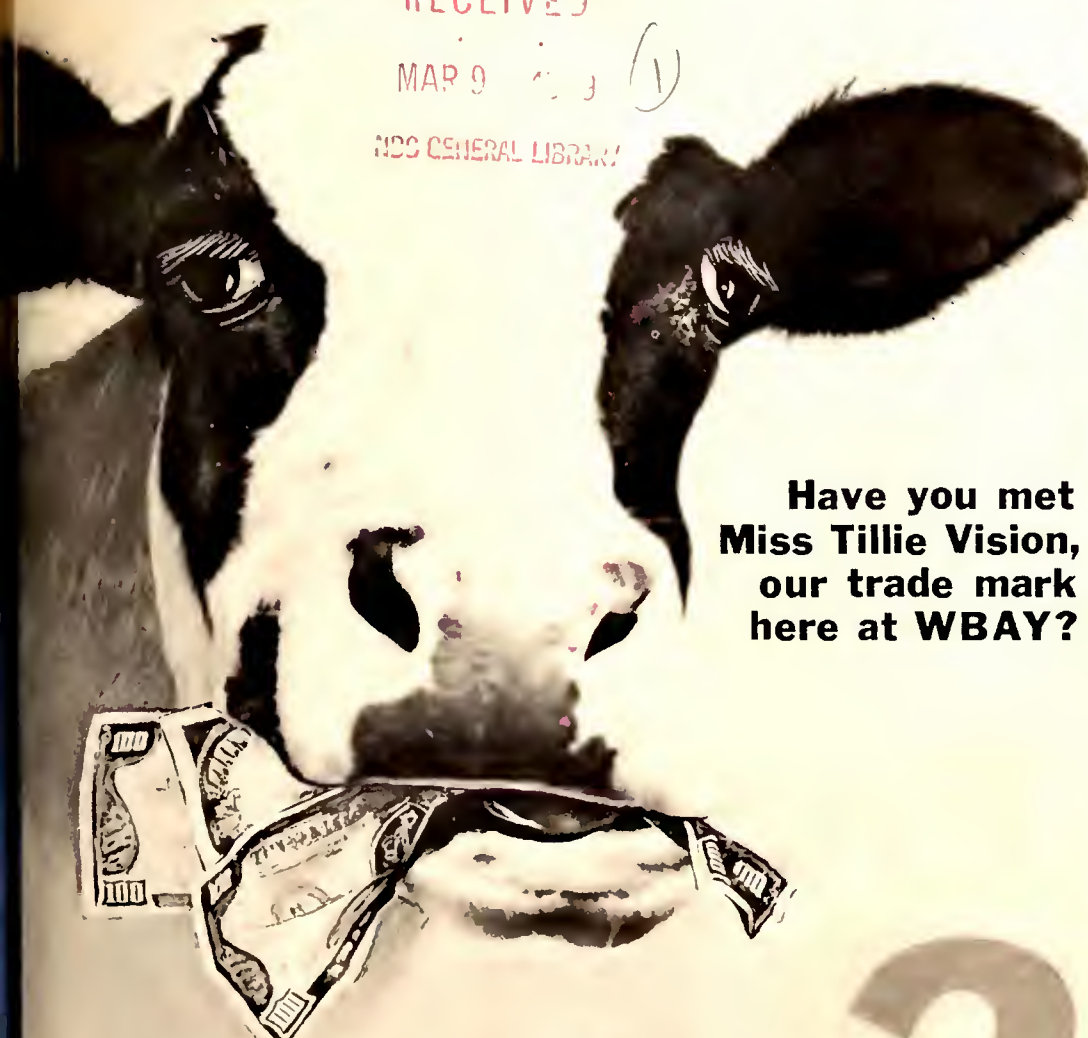


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Why! This Gal's Loaded...in the Land of Milk & ^MMoney!

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Have you met
Miss Tillie Vision,
our trade mark
here at WBAY?

WHY AUTO AD BUDGETS ARE SNARLED UP

The reasons behind
Detroit's current con-
fusion. Part I of a two-
part SPONSOR special

Page 33

Merle S. Jones' big profitable CBS tv empire

Page 37

How the Burnett agency organizes for tv and radio

Page 39

Spot tv passes half billion billing record

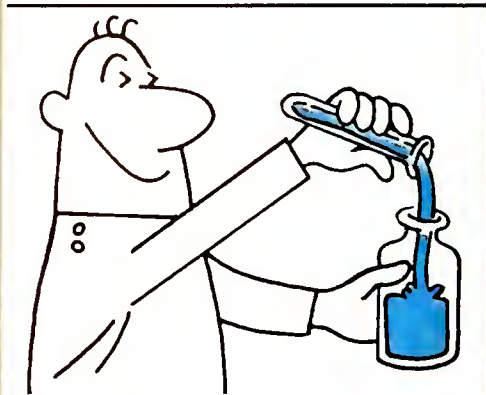
Page 44

e's stacked with ammunition...
annel 2 for greatest coverage...
S for greatest Network...
ores of small cities and
ousands of big dairy farms.
0,000 Tillie Vision homes!



WBAY
GREEN BAY

30 ROCKEFELLER PL. A7A
NEW YORK 20 N.Y.

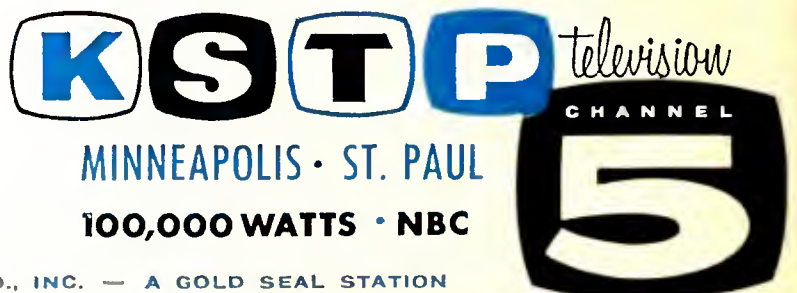


If you

make it for a dime,
sell it for a dollar and
it's habit-forming,
then you don't need
us. (Although we'd
like to meet you.)

If not,

the best way to sell
your product in the
great Northwest is
through the tremen-
dous selling power
and impact of the
Northwest's first
television station



MINNEAPOLIS • ST. PAUL
100,000 WATTS • NBC

REPRESENTED BY EDWARD PETRY & CO., INC. — A GOLD SEAL STATION



NOW THEY'RE APPLAUDING "CAMEO THEATRE"!

We call it **CAMEO THEATRE**. It's the same "Matinee Theatre" series that had a three year network run. In syndication, these full-hour dramas are winning the applause of advertisers and viewers alike.

In Detroit, for example, WWJ-TV hung up the SRO sign for participations within eight selling days—before the show even hit the air! Procter & Gamble, which had been among "Matinee Theatre" network sponsors, wanted in *again*. P & G joined the American Tobacco Company, Bristol-Myers Com-

pany, Brown & Williamson Tobacco Corp., Miles Laboratories Inc., Standard Brands, Inc., and the Wildroot Co., Inc.

Here's an Emmy Award winner show that's solid "box office." As **CAMEO THEATRE**, it is now being cheered in many major markets coast to coast, among them: Boston, Chicago, Detroit, Los Angeles, Miami, New Orleans, New York, Philadelphia and San Francisco.

Enjoy your full share of the applause in your market.

VICTORY PROGRAM SALES

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC. • Canadian Representative: Fremantle of Canada, Ltd.

© Vol. 13, No. 10 • 7 March 1959

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Where is the auto industry going?**
33 Detroit, today, is a capital of confusion. Rumors and denials regarding small cars by Big Three mean the admen must be ready now for anything
- Merle S. Jones' diverse tv domain**
37 In the year since he was named head of the CBS Tv Stations Division, Jones has juggled a host of problems with a relaxed, assured manner
- The house that Leo built—Part II**
39 SPONSOR'S two-part study of the Leo Burnett Co. concludes with a detailed examination of that agency's unique organizational structure
- Tv cat rings rug phone**
42 Pittsburgh rug cleaner capitalizes on remembrance value of air themes to get customer inquiries, fight do-it-yourself trend (Glamourene, etc.)
- How non-prime spots build radio audience**
44 Nielsen study of morning weekday schedule shows how, on one station, buyer can increase homes reached by 25% by substituting weekend spots
- Spot tv passes \$500 million mark**
44 TvB-Rorabaugh gross time figures for 1958, just released, show 14% increase over 1957. P&G is No. 1 with total of nearly \$34 million
- Too many products crowding the d.j.?**
46 Here's a plan for merchandising a campaign specifically to him, done by a west coast agency with only three weeks to create "household word"
- Minute plugs best for Parti-Day toppings**
47 As tv test for dessert product passes 18th week, some conclusions are reached. Among them: adequate demonstration needs at least 60 seconds
- SPONSOR ASKS: Does the personality d.j fit into formula radio?**
52 As formula radio programing assumes more importance, station men discuss compatibility of the personality d.j. with this type of format

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It's a habit...



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

FIRST TV STATION IN FRESNO
For example:

"KMJ-TV news programs are tops and viewers make it a habit to see them—the two highest rated news programs in the area are on KMJ-TV*."

KMJ-TV coordinates with McClatchy newspapers for complete up-to-the-minute reporting. The local scene is also covered on a 24 hour basis with sound and silent film cameras."

*ARB, Oct-Nov '58 • NSI, Nov-Dec '58

THE KATZ AGENCY, NATIONAL REPRESENTATIVE



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

spot
↑
summer radio goes where



the family goes

People **do** take vacations, and Radio goes along.

That's why SPOT RADIO is so necessary in your summer media plans.

Reach people—wherever they are, at home or on vacation—with SPOT RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knodel Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry E. Cummings — Robert E. Eastman & Co. Inc.
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.
Peters, Griffin, Woodward, Inc. — William J. Reilly Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

IT HAPPENED IN MEMPHIS!

by
Bert Ferguson
Exec. Vice-President,
WDIA



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

SALES UNLIMITED!

And, this fabulous success story can mean high volume sales and profits for you! Negroes in WDIA's big listening-buying audience brought home paychecks totaling \$616,294,100 last year. Negroes make up over 40% of the Memphis market area. And they spent, on the average, 80% of this income on consumer goods.

In the past ten years, national and local advertisers have invested \$4,396,854.81 in WDIA! That's a lot of money. That's a lot of satisfied advertisers! To name just a few: B.C. HEADACHE REMEDY . . . WONDER BREAD . . . PROCTER & GAMBLE . . . CARNATION MILK . . . CAMEL CIGARETTES . . . NATIONAL BISCUIT COMPANY.

Why don't you stake out a claim in this ready made gold mine now? Drop us a line. Let us prove to you: If you want acceptance—and buying action—in the Memphis Negro Market, you want WDIA!

**TOP RATED
BY ALL AUDIENCE SURVEYS
FOR TEN YEARS!**

WDIA Is Represented Nationally
by John E. Pearson Company
EGMONT SONDERLING, President
ARCHIE S. GRINALDS, JR., Sales Manager

NEWSMAKER of the week

A radical break with the usual agency couclave pattern found one agency inviting a full brace of "outsiders" to address its annual convention. Underlying the unprecedented move: the belief that the "consumer is king" attitude overlooks important economic and business factors that do not come to light so long as agency men talk "only to themselves."

The newsmaker: BBDO president Charles H. Brower asked four authorities outside the advertising field to address the agency's 31st annual convention. His motive: to attempt a breakthrough in a situation that could, in the long run, endanger the position of the advertising agency. Ironically, he pointed out, it is a situation admen have largely created for themselves.

As Brower sees it, "For years we have been prophets, telling our clients the consumer was king and that by knowing and understanding and cultivating the consumer, American business could accomplish more for itself than by any other way. The irony is, we have been found to be right."

"As long as business didn't believe very much in advertising," he said, "we were able to go before top management a couple of times a year, fan through our flip-over presentations and get out. But now, what have we done? We've got top management to adopt our point of view, and we are suddenly getting the bulk of their attention. They now think we're important enough so that top management begins to employ advertising men in its top positions, and we work under the skilled scrutiny of men who know as much of what we are talking about as we do—and possibly more. Endlessly they press us for proofs, documentation, supporting data. How can we justify our strategy?"

During the 1960's, he warned, agency men are going to hear those questions over and over again.


The four "outsiders" Brower invited to the conclave threw some light on just what lies ahead in the way of general knowledge the adman will have to absorb:

Chief economist for the National Conference Industrial Board, Martin R. Gainsbrugh pinpointed population trends. An increasing dependence on imports was pointed up by Gerald Piel, founder-publisher of *Scientific American* magazine.

Edward A. Weeks, *Atlantic Monthly* editor outlined how the highly selective purchasing power of more "sophisticated consumers" would "radically" affect advertising in the '60's, and *New York Times* Washington Bureau Chief James Reston spelled out the influence of changing international affairs on advertising.



Charles H. Brower

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

WISCONSIN STATION OF THE WEEK



COVERAGE

With WIL in St. Louis the "coverage" of news is as important as the event!
St. Louis knows it. The dials are set for it. Every major news service, five mobile news units, aerial traffic control, a mobile River Cruiser and over three hundred weather-alert reporters give St. Louis coverage with a capital WIL.
No wonder... it's the number one sound in town!

WIL

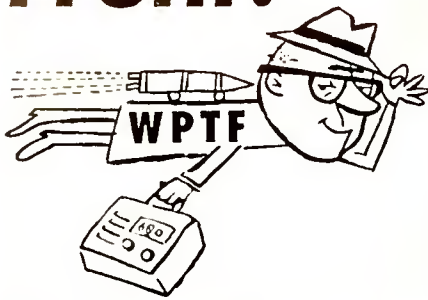
BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis

WIL
St. Louis
KBOX
Dallas
WRIT



in tempo with the times
THE BALABAN STATIONS
John F. Box, Jr. Managing Director

Way out Front!

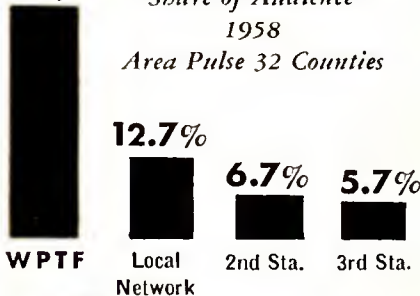


WPTF is way out front with listeners both at home (Metropolitan Raleigh) and throughout its 32-County Area Pulse. 70 out of 72 quarter hours at home . . . and every single quarter hour throughout the area! And here's the share of audience story:

Metropolitan Raleigh (Wake County)

- WPTF 31.4%**
- "B" 24**
- "C" 16.7**
- "D" 9**
- "E" 5.3**
- All Others. . 8**

35% Share of Audience
1958
Area Pulse 32 Counties



**NATION'S
28th RADIO
MARKET**
NIELSEN #2

WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Masan, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Lyndon W. Gross, media director, Guild, Baseom & Bonfigli, San Francisco, feels that many stations could save themselves a lot of time and money and enhance their relations with buyers by improving their sales brochures. "The printed material sent by the stations and brought by the reps is important because it is often the most direct contact we have with a station," Lyndon says. "From it we glean all the information we can in order to formulate an image and evaluation of the station it represents." Printed matter should be file-sized and provide information that gives thorough accounts of the market, the station, its programming, coverage, personalities, audience data and rate policies, Lyndon says. Literature with bright little gimmicks, contrived claims and other noxious insults to the intelligence end up in the wastepaper basket. "In addition," he says, "stations should keep up-to-date mailing lists. Station which sell are the ones which provide top-flight comprehensive promotion materials for the advertisers."



Warren Osterwald, Alfred Auerbach Associates, Inc., New York, feels that the increase in the number of tv stations using satellites will benefit both advertiser and broadcaster. "The satellite station adds impact for the advertiser," Warren says, "reaching, in many areas, communities which are not otherwise able to support a station of their own. But most important is that it minimizes costs for the advertiser and station, by relaying the programming of the parent station." Schedules on these stations, Warren says, often give the advertiser an excellent cost-per-1,000 and enable program and announcement purchases for an entire area or even region. "The satellite relationship," Warren points out, "is working out well on KELO-TV in Sioux Falls, South Dakota, with its satellites KDLO-TV and KPLO-TV, and KCKT-TV in Great Bend, Kansas. has been operating satellite KGLD-TV very successfully and is adding KOMC-TV in March. Doubtless, we will see in the next few years more and more stations throughout the country adding satellites to their operations and bolstering their over-all operation."



WXEX-TV Merchandising

st

in the rich
market of
Richmond,
Petersburg
& Central Va.

1. FOOD MERCHANDISING
2. COMMUNITY CLUB AWARDS
3. IN-STORE FOOD DISPLAYS
4. IN-STORE DRUG DISPLAYS
5. IN-STORE FOOD DEMONSTRATIONS, SAMPLING, COUPONING
6. STORE WINDOW DISPLAYS
7. GROCERY BAR PROMOTIONS
8. MAILINGS TO RETAILERS
9. PERSONAL CALLS ON JOBBERS, WHOLESALERS, RETAILERS
10. REPORTS TO FOOD ADVERTISERS
11. PROMOTIONAL SPOTS
12. NEWSPAPER ADS

NBC-TV BASIC

Tom Tinsley
President

Irvin Abeloff
Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans McGavren-Quinn in Chicago, Detroit and West Coast

Economee TV

78
Fact-Based
Half Hours!



Host-
Narrator
TRUMAN
BRADLEY

SCIENCE FICTION THEATRE

TV's unique series of space-age adventures with big name stars in exciting fiction dramas. Winning top multi-run ratings . . . Las Vegas 20.5, Wichita 24.8, Orlando 20.3, Harlingen-Weslaco . . .

27.4

Economee TV

Citizen!
Communist!
Counterspy!



Starring
RICHARD
CARLSON

I LED 3 LIVES

From the secret files of a counterspy for the FBI, 117 gripping half-hour stories of the patriotic American who led three lives for his country. Buffalo 17.2, Colorado Springs 16.3, Honolulu 16.2, Albany-Schenectady-Troy . . .

24.9

Economee TV

Action!
Gallantry!
Excitement!



Starring
The Corps
Of Cadets

WEST POINT

Economee's star-spangled rating winner now available for first off-network showings! Ratings like these: Buffalo 22.9, Philadelphia 19.2, Wichita 25.3, Green Bay . . .

26.3

SMASH RE-RUN RATINGS AND RESULTS... for stations and advertisers!

Economee TV

Glorious as
our country's
history!



Starring
The U. S.
Midshipmen

MEN OF ANNAPOLIS

Already snapped up by a host of leading stations and advertisers who see top rating opportunities for this power-packed prestige series. Boise 28.4, Buffalo 20.2, Beaumont-Port Arthur 24.8, Charlotte . . .

28.7

Economee TV

Mystery!
Thrills!
Romance!



Starring
KENT
TAYLOR

BOSTON BLACKIE

America's most successful mystery show! 58 high-scoring half hours with ratings like these: Birmingham 20.3, Buffalo 18.5, Mobile 21.0, Burlington-Plattsburgh . . .

25.2

Economee TV

America's
Favorite
Family Show!



Starring
MACDONALD
CAREY

DR. CHRISTIAN

39 quality-produced, success-proved half hours winning sensational ratings like these for the show that delivers the all-family audience: New Orleans 21.2, Kansas City 18.6, Cincinnati 20.2, Pittsburgh . . .

26.8

CURRENT FILES PACKED WITH SUCCESS STORIES

In market after market, for show after show, the story's the same: Economee TV series offer unlimited opportunities to strengthen programming, win larger audiences, build sales and profits! All series available for full or alternate sponsorship or as spot carriers to fit sales or program needs.

RATING-PROVED! ZIV-PRODUCED!

Economee TV

ECONOMEE TELEVISION PROGRAMS, INC.,
488 Madison Ave., New York 22, N.Y.

Other Economee TV Series: The Unexpected, Your TV Theatre, The Eddie Cantor Comedy Theatre, Yesterday's Newsreel, Sports Album, The Living Book.

Economee TV

78
High-Rated
Half Hours!



Starring
DAVID
BRIAN

MR. DISTRICT ATTORNEY

Rated No. 1 nationally time after time! Look at these recent multi-run ratings scored by these authentic behind-the-scenes law-enforcement dramas: Portland, Ore, 24.4, Albany-Schenectady-Troy 18.4, San Antonio 19.2, Birmingham . . .

21.3

Economee TV

Action and
suspense . . .
romance and
humor!



Host
HERBERT
MARSHALL

TIMES SQUARE PLAYHOUSE

Top Hollywood stars, brilliant stories, and masterful showmanship in every half hour program. 39 exciting dramas with ratings like Philadelphia 13.6, St. Louis 19.5, Cleveland 20.6, San Antonio . . .

32.5

ALL RATINGS SHOWN ARB or PLUSE, 1958

Economee TV

Great new
stars in
each show!



Host-
Narrator
ADOLPHE
MENJOU

FAVORITE STORY

78 success-proved half hours based on stories written by the world's greatest authors. Charleston 18.3, Huntington-Ashland 22.1, Birmingham . . .

31.3

Economee TV

Puts a smile
in your
programming!



Starring
ANN
BAKER

MEET CORLISS ARCHER

39 sparkling half-hour situation comedies, lavishly staged, skillfully directed. Pensacola 17.4, Buffalo . . .

20.0



Exciting Production — Interesting Results

BARTELL FAMILY RADIO places a firm accent on audience attention. A wide range of service features, attractively produced, gives to each advertising message deeper impact, more definite response, greater **RESULTS**.

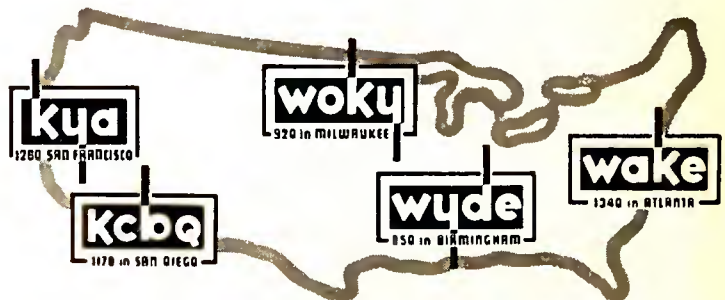
Audience dominance in each of our markets is only part of the Bartell Family Radio results story. Habitual audience reliance

upon Bartell Family Radio for entertaining, honest program material — performed with a touch of excitement — makes for **RESULTS** of interest to an advertiser.

That's why products that depend upon volume sales depend upon Bartell Family Radio.

Bartell it . . . and sell it!

**BARTELL
FAMILY
RADIO
COAST TO COAST**



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

Sold Nationally by ADAM YOUNG INC.

*Most significant tv and radio
news of the week with interpretation
in depth for busy readers*

SPONSOR-SCOPE

7 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Spot tv in major markets now has reached the point, according to calculations of key timebuyers, where minutes are practically unavailable and desirable smaller units at night show signs of becoming equally tight.

Reps with stakes in these top markets agreed this week that it looks as though the SRO plaque for minutes will out at least through April and May.

What may loosen up the situation for summer buyers: (1) many of the national campaigns now running are shorterterm, and (2) the huge appropriation which P&G is tossing into the spot pool right now—involving Gleem, Crisco, and Fluffo—will have spent itself by the end of June.

The reps are keeping their fingers crossed in another respect: They're hoping that some of the money that can't find a tv home will wind up in the spot radio fold.

Among the stringent formulas currently used in buying spot is this one attributed by tv station people to Folger Coffee:

It's got to be the four top-rated stationbreaks regardless of market.

NBC TV stands to snag the biggest order for news ever (in terms of dollars per weekly gross) if it can come up with the stations Texaco wants by the end of June.

The requisition is for over 100 markets for 26 weeks. The time bill for five shots a week would come to around \$90,000 gross; program, \$5,000.

A possible fly in the ointment: Many of the affiliates are tied up with either Esso or Shell news contracts.

Aside from the gushers coming out of P&G in behalf of a host of brands, the highlight of the week in national spot tv was Lever's stepping up in a big way its markets and schedules.

Other spot tv business in process of placement includes P&G's Fluffo (Tatham Laird) in about 90 markets; Purex's Sweetheart Soap (E. H. Weiss) in 40 markets for five weeks on the basis of 60 ratings points a week; Chung King (JWT, Chicago), a shift from network tv.

Among the testers: Pillsbury's refrigerated bake and sliced cookies (Campbell-Mithun) in St. Louis for five weeks.

Top ABC TV executives continue to pass the word on to the agencies that they can regard that network as one that will adhere to the ratecard in the selling for the coming season.

AB-PT president Leonard Goldenson has said that he's convinced that the network—especially in view of the fact that it's practically running neck-and-neck in average audiences with competitors—will still come out appreciably better by playing it straight.

Incidentally, ABC expects to garner an additional \$2 million per annum under the new contract for the Maverick time and program. (There have been intimations that as a result of this Kaiser may elect to go on an alternate basis.)

SPONSOR-SCOPE *continued*

Necco is pulling out of its spot tv list of 28 markets at the end of May but the candy sponsor will be back in the fall with a lot more money and additional markets.

This season it spent around \$500,000 for time and \$100,000 for syndication. The blueprint for next season calls for \$1 million for time alone.

Early morning patients may have a hard time getting attention from medicos next season.

CBS TV is figuring on putting on a 7-7:30 a.m., Monday-through-Friday series of medical documentaries to update doctors on their profession.

The expected sponsors: Ethical drug houses and others that sell to the medical profession.

Once NBC had a similar idea for 6-6:30 a.m., but it never got out of the think stage.

With all the money that P&C has been pouring into Big Top and Jif since it entered the peanut butter field, that business continues to have one thing in common with coffee:

All the national peanut butter brands only account for the minor share of the packaged peanut butter sold nationally. Their dent on regionally-packaged and private labels has been small.

Rare occurrence: An agency—Regal Advertising—has been asked by reps to have the client (in this case, Exquisite Form) countersign a contract for a spot tv schedule.

Regal, which is reputedly owned by the president of Exquisite Form, Garson Reiner, had heretofore been the barter arm solely for the foundations and bras firm. Buying time directly from stations for cash is a new development for Regal.

What with Washington trying to hem them in with constant probes, suits, and what-not, the tv networks seem bent on expanding their investments internationally.

AB-PT, holding company for ABC TV, has just bought an interest in News Limited of Australia; its activities include newspapers, magazines, and an Adelaide tv station that's about to go on the air.

Don't be surprised to hear next that CBS, Inc., has bought into some tv properties in Japan and possibly other points in the Far East.

Like Benrus, Elgin has taken the marketing wraps off its new line of economy-priced watches (with Timex the obvious competitive target).

Elgin's springboard is American Bandstand thrice weekly, with probably other buys being made via JWT during the spring.

The vast majority of timepieces sell for under \$30. Elgin's Starlight for women and Sportsmen for men are priced from \$19.95. They'll be the same standard jewel movements as the higher priced lines, and will be distributed through Elgin's regular retail channels.

Since you're going to hear a lot about stereophonic sound from here on out, you might as well know what engineers at the development end have to say about its status.

To them the art is still pretty much in an amorphous state and experimental for the simple reason that there are no standards governing that form of transmission.

But, anyway, here are three possible ways of using stereo:

1) Combination of a tv channel and an am channel, a la the Como show last weekend.

2) One transmission on an am channel and the other on fm.

3) Fm equipment that is adaptable for sub-carrier uses—the sub-carrier performing in sound a function similar to transmission of color in tv.

SPONSOR-SCOPE *continued*

From evidence now at hand, this won't be as perilous a season for network tv commercial programming as 1957-58 was.

One reason is that fewer new shows took to the air—in short, there was less infant mortality.

Here's how SPONSOR-SCOPE sees the nighttime casualty statistics shaping up as compared to the season before:

	1958-59 SEASON	1957-58 SEASON
Total number of entries	114	120
Total shows dropped	30	34
Casualty rate for all sponsored shows	26%	28%
Number of <i>new</i> shows started since fall	36	45
Number of newcomers dropped	17	26
Casualty rate among new shows	47%	58%

Note: Only six of the 1958-59 newcomers might be considered as hits. They are Rifleman, Lawman, The Texan, Peter Gunn, Wanted Dead or Alive, and 77 Sunset Strip.

CBS TV has picked up some of the daytime money that General Foods has withdrawn from ABC TV's Operation Daybreak (meantime much of the Bufferin pull-back from the same operation is being split between the Jack Paar Show and spot tv).

Daytime doing on another front: NBC TV is switching Queen for a Day from 4 to 2 p.m. and Truth or Consequence from 2 to 4 p.m. in order to improve its station lineup in the earlier time. Via the shift it's been able to clear eight additional markets.

Network officials and agency people concerned with tv programming are making Hollywood their mecca earlier than usual this season.

In other words, the sponsor money for next fall is ready to be spent; so it's now a question of what's available in properties and where they can be spotted.

Incidentally, ABC TV apparently is so confident of the outlook that it's making agency presentations on a new series, the Alaskans, without benefit of pilot. The main sales point: Look at the Warner Bros. record in tv.

Network tv certainly can't cry too hard about the way Detroit has been treating it this season—especially in view of how car sales have been behaving.

The only one of the Big Three whose expenditures don't look as though they'll come up to the old levels is Chrysler Corp.

Here's the rate at which the Big Three has been running: General Motors, \$31-32 million; Ford Family, \$13-14 million; and Chrysler Family, \$11-12 million.

Overall cutback for the trio as compared to the previous season: about 10%. (See auto industry analysis on page 33 of this issue.)

It wasn't so long ago that a nighttime tv network show with a 40% audience share was deemed only adequate; now 40% practically puts it in the click category.

Here's how the top 30 shows over three seasons have stacked up in terms of share of audience:

SHARE	1956-57	1957-58	1958-59
55% and higher	5	1	1
50-55	9	4	1
45-50	15	14	7
35-40	1	7	15
30-35	0	4	6
Total	30	30	30

Research organizations—particularly those in the rating field—are getting more and more assignments from advertisers who want to know: 1) Whether the **right people** are getting their tv messages, and

2) What they **think about the commercials.**

What surprises the probers is this: **The vast majority of viewers like to discuss their impressions of a commercial**—in fact, they get as much a **kick out of analyzing the sell** as they do the contents of the program. It's not uncommon for a viewer to **offer suggestions on how the commercial might be improved.**

The obvious moral drawn by researchers using the playback method: **Regardless of what the critics say, people don't abhor commercials; they just have firm likes and dislikes.**

Another type of job that the researchers are getting more calls for: **Checking to find out who in the family wanted to watch a particular program.**

The sudden death this week of Nat Wolfe, 59, one of tv-radio's foremost showmen, caused a shock among his contemporaries on Madison Avenue.

His succumbing to an operation for a lung tumor came but six weeks after his return to Y&R as a v.p. in the television department.

He had also acquired a considerable reputation and extensive experience as a **freelance program producer.**

The old bugaboo about newspaper competition is being raised by those opposed to single rates for radio stations.

The nub of their contention: **Stations adopting the single rate open themselves up to a disadvantage unless the local newspapers do the same thing.** How, they ask, can a station take business away from a newspaper (its principal competitor today) if the newspaper can counter with a **choice of several rates?**

(See 6 Admen Form Single Rate Committee 28 February issue, page 40.)

Looming up as a real assault on the soap marketing ramparts is the trend among the chains and private label people to horn in on the heavy-duty liquid detergents.

What apparently has stirred the newcomers to make a shelf play against Lestoil et al. is that they **feel these brands have an attractive profit margin.** (The tendency of Lestoil and its competitors has been to **finance their growth out of burgeoning profits.**)

Incidentally, TvB's 1958 spot expenditure report credits **Lestoil with this figure: \$3, 854,000.** That, of course, is on the basis of a **one-time rate card charge.**

CBS TV's competitors think that the network may find that it's painted itself into a corner if it sticks much longer to the philosophy of concentrating for business on the top 10-20 advertisers in all media.

They see the strategy as beginning to backfire in terms of share of billings and audience ranking.

To make their point they cite these figures: **The top 10 advertisers account for only 37% of all tv network billings** and CBS TV's share of this 37% is 45%. Three years ago the top 10 provided around 45% of the tv network billings. In other words, **the total number of advertisers has been steadily increasing in tv, and in many cases the newcomers moved in on the hit programs.**

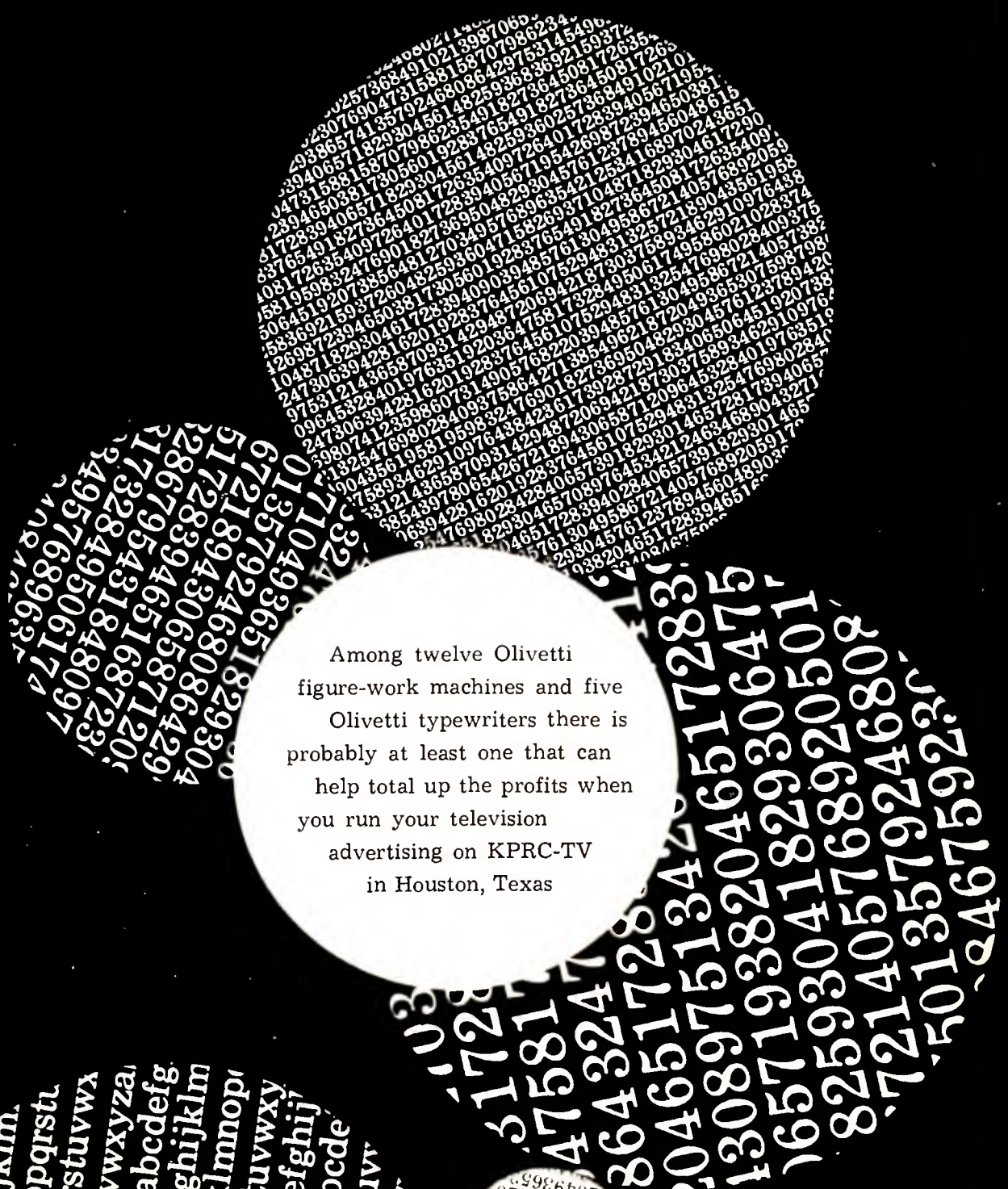
For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 72; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 84; and Film-Scope, page 68.

Among twelve Olivetti
figure-work machines and five
Olivetti typewriters there is
probably at least one that can
help total up the profits when
you run your television
advertising on KPRC-TV
in Houston, Texas



Edward Petry & Co., National Representatives

r-stuvwxyzabc
 -ocdefghijklmnopqrst
 -rstuvwxyzabcdefghijklmnopqrstu
 -vwxyzabcdefghijklmnopqrst
 -xyzabcdefghijklmnopqrst
 -zabcdefghijklmnopqrstuvwxyza
 -nqrstuvwxyzabcdefghijklmnopdefg
 -vwxyzabcdefghijklmnopqrst
 -rxyzabcdefghijklmnopqrst
 -hijklmnopqrstuvwxyz
 -fghijklmnopqrstuvwxyz
 -vzabcdefghijklmnopqrst
 -defghijklmnopqrst
 -lmnopqrstuvwxyz
 -hijklm



"With apologies to the
Olivetti Corporation of America"

GENIE



TOP MONEY-MAKERS

ROYAL PRO



mca tv

FILM SYNDICATION 598 Madison Avenue, New York

Flexibility!

Early morning or early evening, strips
or single programs — top audience and sales
— 50% adults, 50% kids.

WHIRLY

*Made by Republic Pictures
Corporation and now being
renewed in market after
market for profitable
programming.*

56

hour films

IN TV HOUR STRIPS!

WHEELS

Durability!

More staying power year after year —
regardless of run — great audience
interest and acceptance.

67

hour films

*Made by Republic Pictures
Corporation and now being
renewed in market after
market for profitable
programming.*

COLUMBUS, GEORGIA



47

County Area

SALES MANAGEMENT 1958

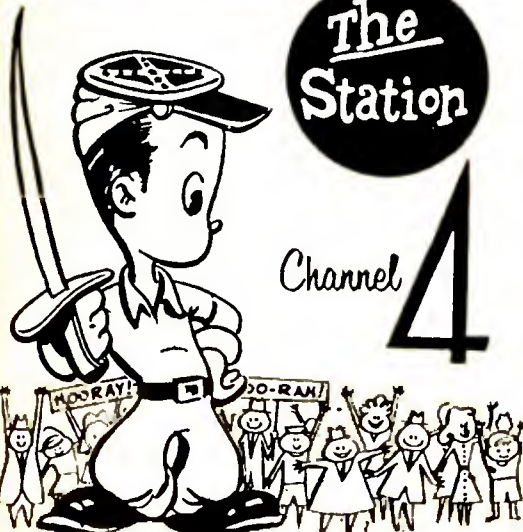
POPULATION	1,095,200
FAMILIES	268,300
EFF. BUYING INCOME	\$1,256, 409,000

It's Nice To . . .

KNOW

What You're Getting!

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



WRBL-TV

CBS CALL HOLLINGBERY CO. abc

by Joe Csida

Sponsor backstage

Tv's next hook-up—Mars?

Between the time this is being written and the day it arrives on your desk seven more fellows in good jobs around the television business will have notified their bosses that they are leaving to join up with a new video company to be headquartered in Geneva, Switzerland. The seven are in addition to three who have already given their present employer notice. One, and the operating head man of the new organization, is David Lown, who just resigned as director of the Telesales Dept. of the National Broadcasting Co. He is president of this new Intercontinental Television, S. A. (a European company). The other two are John Herbert Riedel, up to now a supervising engineer for NBC Tape Central and Hugo Seiler. Riedel will be Lown's chief engineer in Intercontinental. Seiler will be the firm's vice president in charge of sales. He has an extensive and varied production and administrative background in television.



International tv goes mobile

Four of the other seven are engineers, among the finest in the business; and three are administrative-production people. Simple arithmetic tips the fact that of 10 key operating people involved in the new project, five are engineers. It is a commentary on today's showbusiness, today's television, today's advertising world that an important new television-advertising organization requires 50% of its key personnel to be first-rate engineers.

But a further description of Intercontinental, and what it plans to do for global television and advertising operations, makes it plain that the 50-50 engineering administrative-production split is essential. Intercontinental is being bankrolled by an international financier with the enchanting name of Theodore Roosevelt Racoosin. Racoosin.

At this very minute, over in Camden, New Jersey, a 35-foot land cruiser (that's the length of a Greyhound Bus) is being fitted with three RCA television cameras, an Ampex VR 1000, the videotape recorder, of course, and literally hundreds of thousands of dollars worth of other electronic equipment. This carefully custom built bus features air suspension throughout. On 1 April, this mobile unit will drive aboard the Liberté and sail across the ocean to Le Havre, France, where it will land on 10 April.

Also at this moment in Stuttgart, Germany, a second mobile unit is being constructed for Intercontinental by the Daimler-Benz Co. D-B is creating a 28-foot long Mercedes Benz bus, which will also be equipped with three field unit television cameras, as well as another Ampex VR 1000, or videotape machine.

These two mobile units, plus two power supply trucks will roam



"KBIG JUST DON'T MOVE ME"

True, KBIG probably leaves some "cool characters" cold. But there's a good reason. Everything about KBIG—from its *refreshing*, popular music to award-winning news—is aimed at the widest audience of *convincible* prospects. *Mature* people are our major target. And KBIG scores a perfect bulls-eye...91% *adult* listeners (Pulse, Inc.) in 234 market areas.

A spot campaign on KBIG will reach *buyers*, not the "beat generation!" KBIG is the "happy medium" in radio entertainment that produces *profitable* radio coverage...at an average cost of 71% *less* than competitive stations with comparable range throughout Southern California.

The Refreshing Sound of Radio...740kc/10,000 watts

KBIG



*Use
Radio
Catalina
for all
Southern
California*

San Diego

JOHN POOLE BROADCASTING CO., INC.

6540 Sunset Boulevard, Los Angeles 28, California • Hollywood 3-3205

National Representatives: WEED & COMPANY



TETLEY TEA uses one radio network: CBS Radio. For those tiny little tea leaves, only the best will do! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

Europe for Intercontinental, performing manifold and fascinating television services for advertisers and agencies, as well as networks, independent producers, et al.

Intercontinental is going to produce tv shows and/or commercials in any length, of any type for American or other producers. They've already contracted to do shows for Don Fedderson's new *Holiday* series in Paris, Rome and Geneva. In Paris, too, they're going to shoot shows for Dave Garroway's *Today*, for Jack Paar and for Steve Allen. They're going to shoot Elsa Maxwell in Cannes and Nice, and some Timex Jazz Shows in various sections of Europe.

In addition to producing shows, Intercontinental expects to do a thriving business in closed circuit tv with industry and associations, such as medical and drug groups, throughout Europe. They also look forward to running theatre telecasts of major European sporting events like the International Soccer matches in Stockholm, the bike races so popular in Italy and France, and the tennis matches in Australia. Since only one out of about every 45 families in Europe owns a tv set, Lown expects theatre telecasts to do quite well at the box office.

Watch those translations!

Those five hotshot engincers are also going to be charged with coming up with high-quality translations of American tape shows, to enable same to be shown on various European tv networks and vice versa. Since Western Europe's standard is 625 lines; France's 819 lines and great Britain's 405 lines, you can see that this is a fairly neat engincering trick in itself. Ironically, only America's and Russia's line standards are the same, each 525 lines, but even then they're not quite compatible, since the Soviets use a different gateway system than we do.

Without competing with American or European producers with whom they make arrangements, now or in the future, Lown does believe that Intercontinental may very well undertake to produce some shows of its own. And as a dream, not too distant nor too dim, Dave thinks it's possible Intercontinental may go into the manufacturing of raw video tape. This would be particularly desirable at such a time as home videotape recording became commonplace.

Intercontinental is a commentary, indeed, on the great need for top engineering talent in the advertising-television business these days. And its symptomatic, too, of the ever and rapidly decreasing size of our tiny globe. We're going to be seeing lots more Moiseyevs and Japanese dancers in the immediate future. I wouldn't be surprised to find Mr. Theodore Roosevelt Racoosin buying his boys a couple of interplanetary mobile units before he's through. And if I ever meet him, I must ask him how come his mom and dad decided to name him Theodore Roosevelt.

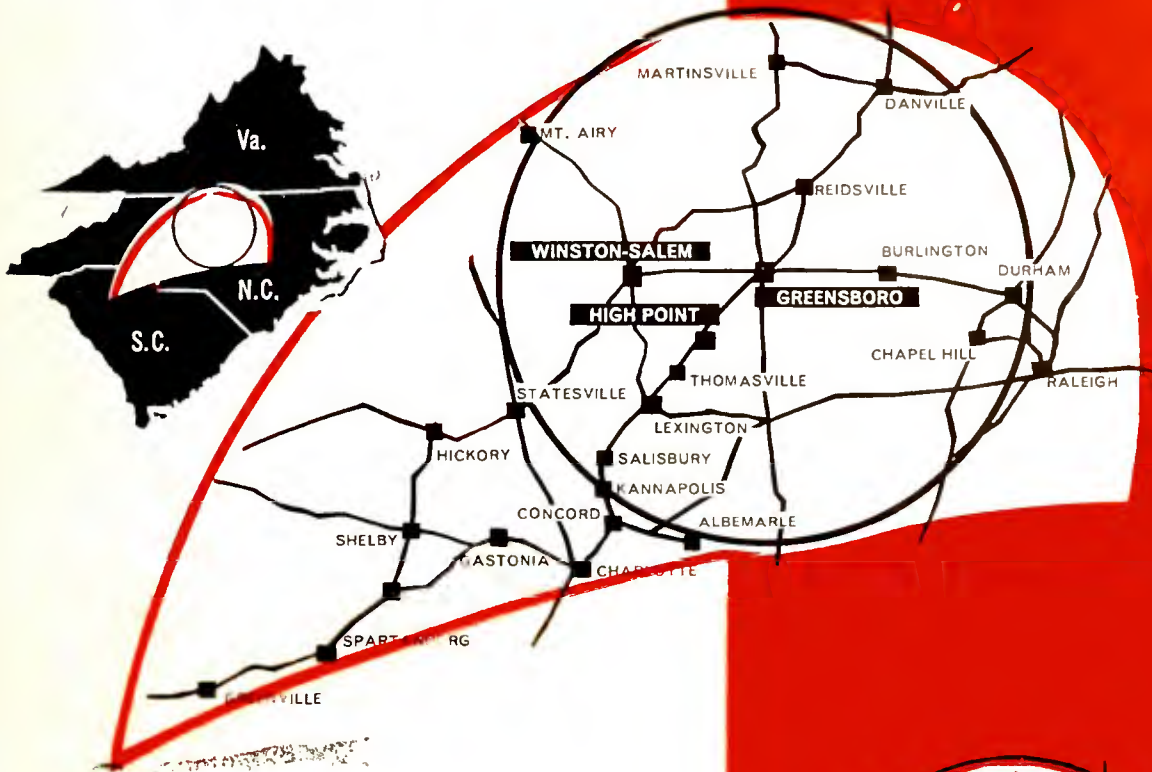
Letters to Joe Csida are welcome

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.

this is the **Piedmont Industrial Crescent . . .**

and it's Dominated by

wfmy-tv



The Piedmont Industrial Crescent is a unique concentration of buying power . . . a vast "area laboratory" . . . stretching across the productive Piedmont section of North Carolina, South Carolina and Virginia.

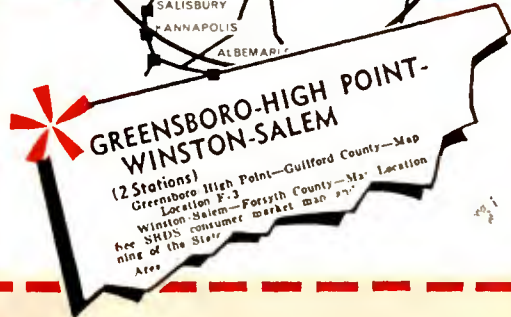
It is a vast urban complex created by bustling cities, booming industry and big agricultural purchasing power where millions of your customers WORK, EARN, SPEND.

Strategically located at the hub of this big year-round market is WFMY-TV . . . the most powerful selling influence, by far.



*** This Is North Carolina's Interurbia**

. . . The largest metropolitan market in the two Carolinas. Here, WFMY-TV dominates because it serves . . . sells.



wfmy-tv

GREENSBORO, N. C.

Represented by Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco, Atlanta, Boston, Detroit

CHAMPIONSHIP

Leads the TV IN RATINGS AND

Typical spring-summer ratings in 20 major markets

Cincinnati, Ohio
WKRC-TV-16.3

Kansas City, Mo.
KCMO-TV-17.9

Indianapolis, Ind.
WFBM-TV-11.9

Hartford, Conn.
WTIC-TV-21.1

Detroit, Mich.
WXYZ-TV-13.3

Lubbock, Tex.
KDUB-TV-15.5

San Antonio, Tex.
KONO-TV-15.9

Scranton, Pa.
WDAU-TV-22.8

Cleveland, Ohio
WEWS-16.5

Minneapolis, Minn.
WCCO-TV-12.7

Grand Rapids, Mich.
WOOD-TV-19.8

Spokane, Wash.
KREM-TV-18.2

Duluth, Minn.
WDSM-TV-18.4

New Orleans, La.
WDSU-TV-11.5

Seattle, Wash.
KOMO-TV-16.1

Corpus Christi, Tex.
KRIS-TV-15.6

Tulsa, Okla.
KOTV-14.2

Ft. Wayne, Ind.
WKJG-TV-17.7

Memphis, Tenn.
WHBQ-TV-14.4

Peoria, Ill.
WEEK-TV-15.0

RATING...
16.2
AVERAGE

No other sports program on TV comes up with ratings like "CHAMPIONSHIP BOWLING"

SPECIAL PACKAGE DEAL for once a week, twice a week, or strip programming.

Also available, 26 of the top matches in a special "BEST OF BOWLING" package.

P BOWLING

Sports Parade

COST-PER-THOUSAND

"CHAMPIONSHIP BOWLING"
has the top bowling stars.

Don Carter

Lou Campi

Ray Bluth

Bill Lillard

Buddy Bomar

Glenn Allison

Buzz Fazio

Tom Hennessey

& many others

Steve Nagy

Therman Gibson

"CHAMPIONSHIP BOWLING"
now available for
spring-summer release.

130 one-hour
programs!

The only complete bowling show in
America with three entire games—not
condensed or cut.

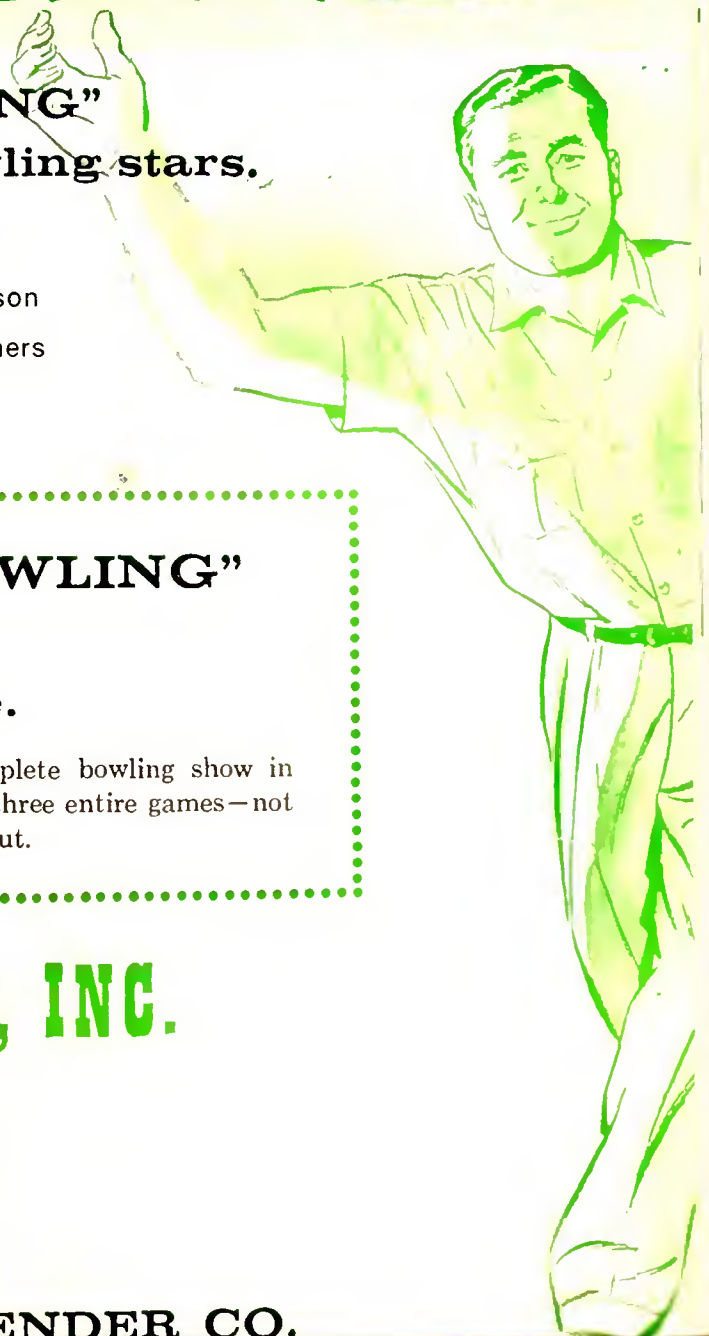
WALTER SCHWIMMER, INC.

CHICAGO ● MAIN OFFICE ● 75 E. Wacker Drive
FRanklin 2-4392

NEW YORK ● 527 Madison Ave.
ELdorado 5-4616

Produced in co-operation with the

BRUNSWICK-BALKE-COLLENDER CO.



MILWAUKEE'S TOP VALUE



High income radio homes

Consumer spendable income is 22% above the national average. Based on Pulse ratings, any one of many 1 minute spot packages buys 1,000 quality radio homes for 51¢ on WISN.

51¢

per thousand
on WISN

WISN
Weekend Special

42¢

per thousand

FREE

Merchandising Aids
Ask about WISN'S complete merchandising plan that will move your product in and out of A & P, I. G. A. and Sentry stores.

WISN

1ST

in Milwaukee

5000 watts
none bigger

According to Pulse,
it's BIG, adult sound
reaches over 70% of
Milwaukee Metro-
politan homes every
week.

WISN RADIO
5,000 WATTS
NONE BIGGER

WISN

James T. Butler, Station Manager

Represented by Edward Petry & Co., Inc.

49th and
Madison

Blindsville, U.S.A.

The article by Joe Csida entitled "Blindsville, U.S.A." in the 7 February issue of SPONSOR is one of the most timely we have read recently.

On January 23 David Susskind addressed the Detroit Adcraft Club and belabored his dogmatic opinions of television's inadequacies. Joe Csida's article will make an interesting response which we would like to send to a select list of Detroit executives and advertisers.

Would you please rush us 400 reprints of the Csida article?

Have them sent to my attention, together with a billing for them.

Don DeGroot, *ass't gen. mgr.*
WWJ-AM-TV
Detroit

Now, hear this . . .

As one of your oldest subscribers out here on the West Coast, I have consistently enjoyed your publication "SPONSOR" until reading the issue of January 17th, and your listing of the "100 Active Tv Commercial Producers."

I was completely puzzled to find that no mention was made of Swift-Chaplin Productions in the Los Angeles group, and I wonder under what basis this list was compiled.

If it were on the basis of *activity*, then from our volume of business in the commercial field I am certain you will find we certainly exceed quite a few of our competitors in the Los Angeles area that are listed.

If it were from a standpoint of *facilities*, the same would apply, since quite a few of your listings in Los Angeles are little more than service offices, while we own our own buildings, with complete facilities for all phases of production.

If it were on the basis of *quality*, may I call your attention to a recent reprint from a competitive trade

(Please turn to page 28)



RECORD CROWDS watching the Kansas City Athletics typify responsive, busy, growing Kansas City.

Photo: Sol Studna

Kansas City has the pitch

Or should we say pitches! For Kansas City's a big-league town in lots of ways. The A's fill up the ball park week after week. The Downtown Committee has given the retail district a shot in its wallet. Redevelopment of the North End is making national news.

And it won't be long before there's an area authority to preside over the booming, bustling

4-county, 2-state community that is Greater Kansas City. More than a million persons live here. They pack a wallop buying power of nearly \$2 billion.

So stakes (and steaks, as you well know) are big in big-league Kansas City. And KCMO-Radio—50,000 watts and basic CBS—has the leadership that can make your claim stick.

KCMO-radio

810 kilocycles - 50,000 watts
Kansas City, Missouri

Joe Hartenbower, General Manager
R. W. Evans, Station Manager

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV

The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented nationally by The Katz Agency

Meredith stations are affiliated with
BETTER HOMES AND GARDENS and
SUCCESSFUL FARMING Magazines.

Topeka has 1 TV Station WIBW-TV is it



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



ALL DAY—ANY DAY

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

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

Share of Audience Monday-Sunday

7:45-12 N. 12 N.-6 p.m. 6 p.m.-12 Mid.
57.0% 50.3% 51.1%

• In the 447 rated quarter-hours... WIBW-TV ranked FIRST.

• In the top 15 Once-a-Week shows (with an average program rating of 44.13)... WIBW-TV had an average rating of 37.69%.

• WIBW-TV serves 38 rural and urban counties in the heart of Kansas... where total gross income for 1957 was \$719,277,000.00. 1958 is a banner year.

• WIBW-TV saturates 218,190 TV homes. (NCS-#3)

Survey Figures Prove WIBW-TV's Value

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

Share of Audience

Manday-Sunday

7:45 12N 6 p.m.
12N 6 p.m. 12 Mid.

WIBW-TV, TOPEKA 57.0% 50.3% 51.1%
Sta. A, Kansas City 10.7 10.0 9.7
Sta. B, Kansas City 6.1 10.4 9.6
Sta. C, Kansas City 13.4 14.7 15.3

WIBW-TV CBS-ABC
Channel 13 Topeka, Kansas

REPRESENTED BY AVERY-KNODEL, INC.

49th & MADISON

(Cont'd from page 26)

paper (*Advertising Age*), where once again we were selected as the producers of (in their opinion), one of the 10 best television commercials of the year.

You will also notice in that reprint that in the ARB continuing audit of "Best Liked Commercials," two of the top three are produced by Swift-Chaplin Productions. No other producer can make that claim.

I'm extremely sorry that I must enclose a competitive trade paper to substantiate my points, but as your Mr. McMillin said in his article in the same issue.

"I am speaking here not as an institution to an institution, but as man to man..."

Charles Chaplin, *pres.*

Swift-Chaplin Productions, Inc.
Hollywood

• To Reader Chaplin, our apologies!

Valuable reference

There was an article in SPONSOR magazine in either August or September 1957 concerning television's sales effectiveness in launching new brands and products. This article made the statement that more new products have been introduced to the buying public since 1950 than in the whole history of retailing before 1950.

The article went on to list the new products — like Ban, Campbell's Frozen Soups, Dove, Isodine, Lestoil, Newport Cigarettes, etc.

We have been using this point of reference in our sales promotion arguments and in speeches.

Could you send me a reprint of this article—or the magazine itself—at your earliest convenience?

John F. Hurlbut, *pub. rel. mgr.*
WFBM
Indianapolis

Station first

I noticed an article in your January 17th issue of SPONSOR regarding the Southeast and the thoughts of one rate. I would like to point out to you that we were one of the first stations to definitely classify who was qualified for the General and Retail Rate in our area.

George Jenkins, *nat'l sales dir.*
Columbus Bdcstg. Co., Inc.
Columbus, Ga.



GENERAL MOTORS assigns the biggest share of its total network radio business (91% in 1958) to CBS Radio. For more power on the road! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES
PER COMMERCIAL MINUTE
THAN ANY OTHER RADIO
NETWORK, AVERAGING OVER
16 CONSECUTIVE MONTHS.

as basic as the alphabet

EGYPTIAN



Word of mouth was man's first form of communication. Therefore, the sign for mouth was one of the most common ideographs used on the papyrus the Egyptians made from reeds growing along the Nile.

PHOENICIAN



Marketing papyrus throughout the ancient world was big business with the Phoenicians. In time, the Egyptian mouth sign became their letter pei — forerunner of the modern P.

GREEK



To papyrus and wax tablets, the Greeks added another writing material: parchment, made from animal skins and first used in the city of Pergamum. Gradually, pei was changed to pi.

ROMAN



Paper became a favorite with the Romans about the 8th Century after the Arabs had brought the Chinese invention into southern Europe. Meanwhile, scholars had transformed pi into P.

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



Put your money where the people are

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

Push up spring sales by using WWJ, Detroit's Basic Radio Station. Dealers and distributors favor WWJ because they know it moves merchandise. Listeners prefer WWJ because it entertains them with modern radio at its very best.

Personalities like Melody Paraders Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand — programs like WWJ News, sports, and weather, NBC's Monitor and Nightline are the talk of the town. Buy WWJ—it's the basic thing to do!

AM and FM
WWJ RADIO

Detroit's Basic Radio Station

Owned and operated by The Detroit News

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

WILLIAM CAMPBELL,
as Jerry Austin, riding the roads to
adventure and action, as "Cannonball"
Mike Malone's driver-partner-sidekick,
in the new series by Robert Maxwell,
famed creator of LASSIE!



CANNONBALL

ADVERTISERS EVERYWHERE CLIMB ABOARD THE
CANNONBALL SALES CARAVAN! FIRESTONE TIRES!
GENERAL PETROLEUM! THE GREAT ATLANTIC & PACIFIC
TEA CO.! WINN-DIXIE FOOD STORES! JOHNSON'S WAX!
ROBIN HOOD FLOUR! SCHMIDT BEER! STANDARD
RADIATOR COMPANY! MARY JANE BAKERIES! PRICE'S
DAIRY! SHEPHERD'S LAUNDRIES! BURGER-KING!
JORDAN JEWELRY! FACTORY MOTOR EXCHANGE!

A FEW TOP MARKETS ARE STILL AVAILABLE! DON'T BE DISAPPOINTED—WIRE TODAY FOR YOURS!

**CANNONBALL RACES TO DYNAMIC
ACTION-HUMAN INTEREST SALES RECORD!
ONLY A FEW CHOICE MARKETS ARE STILL
AVAILABLE! PHONE-WIRE COLLECT TODAY!**

CANNONBALL



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



**SOLD IN
MARKETS LIKE**
Philadelphia
San Francisco
Detroit
Salt Lake City
Cleveland
Denver
Minneapolis-St. Paul
Columbus, O.
San Diego
Dallas-Fort Worth
Jacksonville
New Orleans
New Haven-Hartford
Seattle-Tacoma
Portland
AND 95 OTHERS!
EAST - WEST
NORTH - SOUTH

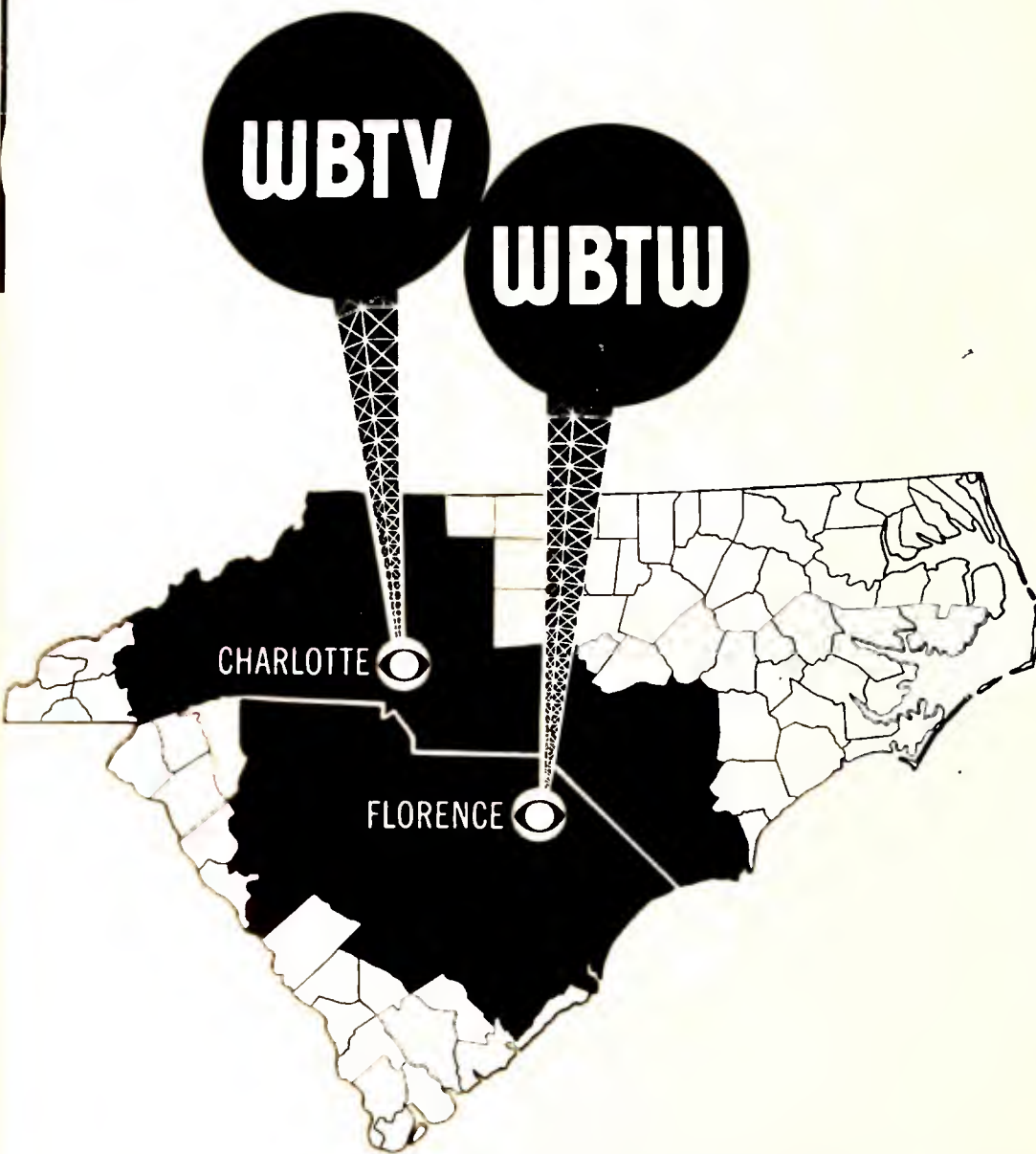
**INDEPENDENT
TELEVISION
CORPORATION**



NOW COVER

Two great Carolina stations can telecast your advertising message simultaneously with one purchase—increased economy with increased coverage.

57.4% OF CAROLINA TV HOMES in one buy at an attractive discount.



WBTV, Charlotte, and WBTW, Florence, are *now* linked by two-way microwave, enabling these great area stations to telecast simultaneously and giving advertisers an exciting double buy at an attractive bonus discount.

Extend your advertising on either Jefferson Standard television station to include the other—or buy both stations together. *You'll cover almost 60%* of all television homes in the Carolinas!*

Combination buys earn 15% discount on WBTW rates, in addition to all other applicable discounts—*increased economy with increased coverage.*

If you're already using WBTV, you can add the rich, balanced agricultural-industrial WBTW market at an exceptionally low cost-per-thousand.

Here's the combination for increased Carolina sales at a most economical rate. WBTV-WBTW, by microwave.

*NCS #3—March, 1958.

One call to CBS TV Spot Sales will do it!



JEFFERSON STANDARD BROADCASTING COMPANY

WHY DETROIT AD BUDGETS ARE TRAFFIC-SNARLED



PART ONE OF A TWO-PART STORY ON DETROIT WHICH PLANS ECONOMY CARS THIS YEAR AFTER 10-YEAR LOW IN 1958

When you wonder why the auto industry has been such a jumpy air media advertiser this season—why no really definable pattern of campaigning has been established—why budgets seem to be operated on such an ad hoc basis—remember this:

Despite its giant-size, top-rank spot in the U.S. economy, the automotive industry remains the elephant that can be stampeded by a mouse.

This time the mouse is the 14% share of domestic market inroads made by small economy cars in 1958. And the direction of the stampede appears obvious: The Big Three is set to meet competition with small cars of their own this fall. The news touched off a rash of rumors and denials, of specu-

lation on what they'll look like, and cloak-and-dagger attempts to find out for sure. "Today," an automotive expert told SPONSOR, "Detroit is the capital of confusion."

Confusion in Detroit is highly contagious. Auto dealers, oil companies, accessory suppliers, exporters, financiers—not to mention the car-buying public—have caught the bug. Neither is the advertising industry immune. It sits on the edge of the forming stampede; it may have to jump fast when it starts.

How wholeheartedly will the Big Three leap into the small car contest? How will it affect their spring sales and spring advertising plans? Will prospective buyers hold off until fall? What may

CURRENT AIR MEDIA AND AUTO PRODUCTION

GM Sales last year dipped 13%; corporate earnings fell 25%. However, this giant which has dominated U.S. auto industry for 20 years still picked up 46.3% share of sales, a rise of 1.5% over previous year, but short of 1956's 51.6% share. Last year saw many style changes, heavy advertising. Chevrolet recaptured top sales spot from Ford

CHRYSLER The third largest U.S. car builder, it suffered a \$33 million loss last year after its peak \$120 million 1957 profit. Share of market fell from 19.1% to 13.9%. This year off to bad start due to strike at glass supplier. But Chrysler has pulled out of jams before

MAKE & AGENCY

NETWORK TELEVISION

		SHOW AND NETWORK	COST
Buick (Mc-E)	Wells Fargo	(NBC)	\$ 42,800
	Bob Hope*	(NBC)	275,000
Cadillac (Mac,J&A)	None		
Chevrolet (Camp-E)	Pat Boone Chevy Showroom	(ABC)	45,000
	Dinah Shore Chevy Showroom	(NBC)	150,000
Oldsmobile (Brother)	Bing Crosby Golf*	(ABC)	100,000
	Patti Page Show	(ABC)	40,000
	Bing Crosby*	(ABC)	200,000
	New program beginning 3/26	(NBC)	
Pontiac (Mac,J&A)	Gene Kelly Show*	(CBS)	
	Phil Silvers Show	(CBS)	225,000
	A New Look at Love*	(NBC)	250,000
	Special, March '59	(NBC)	
Chrysler (Burnett)	Fred Astaire* (repeat)	(NBC)	150,000
DeSoto (BBDO)	None		
Dodge (Grant)	Lawrence Welk	(ABC)	36,000
Imperial (Y&R)	None		
Plymouth (Grant)	The Plymouth Show (Welk)	(ABC)	48,000

* Denotes net tv specials.

Sources: Automotive News, CBS, NBC, ABC, Mutual.

this do to sales and advertising of small cars now available? Finally, when the new small cars arrive, which will get more advertising emphasis—chrome-spattered juggernauts or unpretentious midjets?

These are some of the major questions that admen and broadcasters are asking. Here's a rundown of the basics which SPONSOR gathered in talking to persons in or close to the automotive industry:

• **NEW AD PATTERNS:** The cyclic character of automotive advertising

has changed radically in the past few years. 1955, the year that U.S. auto production reached its peak of nearly eight million passenger cars, might be called the turning point. From the early days of motoring until then, traditional advertising strategy involved two big pushes—one in fall to introduce new models, the other in spring to sell the summer motorists. Between the two seasons, car advertising dwindled to a minimum. The latter-day car buyer, however, has turned out to be a different breed. No fair-weather trav-

eler, he is on the road 12 months a year, buys a new car whenever he feels it necessary. So the ad cycle has tended to flatten out, too. A mid-July campaign makes just about as much sense as one in March: a 52-week flight—with an added dollop at new-model time—more sense than all. Such might have become a real pattern had the recession not occurred. Because of that interruption, both admen and broadcasters will have to expect anything, be ready to launch a saturation flight on short notice.

PICTURE AT GENERAL MOTORS AND CHRYSLER

NET RADIO SHOW AND NETWORK	SPOT TV	SPOT RADIO	PRODUCTION	
			1 Jan. to 14 Feb. 1959	1 Jan. to 15 Feb. 1958
NONE	None	None	\$ 49,678	\$ 50,236
JOHN DALY & THE NEWS, MON.-FRI. (ABC)	None	None	24,678	19,886
5-MIN. NEWSCASTS ON WEEKENDS (CBS)	None	Plans spot radio in late April; 350 stations	222,623	219,496
NONE	Planning a tv spot campaign	Just finished one campaign; plans another for spring	58,791	58,907
NONE	None	Plans a spot radio schedule	57,681	45,631
NONE	None	Plans start in March; top 25 markets	7,579	8,539
NONE	Shows in most major markets	Where right tv shows unavail- able	5,764	5,204
NONE	None	None	13,224	12,432
NONE	None	None	2,711	2,674
NONE	None	Top 50 markets	28,423	52,853

• **SPRING OUTLOOK:** Despite the fact that seasonal buying is a thing of the past, automobile manufacturers are looking ahead to a good spring. Not a sensational one—but a good one. Optimism is based on more than wishful thinking. For one thing, sales picked up briskly in the final quarter of last year, are continuing good this year with production so far about 36% ahead of the like period in 1958. In the spring months ahead, there is more reason to look for a rise than a dip. From the peak in 1955, sales in 1956,

1957 and the first nine months of 1958 slipped badly. This means just one thing: that the majority of motorists are today driving cars three or more years old. Many are—or shortly will be—eager to replace them.

• **CONSUMERS' CHOICE:** How will this potentially big market shape up? SPONSOR learned that right now only three U.S. car brands enjoy backlogs of orders at dealers—Studebaker's Lark, American's Rambler, Ford's Thunderbird. If this position of Rambler and Lark is indicative of a con-

sumer satiety with grinning grilles and flapping fins, then it is possible that the Big Three may not get all the replacement buys they hope for between now and the time they spring their own economy cars.

On the other hand, there is the possibility that buyers, long-impressed with Ford, GM, and Chrysler names, may eschew Lark, Rambler, and small foreign cars until they've seen the Big Three products. Meantime those motorists who would never "be found dead" in a small, economy auto will go

right ahead replacing as usual. To Detroit and its far-flung web of dealers, it is not a situation of unalloyed joy; to the adman, it is not a situation that permits relaxing advertising effort. It also is unlikely that dealers will let manufacturers relax in ad support; they can't hold their breath until fall.

• **DEALER ROLE:** Perhaps the biggest marketing revolution in automobiles is the status of the local dealer. Until quite recently he was underdog in the sales structure. He accepted what cars the manufacturer sent him, borrowed from his own bank to pay for them, arranged his own deals to

unload them when he became overstocked. His role in the scheme of things was to keep Detroit happy.

But today Detroit is being forced to keep the dealer happy. The dealer still operates on his own capital, does his own worrying about new cars in the showroom and old ones on the lot—but he is no voice crying in the wilderness. When he speaks now—either personally or through his dealer association, Detroit listens. The transition has been a costly one on both sides. In the years since 1955 about 25% of local dealerships have been involved in brand switches or lost altogether.

• **SALES ECONOMICS:** Many dealers representing the Big Three are lukewarm to the idea of handling small cars along with their regular line. The reason is as plain as dollars-and-cents. They will not make so much profit on an under-\$2,000 small car as they will on a \$3,000 standard size. Some view the small car they will handle as competition to the established car they now stock. It will take just as much time and work to sell one as the other. They envision the trade-in problem of the future as a gargantuan headache. If small cars, for example, (Please turn to page 64)

WHO'S WHO IN TIMEBUYING AT GM & CHRYSLER

COMPANY & BRAND	COMPANY AD MANAGER	AGENCY	TIMEBUYER
GM CORP. General Motors Building Detroit, Mich.	A. G. DeLorenzo, v.p. p.r. Howard E. Crawford, dir. sls. Felix Bruner, inst. adv.	No agency	
Buick Hamilton Ave. Flint, Mich.	Gerald M. Millar, adv. mgr. Edward C. Kennard, gen'l sls. mgr.	McCann-Erickson 3546 Penobscot Bldg. Detroit, Mich.	Kelso M. Taeger, M. dir. Wm. J. Davis, asst. M. dir. Judy Anderson, Timebuyer
Cadillac 2860 Clark St. Detroit, Mich.	J. P. Schaupener, adv. mgr. F. H. Murray, gen'l mgr. sls.	MacManus, John & Adams N. Woodward Ave. Bloomfield Hills, Mich.	Robt. Britton, VP, M. dir. Charles Campbell, M. dir. Con. Div. Robt. Barrett, Timebuyer Wm. A. Bushway, Timebuyer
Chevrolet General Motors Bldg. Detroit, Mich.	W. G. Power, adv. mgr. W. E. Fish, sls. mgr.	Campbell-Ewald 4th Fl., G. M. Bldg. Detroit, Mich.	Phillip L. McHugh, VP Carl Georgi, Jr., VP M. dir. R. H. Crooker, Timebuyer
Oldsmobile Townsend St. Lansing, Mich.	C. D. Barker, sup. adv. accts. Lloyd Grobe, adv. mgr. V. H. Sutherland, sls. mgr. M. J. Seaton, sls. prom. mgr.	D. P. Brother 4th Fl., G. M. Bldg. Detroit, Mich.	Watts Wacker, VP M. dir. Jack Walsh, Ti Buyer Richard Hoffman, Timebuyer
Pontiac Oakland Ave. Pontiac, Mich.	B. A. Kissam, adv. mgr. W. H. Taylor, asst. adv. mgr. Frank V. Bridges, sls. mgr.	MacManus, John & Adams N. Woodward Ave. Bloomfield Hills, Mich.	Robt. Britton, VP, M. dir. Charles Campbell, M. dir. Co. Div. Robert Barrett, Timebuyer Wm. A. Bushway, Timebuyer
CHRYSLER CORP. 341 Massachusetts Highland Park, Mich.	R. E. Forbes, dir. corp. adv. and sls. prom. J. R. Barlow, mgr. prod. adv.	Leo Burnett Buhl Bldg. Detroit, Mich.	Leonard Hyde, M. dir. Walter Zippler, Prod. mgr. Harold Tillson, Med. supvr.
Chrysler 12200 E. Jefferson Detroit, Mich.	J. C. Cowhey, dir. adv. H. L. Ault, adv. mgr. C. E. Briggs, v.p. sls.	Young & Rubicam 1600 Penobscot Bldg. Detroit, Mich.	C. A. Nixon, T. R. Maynard & Clyde Smith, Timebuyers
Imperial 12200 E. Jefferson Detroit, Mich.	J. C. Cowhey, dir. adv. H. L. Ault, adv. mgr. C. E. Briggs, v.p. sls.	Young & Rubicam 1600 Penobscot Bldg. Detroit, Mich.	Gordon R. Fahland, Med. dir. C. A. Nixon, R. T. Maynard, & Clyde Smith, Timebuyers
DeSoto 6000 Wyoming Detroit, Mich.	J. L. Wichert, dir. adv. & sls. prom. R. L. Goodwin, adv. mgr. J. B. Wagstaff, gen'l mgr., v.p.	BBDO 1800 Penobscot Bldg. Detroit, Mich.	A. J. Weinrich, VP, Med. supvr. W. B. Crouse, Timebuyer
Dodge 7900 Joseph Campau Ave. Detroit, Mich.	W. D. More, dir. adv., sls. prom. A. C. Thomson, adv. mgr. M. C. Patterson, gen'l mgr.	Grant Advertising 2900 Guardian Bldg. Detroit 26, Mich.	Albin F. Yagley, Med. Dir. James Hughes, Asst. M. Dir. David Balnaves, Timebuyer
Plymouth 6334 Lynch Road Detroit, Mich.	L. T. Hagopian, dir. adv., sls. prom. Wm. A. Hammond, adv. mgr. Jack W. Minor, ass'l gen'l mgr.	N. W. Ayer 4100 Penobscot Bldg. Detroit, Mich.	Les Farnath, M. Dir.-Phila. Helen Hartwig, Med. Supvr. & Time- buyer

Sources: This directory of ad and media execs responsible for car spending was compiled for SPONSOR by Wm. H. Cartwright, mgr. of Edward Petry & Co., Detroit.

Merle's empire: It brings CBS tv half its profits



MERLE JONES observes 1st year as head of CBS Tv Stations Division

Merle S. Jones wears five hats in superintending complex non-network station, programing activities

Merle S. Jones is a relaxed man. But, it's not because he has nothing to worry about.

As president of the CBS Television Stations Division (a misnomer, if there ever was one) his purview is literally global in nature. He superintends five top-market television stations, a spot sales organization, the production of tv film for worldwide distribution, the largest animation studio in the east (it produces cartoons for both theatres and tv and makes commercials to boot) plus newsfilm and licensing operations. He presides, in short, over all the non-network tv activities of CBS, Inc., and is currently observing his first anniversary in the job.

An athletic-looking man with a lantern jaw, which makes his gray hair look out of place, Jones relaxes while working hard 70 hours a week. Though his responsibilities no longer include the care and feeding of the tv network, this has done nothing to cut down his work schedule. The fact is that the non-network areas in his bailiwick are looming more importantly in the CBS picture. It is not commonly known that these activities now account for more than half of

CBS profits from television operations.

Jones' present post evolved from the conviction among powers-that-be at CBS, Inc. (including Jones, himself, as a member of the board of directors), that the then Tv Division—which incorporated all video functions under Jones—had become unwieldy. On 12 March 1958, the division was broken into two. Louis G. Cowan took over the network part and Jones the station division.

The fact that Jones was relieved of the network burden suggested to some outsiders that he was demoted, a conclusion that bothers Jones not at all. If his focus has been narrowed somewhat, it is, according to CBS executives, primarily because the area he formerly focused on has become too wide for one person to administer.

Actually, Jones would probably deny any kind of feeling that his circumference of authority was shrinking. Looking at his work from the perspective of the day that a SPONSOR editor caught him between flying trips to Hollywood and Buenos Aires, one can understand why.

Both trips were connected with CBS film activities, an area to which Jones has been devoting about half

his working time. He had just returned from Hollywood after seeing executives at MGM and 20th Century-Fox and laying on the table a rather unexpected proposal. It went something like this:

"You're making, maybe, eight or 10 pilots. Maybe two or three will hit the networks but some of the others could be grist for the syndication mill. Now, we have a distribution setup for syndication and you don't. What do you say?" Naturally, there are a lot of ifs to a proposition like this but the offer planted seeds. It also offers some glimmer of the direction in which Jones is pushing the film side of his responsibilities.

He remained in New York less than two days after his return from Hollywood and was then off to Buenos Aires, where he spent three days looking over the Argentine potential. This look-see was spurred by indications from President Arturo Frondizi that the climate for commercial tv would be a friendly one.

If Jones has been hopping just as much as before the split, it's a different kind of hopping.

"My time is spread out more," he explained. "I used to spend 90% of the day on the network sales front even though the non-network side needed attention. Then there was a kind of tenseness in the network operation that I don't have now. In the



TAKING OVER two stations and sale of third strengthens position of CBS Tv Stations Division. Above, division president Merle Jones, (l) signs papers with Edward D. Taddei, head of firm buying WHCT, Hartford uhf outlet. Below, taking part in transfer of WCAU-AM-FM-TV, Philadelphia, to CBS are, (l to r), Robt. L. Taylor, Bulletin Co.; Jones; Arthur H. Hayes, pres., CBS Radio; Donald Thornburgh, pres., WCAU, Inc.



CBS FILM operations are expanding. Looking at film trade ad display are, (l to r), Craig Lawrence, v.p., CBS tv stations and spot sales; John Cowden, v.p. in charge, sales promotion and advertising, tv stations division; Merle Jones



network millions of dollars ride on one decision. I have more decisions now but each one involves less money."

The mass of decisions calling for Jones' attention is partly due to the nature of the operations he shepherds. But it is also partly due to the fact that a lot has been going on in Jones' division, some of it initiated before he moved in.

CBS took over two tv o&o's since Jones stepped into his present post. He began operating KMOX-TV, St. Louis (formerly KWK-TV), a few days after his appointment was announced and he took over WCAU-TV, Philadelphia, the end of August. (WCAU AM/FM was taken over by the CBS Radio Division; CBS already had KMOX Radio in St. Louis.) The two tv stations alone would qualify as a broadcasting empire and were further reason for the separation of CBS' tv broadcasting operations into two domains. Partly because of these acquisitions, tv station income went up 19% in 1958. Jones should certainly do better than this in 1959 when the books show a full year of income from the Philadelphia and St. Louis stations. This is of no minor importance to Jones since the owned-station group is the biggest money-maker in his division.

On the other side of the ledger are the sales of two uhf o&o's this year. WHCT, Hartford, was sold after being off the air a few weeks early in 1959. In selling the station, Jones unloaded an owned uhf outlet for a vhf affiliate, WTIC-TV, thus improving the network's coverage in the area.

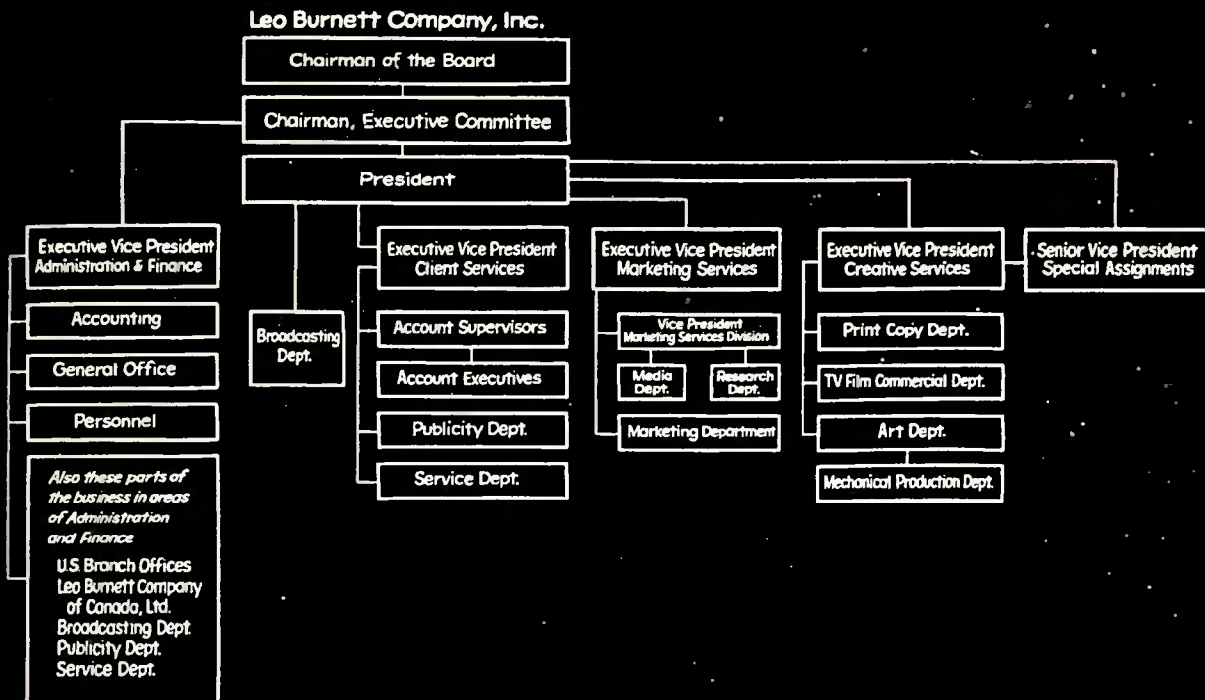
Just about a week ago, announcement was made of the darkening of WXIX, Milwaukee, after more than four years of CBS ownership. The station will go off the air on 31 March and on 1 April CBS will affiliate with WITI-TV, a Storer station.

Here again, CBS will, henceforth, not have to sacrifice coverage in order to own a uhf station. It is estimated that WITI-TV covers 648,000 tv homes, compared to WXIX' reach of 341,000, of which only 258,000 are able to receive uhf.

The sales will further improve the station division's profit picture, though the fact the uhf pair were losing money was not in itself reason

(Please turn to page 57)

THE HOUSE THAT LEO BUILT



PART TWO OF A TWO-PART SPONSOR SERIES

How Burnett is organized

In Part I of this two-part study, SPONSOR presented a profile of Leo Burnett and detailed the character and principles of the man who has given Chicago its first \$100 million advertising agency. This article explains the modern and wholly unique Burnett Co. organization structure. Burnett, an agency with 24 prime national accounts maintains offices in Chicago, New York, Detroit, Hollywood and Toronto. Its billings in 1958 were divided into television 54%, magazines 20%, newspapers 20%, radio 3%, outdoor 3%.

"They're loaded with talent," the head of a competing Chicago agency told SPONSOR. "They're two or three deep at every position."

It is doubtful whether the 820-man Leo Burnett Co. has ever been paid a more sincere or meaningful compliment. Manpower, particularly in the higher and middle echelons, is a brow-furrowing worry for most agency managements. And Burnett, according to both Michigan and Madison Ave. sources, is a model of solid staffing.

But when you dig into the details of the operation that have built Burnett's \$100 million annual billings, you're apt to be quite as impressed by its unique organization structure as by the brilliance of its individual executives.

In the 24 years since its founding, Burnett has developed an entirely new pattern of agency organization, a pattern which, SPONSOR suspects, may become a prototype for many future agency operations.

One reason, of course is that Burnett has really "come of age" since World War II. Its methods and procedures reflect, to a large degree, the impact of the two most dynamic new forces in the agency business since 1945 — marketing and television. Burnett has evolved as a modern agency without having had to face the reshuffling and reorganizations which have been common in many older shops.

High spots of the Burnett organization pattern are these:

- A unique top management struc-



KEY COMMITTEE in the Burnett operation is the powerful creative review committee of six top executives who pass on all campaigns. Here Jack Hirschboeck, tv film supervisor explains story board concept to committee members and copywriters, art directors and film producers

ture with Leo Burnett as chairman of the board, Richard N. Heath as chairman of the executive committee, and William T. Young as president, each with clearly defined responsibilities (see chart).

- A virtual "three-power" system of agency operations under Young with the bulk of the agency's work organized into three main divisions—Client Service, Marketing Services, and Creative Services.

- The coordination of marketing, media, and research departments in the Marketing Services Division, headed by Executive V.P. Joseph M. Greeley.

- The development of "basic marketing strategy statements" by the Marketing Services Division as a preliminary to all agency work.

- An Agency Plans Board that "originates and reviews" but is not an "operational" body as in many agencies.

- A Creative Review Committee that is one of the most active and most important parts of the Burnett machinery. (Leo Burnett, himself, is

present at many of its meetings.)

- A media department operating on the "modified group" system with "interchangeable" space and time-buyers.

- A radio/tv program and commercial team of 139 people in Chicago, New York, Hollywood and Toronto.

At the apex of the Burnett organizational structure is of course the commanding figure of Board Chairman Burnett. His role in the agency was described in detail in Part 1 of this series. As he told SPONSOR "no one man can solve all the problems encountered daily in an agency of this size. I try to solve my share of them, and to inspire others not to be satisfied until they have come up with a solution a little better than the best of which they are capable."

Richard N. (Dick) Heath, former Burnett president, and now chairman of the executive committee, has overall responsibility for two phases of the agency's work—Administration and Finance, headed by Exec. V.P. Philip H. Schaff Jr. and General Op-

erations, headed by Wm. T. Young, pres. and chmn. of the Plans Board.

This division of the agency's work load into two distinct parts—Administration-Finance and Operations is an interesting development and one which SPONSOR has never seen as clearly defined in any other agency structure.

But, by far the most unique part of the Burnett organization pattern is the evolution of the "three-power" system of operations headed by Young. The system began to emerge clearly with the announcement of several Burnett executive changes late in 1958 and to serious students of the agency business it has a profound significance.

A glance at the Burnett organization chart (page 39) shows five lines radiating from the president's office. One of these leads to Senior V.P. DeWitt O'Kieffe, a founder of the agency who is now devoting full time to special assignments, particularly in his role as vice chairman of the powerful Creative Review Committee.

Another leads to the broadcasting

department, which is solely concerned with radio and tv program matters, and reports directly to Pres. Young in the Burnett departmental structure.

But the balance of the agency's work is organized into three massive divisions—Client Service under Exec V.P. James E. Weber, Creative Services under Exec V.P. Draper Daniells, and Marketing Services under Exec V.P. Greeley.

What interests and excites veteran agency men about this "three-power" system at Burnett is the way it seems to eliminate certain well-known management headaches.

Traditionally, the knottiest problem of agency management has been the "vertical-horizontal" battle between account executives and agency departments.

Most agencies need strong account men to get and hold business. But these same strong account men tend to form "islands" within an agency — isolated groups with vertical lines of authority extending down from the account executive to all those working on his accounts.

To counteract this, nearly all mature agencies attempt to set up strong departments which work "horizontally" on all accounts and are powerful and important in their own right.

All too frequently, however, the interests of account men and departments clash in a head-on struggle for power.

Burnett seems to have eliminated the chance for such struggles by setting up Client Service as one of three main agency divisions with Creative Services and Marketing Services holding equally important positions.

Even more significant, perhaps, Burnett has clearly defined the position and relative standing of marketing within the agency structure. During the past 10 years' enthusiasm for marketing has raised this branch of the business to a point where, in many agencies, it overshadows and all but overwhelms nearly every other agency function.

Burnett, however, as a strong creative agency has maintained the prestige and importance of its creative departments while giving marketing greatly increased stature.

As to the organization of its Marketing Service Division, Burnett was not the first agency to combine mar-

(Please turn to page 55)

BURNETT'S RADIO / TV SETUP

CHICAGO

- V.P. AND MGR. BDCSTG. DEPT.
- V.P., PROGRAMING
- V.P., CONTRACT NEGOTIATIONS
- V.P., TV FILM COMMERCIALS
- TV COPY SUPERVISORS
- TV FILM COMMERCIAL WRITERS
- TV LIVE COMMERCIAL WRITERS
- RADIO COMMERCIAL WRITERS
- TV ART DIRECTORS
- TV FILM PRODUCERS
- PRODUCTION MANAGER
- BROADCASTING SUPERVISORS
- BROADCASTING SERVICEMEN
- CONTRACT LAWYERS

NEW YORK

- V.P., NETWORK RELATIONS
- PRODUCTION MANAGER
- PROGRAM PRODUCERS
- TV FILM PRODUCERS

HOLLYWOOD

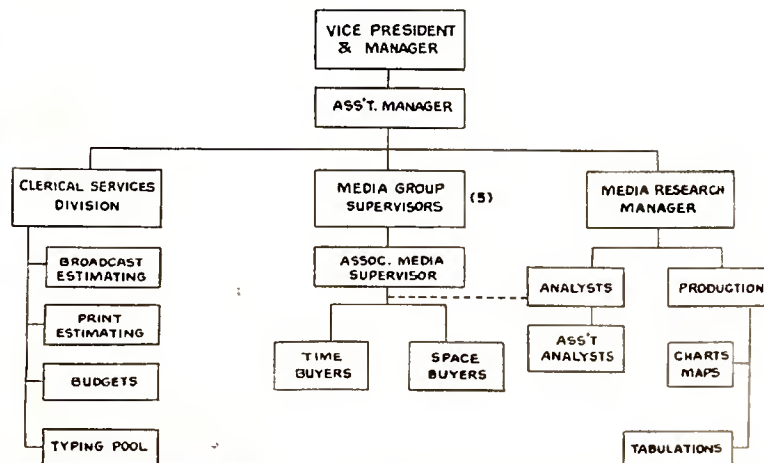
- V.P., PROGRAM, TALENT RELATIONS
- V.P., FILM PRODUCTION
- TV ART DIRECTOR
- TV FILM PRODUCERS
- PRODUCTION MANAGER
- STORY EDITOR
- PROGRAM PRODUCERS

TORONTO

- BDCSTG. AND PRODUCTION MGR.
- BROADCASTING SUPERVISOR
- BROADCASTING SERVICE PERSONNEL

BURNETT has 139 specialists devoting full time to buying, producing and managing radio/tv programs and preparing commercials for the air media. Most tv commercial production is done through New York and Hollywood offices

BURNETT'S MEDIA DEPARTMENT



CREATIVE MEDIA PLANNING is stressed at Burnett. The 124-man media dept. caused widespread industry talk when it switched Kellogg from a network strip of "kid-adult" to what it calls a "spot work" of such programs

TV CAT RINGS RUG PHONES



STRIKING IMAGE is needed for highly competitive, seasonal service industry like rug cleaning, say (l to r) Lando creative dir. Jane Callomon, v.p. Joe Gusky, radio/tv head Fred Hedding

➤ Pittsburgh rug cleaner capitalizes on remembrance value of jingles to get customer inquiries, stay on top

It's a key, common-sense fact in the service industries that if a prospect doesn't know your phone number you won't get his business.

And if you happen to be in the professional rug-cleaning trade, you've got just a couple of weeks to drive that phone number home—March, April, and May. So seasonal is this area that the three spring months pretty much make or break you in most cases.

For that reason the Roth Rug Co., leading Pittsburgh cleaner, next week again is starting its annual push predominantly in the air media. This isn't guesswork: Roth and its agency (Lando Advertising) have found out that the best vehicle for phone-number remembrance is a jingle; and the best media for a jingle are the air media.

Just to make life—and advertising—still more complicated, rug cleaners also are up against these serious industry problems:

- 1) Internally, the business is highly competitive, and
- 2) Externally, it has to fight the new do-it-yourself movement. This includes such products as Glamour-ene, Easy Glamur, Renuzit, and Carbona; plus the machine-and-shampoo contenders spearheaded by Johnson, Bissell, and Shetland.

Roth had been advertising for a good many years in a routine sort of way before it named Lando as its agency in 1954. By now, the internal and external competition was getting really worrisome (Pittsburgh has seven major cleaning plants—all advertising—plus about 50 smaller operations). So Lando's creative team, sparked by director Jane Callomon, suggested the air media because of the remembrance factor and the woman appeal.

Originally the campaigning leaned somewhat toward the soft-sell. (It

used the image of a kitten to suggest "care" and "gentleness".) This year, though, the kitten will bare its claws. Here's the recent history of the transition:

The underlying copy platform all along has been based on research (borne out by the National Institute of Rug Cleaning, of which Roth is now president) that three things inhibit women from sending rugs to a professional cleaner:

- (1) Fear of rough treatment (damage to the rug)
- (2) Exposure to harsh chemicals
- (3) Loss of original "life"

To drive home "gentleness" and "cleanliness" and "care" in general, a kitten image was inserted in the 1957 spring campaign. A "meow" was added to the radio jingle, the visual image of the kitten being sufficient for tv. The Pittsburgh schedule:

- Five nighttime I.D.'s, one prime minute per week on KDKA-TV.

- 408 10-second I.D.'s per week on WWSW and WCAE, two 60-second spots per week in a woman's show, ten 30's per week on WWSW.

The \$70,500 ad budget in 1957 broke down like this:

Tv	\$29,000
Radio	20,000
Newspaper	9,000
Outdoor	6,000
Telephone Books	3,500
Direct Mail	3,000

\$70,500

In 1958, length of the radio spots were increased to sell more specifics (individual care and on-location cleaning got primary stress). I.D.'s were eliminated, 30's and 60's were used. Roughly \$10,000 was added to the budget to off-set frequency loss.

The prime minute on KDKA-TV is the anchor of a year-round reminder with a slight fall push and one off-season promotion (in February of 1958, January of this year) for a "two-for-one" sale (two rugs cleaned for the price of one). While price is a major factor in the rug cleaning business, Roth stresses it only in this once-a-year promotion.

Even the price promotion has been of a soft-sell nature, but there will be less gentleness in the \$40,000 spring campaign breaking next week. Copy will stress "store-bought cleaners won't do the job," "they do not penetrate deeply." Other negative aspects

of this competition will be highlighted.

The heavy saturation is due to last through April. Instead of nighttime I.D.'s, a package of 12 60-second spots per week will be used on KDKA-TV (seven in daytime, five after first late movie). The prime-time minute will be retained.

In radio, Roth will go in heavily for weekend packages on KDKA. Efficiency of these packages was proved in the January price promotion when one weekend schedule pulled 146 calls on Monday, according to Lando radio/tv production head Fred Hedding.

The schedule during the week: WEEP, 27 daytime minutes per week; WWSW, 20 daytime minutes a week.

showing how dirt particles saw away at fibres. Here the copy pitch is: "Store-bought cleaners won't do the job. While they may brighten the surface of the carpet, they don't get down to the bottom of things where the harm is done. The only way to protect your rug is the services of a professional cleaner." Then, the Roth pitch, phone jingle, etc.

The phrase "store-bought" is used in preference to "do-it-yourself" products to get away from any allusion to carpet companies who rent rug cleaning equipment. The image of gentleness and phrases like "ease out," as well as the kitten, will be retained—with the hard-sell overtones indicated above.

In addition to the market that reg-



QUALITY PITCH follows image impact in air media spots. This is how Pittsburgh rug cleaner Bernard Roth (above) fights the do-it-yourself trend (i.e. Glamoirene), stresses workmanship

Both are purchased on run of schedule, unlike the 10 spots a week scheduled on WLOA. (All stations cover Pittsburgh area.) To reach a higher income group with a specialized wall-to-wall carpet cleaning pitch, times have been selected with news adjacencies in the afternoon when the "good music" emphasis is strongest.

Two one-minute tv films are now being completed for the campaign, one for rug, the other for carpet cleaning. A scare message (trampling dirt deeper and deeper with every footstep on a carpet) is followed by a short animated sequence

ularly has its rugs cleaned (which Roth considers he's just about saturated), another market for this "scare" type spot is the woman who has never sent her rugs out. Lando consumer v.p. Joe Gusky feels that elimination of I.D.'s for in-depth, hard-sell, longer spots strategically placed will re-gear the campaign along these important lines.

Though details are not set, Roth has asked Lando to plan a summer promotion, a big break with the usual pattern for rug cleaners. At this crucial time, Roth feels, it's important to

(Please turn to page 60)

SPOT TV SPENDING, 1958 VS. 1957

	<u>1958 \$</u>	<u>1958 %</u>	<u>1957 %</u>
	(add 000)		
Day	\$182,712	35.7	32.3
Night	273,111	53.4	57.8
Late Night	<u>55,881</u>	<u>10.9</u>	<u>9.9</u>
Total	\$511,704	100.0	100.0
Announcements & Participations			
ID's	371,934	72.7	69.6
Programs	56,804	11.1	10.9
Total	<u>82,966</u>	<u>16.2</u>	<u>19.5</u>
Total	511,704	100.0	100.0

MORE DAY SPOT TV BUYS

A greater share of money for daytime buys and a smaller share for programming.

These were among the highlights showing up in an analysis of 1958 spot tv spending figures by national and regional advertisers.

The 1958 figures, gathered by N. C. Rorabaugh and released through TvB, also charted the first time spot tv has passed the half billion dollar mark. Total gross time expenditures (programming and production costs are not included) came to \$511,704,000 compared with \$448,734,000 in 1957, an increase of 14%.


Heading the list of spenders again was P&G, which invested \$8 million more than in 1957. Its 1958 total came to \$33.8 million. The most dramatic jump in spot tv spending was displayed by Adell Chemical (Lestoil), which tripled its investment over 1957, reaching the \$12 million level last year. The firm spends practically all its ad money in spot tv, ranks third in spending in the medium.

Second place was won by Lever Bros., whose dollar increase over 1957 was the largest among all the advertisers. Lever's 1958 total was \$16.6 million. Others in the top 10 were General Foods, Colgate-Palmo-

live. Continental Baking, Warner-Lambert. Brown & Williamson, Miles Laboratories and American Home Products.

While spending in all categories (by time of day and type of buy) increased from 1957 to 1958, there were some significant changes in the share of spending. Daytime buys went up from 32.3 to 35.7% of the total; nighttime buys went down by a similar amount and late night purchases declined slightly (see chart). Broken down by type of buy, the TvB data show an increase in the buying of announcements and participations, a decrease in programming and a slight increase in I.D. buying.

TvB President Norman E. Cash, noted that, despite the recession cut-back in many areas, no quarter of 1958 was below the corresponding 1957 quarter in spot tv spending.

"Naturally," Cash said, "some of this increase in expenditures was brought about by increases in station rates. This is at it should be because station rate increases have yet to catch up with the number of homes delivered by these stations." Rate increases along with circulation increases, said Cash, are the same as buying new homes through buying more announcements. 

Get more

► Nielsen study shows how by substituting weekend spots for some weekday a.m. slots, audience size is increased

Take a look at that chart on the bottom of page 45. It tells a very interesting story.

It shows, for example, that by substituting some non-prime time spots in a prime time radio schedule, a buyer can increase the number of homes reached. And, although the chart doesn't bring in any cost-per-1,000 comparisons, it so happens that in this case (and probably in many similar cases), the additional homes lowered the cost-per-1,000 impressions.

The chart also shows how quickly an advertiser can get close to the maximum potential in homes reached by a station during a particular block of hours. It also shows, however, that to reach these homes with any kind of frequency, a heavy schedule is required.

The chart is taken from a special analysis of Nielsen Station Index figures. In a sense, it is exploratory, since it covers only one radio station in one market. (We won't tell you what the market or station is, but, if you're half-way familiar with timebuying, you can figure out what market it is.) However, Nielsen people assume—and they ought to know—that the pattern shown would apply on many stations and in any number of markets.

Here's how the analysis was done:

Three different prime time schedules were chosen with daily announcements placed in a random manner Monday-through-Friday throughout the early morning 6-9 a.m. block. Schedule "A" was 10 spots a week over a four-week period. Schedule "B" was the same 10 spots with another 10 added weekly. That would be 30 spots in four weeks. Schedule "C" was the same 20 spots with another 20 added weekly, thus to-

reach from prime time radio buys

taling 160 periods over four weeks.

The spots are actually 15-minute periods, since NSI audience figures are calculated on that basis. This means that there are a total of 240 possible spots (60 quarter-hours a week) in the time period covered over four weeks.


As can be seen by the chart, the maximum number of different homes that can be reached during the early morning on the station measured is 391,760 over four weeks, or 20.9% of the homes in the market. A schedule of 10 spots weekly, however, can reach 15.4% of the homes—roughly 75% of the maximum. While additional homes grow slowly with more spots via Schedules "B" and "C" note that the "episodes per home" and "home impressions" rise at a considerably faster rate. What's happening, of course, is that the same homes are being bombarded with greater frequency.

The next step in the analysis was to show what would happen if weekend periods (also during the 6-9 a.m. day-part) were substituted for some of the weekday periods. In the case of Schedule "D" two periods on Sunday were used instead of the two quarter-hours on Wednesday in Schedule "A." In Schedule "E" four periods weekly were substituted on the weekend and in Schedule "F" eight periods weekly were substituted on the weekend out of the total of 40.

The effect is apparent immediately. With the 10-spot schedule, an advertiser can reach just about as many different homes over four weeks as he could if he had advertised on every one of the 60 weekday periods. Obviously, he is not getting the same kind of impact—2.5 episodes per home for the 10-spot Schedule "D" compared to 12.2 episodes per home for the full station audience during weekday mornings.

With schedules "E" and "F" the story is the same as with Schedules "B" and "C": a slow rise in the number of new homes reached, but a considerable rise in the frequency with each home is reached and in the number of home impressions.

So far as cost goes, here's the cost-per-1,000 home impressions over four weeks for the six schedules: Schedule "A" comes to \$1.36, Schedule "B" to \$1.33, Schedule "C" to \$1.30, Schedule "D" to \$1.21, Schedule "E" to \$1.17, Schedule "F" to \$1.03.

One final point. Why does the substitution of weekend schedules increase the percentage of different homes reached? Because there's a different audience on weekends. During the week, there isn't much audience turnover from day to day. On weekends, however, a number of homes which don't tune in during the week will listen. 

SUNDAY SPOTS LIFT REACH OF PRIME TIME BUYS

4 WEEK CUMULATIVE AUDIENCE

6-9 AM 5 Weekdays	Description of schedule	Percent of homes	Number of homes	Episodes per home	Home Impressions
Station total	60¼ hours weekly	20.9%	391,760	12.2	10,879,470
Schedule A	10 spots weekly	15.4	657,100	3.0	1,971,300
Schedule B	A plus 10 spots weekly	18.0	768,000	4.9	3,763,200
Schedule C	B plus 20 spots weekly	19.7	810,600	8.5	7,145,100
6-9 AM 4 Weekdays & Sun.					
Schedule D	10 spots weekly	20.2	361,900	2.5	2,154,750
Schedule E	D plus 10 spots weekly	21.2	904,600	4.7	4,251,620
Schedule F	E plus 20 spots weekly	24.8	1,058,200	8.4	8,888,880

NSI FIGURES above are taken from one radio station in a major market. Top line shows station's total audience in early morning block. First three schedules show audience for 10, 20 and 40 15-minute periods weekly over four weeks Monday through Friday. Second three schedules show audience with two, four and eight Sunday periods substituted for Wednesday periods.

Getting a special spin from d.j.'s

Three weeks was all this advertiser had to put over a catch phrase and produce sales results in a radio push

So Scudder Food Products worked out a story board showing d.j.'s highlights of potato chip campaigns

The little story board you see illustrated below has nothing whatsoever to do with tv. Believe it or not, *it's for radio.*

More specifically, it represents a sponsor's desperate attempt to get disk jockeys to help him put across a campaign and a slogan in a hurry. Figuring that the d.j.'s might not get the story-line straight in any other

way, he borrowed a tv visual technique to achieve a desired verbal spiel from them.

This is how it happened:

Short-term air campaigns alternating between the southern and northern sections of its marketing area (California, Oregon, Nevada, Arizona) have enabled Laura Scudder Food Products (potato chips and

peanut butter) to gain a good following in both regions.

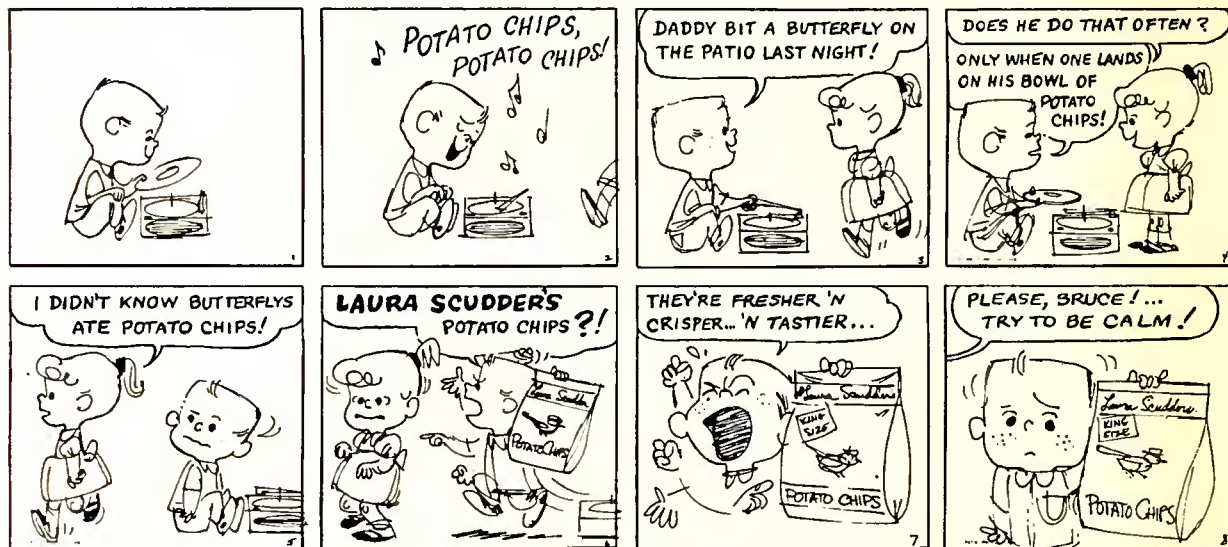
The usual pattern is to schedule radio and tv simultaneously in Northern California, Oregon, and Nevada for a three-week to three-month period, then switch to Southern California and Arizona.

"But the usual pattern got a jolt in January," says Charles A. Mottl, president of Scudder's agency, Charles A. Mottl, Inc., Beverly Hills, "when the tv spots weren't ready at the time a northern campaign was scheduled to break. This meant radio would be carrying the entire freight from 21 January through 13 February."

An immediate impression on the d.j.'s was vital. Mottl and his radio

SCUDDER SERVICE TO DISC JOCKEYS

Hi! Have you heard the new Laura Scudder's Bluebird Potato Chip spots that are running on your station? We think they're pretty cute and we hope you will, too. Our special S.S.D.J. (SCUDDER SERVICE TO DISC JOCKEYS) Department thought you'd like to see just how our two little characters, Bruce and Sis, actually look while they're making one of the spots:



Now, fellows, frankly we need your help! Your on-the-air comments about these Scudder spots can make "Please, Bruce! Try to be calm!" a household word! It doesn't make any difference what you say about the spots—kid 'em, blast 'em, praise 'em—but please talk about 'em!

P.S. As the "Lost of the Big Time Spenders," we'll be sending you an assortment of Laura Scudder's Bluebird Potato Chips in the near future. Hope you enjoy them.

Sincerely,

Philip Wolf

Vice-President in Charge of "Please, Bruce! Try to be calm!"

RADIO STORY BOARD developed by the Mottl agency for Scudder Food Products is sent to d.j.'s prior to campaign so they will know highlights of commercials, the catch phrase, and what to do about it ("kid 'em, blast 'em, praise 'em"). Second mailing follows same lines

director, Philip Wolf, figured that what the merchandising of the spots to the d.j.'s needed was:

- An advance visualization of the spot
- An awareness of the aim of the spots (to try to make its tag line a household word)
- A few ideas for the station promotion manager
- A fill-in on the project to the station manager

Thus the story-board type mailing piece was developed. It carried through the theme of one of the spots, showing the two characters (Bruce and Sis) in action. It showed, in the last two "frames," how the standard Scudder potato chip tag ("They're fresher, crisper, tastier") is now secondary to the new tag ("Please, Bruce . . . try to be calm"). It frankly asked for help in making the new tag a catch-phrase. Called "Laura Scudder's Service to Disc Jockeys," the card was signed by Wolf, as Vice-President of "Please, Bruce! Try to be calm."

Letters were sent to all station managers and program directors advising them of the d.j. campaign and requesting their cooperation.

At stake were 992 spots (20's and 60's in San Francisco, 3,464 in 13 other Northern California markets, 234 spots in Reno, Nevada, and 240 in three Oregon markets.

Following the first mailing, assortments of Scudder potato chips were delivered to the d.j.'s by salesmen in the area, as promised on the mailing piece.

A second jumbo mailing followed in 10 days. It showed Bruce and Sis in another situation from one of the four spots. The card thanked the d.j.'s for their help and requested their comments on the campaign.

Reaction ranged from the quip ("We're taking up a collection to send Bruce and Sis to camp") to the serious ("direct contact between agency and disk jockey is too often ignored or forgotten").

By the time the tv spots were ready to go, the radio campaign had made itself felt. Scudder advertising and promotion manager Ralph Pansek estimates it sold more potato chips than any previous radio campaign. When tv took over this week, the image was set and the campaign was well on the rails.

Telefax

WESTERN UNION

Telefax

33 JWA527 PD=FAX MILWAUKEE WIS 26 327PMC=

JOHN MCWILLIN, SPONSOR=

40 EAST 49 ST NYK=

JUST RECEIVED WORD THE DAIRIES HAVE CANCELLED ALL ICE CREAM AND TOPPING DEMONSTRATIONS BECAUSE OF LENT. TOO EARLY TO TELL HOW LENT WILL EFFECT OUR OVERALL SALES=

OTTO L KUEHN CO M W BOWER=

Siefman

PARTI-DAY NEEDS 60-SEC.

There comes a period in every marketing test when it's time to take stock and make some tentative conclusions about where you're going.

The principals involved in the tv test for Parti-Day dessert toppings are doing that right now. The test, now past its 13th week over WBAY-TV, Green Bay, is being reported exclusively in SPONSOR.

One conclusion has been reached by the D'Arcy office in Chicago, which is handling the product for Parti-Day, Inc. Robert J. Curry, Jr., account executive, reports that the test proved 60-second spots should be used wherever possible. An adequate demonstration of the product in use cannot be given in less time, Curry indicated.

The test utilizes live minute commercials by WBAY-TV's Russ Widoe on five different shows, three aimed at children.

Curry also said that the sales results so far and the marketing approach used by the competition demonstrates that the initial ad approach is a sound one.

Haydn Evans, WBAY-TV general manager, told SPONSOR he is convinced that nothing less than live commercials could have done the job tv has done for Parti-Day. He said considering the fact (1) the product name was new, (2) the method of dispensing it was new and (3) a rough job of building distribution was faced, there wasn't much to go on. Only a veteran, well-liked personality could have established so much rapport with viewers. Evans maintained.

Meanwhile, with the advent of Lent, dairies cancelled their ice-cream-plus-topping demonstrations in the stores (see telegram from the food broker above).

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



SALES BOX SCORE

16-31 Oct.....	580 cases
1-15 Nov.....	1,450 cases
15-30 Nov.....	370 cases
1-15 Dec.....	1,090 cases
16-31 Dec.....	350 cases
1-15 Jan.....	1,595 cases
16-31 Jan.....	1,865 cases
1-15 Feb.....	1,380 cases

FIRST IN PULSE

—leads in all 360 ¼-hour periods, Monday through Friday; January, 1959.

FIRST IN HOOPER

Monday through Saturday, Jan.-Feb., 1959.
Share of audience:

40.6% mornings

42.4% afternoons

FIRST ON SATURDAYS

Jan.-Feb. Hooper share of audience:

46.5%

FIRST ON SUNDAYS

Special February, 1959
Hooper. Share of audience:

45.8% mornings

49.7% afternoons

See Your H-R Representative
or Clarke Brown man
or write direct to

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Scott Paper Co., Chester, Pa., is getting a campaign ready in major markets for its Scottowels. The 17-week schedule starts in mid-March. Minute and 20-second announcements are being slotted; frequencies depend upon the market. The buyers are Marie Barbato and Paul Bures; the agency is J. Walter Thompson Co., New York.

The Procter & Gamble Co., Cincinnati, is going into top markets with schedules for its Praise soap. The campaign begins this month, runs for the P&G contract year. Minutes during both day and nighttime periods are being used; frequencies vary from market to market. The buyer is Mary Dwyer; the agency is Kenyon & Eckhardt, Inc., New York.

B. T. Babbitt, Inc., New York, is preparing a campaign in major markets for its Glim liquid soap. The schedules start in mid-March, run till the end of the year. Minute announcements are being placed; frequencies depend upon the market. The buyer is Ray Healy; the agency is Brown & Butcher, Inc., New York.

Sinclair Refining Co., subsidiary of Sinclair Oil Corp., is lining up schedules for its gasolines and oils in both major and minor markets (all its distribution is east of the Rockies); this is the first time the advertiser has been in television in about two years. The campaign starts 17 March for eight weeks. Chainbreaks during nighttime segments are being purchased; frequencies vary from market to market. The buyer is Kay Shanahan; the agency is Geyer, Morey, Madden & Ballard, New York.

RADIO BUYS

Champion Spark Plug Co., Toledo, Ohio, is planning a campaign in roughly the top 50 markets for its Champion spark plugs. The nine-week schedules start 16 March. Minutes during mostly traffic hours are being bought, with frequencies varying. The buyers are Allen Sacks and Bob Gorby; the agency is J. Walter Thompson Co., New York.

Economics Laboratory, Inc., St. Paul, Minn., is kicking off a campaign in 13 markets, major and minor, for its Soil-Off. The schedules start this month for eight weeks. Minutes during daytime slots are being used; frequencies depend upon the market. The buyer is Edna Cathcart; the agency is J. M. Mathes, Inc., New York.

Sterling Silversmith Guild of America, New York, is adding schedules in scattered markets to its current campaign to promote the use of sterling. New schedules start 30 March for 24 weeks. Minutes during daytime slots are being lined up; frequencies vary from market to market. The buyer is Bernie Rasmussen; the agency is Fuller & Smith & Ross, New York.



our
thanks to
Ray
Henle
and
NBC

On the Tuesday December 16th edition of 3 STAR EXTRA, Ray Henle made the following remarks:

"There are many ways for the United States to make friends abroad. The Ford Motor Company, quite incidentally, as part of a T.V. commercial project, found one way by producing a film which is being shown to private audiences. It is called, 'One Road Around the World.'

"It is the delightful saga of two typical young American men on the Ford set, who drive a Ford around the world. The picture lets us see them as they highball over good roads and bad—through many European, Middle East and Asian countries. Everywhere they went, as the camera so truthfully and dramatically revealed, they were received with open arms by the natives of many nations, tremendously

interested in them as Americans and in the American product they brought with them.

"3 STAR EXTRA would hope that this film will make an impression on those who think of expensive themes to make friends for the United States, abroad.

"If this can be done with a Ford travelling from town to town, are there not opportunities for showing other products of the famed American workshop and let them be shown by the present thoughtful Americans who know how to smile easily and who like to meet new people.

"For a fraction of what some of our foreign propaganda programs cost, we could make lots of friends and at the same time show our important industrial way."

WE INVITE YOU TO SEE A PRINT OF THIS UNIQUE COLOR MOVIE. WRITE OR CALL:



FILMWAYS

18 EAST 50TH STREET, NEW YORK, N. Y. PLaza 1-2500



RADIO RESULTS

LINOLEUM

SPONSOR: Acme Floor Finishers,
San Antonio, Texas

AGENCY: Direct

Capsule case history: Acme Floor Finishers of San Antonio, Texas is a large-sized retail vendor of floor coverings of almost every description and type. Although long a newspaper-only advertiser, co-owner Paul Du Bose was finally persuaded to test radio's effectiveness as a traffic-puller for Acme Floor Finishers. The retail outlet decided on substantial trial, and purchased 36 one-minute announcements on KONO radio spread over a period of six days. The event was Acme's "Annual Linoleum Warehouse Clearance." "The results started coming in immediately," said Du Bose. "Even after the schedule had run its course we continued getting phone calls and orders." Following the KONO schedule, Acme ran two quarter-page newspaper display ads promoting the identical sale—in both San Antonio newspapers—plus a week's run of 2x2 classified ads. Du Bose estimates KONO radio outpulled both papers by 50%. "We'll continue to use KONO radio for promotional advertising," he said.

KONO, San Antonio

Announcements

SNOWSHOVELS

SPONSOR: Black Hardware Co.

AGENCY: Direct

Capsule case history: Black & Co. is a medium-sized houseware and hardware retailer in Rockford, Ill. Since this hardware store has a limited advertising budget, every campaign must be directly and tangibly productive. Knowing he could take advantage of spot radio's swiftness and flexibility, the Black Hardware Co. decided to capitalize on a sudden snowstorm which blanketed Rockford. The retailer scheduled five special spots on WROK during one day immediately after the storm. Their purpose was to sell snowshovels. "These handfuls of announcements completely sold Black's out of snowshovels before the day was over," stated John Durley, an executive of the hardware company. He added that he had to replenish the stock of shovels by a frantic call to the distributor during the same afternoon. Mr. Durley was not inordinately surprised, however, since he had used spot radio before and was fully aware of its impact.

WROK, Rockford

Announcements

CATTLE

SPONSOR: Bridwell Hereford Ranch

AGENCY: Direct

Capsule case history: The Bridwell Hereford Ranch, located in the general area of Wichita Falls, Texas, specializes in breeding fine Texas shorthorn Hereford cattle for sale. Modern methods have revolutionized cattle punching in the Southwest, and the marketing of stock is no exception. The Bridwell Ranch ran a "Best Bet" sale and used a number of media catering to ranch and farm families to advertise the event. "I personally feel that KWFT radio did more than any other medium to draw buyers to our sale," stated W. R. Thurber, head wrangler and advertising manager for the ranch. "I carefully went through a list of buyers at the sale, and found that the vast majority were people within range of your station. I feel certain that we can attribute at least half of the sale to our advertising on KWFT. In the future we intend to devote a much greater portion of our budget to radio." Bridwell is but one of the many ranches which are employing modern marketing methods through radio.

KWFT, Wichita Falls

Announcements

FOOD

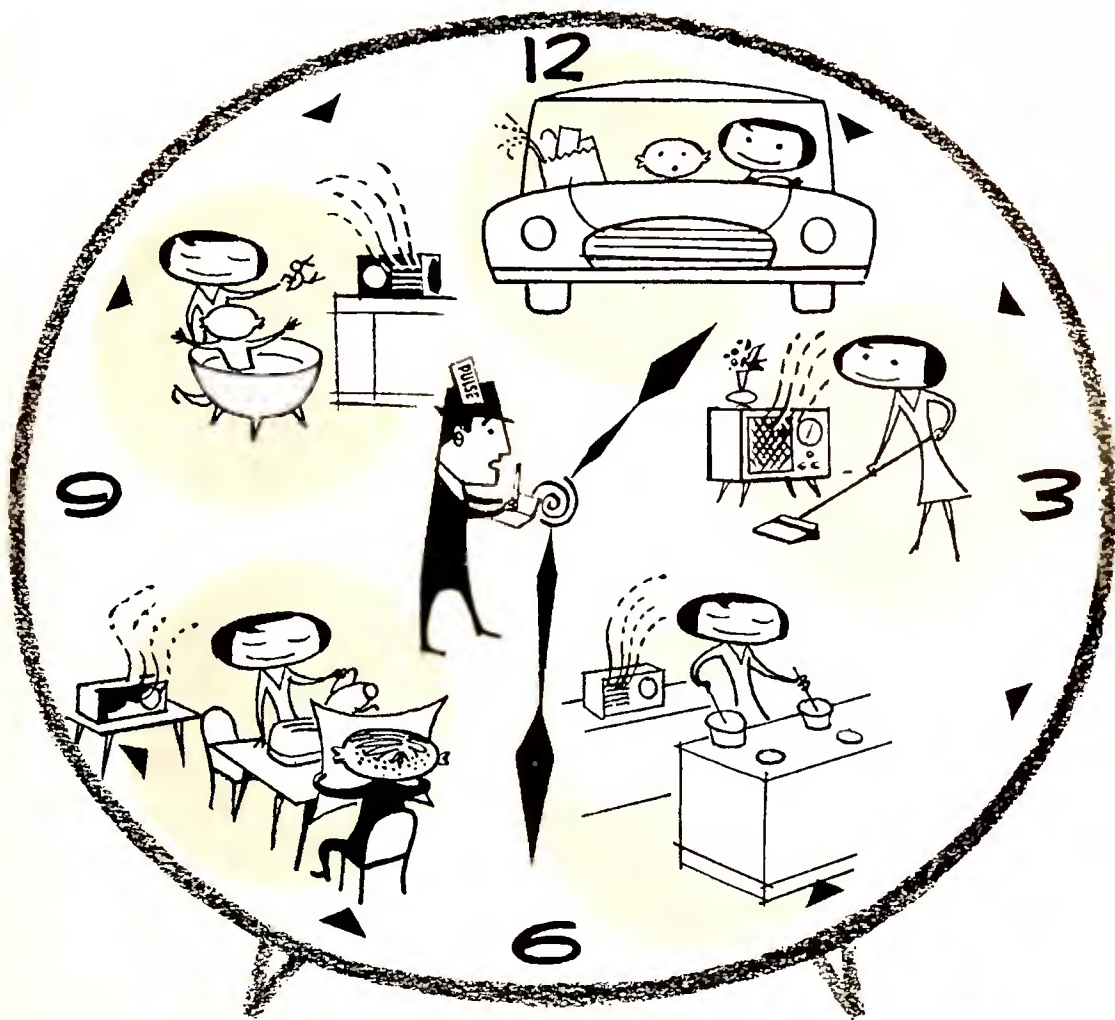
SPONSOR: Chicken Delight Store

AGENCY: Direct

Capsule case history: To kick off the opening of its 125th store in Springfield, Mass., the Chicken Delight Chain decided to use radio and in particular WACE, Springfield-Holyoke, Mass. The campaign called for two days of concentrated promotion using 24 one-minute announcements daily plus two one-hour live broadcasts from the store. The campaign began at 3 p.m. when Brad Davis of the WACE staff hit the air with an offer from Tom Rousseau, Chicken Delight vice president, of 50 chicken dinners to the first 50 persons to call the store. Before the first one-hour broadcast was concluded more than 240 persons had called the store, and by closing time more than 400 phone calls were received. Needless to say, the store owners, Mr. and Mrs. Rondoletto and their staff, had a profitable night. In a rush phone call to WACE from Rousseau en route to the 126th opening of a store in the South he said, "I was most happy with the opening, rarely have seen such activity even in larger cities."

WACE, Springfield, Mass.

Announcements and programs



Q:

What radio station do you listen to most of the time during the day?

A:

WWDC, said 16.7% of the Washington "day-at-homes" at whom PULSE fired the question. Our closest competition was almost a whole percentage point away.

This daylight supremacy, plus many other areas of WWDC leadership in the Washington, D.C., metropolitan market, are revealed in a special qualitative survey conducted by PULSE. For the full report, write Station WWDC or ask your Blair man for a copy of "Personality Profile of a Radio Station." It's profitable perusing!

WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

P.S. The regular PULSE for January showed WWDC in first place for the eighth consecutive month with 18.8% share of total audience, 6 A.M. to midnight — 2.5 percentage points ahead of the pack!

Does the personality disk jockey fit into formula

As formula radio assumes more programing importance, station men discuss the compatability of d.j. personalities with this format.

Nelson B. Noble, *president, WILD, Boston, Massachusetts*

What purpose would personality disk jockeys serve in formula radio? My immediate reply is "none". East is East, and West is West, and never the twain shall meet.



D.j. and formula radio are incompatible

First of all, the basic philosophy of the two lie at opposite poles. Formula radio punches home the call letters, the tested top tunes, and the "all-copy-read-alike" commercials. In personality radio, the disk jockey shares equal billing with the station, informs his listening audience of a product or service with sincerity and approval, and presents his choice of music as he knows it from years of experience and knowledge through personal contact with the artists, and an understanding of the music from a musician's point of view.

In formula radio, the disk jockey is strictly a technician, following instructions given to him by a business executive. The personality disk jockey is a "pro" with his life dedicated to "good music." Therefore, how can a personality disk jockey live in a formula radio station? He cannot! If you disagree with that philosophy, let me bring out the pecuniary point of view. Personalities cost money! Why use a personality to read "rote" commercials with no leeway for individual delivery and pay him three to five times more money than a "mechanical deliverer?" If you still disagree, let's try this.

The role of a formula disk jockey is to subjugate his own personality to that of the particular formula. In a personality station, the purpose of the disk jockey is to build his own reputation, and at the same time bring his station's call letters before the public in an attractive way. How can both the formula and the personality be satisfied at the same time? They cannot!

Consequently, there is no room for personality in a formula station, and no place for formula in a personality station.

Chuck McClure, *president, WGBA, Columbus, Ga.*

Show me the business, the church, or the family that isn't built on formula, and I'll show you a failing business, a floundering church, an unhappy family.

Show me the business man who injects his amiable personality into his working organization; the priest, minister or rabbi who adds his warm personality in teaching the laws of God; or the master of the family who



They're like love and marriage

warms his fireside with his love and personality . . . and there you have success!

Why should radio be different? It's a business, church, and a family rolled into one for it's sponsors, listeners, and working members.

First, formula radio must be defined. And from experiences past, with radio and tv institutes, no one has yet to define formula radio adequately. Sure they say . . . "We do this and we do that." And that's supposed to constitute a formula.

Here at WGBA in Columbus, Georgia, we have a formula, yes. But, we

hope, we have the personality to go with it. Where others try the belt-'em-in-the-middle-slam-'em-in-the-ear-drum-don't-let-up-or-you'll-lose-'em type of formula . . . WGBA has continued along its merry way with personalities who flex their musical muscles and move left or right of the formula per se as the occasion demands.

Is it successful, you ask? Well, if imitation is the greatest form of flattery, then our formula with personalities is successful.

There's Cuzzin Al, the foremost country d.j. in the South, thumpin' his big orange, goofin' up the king's English while reading the comic strips to his vast number of avid listeners. Without Cuz, this area would indeed be a most dreary place for thousands of people. . . . Proof positive, when Cuz had to take a brief hospital respite. His return didn't make the treasurer angry either.

There's Bill Bowick who brings along a stationload of tricks each morning . . . one of them his alter-personality, his odd id, his little voice (who was on the scene, incidentally, years before Alvin made his appearance) who pans Bill, the show, the sponsors and any unsuspecting listeners on the spur of the moment. And they love it, as fan mail will testify. Mornings without Bill and his odd id would have morning ablutions becoming a hard-down chore instead of the fun it is.

There's Dick Weiss who caresses the housewife with a program entitled *Music for Barefoot Housewives*, and then later in the day changes his personality and becomes the king of the teens, mulling over a particular trying problem with his teensters, airing grievances between or among the schools' teams, and meeting them on the dance floor to hash out a new step. Parents have said, without him there would be more need in this section for competent psychiatrists. Afternoon drivers keep in touch with Dick. . . . The military and civilians

ADAM YOUNG ASKS:**radio?**

connected with Fort Benning, the world's largest infantry center, consider him their personal M.P.

Without personality, a human being is shunned. Without personalities, a radio station is never dialed!

Formula! Sure! There must be rules. Life is built on rules. A mother doesn't continue to wash the dishes when the baby is screaming with a cut finger! She pauses. She doctors. She coddles, and makes baby smile again with her warming personality. Her routine is interrupted, but just long enough to inject a bit of her mother's personality.

Does the personality d.j. fit into formula radio?

Coming mother!

Jack Roth, manager, KONO, San Antonio, Texas

Before approaching the subject of personality versus non-personality deejays, let's delve into the word "formula" for just a moment. Actually, to my way of thinking, a formula does not mean any particular type of sound for a radio station.



Personality is important even in formula radio.

At KONO we have certain policies which we guide ourselves by and, as a consequence, you might say that we have a prescription by which we feel is the right medicine for our particular market. We feel this is true because consistently for many, many months, KONO has dominated the market both in the Hooper and Pulse surveys.

In answer to the question "Does a Personality Deejay Fit In Formula Radio," I would say, definitely yes. We, have a number of fine personalities and feel that they are in good

(Please turn to page 59)

What's missing from the new-style Nielsen radio reports?



Adam Young

Answer? Radio . . . as it is *today!* Nielsen does justice neither to radio as a medium . . . nor to all stations equally. To elaborate:

How does Nielsen compare stations? Nielsen gives only one "homes" figure: "Total Audience" per station.

But Nielsen does not define where this audience exists. Often it can represent scattered numbers of people outside of the trading area and spread over many thousands of square miles.

On the other hand, total audience for a regional station may actually be effective entirely within the market-merchandising area. Result: we can't compare two stations on the basis of *one* area common to both—and most vital to today's advertiser.

This is particularly frustrating today, when in practically every trading area a "regional" station is doing the number one job.

Which is better? "Homes" or "Ratings?" Nielsen has replaced "NSI AREA" homes with "METRO AREA" percentage ratings.

Want Metro cost-per-thousand? You must convert *rating* to *homes*. Suppose a buyer bases cost-per-thousand on readily-available "Total Audience," instead of first computing metro homes from ratings? In our opinion, "homes" are less confusing, less subject to error, more useful.

Thus old-line thinking and buying are perpetuated, at the expense of modern radio stations whose ability to serve well in their trading areas is practically ignored. But the recent change is not all that disturbs us.

We have long believed that: 1. Measurements are preferable to data which is largely projected. 2. All radios in the home must be measured, including portables, which in many instances cannot be metered. 3. Diary sampling, predominantly the technique of much of Nielsen's sample, is not suited to radio. 4. Unlike Pulse, Nielsen does not show out-of-home audience (sometimes bigger than *in-home*).

For these reasons we cannot recommend Nielsen radio reports to the stations we represent nor to advertisers. Radio must be kept easy to buy.

Reports which confuse buyers hurt radio. And when an advertiser buys on erroneous bases, disappointment may cost *him* a good medium, and cost *radio* a friend.

Feel free to talk to us about the Nielsen reports—or any aspect of modern radio.

ADAM YOUNG INC.

NEW YORK (3 E. 54TH ST.) • ATLANTA • CHICAGO • DETROIT
LOS ANGELES • ST. LOUIS • SAN FRANCISCO

DOMINATE

with **WTVT**

1st in total share of audience... now at an all-time high in

TAMPA - ST. PETERSBURG!

Latest ARB proves definitely that in the MARKET ON THE MOVE . . . THE STATION ON THE MOVE is WTVT! Penetrate this dynamic, growing market . . . now 30th in the nation in retail sales . . . with the top-rated station, WTVT!

Check the Top 50 Shows! *Latest ARB*

	TOP 5	TOP 10	TOP 15	TOP 25	TOP 50
WTVT	4	8	11	15	34
Station B	1	2	4	9	13
Station C	0	0	0	1	3

Check these 15 top-rated shows!

(ARB based on 4-week average)

SHOW	STAS.	RATING	RANK
Wagon Train	B	42.1	1
I've Got a Secret	WTVT	39.9	2
Gunsmoke	WTVT	39.4	3
I Love Lucy	WTVT	38.0	4
Highway Patrol*	WTVT	37.1	5
Perry Mason	WTVT	36.7	6
State Trooper*	WTVT	36.5	7
Millionaire	WTVT	34.3	8
Wells Fargo	B	33.8	9
Red Skelton	WTVT	33.7	10
Sheriff of Cochise*	WTVT	33.5	11
Decoy*	WTVT	32.3	12
Peter Gunn	B	31.9	13
Price Is Right	B	31.8	14
Zane Grey Theatre	WTVT	31.3	15

*NOTE—4 WTVT syndicated shows in top 15

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

The WKY Television System, Inc.

WKY-TV WKY-RADIO WSFA-TV
Oklahoma City Oklahoma City Montgomery

Represented by the Katz Agency

BURNETT

(Cont'd from page 41)

keting media and research under a single authority (K&E's Max Ule is responsible for marketing, media, research, radio/tv and promotion.)

Burnett was, however, the first large agency to advance the marketing-media-research combination as a well-defined theory of modern agency operation, and the logic of the Burnett idea (market knowledge, planning and expenditures should be closely correlated) has excited much favorable industry comment. Many advertising men believe, in fact, that nearly all agencies will, in the future, adopt the Burnett pattern. (See SPONSOR 17 January 1959. "Will media and marketing blend?")

At Burnett, Greeley as exec. v.p. of the Marketing Services Division is assisted by V.P. Leonard S. Matthews, former media head, who is generally responsible for working out the three-department co-ordination as well as for over-all supervision of media, headed by V.P. Tom Wright, and research headed by V.P. John Coulson.

In explaining to SPONSOR the functions of the Marketing Service Division, Greeley stressed its role in drawing up the "basic marketing strategy" for each Burnett account.

Such basic strategy is developed out of a study of a product's position, pricing, packaging, investment plans, competitive activities, and other factors, and represents a long-range (sometimes up to five-year) business analysis and battle plan.

Reduced to a written statement it serves both agency and client as a point of agreement for manufacturing, distribution, and advertising co-ordination, and is the basic document around which plans are built.

Like most other large agencies the Leo Burnett Co. operates with a plans board, composed of top ranking executives from each phase of the business.

Burnett, however, uses the plans board primarily to originate and review agency projects rather than for day-to-day operations.

"We found," Leo Burnett told SPONSOR, "that the formality and dignity of plans boards often tends to check and limit creative work. It's a fine thing for review purposes, and

gives us the benefit of our best agency thinking on over-all planning. But, in our experience, it is a mistake to expect a plans board to do more than get projects started and then pass on them when they are done."

A unique feature of the Burnett organization is its six-man Creative Review Committee, headed by Draper Daniels. This is an "operating" committee in the most active sense of the word, and its meetings are frequently attended by Leo Burnett himself.

Its purpose is to review, stimulate

and improve the agency's creative product in every field tv, radio, print — on every one of the 24 Burnett accounts. Composed of Burnett creative executives, DeWitt O'Kieffe, John Matthews, Don Tennant, John V. Tarleton, Julian L. Watkins and Daniells, it acts as the spark plug for the creative departments.

Burnett's emphasis on the creative end of the business is reflected in the fact that 29% of its payroll goes to creative people, compared with 25% spent by the average large

**SELL
AUTOS!**

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

... Buy
KFDM-TV

*S. M. Survey of
Buying Power, 1958

**KFDM
TV**

**BEAUMONT
PORT ARTHUR
ORANGE**

CBS ABC

See PETERS-GRIFFIN-WOODWARD, INC.

agency billing more than \$40 million (1A figures). Burnett employs 138 writers, art directors, tv film producers and supervisors in its creative departments.

The 124-man media department, headed by V.P. Tom Wright is organized on what is known in the trade as a "modified group" system which combines both all-media buying and specialist functions.

Burnett accounts are divided among five media group supervisors, each with an associate media supervisor

and timebuyers and space buyers assigned to him. On the supervisory level, planning and buying is done on an all-media basis. Timebuyers and space buyers specialize but are frequently given new assignments to familiarize them with media beyond their specialties.

As Wright and assistant media manager John Setear explained to SPONSOR, this reshuffling of buying personnel allows Burnett to develop supervisory talent experienced in both print and broadcast problems.

The balance of the Burnett media department is divided into two sections—clerical service which handles estimating budgets and typing, and media research which explores and analyzes media availabilities and prepares charts, maps and special tabulations.

One of the most interesting phases of Burnett's departmental organization is its system of "parallel functions" within and between departments. Media group supervisors, for example, operate on the same level and with roughly parallel functions as do copy supervisors, art supervisors, broadcast supervisors etc.

To handle its whopping \$57.1 million air media billings, Burnett has put together a program and commercials team totaling 139 people in Chicago, New York, Hollywood and Toronto.

Program matters including buying, contracts, and production come under the jurisdiction of the Burnett broadcasting department. All commercial preparation including tv film commercial production is the responsibility of the Creative Service Div.

Burnett is especially heavy in net tv (over \$40 million in 1958) and buys or participates in all types of programs from *Capt. Kangaroo* to *An Evening with Fred Astaire* special. Its spot tv schedules, especially in the food fields for Kellogg, Pillsbury and P&G, are extensive and its award-winning Tea Council commercials testify to its savvy of spot radio.

For a detailed explanation of how a large modern agency staffs up to handle air media programs and production see the chart of Burnett's radio and tv commercial and program personnel on page 41.

Burnett's rise to the \$100 million billing class reflects not merely individual creative talents, though the emphasis on creativity is more pronounced at Burnett than in many large agencies.

But hand-in-hand with "making the ads" which, says Burnett, is the "life, core and heart of our business," there has been an organizational genius at work, too. Otherwise the agency could never have absorbed, digested and handled an increase of \$80 million in billing over a 10-year period.

But, even allowing for the undoubted talents of his "strong right

Pacquins' Dollar buys More on WKOW

"... Your personal calls on all the major chains and supermarkets resulted in excellent cooperation at the retail level. Coupled with better shelf position and display in all major outlets, this effort strengthened even further the effectiveness of the Pacquins campaign, . . . Merchandising letters to grocery and drug outlets and the display window at your downtown studio were a tremendous help."

Edward Berthold
Sales Representative
PACQUINS'



Thank you, Dick Driscoll, at Wm Esty for the opportunity of proving for the second consecutive year that your client's dollar buys more on WKOW.

Ben Hovel
General Manager

Represented Nationally by Headley-Reed

WKOW

MADISON, WISCONSIN

TV-abc

RADIO - 10 KW - 1070

arms." the Burnett organization must also be reckoned as one of the accomplishments of Leo Burnett himself.

Probably the key organizational force is Dick Heath, now chairman of the executive committee, who sparked the planning so necessary to match the dramatic growth in billings.

In addition to his high praise for Heath, Burnett, himself, gives generous credit to Young, O'Kieffe, Daniels, Greeley and Schoff for freeing him from the "problems connected with agency machinery which plague so many advertising agency heads."

His is a complex character. He is a copy man who can thrill to the idea of "peas harvested in moonlight" or a "redheaded kid wondering what has happened to his cornflakes."

But he is also a business man with a feeling for structure and organization. And this, SPONSOR believes, is one of the most important explanations for the \$100 million "House That Leo Built."

MERLE JONES

(Cont'd from page 38)

for sloughing them off. The competitive disadvantages were just too much for CBS to bear.

With WXIX off the air CBS will have the right to add two uhf o&o's to its lineup. Jones said CBS wants to exercise this option, though there is nothing currently in the wind to indicate a purchase in the near future.

Since, as Jones points out, no uhf station in a market with two or more vhf stations is making money, uhf opportunities are not widespread. However, Jones left the impression that CBS would buy a uhf station in the red under certain conditions.

Why will CBS beat the bushes for other uhf outlets when the possibilities of making money are so slim? "We are interested in uhf," says Jones, "because the FCC is interested in keeping it alive."

And, it might be added, CBS is doing fine financially with its vhf list. Four of the five are number one in their markets, according to December Nielsens. They are WCBS, New York; WBBM-TV, Chicago; KNXT, Los Angeles, and KMOX-TV. In

Philadelphia WCAU-TV is third in share of audience, but with the station under CBS auspices less than a year, CBS people are confident they can move it into the winner's column.

As a matter of fact, the January Nielsen for Philadelphia shows WCAU-TV leading its two competitors in share of audience. However, January represented the kickoff of the Paramount movie package in that market, so that more time will be necessary before the outlet can be said to be a firm No. 1.

Among the other major developments on the station level during Jones' tenure were decisions setting up (1) a New York sales organization for WCBS-TV and (2) a client relations department in the spot sales group whose purpose will be to promote spot tv advertising.

Jones considers the station and spot sales groups in pretty good organizational shape right now and has been putting considerable thought to the staffing, sales setup and functions of the other major group, CBS Films.

The station and spot sales organization is under the over-all direction of Craig Lawrence. Reporting to Lawrence are the six station managers and Bruce Bryant, general manager of CBS Television Spot Sales.

On the film side a major step was taken on 1 October by changing the corporate name from CBS Television Film Sales to CBS Films and later realigning the executive structure to reflect the expanding horizons of this sector of Jones' division. A trio of vice presidents and an operations director were named to run things last December. They were Sam Cook Digges, administrative vice president; Leslie T. Harris, vice president in charge of production; John F. Howell, vice president and general sales manager and veteran Fred J. Mahlstedt, who became director of operations and sales service on both the domestic and international fronts.

A prophetic sign of the above developments had previously appeared early in September when two overseas film subsidiaries were formed. They were CBS Ltd., headquartered in London and CBS Europe, Ltd., which serves as the administrative headquarters for the European operation. CBS President Frank Stanton announced (1) the two firms would engage in the licensing and distribution of tv films and properties, (2)



R. J. REYNOLDS earmarks most of its network radio appropriation for CBS Radio. Because it's what's up front that counts! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

**BUYING
DETROIT AND
SOUTHEAST
MICHIGAN?**

NOW! 
WXYZ-TV

**YOUR BEST BUY
IN MICHIGAN
IS NOW A BETTER
BUY THAN EVER!**

NEW

TOWER!

tallest TV tower in south-
east Michigan

NEW

POWER!

blanketing an even larger
area with a powerful signal

NEW

AUDIENCE!

wxyz-tv adds new viewers
running into the hundreds
of thousands

NEW

COVERAGE!

wxyz adds scores of sub-
urbs, towns and cities

Now transmitting from the
heart of America's fifth market
... center of Southeast
Michigan's population shift!

This huge 1,073 ft. tower per-
mits WXYZ-TV to blanket a
larger area than ever with a
powerful signal ... adding
hundreds of thousands of
viewers to its coverage area!
now **WXYZ-TV serves more
people, better!**



BROADCAST HOUSE—10 Mile and North-
western, 14 miles northwest of central Detroit

WXYZ-TV
CHANNEL 7
DETROIT ABC
Represented Nationally by BLAIR-TV

Jones would be director-president of CBS Europe and board chairman of CBS, Ltd., and (3) the forthcoming change in name to CBS Films. Later Jones named Michael Burke, executive director of the Ringling Brothers, Barnum Bailey Circus, as managing director of both firms.

The growing overseas market is one (but only one) of the reasons that the film side offers the biggest opportunity for expansion among Jones' variegated responsibilities. In the short run, domestic film opportunities are probably greater. Jones has hopes of building up a sizable representation on the tv skeins for CBS Film shows. So far only one CBS Film show—*Navy Log*—has had a network airing. The Terrytoons division of CBS Films has been doing animated commercials for two years (the Bert and Harry Piel films come from Terrytoons). It could expand in this direction but also has potential growth in both tv syndication and theatrical distribution.

The station and spot sales sectors offer less growth opportunities. Indeed, with FCC proposals to ban the network broadcasting companies from having spot sales subsidiaries, a retrenchment may yet come about. CBS, of course, will strongly oppose the FCC proposal. Jones revealed the CBS line will be that (1) spot sales groups are not contrary to the public interest and (2) they are not monopolistic since they represent only a small part of the total spot tv market (besides the six o&o's, CBS TV Spot Sales reps seven affiliates). Jones also said the CBS testimony will deny specifically that the company ever brought improper pressure on a station to force it to join the spot sales subsidiary.

Even if the FCC permits CBS and NBC to keep their spot sales organizations, it appears obvious to insiders that the two companies will not make any effort to lengthen their station list. Jones considers the present CBS list of 13 as an "optimum" number "on the basis of our own experience and considering the size of the markets represented."

Jones must, of course, hold on to what he has and make sure that, as tv grows, the CBS share of business stays at least at the same percentage level. If his calm, thoughtful assurance is more than skin deep, he should have no trouble.



LEVER BROTHERS increased its program sponsorships on CBS Radio by 32% since PCP. Just clean logic! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

**CBS RADIO
NETWORK:**

**42% LARGER AUDIENCES
PER COMMERCIAL MINUTE
THAN ANY OTHER RADIO
NETWORK, AVERAGING OVER
16 CONSECUTIVE MONTHS.**

SPONSOR ASKS

(Cont'd from page 53)

part responsible for the fine success of the station. Actually, with so many stations sounding a great deal alike, wouldn't it make sense that the station with the better personalities would be apt to gather a larger and a more loyal listening audience.

I think one of the finest examples I know in favor of a personality deejay is this case in point: Last year we carried a schedule for BBDO's Chiquita Banana (United Fruit Co.). One of our fine lads after playing the minute e.t. proceeded to embark on the following course: "Don't forget when you go to your favorite grocery store, ask for KONO bananas . . . you will recognize them for you can open them from either end." From this bit of nonsense developed one of the strongest kind of sales stories, as all the other deejays picked up the ball and ran with it. This type of sales adjunct to an already great commercial pitch is in my estimation the reason why personality deejays have a place in any kind of radio.

Hal Vester, station manager, *KTHT, Houston, Texas*

Formula radio is the surest way to success for a good disk jockey and the only way for a mediocre jock to attain ratings of any consequence in a highly competitive market.

Although the focus is on music in formula radio, its heartbeat is the



The d.i. is helped by formula

personality disk jockey. It is he who gives the station warmth, enthusiasm, sincerity, vibrancy, excitement and sparkle. He provides the basic appeal that keeps a station from becoming a background noise. The personality disk jockey causes the audience to listen actively.

Obviously, in formula radio, the programming is rigidly controlled. Disk jockeys are required to stick to tried and proven formats without any deviation. The logic employed is that the listener wants to hear the hit tunes, time checks, weather information, news and, at the same time, be

allowed to participate in family fun type games.

Since radio is the personal medium—listening is an individual matter—the listener likes to be a part of this fascinating thing called radio. Actually, more important than winning a few dollars in some family fun type game is the fact that the listeners can participate. It makes them feel as though they are a part of your station and the disk jockey is a personal friend.

The logic for formula radio is what it has been since its inception right after the advent of television. Give the public what it wants on radio. This means that management must keep abreast of public taste, and always be in a state of readiness to adapt to the listeners' changing desires. Presently, what the public wants on radio is popular music. The proof of the pudding is what it has been for several years now—it's the kind of music for which the public pays out the most money in juke boxes, records and sheet-music.

With the focus on music, it must be the kind of music the public wants to hear. It must be exposed enough to satisfy the desires of the listener, otherwise, he will satisfy his listening tastes by tuning in your competitor.

Since most disk jockeys spend approximately four hours per day on the air and very often as much time in preparation for the air shift or in production, it's impossible for jocks to ascertain the popularity of different musical selections and the amount of exposure which should be given to each. And, since the music played is entirely controlled by the public, a formula evolves which relieves the jocks of the responsibility for having to worry about what they should play. Moreover, with a formula a jockey doesn't allow his own personal taste to influence what music he plays.

On the other hand, with formula radio, the personality disk jockey can concentrate on being a personality. He can plan ahead mentally. He can devote his efforts to the things that make him a personality—an individual. To mention a few: warmth, sincerity, friendliness, cheerfulness. We ask our jocks to smile before they speak—we can hear it.

Yes, formula radio does fit the personality disk jockey. It makes him more popular than he could ever hope to be without a formula.



My Mommy Listens to KFWB

More mommies, more daddies, more everybodies listen to KFWB around the clock in Los Angeles.

Hooper rates KFWB a fat first with a 32.4% share . . . more audience than all four networks combined! Pulse confirms KFWB's leadership . . . proving that KFWB leads the second station in the market by 33%, the third station by 42%.

Buy KFWB . . . first in Los Angeles. It's the thing to do!



6419 Hollywood Blvd., Hollywood 28 HO 3 5151

ROBERT M. PURCELL, President and Gen. Manager

MILTON H. KLEIN, Sales Manager

Represented nationally by JOHN BLAIR & CO.

TV CAT

(Cont'd from page 43)

bridge the spring and lighter fall campaigns with more than the reminder-level advertising.

Like the spring and fall campaigns and the winter price promotion, the summer campaign will have air media emphasis—"the most dramatic and effective way of penetrating a market when you must make a long range impression for a short-term selling period." Roth feels.


Importantly, says Roth, image and schedule flexibility are necessary to make a big job possible in a short period of time.

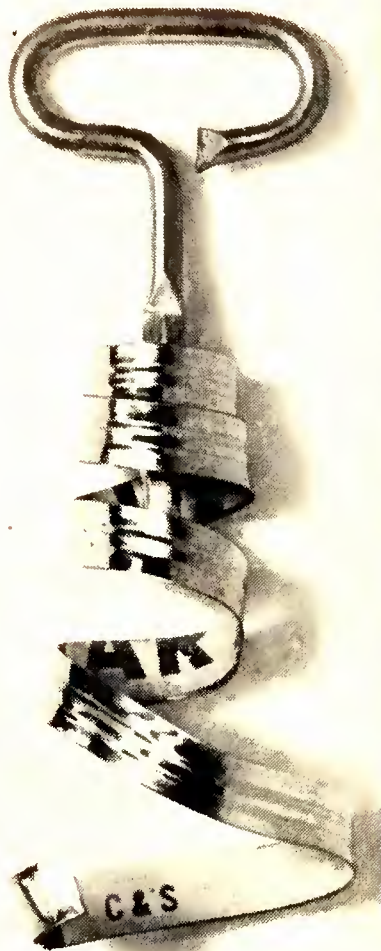
The extent of the job can be seen from the variety of copy points that must be included. Copy points are based on research, a great deal of which was not available when Roth began his care and gentleness campaign in 1954.

A motivational study last year by the National Institute of Rug Cleaning (conducted largely at Roth's urging) turned up some attitude findings that supplemented his own earlier research. In addition to the leading fear of damage to rug, the Institute found that two others were inconveniences and anxieties related to the cleaner—strange men entering the house and careless handling.

These fears were divided between attitudes about *in-plant* cleaning and *on-location* (or, in home) cleaning. Here are some approaches geared to these location factors:

- To offset on-location fears of drying time and rust marks from replaced furniture, Roth now stresses dry cleaning for in-home work. (Roth has been increasing his in-home emphasis for some time).
- To help eliminate distress about strange men entering the household, mention of "bonded" drivers is included in the copy.
- To allay inconvenience-to-household worries, a four-day cleaning service is plugged for in-plant work. "Least possible disruption to household" is the angle.

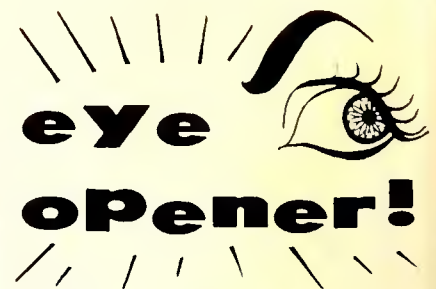
These changing concepts, new practices and new competition factors show why the short frequent impressions of the 1957 spring campaign have given way to the gradually longer copy exposures. Moreover, selection of times becomes more important than ever at this time. 



STANDARD BRANDS spends most, by far, of its network radio dollars on CBS Radio. Where the most popular program "brands" are! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.



for TOTAL COVERAGE*

of the fabulous
Charlotte Market
the latest

N.S.I.

(NOVEMBER-DECEMBER '58)

again
PROVES

WIST

THE

best buy by far!

For a revealing comparison of WIST's total audience with that of any other Charlotte station, check the November-December N.S.I., or call your nearest P-G-W Colonel.

*and . . . according to Nielsen
. . . WIST is also clearly the MOST POPULAR STATION in the Charlotte Metropolitan Area.

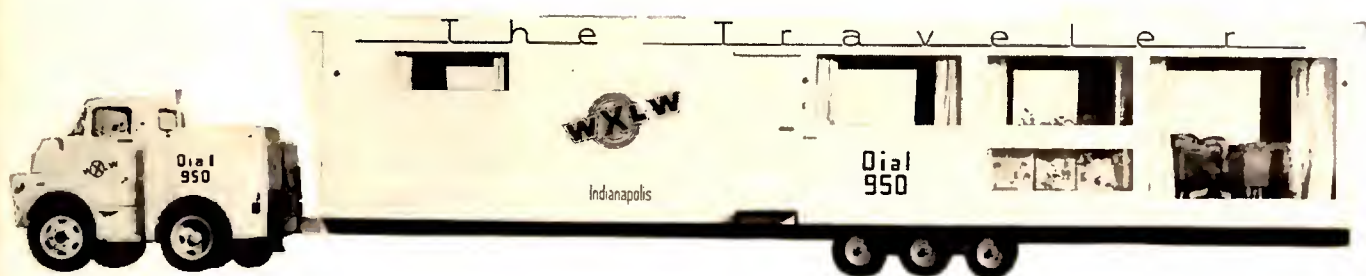
PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

WIST

best radio buy
in Charlotte

A BROADCASTING COMPANY OF THE SOUTH STATION

A "Good Buy" That Says Hello!



WXLW INDIANAPOLIS

Brings the "personal touch" to your sales message with

RADIO-MOBILITY

Hoosiers throughout the Indianapolis area are getting a warm, personal greeting from WXLW's greatest "first"—*The Traveler*—a 60-foot-long complete radio station on wheels! WXLW's *Traveler* brings the impact of RADIO-MOBILITY to its programming and to your announcements, with on-the-spot broadcasting of regular programs, interviews, and special events. Now listeners of the number one radio station in Central Indiana can see and hear their favorite WXLW personalities in action.

Send your sales messages along on these good-will tours, with *the buy* in Indianapolis radio . . . top-rated WXLW.

1st to feature true hi-fidelity sound.

1st to feature live on-the-spot news coverage.

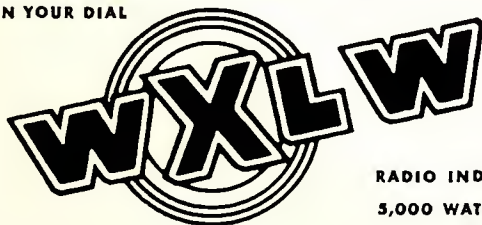
1st to offer on-the-air editorials.

1st to offer adult programming, and now,

1st with RADIO-MOBILITY!

Enjoy the sales benefits of the personal touch only personal appearances can give . . . pull extra results from the extra effort made by WXLW to capture even more of the Indianapolis audience. Specify the good buy that says hello—WXLW!

950 ON YOUR DIAL



RADIO INDIANAPOLIS
5,000 WATTS DAYTIME



The Traveler's completely equipped studio



Interviews are conducted in The Traveler's modern lounge



The Traveler's control room features all the latest magic of advanced technical design

CONTACT YOUR NEAREST JOHN E. PEARSON REPRESENTATIVE



3 WAYS TO GET TO THE CONVENTION

GRAB A PLANE

and get out to Chicago. The NAB Convention is between 15 and 18 March. That way you'll meet most everyone you want to meet and see most everything first hand. It may be hectic but it's bound to be a great show.

READ SPONSOR

That way you'll get to see the industry's collective mind on almost every important problem of the day. The SPONSOR special convention supplement will have reports on the problems agency and client executives think conventioners should tackle, what the station executives themselves see as their most crucial issues, a rundown on what the subjects of both corridor conversations and the formal convention program will be. You'll find another SPONSOR exclusive: a detailed map of downtown Chicago with all points of interest marked . . . a complete summary of the phone numbers and addresses you use in both business and personal life during your Chicago trip . . . a report on what's doing in Chicago from jazz through music to the circus, during NAB convention week.

ADVERTISE IN THE CONVENTION SPECIAL

When you advertise in the Convention Issue, you can advertise in the Convention Special, too, at bargain rates. That way you get your message to everyone who is anyone at the convention itself. For SPONSOR'S Convention Special (it's a separate book of its own) is hand-delivered to the hotels of 2000 of the very top people at the show. It blankets the NAB hotels in Chicago. This double exposure, double impact to the key men in the industry, costs you only \$75 extra per page over the regular rate.

Advertising forms for the
Convention Issue, plus
the Convention Special,
close 9 March. Wire
collect for reservations now.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th Street, New York 17, New York • Murray Hill 8-2772



STEWART-WARNER (Alemite Division) returns to network radio—CBS Radio—with its biggest appropriation in years. PCP was the additive that did it! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

AUTO

(Cont'd from page 36)

become the accepted "second car" of the U.S. family, who is going to buy the jalopies they must take in trade?

• **AD DILEMMA:** Caught in the cross-fire, the adman can look forward to a restless year. He must move the cars now coming off production lines at the rate of more than 100,000 a week. He must lay plans now on how to launch simultaneously the up-coming small cars. (It's possible that at least two of the new small models will be out before fall.) If the weight of his campaigns appears to favor the economy cars over more expensive standard models, the screams of dealers may rattle the windows of the Detroit Athletic Club.

• **COPY PLATFORMS:** Some signs of schizophrenia are bound to develop in commercial and advertising copy. Detroit abandoned the nuts-and-bolts approach to ad copy a long time ago in favor of appealing to women who presumably influence about 80% of family car purchases. The cars themselves have reflected this distaff-wooing in design, styling, colors, interior fabrics, power brakes and steering, swivel seats. To promote standard lines, this approach will continue.

But since small cars appeal more to the woman driver than the woman passenger because of maneuverability and easy parking, there will have to be some reversion to "nuts-and-bolts" advertising to highlight such mechanical virtues. The fact is inescapable that the small-car buyer is interested primarily in low original price, more miles-per-gallon in the face of rising gas taxes, economical repairs, maneuverability. He is not going to expect the same degree of comfort on a long trip that he would get from a big car. So copy for small cars will have to lean in the direction of mechanical superiority and thrift.

• **BIGGER BUDGETS:** The coming of the small cars almost surely guarantees more money to media this year. Traditional method of setting up ad budgets on established car brands is basing this year's budget on last year's sales. A percent of every car sold goes into the national ad fund. At that rate, media might have reason to look forward to less business this year from Detroit, since 1958 was a 10-year low for automobiles with only 4.3 million
(Please turn to page 82)



your
extra
eye
is

SPONSOR

Hundreds of extra eyes to be exact — the most restless retinue of retinas — work for you at SPONSOR to help keep you the best informed executive on broadcasting that you can possibly be.

Experienced eyes that see beneath the surface and beyond the fact. Eyes that bring you not alone news but the most comprehensive analysis of this news in the entire publication field.

That's why you should read SPONSOR — at home . . . where you can give it your unhurried time — your relaxed imagination. One idea that you can apply might well be worth a lifetime of subscriptions.

Now — for just \$8.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR	
40 East 49 St., New York 17, N. Y.	
I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.	
NAME _____	
FIRM _____	
ADDRESS _____	
<input type="checkbox"/> Bill me	<input type="checkbox"/> Bill firm



Paramount Pictures Rating Power*

mca tv



what's for breakfast?

soft boiled egg? pheasant under glass? toast and juice? no matter! nearly everybody in Greater New Haven has coffee with Bud. Bud Finch's 13-year-old Coffee Club tunes 'em in to 23-year-old WELI, from all over the state and eastern Long Island. and they stay, too, through the well-planned 19 hour day of adult-type music, professional-type news and sports. Sales Results (and availabilities) are really good on WELI; ask H-R Representatives, Inc., or Harry Wheeler in Boston.

WELI New Haven, Conn.

WASHINGTON WEEK

7 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Troubles just kept piling on the networks from all directions the past week.

It was a sort of Black Friday for them, with the gang-up cast featuring:

- **The Supreme Court**, which by its decision in the Philadelphia-Cleveland stations deal involving Westinghouse vs. RCA-NBC, virtually took broadcasting antitrust matters from under the jurisdiction of the FCC and put the Justice Department in command.

- **Rep. John Bennett** (R., Mich.), who introduced a bill calling not only for FCC regulations of the networks but also for imposition of some of the Barrow Report recommendations.

- **The FCC**, which set full-scale hearings on network programing practices, posing such questions as (a) Do the networks control programing, (b) Is network control desirable and (c) Do networks insist on ownership of financial interest before a program can gain a desirable time period?

What does it all add up to? (1) **Plenty of work for network lawyers** contending against the Justice Department along monopoly, option time and must-buy lines and (2) **network top echelon immersion in hearings** covering not only the above issues but the pressure emanating from Rep. Oren Harris to give pay-tv some sort of a road test.

The Philadelphia District Court now must hear the Justice Department charges against RCA-NBC, but that shrinks in significance when compared with the overall meaning of the Supreme Court decision.

Justice has long held that option time and must-buy are per se violations of the antitrust laws. It has probed network programing practices and has frowned.

If the decision had held the FCC above court inquiry in antitrust matters, Justice could only have presented its opinion to the FCC. The FCC could have made its own decisions, and in the light of the antitrust law's clear distinction that a restraint of trade is legal, if it is a reasonable restraint.

The FCC was, in fact, set to ignore the Justice Department's bid for an end to option time on the grounds this is a reasonable restraint of trade. Following the decision, the FCC could conceivably throw in the sponge and outlaw option time on its own, or at least limit it much more drastically than it had intended.

Even if the FCC holds firm, it now appears certain that Justice will test the practice in the courts.

The Bennett network regulation bill would force the FCC to regulate networks, but would not trust the Commission to draft all the rules.

It would require a prohibition on the setting of affiliates' rates by the webs, would forbid unreasonable network restriction of acceptance of outside programing, or use of locally originated programing, by affiliates. And there is option time again.

It would require webs to make their programs available to a maximum number of stations, would make network-affiliate contracts public, would ban web representation of non-owned stations, among other things.

Incidentally, the old Paramount case may be studied with profit. Justice Department has held that many features of the antitrust action which shook up the film industry apply to television—likening option time and must-buy to block booking.

FILM-SCOPE

7 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC

Look for a revolution in the syndication programming calendar that will go further and further away from the usual network pattern of September-to-June.

The new trend is to meet regional advertising needs by starting programs on the air in January, April and sometimes even July.

It also seems to make little difference to syndicated shows whether the re-runs are scheduled in the fall or winter instead of the summer.

With a whole new flexible calendar concept likely on the way and with increasing pressure from national spenders for 26 week shows in syndication, today's conceptions of syndication may be obsolete in a short time.

Syndicators are trying to hold the line against the new trend because it means a shorter year with contract negotiations every six or nine months instead of once a year.

Stations have also been unfriendly to any radical changes from the 39-and-13 pattern because of the difficulty of clearing time and the danger of being stuck with odd-sized left-over units of time.

The key question is how far syndicators and stations will change their procedures in order to get new national ad money allocated for tv film.

The NAB convention in Chicago next week will see eight out of the ten largest syndicators trying out a new role.

With displays banned, these participators have had to become associate members and will limit their activities to hospitality suites.

(See 14 March SPONSOR for a special report on the syndicators at the NAB.)

ITC's heavy production plans to make 12 series this year would include this new firm to the ranks of the tv film Big Four.

Hollywood will be ITC's main home base for production, despite international ties and a world-wide shooting blueprint.

Here's how ITC will use its production centers:

- Hollywood will make seven shows, including Treasury Agent, Guns West, Command, Go West, Young Man, Best of the Post and two network series already sold, Fury and Gale Storm.
- London will contribute The Four Just Men and Interpol Calling (an international police series).
- New York, Canada and Australia will throw in one series each, namely, Emergency!, Cannonball (for svndication) and Whiplash.

Note: Fully nine of these twelve shows are not yet committed to either network or syndication and may be sold via either route.

It looks like the field day CBS affiliates have been having with syndication in the 10:30 p.m. Saturday time period following Gunsmoke may well be over.

First ratings on NBC's D.A.'s Man in this time period indicates it will likely take a bite out of the syndication competition on CBS outlets.

But at the same time CBS stations are having a bonanza elsewhere, with prime time availabilities recently opened at 8 p.m. Tuesday and Wednesday, where the network carries sustainers.

A fat January and February was reaped by many syndicators again this year in a selling period that had been regarded as normally lean.

The early months of the year have emerged as big months for re-run buying by stations, with many package deals adding up to grosses that look healthy even by first-run sales standards.

You can expect a number of crucial decisions affecting the future of videotape in programing to be made public in the next month or two.

A number of network producers are expected soon to make up their minds about shifting from a "live" to tape policy for the 1959-60 season.

Also significant for videotape's future, however, is the number of film shows, if any, that will switch over to the new magnetic technique.

COMMERCIALS

The real economies in making tape commercials come when as many as six weeks of air needs are produced in a single day.

For instance, one tobacco advertiser made 19 videotape commercials for \$4,000 during a single day's session recently—which is an average cost of \$210 per commercial for facilities.

In the case of commercials requiring full-scale production, the savings of tape over film still appears to be sizable: a sample color commercial made in tape for \$8,000 compared favorably with the same commercial made in color film for \$12,000.

The question of what makes an effective commercial still defies all attempts to reduce the matter to a simple formula.

A Schwerin study on commercial effectiveness showed wide variations in approach and technique not only between different products but between several brands of the same type.

The inference may be that the surest way of making an inferior commercial is to imitate closely somebody else's success.

Much to the concern of the independent producers, it looks like the networks still dominate production of videotape commercials.

NBC's 600 tape commercials delivered to clients in 1958 likely leads the field to date, with CBS output in second place.

An oddity of the first months of commercials production found the networks making commercials for each other in such cases as the NBC-produced Oasis spots for CBS and Old Gold commercials aired on ABC.

(For more on this see FILM WRAP-UP, page 75, and also 28 February issue, pp. 63-64.)

Tape is appearing to have special advantages over film in making the simplest kinds of commercials because fewer "takes" are needed.

NBC discovered that the average number of "takes" per tape commercial last year was only five, and even this was reduced further in many cases as the client got more videotape experience.

SPONSOR HEARS

7 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Watch network tv go cop-happy next season, as a sort of antidote to westerns.

Two police series, **Blue Men (Lever)** and **Lawless Years** (NBC, Sunday 8:30 p.m.), are already set, and there appears to be much interest in one called **33rd Precinct**.

Something new in packages is being offered by a New York City radio station.

The midnight to 3 a.m. span can be had seven days a week at a flat cost of \$1,500, which comes to about \$71 an hour. **The sponsor can program as he sees fit.**

The move started by the FCC to force CBS and NBC to disassociate themselves from spot representation is stimulating speculation as to where the stations on their lists will wind up, should the divorce materialize.

Favorite guess: **They'll be absorbed by newly organized rep firms.**

You can get some insight into the dimensions of merchandising barter from the fact that a watch manufacturer, **Helbros**, this year has budgeted \$250,000 of its product for trading, contests, and audience participation shows.

Last year it traded \$120,000 worth of merchandise in the air media.

JWT—though it hasn't done so well with comedy shows lately—nevertheless hit the jackpot for agencies this season with four out of the first 10 in Nielsen's initial February report.

The shows: **Wagon Train, Have Gun, Will Travel, Real McCoys, and Ernie Ford.**

If you're bemused by coincidences, here's one about a couple station operators:

Harry Butcher graduated from high school in Spencer, Ia., and moved to Santa Barbara where he bought KIST. **Ben Sanders** graduated from high school in Santa Barbara and wound up in Spencer, Ia., as owner of KICD.

Down in Brazil they're heatedly debating a court decision classifying advertising as an "intellectual occupation" meriting professional status.

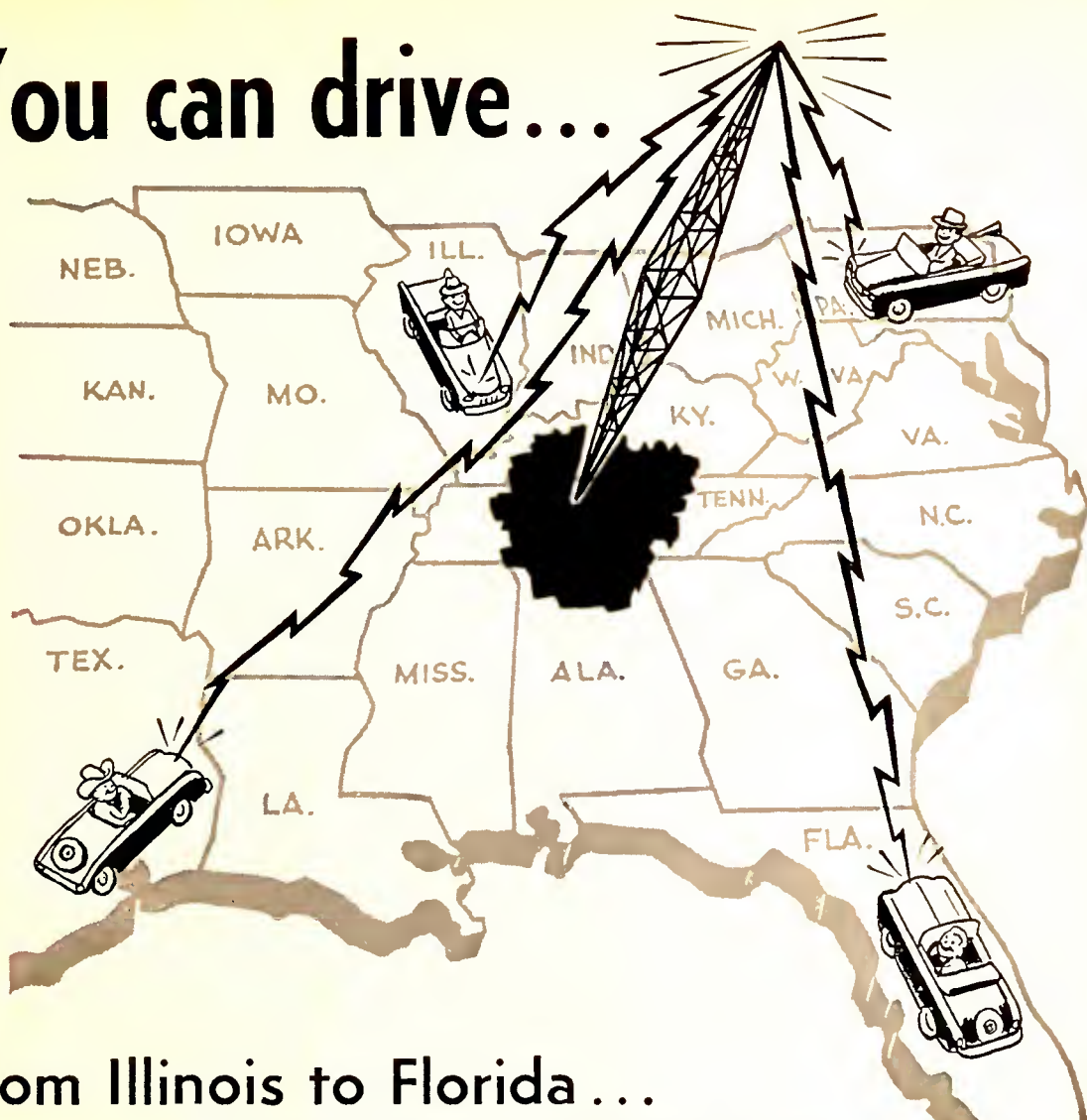
The scoffers contend this donning of the "academic mantle" is so much snob appeal and point out that professional status implies a set of ethics which certain members of the clan might find irksome.

The impression around the business is that there's a good possibility that **Edward R. Murrow** won't return to the CBS staff when his year's sabbatical is over.

He'll be following the trail of the great through Small World, but the guess is that when he runs out of money he'll put himself in a position of tapping that longterm income from CBS by working out some freelance arrangement.

There's no question that personality conflicts had much to do with his decision to take a leave.

You can drive...



From Illinois to Florida ...

From Pennsylvania to Texas ...

And listen to WSM on your Car Radio All the Way!

Although WSM rates are based only on coverage of the black area on the map above... Nielsen Credits WSM with 766 counties, over one-fourth of the total counties in the entire United States. You can actually drive from Illinois to Florida, from Pennsylvania to Texas, and listen to WSM all the way.

More important still, the scope and quality of WSM programming is such that literally millions of homes, urban and rural, in the heart of America listen to WSM regularly in preference to their local stations.

Want to hear more about radio's most extended single market? Ask Bob Cooper or any Blair man.

W S M Radio

Key to America's 13th Radio Market

50,000 Watts • Clear Channel • Blair Represented • Bob Cooper, Gen. Mgr.

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

SPONSOR • 7 MARCH 1959

WRAP-UP

NEWS & IDEAS

PICTURES

ADVERTISING TALKS BACK! Shown at their recent appearance on NBC's *Today* show are (l to r) B&B president Robt. E. Lusk, John Cunningham, chmn. of Cunningham & Walsh, Bryan Houston, chmn. of Bryan Houston, Inc. and Fred Manchee, consultant and former exec v.p. at BBDO. Four replied to charges leveled at industry, discussed advertising's role in economy



McCann-Erickson gathers the clan from its domestic offices for a New York conference next weekend (13-14) to reinvigorate it on the aims, services and image of the company.

The keynote will be two-fold: (1) Business democracy in action and (2) growth opportunity. There'll be observers from its European and Latin American branches.

BBDO released, in connection with its annual meeting last week, a fact sheet showing, among other things, the company:

- Has 2,037 employees servicing more than 140 accounts;
- Is owned by 264 stockholders, all full-time employees;
- Has no stockholder owning more than 5% of the stock;
- Has a profit-sharing plan which annually can amount to 15% of an employee's year's pay;

DON'T BE OLD-FASHIONED! is admision of WTIG, Massillion, O., and gas company sponsor. Ancient vehicle calls public's attention to new-type of gas incinerators



PIGS IN THE PARLOR was scene created when WMT-TV, Cedar Rapids, turned studios into judging ring for live hogs. Results proved accuracy of tv in judging livestock



BEDSIDE BROADCAST is made by WCCO's (Minneapolis-St. Paul) Howard Viken from hospital as he recovers from surgery. Morning program host missed only two broadcasts in 10 days, coordinated hospital and broadcast schedules. Listeners responded with 1,000 cards, letters



LOOK PAT! Five-year old Tom Kirvan tells Pat Boone all about new 1,073-foot tower being erected by WXYZ-TV, Detroit. Full-scale operation will begin by spring

• Has grown 1,063% since 1938, with its clients averaging 14 years association.

BBDO's total billings:

1938	\$ 17,475,115
1948	71,282,000
1958	203,224,000

Roughly 35% of BBDO's billing is in tv; the remaining 65% covers all other media.

Agency appointments: Colgate, for its men's line, billing about \$400,000, from John W. Shaw, Chicago, to **Street & Finney, Inc.** . . . The Black Label Beer account of Carling Brewing Co., to **Guild, Bascom & Bonfigli**, for advertising in Idaho, Oregon and Washington . . . Louis Marx & Co., for its line of toys, to **Ted Bates & Co.** . . . The Clicquot Club Bottling Co., San Diego, to the **Wilson Advertising Agency**, San Diego . . . Firestone Rubber & Latex Products, from Grey to **Campbell-Ewald**, Detroit . . . The Sessions Clock Co., Forestville, Conn., to **Hicks & Greist, Inc.** . . .

Liberty Combustion Corp.'s Toy Division, to **Roy S. Durstine, Inc.**

Account resignation: **Benton & Bowles** and the **Eversharp Pen Co.**, a subsidiary of Parker Pen Co., have "mutually" agreed to terminate their one-year relationship.

Bill Maillefert, until recently v.p. in charge of radio for Petry, plans to represent American agencies and manufacturers interested in European markets for future prospective business on a retainer basis.

Leaving 1 April for an 18-months stay abroad, he'll also do some writing on European radio and tv operations.

They were named v.p.'s: At D. P. Brother, four v.p.'s elevated to senior v.p.'s: **Sheldon Moyer**, **Thomas King** and **Kenneth Manuel**, of Detroit and **Frank Egan**, of New York . . . At Ted Bates & Co., seven v.p.'s elected senior v.p.'s: **Thomas Carnese**, **Edward Grey**, **William Gross**, **William Hatch**, **Walter**

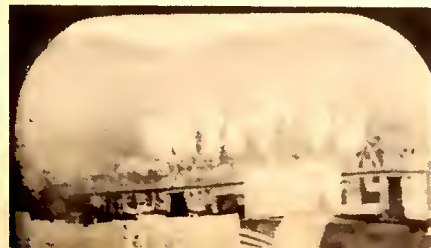
McKee, **Dan Rodgers** and **Allen Whitlock** . . . **Otto Prochazka**, to v.p. and assistant creative director of Compton . . . **Erwin "Ed" Swann**, to v.p. and member of the accounts management committee and the planning and review group at Warwick & Legler . . . **Herbert Butz** and **Richard Holtzman**, elected v.p.'s of Clinton E. Frank, Chicago . . . **Donald Clark**, **Stuart Williams** and **James Collette**, named v.p.'s of Sudler & Hennessey, New York.

Other personnel appointments: **Richard O'Reilly**, a v.p. of N. W. Ayer & Son, appointed manager of the agency's Detroit office . . . **Edwin Bodensiek**, promoted to merchandising director of Fuller & Smith & Ross . . . **Joseph Radder**, to administrative assistant and **Gene Novak**, to creative director of the Rumrill Co., Buffalo . . . **Kenneth Clapp**, named senior account executive at the Bresnick Co., Boston . . . **L. Arthur Hoyt** joins Lescarboura Advertising, Ossining, N. Y., as client contact executive . . . **Lloyd Delany**,



DEDICATION of new WLW-1, Indianapolis, studios drew record crowd, brought together Crosley pres. Robt. E. Dunville, ABC TV's Ollie Treyz, John Babcock, general manager

LATEST ON FLOOD was telecast every half hour to WTRF-TV, Wheeling, listeners during recent emergency. Station cameras at window focused on river at the station breaks



HERE'S HOW one station dramatizes a rating increase. In this case, it's KWK, St. Louis, which claims a 236% increase in Hooper ratings in a four-month period. Girls tell the story

to William Esty Co. as account executive on Sun Oil . . . **Carl Green**, to radio/tv supervisor at Ted Bates & Co. . . . **George Halleman, Jr.**, to the Los Angeles office in charge of the radio/tv department of Duncan Scott & Co. . . . **Doris Bonner**, to the New York staff of Earl S. Peed, Public Relations, as women's copy group head . . . Four new account executives at Aubrey, Finlay, Marley & Hodgson, Chicago: **John Clampitt**, **Robert Haenle**, **M. William Kivlahan**, and **Bruce Davey** . . .

Eda Purcell, formerly radio/tv estimator at Y&R, has moved to Ogilvy, Benson & Mather as supervisor of the estimating division, covering radio/tv and print.

ADVERTISERS

Colgate, last week, formally completed negotiations for the purchase of the Wildroot Co.

Wildroot, whose account is with BBDO, will serve as a subsidiary of

Colgate, retaining its manufacturing plant in Buffalo, but with its marketing being taken over by the Toilet Articles division of Colgate.

Officers of Wildroot: **C. Guy Grace**, v.p. and general manager of Colgate's Toilet Articles division, elected president; **Robert Hilbrant**, v.p.; **Hugh Jewett**, v.p. and secretary; **Edward Pempsell**, treasurer and **Robert Schwartz** continues as general manager of Wildroot in Buffalo.

Campaigns:

- **U. S. Pharmacal Co.** has launched a national radio and tv spot campaign in conjunction with its current show—*Story Princess*, on ABC Radio. To promote its BabySweet and Soothene, Pharmacal will spend \$600,000 on a 13-week promotion. Agency: Gresh & Kramer, Philadelphia.

- **Bekins Van & Storage Co.** plans a 25% budget increase bringing its 1959 advertising dollar to about \$600,000. The moving and storage firm's "Whobut Bekins," a cartoon character, will be used to promote its service. Tv spots are scheduled at the rate of 14 per week, on some 17 stations for about 36 weeks. Markets set for the tv-barrage: Greater Los Angeles, San Francisco, Oakland, San Diego, Sacramento, Fresno, Phoenix, Tucson, Salt Lake City, Kansas City, Denver, Houston, Dallas and Albuquerque. Agency: C. J. La Roche.

- **Roma Product's** "Hit Record" promotion via WMGM, New York's *Peter Tripp Show*, offers listeners a top tune for 25¢ and one wrapper from a Roma product. Results, to date: Returns have passed the 50,000 mark. Roma's agency: Smith/Greenland.

Strictly personnel: **Lee Ross**, appointed advertising manager of S. A. Schonbrunn & Co., Palisades Park, N. J., producer of Savarin and Medaglia d'Oro coffees . . . **Edwin W. Rawlings**, elected to the board of directors and appointed financial v.p. of General Mills . . . **Wayne Schol**, to general sales manager of the Oelwein Chemical Co., Oelwein, Iowa . . . **Stephen Fedor**, to director of watch merchandising for the Bulova Watch Co.

YOUR ONLY WAY TO SELL A BIG MARKET!

WWTV—

SERVING THE

"Solid Gold Cadillac"

MARKET!



NCS No. 3 gives WWTV daytime weekly circulation in 86,090 homes and nighttime weekly circulation in 106,130 homes in 36 Northern Lower Michigan counties.

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
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBC-TV — PEORIA, ILLINOIS

WWTV, Cadillac, offers lower cost coverage and far greater popularity than any other advertising medium in Northern Lower Michigan!

WWTV covers 36 Michigan counties in which you'd need 13 daily newspapers and 16 radio stations to get the same kind of audiences. And, in this area, Pulse rates WWTV first in 152 out of 168 quarters surveyed!

Add WWTV to your WKZO-TV schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan



TEXAS COMPANY makes CBS Radio its exclusive network radio choice. For maximum mileage! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

FILM

Expansions and reorganizations in the film and tape production and distribution fields last week involved a number of important personnel changes.

Among these new post assignments suggesting new film and tape plans by a number of companies in 1959 were the following:

- In the wake of Screen Gems' acquisition of Elliot, Unger and Elliot, that film company also absorbed several former Universal commercials personnel in addition to sales manager **Al Mendlesohn**; they were West Coast manager **Joe Swavely** and production supervisor **Richard Kerns**.

- NTA has moved into the re-run field with its Famous Films division with **Walt Plant** named as Los Angeles v.p. and **Mel Schlaik** as v.p. in the New York office.

- Videotape Productions has made **John B. Lanigan** v.p. in the newly created post of general manager.

Programs: Screen Gems will film a series on the David Harum character and starring Chill Wills . . . Official Films will announce three new properties for syndication next week at the NAB convention.

Sales: UAA reports foreign sales in excess of \$3 million for 1958 . . . MCA's Paramount package sold to WBNS-TV, Columbus . . . CNP reports an all-time February sales high this year . . . NTA's *Hour of Stars* sold to KLZ-TV, Denver; KSTP-TV, Minneapolis; WPST-TV, Miami; WCIA, Champaign; WAVY-TV, Norfolk; WTVH, Peoria; WTPI, Albany; WKYT, Lexington; KNOE-TV, Monroe; KMMT, Austin and KHOL-TV, Kearney . . . UAA sales of features and cartoons last week included KHSL-TV, Chico; WTVN-TV, Columbus; WPRO-TV, Providence; KAKE-TV, Wichita; WBIR-TV, Knoxville; KOIN-TV, Portland; WTVJ, Miami; KUTV, Salt Lake City; KODE-TV, Joplin; KDAL-TV, Duluth and others.

Trade note: Suggestions on film production techniques will be presented in New York on March 11 through the joint cooperation of the NTFC (National Television Film

RADIO

W m c a



570 KC—The Voice of New York

CRASH THE DENVER MARKET WITH KOSI



In Denver the influence station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers—and buy merchandise and services! No double spotting!

So contact PETRY about the prize Denver buy—that will win sales awards for you—KOSI! 10% discount when buying KOSI—and KOBV, San Francisco!

For Greenville, Mississippi — it's WGVM.

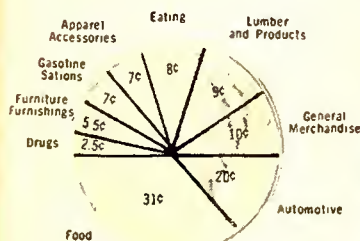
KOSI ↙ **5,000 watts in Denver**

Mid-America Broadcasting Co.

is the only station that delivers the separate, distinct booming Long Island market

6th largest in the U.S. with a mass, quality, adult-buying audience!

HERE'S HOW LONG ISLANDERS SPEND A DOLLAR



10,000 WATTS

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. *the voice of Long Island*

Represented by Gill-Perno

Council) and the SMPTE (Society of Motion Picture Engineers).

Commercials: Lawrence T. Young has been elected v.p. of central sales for Wilding Picture Productions . . . **Music Makers** reports completing sound tracks for Tang through Young & Rubicam and also for Pepsi-Cola in conjunction with Jerry Ansel's animations; the latter commercial is for theatrical release.

Strictly personnel: Cy Kaplan becomes sales manager of Bernald L. Schubert, Inc. . . . NTA Famous Films sales appointments include **Raymond Wild** as Dallas representative . . . CNP posts in Victory Program Sales division include **Robert Schultz** as eastern representative and **Frank O'Driscoll** as midwestern representative . . . **Henry Otto** of Baltimore has formed his own program packing firm.

Tape clients: Commercials were delivered in the last quarter by NBC Telesales to the following clients: **Food:** Nabisco, Sealtest, Wheaties, Kraft, Sunshine, Heinz, American Dairy; **Automotive:** Pontiac, Buick, Mercury, Edsel, Chrysler; **Cigarettes:** L&M, Kent, Oasis, Newport, Old Gold, Marlboro; **Drugs and cosmetics:** Bayer, Cutex, Breck, Lilt, Maybelline, Mentholatam, Hazel Bishop; **Appliances and hard goods:** RCA Whirlpool and other RCA divisions, Zenith, American Safety Razor, Bolex; others included American Telephone and Telegraph, Dow Chemical and Hallmark.

NETWORKS

Looks like ABC TV will have the following Monday night line-up in the fall:

- 7:30—*Cheyenne* (with Shirley Temple in this slot once a month)
- 8:30—*Adventures in Paradise* (Ralston)
- 9:30—*Trouble Shooter* (Philip Morris)
- 10:00—*Firestone Concerts* (?)

To unveil its complete, new fall program schedule, ABC TV will stage a presentation for advertisers, agencies and the press this Tuesday (10) at the Waldorf, hosted by Leonard Goldenson and Ollie Treyz.



Remember Radio?

While a tenor named Vallee hi-ho'd his way into living rooms through a megaphone into a microphone and the world waited on the halting words of a King abdicating the throne of England to marry the woman he loves, radio matured as the greatest force of consumer motivation in our time.

Now, again, there is an awakening in radio. This return to piercing coverage of our world's movements . . . comedy that lightens . . . music—honest music—that fills our homes . . . this is bringing renewed strength to the medium.

BALTIMORE HAS IT . . . the powerful purchasing strength of over a million listeners . . . listeners who remember radio's greatness and one station that right now is lifting its voice in the tradition of this greatness. Together, this particular station and these particular 1,473,000 listeners can affect the course of your history!

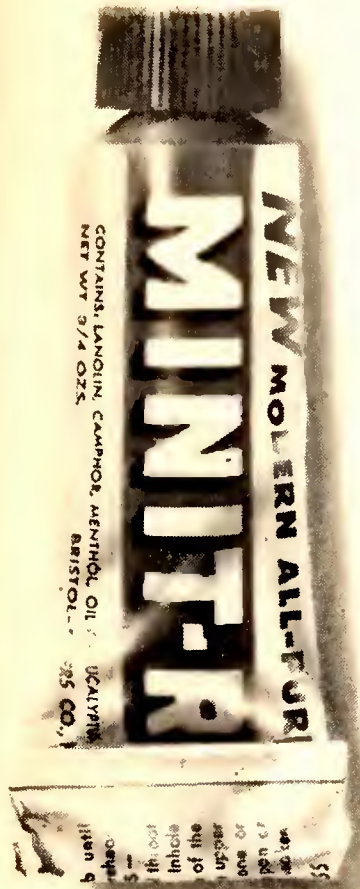
ABC & MUTUAL AFFILIATE

Remember Radio

WWIN has it on right now...at **1400**

BALTIMORE

Represented nationally by Bob Dore Associates New York—Chicago—San Francisco



BRISTOL-MYERS gives over twice as much business to CBS Radio as to the one other network it uses. To put more muscle in the message, of course! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

CBS TV closes its uhf'er in Milwaukee—WXIX—31 March, and will affiliate with Storer's WITI-TV.

This leaves only one network-owned uhf still operating: NBC TV's WHCT, in Hartford, Conn.

Network programing note: Westclox (BBDO) and Philco will sponsor the two-hour tv version of *Meet Me In St. Louis*, 26 April, CBS TV . . . The Milton Berle *Kraft Music Hall*, originally contracted for 26 weeks, goes off NBC TV 13 May . . . *Tombstone Territory* returns to ABC TV Friday, 13 March, 9:00 p.m. (replacing *Man With A Camera*) for Thomas J. Lipton (Y&R) and Philip Morris (Burnett).

Treasurer's report: Consolidated profits for **CBS, Inc.** for the fiscal year ending 3 January (53 weeks) are estimated at \$24.4 million, compared to \$22.193 million earned in 1957 (52 weeks).

Sales for the year topped 1957 by \$26.391 million (\$411.8 million in 1958 compared to \$385.409 million in 1957).

This 'n' data: **AB-PT** has purchased a minority interest in The News Ltd. of Australia, principal owner of tv station NWS in Adelaide . . . Three top BBC officials toured NBC TV's studios last week, concentrating on the network's videotape facilities . . . **ABC TV** will report on its growth and progress at the annual affiliate meeting, 15 March, in Chicago, preceeding the NAB Convention.

Network affiliations: **WRNL**, Richmond, Va., to **CBS Radio** . . . **KICU**, Bakersfield, Cal., to **ABC TV** . . . **WGBG**, Greensboro, N. C., to **ABC Radio** . . . Ten new additions to the **Keystone Broadcasting System**, bringing the total to 1061: **KUKI**, Ukiah, Cal.; **KZIX**, Ft. Collins, Col.; **WWCC**, Bremen, Ga.; **KLER**, Orofino, Idaho; **KSRA**, Salmon, Idaho; **WMCD**, Fairfield, Iowa; **WMST**, Mt. Sterling, Ky.; **KDOM**, Windom, Minn.; **KUMA**, Pendleton, Ore.; **WAVL**, Apollo, Pa.

Personnel news at the networks: **David Levy** leaves Y&R where he was associate director and v.p. in charge of talent and new programing, to join NBC TV in an executive

RADIO

Wmca



570 KC—The Voice of New York

WDBJ RADIO NEWS STAFF NOW IN ITS 13th YEAR!



HARRY KEIVAN
News Editor



FORREST M. LANDON
Radio News Director



ART GLOVER
News Editor

Authoritative news every hour of the day and night, broadcast by full-time professional newsmen, is another reason why WDBJ is preferred by its loyal audience.

WDBJ'S New Special Events Mobile Studio



For availabilities, Call Peters, Griffin, Woodward, Inc.

WDBJ CBS RADIO
Roanoke, Virginia

AM • 960 Kc. • 5000 watts
FM • 94.9 Mc. • 14,000 watts



PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

YOU ARE NEEDED FOR THIS YEAR OF PROGRESS

You are unique. You are a one-of-a-kind man needed to think for a new world of tomorrow. Your greatest gift to progress can be your ability to apply your inherent differences in thought and background to your field of specialty in radio electronics.

To help you think, to help you generate new ideas, come see the Radio Engineering Show that requires all 4 floors of New York City's Coliseum. Come hear your choice of more than 200 papers to be given during the Convention. You are needed. Yes, it takes a coliseum to hold the greatest show on earth. Then, it takes you to have the great thought, the inspiration in radio electronics.



THE IRE NATIONAL CONVENTION

Waldorf-Astoria Hotel

AND THE RADIO
ENGINEERING SHOW

Coliseum, New York City

MARCH

23 • 24

25 • 26

THE INSTITUTE OF RADIO ENGINEERS

1 East 79th Street, New York 21, N. Y.

capacity . . . **John Hundley**, manager of client relations for CBS TV's operations department, is now also in charge of videotape sales . . . **O. B. Hanson**, v.p., engineering services at RCA, retires, and will continue to serve the Corporation as a consultant.

RADIO STATIONS

The engineers of the Westinghouse Tv/Radio division demonstrated, for the press last week, a new method of am stereo broadcasting.

The system provides: (1) compatibility for monophonic reception of the stereo signal on conventional am receiving, and (2) stereo reception and reproduction with two conventional am receivers, or a specially designed single receiver. (See SPONSOR-SCOPE for comments on the status of stereo transmission.)

Ideas at work:

- **KDEO**, San Diego, "went Chinese" for two days last week, to call attention to station's new call letters and studios. A bevy of Chinese girls dressed in native costumes, accompanied by KDEO salesmen wearing coolie coats, walked the streets of the city distributing some 6,000 fortune cookies, many containing checks for 91¢ and \$91. (KDEO's call letters: 910.)

- **WATO**, Oak Ridge, Tenn., held its first "Cherry Pie" contest for listeners last week, with more than 100 pies entered, and some 500 people showing up at the studio to taste them and view the winning entries.

- **KNOE**, Monroe, La. held its first big party for the Coca-Cola *Hi Fi Club*, at the city's Recreation Center, featuring rock 'n' roll stars. The dance was promoted on the station, but limited facilities kept the number of youngsters allowed in at 400.

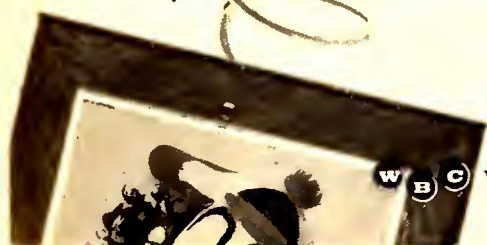
- They've got a hit on their hands: **WPTR**, Albany-Schenectady. Troy cut a promotional platter, satirizing Castro, and working in a plug for its "Fabulous Five" personalities. Dubbed "Revolution," the record features a character called Hi Fidel Bistrou and inserts of current hit numbers. The record, due to local success, is being considered by record companies for national distribution.

On the editorializing front:

THINGS ARE POPPING



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



Represented by PGW



Westinghouse Broadcasting Company, Inc.

WTOP, Washington, D. C. has made *Comment* a regular feature of its schedule, aired each night at 11:10 p.m. . . . **KFAB**, Omaha, via more than 52 editorials during the past year, saw the effects of its editorializing: the State Legislature passed into a law, a bill reducing the speed on secondary roads . . . **KOMA**, Oklahoma City, conducted a telephone public opinion poll, calling some 3,100 voters on the repeal issue. Station notified legislatures that the majority polled was in favor of repeal.

Station purchases: **WSOC-AM & TV**, Charlotte, N. C., to the James M. Cox radio-tv interests, for \$5.6 million, awaiting FCC approval. The Cox organization now owns **WSB-AM & TV**, Atlanta; **WHIO-AM & TV**, Dayton and part of **WCKR** and **WCKT**, Miami . . . **WBGC**, Chipley, Fla., to John Sanders, for \$37,500, brokered by Paul H. Chapman . . . **WPEO**, Peoria, to William Dolph and Herbert Pettey, for \$325,000, brokered by Blackburn & Co. The two have part interest in **KJBS**, San Francisco and Dolph owns part of **WMT-AM & TV**, Cedar Rapids and **KWMT**, Ft. Dodge . . . **KWG**, Stockton, Cal., to Hale Bondurant, for \$110,000, brokered by Jaek Stoll . . . **WVUE**, New Orleans, to a newly formed group, the New Orleans Tv Corp.

Call letters change: **KIMO**, having moved studios and offices from Independence to Kansas City, became **KANS** last week.

Beards across the sea: Commander Edward Whitehead, the bearded president of Schweppes (U.S.) Ltd., will narrate a new weekly half-hour travelog, dubbed *This Is Britain*, on **WQXR**, New York, sponsored by Jaguar (C&W) and British Railways (Victor A. Bennet Co.).

This 'n' data: **WDXB**, Chattanooga has a lion in its shop! Purchased by two d.j.'s, the lion will be used for station promotions at record hops, remotes and sponsor promotions . . . For the 32nd year, **WOWO**, Ft. Wayne will air the regional and super regional **IHSAA** Basketball Tournaments, fully sponsored . . . The *New York Herald Tribune* began, last week, an affiliation with two suburban stations: **WVIP**, Mt.



LEWIS-HOWE is one of many leading companies making major investments on CBS Radio since **PCP**. Best new prescription for advertising efficiency! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

RADIO

Wmca



570 KC—The Voice of New York

More listeners cost less
with **WGBF**...

Billion-Dollar Evansville's

"Voice of Experience"

Because **WGBF** Delivers **DOMINANT COVERAGE**

- 88,930 radio homes weekly
- 86% of radio homes in its home county, plus 31% of radio homes in 26 additional counties
- 57% more radio homes weekly than the next highest Evansville Station

Source: NCS #2



Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder **WGBF** is the "buy-word" in the Evansville Market!

National Representatives • Weed Radio Corp
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK



Kisco and WVOX, New Rochelle and WSKN. Saugerties in Hudson Valley . . . WTTM, Trenton, N. J. has established a "Good Samaritan" award in cooperation with its community program plan . . . Business note: Five independent International Harvester dealers have added, on WSB, Atlanta, another 15 minutes of *Farm News Roundup*.

Station staffers: L. Frederick Cain, appointed manager of network sales and of fm station WNCN, New York . . . Bill Enis, named program director of KLIF, Dallas . . . Don Peters, to promotion manager of WAND, Canton, O. . . . Dave Hilde-

brand, to merchandising manager for KAFY, Bakersfield . . . Richard Ridgeway, to sales service manager for KRCA, Los Angeles . . . Joseph McCaffrey, named Washington correspondent for the Crosley Broadcasting Corp. . . . J. Stanley Probst, to assistant to the president at WWIN, Baltimore.

REPRESENTATIVES

Notes re the NAB convention (16-19 March):

- Weed will hold a two-day meeting for people from all nine of its offices.

- As it looks now, the Hilton Hotel is completely booked up for the convention, and the nearby Congress and Blackstone are almost filled with the over-flow.

- SPONSOR will have its headquarters in suite 1105 at the Conrad Hilton Hotel.

Rep appointments: WNTA, New York, to McGavern-Quinn for the New York market. The rep firm already represents the station nationally . . . WBCB, Levittown, Pa., Trenton, N. J., to Bob Dore Associates . . . CKSL, London, Ontario and CKCL, Truru, N. S., to DevNey Inc. as their sales reps in the U. S.

Getting personnel: George Hemmerle, appointed manager of the San Francisco office and Roy Edwards to director of West Coast operations at George P. Hollingbery . . . Kenneth de Vries, to the sales staff of H-R Reps, Inc. . . . Frank Saraceno has joined Suburban Broadcasting, a rep firm for "quality," long-hair type am and fm stations on the suburban North Shore . . . William Miller, to AM Radio Sales, Chicago, as a sales account executive . . . Julian Kanter, to the Chicago office of PGW as a tv account executive.

TV STATIONS

Rep. Glenn Cunningham (R., Neb.) has taken up the torch for tv stations in the industry's fight against the FCC ruling requiring equal time be given politicians whose opponents even appear in newsreels.

He's promised to introduce a bill that would relieve the broadcasters from the ticklish situation in which the FCC's ruling has placed them.

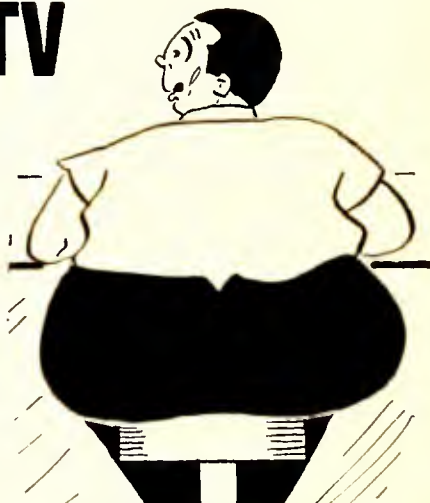
Ideas at work:

- KTTV, Los Angeles, had the U. S. Army join forces with it last week, to promote "Citizen Soldier Week" in Southern Cal. Bands, precision drill teams, Army missiles and space age weapons for soldiers of tomorrow were featured in exhibits on the KTTV parking lot. During the four days of the promotion, some 35,000 people visited the exhibit.

- Looking for a name: KTVH,

. . . and WOC-TV

FOR BEST COVERAGE IN THE NATION'S 47th TV MARKET



(Davenport, Iowa — Rock Island — Moline, Illinois)

The Largest Market between Chicago and Omaha . . . Minneapolis and St. Louis . . . the 47th TV market in the nation.

Population		Effective Buying Income*	
1957	1958	1957	1958
1,559,300	1,599,500	\$2,573,800,000	\$2,668,806,000
Increase — 40,200		Increase — \$95,006,000	
TV Homes		Retail Sales*	
422,800	438,480	\$1,855,864,000	\$1,918,167,000
Increase — 15,680		Increase — \$62,303,000	

*Sales Management's "Survey of Buying Power — 1958"



Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward,
Inc., Exclusive National
Representatives

THE QUINT CITIES
DAVENPORT | IOWA
BETTFENDORF |
ROCK ISLAND |
MOLINE | ILL.
EAST MOLINE |



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



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



GENERAL ELECTRIC (Lamp Division) lights on one radio network of the four: CBS Radio. Strongest current here! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

Wichita, is holding a "Channel 12 On The Go" contest to find a name for its new 24 foot mobile remote trailer. The Prize: "America's newest Old Car"—the 1959 surrey, a gas powered, one cylinder car constructed in the 1900 style with modern safety features, worth \$1,500.

• **WAVE-TV**, Louisville, will give visual, as well as audio, disaster warnings for the benefit of any deaf people viewing tv. The warnings will be done via balop or on a blackboard with live camera.

• About the "Miss World's Best Movies" competition: **WFIL-TV**, Philadelphia, has extended its deadline for votes to 15 March. The winner, determined by viewers' votes, will receive an around-the-world all-expenses paid vacation for two . . . **WNBF-TV**, Binghamton, N. Y. selected its winner: Janice Hawley.

This a 'n' data: **AFTRA** and the **Screen Actors Guild** have agreed to negotiate the prospect of becoming a one-card union in tv . . . Business note: The DeSoto dealers of Greater St. Louis area (**BBDO**) is in for a 13-week, twice a week campaign on **KMOX-TV**'s 10-minute news segment . . . **KFDM-TV**, Beaumont cooperated with the schools in the area two weeks ago, reminding them of the showing of *Hamlet* (CBS for DuPont). Station also sent to the schools, a suggested study guide for the presentation, containing lists of questions and discussion or composition topics . . . On the coverage front: **WKY-TV**, Oklahoma presented complete live coverage of the state Senate's and House of Representatives' debate on the liquor prohibition repeal question, evoking a congratulatory editorial from the Oklahoma City Times.

Anniversary notes: **WWJ-TV**, Detroit, celebrating its 12th birthday this week . . . **Polly Weedman**, of **KOTA**, Rapid City, observing her 10th anniversary of broadcasting on the station.

Personnelly speaking: **Louis Sciortino**, named local sales manager of **KTVH**, Wichita . . . **Leonard Bridge**, to business manager and assistant secretary-treasurer of **WOOD Broadcasting**, Grand Rapids . . . **Arthur Dorfner**, appointed business manager, **WABC-TV**, New York. ▼

RADIO

W m c a



570 KC—The Voice of New York

fishing McKenzie River in Oregon



Nearly 1/4 of Oregon's buying families watch

KVAL-TV KPIC-TV

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

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

KPIC-TV Roseburg • Channel 4
Satellite

AUTO

(Cont'd from page 64)

cars built. Net incomes of the Big Three fell sharply. (Only American Motors upped its net over the previous year.) One ray of light pierces this gloom for advertising, however: Overall sales picked up encouragingly in the last quarter of 1958 and so far this year, spreading optimism to an industry that is addicted to extremes in mood.

To launch a new car, the company must dip into capital to set up a new ad money pool since there is no kitty from the previous year. True, a small Chevrolet might be considered just another model in the Chevrolet line. But it's unlikely that the Big Three will dare to figure that way—not if they intend to compete seriously with the Lark, Rambler, and imported small cars (Volkswagen intends to spend \$1 million on advertising this year; Renault has a budget about half that size. SPONSOR estimates that 10 leading foreign economy cars now invest about \$5 million in U.S. advertising).

If all the foregoing makes 1959 look like a zany but profitable year for air media advertising, consider this: There is a strong possibility that the year will see many more domestic-built economy cars coming to market than the originally-rumored trio by GM, Ford, and Chrysler. Some Detroit sources predict there will be nine small cars introduced by the Big Three this fall and in 1960.

Since Detroit, however, continues to hedge tomorrow's situation with dodges and denials, here, at least, is a run-down on the state of business and advertising today in all divisions:

General Motors: Has dominated the U.S. auto industry for 20 years. Last year racked up a 46.36% share of market sales, putting it about 1.5% over 1957 but still short of its 1956 share of 51.6%. Nevertheless over-all earnings fell 25% in 1958, partly due to defense order cut-backs and partly due to a 13% sales dip. Since auto industry as a whole showed a 29% drop last year, GM was not the sickest. What success it had was largely due to re-design in all divisions resulting from a humiliating 1957 when Ford out-sold Chevrolet and Plymouth topped Buick. GM spends at rate of \$31.5 million in net tv. Its 1958 investment in spot radio was \$5.4 million; in spot tv, about \$1.7 million.



CAMPBELL SOUP places all of its network radio business on CBS Radio. For biggest helpings! This network has delivered largest commercial minute audiences all along. And the new Program Consolidation Plan—with unified station clearances and strong program sequencing—will increase this leadership.

CBS RADIO NETWORK:

42% LARGER AUDIENCES PER COMMERCIAL MINUTE THAN ANY OTHER RADIO NETWORK, AVERAGING OVER 16 CONSECUTIVE MONTHS.

WHEELING 37* TV MARKET

*Television Magazine 8/1/58

One Station Sells Big Booming Ohio Valley

NO. 10 IN A SERIES:

RIVER TRANSPORTATION



Life-line for industry and a major factor in the economy of the thriving WTRF-TV area is the storied Ohio River. On its broad surface flowed eighty-one and one-half million tons of cargo in 1957, more than one and one-half times the tonnage locked through the Panama Canal in the same period. The cargo carried and the people who handle it on ship and shore are more reasons why the WTRF-TV market is a *super* market for alert advertisers . . . a market of 425,196 TV homes, where two million people have a spendable income of \$2½ billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at CEdar 2-7777.

Notional Rep., George P. Hollingbery Company



Cadillac: So far this year is about 5,000 units ahead on production over last, defying just about every law of auto design and advertising. So long in wheelbase that some parking lots charge extra to park them, a rear-end like an exploding comet, lavish chrome, and no air advertising except net radio, it apparently is keeping up its annual sales of about 125,000 on momentum of prestige name set long ago.

Oldsmobile: Restyled last fall, it is thus far in 1959 holding its own over production for the same period last year—better than 58,000 between 1 January and 15 February. Using net tv, spot radio; may use spot tv for a flight soon. Begins a new net tv show on 26 March.

Pontiac: Down by about 120,000 units last year from 1957, but after fall face lifting is now ahead for 1959 by more than 10,000 cars. Is using net tv specials to good advantage. May also come into spot radio shortly.

Buick: Last year, Buick again lagged behind Chrysler's Plymouth in sales as it did in 1957, surrendering the third position it had enjoyed for years. This year, Buick got off to brisk start, has produced about 50,000 cars since 1 January, nearly twice the 1959 production of Plymouth, which has been set back by a glass supplier's strike. Buick has nothing currently in spot, nothing in net radio, but is in net tv.

Chevrolet: Spearhead of GM line, this make regained its lead over Ford in sales last year, producing more than 1.25 million units. This year, it is running slightly ahead of its last year production to date, turned out by mid-February 222,623 cars. Chevrolet is investing substantially in air media—close to \$17 million in net tv. It currently is using CBS weekend newscasts, and plans for late April a spot radio flight on 350 stations in 150 markets with 10 to 12 announcements weekly.

Chrysler Corp.: Third largest U.S. car producer, Chrysler claimed 13.92% of car sale shares in 1958, a drop from its record high of 19.1% on strength of "Forward Look" design heavily pushed by air advertising. Last year was the first loss (almost \$33 million) suffered by Chrysler Corp. since 1952 (its profit in 1957 was \$120 million). The loss, however, was all sustained in first three quarters; last quarter showed

sharp recovery with a better than \$11 million net profit. This year, Chrysler came another cropper. Its glass supplier, Pittsburgh Plate Glass Co., has been shut down by a four-month strike with the result that all Chrysler divisions have had to curtail production. But Chrysler has been in jams before (as it was in '52) and has proved it can bounce back quickly. The company currently is spending at rate of about \$10 million in net tv. Its 1958 investment in spot radio was about \$2.3 million; spot tv, under \$1 million.

Imperial: Last year, 13,691 of these cars were produced. So far this year, 2,711 have been built. Only air media is via Chrysler Corp. tv specials.

Chrysler: Like most of its stable-mates, suffered in sales last year—output down from 118,733 in 1957 to 49,580 in 1958. So far this year it is going ahead of last year by a slight margin. This season got air support from Chrysler Corp.'s *Fred Astaire Specials* on net tv. Will probably take a flight in spot radio this spring.

DeSoto: Slumped from a high in 1957 of 117,747 cars produced to 36,386 in 1958. By mid-February this year, it produced nearly 6,000 units, not much

change from same period last year. It has no net tv or net radio. It is in spot tv, however, with shows in major markets. Where it's not finding right shows, it is using spot radio.

Dodge: 1958 output was 114,060, down from 1957 peak of 292,386 cars. This year it is running slightly ahead of '57 with more than 13,200 cars built between 1 January and 14 February. Its use of air media right now is limited to the *Welk Show* on net tv.

Plymouth: Production dropped from 655,526 cars in '57 to 366,968 in 1958. Plymouth production so far this year lags behind 1958's similar period owing to the strike at Pittsburgh Plate Glass. It will be in spot radio top 50 markets as soon as production schedules go back to normal. It has decided not to renew sponsorship of net tv *Welk's Plymouth Show* in May, and this means that Grant Advertising, which handled that show, drops out of the Plymouth ad picture.

Next week's installment will cover Ford, Studebaker-Packard and American Motors as well as explore marketing and media problems evolving from last year's sales slump and this year's scheduled small cars.

AUDITION ?

FOR PERFECT RECORDINGS

PRESTO

It works like a charm to say PRESTO—the first name in instantaneous recording discs. Only PRESTO makes the famous PRESTO MASTER, the ultimate in flawless, fleck-less disc-recording surfaces. Only PRESTO, alone among all manufacturers, handles every intricate step in the manufacture of its discs. Why use a disc that isn't PRESTO-perfect?

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Ⓟ Since 1934 the world's most carefully made recording discs and equipment.

REMARKABLE



says Joseph Dougherty, Sales Manager

WJZ-TV

BALTIMORE

The latest Pulse in Baltimore sounds a triumphant beat, beat, beat for WJZ-TV. Out of the six top-rated films four of them (including the top two) were United Artist Features telecast by WJZ-TV. As WJZ-TV's Sales Manager puts it:

"This remarkable record bears out our past experience with UA Features. We can always count on them for top ratings against competition."

The high scoring UA Pictures were: SHIELD FOR MURDER, RAIDERS OF THE SEVEN SEAS, CROSSED SWORDS, IROQUOIS TRAIL. They ran November 5-12, 1958 from 6:00 to 7:20 p.m. These features, all from United Artists "52 Award Group," captured an average of 56% of the audience in a 3 station market. A good buy for WJZ-TV... a good buy for you, too!

U.A.U.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323

CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030

DALLAS, 1511 Bryan St., RIVERSIDE 7-8553

LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio NEWSMAKERS



Ken Marthey joins United States Productions, Inc. as v.p. in charge of tv commercial spot production. He was most recently tv/radio group head at McCann-Erickson. Prior to his position at McCann, Marthey was senior tv producer at Benton & Bowles, where much of his production was for P&G products. From 1953 to 1955, he was a tv producer for Transfilm, Inc., supervising commercials and sponsored films. The United States Productions Co. is an East coast producer of institutional, industrial and tv film.

Kenyon Brown has been elected to the board of directors of Guild Films Co., Inc. He was previously RAB board chairman; before that, chairman of the CBS Radio Affiliates board. Brown is owner, director and/or officer of many firms in the radio/tv field, including KCOP-TV, Los Angeles; Hogan Broadcasting Co. (KFOX, Long Beach); KIMO, Kansas City; Midland Broadcasting Co., St. Joseph, Mo. and State Broadcasting Co., Oklahoma City. He is also v.p., director of the Detroit Baseball Co.



Terry R. Rice has been named national advertising manager of all media for the general advertising department of the Borden Co. Rice, formerly national advertising manager of air media, now has the responsibility of supervising the development and placement of advertising for the department. He joined Borden's in 1952 as assistant national advertising manager of air media after holding print and promotion posts with the Shell Oil Co., the Lambert Co., and Rand McNally, Inc.

Richard C. Arbuckle, midwest manager of Robert E. Eastman & Co., has been elected a v.p. His broadcasting background includes experience ranging from radio station sales management for a Cleveland independent, to tv sales in Philadelphia, then to NBC Spot Sales in New York. Arbuckle was subsequently named manager of NBC Spot Sales in Chicago, and from there, joined Eastman as midwest manager. Arbuckle will remain headquartered in Chicago, as v.p. in charge of midwest sales activities.



tip-off:

to timebuyers! In Nebraska IT TAKES JUST ONE! KMTV, and ONLY KMTV, scores in both Omaha and Lincoln — Nebraska's ONE big market! A new referee (the Lincoln ARB) proves Channel 3 is Lincoln's most popular station too! Specifically, KMTV leads in more quarter hours than the Lincoln station and in more quarter hours than the other Omaha stations combined! KMTV also outpoints all competition 7 to 3 for Lincoln's 10 most popular shows! As outlined in NCS #3,

REACH MAKES THE DIFFERENCE!

kmtv³

OMAHA

P.S. WE ARE WINNERS IN OMAHA, TOO.



COACH PETRY AND HIS PROFESSIONALS HAVE THE KMTV STORY

BILL FRIES

SPONSOR SPEAKS

Spot tv tops! \$500 million

Just as SPONSOR was concluding its series on a \$500 Million Plan for spot radio (by 1963), the younger branch of the air media made headlines with the news from TvB that spot tv had passed the half-billion mark in 1958 for the first time. (see page 44)

That spot tv is at least five years ahead of spot radio in the battle for national advertising dollars cannot seriously be doubted by anyone who has watched the giant strides which this young powerhouse has taken during the past decade.

Spot tv faces the future with the supreme confidence of a all-winning champion. The path ahead looks bright. It is almost certain that 1959 and 1960 and future years will bring additional, almost automatic gains to the spot tv banner.

Spot radio, on the other hand, faces a much tougher fight. But, in SPONSOR's opinion, its future, too, can show steady even spectacular gains. There is no reason why, in the next five years, spot radio cannot also top the \$500 million mark.

The only question is—do radio men want this goal hard enough to organize and fight for it?

The Coming NAB Convention

Next week air media men from all over the country will be gathering in Chicago for the opening of the NAB convention.

As an aid to convention delegates SPONSOR will publish a special double issue with one section devoted to convention activities, exhibitors, and the problems to be discussed.

In addition to the subjects scheduled on the agenda and those which will be argued in informal corridor conversations there are certain other problems deeply affecting the air media which may, or may not, be brought up at Chicago. These are questions about the use of radio and tv by the advertisers and agencies whose dollars support these media.

As a service to stations, networks and station representatives SPONSOR will air these current advertiser problems and questions as part of its convention coverage.



THIS WE FIGHT FOR: *Better, more effective commercials on both tv and radio. Only when an advertiser's commercials are the best possible salesmen for his product are the air media being used to their fullest advantage.*

10-SECOND SPOTS

Agency terms defined: From a mailing by Monroe Printers, Newton Upper Falls, Mass.—

Research: Hunting for the guy who moved the files.

Under consideration: Never heard of.

Under active consideration: We're looking in the files for it.

Note and initial: Let's spread the responsibility for this.

Confidential memo: There wasn't time to mimeograph this.

See me and let's discuss: Come down to my office. I'm lonesome.

To give someone the picture: A long, confused and inaccurate statement usually to a new man on the job.

Conference: Where conversation is substituted for the dreariness of labor and the loneliness of thought.

Help: From "Appointments Vacant" column of *The Spectator*. London—"BBC requires a Talks Producer . . ." *We've got 'em on this side of the Atlantic who can produce lots of that.*

Spanish radio: Among the programs on XEMT, Matamoros, Mexico, being used for Pet Milk spots by Gardner Advertising is one called, *Al Son de la Polka*. *Ah, those Latin rhythms!*

Enterprise: From *The Washington Post and Times Herald*, Washington, D. C.—

"A 10-year old boy's get-rich-quick scheme backfired yesterday when he was charged with turning in five false alarms so he could collect money from radio station WWDC.

"The boy called the radio station with a news tip after each alarm, Detective Norbert Vaccaro said. He told Vaccaro the station sent him \$1 for the first tip.

"Joe Phipps, WWDC news director, said the station had no record of sending the boy anything. He said the station did not pay for false alarms."

You've got to draw the line somewhere.

Courage: While reporting a hockey game over WINN, Louisville, sports announcer Glenn Harmon expressed the doubt that the game officials could or did see what was going on. *That's mixing public service with sports-casting.*

WHAS-TV
LOUISVILLE

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

**68 RACE REMOTES
JUST PART
OF WHAS-TV'S BIG
SPORTS COVERAGE**



Sixty-eight remotes of major stakes races . . . not counting the Kentucky Derby for seven consecutive years . . . that's the record of WHAS-TV Sports.

WHAS-Televiewers know that when a **BIG** television sports event takes place, WHAS-TV is the place. Stakes races every Spring and Fall from Churchill Downs, University of Louisville and University of Kentucky basketball specials,

WHAS-TV films of football, track, golf, tennis, the Indianapolis 500, hockey . . . every sport from baseball to fencing . . . all are covered by WHAS-TV Sports.

WHAS-TV's "Sportraits," at 10:45 p.m., Monday through Saturday, is Louisville's **ONLY COMPLETE** daily sports presentation. **BIG . . . IMPORTANT . . . EXCLUSIVE . . . WHAS-TV!**

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



WHAS-TV
Fisbie
**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.**



IN KANSAS CITY
 AMERICA'S 18th MARKET



the **SWING** is to

KMBC-TV

• **NOW SERVING 34,142 MORE**
 TV HOMES WITH CLASS A POWER
 THAN ANY OTHER TV STATION
 IN THE KANSAS CITY MARKET.

*Six Reasons Why
 the SWING is to "BUY
 KMBC-TV"*

- 1. POWER:** 316,000 Watts from a "Tall Tower" make KMBC-TV the most far-reaching TV station in the Kansas City Area.
- 2. PREFERRED PROGRAMMING** of ABC network productions including a popular, new DAYTIME schedule plus the station's own local program features.

IN PROGRAM POPULARITY
 from 3 P. M. to 10 P. M. KMBC-TV LEADS BY
 18.8% over its nearest competitor and 28.8% over
 the third station!

Above figures from ARB 4 wk. survey Nov. '58
 Metropolitan area (Mondays thru Fridays)

- 3. POPULATION** of 1,055,000 in Greater Kansas City area.
- 4. INCOME** the Effective Buying Income of Greater Kansas City is more than 2 Billion, 49 Million Dollars annually!
- 5. RETAIL SALES** of 1 Billion, 400 Million Dollars annually!
- 6. STABILITY** "Kansas City ranks third among cities in the nation enjoying prosperous business conditions. It is the largest city showing outstanding gains over a year ago."...says Forbes Business and Finance Magazine of December 1958.

KMBC-TV
 Channel 9

**PETERS, GRIFFIN,
 WOODWARD, INC.**
 Exclusive National Representatives

In Kansas City the Swing is to

KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station

DON DAVIS, President
JOHN SCHILLING, Executive Vice Pr
GEORGE HIGGINS, Vice Pres. & Sale
MORI GREINER, Manager of Televisi

and in Radio, it's **KMBC of Kansas City—KFRM for the State of Kansas**