoover Ler alt Sling | From These Roots sust sust | Who Do You Trust? Drackett Toni | Verdict Is Yours Sterling alt Scott Carnation alt Scott | From These Roots sust sust | Who Do You Trust? Lever General Foods | Verdict Is Yours Gen Mills alt Atlantis Gen Mills alt Lever | From These Roots sust sust | | | |
| Light Day P&G | Truth or Consequences Corn Prod alt sust P&G | American Bandstand Toni, Old London Foods | Brighter Day P&G Secret Storm Scott alt Amer Home | Truth or Consequences P&G Culver alt P&G | American Bandstand Mennen Amer Home | Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills | Truth or Consequences Whitehall alt Corn Prod P&G | | | |
| Edge of Night P&G alt Antis | County Fair Frigidaire alt Gen Mills Heinz alt Sterling | American Bandstand Gaylord Block Drug | Edge of Night P&G Pillsbury | County Fair Heinz alt sust Lever alt Miles | American Bandstand Hollywood Cand | Edge of Night P&G Amer Home alt Sterling | County Fair sust Lever alt sust | | | |
| | | American Bandstand co-op | | | American Bandstand co-op | | | | | |
| | | Walt Disney's Adventure Time Miles Internat. Shoe | | | Mickey Mouse Club Gen Mills Mattel | | | | Lone Ranger Nestle alt Gen Mills | |

but list all sponsors, Monday through Friday, buying programs during month.

uled programs appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All times are Eastern Standard.

TELEPULSE RATINGS: TOP SPOTS

| Top 10 shows in 10 markets Period: 1-28 May, 1959 TITLE, SYNDICATOR, SHOW TYPE | National average | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | Atlanta | Balt. | Boston | Buffalo |
|--|------------------|----------------------------|---------------------------|----------------------------|---------------------------|----------------------------|---------------------------|---------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| | | N.Y. | L.A. | Seattle | Chicago | Detroit | Minpls. | St. Louis | San Fran. | Wash. | | | | |
| Highway Patrol ziv (Adventure) | 18.7 | 11.4 wrea-tv 7:00pm | 8.7 kttv 8:00pm | 21.2 komo-tv 7:00pm | 20.7 wgn-tv 9:30pm | 14.5 wjbk-tv 7:00pm | 20.5 kstp-tv 9:30pm | 20.2 ksd-tv 9:30pm | 15.9 kron-tv 6:30pm | 12.5 wtop-tv 7:00pm | 22.2 waga-tv 9:00pm | 13.3 wmar-tv 7:00pm | 22.9 wbz-tv 7:00pm | 16.5 wgr-tv 7:00pm |
| Mike Hammer MCA (Mystery) | 17.7 | 18.9 wrea-tv 10:30pm | 8.2 krea-tv 10:30pm | 14.2 king-tv 10:30pm | 18.2 wgn-tv 9:30pm | 13.5 cklw-tv 9:00pm | | 12.0 ksd-tv 10:00pm | 22.5 kron-tv 10:30pm | 17.5 wre-tv 10:30pm | 13.2 wlw-a 10:30pm | | 21.5 wnac-tv 7:00pm | 22.2 wgr-tv 10:30pm |
| Death Valley Days U.S. BDRAX (Western) | 17.1 | 11.2 wrea-tv 7:00pm | 9.8 krea-tv 7:00pm | 22.2 king-tv 9:00pm | 15.9 wgn-tv 9:30pm | 19.5 wwj-tv 7:00pm | 22.9 wcco-tv 9:30pm | 15.2 kmox-tv 9:30pm | 9.5 ktvu-tv 7:30pm | 14.9 wre-tv 7:00pm | 15.5 wsb-tv 7:00pm | 18.8 wjz-tv 7:30pm | 17.5 wbz-tv 10:30pm | 21.2 wben-tv 7:00pm |
| Rescue 8 SCREEN GEMS (Adventure) | 17.0 | | 9.9 krea-tv 7:00pm | 26.2 king-tv 9:30pm | 13.5 wgn-tv 8:30pm | | 15.5 wcco-tv 7:30pm | 18.5 ksd-tv 9:30pm | 13.2 kron-tv 6:30pm | | 13.5 wsb-tv 10:30pm | 12.3 wbal-tv 7:00pm | 20.2 wnac-tv 7:30pm | 15.5 wgr-tv 7:00pm |
| Sea Hunt ziv (Adventure) | 16.7 | 6.7 wabc-tv 10:30pm | 8.4 krea-tv 10:30pm | 16.2 king-tv 10:00pm | 20.2 wnbq-tv 9:30pm | 25.7 wjbk-tv 10:30pm | 9.2 wtnt-tv 9:00pm | 18.9 ktvi-tv 9:30pm | 20.2 kron-tv 7:00pm | 10.5 wmal-tv 10:00pm | 12.2 wsb-tv 7:00pm | 17.8 wbal-tv 10:30pm | 12.5 whdh-tv 10:30pm | 17.2 wkbw-tv 10:30pm |
| U. S. Marshal NTA (Western) | 16.4 | 13.8 wrea-tv 10:30pm | 5.2 kttv 7:00pm | 4.3 ktnt-tv 8:15pm | 9.9 wbkh-tv 9:00pm | 19.5 wwj-tv 10:30pm | 9.2 kstp-tv 10:30pm | 16.9 ksd-tv 10:00pm | 18.2 kron-tv 7:00pm | 15.9 wre-tv 10:30pm | 19.7 waga-tv 10:30pm | 11.3 wbal-tv 10:30pm | 17.2 wnac-tv 10:30pm | 10.2 wkbw-tv 9:30pm |
| MacKenzie's Raiders ziv (Adventure) | 15.9 | 12.2 wchs-tv 8:00pm | 14.2 kttv 8:00pm | 10.2 komo-tv 9:30pm | 22.5 wnbq-tv 9:30pm | 13.2 wxyz-tv 7:00pm | 18.5 kstp-tv 9:30pm | 12.2 ktvi-tv 9:30pm | 10.9 kpix 8:00pm | 12.2 wtop-tv 7:30pm | 13.2 wsb-tv 7:00pm | 18.0 wbal-tv 10:30pm | | 16.2 wben-tv 7:00pm |
| Whirlybirds CBS (Adventure) | 14.3 | 3.4 wpix 7:30pm | 7.2 khj-tv 7:30pm | 5.2 ktnt-tv 9:00pm | 12.2 wgn-tv 9:00pm | | 9.9 wtch-tv 8:30pm | 16.4 ksp-tv 10:00pm | | 10.5 wtlg-tv 7:00pm | 22.5 wsb-tv 7:00pm | 6.3 wmar-tv 7:30pm | 19.9 whz-tv 7:00pm | 13.5 wben-tv 7:30pm |
| Huckleberry Hound SCREEN GEMS (Cartoons) | 14.0 | 7.9 wplx 6:30pm | 13.9 knxt-tv 7:30pm | 18.2 king-tv 6:00pm | 13.5 wgn-tv 7:30pm | 13.2 cklw-tv 7:00pm | 13.2 wcco-tv 6:30pm | | 13.5 ktvu-tv 6:30pm | 8.5 wre-tv 6:00pm | 11.2 wlw-a 7:00pm | | 15.5 wnac-tv 6:30pm | |
| State Trooper MCA (Adventure) | 14.0 | 2.9 wor-tv 9:30pm | 2.7 khj-tv 8:00pm | 6.5 ktnt-tv 8:30pm | 11.5 wgn-tv 9:30pm | | 12.2 kstp-tv 9:30pm | 17.5 ksd-tv 9:30pm | 9.9 kpix 7:30pm | 8.5 wmal-tv 6:30pm | | | | 17.7 wben-tv 7:00pm |

Top 10 shows in 4 to 9 markets

| | | | | | | | | | | | | | | |
|--|------|--------------------------|--------------------------|---------------------------|---------------------------|---------------------------|----------------------------|---------------------------|---------------------------|---------------------------|---------------------------|--|----------------------------|---------------------------|
| If You Had A Million MCA (Drama) | 15.4 | 9.4 wrea-tv 7:00pm | | | | | | | | | 14.2 wsb-tv 10:30pm | | | |
| Divorce Court GUILD (Drama) | 14.2 | | 10.4 kttv 9:00pm | 22.8 king-tv 9:00pm | 8.8 wgn-tv 10:00pm | 14.5 wjbk-tv 7:00pm | | | 13.5 kron-tv 6:00pm | | | | 14.9 whdh-tv 10:00pm | |
| Badge 714 CNP (Mystery) | 13.1 | 4.2 wpix 8:00pm | | 4.9 ktnt-tv 9:00pm | 9.5 wnbq-tv 10:00pm | | 13.7 kstp-tv 10:30pm | | | 11.9 wtlg-tv 7:30pm | | | 16.1 wmar-tv 6:30pm | |
| Jim Bowie ABC (Adventure) | 13.0 | 4.1 wnew-tv 7:00pm | 3.9 kttv 6:15pm | | | | | 6.2 kmsp-tv 8:30pm | | 12.2 wtlg-tv 7:00pm | | | | |
| Little Rascals INTERSTATE (Comedy) | 11.5 | 6.7 wabc-tv 6:00pm | 11.9 khj-tv 7:00pm | | | | 9.2 wxyz-tv 10:00am | | | | | | | |
| Terrytoons CBS (Cartoons) | 11.2 | 7.5 wor-tv 7:00pm | | | 7.9 wgn-tv 9:00am | | | 6.5 ksd-tv 8:30am | | | | | | |
| Honeymooners CBS (Comedy) | 11.0 | 2.7 wpix 9:30pm | | | 5.5 wgn-tv 9:00pm | 11.2 wwj-tv 7:00pm | 5.5 kmsp-tv 8:30pm | | 12.2 kron-tv 7:00pm | | | | | |
| Dr. Hudson MCA (Drama) | 10.7 | | 6.4 kttv 9:30pm | 5.9 ktnt-tv 9:30pm | | | | 12.2 wwj-tv 10:30pm | | | | | | |
| Frontier CNP (Western) | 10.7 | | | 8.9 king-tv 4:30pm | 4.2 wnbq-tv 12:30pm | | 5.9 kmsp-tv 7:30pm | 7.3 ksd-tv 2:00pm | 12.5 kgo-tv 8:00pm | | | | | 15.0 wkhw-tv 9:30pm |
| I Search for Adventure BAGNALL (Adventure) | 10.7 | | 5.7 keop-tv 7:00pm | | | | | | | 6.5 wtlg-tv 7:30pm | | | 10.8 wmar-tv 6:30pm | |

Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Space indicates film not broadcast in this market 1-28 May. While network shows are fairly stable from one month to another in markets in which they are shown, this is true in lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations is indicated by the number of stations listed.

FILM SHOWS

| 3-STATION MARKETS | | | | 2-STATION MARKETS | | |
|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|
| Col. | Milw. | New Or. | Phlla. | Birm. | Dayton | Prov. |
| 16.5 | 36.2 | 21.2 | 14.9 | 28.8 | 27.3 | 11.8 |
| wbns-tv 8:30pm | wtmj-tv 9:30pm | wdsu-tv 10:00pm | wrcv-tv 10:30pm | wbre-tv 9:30pm | whio-tv 8:30pm | wjar-tv 10:30pm |
| 22.5 | | | | 21.8 | | |
| wwl-tv 9:30pm | | | | wapi-tv 9:30pm | | |
| 24.9 | 10.5 | 20.2 | | 17.8 | 21.8 | 20.8 |
| whns-tv 9:30pm | wisn-tv 9:30pm | wrcv-tv 7:00pm | | whre-tv 10:00pm | wlw-d 9:30pm | wjar-tv 7:00pm |
| 13.2 | 25.9 | 22.9 | 15.2 | 19.8 | 8.3 | 21.8 |
| whns-tv 10:30pm | wtmj-tv 8:00pm | wwl-tv 6:30pm | wrcv-tv 7:00pm | wapi-tv 9:30pm | wlw-d 6:00pm | wjar-tv 7:00pm |
| 25.5 | 14.2 | 20.9 | 13.2 | 24.8 | 24.5 | 16.8 |
| wbns-tv 7:30pm | wisn-tv 9:00pm | wdsu-tv 9:30pm | wcau-tv 7:00pm | wbre-tv 9:30pm | wlw-d 10:30pm | wpro-tv 7:00pm |
| 20.7 | 24.9 | | 16.5 | 25.8 | 19.8 | 22.3 |
| wtyn-tv 10:30pm | wdsu-tv 10:00pm | | wfil-tv 9:30pm | whre-tv 10:00pm | whio-tv 7:00pm | wpro-tv 10:30pm |
| 15.5 | 14.2 | 22.9 | | 25.8 | 22.3 | |
| wbns-tv 7:30pm | wisn-tv 8:30pm | wwl-tv 7:30pm | | wbre-tv 8:30pm | wlw-d 7:00pm | |
| 19.5 | 21.2 | 18.5 | | 22.8 | 20.3 | |
| wtyn-tv 7:00pm | wtmj-tv 9:30pm | wdsu-tv 10:00pm | | wbre-tv 6:30pm | wpro-tv 7:00pm | |
| 14.5 | | | | 23.3 | | |
| wtyn-tv 6:30pm | | | | wapi-tv 6:30pm | | |
| 20.5 | 19.5 | 20.2 | 18.2 | 20.3 | 23.8 | |
| wtyn-tv 7:00pm | wtmj-tv 9:30pm | wdsu-tv 10:00pm | wrcv-tv 7:00pm | wapi-tv 9:30pm | whio-tv 7:00pm | |
| | | | | 17.9 | 13.3 | 22.3 |
| | | | | wrcv-tv 7:00pm | whre-tv 5:00pm | whio-tv 7:00pm |
| | | | | 16.5 | 27.8 | |
| | | | | wdsu-tv 10:30pm | whio-tv 10:30pm | |
| 21.2 | 23.5 | | 18.0 | | | |
| wbns-tv 10:30pm | wdsu-tv 6:30pm | | wrcv-tv 7:00pm | | | |
| | | | | 18.3 | | |
| | | | | whio-tv 6:00pm | | |
| 15.9 | 18.5 | | | | | |
| wtmj-tv 10:30am | wdsu-tv 9:00am | | | | | |
| | | | | 15.5 | 24.3 | |
| | | | | wrcv-tv 7:30pm | whio-tv 7:30pm | |
| | | | | 17.3 | | |
| | | | | whio-tv 6:00pm | | |
| 10.5 | 16.2 | | | | | |
| witi-tv 3:00pm | wdsu-tv 6:30pm | | | | | |
| | | | | 15.8 | | |
| | | | | wbre-tv 5:30pm | | |
| 21.2 | 4.2 | | | | | |
| wbns-tv 8:30pm | wrcv-tv 2:00pm | | | | | |



- PROGRAMMING
- POPULARITY
- MERCHANDISING
- SALES

THE
WINNING
HAND
IN
NORTHERN
CALIFORNIA

KHSL • TV

Channel 12
CHICO, CALIFORNIA

REPRESENTED NATIONALLY BY
AVERY-KNODEL, INC.

GEORGE ROSS, National Sales Mgr.
Central Tower Bldg.
San Francisco

STAMP OUT OPIUM!

At WVET Radio in Rochester, "Where Electronics and Chemistry Work Hand-in-Hand to Produce Carpet Tacks" and where "Progress Is Our Most Important Step Ahead," we proudly announce that we refuse to carry advertising for opium or other poppy by-products including poppy-seed rolls. We also note with pride WVET Radio's affiliation with the NBC Radio Network on August 1, 1959.

NAT'L REPS: The BOLLING CO.

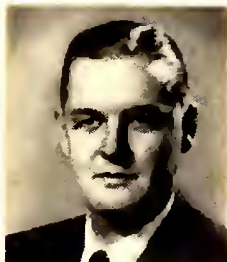
Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market though station itself may be outside metropolitan area of the market

What's in store for fall

Three station men answer SPONSOR's query, tell how new business is shaping up and why the upcoming season will be best yet

Richard W. Davis, *president & general manager, WELI, New Haven*

The prospects for fall radio are the brightest they've been in recent years, judging by the local and national business picture in New Haven. This spring and summer we have enjoyed a 45% increase in local business over



National spot is on the upsurge

last year and a highly creditable 12% increase in national spot.

I feel that part of the reason New Haven is receiving more national attention today than in recent years is because of the \$86,000,000 downtown redevelopment project which is now in full swing. This project is having a dynamic effect on business which will continue to make New Haven an even more important market.

Although I understand that local radio business is excellent all across the country, and national spot is on the upsurge, WELI is doing particularly well. I think that such results vindicate the programming philosophy so succinctly epitomized by Mitch Miller at Kansas City, "Do Not Program With the Herd!"

It was George Lasker, far-sighted father of the 920 Club in Boston back in the late 30's, who, as consultant to WELI, convinced me that copycat programming was not the answer.

The results of our change in music format, begun a year and a half ago, are now being felt. We began to play music for every taste. The results are a broader, healthier audience base and a guarantee to advertisers, who

are seeking a large, high-buying-powered audience, that they will get a fair shake for their money.

Our library of pleasant, tuneful music, "The Sound of New Haven," is a music format of which we can be proud, and equally as important, it is a format which is making money for our stockholders.

Gordon Davis, *Westinghouse Broadcasting Co., general manager, KYW, Cleveland*

All signs point to a heavy fall for radio as a whole, and the heaviest in KYW's history. Two major problems face us in the fall—where to find the availabilities and how to keep competitive accounts separated.

Saturday and Sunday business will zoom everywhere, we think, as a result of new business and sold-out weekdays. Though traffic time is still requested, such requests are coming through in thinner, smaller voices because buyers know how difficult it is to crowd into those times. As a result, new interest has been aroused in weekend buying which, up to now, only the more astute buyers have been grabbing up. Such time periods are now being appraised and bought with new enthusiasm.

The dissidents who, a while ago, were saying radio had hit a plateau from which it could not rise this



New interest in weekend buying

year were never more wrong. Whatever plateau might have existed now registers "tilt"—and the tilt is up.

Automotive accounts, in particular, will be scrapping as never before for availabilities, with Detroit buyers in competition, not only with each other, but often with their own local dealers and dealer groups as well. Bev-

erages and cigarettes will also present scheduling problems, since there are more new advertisers and new products in addition to expanded schedules from current sponsors.

The outlook for KYW in both local and national spot billings is excellent particularly in relation to new business. This month, for example, in a typical increase we had 92 national spot accounts on the air as opposed to 80 exactly a year ago, a 15% rise

Unbilled orders for the coming 12 months are also considerably up over the July 1958 prospectus for the ensuing year. We'd be happy even if we hadn't won all those AFTRA awards, and we wish there were more than 24 hours of programming in the day. The sunny fall picture will, we believe, be reflected in many quarters as we approach radio's biggest September.

James R. Agostino, *v.p. & gen. mgr. KXLY, KXLY-TV, Spokane, Wash.*

Radio is continuing to set the pace again this year. More and more stations are saturating the air waves. Sharper, cleaner, more imaginative merchandising techniques make radio a stronger factor in daily living.

The housewife is finding that radio fills her every need for news, music and participating promotions... and with up-to-the-minute happenings both local and national.

Another factor is the "gimmick promotion which keeps mother and the kids tied to radio to learn the latest key phrase, or get the latest clue in the biggest give-away season yet. More trips to Hawaii, European cars, appliances, swimming pools, the work, are being given away on radio. These dynamic tie-ins with advertisers quietly force the homemaker and the kids to stay tuned, building up the average-hours-daily factor.

Even nighttime radio is getting stronger promotion and more attention than ever before. The disc jockey has every opportunity to en-

radio?

oit his talents and win regular and creasingly larger audiences. This substantiated by the tremendous crease in sales of small bedside ra-



Programing slanted more to housewife

os and the transistor sets every- here. KXLY, in Spokane, has set out revamp its presentation with a new n-fm setup, using the big band eme with top d.j.'s and a smart, ast pace. This, combined with flash ws and the hourly CBS news re- orts, will mean a big boost in fall les. An outstanding special fea- ure, is a *Cartoon Bus*, completely ounted for Radio 92 (KXLY) and sed as a merchandising tool with lo- al merchants. For example, the bus parked at the store location: free ictures are taken of the customers ulled in with weekend remote broad- casts on location.

As for spot sales, they're on the up- ving in Spokane, as they are every- here. Local merchants find that the eavy saturation on one or, in some ses, several stations for short bursts eates enormous traffic and sales. ust a few years ago, six or seven oots strategically placed were con- sidered adequate. Today, 25 or 30 oots a day are not unusual, and me advertisers have taken all avail- able time to get complete saturation. his has come to be the best sales ory for spot radio and we feel it ill be the best year radio has had. Another hot sales item is the flash cal news spot. Running as many as 5 per day, the advertisers get the equency and the homemaker gets e latest news when it happens. The ation, of course, turns a service to e community into a paying featur- veryone benefits.

No. 1 LEADERSHIP NEWS



AL CROUCH
News Director

••• U.P.I. AWARD

for BEST NEWS STORY
Contributed 1958 - 59!



"BLUE BOX"
ELECTRONIC
REPRODUCTION

Advanced Engineering

Now . . . ET commercials reproduced on sealed tape—never touched by human hands . . . for the finest Hi-Fi quality . . . automatic cueing . . . and full, rich reproduction!



HOUSTON
AUDIENCE
RATINGS

HOOPER

MAY-JUNE, 1959

NIELSEN

JAN.-FEB., 1959

PULSE

JAN.-FEB., 1959

All Agree

K-NUZ is No. 1

IN TOTAL RATED TIME PERIODS
Still the **LOWEST COST** per Thousand
Listeners in the Houston Market!

National Reps.:

THE KATZ AGENCY, Inc.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

**IN HOUSTON,
CALL DAVE MORRIS
JACKSON 3-2581**



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

University of Oregon—Eugene, Oregon



Nearly $\frac{1}{4}$ of Oregon's
buying families watch

KVAL-TV
KPIC-TV

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene **13**
NBC Affiliate Channel

KPIC-TV Roseburg • Channel 4
Satellite

SIZZLE THE SELL!

In a dramatic announcement, WVET Radio in Rochester, revealed it is now able to transmit the aroma of charcoal-broiled steak via its 5000 watts. This astounding development was made possible by WVET's unending search for "Better Stuff for Better People Through Chemicals." We proudly also note with pride WVET Radio's affiliation with the NBC Radio Network on August 1, 1959.

NAT'L REPS: The BOLLING CO.

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Peter Paul Mounds, Inc., Naugatuck, Conn.: Planning a campaign in about 110 markets for Mounds and Almond Joys. Schedules of minutes and 20's start early September, frequencies varying. Buyer: Herb Werman. Agency: Dancer-Fitzgerald-Sample, New York.

Scripto, Inc., Atlanta: Back-to-school campaign in some 100 markets is being readied for its pens and pencils. Three-week schedules, daytime minutes and prime time chains, start 24 August. Buyer: Len Tronick. Agency: Donahue & Coe, New York.

General Toy Co., New York: Pre-Christmas schedules are being purchased in 50 markets for its toy lines. Bulk of campaign starts 14 September for 13 weeks, mostly participations in late afternoon kid shows. Buyer: Elaine Hudson. Agency: Webb Associates, N. Y.

Maltex Co., Hartford: Fall schedules for Maypo and Maltex cereals in 70 markets starting 21 September for 26 weeks. Schedules are being placed in day and early evening children's shows. Buyer: Elizabeth Griffith. Agency: Fletcher Richards, Calkins & Holden, New York.

Revere Camera Co., Chicago: Another saturation, high-budget campaign is being lined up in top markets to promote various camera lines and a new tape recorder. Placement of prime nighttime minutes starts 28 September, runs through 13 December. Buyer: Virginia Russett. Agency: Keyes, Madden & Jones, Chicago.

International Latex Corp., New York: Initiating schedules in 140 markets for its Isodine antiseptics 15 September for 26 weeks. Prime minutes are being purchased, about 20 per week in each market. Buyer: Tim O'Leary. Agency: Reach-McClinton & Co., New York.

RADIO BUYS

Pharmaco, Inc., Kenilworth, N. J.: Schedules are being set up in top markets for Chooz antacid gum; 26-week campaign using daytime minutes starts 21 September. Buyer: Jeff Fine. Agency: DCS&S, New York.

Golden Press, Inc., New York: Placing schedules in about 30 top markets to promote its Little Golden Books' Children's Encyclopedia. Schedules are for daytime minutes, start 7 September for three weeks; frequency ranges from 20 to 90 per week, depending on market. Buyer: John Eckstein. Agency: Wexton Co., New York.

Ray-O-Vac Co., Madison, Wis.: New campaign for its flashlight and battery products in about 110 markets, with a possible 30-market addition. Starting dates are staggered between early August and September, with live announcements in personality d.j. shows. Buyer: Norma Wrenn. Agency: Howard H. Monk, Rockford, Ill.

WASHINGTON WEEK

1 AUGUST 1959

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PUBLICATIONS INC.

The summer haze continues to hang thickly over broadcasting matters in the Capital.

For instance, the Senate and House Commerce Committees can't, it seems, come to a decisive meeting of the minds on measures to overturn the FCC's Lars Daly decision and to leave the equal time provisions of the communications act to the tender judgments of radio and tv stations and networks.

As it looks now, the Senate committee will report out and the Senate will pass some sort of minimizing bill, while the **House committee remains bogged down in arguments over what should go into its bill.**

In any event, don't be surprised if the House conferees eventually reject the Senate's more liberal version and insist that it be the limited House bill or nothing.

Firestone ad manager Charles B. Ryan in relating the trials and tribulations of a cultural program made it abundantly clear to the FCC that he wasn't mad at anybody.

Among his recollections were these:

- When NBC TV bumped the Voice of Firestone because of the clobbering it was getting from Arthur Godfrey the network offered him 13 Sunday afternoon half-hours free just to prove the program would get a large audience, but **his company tabooed the idea.**
- When ABC TV found the Voice smothered by competition it offered the then new Disneyland to Firestone. Ryan urged his bosses to accept and again was turned down. He said that as an adman he was intrigued with the idea of having Davey Crockett records and hats in Firestone outlets.

Small market tv stations have apparently lost their battle against community antenna tv systems.

Earlier, the Senate Commerce communications subcommittee was unimpressed by their arguments for requiring the systems to gain permission from originating stations and much opposed to their bid for banning the systems if there would be harm to local stations.

Now the FCC has held hearings on whether CATV's should be permitted to have their own microwave systems, and questioning by commissioners indicates **that the Commission will not change that situation.**

The FCC has moved to limit the number of proceedings in which it will be possible to speak off the record to commissioners.

FCC now concludes that some rulemaking proceedings do carry the prospect of gain or loss for individuals in competition with other individuals, and is proposing to **bar off-the-record talks, but only after the rulemaking has been proposed.**

Rulemaking to put additional stations on 12 of the 24 radio clear channels now occupied by a single station has been extended.

The FCC now proposes to put additional stations on all clear channels. An "out" was left, however, since the proposal was in a tentative form still subject to a final vote.

Powers of 500 kw or 750 kw, now asked by some clear channel radio stations for the serving of "white" areas, would be out of the window under this proposal.

FILM-SCOPE

1 AUGUST 1959

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PUBLICATIONS INC.

Syndication got a big boost last week with the return of Jax Beer after a five-season absence from the film medium.

Jax will use a two-show campaign in its 20 Southern markets. The programs are Screen Gems' Manhunt and MCA's Shotgun Slade; agency is Fitzgerald Advertising.

The two-show strategy has become increasingly prevalent this season: Note these other two-show regional users:

- Lucky Strike has Lock-Up and This Man Dawson, both Ziv shows.
- Alka-Seltzer signed for Manhunt and Rescue 8 again, both Screen Gems series.
- Ballantine Beer will be in Ziv's Bold Venture and MCA's Shotgun Slade.
- Drewrys Beer put its money in ITC's Four Just Men and Screen Gems' Manhunt.

With as many as six new menthol cigarette brands due to debut this season, the likely result will be a bonanza for syndication in big cities.

Menthol brands are expected to follow the sales pattern of filters: quick acceptance in metropolitan areas, but slow sales in rural districts.

Many of the new mentholated brands are expected to concentrate on big cities in which filter brands are already steady syndication users.

Reports are that the six new menthol brands will be: Philip Morris' Alpine and Mayfield, Brown and Williamson's Life and Belair, Lorillard's Spring and American Tobacco's Richmond. There are four other menthols already on the market.

A Westinghouse station has come up with a new use for video-tape equipment: locally produced public service announcements.

KYW-TV, Cleveland, produced a series of spots that were subsequently picked up by the National Safety Council for national distribution.

A successful syndicated show appears to be able to earn substantial ratings improvements in its second year ratings compared to its premiere ARB scores.

A comparison of earliest ARB ratings of Ziv's Sea Hunt with most recent ratings shows an average increase of six points in 10 cities.

Shows that were able to make a selective time period change did even better, with a 7.9 point average increase compared to only a 2.1 point average increase for shows that stayed on in the same time period.

Here are seven markets where Sea Hunt chose a new time period:

| CITY | FIRST ARB RATING | LATEST ARB RATING | POINT-INCREASE |
|--------------|------------------|-------------------|----------------|
| Chicago | 17.2 | 18.6 | 1.4 |
| Detroit | 14.6 | 21.6 | 7.0 |
| Grand Rapids | 15.4 | 34.2 | 18.8 |
| Dallas | 12.6 | 13.4 | .8 |
| Atlanta | 9.4 | 13.3 | 3.9 |
| Milwaukee | 7.9 | 23.0 | 15.1 |
| Kansas City | 13.4 | 21.6 | 8.2 |

Now see the smaller increases where the show remained in the same time period:

| | | | |
|------------|------|------|-----|
| Boston | 10.3 | 12.4 | 2.1 |
| Cincinnati | 9.5 | 11.6 | 2.1 |
| Louisville | 34.8 | 36.9 | 2.1 |

Note: first ratings are between February-June, 1958, and latest are April-June, 1959.

Ampex won out over RCA in getting the biggest plum awarded a video-tape equipment manufacturer to date: NETRC's \$2.5 million order.

A six-man committee of technical experts was especially appointed to make a decision on which of the brands of equipment to buy with the funds from a Ford Foundation grant.

The first tape network in the U. S. is created as a result of the investment, linking 43 stations affiliated with the National Educational Television and Radio Center and its production facilities at Ann Arbor.

Major regional renewals are still a syndicated show's best insurance for longevity beyond the critical two-year mark in production.

Two shows that will cease production after several years are Highway Patrol and State Trooper. Ballantine switched its money from Highway Patrol into Ziv's Bold Venture and MCA's Shotgun Slade, and Falstaff is converting State Trooper into Coronado 9.

Two other shows that ended production this past season after two years of filming were Silent Service and 26 Men; neither had major regionals.

But it still is possible for a syndicated show to reach the two-year production mark without a major regional backer: MCA's Mike Hammer and Screen Gems' Rescue 8 are two examples.

Steps toward tv production automation and international unification of video-tape were taken by Ampex's distribution link with Marconi of England.

The Marconi camera is especially well suited for tape with its ability to switch between the various lines-per-screen systems used in different countries, and its remote control features.

COMMERCIALS

Commercials producers are looking for a rash of early orders this year as a result of the early season in network and spot buying.

One producer was optimistic on the results of early commercials ordering, since a spread on production activity for fall commercials would ease some production headaches as well as relieving clients of added costs for overtime work.

The price picture on film commercials won't change appreciably over last year. There'll probably be a continuation of slight annual cost increments.

The use of video-tape won't make too much difference in film commercials pricing: It's now clear that **earlier rumors of a collapse in filming business as a result of tape are completely unfounded.**

Production values in commercials are coming in for an increasing share of the spotlight with tv consumer magazines.

Tv Guide, for example, devoted a spread last week to visual-squeeze commercials made for Aero-Shave by Transfilm.

Film commercials producers will be making a major effort to snare certain kinds of business away from the video-tape producers.

Simple stand-up commercials can be produced as inexpensively and as quickly on film as on tape, according to one estimate.

The advantage in the film proposal is these commercials could be ordered for network use and immediately used on station spot schedules, **avoiding obstacles still facing the tape commercial in spot scheduling.**

SPONSOR HEARS

1 AUGUST 1959

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PUBLICATIONS INC.

MGM's next acquisition move is expected to be Four Star Productions.

Four Star has **no distribution setup**. So the buy, as experts in the syndication field see it, would give MGM a quick return of several million dollars.

Don't be surprised if AB-PT dissolves its partnership interests with Disney and other investments and subsequently:

(1) **Repays a substantial part of its \$60-million loan from Prudential**, and (2) **refinances its operation.**

A top-management philosopher, reflecting on the tough manpower changeover problems besetting some organizations in tv, muses Stengel-like:

"Nothing is so dispiriting as the sudden discovery that your bench doesn't measure up to the demands of the moment."

LaRoche proposed to a client last week that it be permitted to place with tv stations in the top 25 markets a standing order for all available station breaks in entertainment specials during the coming season.

The client passed up the idea, explaining that his budget wasn't flexible enough to take care of it. Nevertheless the notion has caused a stir.

A Midwest tv station flew its top daytime woman personality to a candy client in the East to explain why she had insisted on acceptance of another candy spot schedule over his.

The agency for the aggrieved client had **charged that it had placed—and had orally approved—an order for the fall before the other candy company got into the act.**

Stationmen find that the most sympathetic sponsor ears for their complaints are at P&G in Cincinnati.

P&G consistently makes its agencies aware of this; The company is **very sensitive about any allegations of unfairness** and will go out of its way to **maintain a high degree of goodwill among the media** it does business with.

Gossip along Madison Avenue is growing more fluent about what accounts are bending an ear elsewhere or where a divorced piece of business is going. The talk includes these items:

- **Lipton's \$4-million account (whilom Y&R's) will land at SSCB.**
- **Lorillard is on the verge of moving a big chunk of its advertising back to JWT.**
- **Goodrich at BBDO has become the intensive target of more than one agency.**
- **One of the giant durable accounts is showing signs of unhappiness because it feels it hasn't been getting top-echelon treatment from its present agency.**
- **The 1847 Rogers Bros. segment of the International Silver account may be spun away from Y&R.**

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

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

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

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

Not confused by facts.

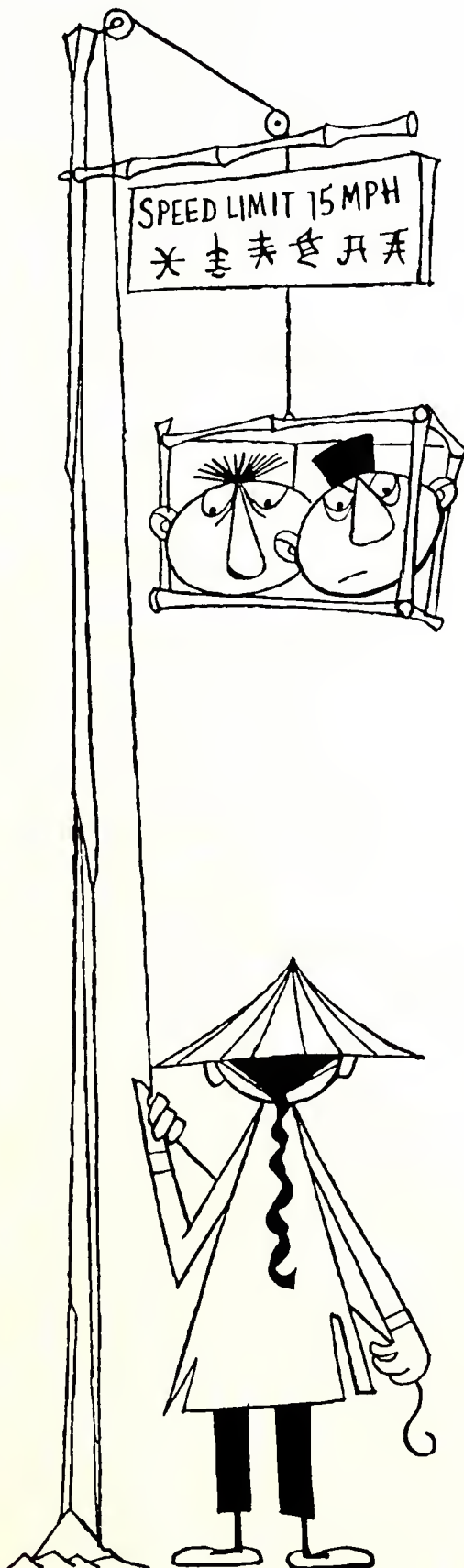
A recent independent depth survey, conducted to determine what "meaningful thoughts" readers derived from these spreads, showed 86% of all persons interviewed considered Borg-Warner "sincerely concerned with the public welfare."

The climate's good.

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

A billion readers.

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



You, too, can benefit.

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

Here are current campaigns:


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

*Not year-round campaigns

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

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

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



NAME _____

COMPANY _____

ADDRESS _____

NEWS & IDEA WRAP-UP

A WHALE OF A BOAT is this prize-winning entry by WCIA, Champaign-Urbana, in the city's Freedom Celebration parade. The whale, praising tv, was drawn by Eskimo seated in the kayak



SQUEEZE FOR EVERY SCHEDULE PLACED was what KOB-AM-TV, (Albuquerque) salesmen offered when introducing Dallas agencies to pretty "squaw." Present for "payoff" (l to r): Bob Pettingell, KOB sales manager; Dave Milam, Petry sales manager; Paul Girard, Tracy-Locke media supervisor; Hugh Kerwin, Petry sales; Jo Ann Leach and Bob Williams, KOB-TV



ADVERTISERS

Kellogg, out of Leo Burnett, is introducing another new product via spot tv beginning mid-August, in practically all markets East of the Mississippi.

It's OK, a new cereal for children and adults. Minutes and 20's will be used to reach both the youngsters and adult audience.

General Foods president, Charles Mortimer before a stockholders meeting, ballyhooed advertising as playing a major role in the company's success for the year.

Mortimer examined the "reasons for and the results of" the \$96 million GF spent on advertising and promotion during the fiscal year ending 31 March.

His explanation for a 10% rise in ad dollars during the past year:

"The surest way to overspend on advertising is not to spend enough to do a job properly. It's like buying



"QUALITY TOUCH" trade ads used by WFAA, Dallas, were named tops by Texas photographers. Show here (l to r) John Messina, photog.; Casey Cohlma, WFAA prom. mgr.; Paul Miller, Susong Adv., createJ ad



RINGMASTER, Ed Boghosian (also sales mgr. for WJAR-TV, Providence), checks show plans with fellow performer for nine free circus shows. Station was celebrating 10th year

ticket three-quarters of the way to Europe; you have spent some money but you do not arrive."

Incidentally, while advertising expense rose 10% during the fiscal year, net income increased 11.9%—making it "the best year we ever had."

Campaigns:

• **Nutrena Dog Food** is going into selected midwest and southern markets for 13 weeks. Omaha was the only market where they could get half-hour program clearance, so they're using minutes, 20's and 10's elsewhere. The Omaha show will probably be *U. S. Marshal*. Agency: Bruce Brewer, Minneapolis.

• **Pillsbury** has set two new potato products for national distribution—Instant Mashed Potatoes and Quick Hash Brown Potatoes. The products were, since last February, in three test markets: Syracuse, Sacramento and Wichita.

• Another test product set to go national: **the Murine Co.**'s new plastic squeeze bottle, to be introduced

with stepped-up promotions via spot radio. The product has been in several test cities and throughout Florida. Agency: JWT.

• **Hamm's Beer** (Campbell-Mithun, Minneapolis) is starting a spot tv campaign in Fresno for four weeks beginning 9 August. Minutes, 20's and I.D.'s will be used in this West Coast introduction.

• **Gold Seal Co.**, also out of Campbell-Mithun, for its Glass Wax, Snowy Bleach, etc., has bought 10 top markets for day and night minutes for a 15 September start. The campaign is for 26 weeks, in flights of 13.

• **Paper-Mate** is coming in on a short schedule with a back-to-school theme, in 25 spot tv markets using minutes only in fringe time. Campaign is scheduled for an early September start. Agency: FC&B, Chicago.

• **S. C. Johnson**, again out of FC&B, for its Klear, has bought a supplementary network schedule in about 25 spot tv markets, using min-

utes and 20's. The campaign is due to start in mid-August, with staggered schedules in various markets.

• **Dial Finance Co.**, Des Moines, kicked off a new radio campaign last week, to run in 15 cities. The spots range from 10's to minutes in these cities: Denver, Des Moines, Kansas City, Springfield, St. Joseph, Evansville, Indianapolis, Salt Lake City, Ogden, Louisville, Oklahoma City, Tulsa and New Orleans. Agency: W. B. Doner, Chicago.

• **Chung King**, BBDO, Minneapolis, is starting a four-week schedule in daytime and fringe nighttime on 14 September, in a selected list of major markets.

• **Fenn Brothers**, makers of Butter Brickle, a quality high-priced candy bar, has placed a campaign to begin around 1 September for 10 weeks in Los Angeles, Cleveland and Boston. Agency: Campbell-Mithun, Chicago.

• **The Sidney A. Tarrson Co.**, for its Tarco Hoopsie Doll has expanded its multiple spot program via

WELCOMING RUSSIAN HURDLE STAR Galina Grenvald, is Jack O'Reilly, of WPEN, Philadelphia who pitched in as host-m.c. at U.S.-U.S.S.R. Track Meet held there last week



YEAR-LONG CAMPAIGN for Patterson Fletcher specialty store in Ft. Wayne gets underway. Shown (l to r): Reid Chapman, v.p.-gen. mgr., WANE-TV, Ft. Wayne; Dwight Shirey, pres., P.F., Louis Sirota, TvB Retail



A CHEER FOR THE RECEPTIONIST! Elizabeth Martin, top runner-up in Miss Universe contest for Okla. is congratulated on return from contest by co-staffers at KOCO-TV, Okla. City

a campaign to run now through September. They will concentrate in Chicago on children's tv shows, including *Garfield Goose*, *Lunchtime Little Theater* and *Romper Room*.

• Another toy manufacturer in tv: **Structo Manufacturing Co.**, via its buy of two network shows—*Captain Kangaroo* and *Ding Dong School*, to start 14 September and run for 13 weeks. The campaign is to promote the new Little Miss Structo kitchen-laundry, making its debut in the toy field this season, and will also feature seven live-action toys for boys. Agency: EWR&R, Chicago.

Ideas and promotions at work:

• The **B. Manischewitz Co.** distributed to the trade press, via Al Paul Lefton, decanters of Manischewitz Borscht, now in midst of selling over the air as a summer drink.

• **Broadcast Corned Beef Hash** is featuring lifelike display pieces of "Effie," the girl in their radio commercials, as point-of-sales promotion.

Kudo: **Texize Chemicals, Inc.**, Greenville, S. C., awarded highest honors for its spot tv films in the an-

nual competition conducted by the National Advertising Agency Network. The awards were for the household cleaning products field.

Strictly personnel: **Charles Palmer**, to merchandising manager for the Pepsodent division of Lever Bros. . . . **Don Douglas**, to general sales manager, reflective products division, Minnesota Mining & Manufacturing Co. . . . **Walter Kuenstler**, to director of marketing research for the consumer products division of Warner-Lambert.

AGENCIES

Wesley Associates is vying for the teen-age audience via a campaign it's launching for Shulton's new Ice-O-Derm.

Promotion for this antiseptic astringent formulated for treatment of acne, etc., begins 1 September, via spot radio in 45 major markets. It will be directed at the rock 'n roll set through d.j.'s.

ARB has issued a brochure to ac-

quaint agencies, stations and advertisers with the scope of its nationwide concept of local tv audience measurement which will be put into effect for the fall.

The ARB nationwide program has three major features:

(1) Every tv station in the nation will be measured from two to 12 times a year, with a one-volume master report coming out semi-annually, giving rating information for the more than 500 U.S. tv stations.

(2) An annual coverage study of the entire U.S. is its second feature, with every one of the 3,072 counties in the nation to be sampled.

(3) A changed format and additional services will be included in the regular monthly 'pocket-piece' reports. These total area reports will give one-week/four-week metro ratings plus total tv homes reached by quarter-hour segments.

Agency appointments: P&G's Fluffo shortening, from Tatham-Laird to B&B . . . National Van Lines, billing about \$300,000, from Wade Advertising to Maxon, Chicago . . . E. C. Dewitt proprietary drug firm, to

**HITCH
YOUR SELLING TO
AIR MEDIA BASICS
AND WATCH YOUR SPOT ZOOM**

| | | |
|-------------------|-------------------------|---------------|
| order reprints of | AIR MEDIA BASICS | \$2 each |
| TIMEBUYING BASICS | 1 to 10 | 40 cents each |
| TV & FILM BASICS | 10 to 50 | 30 cents each |
| RADIO BASICS | 50 to 100 | 25 cents each |
| MARKETING BASICS | 100 to 500 | 20 cents each |
| | 500 or more | 15 cents each |

To Readers' Service, SPONSOR, 40 E. 49th St. N. Y. 17

Please send me the following:

| | |
|--|---------------|
| <input type="checkbox"/> AIR MEDIA BASICS | Name _____ |
| <input type="checkbox"/> TIMEBUYING BASICS | |
| <input type="checkbox"/> TV & FILM BASICS | |
| <input type="checkbox"/> RADIO BASICS | |
| <input type="checkbox"/> MARKETING BASICS | |
| | Firm _____ |
| | Address _____ |

Tatham-Laird's New York office . . . Reese Finer Foods, Sue Ann Food Products and Lora Dog Care Products, all Chicago, to **Gordon Best**, Chicago . . . Terry Candy Co., Elizabeth, N. J., to **Weiss & Geller**, New York . . . Coats & Clark, maker of hreads, zippers, needle work and sewing accessories, to **Fuller & Smith & Ross** . . . Pilot Radio Corp., Long Island City, to **Smith/Greenland Co.**, New York.

New office: Knox Reeves, Minneapolis, opens a Chicago office this week, at 333 North Michigan Avenue.

They were elected officers of the Broadcast Advertising Club of Chicago:

President, **Thomas Wright Jr.**, v.p. and manager of the media department at Leo Burnett; executive v.p., **Arthur Bagge**, PGW; secretary, **Holly Shively**, EWR&R and treasurer, **E. Jonny Graff**, NTA.

On the personnel front: **William Watson**, to executive v.p., EWR&R, Chicago . . . **Paul Hogue**, from McCann-Erickson to Foote, Cone & Belding as account supervisor . . . **John Roche**, to v.p. and creative director, Gardner Advertising, New York . . . **Robert Taylor**, v.p. and director of marketing of the professional division of DCS&S . . . **T. A. Casey**, to v.p.-marketing services, Lilienfeld & Co., Chicago . . . **James Laverty**, senior copywriter, D-F-S . . . **Virginia Regina**, assistant media buyer, Smith/Greenland Co. . . . **Jay Cheek**, to the creative staff of Henderson Advertising, Greenville, S. C.

FILM

In the perpetual battle that rages between New York and Hollywood as production centers for tv, New York received the official encouragement of Mayor Wagner last week.

With New York anxious to challenge Hollywood domination of film program production, Mayor Wagner approved the construction of **Filmways'** new film-plus-tape studios in Manhattan.

The new facilities are designed to

attract added programming business to the East Coast.

The **Filmways** facilities in New York will be open to **Warner Brothers** on a mutual arrangement also allowing the Eastern company to use Warner's West Coast facilities.

Sales: Screen Gems' *Manhunt* to Jax Beer in 20 Southern markets through Fitzgerald Advertising; to Drewrys Beer in Chicago, Detroit, Indianapolis and Toledo through MacFarland, Aveyard; to Kroger Stores in Atlanta, Birmingham and Chattanooga; and to Miles of California in nine additional West Coast markets . . . Ziv's *This Man Dawson* to Lucky Strike as alternate week advertiser in Buffalo, Roanoke, Grand Rapids, Indianapolis, Louisville, Peoria, St. Louis, Beaumont, Dallas, Houston and Memphis through BBDO; to Hood Dairies in Boston, Portland, Providence, Hartford-New Haven, Springfield, Holyoke, Bangor and Presque Isle through Kenyon & Eckhardt on a 52-week basis; to Weidemann Brewing Co. in Cincinnati, Dayton, Columbus and Indianapolis through Tatham-Laird; to Dow Brewing Co. in Buffalo and Wauwatosa through Vickers and Benson, Ltd.; to Standard Oil Co. of Indiana in Detroit on WWJ-TV through D'Arcy Agency, alternating with R. G. Dunn Cigar Co.; station sales were to KSTP-TV, Minneapolis-St. Paul; KOB-TV, Albuquerque; WTVP, Decatur; KGNC-TV, Amarillo; KSYD-TV, Wichita Falls, and WDSU-TV, New Orleans.

More sales: Ziv's *Economex*, re-run division reports a six-month sales volume increase of 62% over last year . . . ABC Films' *Adventures of Jim Bowie* sold to KBAK-TV, Bakersfield; CBLT, Toronto; WDMJ-TV, Marquette; WALA-TV, Mobile; WBTW, Florence; WXIX-TV, Milwaukee; WFAA-TV, Dallas; KGGM-TV, Albuquerque; WSB-TV, Atlanta; WRVA-TV, Richmond; WJTV, Jack-

WNJR
negro radio for
metro new york



WICHITA

is BIG BUSINESS!...with daily retail sales topping \$1,000,000. Wichita with its diversified economy - oil, cattle, agriculture, aircraft - is the bustling hub of the rich Central Kansas area, dominated by KTVH.

To sell this rich Kansas market, buy KTVH with its unduplicated CBS-TV coverage.

BLAIR TELEVISION ASSOCIATES, INC.

KANSAS

STUDIOS IN HUTCHINSON AND WICHITA



HOW TO BEAT YOUR WIFE

At WVET Radio in Rochester, "Where Human Engineering and Inhuman Engineering Combine to Insure Better Chemicals for Better Pizza Through Brotherhood," a sound solution to "How to Beat Your Wife?" has been achieved. Beat her to the radio by wearing track shoes, running softly and carrying a Louisville slugger. We also announce affiliation with the NBC Radio Network on August 1, 1959.

NAT'L REPS: The BOLLING CO.

PHIL DAVIS MUSICAL COMMERCIALS

... have never failed
in building sales for
all kinds of products
from A to Z . . .

- A**tlantic Gas
- B**eneficial Finance
- C**arling Black Label Beer
- D**odge Trucks
- E**lectricity—Calumbus & Sa.
- F**alstaff Beer
- G**illette Razors
- H**ills Brothers Coffee
- I**pana Toothpaste
- J**ohnson's Wax
- K**ellag's Sugar Frasted Flakes
- L**ucky Lager Beer
- M**aola Dairy Products
- N**ationwide Auto Insurance
- O**hio Bell Telephone
- P**ast Grape-Nut Flakes
- Q**uaker Campany
- R**adia Carparation of America
- S**chlitz
- T**exaco
- U**nited Red Feather
- V**-8 Vegetable Juice
- W**ilson's Hams
- X**-tane
- Y**ellow Pages
- Z**est

The same creative thinking
and production know-how is
ready to go to work for you.

PHIL DAVIS
MUSICAL ENTERPRISES
Inc.

Murray Hill 8-3950

59 East 54 Street New York 22

son; KALB-TV, Alexandria; KPLC-TV, Lake Charles; WJXT, Jacksonville; WFMV-TV, Greensboro; WITN-TV, Washington, N. C.; and WAFG-TV, Huntsville . . . Victory Program Sales' *Frontier* to KDAL-TV, Duluth; KOCO-TV, Oklahoma City; WWJ-TV, Detroit; KCCC-TV, Sacramento; KING-TV, Seattle; WNBQ-TV, Chicago; WISH-TV, Indianapolis; KNOX-TV, Grand Forks; KMSP-TV, Minneapolis; and KTRK-TV, Houston . . . ABC Films' *The People's Choice* to WALA-TV, Mobile; WKBW-TV, Buffalo; KETY-TV, Santa Barbara; WDAM-TV, Hattiesburg; WBTW, Florence; WTVJ, Jackson; KALB-TV, Alexandria; KPLC-TV, Lake Charles; WFMV-TV, Greensboro; WAFG-TV, Huntsville; WCHS-TV, Charleston; WBRZ-TV, Baton Rouge . . . In addition to sponsor sales, ITC reports station buys of *Four Just Men* in Detroit, Chicago, Philadelphia, Syracuse, Hartford-New Haven, Toledo and Schenectady markets.

Feature film packages: Jayark Films reports availability of a package of 40 features, mostly produced since 1952 . . . Bernard L. Schubert has a *Park Avenue Package* of 52 feature films, including several acquired from Quality Films, Inc.

Promotion: Screen Gems' *Huckleberry Hound* character has been adopted by the Ohio State Buckeyes in a grid match for October against Purdue.

Commercials: Jack Marshall and Pat McDermott have formed a commercials production company called "**Happy Talk**," to open this week at 550 Fifth Avenue in New York . . . A Standard Oil Film on energy made by **Transfilm** is currently being shown via closed circuit color tv at the Moscow exhibit; Russian is the tenth language into which the film has been dubbed.

Strictly personnel: Ziv has promoted **John Davidson** to southeastern sales manager, **Jerry Kirby** to northeastern manager, **Stuart Halliday** to Chicago manager, **Allen Martini** to western division manager, **John Louis** to northcentral spot sales manager, **Harry Littler** to

southeastern spot sales manager . . . **Leo Brody** appointed eastern division sales manager of Trans-Lux TV.

NETWORKS

Nabisco (McCann-Erickson) has come back into soap operas via four alternate quarter-hours of it weekly on CBS TV.

The serials: *Edge of Night*, *Love of Life* and *As the World Turns*. (Part of this money came out of Sunday supplements.)

Nabisco is also latching onto *Sky King* as a Saturday daytime feature on the same network, starting in the fall. It likewise will have an alternate 20-minute segment of *Rawhide*.

This is all in addition to the alternate half-hour of *Wagon Train* on NBC TV.

Warner Lambert, Derby Foods and Canada Dry this week confirmed half-hour buys on ABC TV for the fall.

For Warner-Lambert it was all of the *Gale Storm Show*, while Canada Dry and Derby took an alternate hour of *Walt Disney*.

ABC TV this week launched in New York a series of meetings with affiliates' promotion directors regarding the network's fall program line-up.

This will be followed by regional sessions in Chicago, Dallas and Los Angeles.

In opening New York's meeting, Ollie Treyz asked for promotional support, claiming "the new season is a critical one. We have a marvelous opportunity to move ahead to a firm No. 1 position."

Network tv sales for specials: **United States Brewers Foundation (JWT)** for a 90-minute tribute to Jerome Kern, on NBC TV Tuesday, 22 September . . . **General Electric (Y&R)** will supplement its half-hour weekly anthology on CBS TV next season with a 90-minute show—*The Fabulous Fifties*, produced by Leland Hayward, on CBS TV Sunday, 22 January . . . **Westclox (BBDO)** for a one-hour pre-Yuletide attraction—*Miracle on 34th Street*, produced by Dave Susskind, on NBC TV Friday, 27 November.

More network tv sales: National Carbon Co. (Esty), for the *World Series Special*, an all-star show on the eve of the 1959 baseball classic on NBC TV Tuesday, 29 September . . . **B. F. Goodrich (BBDO)** will share six programs with **Bell & Howell (McCann)** in *CBS Reports*, a special series of hour-long information programs presented on CBS TV in prime nighttime hours, to begin in October.

Network daytime business: On ABC TV, new orders by Block Drug for three quarter-hours weekly beginning September; Ex-Lax, for the first time to sponsor a net tv show via one quarter-hour in August; General Foods and Toni for additional quarter-hours.

On the network radio front:

- Sales on NBC for the 20-day period ending 21 July: \$1,333,990 in net revenue. Sales highlighted by 20-week campaigns by I. J. Grass Noodle Co. (Arthur Meyerhoff) and Quaker Oats (Wherry, Baker & Tilden).
- The American Red Ball Transit Co. (Ruben Adv.), nationwide trucking and moving firm, to enter network radio for the first time via a buy on Mutual for two-per-week of the new weekly series of five-minute 5:30 p.m. newscasts.
- Directors of CBS Radio Affiliates Association, at a two-day meeting in New York last week with CBS executives, praised the first six months operation of PCP, stating it "has demonstrated its strength in assuring to

audiences, affiliates and advertisers the continuation of national network radio service."

RADIO STATIONS

KING, Seattle, is about to conduct what it calls "the most comprehensive survey of popular music taste ever undertaken."

It's an IBM Music Survey, aimed at providing a clear picture of popular music likes and dislikes in the station's coverage area.

How the poll will be taken: using random sampling techniques, 100,000 survey cards will be sent out covering roughly, 10% of the population. This will be followed-up by a sub-sampling of 5,000 non-respondents and supplemented by 50 individual surveys.

Charting plans for future expansion:

Top management executives of the **Star Station Group** (KOIL, Omaha; KICN, Denver and KISN, Portland) met last week to sharpen sales and programing techniques and discuss the several major market stations being considered by the group to fill up the FCC limit of seven stations "as soon as possible."

Ideas at work:

- **A hot tip from a hot tipster:** K-POI, Honolulu, rewarding all news tips \$1 for each verified story aired, had this unusual call last week: A newstipper called in about a home that was robbed 10 minutes earlier,

and when asked why he knew so much about it, blithely answered that he was the burglar. Since he wouldn't give his name, the burglar asked that the reward go to the Honolulu Police Relief Association.

- **To aid timebuyers:** WQXR, New York is offering timebuyers a quick computer of radio values in 10 leading markets. It will enable the buyer to see at a glance the number of radio homes represented by ratings from 1.0 to 11.0.

• **It's great to live in Detroit:** That's the all-out campaign launched by WXYZ for local residents. The idea: to keep listeners informed on what's happening in the area—where to go and what to see on specific days.

• **The hidden d.j.:** To introduce its new all-night d.j., Jim Dandy, WSAI, Cincinnati, hid him at various locations in the area, including shopping centers and retail stores. Dandy announced via telephone broadcasts his location and next destination at hourly intervals. Prize for the person nabbing him: \$750 worth of merchandise.

• **Their way of combating the hot weather:** When the temperature hit 90° in Washington, D. C., WGMS scheduled a "Mus-icile"—playing music for the winter season. To further carry out the theme, station is asking local advertisers to promote winter products during that program.

Station purchases: WKNB, the NBC-owned station in New Britain, Conn., to Beacon Broadcasting Co.

WGR-TV

Selling the Buffalo-Niagara Falls market

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

For best results in Buffalo from America's most powerful selling medium, call your Petry television representative about availabilities on WGR-TV—this year celebrating its fifth anniversary.

NBC • CHANNEL 2



A TRANSCONTINENT STATION



(owned by Sheldon Smerling, executive v.p. of Eastern Theatres) . . . The FCC has approved sale of **WISK**, Minneapolis, to Crowell-Collier for \$750,000.

Thisa 'n' data: **RAB** is set for its in-person survey of media buyers of leading agencies, with plans to interview 275 media buyers at some 210 agencies in 23 cities on 15 different subjects . . . **WOR**, New York will carry certain Mutual news broadcasts, special events, sports and public affairs programs . . . Mark Evans, of **WTOP**, Washington, is off globe-trotting to tape-record material for future programs . . . **KCMO**, Kansas City, is keeping drivers informed via its new plane hovering over the city beaming direct reports on traffic conditions . . . **WBAL**, Baltimore, has a 'cool' promotional campaign going. The bit: an ice-mountain piled up in a shopping center's parking lot, with shoppers guessing how long the massive structure will stand before it melts.

Station staffers: **Gustave Nathan**, to general manager of the Herald Tribune Radio Network . . . **C. Oscar Baker**, to president and general manager of WPTW Radio, Inc., Miami . . . **Robert Lees**, v.p. of Booth Broadcasting and general manager-sales manager of WIBM, Jackson, Mich. . . . **Richard Nason**, general sales manager, CKLW, Detroit . . . **Norman Gittleson**, treasurer, Lincoln Broadcasting Corp. . . . **Ames Brown Jr.**, station manager, WPRO, Providence, R. I. . . . **James Keough**, general sales manager, WFEA, Manchester, N. H. . . . **David Kyuk**, local sales manager, Mid-New York Broadcasting Co. . . . **Joseph Horenstein**, to manager WIOD, Sanford, Fla.

Add to personnel appointments: **Murray Evans**, general manager, WBAB, Babylon-Bay Shore . . . **Wendell Campbell**, managing director, KPOP, Los Angeles . . . **Bob Cooper**, assistant manager and operations director, KICN, Denver . . . **Mark Olds**, program director, WNEW, New York . . . **Steve Brown**, program director and **Jim Tate**, operations manager, KISN, Portland, Ore. . . . **Ruth Musser**, program director, WMCA, New York . . . **Bob Irwin**, production manager and assistant

program director, WHK, Cleveland . . . **Bud Wendell**, program manager, KYW, Cleveland . . . **Sam Somora, Jr.**, promotion manager, WXYZ, Detroit . . . **Charles Crockett**, sales manager, KGMB and KHBC, Hawaii.

TV STATIONS

Dog food and other pet products will be spending some \$15 million in tv during 1959—an increase of 30% over 1958 tv ad dollars, according to TvB.

TvB lists nine national advertisers as spending, for the first five months, '59, \$2,858,593 in network tv and \$2,441 million in spot.

Leading network advertiser in this field for the first five months: **General Foods' Gaines Dog Meal**, billing \$640,328, followed by Ralston Purina's Dog Chow with \$590,080 and Quaker Oats' Ken-L Dog Foods at \$414,302.

Gaines was also the largest spender in spot tv for the first quarter, billing \$667,310.

On the video-tape front: A joint meeting of the American and National League baseball clubs completed last week, final arrangements for **taping 26 ball games** for showing immediately following the World Series. The tapes will be presented as a weekly nationwide tv series for the fall and winter. **Peter DeMet Productions**, in Chicago will tape the games.

Just like being in the movies: **Banker's Life & Casualty Co.**, Chicago is experimenting with a public relations offering for viewers. They are sponsoring a Sunday night movie, on **KCSJ-TV**, Pueblo, Colo., and dispensing with all commercials. Hosts of the show are various members of their Pueblo office staff, but no effort is made to sell insurance.

Thisa 'n' data: The University of Michigan's **Detroit Area Study** reports one out of every four families there have at least two tv sets, with about one in 20 homes owning three or more sets . . . **Ruth Lyons**, m.c. of *50-50 Club* on **WLW-T**, Cincin-

nati, is currently introducing her second album: "Our Best To You" . . . Baltimore's new **triple-tipped tv tower** will be put into operation next week. The unique tower supports the antennas of all three Baltimore tv stations.

Treasurer's report: **Storer Broadcasting Co.** reports a net profit after taxes for the six months ending 30 June of \$2,714,549. Second quarter earnings for 1959 amounted to \$1.690 million.

Channel change: Thomas Chisman, president of WVEC-TV (uhf) in Norfolk-Hampton, Va., awarded the grant for vhf Channel 13 in the same market.

Personnel notes: **Robert Sevey**, to tv sales manager for The Hawaiian Broadcasting System (KGMB-TV, KMAU-TV and KHBC-TV) . . . **Ron Scott**, to promotion supervisor, WOITV, Des Moines . . . **Sara Martin**, sales-program coordinator, WLOS-TV, Ashville-Greenville-Spartanburg.

REPRESENTATIVES

Rep appointments: The Tierney Co., Charleston-Huntington, W. Va. (WCHS-AM-TV and WPLH), to **Peters, Griffin, Woodward** . . . WSAI, Cincinnati, to **Gill-Perna** . . . KCRG, Cedar Rapids, to **The Branham Co.** . . . Connecticut State Network (WATR, Waterbury; WHAY, Hartford; WICH, Norwich; WNAB, Bridgeport; WNHC, New Haven; WSTC, Stamford and WTOR, Torrington) to **Nouo Kirby Co.** as New England representative . . . KBVM, Lancaster, to **B-N-B, Inc.** Time Sales as Los Angeles-San Francisco representative . . . WICC, Bridgeport, to **Kettell-Carter** as New England representative . . . KSAN, San Francisco, to **Bob Dore Associates**.

Strictly personnel: **Jack Hetherington**, to manager of Daren F. McGavren's new St. Louis office . . . **Robert Schneider**, research manager and **Joseph Dowling**, sales promotion manager, CBS TV Spot Sales.

MERGER MAN

(Continued from page 36)

is producing creative advertising." Mentioning retired Milton Biow, long noted for his flamboyant creative approach to advertising, he commented: "If Milton were back in the business today, he'd own it!"

Extra revenue: Today's and tomorrow's agency must have more than the traditional means of gaining revenue, because of rising costs and slimming profit margins. The 15% isn't adequate, nor is the hope of new business. Because, reasons Mr. Durham, an agency must bill an additional 10% per year just to stay even.

His top suggestion for extra and new money: from tv programing on film. He suggests that agencies and advertisers, working together, finance pilot films for tv and, in owning them, reap the possible rewards of re-sale and capital gains allowances.

Too many agencies "are operated as they were 75 years ago," he charges, "and they need new thinking about their own management. On the matter of pilots, this past May there were 300 bicycling along Madison Avenue. Probably no more than 20 of these were sold."

One reason some of them don't sell: "The filmer has no conception of the advertiser's need. Neither agency nor client has anything to do with production of the show, yet they are responsible for the actual sell—for the commercials, the climate, the merchandising, the marketing."

At this point, he estimates "Every 39 weeks a filmed tv show builds up approximately \$1 million in future revenue from the sale of foreign and re-run rights. This money represents the capital gain's potential of any filmed tv series.

A (very) few progressive agency men have worked on the practice of star or show property ownership and made a great deal of money, far more than they ever make on straight 15% commission on business placed, he says. (Durham charges that any agency's published billing figure is unrealistic, in that its income is really

only some 15% of gross figures quoted.) "And we've run across many clients in out-of-the-way places who actually think the agency gets to spend all of the money the billing figure reveals on its own operations."

These points of discussion and consideration among agency managers when they think of merger hinge on a concept of planning for the long range. In the ad counsel's words, "Advertising is a service business, and service businesses that offer facilities must grow and keep growing to live. Our only commodity is people."

That's why a major division among his eight involves personnel problems and planning (the others: agency and client management, marketing counseling, public relations, tv, radio, statistical media computations).

Bob Durham has broken with the consultant tradition of "slide rules and head-shrinking." Concerned with the depreciation of brains in advertising, he's bringing into play concepts of people which affect every phase of agency and client operation.

He, himself, has been both an agency executive and a client. After college (Yale, 1937), he worked in the

mail room at Benton & Bowles and moved upward to copywriting. After World War II (a bombardier-navigator with one of the first American crews to work with the French underground, a story told in a book he co-authored, *Hitch Your Wagon*), he joined the Metropolitan Life Insurance Co. and eventually became general supervisor of advertising. From there he went to Kenyon & Eckhardt as assistant to the president and to Ruthrauff & Ryan as senior v.p. He resigned to open his consulting firm almost two years ago.

His work in agency and client assignments enables him to talk the language of his own clients, among whom are major national advertisers, as well as eight advertising agencies. Four of them are in the "top 10," Mr. Durham says, but he keeps their identity confidential. Why? "Because my value is in a behind-the-scenes effort. The work I do in many cases is completely confidential."

Word of his maneuvering has seeped through all advertising strata, and he's recognized as "the man behind the mergers." But the how's and when's of merging remain his secret specialty.



NO, THIS IS "KNOE-LAND"

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

JUST LOOK AT THIS MARKET DATA

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

KNOE-TV AVERAGES 78.5% SHARE OF AUDIENCE

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

KNOE-TV

Channel 8
Monroe, Louisiana

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

Photo: Spencer Chemical Company's Vicksburg, Mississippi, Works, where nitrogen products for industry and agriculture are produced.

WNJR
negro radio for
metro new york

HITLER WAS RIGHT!

Bradford R. Hitler, consultant to WVET Radio in Rochester on matters of race prejudice, has come out against the 100-yard dash, and we think he's right. This event will not be broadcast in any track and field meet we may cover. We will, however, carry not only MONITOR, but will become the first station in the nation to offer MERRIMAC when we join the NBC Radio Network on August 1, 1959.

NAT'L REPS: The BOLLING CO.

**CHECK ✓ and
DOUBLE CHECK ✓✓**

✓
WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

✓✓
One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV.

WTHI-TV

CHANNEL 10 • CBS-ABC



**TERRE
HAUTE
INDIANA**

Represented Nationally
by Bolling Co.

Tv and radio NEWSMAKERS



Leslie T. Harris has been named managing director of the newly created International Tv Production Division of ITC (Independent Tv Corp.). He is currently v.p. of CBS Films in N.Y., a post he has held for the past six years. Harris' background includes a stint as independent producer of radio and tv programs; director of radio and tv for Colgate; national program director for NBC Radio and director of radio for B&B. In his new post, Harris headquarters in London with Associated TV, Ltd.

George Kapel has been appointed general sales manager of WTOL-TV, Toledo. He formerly spent five years in the same position at KXTV (until recently KBET-TV), Sacramento. Previously, he was station manager of KOMU-TV, Columbia, Mo. Prior to his six years' tv experience, Kapel was station or sales manager for WAAB, Worcester, Mass.; WDYK, Cumberland, Md. and WDNE, Elkins, W. Va. He is a graduate of the U. of Oregon and served with Counter-Intelligence during World War II.



Channing M. Hadlock is the new director of radio and tv for The James Chirurg Co., advertising agency with offices in N.Y. and Boston. He had been v.p. and director of radio/tv for the Rose-Martin Agency in N.Y., and prior to that, an account executive with Quality Bakers of America and with Cunningham & Walsh. In his new post, Hadlock will supervise radio/tv activities on such accounts as Crayola, Blackstone Cigars & Welch Candy. He is a member of RTES and N.Y. Media Planners.

Jerry Franken was named, last week, director of public relations for National Telefilm Associates (NTA). He joined the film outfit in February of this year, when the company acquired Gross-Krasnc-Sillerman. He served, with the latter, as assistant to the president. Prior to joining G-K-S, Franken was public relations director for Television Programs of America (TPA); with Lester Lewis Associates; radio/tv editor of *The Billboard* and on the staffs of *Variety* and the *New York Times*.



CHEVROLET

(Continued from page 32)

Chevrolet's annual radio broadcasts of the Soap Box Derby, Dinah's presence and participation in these events have added much prestige.

The Soap Box Derby has been a regular Chevrolet-sponsored radio feature for some years; it takes place every summer. It was the realization of the summer radio audience that particularly struck Chevrolet strategists along in the summer of 1951. This, coupled with the growing awareness of the changing pattern of all year buying and the conviction that tv viewing ebbed somewhat during the hot-weather, out-of-door months led Chevrolet to up its radio advertising then. They bought the Robert Trout and Alan Jackson newscasts on CBS 12 times a week on 206 stations (these *Chevrolet Newscasts* still continue) and thus began a year-round radio effort.

Since 1956, the copy approach of Chevrolet in its radio commercials has been refined. Until then, practically every commercial was a factual, "nuts-and-bolts" message on the mechanical or styling superiority of

its models. But, with the over-all rise in radio copy creativity, Chevrolet has been adding the "light touch."

With greater frequency of commercials airing, and on a year-round basis, the Campbell-Ewald copy department was faced with the challenge of adding more entertainment value. The result is a lot of new radio commercials—sugar-coated with comedy—but actually hard-sell.

For an idea of what has been added to Chevrolet commercial copy approach, here are some contrasts:

From a fall 1956 radio announcement: "No other car gives you the performance of a '57 Chevrolet! For no other car in any price field offers you these two high-performance features: fuel injection and Turboglide! Ramjet fuel injection, the greatest engine advance since the overhead valve, completely eliminates the carburetor and gives you instant engine response . . ."

And here are some bits from more recent commercials that show the "sugar coating": "Tweedledum and Tweedledee/Are such a lively pair!/ With Turbo-Thrust and Turboglide/ They travel everywhere." (This is punctuated with piccolo and drum).

And another intro for an Impala commercial: "One Impala, two Impalas, three Impalas, four/Twice as many models as Chevy made before."

Then, of course, there's Dinah Shore singing "The fun, the fun, the fun is in the going—/Come rain or shine or snowing. . ."

It is not surprising that Chevrolet has built much of its air campaign around personalities like Dinah Shore, for in its long history of radio advertising this GM Division has associated with many other great names.

In the 1930's, it sponsored such greats as Fred Allen, Al Jolson (Chevrolet was his first radio sponsor), Jack Benny, James Melton, Jan Peerce, Rubinoff and news commentator John B. Kennedy.

The orchestras it sponsored during those years were of matching stature: Isham Jones, Frank Black, Victor Young, Gus Henshen.

A comparison of either the car business or advertising of the '30's with today shows up many changes in both. But significant is the fact that blue-chip, industry-pacer Chevrolet has anticipated all the changes, has made them—along with radio—work to its advantage.

**SO NICE
TO COME HOME TO . . .
(KOBY • San Francisco)**



KOBY's got the record for being "at home" with San Franciscans. And they come home *with* KOBY, too — because this loyal audience keeps its car radios tuned to KOBY day and night. That's why your products and services offered in San Francisco via KOBY get big audience and *sell fast!*

KOBY / 10,000 Watts
in
San Francisco

See *Petry*—and drive your sales story home on KOBY!

For Greenville, Miss.—WGVM
(When you're in Denver, stay at the Imperial Motel, 1728 Sherman, downtown.)

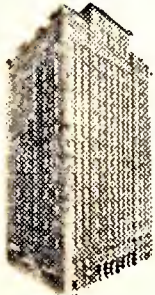
Mid-America Broadcasting Company

**NEW YORK
HOTEL
WINSLOW**

EAST SIDE

Madison Ave.
at 55th St.

**SMART
MIDTOWN
LOCATION**



One block from Fifth Avenue's famous shopping area. Near theatres, Radio City, restaurants, cafes, business and cultural centers. Newly decorated rooms with private bath. Free radios. Air-conditioning and TV available.

Daily rates from \$6.50 single
from \$8.50 double

Write for descriptive brochure.

A SIGHT TO SEE!

KTLE

CHANNEL 6

Idaho's newest

TELEVISION STATION

BASIC NBC

REPRESENTED NATIONALLY BY

FORJOE & COMPANY

New York - Chicago - Los Angeles - Atlanta
San Francisco - Philadelphia

SPONSOR SPEAKS

Radio's healthy optimism

Bob Teter of PGW put on an extraordinarily successful two-day seminar on "Spot Radio's Time is Now!" at the Biltmore last week. (See page 38.)

What impressed us most about the meetings (aside from the smoothness and precision with which they were carried out and for which Bob should take a bow) was the quiet, realistic and healthy optimism displayed by the executives from the stations PGW represents.

All too often when radio men get together they tend to be either blindly enthusiastic or unreasonably gloomy about the state of their business.

This was not the atmosphere at the Biltmore last week, however. The station men attending the sessions discussed their problems courageously and constructively, and with a quiet confidence which SPONSOR applauds.

Radio has real reason to feel optimistic about the future when such a healthy spirit pervades its meetings.

Radio's Blue Ribbon Users

As part of its campaign for greater recognition of the power of radio as an advertising medium, SPONSOR begins this week (page 29) its new series on *Blue Ribbon Radio* strategy.

We believe that you will find this series outstandingly helpful and informative.

In preparing it, we have departed somewhat from the "case history" formula for which SPONSOR has been famous over the years.

In the *Blue Ribbon* series we will be dealing with advertisers, many of them large companies who use radio, not necessarily as their only advertising medium, but as an important part—of an over-all marketing plan.

The *Blue Ribbon* series will stress the thinking, tactics and strategy which these major advertisers use in their radio decisions. We will welcome your comments.



THIS WE FIGHT FOR: *Awareness of the broadcast industry that even the toughest sales problems can be licked by cooperative efforts. Let's not lose steam by fighting among ourselves.*

10-SECOND SPOTS

Delicious: Leo Burnett, Chicago, has become identified with the bowl of apples in its waiting rooms to the point where they have put out an entire brochure called, "The Apple Story." Most revealing bit, "... we are getting rid of the round, red fruit at a clip of more than 111,000 a year in our five offices." *What Johnny Appleseed started, Burnett will finish.*

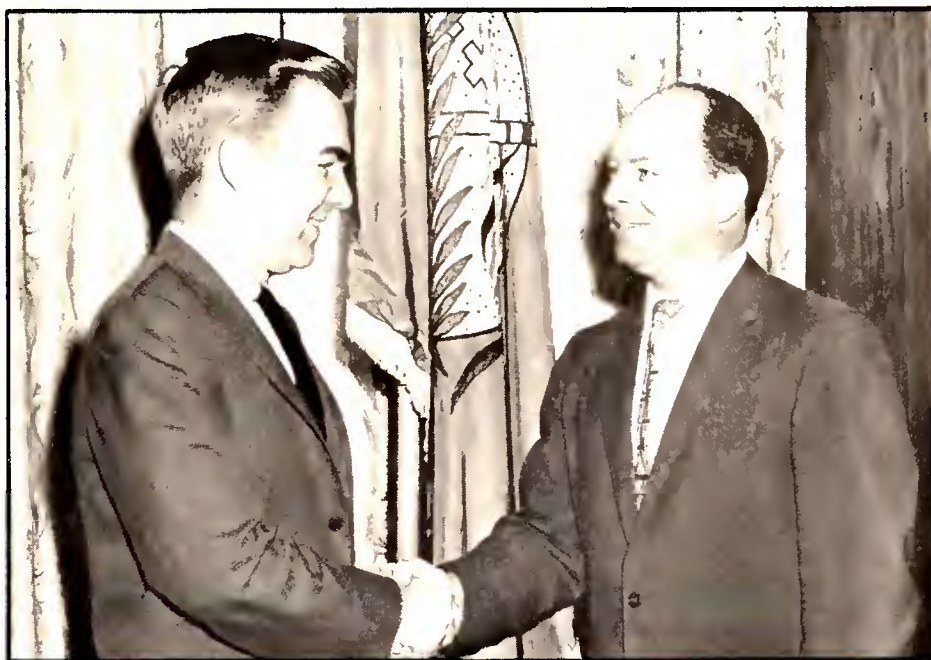
Virago: A husband complained in a cross suit for divorce that his wife not only forbade him beer and tobacco in their home, but refused to let him watch tv shows sponsored by brewing companies.—Charles V. Mathis.

Believe it or—: From a man-in-the-know at RAB, we have just learned why it is that a package picked up by a messenger service at 10 a.m. from an agency just across the street may not arrive at your office before 5 p.m. Seems there is in the center of the Madison Avenue area a huge subterranean cavern (exact site not disclosed) which features dancing girls, free beer, and various games of chance. This is known as "Messenger Heaven," and here hide out messengers between pick-up and delivery.

Considerate: Press release from KRON-TV, San Francisco—
"When KRON-TV's art director Bill Wagner got an order for a swimming pool full of water it presented no special problem. He merely left the faucet on for a good long time. But how do you get rid of 450 gallons of wetness when you're through with it? You can't let the stuff slop around on the floor because it might get into the basement and ruin all the *Chronicle's* newsprint. *That's right, fellas, keep the air vs. print fight clean.*

Tip: For the distaff side of the agency business, or what Shep Meade would call "the four-window girls," here's a true story on apartment hunting in Manhattan: An adgal with a miniature Schnauzer named Tuffy is practically the tenant of a new Greenwich Village apartment, thanks to—the Schnauzer. Seems on his walks, her dog made friends with the dog belonging to the apartment superintendent.

What did the Governor say to the Newsman?



Congratulations are in order!

Oklahoma Governor J. Howard Edmondson (left) offers his congratulations to WKY Radio News Director Bob Flounoy (right) for the station's consistently outstanding news coverage.

(WKY Radio has received the Oklahoma Associated Press Award for Outstanding News Coverage the past four out of five months.)

When it counts—

Oklahomans turn first to WKY Radio.

LATEST SHARE OF AUDIENCE

| Station | Hooper | Pulse |
|---------|--------|-------|
| WKY | 49.7 | 37.5 |
| "B" | 24.0 | 22.5 |
| "C" | 8.5 | 13.5 |
| "D" | 5.1 | 11.0 |

Daytime Averages
May-June Hooper & March '59 Pulse



THE WKY TELEVISION SYSTEM, INC.
WKY-TV, OKLAHOMA CITY
WTVT, TAMPA-ST. PETERSBURG, FLA.
WSFA-TV, MONTGOMERY, ALA.
REPRESENTED BY THE KATZ AGENCY

What's missing in this picture



WDOK

*No picture of "The Best Location in the Nation" is complete without the sound of WDOK's better music for Northern Ohio. Since we cannot photograph a sound, let's just say you must hear it to believe it and then you'll like it, too.**

WDOK has a quality audience, largely adults. Adults who are able to buy and persuade others to buy. In fact, there is nothing else like it in Northern Ohio. WDOK was first in complete album programming; first with classical programs; first with music unlimited (separate FM operation); first with regularly scheduled stereophonic broadcasts; first with the Hi-Fi Fair.

**Cleveland is a bustling metropolis with one of the largest spendable incomes per capita in the United States. The latest Nielsen report shows WDOK as No. 2 and No. 1 in the Cleveland market.*

THE CIVIC BROADCASTERS, INC., 1515 EUCLID AVENUE, CLEVELAND 15, OHIO
REPRESENTED NATIONALLY BY BROADCAST TIME SALES