

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

FLIGHT is aviation's own saga—authentically dramatized exploits of ordinary men suddenly summoned to superhuman achievement in the sky. Each episode is presented by General George C. Kenney, U.S.A.F., Ret., and produced with the full cooperation of the Air Force. **FLIGHT** is the dramatic series for which the coming television season will long be remembered.

NBC TELEVISION FILMS A DIVISION OF
CNP
 CALIFORNIA NATIONAL PRODUCTIONS, INC.

SPECIAL REPORT ON VIDEOTAPE

By year's end 250 videotape recorders will be in use. Here is a special SPONSOR report on how videotape works, what it costs, what it can do for the advertiser, the agency and the broadcaster

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What a timebuyer can do to get ahead

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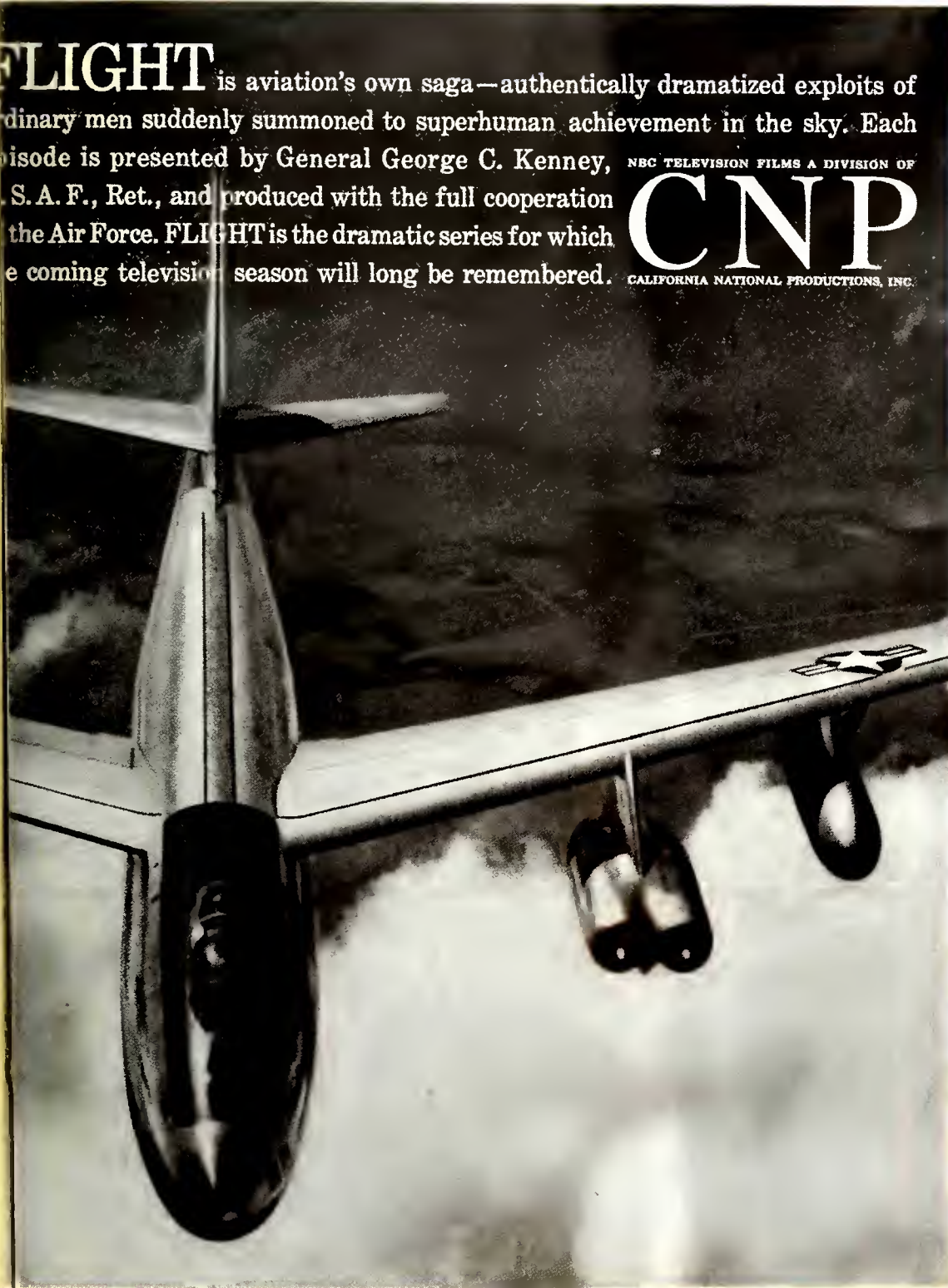
How to get extra mileage from your syndicated film

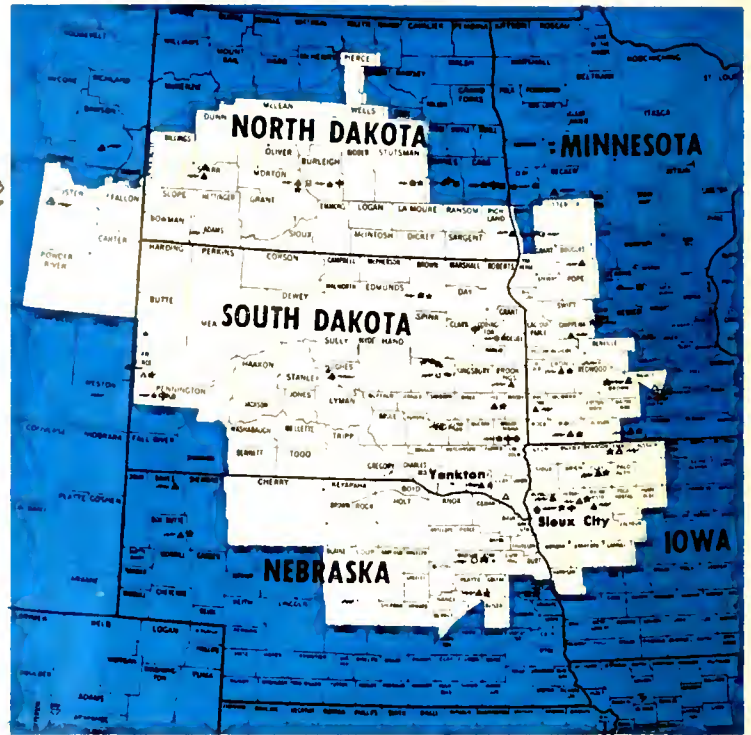
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A new idea for streamlining rate cards

Page 40

DIGEST ON PAGE 2





**THIS
IS
AMERICA'S 41ST RADIO MARKET**

Big Aggie, queen of WNAX-570's coverage area—rules over the two cities leading the nation in per capita sales

Sioux City, Iowa, and Sioux Falls, South Dakota, were recently listed by Sales Management as the #1 and #2 bright spots in the nation's economy. Retail sales in both cities are well above the national average.

This is just part of Big Aggie Land. WNAX-570 takes your product story to 5 states—175 counties located in some of the nation's richest

farming country. There are 2,217,600 people in Big Aggie Land and they have over \$3 billion dollars in spendable income. It's a rich market—a buying market—a market where WNAX-570 delivers 66.4% share of audience.

To sell your product in Big Aggie Land—sell on the station that most people listen to—WNAX-570. Your Kotz man has all the details.



WNAX-570 CBS RADIO

**YANKTON, SOUTH DAKOTA
SIOUX CITY, IOWA**

PEOPLES BROADCASTING CORP.

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

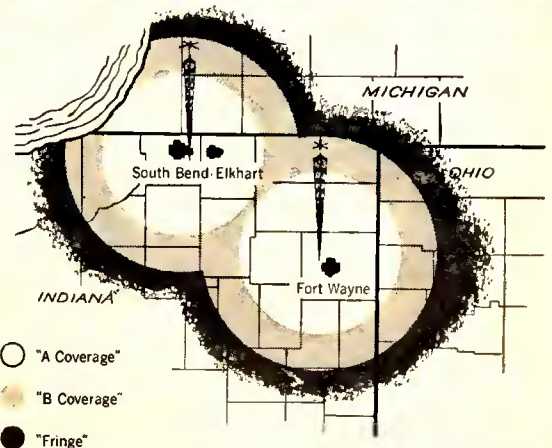
**NOW
ONE BUY**
delivers both—
**AT A 10%
SAVINGS!**

YOU NEED TWO LURES in Indiana!



In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover *two* major markets—South Bend-Elkhart and Fort Wayne—with *one* combination buy which saves 10%! The coverage they get is from *within*—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—\$2.8 billion Effective Buying Income. Yours, with just *one* buy!

call your **H-R** man now!



W S J V
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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Announcement

.....

**WMBR-TV, Channel 4,
Jacksonville, Florida,
will change its
call letters to**

WJXT
.....

**Channel 4,
effective
Sept. 14, 1958**

An Affiliate of the CBS Television Network

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division

NOTHING STOPS HOPPY!



Half-hour or hour format, first or umpteenth time around, Hopalong Cassidy is unstoppable, no matter how you figure it!

RATING (ARB '58, 1st half-year):

Fresno—19.4.

Huntington—24.0. } All sixth run!

Johnstown—31.9.

SHARE (ARB '58, 1st half-year):

First run in Knoxville—79%.

Sixth run in Minneapolis-St. Paul—82%.

Nineteenth run in New York—32%.

AUDIENCE GAINS (ARB '58 over

comparable '57):

Indianapolis—up 90%!

Baltimore—up 113%!

Spokane—up 114%!

CPM VIEWERS ('58 ARB, SRDS

rates, TV Magazine set count):

Half-hour: Baltimore \$.48;

Johnstown \$.22; Detroit \$.48!

Full hour: Boston \$.62;

Minneapolis-St. Paul \$.58; St. Louis \$.34!

If you have any questions, shoot!



NEWSMAKER of the week

Last week, a distinguished SPONSOR alumnus was named to one of the biggest jobs in the ad agency business. Former SPONSOR tv columnist Robert L. Foreman was appointed head of all BBDO creative services, with responsibility for copy, art, radio, television and public relations.

The newsmaker: In his handsome 10th floor office at 383 Madison Avenue last week, Bob Foreman's telephone was unusually busy. First, there were endless callers congratulating the BBDO executive vice president (and plans board head) on his first novel, "The Hot Half Hour," on sale this month. And second, there were even more callers congratulating Foreman on his appointment as head of all BBDO creative services, involving supervision of approximately 500 people.

To young (42), articulate Boh Foreman, congratulations have come early and frequently. At 32, he was a v.p. of BBDO and head of the radio writing department. Later he moved up to become head of the whole radio/tv department. Only three years ago, at 39, he was elected to BBDO's board of directors, and only last year was made executive v.p. in charge of the agency's plans board.



Robert L. Foreman

In his new role (v.p.'s of six major departments report directly to him), Foreman anticipates two major challenges. The first is the "integration" of print and tv copy, to see that creative effort is channeled most effectively and efficiently. The second is to see that his creative people take the greatest advantage of BBDO's marketing and research operations. "There is a greater need for creativity today than ever before," he says, "but it must be channeled, with direction, to be a real asset."

Foreman has worked closely with BBDO president Charles Brower for almost all of the 19 years Foreman has been with BBDO, now succeeds Brower as creative head. Foreman will probably remain as plans board head, mainly, he says, "because they don't want to move that big conference table out of my office."

A tv columnist for SPONSOR for many years, and author of "An Ad Man Ad-Libs on TV," Foreman wrote his about-to-be-published novel in longhand on Connecticut commuting trains and while lying in bed. He started the book last December and finished it in April, eight months ahead of schedule. Two motion picture companies are interested in the book which concerns a half-hour tv quiz show and the people whose lives are influenced by it.

Foreman, his wife and three children live in Weston, Conn. An avid fly fisherman, hunter, theater-goer (and "angel"), he also collects articles of early Americana and rebuilds antique furniture. ▼

Omaha's Largest and Finest Film Collection...



When you want to reach every member of the family in the prosperous Omaha market, use KETV's leading feature films. Latest 1958 ARB ranks them Number One in Omaha giving sponsors a 17.2 average rating for the 9:35 early evening Movie Masterpiece alone!

KETV owns more than 1,700 feature films from Hollywood's major studios. This gives KETV the leading film collection in Omaha and one of the foremost in the entire nation.

In Omaha, everyone knows that KETV is....

The Station that plans for movie fans!

See your  man for availabilities, including full minutes.

Ben H. Cowdery, President

KETV

basic 

Eugene S. Thomas, V.P. & Gen. Mgr.

channel 7

OMAHA WORLD-HERALD STATION

OMAHA, NEBRASKA



Season ticket on the bench

They say Chic Harley started it. From the day Ohio State's first All-American shattered the Michigan jinx, Central Ohioans have shared an insatiable, almost ferocious, sports appetite. It isn't really true that our natives request burial out near Ohio Stadium, but nowhere else are sports paths so heavily traveled.

That's why WBNS-TV provides reserved seats for major league baseball, football, hockey, racing and

a string of special events. That's why "Coach of the Year" Woody Hayes is in his eighth season with us and Don Mack, a crusty, individualistic hunter and fisherman is now in his tenth year "Outdoors" on Channel 10.

The roof nearly blew off the weekend of the state high school basketball finals. 200,000 fans wanted 13,500 seats. WBNS-TV, as a matter of course, cancelled a clutch of prime network time and spot billing to carry the games. When our underdog North



High kids broke Middletown's 76-game victory string, we were delirious. When they lost the finals in double overtime, we just didn't feel like talking about it.

Sometime remind us to show you all those nice letters from folks who appreciated our part in the affair. Response such as this is warmer than coin to a station that enjoys perfect rapport with its Central Ohio neighbors. It also motivates Madison Avenue to say with authority, "If you want to be seen in Central Ohio—WBNS-TV."

WBNS-TV

CBS Television in Columbus, Ohio
Market center of 2,000,000 people

Affiliated with The Columbus Dispatch
316 kw. Represented by Blair TV

*

She has such
engaging
ways...



You'll be captivated
by her charming
response to your
sales persuasions
on **KOIN-TV**
in Portland
and 30 surrounding
Oregon and
Washington counties.
The pockets
of the gentlemen
at CBS-TV
Spot Sales
are fairly bulging
with rave notices
of her spending
habits...
and of the
stratospheric
ratings
of her station,
KOIN-TV.

Timebuyers at work

Peggy Hughes Reed, Bryan Houston, Inc., New York, likes being an all-media buyer. "We have found that the all-media buying system is far more productive for clients. Each individual advertiser knows that all the media people working on his account are concerned solely with the best *media combination* for advertising his product, rather than with ways to secure a larger *percentage of the budget for the medium* they buy." Peggy feels that the all-media buying system, by doing away with inter-media hattles within the media department itself, puts the focus of Houston media executives where it should be: on the development of an effective media strategy for the client. "The media strategy for a product then develops naturally from the product's needs rather than from any in-built media prejudice." Besides, adds Peggy, all-media buying is far more interesting for the buyer who develops broader marketing knowledge by knowing an account's entire media pattern. Peggy also prefers the "closer account group and client contact these systems make possible."



Marvin D. Berns, J. Walter Thompson Co., Chicago, thinks that spot radio's spectacular growth has made buying this medium one of the most difficult media functions. "In many instances we are faced with a multitude of market variables—how to properly analyze and apply these variables is the buyer's principal responsibility."



The rep, Marvin feels, is one of the most important sources of information on these variables. Without him, and the leading weekly trade publications, the buyer would have to rely solely upon the rating services. Marvin emphasizes that a statistical survey, however well established, is not the exclusive answer to buying spot. "We are dealing here primarily with audiences—with men and women of all age groups and all occupations. Though their living patterns are often similar, their listening habits vary widely and are difficult to gauge, both within one region and from one region to the other. The reps are aware of local trends, can provide us with this essential data."

RUB A DUB DUB



THREE MEN IN A TUB . . . is a pretty outmoded way of getting anywhere in our estimation. And the same holds true for three spots on a break.

While some TV stations are still at sea about the situation, we have a *firm policy* that we *will not sell* more than two spots on any station break.

KSLA-TV is also a *strict subscriber* to the NAB Television Code of Good Practice. No pitches . . . no PI's . . . and equally as important to the TV industry as a whole, *no rate cutting*.

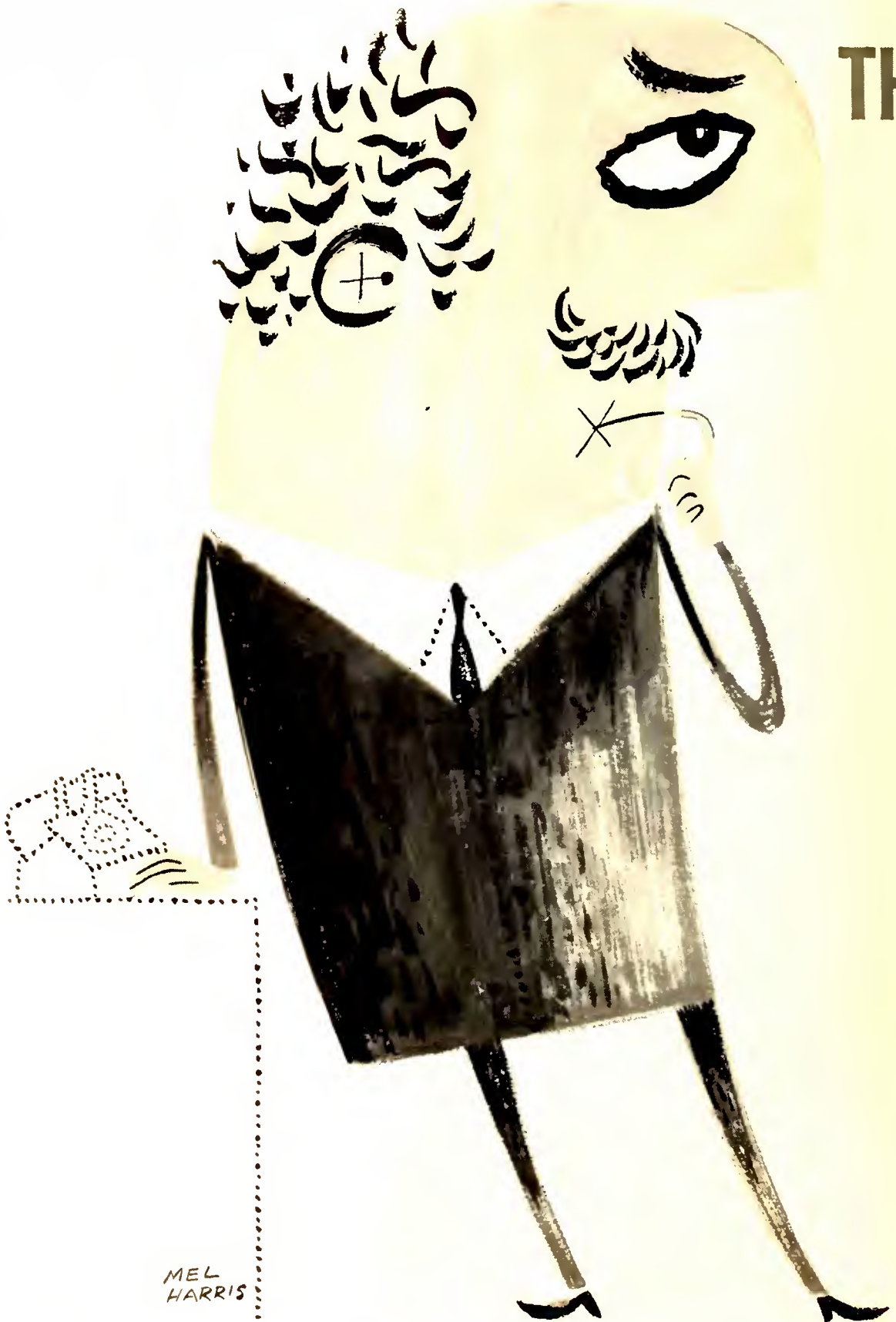
So please don't ask us to triple spot. Our Captain's a stickler for keeping his log up-to-date.

KSLA
TV
basic  **channel 12** *shreveport, la.*

See our service advertisement in Standard Rate and Data Service.

Represented by PAUL H. RAYMER CO., INC.

THIS S



MEL
HARRIS

This is the first in a series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television

SS MR. THINKBIGLY

... who likes to advertise in a big way, with big names, big shows, big space — all the things that he'd been told would put his company in the big time.

Mr. Thinkbigly did very well!

Then he discovered that he could get his advertising before bigger audiences by putting a good part of his budget in spot television. Now Mr. Thinkbigly is showing bigger sales, and a bigger profit — and he likes that in a much bigger way.

Your PGW Colonel would like to send you a copy of "A Local Affair", a booklet which will show you how big spot television is on the local scene, where sales are made—or lost.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHWEST

KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	ABC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS



PETERS, GRIFFIN, WOODWARD, INC.
SPOT TELEVISION

Pioneer Station Representatives Since 1932

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

BALTIMORE TV SUCCESS STORIES

Submitted by
LOYOLA FEDERAL
Savings and Loan Association

For the past year, Loyola Federal has sponsored 'What's With the Weather' three nights a week on your station, WMAR-TV, Channel Two. We are certainly pleased with the reactions we have received from these telecasts. Almost every day we hear favorable comments about the program from our members and clients. We are particularly happy about the way George Rogers delivers our messages to the public. He has made himself an integral part of our organization, and I am sure that a large part of the effectiveness of this program is due to his close cooperation. Indeed, our relations with everyone connected with your station have always been highly satisfactory.

Ron Sunpapers
JULY 26

SAM W. BORDEN
President

Submitted by
Salada-Sherriff-Horsey, Inc.

Salada deep-flavor Tea has been introduced in the Baltimore market on WMAR-TV, Channel 2 with great success. Sales are very encouraging. The great medium of television deserves much of the credit.

Salada deep-flavor Tea carried an extremely heavy schedule on WMAR-TV. This advertising stressed the deep-flavor of Salada Tea and the fact that the Salada blend contains more of the costlier tea than any other major brand. Salada Tea, which has long been the best-selling tea in its former area of distribution, including the great tea-drinking nation of Canada, seems well on its way to becoming Baltimore's favorite also. A large part of the reason is WMAR-TV and the wonderful spirit of cooperation which they have displayed.

Ron Sunpapers
AUG. 2

J. W. COLPITTS
Advertising Manager

WMAR-TV
Channel 2, Baltimore
Sunpapers' Television
"MARYLAND'S PIONEER
TELEVISION STATION"

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

Sponsor backstage

Pay tv's hand keeps writing

I did better this time. When Sugar Ray Robinson and Carmen Basilio slugged it out for the second time last March, I was in Fort Lauderdale, and wasn't able to buy a seat for the closed circuit theater telecast in the whole Miami-Fort Lauderdale area. This time I got seats for myself and my hoy, Joe, at Loew's State in New York. For \$5 apiece. But even with my \$10, prexy Irving Kahn and his Closed Communications Division of the Teleprompter Corp. didn't do nearly as well this time for the Floyd Patterson-Roy Harris fight as they did for the Robinson-Basilio brawl. \$1,400,000 was approximately the gross take from the closed circuit tv show last March, and somewhere around \$700,000 was probably the gross for the heavyweight title go on August 18.



All it takes is a champ

Omit flowers, however. \$700,000 plus \$202,764 which was the net gate reported by promoter Bill Rosensohn to the California Boxing Commission, is close to the promoter's \$1,000,000 dream gate. In the days of old before tv it took tussles like Dempsey versus Carpentier to hit that million. If you saw Patterson push around Harris, you know that today it just takes a champ, however inactive and untested, and a guy who doesn't even know how to protect himself coming out of a clinch and pay television to hit a million. Well, not quite just those ingredients. But those ingredients plus a good, workmanlike job of promotion and publicity which, after all, is everyday routine for any good showman or show firm.

For Gillette, Pahst, Ballantine, Winston's and countless other sponsors of prize fights, ball games or major sporting events of any kind the final tally on the Patterson-Harris pay tv showing is just another line the hand writes upon the wall. Pay tv, scribbles the hand, looms. Pay tv, in some form, whether via closed circuit in theaters or via leased lines in the home, or conceivably, ultimately via the people's air is a-comin'.

As far as the sports end of it is concerned, it becomes increasingly clear that some of the brightest and most experienced of the sports observers have no doubt that pay tv is as inevitable as tomorrow's sunrise. Here's what Hearst's Bill Corum in his "Sports Today" column in the *New York Journal American* said after the Patterson-Harris thing: "... The closed circuit tv of the Patterson-Harris fight was a financial success even though it suffered by comparison with Robinson and Basilio. It was particularly successful for champion Patterson, who will get approximately \$310,000, far and away the largest purse of his career. No sponsor or group of sponsors on network tv would dream of paying Patterson \$300,000 to fight anybody, and especially an unknown such as Harris. . . . It shouldn't be hard for anybody to see, therefore, that the major fights of the future are not going to be seen on what is called free television. The freeloaders will resent this and some Congressmen

probably will beat their gums about it in Washington. But there it is and nobody is going to stop it permanently because it is progress, which nobody ever stops permanently. . . . Each day we come a little closer to the time when those who want to see these sports (baseball, football, boxing, etc.) will pay a reasonable fee to watch the events in which they are interested. . . . This doesn't mean that I think theatre-tv is the final answer, because I don't. Even with fights which would appear to be its best bet, the guess here is that it is a passing phase in the ultimate change-over to pay-tv, accompanied by free tv in the home. . . ."

Old ladies of Keokuk

Corum's colleague and possibly the most highly respected man writing on sports today, Red Smith of the *New York Herald Tribune* had this to say on the situation:

"If this (referring to the Patterson-Harris fight) wasn't the dawn of a new era in boxing, then at least it added a new dimension to fight promotion. . . . In the past the promoter sold his show to radio, home television, or closed-circuit, and cut the fighters in on the take. This time, the closed-circuit firm operated, in effect, as the promoter. The Teleprompter Corp. made the flat guarantees, \$150,000 minimum to Patterson plus \$60,000 toward the \$100,000 which the champion promised to Harris. . . . Certain comparisons are inevitable. The biggest price ever paid by a sponsor of home tv was \$300,000 for the second Marciano-Walcott fight. Under the terms standard then, the champion would get 40 per cent of that from the promoter or \$120,000. This must be compared with Patterson's \$270,000 or better for a dogmeat attraction. . . . if sponsors of home tv couldn't get any championship fights because the theatres were getting them all, how long would they continue to pay for secondary attractions? . . . For years it has been felt that television was creating a vast new body of fight fans, among old ladies in Keokuk who never went to an arena. . . . Some day, somehow, it seemed, boxing would find a way of cashing in on its new public. It begins to appear that closed-circuit shows may offer a partial answer. . . ."

Pay tv's a comin'

I don't know how imminent pay-tv for theatre or home is, nor in what form it will arrive, but I agree with Corum, Smith and many others as to its inevitability. And I believe, as I have stated before, that it will present major programming other than sporting events. And it appears that some other people feel the same way. Last week the stock of Skiatron Electronic and Television Corp., who hold the pay-tv rights to the Dodger-Giant games Corum was discussing, hit its highest peak, \$7 per share. Maybe it's a promotion, and maybe it isn't. Maybe Skiatron will be one of pay-tv's hot firms, and maybe it won't. But that hand keeps writing. Pay it heed. ✎

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.

NIelsen* SAYS

CHANNEL 3 KTBS-TV

DOMINATES THE SHREVEPORT MARKET

Here are the NCS #3 ratings

Total Homes in Area
 KTBS-TV 369,306
 Sta. B 321,400

Total TV Homes in Area
 KTBS-TV 249,780
 Sta. B 221,420

Monthly Coverage
 KTBS-TV 199,470
 Sta. B 179,680

Weekly Coverage
 KTBS-TV 193,970
 Sta. B 175,150

Weekly Daytime Circulation
 KTBS-TV 169,320
 Sta. B 154,500

Daily Daytime Circulation
 KTBS-TV 121,010
 Sta. B 113,900

Weekly Nighttime Circulation
 KTBS-TV 192,080
 Sta. B 173,240

Daily Nighttime Circulation
 KTBS-TV 150,130
 Sta. B 140,850

Specify KTBS-TV with dominant Nielsen and dominant ARB... the best buy in Shreveport! See your Petry man.

KTBS-TV
 SHREVEPORT, LOUISIANA

NBC
ABC

E. Newton Wray
 Pres. & Gen. Mgr.

*N.C.S. No. 3, Spring, 1958
 A. C. Nielsen Company



WCAU Radio now

WCAU, Philadelphia: affiliated with The CBS Radio Network since 1927 . . .
represented by CBS Radio Spot Sales. 50,000 watts, 1210 kilocycles.

***joins the nation's
most distinguished
group of stations...The***



CBS-Owned Radio Stations

CAU, Philadelphia / KCBS, San Francisco / KNX, Los Angeles / WBBM, Chicago / WCBS, New York / KMOX, St. Louis / WEEI, Boston

Consider the Family...

how it shores ideas, opinions, tastes.
 Among people living together, attitudes become contagious; approval or rejection on unconscious unanimous reaction.
 Properly motivated, the family unit can adopt a favorable viewpoint, will respond to a challenge attractively presented.



BARTELL FAMILY RADIO

in the past ten years has developed a programming
 attuned to family participation, creating a companionable climate of
 unreserved acceptance . . . not by one age group alone, but by all members.

Excessive program appeal to one or another
 of the family is a temptation which
 Bartell Family Radio avoids unrelentingly. A balanced programming

REACHES THEM ALL

and that's the ideal audience . . . for station loyalty . . .
 for maximum buyership.

BARTELL IT . . . AND SELL IT!

AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS

Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

6 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

What will the fourth quarter of 1958 be like for the air media?

SPONSOR-SCOPE this week took the pulse of the pace-setters, and here's a digest of the readings:

SPOT TV: As **bullish** as a guy with a block of P&G stock. Broadcasters in the **major markets may need shoehorns to make room for more business.** This will apply particularly to **daytime.** (See more on the daytime theme below.)

SPOT RADIO: Campaigns will continue to consist of the **limited-run variety,** but there'll be **enough of them to make the national tally bigger than the year before.** Like spot tv, this medium will benefit from those national advertisers who are waiting for more explicit signs of an economic upbeat.

NETWORK TV: plugging all the nighttime holes (even at bargain rates) looks pretty improbable, but **the shift of advertiser interest to daytime will carry the over-all billings beyond 1957.** (All networks are confident that they'll finish the quarter with a profit.)

NETWORK RADIO: The bandwagon **rush isn't what it was the year before,** but the outlook is for **NBC to run up its biggest quarter** since the medium's comeback and for **CBS to show something of an edge** over the like quarter of 1957.

DETROIT: If any facet of air media will be able to show any glee over the flow from this center, it will be **spot radio.** The auto makers' disposition is to **nurse the advertising buck and to feed it out sparingly.**

Spot tv is feeling the impact—in a happy way—of this fall's boom in daytime network tv.

Timebuyers this week described to SPONSOR-SCOPE these sudden twists:

- **Daytime minutes have become mighty tough to clear** in participating shows adjacent to network programs.

- **Even the I.D. situation has become tight.**

- It seems as though scores of accounts suddenly have decided to switch their spot strategy to daytime tv, thereby creating an **availability jam that's without precedent.**

As a case in point, **two of the three Philadelphia stations report that they have standing room only** in daytime minutes.

One timebuyer noted that the situation had this embarrassing side: His agency, after selling a client on the effectiveness of the daytime minute, now **finds itself in the wry position of unselling him** on that tactic and recommending **daytime 20-second announcements—of which there still is a fair supply.**

Planners in agencies with sizeable durable goods interests are getting a little scared by the credit squeeze being put on by Washington.

It could **crimp the boom** they have been anticipating for the durable field after the first of the year.

Retail inventories are getting below the safety mark; but if the bankers make it tough, this favorable situation could evaporate.

A&P is making its debut in tv on a national scale via a buy into the NTA Hour of Stars and the This Is Alice show.

It will have **two participations in each per week.**

Something to watch during the coming season: **Keener preoccupation by the sponsor with the qualitative factors of his tv program as compared to the plain rating.**

The advertiser will be paying more attention to the show's characters in the light of: (1) their compatibility with the commercial; (2) the ability to **integrate them into the commercial**; and (3) their extra-curricular values (attendance at the sales meetings, community affairs, etc.).

As a P&G agencyman put it: "The day's coming when pure efficiency will be just part of the quest. **The program will become an inherent part of the marketing plans—** as opposed to something on which you just hang the commercials."

Observed another adman: "You can predict that **the reaction against westerns will come first from the advertiser and not the viewer.** Their longevity can be measured by this factor: Do they increase or decrease the impact of the selling message?"

Here's a trend among the bigger spot agencies that should interest the seller:

If the timebuyer isn't familiar with a local program for which a spot availability has been submitted, he asks the program department for an opinion. And if that department knows nothing about the show, tapes or a description are sought from the station.

Reason: To make sure that the contents of the program are compatible with the commercial.

National spot tv buying shows signs of moving into a real high the next two or three weeks.

Among the products that will spell action are **Florida Citrus (B&B), Dentyne (DFS), and Roloids-Clorets (Bates).**

In the cold remedy field, Plough (Lake-Spiro-Shurman) is setting a 22-week schedule for **St. Joseph's aspirin for children** beginning 14 October, and **Musterole** is heading for a 15-week run effective 1 December.

An added starter: **Nutrena Dog Food** (Bruce Brewer, Minneapolis), eight weeks of minutes and chainbreaks in major Midwest markets. Same sponsor is mulling a spot campaign for its **Faultless Starch** brand.

On the national spot radio front, new business this week included:

Monticello **666 Cold Remedy** (Hoyt), 22 weeks in 125 Southern and South Central markets; **My-T-Fine** desserts (BBDO), four weeks of seven-day saturation; **Dormeyer Co.** (John W. Shaw, Chicago), 13 weeks in 14 top markets.

If you've ever worked for an agency with a Chicago **meat-packing account**, this item should put your **nostrils at ease:**

Armour & Co. has moved its general offices from the stockyards to a Loop location (401 N. Wabash).

Ampex didn't seem perturbed this week by the reasons that WGN-TV, Chicago, gave for shelving plans to syndicate Ding Dong School via videotape.

Word out of the station was that the project had been **called off because of "technical difficulties beyond WGN's control"**—notably "the delay in the development of duplicating and distribution centers for Ampex tape."

Ampex's rejoinder: (1) It could be that Ding Dong School was too "tired" a property for syndication; (2) Ampex is **still in the process of licking the problem of program duplication**, though it is installing its first duplicator for commercials; (3) the **right engineering manpower** is the answer to the duplicating problem.

Meanwhile Ampex says that by the end of the year the top 50 markets will be equipped with its tape machines. (Tv homes in these markets: 38 million.)

(For further updating on the videotape situation, see page 29.)

Over \$1.1 million in weekly program costs are involved in the 26 sponsored network tv shows scheduled to make their debut in the next few weeks. Thus:

PROGRAM	AVG. WEEKLY COST (PROGRAM ONLY)	PROGRAM	AVG. WEEKLY COST (PROGRAM ONLY)
Anybody Can Play	\$21,000	Naked City	\$37,000
Behind Closed Doors	38,000	Northwest Passage	48,000
Milton Berle	50,000	Patti Page Show	40,000
Brains & Brawn	45,000	Pursuit	45,000**
Steve Canyon	44,000	Ellery Queen	55,000**
Derringer	38,000	Donna Reed Show	53,000*
Desilu Playhouse	82,000	Rifleman	36,000
Jackie Gleason	58,000	Rough Riders	47,000*
Peter Gunn	38,000	77 Sunset Strip	82,000**
Lawman	38,000	Ann Sothorn Show	40,000
Man with Camera	26,000	The Texan	37,000
Bat Masterson	38,500	Wanted—Dead or Alive	39,000
Garry Moore Show	77,000**	Ed Wynn Show	40,000

*Price includes repeats. **Price for full hour; sold in segments.

Of the 26 new network tv shows listed above, 11 fall into the action category.

By types they break down thus: westerns, 6; adventure, 5; situation comedy, 4; variety, 3; mystery, 3; musical, 2; games, 2; anthology, 1.

Nineteen will come by way of film.

Bid and Buy can be had from Revlon for the final quarter of 1958.

The cosmetic firm would like to bow out of the show for the pre-Christmas season.

Meantime it's not sure where the show will be located. Two spots under consideration are on ABC TV, Sunday 9-9:30 p.m., and on NBC TV, Thursday 7:30-8 p.m.

Net price: \$16,500 for the programing and \$15,000 for prizes.

Nostalgia has become somewhat of a drug on tv.

Admen say that research indicates that the vast majority of viewers has little interest in the great names of yesteryear. Anyway, the theme is something they can't sell to clients.

Major handicaps are: 1) the kids, who are so important in controlling the dial; and 2) the young housewife, who prefers to contemplate stars she can identify with her times.

NCS #3 should prove a boon to the networks in selling longer station lineups.

Agency media analysts report that the latest Nielsen coverage survey has made this quite manifest: The coverage circles for tv stations are getting tighter than ever.

In other words, viewers are not straining so much for the distant outlet anymore. Hence if an advertiser wants to make sure he's got the maximum potential audience within a desirable marketing area, it would be prudent to buy a station there.

CBS TV Station Relations got a mixed reaction from affiliates on the question of extending the one-minute chainbreak concept.

The network's affiliate board at last week's conference in the Bahamas reported that stations in the smaller markets like the idea but it didn't take so well with affiliates in the larger markets.

Compromise: CBS TV will add another minute chainbreak to the one it's got now (scheduled around noon).

Chicago reps should find in Burnett a continuing source of spot revenue even after the buying for Kellogg has been wrapped up.

The bright tidings for them:

Jif Beant Butter and Camay, which went network a month ago, are returning to spot.

Jif starts this month with a limited budget to supplement network in about 70 markets via participations in children's shows, while Camay is likewise slated for a fall spot run but with a limited budget.

P.S.: The buying for Kellogg so far has covered the top 75 markets. The lesser markets still are in the transaction mill.

All in all, Chicago reps—basing their prediction on soundings taken among agencies—are looking forward to a record season in spot tv.

They start off with the thesis that buying spot tv seems to be "in style" this year, then get down to such specifics as:

- **Manufacturers have found that they can get stronger merchandising** at the local level when marketing campaigns are based on a market-by-market concept.
- **The high birth rate of new products demands maximum flexibility** in media use and efficiency.
- **Today's keynote in product advertising is to concentrate on those markets that offer the greatest sales potential**, instead of scattering it around indiscriminately.

The beer business this summer has had some strange paradoxes.

Sales across the country have been up 3.4% over last summer, but the small regional and local brewers have been crying in their suds.

The complaints from that group have been loudest in the Northeast. They attribute their drop in sales to a cold and wet summer, while the big companies credit their uplift to a fairly consistent hot season.

Rural stations, according to Midwest marketing philosophers, stand to benefit from a laboratory development affecting pork production.

Manufacturers of hog medicinals soon will be putting on the market a concoction that promises to change the reproductive habits of that animal.

The porkers usually breed twice annually. Via the new product—and some cross-breeding—multiplication will be able to take place around the calendar.

The trend toward more and more planning and buying on a regional level has created no small problem among the bigger agencies.

Facing them is this challenge:

How to convert their thinking from the national media formula to the media strategy required for a brand under local conditions.

The specific task is to devise the best media combination for local situations—but without getting the client's national picture out of whack.

There's also a personal factor in all this strategy: the position of the regional or divisional sales manager vs. the national ad manager. Once a district man gets a taste of media power—like spending \$150,000 in his own backyard—it's tough to dislodge him and persuade him to return his area's budgetary control to the national ad manager.

(For an analysis of how the rise of the private label has veered advertising of national brands toward greater localization, see 30 August SPONSOR, page 29.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 61; News and Idea Wrap-Up, page 72; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 82; and Film-Scope, page 65.

Are
women
your
target?



then

PURSE-SUASION

is the basic medium for your advertising

Every advertising plan needs a solid foundation-medium. On any product for Home or Family, that medium is PURSE-SUASION. With 20 sales-messages every week—rotated week-after-week to reach a station's entire daytime audience—PURSE-SUASION combines the persistence of saturation with the triple impact of *sight* plus *sound* plus *motion*, the impact only television can deliver. And you can buy it at an economy-figure comparable to the time-and-talent cost of a single daytime network quarter-hour. Get the complete, market-by-market details from Blair-TV.

BLAIR-TV

TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVE

Blair-TV represents:

- | | |
|------------------------------------|-----------------------------------|
| W-TEN —
Albany-Schenectady-Troy | KTTV — Los Angeles |
| WFBG-TV — Altoona | WMCT — Memphis |
| WJZ-TV — Baltimore | WOSU-TV — New Orleans |
| WNBFTV — Binghamton | WABC-TV — New York |
| WHOH-TV — Boston | WOW-TV — Omaha |
| WBKB — Chicago | WFIL-TV — Philadelphia |
| WCPO-TV — Cincinnati | WIIC — Pittsburgh |
| WEWS — Cleveland | KGW-TV — Portland |
| WBNS-TV — Columbus | WPRO-TV — Providence |
| KFJZ-TV — Dallas-Ft. Worth | KGO-TV — San Francisco |
| WXYZ-TV — Detroit | KING-TV —
Seattle-Tacoma |
| KFRE-TV — Fresno | KTVI — St. Louis |
| WNHC-TV —
Hartford-New Haven | WFLA-TV —
Tampa-St. Petersburg |

"HIGHWAY



ARB NATIONAL RATING

30.3

29,300,000 VIEWERS EVERY WEEK!

ARB SPECIAL 6-MONTH SURVEY, NOV. '57-APR. '58

BEATS 85% OF ALL NIGHT-TIME NETWORK SHOWS!

ARB NETWORK WEIGHTED AVERAGES NOV. '57-APR. '58

PATROL

STARRING
**BRODERICK
CRAWFORD**

as head of the
Highway Patrol

HISTORY MAKING
4th YEAR
OF PRODUCTION!

THE UNQUESTIONED
No. 1

SYNDICATED SHOW
IN THE U. S. A.!

RATED #1 NATIONALLY
17 Consecutive Months!

PULSE MULTI-MARKET AVG., FEB. '57-JUNE '58

ZIV
Television



It Happened In Memphis!

by
Bert Ferguson
Exec. Vice-President,
WDIA



A big success story began in Memphis, just ten years ago when WDIA, only 50,000 watt station in the area, began to program exclusively to Negroes. Now WDIA reaches—and sells—1,237,686 Negroes! Almost 10% of the nation's entire Negro population!

The Negro market as reached by WDIA—is the biggest market of its kind in the entire country. Negroes in WDIA's big listening-buying audience earned \$616,294,100 last year. Negroes make up 40% of the Memphis market. And they spent, on the average, 80% of this income on consumer goods.

MARKET UNLIMITED!

WDIA's national advertisers include: THE BORDEN COMPANY, COLGATE-PALMOLIVE COMPANY, NATIONAL BISCUIT COMPANY, BRISTOL-MYERS COMPANY, GULF OIL.

Memphis Negroes listen most to WDIA! In the March-April 1958 Nielsen Station Index, Sunday—Saturday, WDIA totaled an overwhelming 52% more rating points than Station B:

Station	Total Rating Points
WDIA	528.2
Sta. B	337.1
Sta. C	284.1
Sta. D	278.8
Sta. E	137.4
Sta. F	101.3
Sta. G	71.1

Drop us a line. Let us prove to you: If you want acceptance—and buying action in the Memphis Negro Market, you want WDIA!

WDIA is represented nationally
by John E. Pearson Company

EGMONT SONDERLING, President
HAROLD WALKER, Vice-President, Sales

49th and Madison

Kudos for Commentary

On behalf of Atlantis Sales Corporation our creative group and our account group, thanks for the kind words you had for French's Instant Mashed Potato film commercials in your August 16th "Commercial Commentary." There is no need to describe the "lift" that is provided by such acknowledgment. Mr. McMillin is to be congratulated on his keen analysis of French's Instant Potato marketing problems and his relating of commercial elements to the problem. It was amazingly accurate and followed our copy platform almost to the letter.

His judgment is further endorsed by the consumer reaction we have had since broad advertising—all television—began one year ago. In many quarters, the sales progress of French's Instant Potato has been called "the grocery success story of the year." Within that time our product has moved into that exclusive inner circle of products that sell at the rate of better than one case weekly in the average supermarket.

W. D. Yeager, Jr.
J. Walter Thompson
New York

Rate ruckus

Congratulations are in order for the excellent article in your August 16th issue focusing attention on the deplorable rate situation.

Tracy Locke Company of Dallas also deserves praise for their very constructive approach to the situation which is in direct contrast to that of many others.

Won't it be wonderful for everybody concerned advertising agencies, representatives, and stations—when there is one rate applying to all? Keep up the good work!

Charles F. Dileher
Atlanta
John Blair & Company

From the author

Maybe you think I shouldn't have been, but I was a little amazed at the response I got from my "How to Improve Your Community Relations" ar-

ticle in the July 26th issue of SPONSOR.

Roughly 50 letters have so far come in asking for reprints, or telling me how the writer intends to use the suggestions, or asking where to get the recorded "Economic Briefs" which, maybe not so incidentally, were recorded by George V. Denny, Jr. of American Town Meeting fame.

But even more gratifying than these, were many letters of greeting from old friends from all over the country, some of whom I had not been in touch with for years.

SPONSOR, I can testify, really gets around.

H. E. Ringgold
New York

• Anyone wanting to get information on the George Denny recorded "Economics in Brief" messages can do so by contacting Tom Ellsworth at 150 East 35th St., Room 540, New York City.

SPONSOR Directory

Kindly send me my copy of SPONSOR's 5-City Tv/Radio Directory—1958-59 edition. Thank you very much for a great magazine—I enjoy SPONSOR every week.

Michael J. Ludgate
Pittsburgh, Pa.

I would be much obliged if you could send me a copy of your latest radio & tv directory. Certainly in the past number of years we couldn't operate without it.

Henry E. Karpus,
vice president, tv/radio
E. W. Reynolds, Ltd.
Toronto

• Copies of the 1958-59 edition are available to our readers at 25c each.

We would like to point out an omission from your recently issued "5-City Tv Radio Directory." Under the heading of Detroit you have left out the Maxon Inc. listing. We feel sure this is an oversight because the agency's name is included in both the New York and Chicago listings.

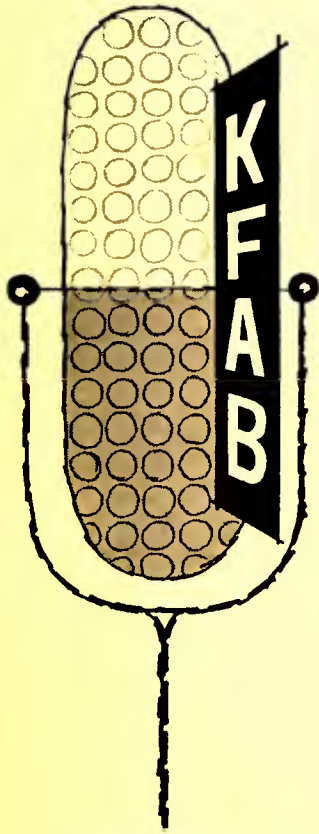
Assuming that you will be re-issuing this directory from time to time, we would appreciate correction in the next printing.

P. C. Beatty
media dir., Maxon Advtg.
Detroit

An editorial voice
that is



KFABULOUS



Last summer KFAB started a broad, new concept in midwest radio. One of the key features of this crisp, new programming was the award-winning "Editorial Voice" speaking out on important issues of the day. Another was the bright, provocative morning program, "The Morning Watch" . . . also an award winner. Programs and features . . . like "The Morning Watch" and "The Editorial Voice," combined with top rated personalities, have accounted for the big audience swing to KFAB in the Big Omaha Market . . . the BIGGEST award of all.

Get all the facts on the new KFAB from Petry — or from E. R. Morrison, KFAB's General Sales Manager.



OMAHA

BASIC NBC 50,000 WATTS

Affiliated with COLOR TELEVISION CENTER

Represented by EDWARD PETRY & CO., INC.




WCAU-TV

**serving the nation's
fourth market, is**

NOW CBS OWNED

**Represented, as before,
by CBS Television
Spot Sales**

**OPERATED BY
CBS TELEVISION
STATIONS**



PHILADELPHIA
WCAU-TV



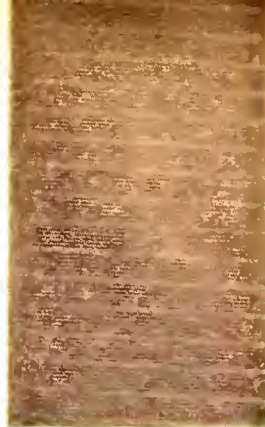
*buy St. Louis à la card**



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

Represented nationally
by  **BLAIR-TV**

KTVI 
CHANNEL **2** ST. LOUIS



TAPE STATUS REPORT

Tv's Revolutionary Videotape

It's hard to believe that a two-inch wide plastic ribbon can revolutionize a multi-million dollar industry. But that is just what is happening in television.

The ribbon is videotape which, in about every nine inches of its length, packs one second of sight and sound ready for play-back a fraction of a second later.

Since it burst upon the tv scene a little over two years ago, it has stirred up imagination, creativity and—in some areas—bitter controversy. It has already changed television programming and advertising at national and local levels. Yet the revolution it fomented has only begun. Where it will end—if ever—is anybody's guess.

To advertiser and broadcaster, videotape holds out the promise of economy, flexibility and immediacy. Indeed it has already begun to deliver them. Advertisers are finding economy and flexibility in taped commercials. Networks licked time-zone and Daylight Saving problems with tape. Those local stations that have installed recorders are taking advantage of tape's immediacy both in news coverage and producing on-the-spot commercials for local advertising clients. Tape, as will be shown later, is even opening up a whole new technique in the buying and selling of air time.

Now, in the U.S. there are slightly more than 100 Ampex recorders in use. Their users are a half-dozen commercial producing firms, all three tv nets, and 13 individual stations. By year's end, Ampex president Neal K. McNaughton predicts there will be 250 recorders in use, "substantially in local station application." Camden, N. J. plant of RCA also is turning out recorders—for color.

With such industry acceptance (amazing since each b&w unit costs about \$50,000), SPONSOR has set out to learn what the industry is doing with tape and how it will shape television's future.

PART **1** ONE OF A TWO-PART SERIES

Where tape stands today

Every end of the tv industry seems destined to feel the effect of videotape which in slightly more than two years has penetrated nets, ad agencies, producers, stations
page 30

How national clients use tape

East Coast, West Coast, all around the land, major accounts are turning to tape for "live" commercials. Here are reports from the tv network capitals of the U.S.
page 32

NEXT WEEK

How the individual stations are using their recorders. Of especial importance will be the results of a survey of videotape users conducted by one of the largest broadcast firms in the business

Television heads for transition as video

- ✔ A half dozen tv commercial producers, the three networks and 43 stations are the spearhead for tape
- ✔ Advertisers are quick to grasp its possibilities, are starting to move in on national as well as on local levels

An atomic bomb detonated in the Ampex Corp. suite at Chicago's Conrad Hilton hotel during the April 1956 convention of NARTB (now NAB) could not have had more far-reaching effects on broadcast advertising than did the unveiling of the Ampex videotape recorder. Within five days, this West Coast manufacturer had over \$4

million in advance orders on its books.

Why? What could possibly explain such spontaneous acceptance? What brought some admen and tv producers, who had planned to forego the convention, suddenly winging into Chicago? It wasn't as if the idea of videotape was new. A number of laboratories had already shown that sight and

sound could be mixed on the same tape that previously had been in wide use for sound alone. The only trouble had been that to do it you'd wind up with reels of tape the size of cart-wheels which would have to be changed every few minutes. The Ampex "bombshell" was the fact that pix-and-audio could be packed on practical-size reels. For the tv industry, the invention was comparable with the discovery of pasteurization or penicillin in medicine.

In the two-and-one-half years since, Ampex has produced and delivered about \$8 million worth of recorders alone, not to mention its sales of tape and parts. By the beginning of 1959, this volume should swell to \$12.5 mil-

Producers take up tape: Filmways tapes a tv commercial at its New York studios; promotes its new service as "Delayed Live Broadcasts"



Tape gets into the act

**STATUS
REPORT
VIDEOTAPE**

lion. An all-out, crash program has enabled the company to turn out, since last November, about 20 videotape recorders a month—or about one each day. In its last fiscal year, Ampex did a gross business of \$30 million; the year before, its volume amounted to \$18 million. This does not mean that recorders have accounted for the lion's share of this gain since the company also is heavy in instrumentalization (from giant computers to tiny gadgets that fit into the nose-cones of guided missiles). But the videotape equipment has played a substantial role, and a total of 150 recorders are now in operation.

So now that videotape has gained such an enviable beachhead and its invasion of tv has begun, the question is: Where does it go from here? The answer: Almost anywhere.

Already a number of national network tv advertising clients and their agencies are using tape commercials. Some are: Colgate's Palmolive soap (Ted Bates), Liggett & Myers' Chesterfield cigarettes (Mc-E), P&G's Tide (B&B), Lever's Imperial margarine (FC&B), Brown & Williamson's Kool cigarettes (Bates), Sealtest Dairy (N. W. Ayer), Allstate Insurance (Leo Burnett), Lever's Lux (JWT), Kellogg's cereals (Burnett). Others join the parade every week. In September, GM's Buick will do three tapes through Mc-E at NBC's Burbank, Calif., tape center. Flexibility is a major factor in many of the decisions that led such advertisers into tape.

"With tape, there's no frost on your tv commercials when the robins are chirping outside," Ed Cashman, radio/tv vice president of Hollywood's FC&B agency, told SPONSOR. For Edsel, this agency taped commercials for *Wagon Train*, also for last fall's Crosby-Sinatra-Clooney *Edsel Show*. "Film would have taken time to process," Cashman went on. "The flexibility of tape allows you to change copy, selling points, add statistics, bring out new features almost immediately."

Add to this flexibility such other tape advantages as (1) economy ef-

CLEARING AWAY SOME COBWEBS ABOUT TAPE

All the Westinghouse Broadcasting stations have recorders. Here are some things WBC has found out about a videotape operation:

For repairs: Many components such as resistors, tubes, etc., are available at any supply store. Heads, of course, come from factory

Heads: Recording heads are lasting about 200 hours. Original head costs \$1,200; after that they are replaced at \$300 each

Tape: A reel of tape carries an hour's programming, costs \$300, but can be erased and re-used 100 times without loss of quality

Rewind: A videotape holding a quarter-hour show can be rewound and ready for playback in as little as 10 or 12 seconds

Switching reels: On the recorder, one can switch reels of videotape in less than 30 seconds—about the time of a chain break

fected through taping a string of commercials while camera crews are on hand at the studio, (2) the spontaneity feeling of a "live" commercial yet free of fluff perils due to taping ahead of air time, (3) The ability to fit shooting schedules to the convenience of stars who might be otherwise unable to leave a Broadway stage to do a live nighttime tv commercial, (4) the immediacy factor which permits an advertiser to make a last-minute copy change in a commercial just before taking to the air.

As with goose and gander, what's good for the advertiser is good for the broadcaster. Stations and networks are discovering the same advantages in tape that are advertisers and agencies. It is like a child's erector set toy from which the list of things that can be built is virtually endless.

"Videotape opens up a whole new future of opportunities," says Donald H. McGannon, president of Westinghouse Broadcasting Co. (Each of the WBC stations owns an Ampex recorder). "The industry has been headed in the direction of automation; tape is a big step in that direction." Like others of the 43 stations that own recorders, WBC outlets are constantly discovering new ways to put their equipment to work. On-the-spot news

coverage, elimination of kines, pre-air-time show production, intra-station communications, on-location commercials for local clients, sales presentations to clients who may see exactly what they get if they buy, are just a few of many station applications.

Meanwhile the networks have used tape to solve the costly, long-vexing problems of time zones and Daylight Saving (53 tape recorders are currently in use among the three webs). Now it is possible for them to keep their programming on affiliates' "clock time" through delayed operations, eliminating the never-quite-satisfactory kines. At the same time they are finding their videotape useful for program development and in the production of commercials for clients.

Six commercial producers are producing or about to produce taped tv ads. They are: Filmways, Elliot, Unger and Elliot, Telestudios, Guild Films, General Videotape Service, and Videotape Productions. The latter is being financed in part by Ampex.

In the area of film producers and talent unions probably more controversy and confusion about videotape has been raised than in any other.

Among the unions, especially AFTRA and SAG, the problem is jurisdiction.

(Please turn to page 80)

Agencies and nets move into tape

◆ Flexibility and economy are some key factors that are leading network television accounts into videotape

◆ Leo Burnett, J. Walter Thompson, McCann-Erickson are just a few agencies who have added tape to techniques

Tv commercial producers, networks and stations that have installed recording equipment report a wave of interest from agency men and advertisers. Much of this interest is expressed in questions. How much will it cost? What can it do for us?

Answers to such queries are coming through daily as recorder owners continue experiments and as major advertising clients begin to move into videotape.

Here are some of the things that national advertisers have learned about tape and the ways they have applied it:

J. Walter Thompson claims two firsts for color tape commercials for Lever Bros.' Lux Soap. These color tapes rolled into *The Price Is Right* show not only were the first color tapes ever integrated into a live show, but the occasion also marked the first time that tape, color or b & w, had been integrated into a live show via a transcontinental hookup.

The commercial is rolled into the live N. Y. show on a feed from Hollywood. Agency producer Tom de Paolo, who directs the commercials, says they disproved the "deterioration" rumor as far as he is concerned. "Four commercials are done at one session," de Paolo explained, "and the quality is just as good five weeks later when the fourth one is run as it was right after taping."

De Paolo figures an hour to do each commercial; it usually takes less. They do four at a time at NBC tape center in Burbank, Calif. Two similar Lux sets are set up. While one is in

use, the other is being dressed. He has never had to do more than three takes to get it right.

First of these taped Lux commercials was telecast 24 July. JWT's reason for going to tape: "to keep commercials fresh, flexible and foolproof," according to de Paolo.

Also out at Burbank, Buick will be shooting three tapes under the direction of Charles Powers, in charge of

West Coast production for McCann-Erickson.

The reason behind Mc-E's putting three of Buick's 1959 models' introductory announcements on videotape is that they want some commercials with a "live" feel to more or less balance those with a "film" feel. One will be taped for the 19 September NBC TV *Bob Hope Show*, one for 22 Sept. NBC TV *Tales of Wells Fargo*, and one for the 19 September ABC TV *Buick Action Theater*.

The latter show is a re-run, and since it is on ABC it means that NBC tape will almost certainly be rolled into an ABC show. According to Powers, no union problem exists (both networks are NABET), and he anticipates no AFTRA-SAG difficulties. But



Color tape produced at NBC center in Burbank and integrated into live show from New York via transcontinental hookup was this "first" by J. Walter Thompson for Lux Soap. Above commercial of the "Lux Girl" is one of four done at same time. Pic is a kine from tape

certain minor technical difficulties are now being ironed out by Jack Burrell, manager of technical operations for NBC in Burbank and Ted Grenier, chief engineer for radio/tv at ABC Western division. Both men revealed to SPONSOR they are looking forward to establishing such recording standards as "tip projection" (distance between head drum and the tip of the recording head itself).

What are such commercial tapings costing advertisers? A New York agency tv film producer passed along to SPONSOR a rule-of-thumb estimate: You can figure for an hour of live commercial time at a network about \$500 plus another \$100 for tape—that's about \$600 total." (This does not include talent, etc.).

In the midwest, agencies and clients also are beginning to move into tape commercials. Leo Burnett Co. is among the pioneers, feeling that videotape

gives the "spontaneity" of a live commercial. They also feel it affords flexibility, a chance to plan ahead, and an opportunity to work when the talent is available.

According a Burnett spokesman, the biggest advantage of tape is the time economy effected along with another factor—"it is cheaper than film."

For Kellogg, Burnett has taped commercials to be used in CBS TV *What's My Line?* The reasoning behind the move: The show originates in New York City's Mansfield Theater where there is very limited space for doing commercials live. CBS TV, on Sunday nights, is a very busy operation and remote studios for live commercial productions are at a premium. So in order to still do "live" commercials for the Kellogg-sponsored show, Burnett went to videotape. The agency has also taped Allstate Insurance commercials for *Playhouse 90*.

S. Hooper White, JWT tv producer in Chicago, had this to say about videotape: "It is the biggest thing in the industry today and will ultimately revolutionize the production end of television. It is an electronic device perfected for an electronic medium—tv. This is the key to the importance of videotape." White holds out as one major advantage the fact that tape will permit fluff-free live commercials, and adds, "We predict that agency producers of live commercials, as well as clients who foot the bills, will live years longer because of this one ability of videotape alone."

While advertisers and commercial producers daily learn more about tape, the networks and stations find out new things about it too. Next week's report will detail how it is aiding them in program development, client services and in increased ad sales. ▀



Program development is an important use of tape at ABC TV in New York. Above scenes from net's new show, *87th Precinct*, were shot on location in Wall Street area with 10 cameras, fed back through mobile unit to tape recorder at ABC. Result: "live" realism on location

TIPS ON TAPE PRODUCTION

1. Key to a good videotape commercial is showmanship. Film has long managed this but "live" commercials sometimes come up weak in this area. Care must be used
2. Clients have a right to expect good lighting in commercials. Lighting technique for film differs sharply from lighting for live commercials, which really are what tape is
3. Film lighting is dimensional, tends to be dramatic. For tape commercials, however, it is acceptable to use a more flat lighting
4. Be sure there are enough tv cameras on hand for a tape commercial. Three image-orthicon type (at \$15,000 each) are not too many. Also handy for tape commercials, especially for remotes, vidicon miniature cameras (tripod or pistol grip) at about \$3,250
5. Producers of tv tape commercials will have to get used to very fast thinking "on their feet." Unlike film, tape sequence should run through without a break. So producers must be ready to plan well ahead

What a timebuyer can do to get ahead

- In today's ad agency, with radio/tv predominant, the timebuyer's role is more important than ever before
- Here's how successful advertising men have climbed the timebuying ladder—and the advice they have to offer

Management sources at almost every major agency report one startling fact about the timebuying profession: there are more opportunities today for timebuyers to develop and grow into important executive spots than there ever have been in history.

Compared to a decade ago, when timebuying was often a frustrating, blind-alley job, changes in agency operations have opened up vast new areas for the ambitious young media man who knows how to take advantage of the situation. Here's what's been happening:

- With radio/tv now the dominant billing in most large agencies, the air media man has assumed far greater stature.

- Media departments are now working hand in hand with the all-important marketing divisions, and are much closer to client sales problems.

- As agency production and control of radio/tv programs has dropped off, media departments are now taking over many program-buying functions once held by radio/tv departments.

- The growing importance of spot in new "pinpoint" marketing strategies

is forcing media men to know more about the over-all advertising picture—and opening up new opportunities for them.

How can the individual timebuyer take advantage of this unprecedented situation? What must he do, how must he prepare himself for new, and greater responsibilities? To get the answers, SPONSOR talked to the men who know, executives who started as timebuyers and are now top brass in their fields. (See box of "Do's and Don'ts" for a summary of their advice.)

In making this special study, SPONSOR was struck by the fact that so many upper echelon executives have come up through the timebuying ranks. Lest anyone doubt the sheer numbers and considerable success of former timebuyers, take this quick glance up and down Madison Avenue:

There's William E. Steers, president of Doherty, Clifford, Steers and Shen-

Do's and Don'ts for Timebuyers

DO'S

- 1) **Develop a reputation:** Do more than what's expected and have suggestions and ideas ready. Spend the client's money as if it were your own.
- 2) **Learn other areas:** Find out about print, account work, and delve into sales, marketing, distribution problems. Get answers to the "why's."
- 3) **Know research:** Learn enough math to handle numerical problems, and be familiar with research to evaluate any kind of presentation.
- 4) **Communicate** with your supervisor, discussing your work with him regularly. Exchange opinions and ideas with others, too.
- 5) **Get out in the field** whenever possible. Meet station personnel and learn about local market conditions.
- 6) **Read the trade papers** to keep yourself thoroughly informed of what's going on in your area.
- 7) **Socialize:** You can often learn more over lunch than at the office. Be friendly; future contacts can arise from least expected places.
- 8) **Judge your own work** by evaluating the kind of assignments you get. Important, interesting assignments indicate you are well regarded.

DON'TS

- 1) **Don't buy "by-the-numbers":** Don't rely on routine figures as the only basis for buying. Find out more than the ratings and CPM's.
- 2) **Don't make enemies:** This natural word of advice is frequently ignored, but people who dislike you can be amazingly damaging to your career.
- 3) **Don't be "itchy"** to get ahead. Many young timebuyers are actually held back by their own impatience.
- 4) **Don't blind yourself** to the mechanical routines of your function. Find out the reasons and necessities for all aspects of the job.
- 5) **Don't quit in a hurry:** Even if you have an attractive job offer, check with your supervisor. Many miss important promotions this way.
- 6) **Don't assume you're a natural salesman:** While many timebuyers have become top salesmen, don't forget special skills are needed to sell.
- 7) **Don't bog down:** Even if you feel your work is not immediately rewarded, keep in mind it's usually being noted and remembered.
- 8) **Don't "know it all":** Don't decide you alone have the last word. But don't rely *completely* on advice (like this article.) Find your own way.

THESE SIX MEN STARTED AS TIMEBUYERS

field; Edgar P. Small, v.p. in charge of personnel and a director, Ted Bates; Wilfred S. King, v.p. and director, J. M. Mathes; Robert F. McNell, president of Thompson-Koch Agency, and Carlos Franco of Carlos Franco Associates—to mention just a few ex-timebuyers who are now top agency administrators.

Look at media. Among v.p.'s of major agencies, William F. Dekker of McCann-Erickson and Frank Kemp of Compton are both ex-timebuyers.

Dozens of today's account executives, such as George Kern of McCann-Erickson and Gertrude Scanlon of BBDO, earned valuable training buying time.

And that's not all. Timebuyers have gone into some of the best jobs with representatives, broadcasters and advertisers. There's William Maillefort, v.p. in charge of radio at Edward Petry, and C. A. (Fritz) Snyder at Hollingbery. Hubbell Robinson, Jr., executive v.p. in charge of CBS TV programs, was once a timebuyer. Ditto for Howard S. Meighan, now with Ampex; as well as Jack Latham, a Philip Morris brand manager, and Stanley Pulver, now Colgate-Palmolive division media manager.

Here are some of their comments and tips to rising young media men and women:

"Timebuying can lead to a good future in media. It's also fine background for account work or selling time," states William C. Dekker, media v.p. of McCann-Erickson.

"Never buy by-the-numbers. Always contribute as much as you can to the agency's over-all operation," says Carlos Franco, head of his own agency.

"Get out there in the field. See stations and meet their personnel. Find out for yourself about market conditions," advises Jack Latham, brand manager for PM's new Mayfield cigarettes.

"Always be aware of what's happening in the industry, and come up with ideas and suggestions. Learn enough mathematics to handle numerical problems and enough media research to make an intelligent evaluation of any presentation. Don't pay so much attention to your "next job" that you become careless on the one you have now. Check regularly with your supervisor on the quality of work you're

doing. Never accept another job offer before finding out what's planned right where you are." These valuable suggestions are made by Frank Kemp, v.p. and media director of Compton.

The social aspect of the timebuyer is stressed by another Madison Avenue v.p. "Lunch with others. Get around and find the whole picture. Forget your ego and merge into the group. Be sympathetic. Make the client feel you're spending his money the way you would your own."

One agency executive puts forth this hint: "The timebuyer's greatest employment agency is the station."

An account executive who trained for a decade in media gives these tips: "There's opportunity galore for timebuyers in normal agency expansion. Today the timebuyer must be a specialist who knows many facts and figures in a fast changing business—for example, radio's comeback and the big trend toward spot. Right now the timebuyer has a far greater salary future than ever before.

Authoritative advice from several ex-timebuyers now wearing v.p. stripes choruses this main theme: "Work hard, dig deep and find out what's behind the things you do. Relate your work to sales, marketing, distribution, merchandising and all advertising. Most importantly, build your reputation. It's exactly what a man is worth—no less, no more."

This insistence that a timebuyer should know more than his own phase of the agency business, is characteristic of nearly all top-brass comment.

"Learn about copy, art, programs, commercials, and exactly how they fit into your own operations," advises one veteran plans board head. "You need this knowledge to make really sound buying decisions, and the more familiar you are with the rest of the agency is doing, the quicker you'll catch the eyes of top management."

On the negative side one media v.p. said this: "Don't wait to be told before doing something or learning a new area. Take the initiative and develop your own ability."

Finally, and most important, say these experts, build your reputation. "It's exactly what a man's worth that counts. Show that you have it." ▀

William E. Steers, president, Doherty, Clifford, Steers & Shenfield



William C. Dekker, vice president in charge of media, McCann-Erickson



Frank Kemp, vice president in charge of media, Compton



Jack Latham, Mayfield brand manager, Philip Morris



Stanley M. Pulver, TA media manager, Colgate-Palmolive



Hubbell Robinson, Jr., exec. vice president programs, CBS TV





Ziv's syndicated sales manager Len Firestone sports one of the newest merchandising gimmicks: functional point of sale promotions

Why merchandise a syndicated show?

- ✔ This year, spot advertisers will spend more than ever before to merchandise syndicated shows in local markets
- ✔ Here are some of the basic reasons for investments and some tips on how to utilize merchandising dollars

This fall, sponsors of syndicated series will be spending up to \$100,000 each on the merchandising of their shows.

Though there are many individual reasons for these merchandising expenditures, bear in mind these essentials: (1) a spot buyer wants all the glamour and publicity that he feels a network advertiser automatically comes by; and (2) he feels he is in a better position than a network advertiser to communicate with his dealer and consumer on a local level.

In merchandising any show, a sponsor is looking for whatever extras he can get. These extras include:

(1) Strong sponsor and product identification in a specific market.

(2) Enhancement of the basic tv investment, at reasonable cost, throughout the rest of the week.

(3) Prestige, through identification with a particular star and his show.

(4) Enthusiasm from those that are logically most interested in the series' success—i.e., employees.

(5) A relating of the on-the-air sales message to the actual point-of-purchase, also via stars and show title.

(6) An opportunity to carry a particular selling theme into every medium of advertising.

The actual tools of merchandising are the result of combined thinking by advertiser, agency, syndicator, and, oft-times, station. A syndicator, especially, will go to all ends to assure the success of an advertiser's merchandising investment. First of all, it's a worthwhile investment toward a possible renewal—and the syndicator's biggest return lies beyond the first year of production. Secondly, he realizes

that, all other things being equal, a promotable show is easier to sell in the first place.

Ziv-TV's retail action plan for sponsors of its *Mackenzie's Raiders* series is an excellent example.

The plan, in the words of sales vice-president M. J. (Bud) Rifkin, is designed specifically to:

- Keep dealers constantly aware of sponsors' sales efforts.

- Increase identification of the show with a sponsor's name, product and retail outlet.

- Combat sponsors' in-store promotion problems, such as competition from other suppliers for wall, counter, and window display space in stores.

The mechanics of the plan, as supplied by Ziv: highly functional promotion pieces, such as signs announcing store hours, evening and weekend shopping hours, holiday openings and closings, price tags, shopping bags, etc., all sporting a reminder to customers to watch the *Mackenzie* show under the auspices of the sponsoring company.

In addition to such merchandising schemes devised by syndicators, certain types of advertisers have developed

ways to put their own selling methods to merchandising advantage.

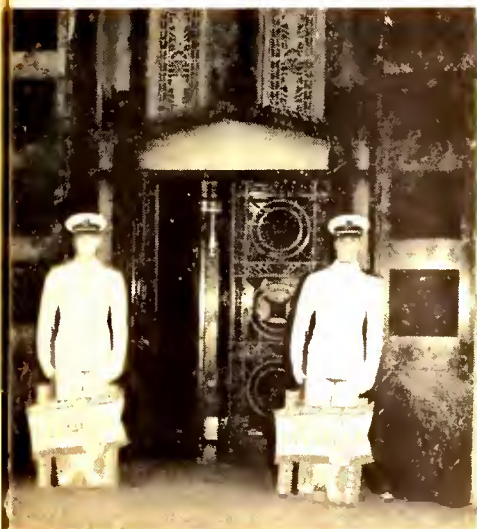
Here are a few capsule cases of how specific types of advertisers have applied merchandising techniques to fit a particular marketing problem in a particular market:

- A regional oil company, Continental Oil, uses the theme of its show to stimulate excitement among its dealers (see April 12 SPONSOR). In the 65 markets where Conoco (via Benton & Bowles) sponsors CBS TV Film's *Whirlybirds*, the company has featured helicopter rides at local and regional dealers' meetings.

- A local dairy concern in Columbus, Ohio, Harmony Farms, has taken to its milk cartons to keep a constant reminder of Ziv's *Sea Hunt* in front of its customers. The company has prepared a special two-color carton, featuring a *Sea Hunt* reminder message.

Regional General Baking's (BBDO) *Silent Service* (CNP) merchandising campaign in Philadelphia is two-fold: (1) Its Bond Bread end seals featuring a tune-in reminder are aimed at the consumer, and (2) employee visits to submarines, employee screenings, submarine pins and teaser lines for its route men, etc., all aim toward creating employee enthusiasm.

- Banks, which have become heavy users of syndication, are rapidly catching up with product sponsors on the merchandising front. Their specific problem: to ease their traditionally conservative label and humanize their services.



Banks are among the most recent to make use of point-of-purchase displays (above)



Architect of the unusual radio strategy for Sterling Silversmiths of America, that uses "tactical" and "strategic" approaches, is Gerald Arthur, v.p. in charge of media, F&S&R

How radio sells a quality image for sterling silver

"C"hanging an old image by building a new one just cries for frequency."

This reasoning gave birth to a half-million dollar radio campaign by Sterling Silversmiths of America, a group of sterling silver flatware manufacturers who are banded together for an all-industry promotion.

The story began last year, when Dr. Ernest Dichter conducted a depth study to determine why—when high-ticket items like cameras, hi-fi units and the like, were showing exceptional sales—a similar demand for sterling silver was not evident. Reported Dichter: negative attitudes, wrong impressions.

The manufacturers went agency-screening with their problem, finally gave the account to Fuller & Smith & Ross. The campaign that resulted was a joint effort by Lewis G. (Pete) VanAkin and Gerald T. Arthur, both v.p.'s, the former as account supervisor, the latter for media.

First came the theme: "Sterling Is For Now." "Usually," Arthur notes, "the creative message dictates media. This was the reverse." Since the group was supported by individual manufacturers, each of whom had an ad program, the agency checked all of these. It found almost all of this effort to be in magazines, with a combined expenditure totalling millions.

"Since our first year budget was about \$500,000," says VanAkin, "we realized that if we too used magazines we would simply be adding a little bit to a lot. We wanted these new dollars not to substitute, but to amplify."

An analysis of sterling silver sales, which showed about 30 important markets, and a study of other media, balancing attributes against cost, pointed up one medium over the

others: radio. An unusual choice for quality image building, perhaps, but as Arthur points out, the creative campaign dictated the medium.

The campaign strategy was evolved in a two-part basis: a "tactical" approach, employing participation on local radio shows, plus a "strategic" approach to provide blanket coverage to back up the local effort with a promotional and merchandising arm.

Both phases began last January. The local phase was spread over the 30 markets deemed to be the most important. D.J. shows were the vehicles.

The other, over-all phase, went into *Monitor*, NBC's weekend radio service. From six to eight times every weekend, a five-minute program would be interjected. This contained some patter by the "communicators," a popular record, and 1¼ minutes of commercial time. The group persuaded NBC to break away after each of these, permitting a local retailer to tie in. Thousands of these local tie-in spots were sold, an admirable compliment to the campaign since no co-op money was involved.

The *Monitor* schedule was used for two 13-week cycles. This summer, when silver sales are traditionally lowest, the campaign switched to 10-second plugs, on the hour and half-hour on both Saturday and Sunday afternoons.

Both the manufacturers and the agency are happy with the results of the first three quarters, during which some 700 million impressions have been created at a cost of 35 cents a thousand. Best indication of their satisfaction is the schedule for this coming Fall when the campaign will include not only the local shows and *Monitor*, but add a spot schedule on CBS radio as well.

*On 1 January 1959, the pitchman in white will
disappear from the tv screen. Here is a
SPONSOR spoofer showing what could happen to . . .*

The last of the

SCENE: *It is a moment before midnight, 31 Dec., 1958. The noise of the New Year's Eve revelers in the streets, however, fails to reach up into what is probably the only occupied office on Madison Avenue. This cell, within the Lift & Letdown Advertising Agency, resembles the laboratory of a "mad scientist" more than it does that of an agency tv film commercial producer. Mysterious liquids bubble in retorts. Test tubes bristle in their racks. Medical charts on the wall trace the flow of bile and lymph. Two men face each other glumly across the desk: Regimen Fleececap, L&L's commercial producer, and Plankton S. Wary, director of marketing and secret ingredients for Amorphous Labs, Inc. At last a sound from outside gets through—church bells heralding a New Year and also the deadline for the NAB Code ban on doctor-dentist dramatizations in air media commercials. Regimen slowly raises a beaker of Hydrodexticalsophine #7 in a toast.*

REGIMEN: (*Sadly*) To the end of an era.

PLANKTON: (*Returning the toast with a flask of Preparation K, known to laymen as Bonded Bourbon*) To our new tv commercials, whatever they'll be.

REGIMEN: Thing that frosts me about this NAB business is that we may never know how that race through the digestive tract between the little A's and the little B's came out.

PLANKTON: Or when the golf ball traveling 60 miles an hour finally smashes through that "Invisible Shield—"

REGIMEN: (*Sipping thoughtfully at his Hydrodexticalsophine #7*) Look here, Plankton, aren't we taking a rather selfish outlook? All we're actually faced with is thinking up new tv commercials. We've still got our jobs. We're much better off than

PLANKTON: You're right. Think what a bleak New Year faces poor old Doc—*At this moment, the door opens to admit a graying, balding, fiftyish fellow wearing a rumpled white coat and trailing a stethoscope. Behind horn rim glasses, his eyelids are reddened,*

his cheeks stained with tears. Were it not for his slouch of despond and dragging gait, he might be described as distinguished-looking what with his whitened temples and high forehead upon which perches a medical reflector. Veteran of a score of pseudo-medic tv commercials for Amorphous Labs, he is affectionately known along Ad Row as "Doc." For years, millions of tv viewers have accepted him as the last word in the field of medical-dentistry discovery. Only his actor's agent and a few admen know that he is really Lester Varney, a former brick-layer who helped build Levittown. He peels off his white jacket, throws it on the floor and collapses into a chair. Regimen rushes to his side, pats his shoulder solicitously.

REGIMEN: There, there, Doc, don't take it too hard.

DOC: (*Brokenly*) The jig is up! Defrocked at the height of my career!

PLANKTON: Chin up, Doc. Try to look at this not as the end of your great medical career—but simply that the show has folded.

DOC: (*With bitterness*) I'll say it's folded! Today I took the caduceus emblem off my Porsche. I'll have to park legally from now on. (*Holds out the stethoscope to Plankton*). Here, I guess you'll be wanting this back now?

PLANKTON: (*Generously*) No, you keep it, Doc. And the white coat. You may get another part in some non-commercial bit. They're always casting doctor types.

REGIMEN: (*Brightly*) Sure, some tv drama. The movies. Broadway. Off-Broadway.

PLANKTON: And there's always summer stock.

DOC: How can you talk of summer stock when it's only January? Besides I don't want to be an actor. I want to be a—

REGIMEN: You could take up brick-laying again.

DOC: And ruin these fine surgeon's hands! I tell you now I've had a taste of being a doctor, that's what I want to be! I want to prescribe. I want to advise—

REGIMEN: But we can't keep you on, Doc. Everyone'd crack down—FTC, NAB, AMA—

DOC: —I want to unveil new scientific discoveries. I want to fight tired blood, stamp out the "gray sickness." I want people to brush their teeth—not only after every meal but after every snack—

PLANKTON: Very commendable, Doc. But we must face reality.

DOC: (*Ignoring all interruptions*)—I want to be there when headache strikes. I want people to get better faster—six times faster, seven times faster—(*Begins racing around the office, scattering test tubes and Bunsen burners*)—Faster, faster—(*Regimen and Plankton jump on him, pin him to the floor*).

REGIMEN: Easy, Doc.

PLANKTON: I think he's suffering from jangled nerves. Well, Amorphous Labs has just the thing for that. (*Rummages through the glassware, finds a phial of capsules, and feeds two of them to Doc*). Aha, Phyradehalstimine Plus.

REGIMEN: Makes you feel a little silly feeding pills to the Doc, doesn't it?

PLANKTON: It might, if he was a real doc. But since we know he's a phoney sawbones—

DOC: (*Struggling in Regimen's grasp*) I heard that! Well, listen, you birds where would you be if it wasn't for me? I'll tell you. Amorphous Labs would still be manufacturing bug spray exclusively—

PLANKTON: (*Pompously*) Diversification was bound to come.

DOC: It came because I sat on the corner of a shiny desk, looked into the tv cameras and—in my best tv-side manner—said, "When Mrs. X came to me she was nervous, rundown, irritable. I told her she needed the soft, super-cleansing, mineral-building muscle-tightening action of Amorphous Liver Lifters and today, less than three weeks later, Mrs. X is president of her garden club. Yes, friends, you too can have your liver livened—"

REGIMEN: Plankton didn't mean to hack away at your professional stature.

of the white coats

DOC: Oh, no? Then how come you started flashing "A Dramatization" on the picture everytime I came on?

PLANKTON: We were forced into that. The tv viewers had to be warned they weren't listening to a real physician.

REGIMEN: You were that convincing, Doc.

DOC: Naturally I was convincing. I wasn't playing a part—I was *living* it! Wasn't I the first to put a stop-watch on a drop of Formula P as it traveled through the blood stream to the Hiccough Control Center? Whose picture went into the merchandising of Amorphous Bile Builders?

PLANKTON: Please, Doc, we recognize your contribution to medical science and so do all the drug chains across the nation. When Regimen and I dream up a new series of commercials we'll try to find some spot for you. But at this moment all of us face an uncertain New Year.

REGIMEN: That's right. The old order changeth—

DOC: It's easy for you fellows to talk. You'll still be picking up lunches at Gaston's or Toots Shoor. I'll be just an actor "at liberty" haunting Horn & Hardart. (*Crosses to window; a light snow has begun to fall*). Ah, well, life was also hard on Pasteur and Curie. (*Doc throws open the window*).

PLANKTON: (*Rushing to his side*) Doc, Doc! Don't jump! All isn't lost. (*Doc upends Plankton, dangles him outside the window by his ankles*).

DOC: You bet your sweet life it isn't.

REGIMEN: (*Alarmed*) Doc, don't drop him. He's a marketing v.p.!

DOC: Okay, only no more nonsense about summer stock or bricklaying. Once a doctor, always a doctor. I'm going to med school and Amorphous Labs is footing the bill.

PLANKTON: (*Weakly, from outside*) Anything you say, Doc. Johns Hopkins all right?

REGIMEN: But, Doc, you'll wind up the oldest intern in the profession!

DOC: (*Hauling Plankton back inside*) I've got time. What's a doctor without patience? ▀



O'Connell's "streamlined" rate cards



THE O'CONNELL PROPOSAL

1. Eliminate frequency discounts completely.
2. Establish a flat rate for all time segments from one-half hour to one minute.
3. Institute weekly announcement packages of 5, 10, 20, 30, 50 weekly all in round figures.
4. Price 20 and 30 second spots at 75% of applicable minute rate—8 or 10 second spots at 50%.
5. Allow multiple product companies to combine products to earn better package rate.

➤ Agency men applaud representative's plan to eliminate frequency discount, and short rate and rebate headaches

➤ Most say simplified rate card would save work, time and trouble; some see need for adding long-term discounts

Dick O'Connell, president of Richard O'Connell Inc., station representative, has come up with a proposal for simplified radio rate cards that is generating much talk and enthusiasm among over-worked agency media men and timebuyers.

Objective of the O'Connell plan is to cut down on the vast tonnage of paper work and backbreaking man hours that are required in today's spot buying and selling operations.

In this, O'Connell goes along with what many responsible reps and industry leaders have been saying for some time—that radio rate cards are so cumbersome, complex, and difficult to understand that they hamper efficiency and act as a drag on selling. (See com-

ments in "Industry Reactions" below.)

What distinguishes the O'Connell proposal from other and previous efforts at rate card simplification are these three points:

1) O'Connell recommends the complete elimination of all frequency discounts, short rates and rebates.

2) The O'Connell plan has been thoroughly field-tested—on the Lobster Network, and KVLC, Little Rock.

3) A post card questionnaire to 500 agency timebuyers drew 200 replies, with 85% favoring the plan.

In attacking the problem of rate card simplification says O'Connell, the first job was to pinpoint the objective—"to find out just where the present archaic and cumbersome system pro-

INDUSTRY-REACTIONS EXCERPTS FROM LETTERS TO R. O'CONNELL

SRDS

"We in advertising have inherited in rate structures much that is confusing and not essential. I applaud your efforts at simplification, and hope that out of the combined efforts of the NAB, the 4As, our own SRDS and such people as you, a more nearly uniform approach will be developed."—*C. Laury Botthot, Pres.*

CHARLES BERNARD CO.

"Congratulations on your pioneering effort to take the "short rate and superfluous data" out of SRDS. I agree with you completely that the rate structure of some stations is so complex that no busy timebuyer will take the time to unscramble it. We have been after our own stations to streamline their rate pattern . . . and as you know I've always been opposed to short rating."—*Chuck Bernard.*

AVERY-KNODEL, INC.

". . . Obviously the more the buying process is simplified, the happier the timebuyer becomes and the quicker he or she can handle national spot radio buying assignments. Further simplification of rate cards . . . should help our selling and increase volume for this low cost, high-efficiency medium. I'm for it."—*John J. Tormey.*

ADAM YOUNG, INC.

"Since radio advertisers today recognize the desirability of saturation schedules, we feel it important to base the rate card on weekly schedules as you suggest. . . . Since there is still a tendency by some advertisers to request "traffic" periods almost exclusively, we have incorporated a "1/3 in traffic time" feature into our rate cards, and are also experimenting with a method of using the rate card to

ease advertisers into hitherto overlooked nighttime periods, without cut-rate methods."—*Frank G. Boehm.*

H-R REPRESENTATIVES, INC.

"I think your idea of simplifying rate structures is an excellent one. But it will take unanimity to make it effective, and station operators are traditionally independent in their ways. . . . Simplified rate cards might well be the greatest boost to spot selling since the saturation buy."—*Paul R. Weeks.*

SRA

"There's nothing quite so frustrating as trying to figure out some of the complicated rate cards still being used by stations. Stations and representative firms must constantly work toward making spot radio and tv easier to buy and sell. The simplified rate card is a tremendous step in the right direction."—*Laurence Webb.*

stirs timebuyer enthusiasm

vided a basic obstacle to efficiency."

"As we suspected the old *frequency discount* proved to be the real culprit, together with its nefarious cousins *short rate* and *rebate*. All three are a hangover from newspaper days, when many radio stations were owned by newspapers, and adopted their rate structures from them.

"In the old leisurely '30s, frequency discounts weren't too troublesome. But today, with more than 3000 radio stations and several hundred tv stations, they're causing buyers and sellers to chew up miles of adding machine tape, and sending timebuyers, estimators, and billing department heads to neighboring ulcer hospitals.

"Our analysis showed that, under today's conditions, frequency discounts are unnecessary and unrealistic. They are just a state of mind. We recommend eliminating them completely.

"In their place we suggest setting up a flat rate for all time segments from a one-half hour down to one minute. (We suggest starting with the half hour since the last *hour* sold in radio was the Woolworth Hour on CBS.)

"Second, we recommend setting up *weekly* announcement packages—5-weekly, 10-weekly, 20-weekly, 30-weekly, 50-weekly—all in round figures.

"Third, offer 20- and 30-second spots at 75% of the applicable minute rate—eight or 10 second spots at 50% of the minute package.

"We also suggest allowing multiple-product advertisers to combine products in order to earn a better package rate."

According to O'Connell the plan has these advantages:

1. By eliminating frequency discounts it eliminates all short rate and rebate headaches.
2. Billing departments at stations and agencies will save tremendous time in *computing* invoices, and agencies will cut down on paper work in *paying* them.
3. Most important, it will make it much easier for the media man to *buy* time. When he asks how much 10 spots weekly will cost in a given market, the station representative can give him the

answer pronto—without resorting to slide rules, or calculus.

This last point, says O'Connell is especially important, since at present, most reps can give only qualified answers about many rate card questions. Suppose you're asked, queries O'Connell, "how much will it cost Lucky Strike in September, because of what Pall Mall did in April, thereby giving Herbert Tareyton the 9,436 time rate in November, if they run a Class A package combined with a Class D provided 12 of these spots are run on Sunday afternoon when its raining—what answer do you give?"

O'Connell admits that the above example is a facetious one but says it illustrates the kind of difficulties provided by the confusions and complexities of many "modern" rate cards.

Before recommending the streamlined rate card to its entire station list, Richard O'Connell Inc. tested it out on a regional operation (the Lobster Network in Maine) and on a local station in a highly competitive market—KVLC, Little Rock, Ark.

Results, say O'Connell were completely satisfactory in both areas. Out of 30 contracts of varying lengths sold in Little Rock, 29 were on the weekly package system, and only one buyer preferred the old frequency system.

Based on this experience, O'Connell asked its stations to adopt the weekly package structure, and says that "happily for them and for the agencies" most are now using it.

Perhaps even more significant, O'Connell surveyed 500 timebuyers and media directors with a post card questionnaire, sent out with a small brochure "Easy to Buy—Hence, Easy to Sell" that explained the package plan and reasons for it.

More than 200 media men took time to answer, and their replies were almost unanimously enthusiastic (See box). Approximately 15% felt that some sort of 13-26-52-week frequency discount should be added to the plan "in fairness to long term advertisers." But nearly everyone praised the O'Connell recommendations as a positive, constructive step toward freeing spot operations from the shackles of costly, time consuming paper work.

COMMENTS FROM TIMEBUYERS

1. All for it

AMEN!!! A uniform rate structure with easily computed costs would facilitate work by at least 50%.

Jules Fine,
Ogilvy, Benson & Mather

I'm 100% in favor of it. When do we start?

Val Ritter, Cunningham & Walsh

I completely agree. Most spot buys are made on multiple frequency over a short period of time.

Ed Richardson, Geyer

I'm with you!

Millie Fulton, McCann-Erickson

I couldn't agree more!

Gail Myers, Gumbinner

I'm with you all the way. Am I correct in assuming anything under five spots would take multiple rate?

Joan Rutman, Grey

Basically, your idea is good. Some uniform system is definitely needed.

Robert F. Bruno, D-F-S

Excellent idea. Count me as an ardent supporter of your proposal.

Thomas J. Ellis, Grant

Sounds wonderful for everyone except SRDS (Ed. note: see SRDS comment in box on previous page.)

Joe O'Brien, Y&R

I think the system will make buying simpler and cut down on the mathematical calculations involved in timebuying.

Stu Eckert, DCS&S

Excellent idea. Simplification of most of our work is a step in the right direction.

Kathryn Shanahan,
Morey, Humm & Warwick

Agreed!

Jim Kelly, F. D. Richards

Very sound idea. Hope it goes through.

Anne Burkholder,
Anderson and Cairns

In complete agreement. This would be GREAT!

Pat Hartnett, J. M. Mathes

2. Yes but some reservations

As a flexible medium, radio should have features in its rate structure which accommodate all advertisers. You should, therefore, include a consecutive week discount as an incentive for the long term advertiser.

R. C. Pickett, FC&B

Simplicity—yes. Standardization—not necessary. No frequency discount—you negate Adam Smith. Never.

R. A. Boulware, Bryan Houston

We're for easier-to-read rate cards, but against penalization of 52-week advertisers. Your proposal would make life easier for all of us, but would penalize the 52-week account that might have only two, three, or four announcements weekly.

L. Butner,
Albert Frank-Guenther Law

Would make our job much easier, however feel a 13, 26 & 52 frequency discount should be included.

Doug Humm, Charles W. Hoyt

Dixie Cup's unusual Air strategy

- ✔ To get real impact with a small budget, Dixie Cup bought a concentrated 30-day network television schedule
- ✔ The buy, along with unusual commercials, brought Dixie Cup favorable trade reaction—and bigger sales

There is a good deal to be said for steady, consistent advertising. On the other hand, a good case can be made for a short, but concentrated, burst.

Typical of the latter school is a campaign waged this spring by Dixie Cup, Easton, Pa., a division of American Can Co. Dixie is a manufacturer of paper cups and containers, designed for use both in the home and commercial and industrial applications.

This past spring Dixie waged a "one-shot" campaign that ran for a month, on behalf of its home products division, that portion of its line for home use. Titled the "Month of Stars,"

it consisted of a heavy schedule running almost the length and breadth of the NBC TV network schedule.

In what has been termed a "short term mass marketing approach," Dixie went on beginning 17 April for 30 days. During that period its spots appeared on 13 different NBC TV network shows. The total commercial time during the month was 36 minutes; the estimated number of impressions, 180 million.

Reaction was commensurate with the intensity of the campaign. Dixie's salesmen were happy; said one "it was a great feeling to call on a buyer for a

food chain and rattle off a dozen network name shows."

The effect on the buyers was equally gratifying. The key to success for any manufacturer selling through supermarkets is display space, and Dixie was able to note significant improvements as chains and independents tied in with the promotion. Even from paper wholesalers, a group not notably voluble, came favorable reaction. They told the company that it came off in the trade as being highly imaginative and very much aware of the need for creative merchandising.

The campaign was short and sweet. The whole thing began about the first of the year when the company went looking for a spring promotion to push its cups and cup dispenser for home use.

The first barrier — budget — was hurdled with a suggestion from Dixie's
(Please turn to page 78)

The agency worked with net tv programs used. Shown with Jan Murray (r) of *Treasure Hunt*, is Gerry Ford, exec. radio/tv producer, H&C



An early look at fall network tv

- ✔ New program line-up is beginning to take shape with 32 shows replaced by 14 newcomers, 17 from last season
- ✔ New look includes: *Donna Reed*, *Ed Wynn*, *Peter Gunn*, *Steve Canyon*, *Walt Disney Presents*, *Northwest Passage*

Network tv is beginning to look like fall.

Thirty-two of the summer shows will be dropped during the four weeks of this Comparagraph (30 Aug.-26 Sept.), replaced by 14 newcomers and 17 carryovers from last season.

Here's a rundown, by network, of the latest developments:

ABC: To revamp parts of its nighttime schedule, Lawrence Welk's Monday hour will be shifted to Wednesday night, and *Disneyland*, now dubbed

Walt Disney Presents, to Friday night. John Daly will be in prime time with his News: weeknights, 10:30-10:45 p.m., for Whitehall and Lorillard. *Ozzie & Harriet* airs a half hour earlier, replacing *Tombstone Territory*; the *Donna Reed Show* for Campbell Soup and Shulton follows. *Patti Page*, for Oldsmobile, completes this Wednesday night line-up.

CBS: Little change here, since most of the fall shows will bow in October. Jack Benny returns 21 September;

Father Knows Best debuts on this network 22 Sept., and *The Lineup*, for P&G and Brown & Williamson replaces *Undercurrent* 26 September.

NBC: The schedule here looks set. Steve Allen, Perry Como, Gobel and Fisher are back. Many of last seasons' shows have changed time slots: *Twenty-One* moves to Thursday night, with *Peter Gunn*, for Bristol-Myers taking over its Monday night period; *The Ed Wynn Show*, for L&M and Bulova, pushes *You Bet Your Life* from 8:00 p.m. to 10:00 p.m., Thursday replacing *The Price Is Right*. The latter will be seen Wednesday nights instead, when *Father Knows Best* bows out. Other new shows include: *Behind Closed Doors* (L&M, Whitehall); *Further Adventures of Ellery Queen* (sust.); *Steve Canyon* (L&M) and *Brains and Brawn* (Chesterfield). ✔

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 30 August

Daytime



† Excluding participation shows.

Nighttime



Tv Dimensions Today

Tv homes index

	1958	1957
U. S. homes	50.8	50.0
Tv homes	43.0	40.3

Source: A. O. Nielsen estimate, 1 July each year, homes figures in millions.

Tv retail set sales index

July 1958	July 1957	7 months 1958	7 months 1957
279,010	426,334	2,456,662	3,236,737

Source: Electronic Industries Assn. (formerly RETMA)

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Air Power: D-F	45,000	Prudential, Reach McClinton	Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT
Alcoa-Goodyear Theater: Dr-F	39,500	Alcoa, FSR; alt Goodyear, YGR	*Eddie Fisher: V-L	98,000	LGM, Mc-E (9/30 S)
*Steve Allen Show: V-L	108,000	Greyhound, Grey; DuPont, BBDO; Polaroid, DDB; U. S. Time, Peck	Frontier Justice	13,500	Gen Foods, BGB
Anybody Can Play	21,000	R. J. Reynolds, Esty	G.E. Theatre: Dr-F	51,000	Gen Elect, BBDO
Armstrong Circle Theatre: Dr-L	48,000 (alt wks)	Armstrong Cork, BBDO	*George Gobel	98,000	RCA & Whirlpool, KGE (9/23 S)
Bachelor Father: Sc-F Alt Jack Benny	42,000 65,000	Amer Tobacco, Gumbinner Amer Tobacco, BBDO	Godfrey's Scouts: V-L	32,000	Toni, North
Behind Closed Doors: A-F	38,000	LGM, Mc-E; Whitehall, Bates (9/25)	Peter Gunn: M-F	38,000	Bristol-Myers, DCSGS (9/22 S)
Bid 'n' Buy: Q-L	36,000	Revlon, BBDO	Gunsmoke: W-F	40,000	LGM, OFS; Sperry Rand (1 wk in 4), YGR
Bold Journey: A-F	9,500	Ralston Purina, GBB	Have Gun, Will Travel: W-F	38,000	Whitehall, Bates; alt Lever, JWT
Brains and Brawn: Q-L	45,000	Chesterfield Mc-E (9/13 S)	Hitchcock Presents: My-F	39,000	Bristol-Myers, YGR
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Robin Hood: A-F	29,000	Johnson & Johnson, YGR; Wildroot, BBDO
Buckskin: W-F	33,000	Ford, JWT	I Love Lucy: Sc-F	25,000	Gen Foods, BGB
Burns & Allen: Sc-F	40,000	Carnation, EW,RGR; Gen Mills, BBDO	Investigator	35,000	LGM, Mc-E; RCA & Whirlpool, KGE (L 9/16)
The Californians: W-F	37,500	Singer Sewing, YGR; Lipton, YGR	I've Got a Secret: Q-L	27,000	R. J. Reynolds, Esty
Steve Canyon: A-F	44,000	LGM, Mc-E (9/13 S)	Johnson's Wax Theatre	11,000	S. C. Johnson, NLGB
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	*Kraft Mystery Theatre: Dr-L	53,000	Kraft, JWT
*Chevy Show: V-L	150,000	Chevrolet, Camp-Ewald	Lassie: A-F	37,000	Campbell Soup, BBDO
Chevy Showroom	9,500	Chevrolet, Camp-Ewald	Leave It To Beaver: Sc-F	36,000	Remington Rand, Compton; alt 1/2 open
Cheyenne: W-F	78,000	Gen Elect, YGR, BBDO & Grey; National Carbon	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk open (L 9/19)
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	M Squad: My-F	28,000	Amer Tobacco, 55CGB; alt Bulova, Mc-E
Dick Clark: V-L	14,500	Beech-Nut Lifesavers, YGR	Perry Mason: My-F	26,500 (20 min.)	Libby-Owens-Ford, FGSR; Armour, FCG 1/2 hr open
Colgate Theater: D-F	15,000	Colgate, Bates	Maverick: W-F	35,000 (1/2 hr.)	Kaiser Companies, YGR
*Perry Como: V-L	120,000	Kimberly-Clark, FCB; Noxzema, SS CGB; RCA & Whirlpool, KGE; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul	Meet the Press: I-L	7,500	Pan American Airways, JWT
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Millionaire: Dr-F	37,000	Colgate, Bates
John Daly News	6,000	Whitehall, Bates; Lorillard, LN	Mr. Adams & Eve: Sc-F	41,000	R. J. Reynolds, Esty
Decision	11,000	P&G, BGB	Music from Manhattan: M-L	17,000	Manhattan Shirts, Peck (9/20 S)
Destiny: Dr-F	11,000	General Foods, BGB; Ford, JWT (L 9 26)	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Richard Diamond: A-F	35,000	Lorillard, L&N	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards
Walt Disney Presents: M-F	57,000 (1/2 hr.)	Hill Bros., Ayer; Kellogg, Burnett; Reynolds Metals, Buchanan; Frank	Original Amateur Hour: V-L	23,000	Pharmaceuticals, Parkson
Dragnet: My-F	35,000	LGM, DFS; Schick, BGB	Ozzie & Harriet: Sc-F	48,000	Kodak, JWT; Quaker Oats
Wyatt Earp: W-F	38,000	Gen Mills, OF5; P&G, Compton	Patti Page: V-L	40,000	Oldsmobile, Brother
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; American Can, Compton	Pantomime Quiz: Q-L	2,000	Associated Products, Grey
			People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
			Personal Appearance	10,000	Florists Delivery Assn., Grant; alt open

*Color show. (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 16% agency commission). They do not include commercials or time charges. This list covers period

30 August-26 September. Program types are indicated as follows: (A) Adventure, (An) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Min) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 46 ▶

Interview: *Jack Canning*

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



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



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

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



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



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



3. NIGHTTIME

COMPAI

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00										
6:15		The Search sust	Meet The Press sust							
6:30										
6:45		Air Power Prudential	Outlook sust		D Edwards sust	News sust		No net service D Edwards Whitehall	News sust alt Carter	
7:00										
7:15	You Asked for It Sippy Peanut Butter	Lassie Campbell Soup	Noah's Ark sust Mark Saber (9/21 S)	Sports Focus sust (L 9/12) News sust	No net service D Edwards sust (repeat feed)	News sust (repeat feed)	Sports Focus sust (L 9/12) News sust	No net service D Edwards Whitehall (repeat feed)	News (repeat feed)	Sports Focus sust (L 9/12) News sust
7:30	Maverick Kaiser Companies Drackett (7:30-8:30)	Bachelor Father alt The Brothers Am Tob ack Benny (9/21S)	No Warning Royal Typewriter P. Lorillard Northwest Passage (9/14 S)	Cowtown Rodeo sust	Robin Hood Johnson & Jhan alt Wildroot	Haggis Baggis sust	Cheyenne Gen Electric Nat'l Carbon (9/23) (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Win With A Winner sust Dragnet Bulova (9/23 S)	The Plymouth Show Starring
7:45										
8:00										
8:15	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen (8-9; 9/7 S) Greyhound	Cowtown Rodeo	Burns & Allen Carnation alt Gen Mills	Restless Gun War.-Lambert alt P&G	Sugarfoot (alt wks 7:30-8:30) Am Chiclé, Luden's (9/16 S)	Mr. Adams & Eve R. J. Reynolds	The Investigator RCA Whirlpool L&M (8-9)	Lawrence W. Plymouth (7:30-8:30; 9/1)
8:30										
8:45	Anybody Can Play R. J. Reynolds	Ed Sullivan	DuPont Polaroid U.S. Time	Bold Journey Ralston-Purina	Masquerade Party Tonl Father Knows Best Lever alt Scott (9/22 S)	Wells Fargo Amer Tobacco alt Buick	Wyatt Earp Gen Mills alt P&G	Keep Talking sust	George Gobel RCA alt Whirlpool (8-9; 9/23 S)	Tombstone T Bristol-Myer Ozzie & Harri Kodak, Quak Gats (9/24 S)
9:00										
9:15	Traffic Court sust	G. E. Theatre Gen Electric	Chevy Show (9-10) Chevrolet	Stars of Jazz sust Voice of Firestone Firestone (9/8 S)	I Love Lucy Gen Foods	Twenty-One Pharmaceuticals Peter Gunn (9/22 S) Bristol-Myers	Broken Arrow Ralston-Purina alt Miles	To Tell The Truth Pharmaceuticals alt Marlboro	Colgate Theatre Colgate	Ozzie & Harri Kodak Donna Reed S Campbell Sou Shulton (9/24
9:30										
9:45	Open Hearing sust	Hitchcock Theatre Bristol-Myers	Chevy Show	Polka Go Round sust (9:30-10:30)	Frontier Justice Gen Foods	Alcoa-Goodyear Theater Alcoa alt Goodyear	Pantomime Quiz Assoc. Products	Spotlight Plyhse Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Chese-Ponds	Baseball Corn General Mill Patti Page Sh Gldsmobile (9/24 S)
10:00										
10:15	The Mike Wallace Interview sust	\$64,000 Challenge Revlon alt P. Lorillard	Decision P&G	Polka Go Round	Studio One In Hollywood Westinghouse (10-11)	Suspicion (10-11) Sterling Drug Various ½ hr.	Harness Racing sust	Bid 'n' Buy Revlon	The Californians Singer alt Lipton	Wed Night Fights Mannen, Mill (10-noon)
10:30										
10:45	No net service	What's My Line Kellogg alt H Curtis	No net service	John Daly News Whitehall (9/15 S) No net service	DuPont Show of The Month DuPont (9:30-11; 9/22)	Suspicion P&G Various ½ hr.	John Daly News P. Lorillard No net service	No net service	No net service	

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

Index continued ... Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Playhouse 90: Dr-L&F	45,000 ½ hr.	Amer Gas, LGN; Bristol-Myers, BBDO; Kimberly-Clark, FCGB; Allstate, Burnett; Pillsbury, Burnett; R. J. Reynolds, Esty	Spotlight Playhouse	9,500	Pet Milk, Gardner; alt S. C. Johnse NLGB
Plymouth Show (Lawrence Welk)	24,000	Plymouth, Grant	Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curti E. H. Weiss
Post Fight Beat	3,000	Bristol-Myers, DCSGS	Studio One In Hollywood: Dr-L	55,000	Westinghouse, Mc-E
The Real McCoys: Sc-F	36,000	Sylvania, JWT	Sugarfoot: W-F	40,000 (½ hr.)	Amer Chiclé, Bates; Luden's, Math
Donna Reed Show: Sc-F	53,000*	Campbell Soup; Shulton	Ed Sullivan Show: V-L	79,500	Mercury, KGE; alt Kodak, JWT
Restless Gun: W-F	37,900	Warner-Lambert, SSCGB, alt P&G, Compton	Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Pro ucts, Bates
Rin Tin Tin: A-F	36,000	Nabisco, KGE	Suspicion: My-L&F	79,500	Sterling Drug, DFS; P&G, Gray; Var ous, 1-hr
Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT	Tales of Wells Fargo: W-F	43,800	Amer Tobacco, SSCGB; alt Buld Mc-E
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	The Price is Right: Q-L	28,000	Lever, JWT; Speidel, SSCGB
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	The Texan: W-F	37,000	Brown & Wmson, Bates; alt open
\$64,000 Challenge: Q-L	35,000	P. Lorillard, YGR	The Thin Man: My-F	40,000	Colgate-Palmolive, Bates

*No charge for repeat

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service										
wards st	News sust		D Edwards Whitehall	News sust		D Edwards sust	News sust			
service wards (feed)	News sust (repeat feed)	Sports Focus sust	No net service	News sust (repeat feed)	Sports Focus sust (L 9/12)	No net service	Bob Hope Show Bulck (7:30-9; 9/19)			
Theater st	Wagon Train (7:30-8:30) Edsel, Gen. Foods	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats (L 9/25)	Tic Tac Dough RCA Warn-Lambert	Rin Tin Tin Nabisco	Boing Boing Show sust	Big Game sust Jefferson Drum (9/26 S)	Dick Clark Show Beech-Nut Life Savers	Perry Mason (7:30-8:30) sust	People Are Funny Toni alt R. J. Reynolds
ve It leaver ington sust	Wagon Train	Zorro AC Spark, 7-Up	Richard Diamond Private Detective P. Lorillard	You Bet Your Life DeSoto, Toni Ed Wynn Show L&M, Bulova (9/25 S)	Walt Disney Presents (8-9)	Trackdown Am Tobac alt Socony	Further Advent. of Ellery Queen (8-9; 9/26 S) sust	Jubilee U.S.A. (8-9) sust	Perry Mason Armour alt Lib-Owena-Ford	Bob Crosby (8-9) Kimberley-Clark, RCA & Whippool.
n's Wax reatre Johnson	Father Knows Best Scott, Lever Price Is Right Lever, Spedel (9/24 S)	The Real McCoys Sylvania	The Verdict Is Yours (9/25 S) sust	Dragnet L&M, Schick Twenty-One Pharmaceuticals (9/25 S)	Hill Bros. Kellogg Reynolds Metal	Destiny General Foods alt Ford (L 9/26)	Shirley Temple's Storybook Nat'l Dairy, Hill Bros., Breck (8:30-9:30; 9/12)	Jubilee U.S.A.	The Texan Brn. & Wmson alt sust	Sunbeam, Noxzema, Amer Dairy Knowark Perry Como (9/13 S)
Millionaire tazts	Kraft Mystery Theatre (8-10)	Chevy Showroom Chevrolet	The Verdict Is Yours Lever	Behind Closed Doors L&M alt Whitehall (9/2 S)	ESP Chese-Ponds Stars of Jazz (9/12 S)	Phil Silvers P&G alt R. J. Reynolds Schick	M Squad Amer. Tobac. alt Bulova	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Curtis	Opening Night Max Factor alt Club Oasis L&M Steve Canyon L&M (9/13 S)
A Secret Reynolds	Kraft Mystery Theatre	Navy Log U. S. Rubber	Playhouse 90 (9:30-11) Amer Gas alt Bristol Myers	Buckskin Ford	Buick Action Theater Bulck	Schlitz Plyhse Schlitz	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Turning Point Schick alt Boott
Steel Hr (10-11) Steel	It Could Be You P&G This Is Your Life P&G (9/24 S)	Confession sust	Playhouse 90 Kimb-Clark alt Allstate	You Bet Your Life Toni, Lever (9/25 S)	International Album sust	Undercurrent P&G alt Brown & Wmson	Cavalcade of Sports Gillette (10-conel)	Midwestern Hayride sust Music From Manhattan Manhattan Shirt (9/20-8)	Cunsmoke L&M alt Sperry-Band	Original Amateur Hour Pharmaceuticals
ong Circle reatre (10-11) vone Cork	No Net Service	John Daly News Whitehall No net service	Playhouse 90 Pillsbury alt R. J. Reynolds	Music Bingo H. Bishop alt 5 Day Deodorant \$64,000 Challenge Lorillard (9/18 S)	John Daly News P. Lorillard No net service	Personal Appearance Florists Delivery Assn. alt Lorillard	Post Fight Beat Bristol-Myers			Joseph Cotton Amer Tobacco, Toni Brains & Brawn Chesterfeld (9/13 S)

PROGRAM	COST	SPONSORS AND AGENCIES
This Is Your Life: D-L	52,000	P&G, B&B
*Tic Tac Dough: Q-L	23,500	Warner-Lambert, Lennen & Newell, RCA, K&E
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson; Marlboro, Burnett
Trackdown: A-F	33,500	Amer Tobacco, BBDO; alt Socony Mobil Oil, Compton
Twenty-One: Q-L	35,000	Pharmaceuticals, Parkson
Turning Point	11,500	Schick, B&B; alt Scott, JWT
Undercurrent	11,000	P&G, Y&R; Brown & Williamson, Bates (L 9/19)
U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Voice of Firestone: Mu-L	32,000	Firestone, Sweeney & James
Wagon Train: W-F	35,500 1/2 hr.	Drackett, Y&R; Edsel, FC&B; Gen-eral Foods, B&B
Mike Wallace: I-L	15,000	Philip Morris, Ayer
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade

PROGRAM	COST	SPONSORS AND AGENCIES
Lawrence Welk: Mu-L	14,500	Dodge, Grant
What's My Line: Q-L	32,000	Helene Curtis, Ludgin; Kellogg, Burnett
Ed Wynn: Sc-F	40,000	L&M; Bulova, Mc-E (9/25 S)
You Asked For It: M-F	18,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-L	51,750	Lever, JWT; Toni, North
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

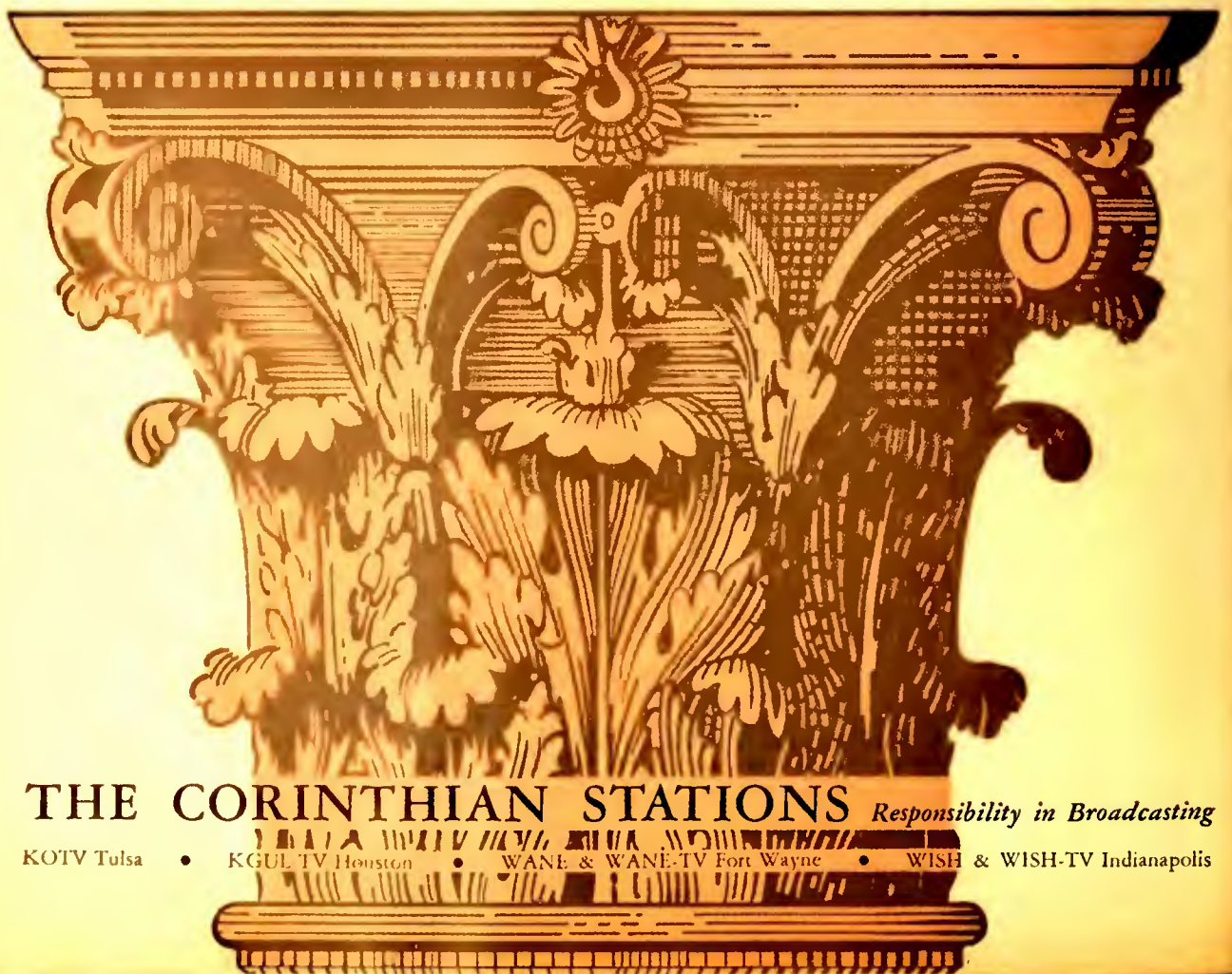
Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
DuPont Show of The Month	466,000	DuPont, BBDO—9/22
Bob Hope Show	320,000	Buick, McCann-Erickson—9/19
*Shirley Temple's Storybook	225,000	National Dairy, Ayer; Hill Bros. Coffee, Ayer—9/12

Local in management...

The Corinthian stations are first and foremost local in character... for *great* stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team... experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Houston, Fort Wayne and Indianapolis.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

Interrelated in service

The Corinthian stations have *more* than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field...Corinthian's Director of Programming, *Robert H. Salk*; Director of Sales, *Don L. Kearney*; Director of Engineering, *George G. Jacobs*; Director of Research, *Charles H. Smith*; and Director of Promotion & Advertising, *Robert J. Sullivan*. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something *extra* when you buy a Corinthian station.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



4.

DAYTIME

COMPARA RA

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			For Love or Money sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			Play Your Hunch sust	Treasure Hunt Dow Chem. alt Toni P&G alt sust		Play Your Hunch sust	Treasure Hunt Al. Culver alt sust Brillo alt sust	
11:00										
11:15		Eye On N. Y. sust			Arthur Godfrey Standard Brands	Price Is Right Lever Bros alt sust Sterling (9/22 S) alt Whitehall		Arthur Godfrey Armour sust	Price Is Right Lever alt Sunshlne Stand Brands	
11:30										
11:45		Camera Three sust			Top Dollar Colgate	Concentration sust alt Lever sust		Top Dollar Colgate	Concentration sust Lever alt sust	
12N										
12:15					Love of Life sust Amer. Home Prod	Tic Tac Dough P&G alt Dow (9/22 S) Toni alt P&G		Love of Life sust Amer Home alt sust	Tic Tac Dough Stand Brands P&G	
12:30										
12:45					Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt sust Brillo alt P&G	
1:00		Baseball Preview American Home alt Gen. Mills (10 min. preceding game)			No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op	
1:15										
1:30		Baseball Games of the Week various times Falstaff Brewing Colgate			As the World Turns P&G Sterling alt sust	Howard Miller co-op		As the World Turns Sterling alt Miles	Howard Miller co-op	
1:45										
2:00										
2:15					Beat The Clock sust	Howard Miller Lucky Partners sust		Beat The Clock sust Miles alt sust	Lucky Partners Al. Culver alt sust	
2:30										
2:45					Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust		Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust	
3:00										
3:15				American Bandstand co-op	Big Payoff Colgate	Today Is Ours sust alt Sterling (9/22 S)	American Bandstand co-op	Big Payoff sust	Today Is Ours P&G alt sust	America Bandstar co-op
3:30										
3:45				Who Do You Trust? sust	Verdict Is Yours Stand Brands Bristol-Myers	From These Roots P&G sust	Who Do You Trust? General Foods alt sust	Verdict Is Yours Gen Mills alt sust Swift alt Toni	From These Roots P&G alt sust Al. Culver alt sust	Who Do You Trust? Gen Foods alt sust
4:00										
4:15	Johns Hopkins File 7 sust	Watch Mr. Wizard sust		American Bandstand Eastco. Gen. Mills	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Whitehall alt sust Toni alt sust	American Bandstand Welsh Carter Prod. Hi-Pro	Brighter Day P&G Secret Storm Gen Mills alt sust	Queen for a Day Standard Brands Stand Brands	America Bandstar Corn Prod Hi-Pro
4:30										
4:45	College News Conference sust		Youth Wants to Know sust	American Bandstand	Edge of Night P&G Std Brands (L 9/8)	P&G Modern Romance Sterling Drug	American Bandstand	Edge of Night P&G Sterling alt sust	P&G Modern Romance Brillo alt sust	America Bandstar
5:00										
5:15	Baseball Corner General Mills	The Last Word sust	Frontiers of Faith sust	Superman Kellogg Sweets Co. P&G			Sir Lancelot Corn Prod			Wild Bill H Kellogg P&G Sweets Co
5:30	Lone Ranger Gen Mills Colgate-Palmol.	Face the Nation sust	Comment sust	Mickey Mouse Club B. F. Goodrich Am Par			Mickey Mouse Club Mars alt Armour			Mickey Mouse Club Mattel, M alt Gen M
5:45										

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

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming 30 Aug. to 26 Sept., inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled pro-

PROGRAMS	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
Love or Money alt sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust		Heckle & Jeckle sust	Howdy Doody Continental Baking		
Play Your Hunch alt sust	Treasure Hunt Heinz Corn Prod alt P&G		Play Your Hunch sust Scott alt sust	Treasure Hunt sust P&G alt sust		Play Your Hunch sust Lever alt Gerber	Treasure Hunt Geo Foods Gen Foods alt Sterling		Mighty Mouse Geo Foods alt Colgate	Ruff & Reddy Gen Foods alt sust		
Godfrey (teel sust) ni-Myers	Price Is Right Gen Foods Sterling General Foods alt sust		Arthur Godfrey sust Gen Foods alt Stand Brands	Price Is Right Al. Culver alt Lever Bros Miles alt sust		Arthur Godfrey sust Gen Mills alt Ronson	Price Is Right Lever alt Corn Prod General Foods alt Gen Mills		Capt. Kangaroo (11-12) Partie. Gerber	Fury Geo Foods alt Borden		
Dollar Isala	Concentration Heinz sust		Top Dollar Colgate	Concentration sust alt Lever Heinz alt sust		Top Dollar Colgate	Concentration Gen Foods alt sust Lever alt sust		Capt. Kangaroo Partie. Geo Mills	Blondie sust		
Love of Life (teel sust) Loma Prod	Tic Tac Dough Heinz alt sust Pillsbury		Love of Life Scott Amer Home	Tic Tac Dough Miles alt Heinz P&G		Love of Life Atlantic alt Gen Mills Lever alt sust	Tic Tac Dough Whitehall alt Sunabine P&G		Jimmy Dean (12-1) sust	True Story sust Sterling Drug		
Search for Tomorrow P&G Guiding Light P&G	It Could Be You Gen Foods alt sust Corn Prod alt sust		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt sust P&G alt Brown & Wmson		Search for Tomorrow P&G Guiding Light P&G	It Could Be You alt sust P&G alt Corn Prod		Jimmy Dean	Detective Diary Sterling Drug sust		
Close-Up (12-13) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service		
Howard Miller (12-13) alt sust	Howard Miller co-op		As the World Turns P&G Pillsbury	Howard Miller co-op		As the World Turns P&G Swift alt Sterling	Howard Miller co-op		Baseball Preview Carter alt Gen Mills (10 min. preceding game)	No net service		
Lucky Partners (12-13) alt Lever	Lucky Partners sust		Beat The Clock sust Johnson & Johnson alt sust	Lucky Partners sust		Beat The Clock Lever alt Kodak Gerber alt sust	Lucky Partners sust		Baseball Games of the week State Farm Ins. Co. Falstaff Brew (2-conel.)	No net service		
Art Linkletter (12-13) alt Atlanta station	Haggis Baggis sust		Art Linkletter Kellogg Pillsbury	Haggis Baggis sust		Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis Gen Mills alt sust			Gen. Mills Pre-Game Prgm (6/14-9/6; alt weeks)		
Today Is Ours (12-13) alt Colgate	Today Is Ours P&G Heinz alt Sterling	American Bandstand co-op	Big Payoff sust	Today Is Ours P&G alt sust Culver alt Heinz	American Bandstand co-op	Big Payoff Colgate	Today Is Ours P&G Sterling			NCAA Football Games Bayuk Cigars		
From These Roots (12-13) alt Sterling	From These Roots P&G alt sust sust	Who Do You Trust? Gen Foods alt sust	Verdict Is Yours Sterling alt sust Johnson & J. alt Scott	From These Roots P&G Miles alt sust	Who Do You Trust? sust	Verdict Is Yours Gen Mills alt Lever Geo Mills alt Atlanta	From These Roots P&G alt sust sust			(% sponsorship) various times various dates		
Queen for a Day (12-13) alt Storm Loma Prod	Queen for a Day sust alt Corn Prod	American Bandstand Sergeant Corn Products	Brighter Day P&G Secret Storm Scott alt Gen Foods	Queen for a Day Bros. & Wmson alt Miles alt Culver	American Bandstand Gen. Mills Welch	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day sust Whitehall alt Corn Prod			U.S. Lawn Tennis Assn. National Championship (9/6; 12-5)		
Edge of Night (12-13) alt Lantle	P&G Modern Romances Sterling Drug alt Heinz	American Bandstand partie & co-op	Edge of Night P&G Pillsbury	P&G Modern Romances sust	American Bandstand	Edge of Night P&G Swift alt Sterling	P&G Modern Romances Sterling Drug alt sust		Race of the Week sust			
		Woody Woodpecker Kellogg			The Buccaneers Corn Prod							
		Mickey Mouse Club alt Gen Foods			Mickey Mouse Club Gen Mills alt sust							

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

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 44.



Matchless! Like many a famous twosome, "Mr. Adams and Eve" are strictly one of a kind. They offer regional and local advertisers: More *entertainment*: 39 sophisticated half-hours starring Ida Lupino and Howard Duff as a well-known Hollywood couple. With guests like Joan Fontaine, Dick Powell, Ed Sullivan. More *applause*: "A very funny situation comedy. It is not often that a Hollywood television film is so pertinent," JACK GOULD, NEW YORK TIMES. "Whippy dialogue, good performances,

CHECK YOUR MATCHMAKING:
 1-10 Napoleon and Josephine
 2-11 Howard Duff (Mr. Adams) and Ida Lupino (Eve)
 3-8 Captain John Smith and Pocahontas
 4-9 Don José and Carmen
 5-12 Henry VIII and Anne Boleyn
 6-7 Lt. Pinkerton and Madame Butterfly



topnotch stints," VARIETY. "A darned happy marriage of Duffs and dialogue," CUE MAGAZINE. More audiences: "Mr. Adams and Eve" enters syndication *direct* from a two-season run on the CBS Television Network. In its Friday night time slot, the program rated an average 21.5 Nielsen. Match up your product with "Mr. Adams and Eve"—a winning combination.

New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, Dallas, San Francisco, Atlanta. In Canada: S. W. Caldwell, Ltd. **CBS Television Film Sales, Inc.** Ⓞ

How will independents program against network competition?

Four major independent stations reveal their programming strategy in the coming fall battle against highly competitive net lineup

Ted Cott, vice pres. in charge of KMSP-TV & other NTA owned & operated stations



Our listeners will watch their neighbors win prizes

More and more each year the independent station is taking its toll of the network station's audience. KMSP-TV, our Minneapolis-St. Paul station, in a highly competitive market, moved into third place in the last Nielsen report. Specialized programming for children, local sporting events, hard-hitting programs and extensive feature film libraries are annually making the public more conscious of "the other station in town." The advertiser thus gains a low-cost opportunity to reach large numbers of people with the true formula of advertising, which is repetition.

Only with the independents can the national spot advertiser and the local advertiser reach the people in prime time, and the size of the audience they reach is growing each year.

The independent is gaining strength because of the "copy cat" programming of the networks, where the choice is between three westerns or two variety shows, leaving those who want alternate programming uncovered. As this material is made available to them, they are finding it, liking it and making it a habit.

And as the independent continues gaining respect and support of the national advertiser and local advertiser he is financially equipped to increase his program service which in turn results in increased advertising opportunities. On the independent sta-

tion, the people in Minneapolis don't have to watch a woman in Los Angeles win a refrigerator. This fall she will watch her neighbor down the street win one on KMSP.

Fred M. Thrower, vice pres. & gen. mgr., WPIX, New York



Vertical block programming by category

WPIX will not program against the networks this fall. We never have. Our approach is more positive. WPIX will continue to attract a substantial share of the New York audience by programming every half hour with the finest syndicated films—properties of "network" quality.

Programs like *Whirlybirds*, *Colonel Flack*, *Decoy* and *Silent Service* will always get "first preference" from large numbers of viewers regardless of what's playing the networks. And WPIX has many such fine first-run programs ready for the new season.

WPIX points to its leadership in children's programming in New York where we beat all seven stations in these time periods most of the year. In other areas we are fourth most of the time, third many times and second or first not infrequently.

With an eye to improving this position, WPIX will embark upon a new and exciting programming concept next season. Over 30 new WPIX half-hours (half of which are first-run in New York, the others, first-run off the networks) will form the backbone of this new format: vertical block programming, by category, seven full nights a week.

Monday night will be Adventure Night: seven successive half-hours starting at 7:30, of strictly adventure type shows. In like manner, Tuesday night will be Sports Night; Wednes-

day, Mystery Night; Thursday, Comedy Night; Friday, will be Drama Night; Saturday, Movie Night; and Sunday, Family Night.

We are excited about the potential of this highly promotable concept which will give WPIX-11 a new and distinct image in a somewhat scrambled seven-station market.

Obviously, it takes a lot of quality product to program in this manner night after night. Every "night" represents over a quarter-million dollars in production and talent. WPIX has a "network look" to it.

In a sense, then, WPIX does program against the networks, and everybody else. We program to win as many as possible of the "viewer votes" cast every half-hour.

When WPIX gets a 5.0 rating, network shows must get five to eight times this rating to get a comparable cost-per-1,000. More and more advertisers are becoming aware of this basic truth, and WPIX is delighted to have them with us.

Bennet Korn, vice president, WABD, New York



We counter-point net programming

What does the independent station rely on when bucking the networks in this market? Three elements—ingenuity, taste and daring.

We depend on the aspect of counter-point programming and diversification, which has earned us an unduplicated 95% coverage of the 4,700,000 homes in this area. In those time segments where comedy is the major contribution of the networks, we will turn to a block of adventure shows. In those time periods where dramas and westerns dominate network thinking, we

(Please turn to page 59)

"Time-buyers gotta be tough!"



"Sentiment's got no place in figuring the **RIGHT** time-buy, buddy. When it comes to getting the most for a client's dollar, give me facts — the straight, most recent facts, I mean.

"Like the way I figure **KFWB** in the Los Angeles market is what I'm talking about. Color Radio on **KFWB's Channel 98** is the kind of new, exciting radio that has pulled listeners right in close.

"Cold hard facts tell the story: as of July, Hooper shows **KFWB** as the **NUMBER ONE** station in the market...with a solid 95.5% gain in share-of-audience. Nielsen's **UP 82.7%**...and Pulse is **UP 37.1%**... all since January.

"So, buddy, here's one time-buyer who's quit buying stations strictly by ear...or by 'tradition'. The smart time-buyer will always buy **KFWB**... first in Los Angeles. It's the thing to do!"



Call or write for your copy of this fact-filled brochure: "**TIME-BUYING FOR FUN AND PROFIT**". Loaded with lots of handy tools which make it easy to buy Color Radio.



6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28 / HOLLYWOOD 3-5151

ROBERT M. PURCELL, president and general manager • **MILTON H. KLEIN**, sales manager
Represented nationally by **JOHN BLAIR & CO.**

HPL families open



er, 000,000 cans a day!

They're not just radio listeners—they're customers. To them, the HPL Director's product approval is a personal, positive recommendation to buy. In 11 of the nation's biggest markets, a half million families hear it, believe it and act on it every day. No program has a more responsive audience.

The Housewives' Protective League does just what its name suggests: it protects the housewife, sponsoring only those products which measure up to the highest consumer standards. Your product is virtually sold on our word. Then HPL, in partnership with the food distributors, lends powerful sales and merchandising support to your campaign.

This is how HPL has been serving the canning industry for 24 years. Now, "September is Canned Foods Month" and HPL promotion is again lifting tops . . . off cans and sales records.

THE HOUSEWIVES' PROTECTIVE LEAGUE

REPRESENTED BY CBS RADIO
SPOT SALES, 485 MADISON AVE.,
NEW YORK 22, N. Y. PL 1-2845

"The Program That Sponsors the Product"

HPL DIRECTORS: CRAIG HARRISON, KCBS, San Francisco; GRANT WILLIAMS, KMOX, St. Louis; PHILIP NORMAN, KNX, Los Angeles; GRANT WILLIAMS, KSL, Salt Lake City; LEWIS MARTIN, WRVA, Richmond; JOHN TRENT, WCAU, Philadelphia; GALEN DRAKE, WCBS, New York; ALLEN GRAY, WCCO, Minneapolis-St. Paul; MORGAN BAKER, WEEI, Boston; PAUL GIBSON, WBBM, Chicago; MARK EVANS, WTOP, Washington, D. C.



WHAS-TV LOUISVILLE

IF IT IS **BIG**
AND **IMPORTANT**,
IT'S ON **WHAS-TV**

WHAS-TV NEWS with
Exclusive Daily Newsreel . . .
Winner of the University of
Kentucky-A.P. "Distinguished
Leadership Award" and Sigma
Delta Chi Award.
12:25-12:30 p.m. daily
6:15- 6:30 p.m. daily
10:30-10:40 p.m. daily



WHAS-TV's nine-man news staff and 26 newsreel-reporter correspondents provide unmatched coverage of the BIG news . . . the southeastern Kentucky floods, the Prestonsburg school bus tragedy, the biggest private home robbery in U.S. history, and the \$250,000 Federal Building fire.

The journalistic magazine *THE QUILL* devoted its May editorial, cover and three full pages to WHAS-TV's cov-

erage of the Kentucky legislature.

When anything **IMPORTANT** happens in Louisville television, it happens on WHAS-TV. Viewers know it . . . and so do clients such as Shell Oil . . . and the Greater Louisville First Federal Savings and Loan Association which has sponsored the news **EVERY** night since WHAS-TV went on the air in March, 1950.

Your Advertising Deserves WHAS-TV Attention . . .
with the **ADDED IMPACT OF PROGRAMMING OF CHARACTER!**



WHAS-TV
Fishie
Foremost In Service
Best In Entertainment



WHAS-TV CHANNEL 11, LOUISVILLE
316,000 WATTS — CBS-TV NETWORK
Victor A. Sholis, Director
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

SPONSOR ASKS

(Cont'd from page 54)

air sports or comedy. This is based on the fact that in the Metropolitan New York area with millions of people, there is a sizable percentage interested in different types of programming.

We have pioneered in the presentation of personalities. *Nightbeat*, a program that singlehandedly altered the interviewing technique, was a natural for a local station. We are continuing to present programs that take advantage of the geographic location of our tv station—New York City, a place that boasts of the greatest array of interesting people in the world. The well-handled interview giving an insight into the personality of celebrities and real people is a must.

We have developed a public service and journalism documentary approach of which we are most proud. Within a single year we have presented such special programs as the live coverage of the Senate Labor Racket Hearings; the much lauded *Operation Heart Saver*, which televised a heart operation before live cameras; *Portrait of the USSR*, a six-part documentary series, presenting the most complete essay on Russia seen on television; and still another documentary currently being shown on the Middle East crisis.

Dick Woolen, film director and assistant program director, KTTV, Los Angeles



Ignore networks, program for L.A. viewers

KTTV in Los Angeles does not program against the three network outlets.

Just the opposite. KTTV programs only for Los Angeles viewers, scheduling shows at the time and day that we believe Southern Californians want to see them—not at a time and day convenient for the nation as a whole.

A tv program is more subject to localized preferences than any product that has ever been merchandised. All television is local to the viewer, for he dials a local station and chooses between local stations. We proved this to our satisfaction during a recent survey among 30,000 viewers which showed that only a small percentage

could correctly identify the network, or even the station.

Viewing preference is different in Los Angeles from the East where the majority of national programming decisions are made. The reason is that the seven Los Angeles stations developed wholly on their own. During their first three or four years—the formative years—there were no microwave connections with any other community. The stations, competing fiercely for their share of audience, adapted themselves to local habits and tastes since all their resources and all their ingenuity were directed only toward winning the local audience.

Los Angeles is a unique example of the force and effect of localized television. For example, the highest rated program in Los Angeles so far this year has been a KTTV presentation—the station's coverage of the "Miss Universe Contest." The 48 rating and 80.8 share of audience (ARB) at 11 p.m. was a fantastic 8.9 times that of the three network stations totaled together and more than four times that of all six other competing stations added together. Closest competition was nearly 45 rating points behind.

Specifically, KTTV will this fall program for Los Angeles viewers such syndicated properties as *Highway Patrol* and *Citizen Soldier*.

It will continue to bolster its daytime syndicated shows—*My Little Margie*, *Topper*, *Frontier Doctor*—with such popular Los Angeles personalities as Jackson Wheeler, Sheriff John, etc. hosting the programs. It will continue to program *George Putnam and the News* twice daily and *Paul Coates 10:15 Confidential File* nightly. Its MGM movie library will be utilized for nightly *First Show* and *Second Show* at 10:40 p.m. and 12:10 a.m. And it will present for the first time on tv in the Los Angeles area such films as *National Velvet*, *San Francisco*, *The Green Years*, etc.

It will video tape college football games played in Los Angeles for telecasting the following day; it will present the remaining Los Angeles Dodgers baseball games played in San Francisco and microwaved to Southern California and it will program in the early afternoon NTA's *TV Hour of Stars*. KTTV will continue its hour-long *Divorce Court*.

And it will schedule its programs at the time and day preferred by Southern Californians.



If you're measuring size of metropolitan markets, Fort Wayne ranks 108th. If you're measuring spot radio, WOWO, located in Fort Wayne, covers the 37th Radio Market. WOWO is the only medium that covers the 2,285,720 people in this rich 56-county market.

If you're buying top radio markets, you must include...

WOWO 50,000 WATTS
37th U.S. Radio Market*
FORT WAYNE, IND. Represented by PGW

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

*Broadcasting, December 16, 1957

NOW! JUST RELEASED NCS #3 FIGURES
REVEAL WHAT ADVERTISERS HAVE LONG KNOWN . . .

WFAA-TV is a "MUST BUY"
in one of the nations "MUST MARKETS!"

638,360 TV HOMES

in the vast market coverage area of **WFAA-TV!**
(based on NCS #3)

DALLAS & FT. WORTH - the nation's 12th
ranking metropolitan market in terms of retail
sales - *as well as its rich surrounding trade
area* - now substantiated to be under the
powerful signal of WFAA-TV!

FOR AN AMAZING LOOK AT WHAT YOUR TV DOLLAR
WILL BUY IN DALLAS TODAY CALL OUR
PETRYMAN for a closer look at some very revealing
facts on NCS #3.

WFAA-TV DALLAS 

*A television service of
The Dallas Morning News
Edward Petry & Co. National Representatives*

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Warner-Lambert Pharmaceuticals Co., Family Products Div., Morris Plains, N.H., is planning a campaign in major markets for its Verisan cold remedy. The schedule kicks-off 15 September for 12 weeks. Minutes during daytime and late evening segments will be placed; average frequency: 5-10 per week per market. The buyer is Conant Sawyer; the agency is Ted Bates & Co., New York.

Minute Maid Corp., Orlando, Fla., is going into top markets to push its Minute Maid quick frozen concentrate. The campaign starts 8 September, runs through the end of October. Minutes and chainbreaks are being used, during both daytime and nighttime slots; frequency depends upon the market. The buyer is Bob Gruskay; the agency is Ted Bates & Co., New York.

Frigidaire Division, General Motors Corp., Dayton, is lining up announcements to advertise its Frigidaire automatic washers and electric dryers. The short-termer, a test campaign, starts 15 September. Minute and two-minute announcements will be slotted during nighttime segments. The buyer is Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

E. I. DuPont de Nemours & Co., Inc., Polychemical Department, Wilmington, is lining up 30-minute slots during prime time in top markets for the Fall for a football prediction show to promote its Zerone and Zerex anti-freezes. The program will run through the football season. The buyer is Ted Wallower; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

RADIO BUYS

The Kiwi Polish Co., Pottstown, Pa., is entering major markets to push its Kiwi shoe polish. The schedules start 8 September for eight weeks. Minutes, both daytime and nighttime, will be scheduled. Frequency depends upon the market. The buyer is Manny Klein; the agency is Cohen & Aleshire.

The Best Foods, Inc., New York, is preparing campaigns for top markets for its H. O. Oats and Instant Oatmeal. A six-week campaign starts 15 September. Another six-week run starts 6 January. Minutes during daytime segments will be placed; frequency varies from market to market. The buyer is Bob Anderson; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

RADIO and TV BUYS

The American Sugar Refining Co., New York, is planning a radio and tv campaign for its Domino sugar. The campaign begins 15 September for 13 weeks. In tv, minutes during both daytime and nighttime segments will be aired; in radio, daytime minutes. Frequencies will vary from market to market. The buyer is Jerry Van Horsen; the agency is Ted Bates & Co., New York.



It's Simply a Matter of People!

If all the people in Buffalo (1,340,000), Providence (705,000), and Nashville, Tenn. (363,000) got together, they would almost total the big, bustling market reached by WOWO, the 37th Radio Market.

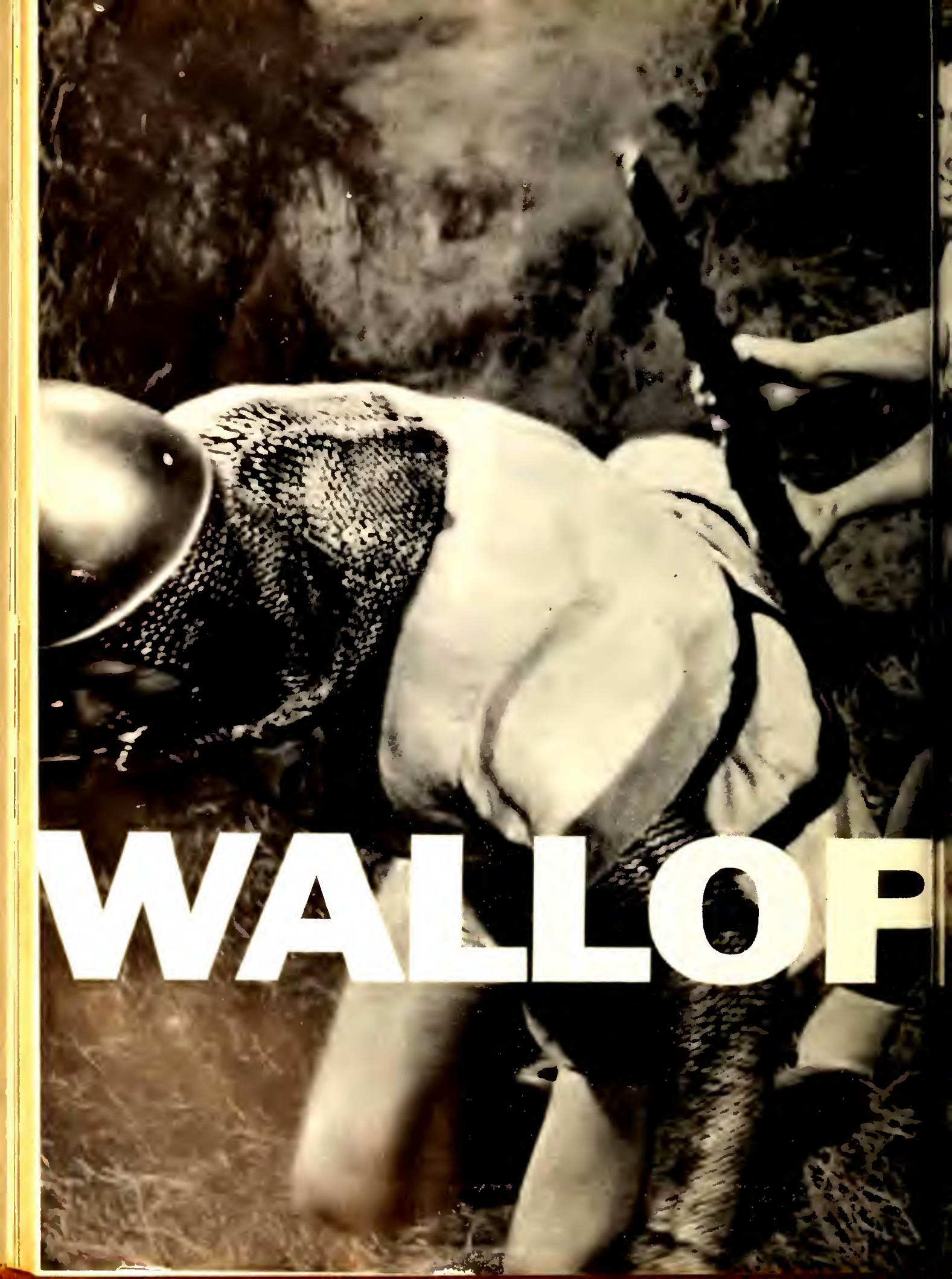
If you're buying top radio markets, you must include . . .

WOWO 50,000 WATTS
37th U.S. Radio Market*

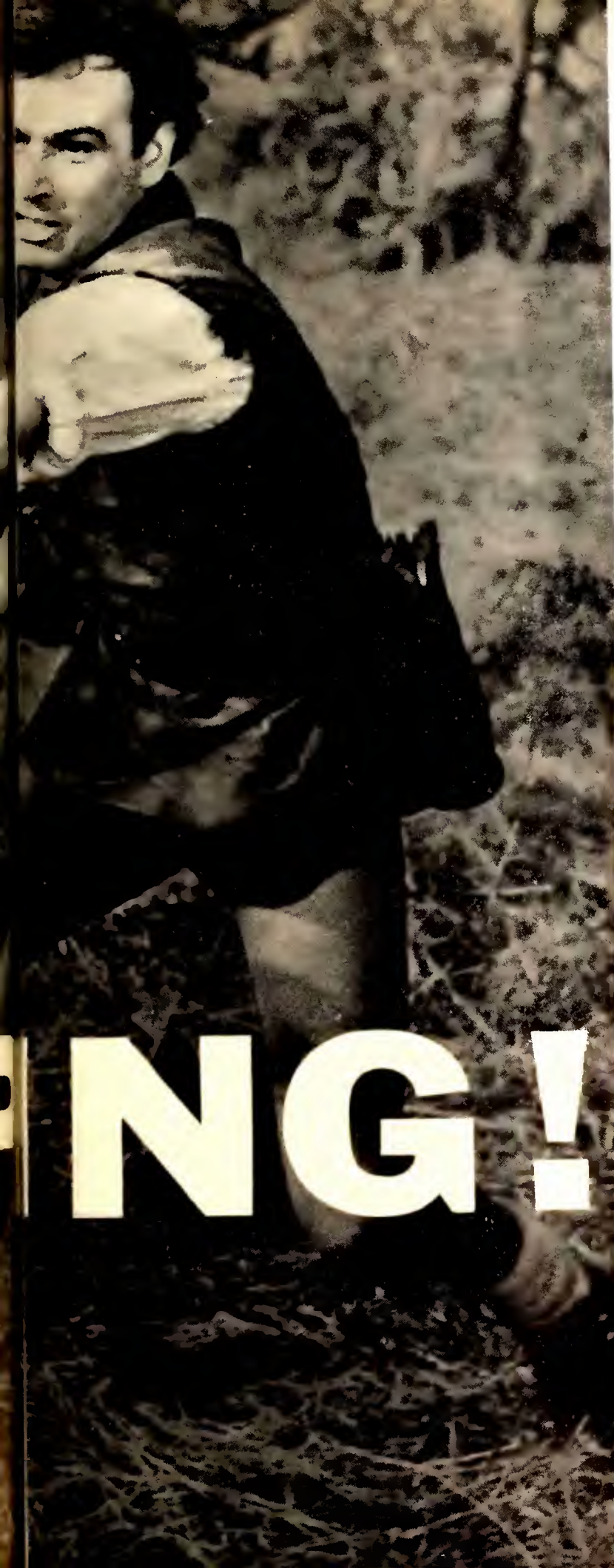
FORT WAYNE, IND. Represented by PGW

W B C WESTINGHOUSE BROADCASTING COMPANY, INC.

*Broadcasting, December 16, 1957



WALLOP



The Adventures of

WILLIAM TELL

delivers smashing impact that viewers and sales will feel. Action that stops you cold. Adventure that leaves you breathless. Excitement that bristles with tension and suspense.

You know how popular swashbucklers are these days. Well, WILLIAM TELL has everything they've got — and more. The beloved legends of the famous man who fought for his country's independence. Thrilling battles against injustice. A fight for a man's love for his wife and child.

All this set against the inspiring beauty of the Swiss Alps . . . where these 39 great half-hours were filmed . . . with gorgeous production values and superb photography. What more could you ask — except to see audition prints of this *socho* entertainment that's sure to produce sales haymakers — from . . .

NTA National Telefilm Associates, Inc.
Coliseum Tower, 10 Columbus Circle
New York 19, N. Y. JUdson 2-7300

Offices: Atlanta, Boston, Chicago, Dallas, Hollywood, Memphis,
Minneapolis, Toronto, London

ING!

IN
THE
DRIVER'S
SEAT
IN
GREATER
BUFFALO!



Still riding high as the No. 1 station by far in the nation's 14th market, WGR-TV is delivering Booming Buffalo with:

- *Largest Share of Buffalo's Viewing Audience* — from sign-on to sign-off 7 days a week — and a larger audience than the other two stations combined, noon to 6:00 p.m. weekdays.
- *Top Local Shows and Personalities:* Helen Neville, Buffalo's leading lady of television — Bill Mazer, Buffalo's top sportscaster — Roy Kerns, Buffalo's authoritative news voice. Highest ratings — more viewers per set — low cost per thousand.
- *Superior Local Acceptance:* Emphasis on local programming, promotion, and civic participation has made Channel 2 an important and widely recognized asset to the business and home life in the Buffalo area.
- *Superb Studio Facilities:* Most extensive (60 x 40 feet) facilities in Buffalo. Additional features include outdoor tennis court and outdoor patio.
- *Tremendous Bonus in Canada:* Coverage of over 800,000 sets.
- *Strongest Merchandising in Town:* Tailor-made point-of-sale material throughout the WGR-TV area. Regular mailings for WGR-TV advertised products to 925 grocers and 525 druggists. Contact Peters, Griffin, Woodward for availabilities on WGR-TV.

TOP CHOICE IN BUFFALO OF ADVERTISERS AND VIEWERS ALIKE

WGR-TV
ABC CHANNEL 2 BUFFALO

A TRANSCONTINENT STATION
WROC-TV, Rochester, N. Y. • WWSA, WWSA-TV, Harrisonburg, Va.
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.

T Symbol
T of
C Service



FILM-SCOPE

6 SEPTEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

With 1 October starting dates just around the corner, the fall syndication picture is beginning to take shape. At this point, it looks something like this:

- (1) First-run sales are catching fire; most have achieved a 50-market minimum.
- (2) Re-runs, with no set air dates, are moving more slowly.

Here's a look at how some first-run product is doing thus far:

- Screen Gems' only syndicated release, *Rescue 8*, has contracted for 75 markets, including three eight-market regional deals.
- CNP's new show, *Danger is My Business*, is sold in 85 markets.
- Ziv's shows, *Mackenzie's Raiders* and *Dial 999*, have both been cut in for major regional business. *Mackenzie's Raiders*, with B&W and Schlitz among its multi-market sponsors, is slotted in 63 markets; *Dial 999*, with Pillsbury in 30 markets, is signed in a total of 81 markets.
- CBS TV Film's venture into comedy, *Colonel Flack*, is lined up in more than 50 markets.
- TPA's *New York Confidential*, with *DX Sunray Oil* in 62 markets, is slotted for a total of 115.

Budweiser, via D'Arcy, is expanding its original U. S. Marshall (NTA) alternate-week buy to between 80 and 90 markets, from an original 55.

The agency is currently undertaking what often is a station problem: Finding the alternate-week sponsor in all those markets.

Don't assume that being a network subsidiary means an easy entre for a syndicator into his networks affiliate stations, or even its o&o's.

CBS TV Film, especially, finds its own stations the toughest to sell this fall.

Reason is obvious: the continuing pattern of early and late feature shows leaves less time for a syndicated series.

It looks like the summer sales doldrums are over for MAC and its Paramount library.

Three sales of the full library this week bring the market tally to 12, and a return of well over half of MCA's \$50 million investment.

Buyers this week: KIRO-TV, Seattle-Tacoma; KPIX, San Francisco (for a reported \$4 million); and KHQ-TV, Spokane.

Other markets previously sold: New York, Los Angeles, Boston, Philadelphia, Washington (partial sale), Sacramento (also partially), Grand Rapids, Omaha, Guam.

Those national advertisers who have been drifting toward syndication buys are doing so primarily in the smaller markets.

Note what one top agency vice-president this week told Film-Scope: "Our clients are definitely interested in market-by-market buying and we're doing plenty of research on the subject. But so far we can't see a strong advantage in the multi-station markets."

This comment is born out by BAR's second-quarter report of national advertisers who use spot film in the top markets. Compare it with last year's second-quarter report and you'll find the list diminished considerably.

MARKETING WEEK

6 SEPTEMBER 1958
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SPONSOR PUBLICATIONS INC.

Campaigns tying in two or more different products are not new but they are becoming more important because they offer a wedge for multi-displays in consumer retail outlets.

Here are three tie-in campaigns, two of them involving air media, now under way for the fall. Each goes about it in a different way:

- **Domino Sugar**, via Ted Bates, is harnessing tv, radio, newspapers and magazines behind a "Used Together . . . They Sell Together" theme.

In addition to the consumer campaign, **Domino** is putting out a **Fall Planning Guide** for retailers. This urges stores to team **Domino** sugar with related items and illustrates p-o-s material as well.

The Guide puts special emphasis on tie-in products for chocolate frosting. Besides **Domino** Confectioners 10-X powdered sugar, such a promotion would include baking chocolate, vanilla extract and butter or margarine.

- **Mattel, Inc.**, which uses **Mickey Mouse Club**, will have its toy guns promoted on tv by **General Mills**, too.

GM is running a "Great Guns Sweepstakes" for Kix, Trix and Sugar Jets during September and October. About 16,000 guns will be given as prizes.

Fifteen filmed spots, featuring kid actor **Lars Henderson**—seen regularly on the **Mattel MM** segment—will be used by the cereal manufacturer on the **Captain Kangaroo**, **Lone Ranger** and **Mickey Mouse Club** shows. In addition, 10 million cereal packages will carry four-color pictures of the guns.

- **Campbell** is tying in soup and its own **Swanson** products in a "Souper-Duper Chicken" promotion this month.

Stores will be offered a scotch plaid design re-usable dump-display bin to carry out the budget theme of the promotion. Supporting material will include display bin cards, recipe pads and ad mats plus a consumer campaign in supplements and magazines.

Five products in all are involved—Cream of chicken, celery and mushroom soups with **Swanson** boned chicken and turkey.

New marketing concepts in the cosmetic field are in the wind, according to an ad vet in this field.

Look particularly for copy lines incorporating the "new and improved" gimmick, a label not used in the cosmetics industry until early in 1958 when **Revlon** pitched it. Traditional approach is to bring out a completely new product.

Concentrated marinade piquante, bouillabaisse, lobster Newburg, spiced Cherry Heering preserve, habas au rhum.

Doesn't sound much like a **General Foods** line, but it is. The products above were among the seven introduced by **GF** at the fourth annual Fancy Food and Confection Show at the **Waldorf-Astoria** recently.

How come? **GF** doesn't expect much volume from its gourmet foods, which it began distributing last year, but three solid reasons for selling them were given by **Joseph B. Starke**, manager of **GF's** gourmet foods operation:

They were (1) to contribute ultimately in a modest way to **GF's** profits, (2) to give more class to the **GF** corporate image and (3) to uncover new products suitable for mass distribution.

WASHINGTON WEEK

6 SEPTEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Congress may be gone, but some of its activities linger. At least as to their effects.

Nothing firm in the way of plans as yet, but the Senate Commerce Committee may have some reports of more than passing interest. Probably not Committee reports, but rather staff documents.

That committee looked into tv allocations problems, rating services, and has kept a continuing eye on network operations. It has also been following the FCC's progress with its own Barrow report on network practices, and very closely. In addition, there were hearings on the ASCAP-BMI embroglio.

Of all of the fields in which the Committee has been interested during this session just closed, allocations and rating services seem the likeliest candidates for pungent comments.

There is still some chance of New York hearings on ratings, in which case even a staff report would be unlikely this year. The report is likely to be less critical of the rating services than it will be with respect to the heavy dependence on them by networks and sponsors.

In the field of allocations, the Committee will likely be much less interested in uhf than it has been in the past. The FCC will probably be exhorted to continue its efforts to try to put more vhf stations on the air.

The Commerce Committee appeared to be impressed, both with the ABC plan for "drop-ins" on new vhf stations on present channels, and also with the Craven plan for securing more spectrum space through a trade with the military.

The Senate Commerce Committee, although it frequently disagrees with its staff on methods, still remains anxious to make provision for more tv stations.

The FCC's report on tv industry finances in 1957 adds more proof that new stations, except in highly selective areas such as would be served under the ABC drop-in plan, run into stiff going.

Uhf is an old story. But the report shows uhf losses climbed from \$1.9 million in 1956 to \$3.5 million in 1957, with 11 going dark during the year. Only 23 of 95 operating all or a part of '57 reported profits, and the year wound up with only 88 in operation.

More significant, of the post-freeze vhf stations, 303 of them, just 162 reported profitable operation. Of 28 which went on the air in 1957, 25 reported their experiences and 20 of these showed losses.

The story is even clearer when viewed against the overall tv picture. Total tv industry broadcast revenues rose 5.2 percent in 1957 to \$943.2 million. Total expenses increased even more, 10.7 percent to \$783.2 million. Profits before Federal taxes, therefore, fell 15.6 percent to \$160 million.

Network share of the revenues was \$467.9 million, 95 pre-freeze vhf's accounted for \$261.3 million, but the best the 302 post-freeze v's could do was \$187.3 million, with the uhf's accounting for a negligible \$26.7 million.

Web expenses were \$397.2 million, those of the 95 pre-freeze v's were \$179.3 million, the 302 post-freeze v's disbursed \$176.5 million, and the u's spent \$30.2 million.

Web profits were \$70.7 million, the 95 pre-freeze v's took down \$82 million and all 302 post-freeze v's between them shared only \$10.8 million.

SPONSOR HEARS

6 SEPTEMBER 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The medium-sized agencies continue to snag away accounts in competition with the giants.

Only recently Keyes, Madden & Jones won out over McCann-Erickson in the bid for the Florist Association business. And now Fuller & Smith & Ross emerges as victor over Y&R and BBDO for the American Optical (\$200,000) account.

From present indications, the last brand in Detroit that will reveal its 1959 models is Edsel.

It also looks as though that division is a long way from a decision about its advertising campaign and general ballyhoo.

Interesting sidelight on changing authority in the ad agencies: In the major shops, the selection of a network tv buy is the joint recommendation of the media and program departments.

Their recommendation is passed on to the account section, which holds the power to veto rather than recommend.

It takes a year for an agency to digest and recover its investment in a new account—that is, reach the break-even point.

The rule-of-thumb works this way: There's no profit in the first six months of billings. The net from the billings for the next six months pays for the first six months of work and the investment in basic research.

Don't be surprised if the Civil Aeronautics Bureau turns to the FCC as well as the FTC for help in suppressing the traffic in free airline rides for free air plugs.

Involved most deeply in the practice are giveaway and variety shows.

As a result of this evasion of CAB regulations forbidding trade-outs, quite a business in cutrate airline tickets has sprung up.

Looking gift horses in the mouth has become the habit of a major spot agency on Madison Avenue.

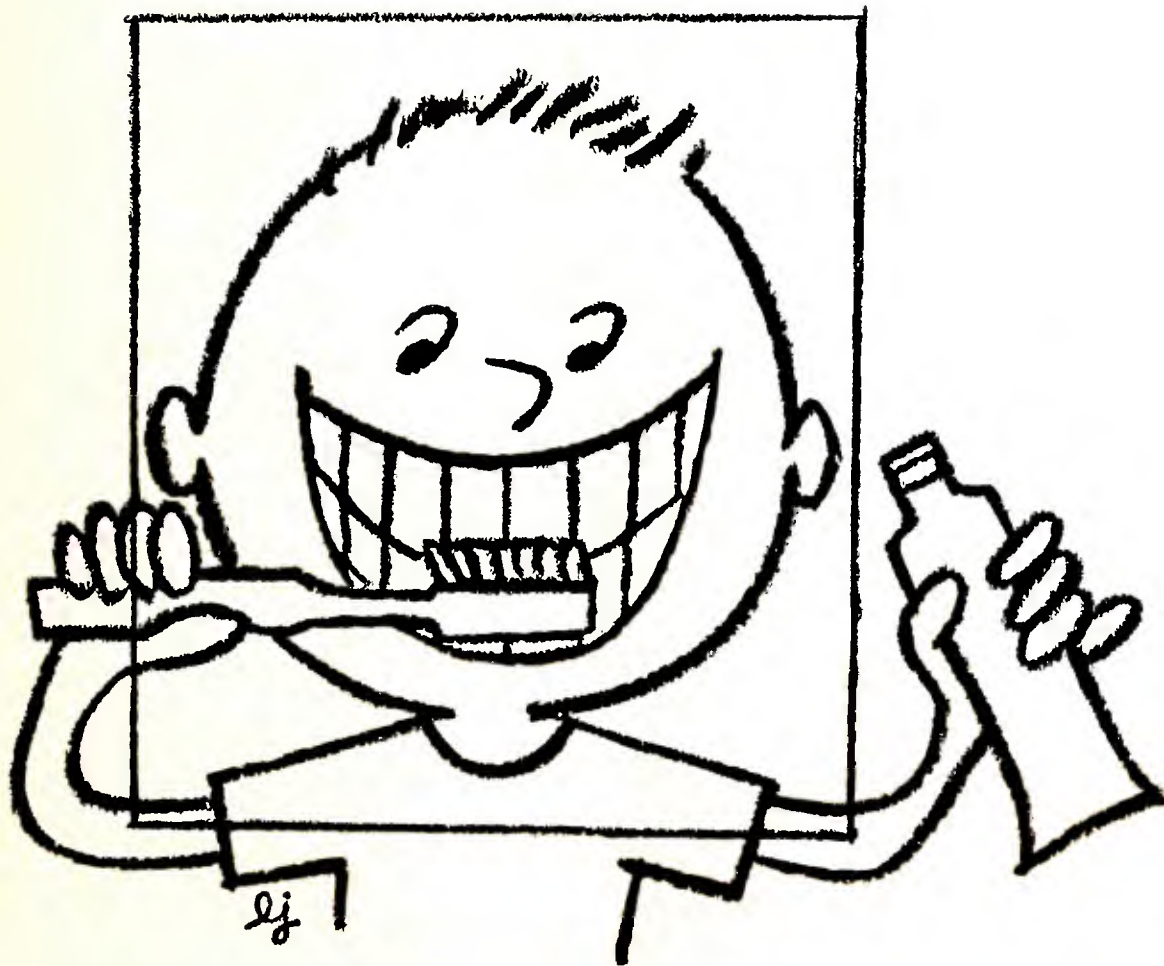
Only this week it got a pitch from a Southern station offering three free D time spots for each three paid B class spots. The station referred to it as "special summer-end deal."

The agency's check revealed that all the station's accounts were not getting the same proposition. So the sale blew up because the offer was just another under-the-counter rate cut.

NBC TV was trying hard this week to salvage a tentative order from General Mills for a piece of the new Ellery Queen series.

The miller elected to withdraw when ABC TV moved the Disney show opposite the mystery on Friday nights.

On the other hand, the Disney switch brought a two-fold protest from JWT, which didn't fancy the idea of 1) its Ozzie & Harriet series being deprived of Disney as a front-runner Wednesday nights, and 2) having it in competition with the Jackie Gleason show (CBS TV).



“GEE! THIS TOOTHPASTE TASTES GOOD!”

He's trying a product he saw advertised on WGN-TV. And he's *sold!* The program was The Honeymooners where he and 716,000* other folks watched—and were sold. (*Nielsen—June 8—July 12, 1958).

Whether you want to reach children or adults—WGN-TV's top programming delivers the kind of audience that meets your needs.

That's why Top Drawer Advertisers use WGN-TV.

Keep your eyes on WGN-TV this fall, because more and more top drawer advertisers are buying WGN-TV first in Chicago.

The station that puts "GEE!" in your Chicago sales!

WGN-TV
Chicagoans watch Channel 9



TV RESULTS

GAS

SPONSOR: Piedmont Natural Gas Company AGENCY: Direct

Capsule case history: Seven years ago, natural gas was introduced into the Charlotte area. Due to the newness of the product, a certain amount of natural resistance was encountered. In order to combat the problem, the Piedmont Natural Gas Company turned to television. They decided to sponsor a weather telecast on WSOC-TV, Charlotte, N. C., to link natural gas with a valuable public service program in the public mind. For seven years, Piedmont continued sponsorship of *Channel 9 Weather*, and watched acceptance, sales and good will grow. Each year, company officials watched with satisfaction as more and more people turned to gas. In July of 1958 so widespread was the acceptance of natural gas, that the company was enabled to reduce rates to their residential and commercial customers. The company attributes a good part of the switching to natural gas to the show. "Your station has played a major part in our success," said J. J. Sheehan, Piedmont v.p. in charge of sales.

WSOC-TV, Charlotte

Weather program

FOOD STORE

SPONSOR: B&H Food Store AGENCY: Direct

Capsule case history: When B&H Food Store of Mobile abandoned print some three years ago because of unsatisfactory results, they purchased full sponsorship of Ziv's *Highway Patrol*, seen Thursdays from 8 p.m. to 8:30 p.m. on WALA-TV, Mobile, Alabama. The 24-hour seven-day-a-week store has renewed the show for three consecutive seasons. Despite the fact that a local chain store does more than 40% of the area's grocery volume, B&H has been able to hoast a better than average sales volume which increases each succeeding year of sponsorship. The store attributes the rise to the air selling of Jim McNamara, WALA-TV national sales manager, who, they insist, must do the commercials. Client claims that when he is off-camera, sales volume dips. An oddity of the B&H campaign is their foregoing the third commercial: "In order that you may enjoy the remainder of *Highway Patrol* to conclusion and without interruption B&H relinquishes its commercial time."

WALA-TV, Mobile

Film show

FERTILIZER

SPONSOR: Schuler Fertilizer Company AGENCY: Direct

Capsule case history: Schuler Fertilizer Company of Marshall, Minnesota purchased a schedule on KELO-TV, Sioux Falls, South Dakota to advertise PEP, a plant fertilizer. KELO-TV operates booster stations in Reliance, S. D. (KPLO-TV) and Florence, S. D. (KDLO-TV), which carry all programing and announcements transmitted by the mother station in Sioux Falls. No other medium was used for the campaign. After the campaign had been underway a few weeks, Schuler experienced marked increases in their 8-ounce PEP sales. Of particular importance was the fact that their sales curve showed increases for the smaller size PEP. Later in the campaign, sales for the larger 8-ounce bottle showed a rapid climb—evidence that viewers had tried the smaller size with results. Schuler had succeeded in placing over 3,500 hottles of PEP within the coverage area of KELO-TV and its two booster stations. "We must give credit where credit is due," said Daniels, sales manager.

KELO-TV, Sioux Falls

Announcements

CANNED GOODS

SPONSOR: Sam McDaniel & Sons, Inc. AGENCY: Direct

Capsule case history: Sam McDaniel & Sons, Inc. of Bedford, Va., packagers of Bunker Hill Canned Beef, had been struggling for months in the Norfolk market. Sales were low and their position was rather precarious with several of the wholesalers. After several unsuccessful trys in other media they purchased an announcement schedule on WAVY-TV, Norfolk, Va. The situation changed almost immediately after they began advertising on WAVY-TV. McDaniel's sales curve made a sudden surge forward and rose perpendicularly. In a four-month period the company showed an astonishing 101½% increase. Since then McDaniel's sales have risen at a steady pace. "Anytime your business changes from a shaky position to a strong competitive position, with a doubling of sales, there is a reason," stated J. W. Valiant II, sales manager for the company. "And the reason is television. It's still hard for me to realize how quickly things began to happen when television began to sell for us."

WAVY-TV, Norfolk

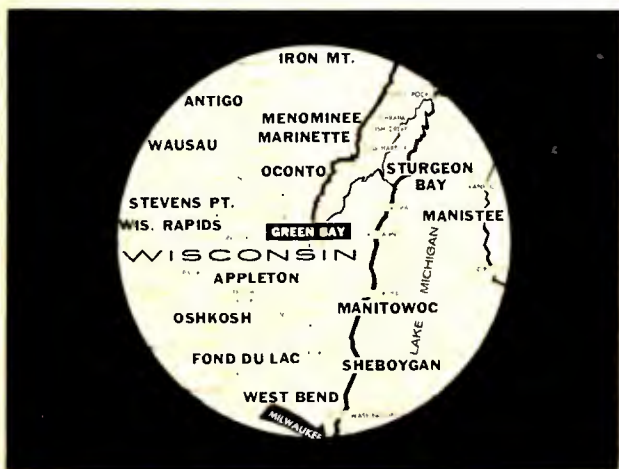
Announcements



FARM FAMILY TAKES "HEY"-RIDE!

Farm living has changed a lot out here in the Land of Milk and Money. In fact, the only way we know a farmer from a city-feller is that the farmer pays cash for his new car!

Yes, here's a unique market of small cities and big dairy farms . . . 42% rural and 58% urban . . . more than 400,000 families enjoying Channel 2-CBS Television.



THE LAND OF MILK AND ^MXONEY WBAY, CHANNEL 2, GREEN BAY

HAYDN R. EVANS, GEN. MGR.

REP. WEED TELEVISION

NEWS & IDEA WRAP-UP

ADVERTISERS

Peter Paul returns to network radio next month with the largest saturation campaign in its history.

To celebrate its 40th anniversary, the candy company ordered a 40-program per week participation campaign via Mutual as a climax to its spot tv and spot radio drive.

New theme: What's the call? Peter Paul! Agency: D-F-S.

Advertisers' campaigns of the week:

- **Mennen Co.** will be going all-out during the month of December, just prior to the peak Christmas sell-

ing period, to promote its new Gold Crest Toiletries line. In addition to print, here's what the company will use:

Network tv: participations on *American Bandstand* (ABC-TV); *Today* (NBC-TV) and *Tonight* (NBC-TV)

Network radio: CBS *Weekend Plan* and NBC's *Monitor*.

- **Mission Pak** will make a quarter-million three-week saturation buy of tv and radio spots in the Los Angeles and Bay area beginning in mid-November. To supplement this, the retail chain will also use print and outdoor posters. Agency: Stanley Pflaum Associates.

- **B. T. Babbitt, Inc.**, which

launched its New York City Subway-Soap Coupon (Buy Three-Ride Free) promotion a couple months ago, is in Albany now, with a coupon promotion in that area. Also featured are cash prizes awarded to listeners who hear their number aired on WTRY.

- For their first organized industry promotion "**Ice Cream for the Holiday Week**" kicks off the campaign 15-21 December. Sponsored by the **Paraffined Carton Research Council**, the campaign is aimed at stimulating more ice cream consumption during the winter. Plans include spots on tv and radio in top market cities.

They'll do more advertising:

The Isodine Pharmacal Corp., a division of International Latex, starts its 1958-59 fiscal year with **increasing its advertising by 200%**. Its major effort will continue to be in tv. Agency: Reach, McClinton.

Rayco Manufacturing Co. has stepped up its fall advertising budget by 20% over last year. Its four-month

PICTURE WRAP-UP

No close shave: Charlotte, N. C. barber Nelson Snyder (c) won by wide margin mail contest sponsored by WSOC Radio to select favorite barber. WSOC personalities Bob Jones (l), Dewey Drum look over some of 2,500 votes Nelson pulled of almost 7,500 cast



One of largest radio/tv sales of year in Iowa consummated in Des Moines when Jonathan Fletcher (r), pres. Home Federal S. & L. Assn., signed contract with Robert Dillon, v.p. and gen mgr. of KRNT and KRNT-TV, for 28 football broadcasts



C. B. Akers (l), gen. mgr. of KVOO-TV, Tulsa, congratulates Okla. gubernatorial candidate **J. H. Edmondson** (r) and Mrs. Edmondson after Democratic primary victory. KVOO-TV televised Edmondson's speech, picked up by four other Okla. tv stations

record campaign gets underway this week; in radio—2,100 one-minute spots a week from 77 radio stations in 70 markets; in tv—160 one-minute filmed spots a week on 53 tv stations, in 50 markets. Agency: Emil Mogul.

Strictly personnel: Theodore Rosenak, v.p. in charge of advertising for Blatz, now in the same capacity at Pabst; and Rocco Bunino, v.p. in charge of sales at Blatz, now doing the same at Pabst . . . Matthew Ruffle, appointed a v.p. at Hazel Bishop . . . Frank Barnes has joined the New York sales office of St. Croix Paper Co. . . . F. James Franklin, promoted to sales manager of RCA Whirlpool.

AGENCIES

The Kroger rate of agency turnover continues unabated.

Now it's Campbell-Ewald quitting its \$1.25 million share of the chain's business because it didn't pay off in profit.

Campbell-Mithun, already in the Kroger fold, is to get a chunk of the C-E leavings.

Agency appointments: Leo Burnett, for Allstate Insurance Co.'s new lines, including life, accident, sickness and hospitalization insurance . . . BBDO, for American-Standard Air Conditioning Division . . . The Zakin Co., for Knickerbocker Yarn Co., New York . . . The Art Blum p.r. and ad agency, retained by O K Candy and Ice Cream Co. of Sonora . . . Koehl, Landis and Landan, Inc., for PGW, stations reps.

Thisa and Data: Livingston and Associates, Chicago, is the agency on all Ledds Chemical Products brands, including M-O-Lene and Wool-O-Lene . . . D'Arcy is the new agency on Studebaker.

At MacManus, John & Adams: These top level changes on the Pontiac and Cadillac accounts:

Hovey Hagerman, senior v.p., becomes Cadillac account supervisor under Charles Adams, v.p. and executive assistant to Ernest Jones, president; James Graham, supervisor of Pontiac; Robert Field, account executive on Cadillac; Colin John, account executive on Pontiac.

They became v.p.'s: Walter Tibbals, formerly v.p. in charge of tv/radio at BBDO's west coast office, named v.p. and general manager of radio/tv at Norman, Craig & Kummel . . . William James, elected executive v.p. at Paris & Peart . . . Carroll Grinnell, a v.p. at B&B and account supervisor of Gaines products.

Other agency personnel moves: John Waite, appointed v.p. and supervisor of cosmetic accounts at Lambert & Feasley, Inc . . . Francis Lanigan, former manager of new product marketing at Nestlé Co., to B&B as a marketing executive in the agency's newly created Development



To celebrate 5th anniversary of doing home-maker show on KOB-TV, Albuquerque, station gave Marge White cake at KOB-TV transmitter, 10,600 ft. above sea level. With Marge: (l to r) cameraman Buddy Chapel, dir. Harry Norviel, prom. mgr. L. Christison



Six lovely Miss Rheingold finalists gather in studios of WMGM, N.Y., where they give station breaks and ask for public vote. Seated are Ray Katz, associate director of WMGM, Dee Grossman of client Liebmann Breweries, and WMGM v.p. Arthur M. Tolchin



Top management of Detroit Tigers baseball team, along with radio/tv representatives, flew to Kalamazoo recently to inspect new home of Fetzer Broadcast Co., pay tribute to John E. Fetzer, pioneer broadcaster and board chairman of Detroit Baseball Co.

Unit . . . **Daniel G. Evans**, elected president of Whitlock, Swigart & Evans, Inc., New Orleans . . . **Russell Fradkin**, formerly president of Fradkin Advertising, Inc., has joined Kameny Associates as senior account supervisor and member of the plans board . . . **Everett Sahrbeck**, v.p. and art director at Reach, McClinton & Co., named the agency's executive art director.

At Bryan Houston: **Peter J. Smith**, appointed producer in the tv/radio department; **Peter Keveson**, creative

supervisor in the drug division of the agency; and **Coral Eaton**, associate director in charge of media analysis.

D. M. Marshman, Jr., appointed to the new post of creative director at C. J. LaRoche . . . **Baker Ostrin**, creative director at the Los Angeles office of MacManus, John & Adams . . . **Harry Kinzie, Jr.**, named copy chief of Tatham-Laird, Chicago . . . **Art Morat**, to the art staff of Grant's Detroit office . . . **Carl Tuosto**, account executive at Davis Cummins &

Associates, New Brunswick, N. J. . . . **John Devaney**, management supervisor at BBDO, Chicago . . . **Barton West**, senior art director, McCann-Erickson, Chicago . . . **Jack Caesar**, account executive, Hume, Smith, Mickelberry . . . **Phillip Wenig**, director of the marketing and consumer research department, Harold Cabot & Co., Boston.

NETWORKS

NTA Film Network will soon put the **SRO** sign out for its **Shirley Temple Film Festival** series, to start in **October**.

Five national advertisers have signed to sponsor these films: **Ideal Toy Corp.**, **Necchi-Elna Sales Corp.**, **Phillips-Van Heusen Corp.**, **Shwayder Bros.**, and the radio/tv division of **Westinghouse Electric Corp.**

All are represented by **Grey**.

Network Ideas at work:

- Seeking a teen-age audience for promotion of its new lemon-flavored cough drops, **Vick Chemical Co.** will sponsor **ABC-TV's American Bandstand**. **Dick Clark** will spearhead the new promotion by doing both live and filmed tv commercials (via a catchy rock 'n roll jingle) and by tossing out hundreds of free samples during each performance.

- **Johnny Carson**, quizmaster on **ABC-TV's Who Do You Trust**, is launching a 'Lucky 13' contest among promotion managers of **ABC-TV** stations carrying his show to determine which station does the best job to promote the program. The total, in cash prizes, amounts to \$5,000.

New network affiliation: **WSIL-TV**, Harrisburg, Ill., has joined the ranks of primary **ABC-TV** affiliates.

This and Data: **Sterling C. Quinlan**, **ABC** v.p. in charge of **WBKB**, Chicago, has authored a novel concerning the broadcasting industry—dubbed, *The Merger*. It will be published 16 October, by **Doubleday & Co.**

Network personnel: **William Ballard**, named director of market planning for **Mutual** . . . **Roger Gimbel**, named executive producer, daytime programs and **John Greene**, manager, daytime program operations.



Who's for sports ?

1945 marked **Bill Corley's** debut as a **WBNS** sportscaster. Since then his Monday thru Friday show has attracted a strong and loyal following. His 7.9 Pulse rating puts him in the top 10 bracket.

WBNS RADIO

CBS in COLUMBUS, OHIO

ask **John Blair**

NBC-TV . . . Jerome Harrison, manager of sales development, NBC-TV network sales.

FILM

CNP's first-run documentary-drama, *Danger is My Business*, has been sold in 85 markets to date.

Advertisers buying the series include Kroger Co.; Boise Cascade Lumber Co. (four Idaho markets); First Federal Savings And Loan Association, Miami; Old Kent Bank & Trust, Grand Rapids; First Federal Savings and Loan, Pittsburg, Kan.; Sealtest Dairy & Grocers, Indianapolis; Cincinnati Gas & Electric; Honey Krust Bread, Louisville; Carothers Sheet Metal Co., Eugene; Exerecycle, New Mexico.

Station buyers include WRCV, Philadelphia; WJZ-TV, Baltimore; KCOP, Los Angeles; WSM, Nashville; KING-TV, Seattle; KPTV, Portland; KTVT, Salt Lake City; KHQ, Spokane; WEHT, Evansville; and WNTA, New York.

Other Sales:

• **Kitchen Fresh Potato Chips** has purchased Lakeside TV's *Tomahawk* for three west coast markets: San Francisco, Los Angeles and San Diego.

Sales meetings: Key executives of Guild Films were granted stock options this week at the company's annual fall sales meeting.

Fall distribution of *Curtain Time* (off-network Telephone Time re-runs) and *Spunky and Tadpole* cartoons was also planned.

NTA set up a new division this week to handle merchandising and manufacturer's licenses for its syndicated and network programs.

Named to head the division: Irving Lichtenstein, in New York, and Al Stern, on the west coast.

Strictly personnel: Anthony Torregrossa, former assistant sales service manager at Ziv, named sales service manager of Jack Wrather's new

ITC . . . Herbert R. Pierson to Reub Kaufman's Jayark Films. The two had worked together at Guild . . . William M. Koblenzer appointed to the newly-created post of New York program sales director at NTA.

Andrew Jaegar named eastern sales manager of the newly-created regional division at Ziv . . . Richard C. Polister to Continental Films as general manager . . . Victor Peck appointed midwestern sales manager, Regis Films . . . Michael J. Gould, to Guild, as sales rep . . . John Orr, appointed production manager, Klaeger Film.

RADIO STATIONS

What do folks want to hear, news and feature-wise, on their local radio stations?

This is the gist of a survey conducted by the Major Market Group ownership—stations KFOX, Long Beach, serving the Los Angeles market and KIMD, Independence, serving the Kansas City market.

The answer this radio station found:

KMJ-TV Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in farm programs

— KMJ-TV's full-time farm editor has all the facilities of the Agricultural Department of the McClatchy Broadcasting Company at his disposal. He also works with McClatchy newspaper farm editors. This, coordinated with on-the-spot film coverage, results in farm programming without peer in Fresno.

KMJ-TV • FRESNO, CALIFORNIA • McClatchy Broadcasting Company • The Katz Agency, National Representative

WOW! WHAT A FIRST YEAR

THANKS A MILLION FOLKS



Basic NBC Affiliate, plus selected ABC Programming.
Represented by Peters, Griffin, Woodward, Inc.

"Jaxie" and WFGA-TV have enjoyed one year of steadily growing popularity down in Jacksonville—focal point of a \$1½ billion 64-county Florida-Georgia area. During the year, the station won national honors in Two Station Markets, winning 2nd place for General Audience Promotion and 2nd place in Sales Promotion in the Television Age-Billboard promotion competition.

We want to express our appreciation to our good friends and patrons, the agency people and time buyers throughout the country.

"Jaxie" the porpoise with a purpose, is beginning his second year with the same avowed aim—to provide top-flight programming! . . . excellent promotion! . . . hard-hitting merchandising!

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

In the Syracuse Market

WSYR'S COVERAGE EQUALS THAT OF NEXT TWO STATIONS*

The amazing coverage superiority of WSYR is illustrated by these facts:

- It reaches 80% more homes than the No. 2 station in Syracuse.
- Its weekly circulation is as great as that of stations 2 and 3 combined!

That's probably because WSYR attracts the *adult, able-to-buy* audience by high quality programming in all major areas of entertainment and public service.

NBC in Central New York

*Nielsen
Coverage
Service No. 2

WSYR

Represented
Nationally by
HENRY I. CRISTAL CO.



5 KW • SYRACUSE, N. Y. • 570 KC

People are interested in news about tv!

And so, in line with its policy of giving the people what they want, both stations now carry two-minute summaries a couple times a day, highlighting the important evening tv shows in their markets.

Now it's the stereophonic spectacular: WDSU, New Orleans, will hold a series of "spectaculars" designed to acquaint the public with the advantages of stereophonic transmission.

These series will use the stereophonic facilities of both its am and fm stations, and will originate from a local music shop, on South Claiborne Avenue.

FM note: KYW-FM, Cleveland, which began separate programming operations 1 August, has rejected all commercial sales until "we are sure we can deliver an audience to ourselves and our clients," declared Roland Tooke, Cleveland v.p. for the Westinghouse Broadcasting Co.

Sports buy: In what it considered "the largest sports buy in the history of New York radio by a sponsor in volume of hours and dollars," Budweiser Beer will sponsor all games played by the N.Y. Rangers and N.Y. Knicks—to be aired via WINS.

Station sale: KOMA, Oklahoma City, becomes another Storz station, purchased for \$600,000 from Myer Feldman, investor, and other associates.

Ideas at work:

- WHOP, Hopkinsville, Ky., which usually airs from 5:00 a.m. to 11:00 p.m., last week remained on the air around-the-clock for its "one-hundred-hour safety marathon" to cut down accidents during Labor Day weekend. In addition, its mobile news station wagons patrolled the highways, selecting the safe-driver of the hour.

- In line with its constant program for promotion of Indiana's Litterbug campaign, WOWO, Ft. Wayne, handed out thousands of "Litter-Bags" from a special Hospitality Tent set up during the reunion of the "Old Time Threshers and Saw Mill Operators" in the city.

- Last spring, deejays of KING, Seattle, planted a garden using the



The SELLibrated (and only full powered) station in the **GOLDEN VALLEY** (Central Ohio)

WHTN TV

CHANNEL 13
Huntington-Charleston, W. Va.
serving 4 states and 5 prime cities

A COWLES OPERATION
Get the dollars and cents story from Edward Petry Co., Inc.

12 COUNTY INLAND WASHINGTON

POPULATION: 439,000*

EFFECTIVE BUYING INCOME: \$748,540,000*

A distinct and separate market from Seattle's coastal region, and Spokane's Inland Empire. **INLAND WASHINGTON**

*Source: Sales Management, May 10
"Survey of Buying Power"

KPO WENATCHEE



Not'l Repr. Seattle & Portland
Farjoe & Co. Art. Moore & Assoc.
Phone NO 3-5121 Wenatchee Not'l Sales
Pat O'Holloran

KPO WENATCHEE WASHINGTON
5000 W - 560 KC

farm tools from a CARE package. This week, to demonstrate just how important these farm tools are, d.j. Frosty Fowler and his family are living off the produce of this garden, supplemented by a CARE food package.

This and Data: **KOWH**, Omaha, has been elected to membership in the Nebraska Home Town Radio group . . . National spot advertising on **WBT**, Charlotte, has increased by 16% during July, compared to July, 1957.

TV STATIONS

Harold F. Ritchie has bought into **ABC-TV's 77 Sunset Strip** and **Cheyenne** for the 1958-59 season. **K&E** is the agency.

That makes **Sunset** a sell-out.

Sports buy: The Los Angeles Rams-Chicago Cardinal football game today (6 September) via **KHJ-TV**, Los Angeles, will be sponsored by **Falstaff** and **Volkswagen**.

Speaking of sports, **Buddy Blattner** conducted a baseball clinic for the Little Leaguers of Lincoln, Neb., at **KOLN-TV's** sports field. One hour of this clinic was telecast.

Call letter change: **KCJB-TV**, Minot, N. D., becomes **KXMC-TV** this week, due to its purchase by the North Dakota Broadcasting Co., Inc.

Ideas at work:

• Climaxing a week-long promotion of **Stage 12**, **WBOY-TV**, Clarksburg, W. Va., staged a parachute drop over central W. Va., announcing the premiere of first-run movies on the station. Attached to the more than 300 parachutes, was a season's pass, good for viewing these movies.

Anniversary: **WGEM-TV**, Quincy, Ill., celebrates its fifth year of continuous telecasting this week.

News on the personnel front: **Ray Hubbard**, appointed program manager of **KPIX**, San Francisco . . . **Roger Read**, named general manager, **WKRC-TV**, Cincinnati . . . **James White**, sales manager, **WJRT**, Flint, Mich . . . **Nicholas Pitasi**, sales account executive, **WABC-TV**, New York . . . **George Facchin**, account executive, **KMOX-TV**, St. Louis.

I DON'T WANT JUST A JOB!

. . . I want a "position" as a Promotion Executive.

Heavy Radio-TV experience ranging from Local to National Sales Development, Advertising, Promotion, Merchandising and Exploitation in Network Radio, Local & Network TV, Film Syndication and Ad Agency business.

Currently in NYC, but willing to make move for long range opportunity.

Excellent references.

For details contact

Box 21

SPONSOR

RESULT-GETTERS

NOT CLAIM-JUMPERS BUY



5,000 watts Los Angeles

Represented by:
BROADCAST TIME SALES
New York Chicago Detroit San Francisco

DORA-CLAYTON
Atlanta

DIXIE CUP

(Cont'd from page 42)

agency. Hicks & Greist, whose vice president and director of radio and tv. Ted Grunewald, suggested a new approach to buying tv.

The new approach called for an adaptation of the standard contiguous rate structure. Rather than the traditional application of the discount principle (to large advertisers who used 52-week schedules), a plan was worked out so that the buying could be lumped within a single month, yet still qualify

on volume for the discount rates. The result was a two-fold gain: the company derived tremendous impact and created a dramatic promotion by virtue of the saturation, yet achieved it all within a tight springtime budget.

The second problem—sales strategy—came down to what to say, and how to say it. The answer to this came out of a test print campaign the company had run some time earlier.

The theme was based on the idea that a cup dispenser in the bathroom would eliminate the unsanitary bath-

room drinking glass. The problem was how to translate the idea to tv.

There was an additional complication: the fact that several programs were being used meant various time segments, range of audiences and widely divergent characteristics and personalities of the 13 shows.

The agency solved this by preparing special scripts for each show, tailored to the delivery, audience loyalties and patter of each performer.


The only unsolved problem remaining was that of continuity throughout the promotion. The agency inclined toward an animated film, but realized the difficulties it would entail.

The solution came with the development of a germ with a tough-guy accent. The "joim" was a clearly-defined villain, the kind viewers actually want to see foiled, but was also prototype enough not to make the skin crawl. What emerged was a dastardly villain who makes his home on "dat bat'room glass dat everybody uses."

The written commercial scripts and the animated film were used evenly over the 36 commercial minutes—18 times each. Since there were 13 shows this meant that each show had at least one of each, giving the campaign the benefits of both the personal performer touch, and the continuity theme.

Was the campaign successful? "The campaign scored on two counts," reports James W. Stitt, Dixie's ad manager. "The tv personalities selling Dixie home dispensers brought people into stores to buy. At the same time the idea was a 'first,' so we got favorable dealer reaction on our astuteness. What more could we ask for?"

This year's campaign was a continuation of Dixie's policy of using a healthy portion of its advertising for air media. It was not always so. Prior to 1954, the company used print exclusively, but that year it began exploring tv tentatively, via local participations in selected markets.

By last year more than 50% of the budget was going into air, a situation that could well continue, based on the success of the current effort. Says Russ Wood, Dixie's sales director, home products division: "Air media works. We've proved this to our own satisfaction. Not only can tv be merchandised to the trade, but we've learned that chain store buyers expect a company with the stature and reputation of Dixie to use the medium." 



**SELL
AUTOS!**

... the Beaumont-Port Arthur-Orange market is 90th in the Nation* . . . 5th in Texas* in automotive sales. And only KFD M-TV delivers this entire area of over 1 million prosperous Texans. For Auto Sales . . . Buy **KFD M-TV**

**S. M. Survey of Buying Power, 1958*

KFD M-TV

**BEAUMONT
PORT ARTHUR
ORANGE**

CBS ABC

 See PETERS-GRIFFIN-WOODWARD, INC.



YOU MAY NEVER COLLECT 3,000 HITS* —

BUT...WKZO Radio Touches All the Bases for You in Kalamazoo-Battle Creek and Greater Western Michigan!

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA — MARCH 1958
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	32	22	10
12 NOON - 6 P.M.	29	22	10
6 P.M. - 12 MIDNIGHT	30	20	11

It takes just one big swing, the swing to WKZO Radio, to make many thousands of hits, every day, in Kalamazoo-Battle Creek and Greater Western Michigan.

In fact, WKZO averages *over 32%* of the total audience "hits" each day (Mon.-Fri.) from 6:00 a.m. to 12 noon *or a tremendous 48% more* than the second-place station!

Let Avery-Knodel tell you more about WKZO Radio.

**Only eight major leaguers have ever accomplished 3000 hits in a career. The most recent to reach the goal was Stan Musial (on May 13, 1958).*



The Feltzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOIN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS

WKZO
 CBS RADIO FOR KALAMAZOO-BATTLE CREEK
 AND GREATER WESTERN MICHIGAN
 Avery-Knodel, Inc., Exclusive National Representatives

Paydirt in the Piedmont



and WSOC-TV
has uncovered it
in 16 months.

Syndicated shows sold
this summer:

- WHIRLYBIRDS
- TARGET
- FOLLOW THAT MAN
- DIAL 999
- UNION PACIFIC
- DECOY
- IF YOU HAD A MILLION

Check and buy

WSOC-TV

Charlotte, N. C.

II-R Reps Nationally

F-J Reps Atlanta

Programmed
for the housewife
... the buyer
for the family

WISH

Indianapolis

CBS

Represented by Bolling



A CORINTHIAN STATION

KOTV Tulsa • KGUL-TV Houston
WANE & WANE-TV Fort Wayne
WISH & WISH-TV Indianapolis

VIDEOTAPE

(Cont'd from page 31)

Not only has tape touched off jurisdictional problems in actors' unions but it has also run into similar questions among technical unions. James Higson, program director of KHJ-TV, Los Angeles, in charge of Don Lee Videotape Recording Service, suggests the following steps to establish a precedent with regard to tapes made by crew of one union, played back by another:

While a network could not contract directly for such a tape, an agency could. Once made, the tape would be handed to the agency. The agency would take it to the network with the opposite union. Thus the tape would have the status of any custom work—or of a film made in an IATSE shop played back on tv by NABET or IBEW.

Higson admits direct feed might be impossible but that the method has precedent and should be tested for tape as "a counter-part of film production."

As for the tv film production industry with its tremendous investment in camera and lab equipment (not to mention the fact that in New York alone it draws from \$30 to \$50 million annually in commercial production) a lot of dust has been kicked in the face of videotape. Understandably, no producer wants to throw his film equipment into the garbage can. On one hand, they are suspicious of tape and its implications. On another, they are suspicious of what networks and stations may do to undermine their position in the tv commercial industry. On still another they are suspicious of the tape equipment manufacturers. How torn up they are is apparent in the recent pilgrimage of the Film Producers Association to Washington to protect themselves against network-and-tape invasion of their domain.

One of the things that has disturbed some is the entrance of Ampex, on a minority-interest basis, in the field of commercial production with Howard Meighan's new Videotape Productions.

Says Martin Ransohoff, president of Filmways, "It would seem to us that Ampex might have thought more of the long pull for the entire industry and, rather than invest in its own production company, put more money into facilities, parts depots and service personnel for maintenance; in short, worry about their customers' future instead

of going into competition with them."

While not exactly ecstatic about Ampex's entrance in the commercial production field, he is fair in his evaluation of tape advantages. "With videotape, you can do just about anything short of animation (stop motion)," he points out. "Tape can handle almost any optical—wipe, mat, dissolve; what can be done live with tv cameras can be caught on tape."

He does point out one thing, often overlooked—that spot tv will probably be the last to feel the effect of tape on a national advertiser level. "The key to the whole thing," Ransohoff says, "is the stations. Before tape becomes practical for spot commercials (as film now is) it will need 85 to 90% national market coverage. Only then will it become valuable as a spot tool. It could cut up to 20% off commercial costs then. But now it is not practical in a spot campaign. One of the big problems spot must face before tape becomes practical is that of traffic. However, when the stations are ready, we'll be ready."

Fortunately, for the industry, the stations are getting ready. Videotape is already a reality. Tomorrow it promises to be an all-engulfing one. ▀

FIRST IN VIRGINIA

ROANOKE AGAIN THE
NUMBER ONE TELEVISION MARKET.

When you buy Virginia's number one TV market, buy the quality station.

According to NCS No. 3, WSLS-TV has 13% more daily viewers than the other TV station in Roanoke.

(Daytime Daily—139,720 TV homes)
(Nighttime Daily—167,680 TV homes)

*ARE shows WSLS-TV's total share of audience in excess of 50% sign-on to sign-off.

sign-on to 6:00 P. M.
and
6:00 P. M. to sign-off

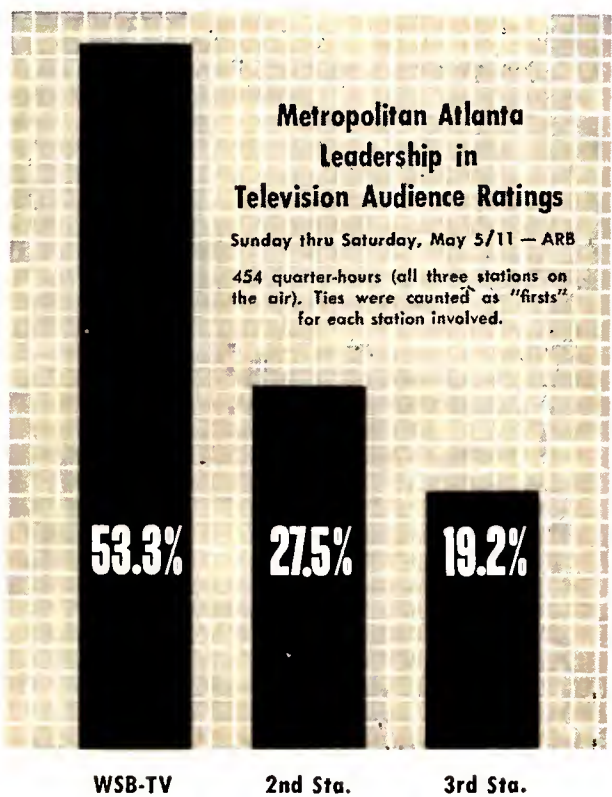
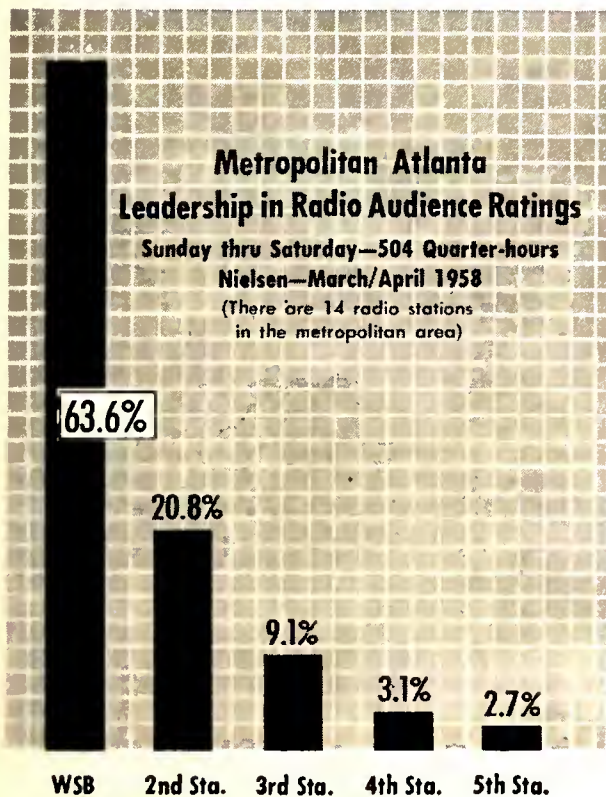
*Roanoke ARE: One week—four weeks
Nov., Dec., Feb., Mar.

WSLS-TV

ROANOKE, VA.

Represented nationally by Avery-Knodel, Inc.

Here is how WSB Radio and WSB-TV dominate their fields in Atlanta



AN ADVERTISER'S CHOICE of stations in Atlanta can make a sizable difference in his sales results. These charts show why. In few cities of the nation do you see so marked a degree of consumer preference. This massive preference for WSB Radio and WSB Television is built on a record of superior local programming, better news service and staff work of high professional quality. Certainly your advertising in Atlanta belongs on the WSB stations.

WSB RADIO / WSB-TV

Affiliated with The Atlanta Journal and Constitution. NBC
Represented by Edward Petry & Company



In Denver, IMPACT in programming and commercial presentation assures KOSI advertisers a "cosy lead" in Denver sales.

Every day more and more families are tuning to KOSI for music, news, and features with universal appeal. Talk to your Petry Man about the most dynamic selling force in Denver—radio station KOSI!

KOSI / 5000 Watts
 Denver is
 KOSI-land!

Give a "whistle" for your Petry Man

WGVM—Greenville, Miss.
 KOBV in San Francisco
 Mid-America Broadcasting Co.

MORE
 radio homes at the
LOWEST
 cost per home
 of any station in the
Heart of Florida
 NCS 2

24-hour service to the Suncoast

WSUN Radio
 St. Petersburg-Tampa

Represented by VENARD, RINTOUL &
 McCONNELL
 Southeastern: JAMES S. AYERS

Tv and radio NEWSMAKERS



John E. McMillin who, with this issue takes over as SPONSOR's Executive Editor, has a 20-year background of top-level agency experience, particularly in air media. A former creative head and director at Compton, he has served as radio/tv v.p. at Compton and Hutchins, has worked as an account executive at Maxon and Cecil & Presbrey, and has developed copy and

advertising plans for more than 25 major national accounts including P&G with whom he worked closely for 15 years. A writer by trade, interest and enthusiasm, his Commercial Commentary column in SPONSOR has attracted much industry comment in recent weeks. He is married, father of two sons, and a graduate of Yale.

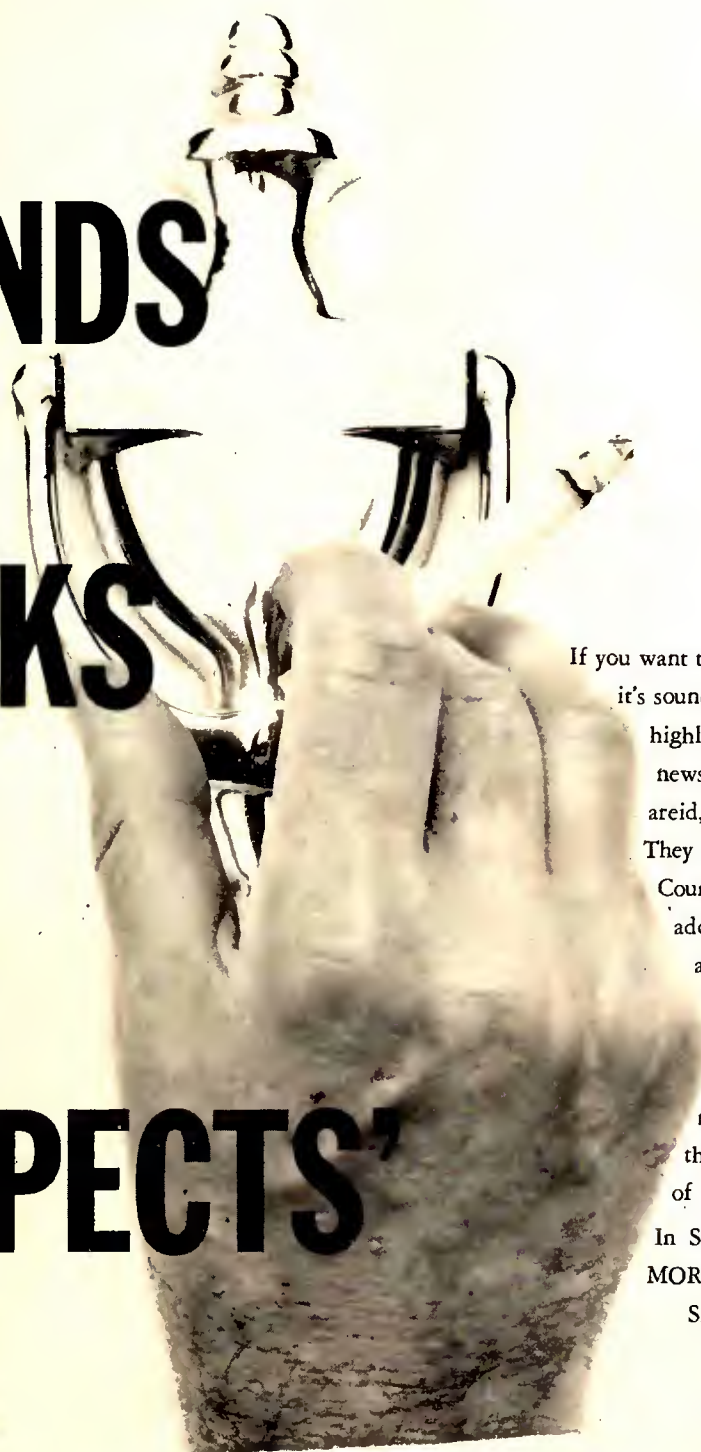
Walter Craig, v.p. in charge of radio/tv for Norman, Craig & Kummel, Inc., has been elected to the board of directors. Formerly vice president in charge of radio and television and a member of the board of directors of Benton & Bowles, Craig is completing his fourth year with Norman, Craig & Kummel. He joined the then newly reorganized company in January 1955 to develop their radio and television department. Notable among his successes in this capacity have been his purchase and development of \$64,000 *Question* and *The Price Is Right*. His appointment to the NC&K board points up the new and more important role he will assume as his activities broaden to include marketing, planning and advertising. Craig is a member of the agency's executive committee.



Frank E. Pellegrin was elected president of The Broadcast Pioneers after a nationwide balloting of all members. Pellegrin, vice president and partner of H-R Television, Inc. and H-R Representatives, Inc. has been active in radio/tv management, sales, promotion and public relations for the past 23 years. In 1947, he established WATO, the first radio station in Oak

Ridge, Tenn.; and in 1948 built and managed KSTL, St. Louis, Mo. Pellegrin served as president of the New York chapter of The Broadcast Pioneers from 1955-56, and was elected first vice president of the national organization in 1956-57. A frequent speaker before broadcast groups, he has authored two books on time sales.

IT ALL DEPENDS WHO KNOCKS ON YOUR PROSPECTS' DOOR



If you want to open more doors and close more sales, it's sound practice to "knock" over KFMB in the highly reliable company of such welcome newsmen as Edward R. Murrow, Eric Sevareid, Lowell Thomas and Walter Cronkite. They have access to some 301,000 San Diego County homes (plus thousands more in five additional Southern California Counties) and will help add deep conviction to *your* message. And they're backed up by a whole corps of local reporters who get an equally warm reception. With news reaching such new peaks of interest the San Diego CBS radio station has one of the strongest selling voices in America. In San Diego KFMB IS CBS. FIRST ON MORE LISTENING THAN ANY OTHER SAN DIEGO RADIO STATION

KFMB
CBS FOR SAN DIEGO

Represented by

Edward Petry & Co., Inc.

SPONSOR SPEAKS

Simplify your rate card

In this issue (page 40) SPONSOR reports the recommendations of station representative Richard O'Connell for "streamlining" station rate cards.

The most significant part of this story is not the details of the O'Connell proposals.

Some station men and representatives can advance sound reasons why the frequency discount should not be dropped outright by all stations in all broadcasting areas.

But what should impress station managers and representatives alike is the enthusiasm with which hard-worked agency timebuyers have greeted the idea that their back-breaking load of paper work and calculations might someday be lightened.

SPONSOR is particularly close to timebuyers and time-buyer problems. SPONSOR knows that rate card complexities, especially in the radio field, are causing agencies needless and wearisome problems in handling spot business.

This in itself is an unhealthy situation. Spot radio and spot tv are far too important advertising media to be tagged with the stigma of "handling headaches" by those who recommend and buy them.

Beyond that there is no question that many stations, often without realizing it, are unnecessarily adding to their billing and accounting expenses by maintaining complex, outmoded rate card structures.

SPONSOR strongly backs the efforts of SRA and individual representatives to simplify rate cards. Responsibility for action, however, rests squarely on the shoulders of the station operator. We urge an immediate review of your rate card provisions, with an eye to eliminating all outmoded classifications.



THIS WE FIGHT FOR: *Better understanding between those who buy and those who sell air media. Greater knowledge of one another's problems will bring the industry greater volume and more effective radio/tv advertising.*

10-SECOND SPOTS

Ego-softener: An agencyman passed along to us a prospectus from a mutual fund investing company with a covering letter that began: "Are you a participating capitalist or are you just salaried by those who are?"

Apt: Over the Labor Day weekend, WAKE, Atlanta, scheduled 496 announcements as follows: "WAKE to walk Tuesday, 2 September. Drive as though your life depends on it."

Mirror, Mirror on the wall: A source sworn to secrecy reports the following: At a recent concept meeting at CBS TV for a beauty product commercial, the account executive said, "In this new commercial we'll use a mirror so the woman at home can see herself as she—" He stopped short when he noticed the others around the table were staring at him.

Army game: Clayt Staley, salesman for WPEN, Philadelphia, is intelligence officer for the 114th Armored Infantry Battalion, 50th Armored Division, N. J. National Guard. With his outfit at Camp Drum, and being an enterprising young man, Clayt figured out a way to make a couple of extra bucks on maneuvers. In the nearby town there were two cafes. Clayt's idea: "Let's sell Class A time on the command network and Class B time on the individual battalion networks to these restaurants." Clayt reasoned that since all the fellows had field radios, the restaurants would have a captive audience. But like the "best laid plans of mice and men," Clayt's plan fell through. The Battalion Commander vetoed it.

Late date—by Phyllis Barlow—
The horror movies on tv
Though advertised as creepy
Come on at such an hour that
They simply make me sleepy.

Nom de plume: On Madison Avenue we heard of a messenger service that recently forgot to pick up a package. The name of the service: "Accurate."

Thorough: A sharp-eyed reader of RAB's second quarter spot report noticed that in one case it listed seven 10-second announcements over a 10-week period, remarked, "Is this subliminal?"

ATTENTIVE

—that's what you get on WFAA RADIO! Here's a real oasis for the advertiser tired of the "exposure" type audience requiring 3 or 5 times the spots to do the selling job one spot *should* do! People dial WFAA to hear farm news . . . to hear drama and comedy . . . to hear authentic news happenings . . . to hear something musically different. These are the "attentive" ears—and there are more tuned to WFAA-820* than to any other station in Texas, according to A. C. Nielsen!



the stations with "variety programming"



*shares time with WBAP

Radio Services of
The Dallas Morning News
Edward Petry & Co., Nat'l. Rep.

10
out of
10
top
rated
half-
hour
syndicated
film
series
are
seen
week
after
week
on

KERO
-TV

*A very moving picture, indeed!
Now is the time to put
your accounts that sell
their products throughout*

KERO-TV BAKERSFIELD SERVING MORE THAN ONE MILLION PROSPEROUS PEOPLE

*California's "five-county-city"
on KERO-TV. It's the
ONLY way to cover
California's SUPER-market.*

