

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

for muscle in your marketing . . .

Pick any one . . .

or two . . . or three
or four . . . or five!

(each favored in its market)

WDGY
Minneapolis-
St. Paul

KOMA
Oklahoma
City

WHB
Kansas City

WTIX
New Orleans

WQAM
Miami

Where
there's a
Storz
Station
there's
audience!

STORZ STATIONS

today's
Radio for
today's selling

Toad Storz, President
Home Office, Omaha

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

NEW IMAGE TAKING SHAPE IN DETROIT

A further look at the auto picture and how small cars, new design may affect air media

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How Conover buys beauty for tv commercials

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What you should know about station groups

Page 40

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DIGEST ON PAGE 2

Introducing

**AN EXCITING NEW STATION
DELIVERING SATURATION
COVERAGE OF
METROPOLITAN NEW ORLEANS**

WVUE

CHANNEL 13

**ABC Television in New Orleans
"THE BEST VIEW IN TOWN"**

Owned and Operated by

NEW ORLEANS TELEVISION CORPORATION

Represented Nationally by

WEED TELEVISION CORPORATION

New York, Chicago, Detroit, Atlanta, Dallas, Boston, San Francisco, Los Angeles



Aladdin made things happen in Arabia . . . and

WPEN
RADIO
MAKES
THINGS
HAPPEN
IN
PHILADELPHIA

WPEN is the only radio station in Philadelphia with a fighting editorial policy. As part of this grass-roots campaign, WPEN crusaded against the hoodlums with daily editorials titled "Where Did He Get The Gun?" Result: the laws are being changed in Pennsylvania. In Public Service—and in Sales—WPEN Makes Things Happen in Philadelphia.

WPEN

Represented nationally by

GILL-PERNA

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

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

New shadow over Detroit

- 33** Part Two of a two-part series on the present state of automotives and how the imminent "small car revolution" may affect broadcast media

How to buy beauty for tv commercials

- 36** Ad agency casting heads have become expert in talent, says Candy Jones Conover, and here are some things they now look for in tv commercials

Does the farmer still roll his own?

- 39** Nashville meat packer sees widening consumer market among farmers who forsake grow-it-yourself foods; uses radio to reach this new consumer

First radio station on wheels?

- 40** WXLW Indianapolis puts "Traveller" into operation. \$25,000 trailer-truck unit contain studio, lounge, control room, 10,000 watt transmitter

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A good
SALESMAN
commands
respect...

and
so does a
good
STATION!



A really good salesman commands respect for himself, his product, his company. Respect means confidence — *belief* — SALES!

The same is true of radio stations. Some *do* command respect, and this *does* make a difference! People in Iowa have respected WHO for *generations*. They respect the advertising they hear on WHO because they know that WHO sees to it that *everything* we broadcast is dependable, respectable and sound—news, sports, entertainment AND COMMERCIALS.

As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined. And they BELIEVE what they hear!

You undoubtedly evaluate the stations you select as closely as you do your salesmen. When you want a top-notch radio station in Iowa, ask PGW about WHO Radio—Iowa's greatest!

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



Affiliate

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



Peters, Griffin, Woodward, Inc., National Representatives

spot
summer radio goes



where the family goes



SPOT RADIO is the most effective summer medium you can use because Radio goes where the family goes.

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.



Jerry Austin, sidekick of "Cannonball" Mike Malone—rugged men entrusted to maintain the nation's commercial lifeline.

ADVERTISERS SNAP UP ITC'S CANNONBALL

**New Markets Sold
Each Day—Wire Now
For Your Choice
Of Availabilities!**



Dynamic action adventure and intense human interest!



BRAND-NEW by Robt. Maxwell, creator of LASSIE!

**I INDEPENDENT
T TELEVISION
C CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

NEWSMAKER of the week

That NBC TV intends to remain a powerhouse of talent and big name stars became apparent on Friday, 6 March, when Y&R's David Levy was elected vice president of NBC and put in charge of television network programs and talent. Thus Levy steps into the shoes of the great Manie Sacks, brings to his new job 20 years' experience in entertainment.

The newsmaker: David Levy, vice president and associate director of Y&R's radio/television department, has many capabilities, not the least of which is a talent for tapping just the right big name stars for the right shows. Since this was the genius of the late Manie Sacks, it is natural that NBC turned to Levy as a successor.

In tv today, the big name star is all-important. Tv specials and spectaculars have become a must in modern programing. This season has seen a lot of them (16 specials are going on this month) and next season will, in all likelihood, see many more. That NBC is particularly a champion of such specials is closely allied to the fact that RCA is the champion of color television. But the success of any special rests largely on the stars—and the bigger the names, the bigger the audience.

To track down and sign up such personalities takes an expert in show business; to keep them happy takes an expert in diplomacy. For Y&R, Dave Levy has demonstrated a proficiency in both. He knows the big names by their first names, has worked and played with them.



David Levy

Levy's career at Y&R goes back to 1938. He joined the agency as writer of the radio program *We The People*, stayed on to write, direct and supervise many of Y&R's top radio shows until 1944 when he was commissioned a Lieutenant in the Navy. Following the war, he returned to Y&R as supervisor of daytime radio programing, became the agency's first television supervisor in 1947. In 1950, he was named vice president in charge of talent and new programs, took over his most recent post less than a year ago.

Levy begins work at NBC on 1 April, will report to Walter D. Scott, executive vice president of the tv network.

A native of Philadelphia and a graduate of that city's Wharton School of Finance and Commerce, Levy now lives in Weston, Conn.. with his wife and their two children.

Levy has written many plays for television, many short stories and articles for top national magazines.

NEWSMAKER STATION of the WEEK

In Dayton...

WING

Is King!



FIRST in Hooper Index January-February '59!
Neck and Neck in Pulse. Yes sir — in Dayton
WING is KING — the "sellingest" radio voice in the
market. Get the details from your East/Man
or General Manager, Dale Moudy.



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

Go right to the



TOP AUDIENCE

Tops in the Top Ten! Nielsen's First February report lists *five* ABC-TV programs in the Top Ten — as many as the other two networks combined! And ABC is the top-rated network four nights of the week — *more* nights than the other two networks combined! Over all, ABC's audience is up 1,200,000 homes per minute!*



TOP FAMILIES

You get them at the GET AGE on ABC-TV! The GET AGE is under 40. GET AGE families, as a group, spend the bulk of America's money — more dollars per household than any other age group. *40% of ABC's average audience is made up of GET AGE households! Corresponding figure for the other two networks: 36%.***

TOP...go ABC-TV



TOP VALUE

You get *all* families most efficiently on ABC-TV. Average cost per minute for 1,000 homes for all Once-A-Week evening programs on ABC is \$2.78. The other two networks: \$3.13 and \$3.43. ABC has the most efficient situation comedy; the most efficient variety show; the most efficient Western. In fact, ABC has five of the ten most efficient shows in all categories!***



TOP PROGRAMMING

ABC is not standing pat. Four great new series are already set to premiere this fall! Robert Taylor in *The Detectives*. A new hour-long adventure called *The Alaskans*. A brand-new series starring Gale Storm, James Michener's wonderful *Adventures in Paradise*. In the works — a hatful of other top new programs!

COLUMBUS, GEORGIA



47
County Area

SALES MANAGEMENT 1958

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

It's Nice To . . .

KNOW

What You're Getting!

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



WRBL-TV

CALL HOLLINGBERRY CO.

CBS

abc

by John E. McMillin

Commercial commentary

Will success spoil tv ?

Last Sunday, within the space of a few hours, I read a one-page ad in *Life* for GE's new electric can opener and then saw, on the *College Bowl* program a one-minute tv spot for the same GE gadget.



I am sure it would titillate the prejudices of all air media chauvinists if I could report that the tv commercial was approximately 10.2 times as interesting, exciting and effective as the print presentation.

Unfortunately, however, it wasn't.

GE's tv effort was a fairly pedestrian example of the commercial art. Its *Life* ad, on the other hand, was a slick professional lesson in the use of black-and-white magazine space.

Both tv and print did a good job of explaining and selling a rather curious and unfamiliar new appliance. But it startled me to realize that tv (which should be able to beat the pants off print in such matters) had only a very slight edge.

Obviously the ad in *Life* couldn't show you in continuous motion exactly how the electric can opener worked. But it came awfully close, and did a highly satisfactory, persuasive piece of selling.

Our enemies grow stronger

I wonder if many tv men, flushed with the success of their all-conquering medium, realize that the techniques of print advertising have been improving rapidly in the past 12 months?

I've seen no hoopla about it, no frenzied publicity statements from the magazine publishers or the ANPA, but a little quiet study of the ads in *Life* and the *Saturday Evening Post* and the *Chicago Tribune* and the *New York Times*, and the various Sunday supplements will show you that things have changed.

Reading these same publications a year ago, I was convinced that the print people were so scared, befuddled and bewildered by the advent of tv that they had about decided to turn print into a "bill-board" medium.

Copy was being all but eliminated in favor of big, splashy outdoor treatments that smacked more of 24-sheet posters than of hard-working and convincing sales material.

Today, however, sanity has returned to the print world, and greatly improved national advertising can be found in almost every major magazine and newspaper. Illustrations, typography, writing and planning all show evidence of a sturdy renaissance within the print world.

In my opinion, the general level of print advertising is higher than it has been at any time in the past 30 years. And the print media, being cheaper (at least on a unit cost basis) than many types of tv campaigns, are better equipped to fight for advertising dollars.



WNBQ
WMAQ

YOUR Q FOR QUALITY In Chicago WNBQ and WMAQ mean Quality with a capital Q! And *everybody's* handing out prizes for it — the Audience and the Trade. ■ Chicago's audience votes prizes to WNBQ and WMAQ every day . . . from early morning to late at night. In television, WNBQ, the world's first all-color station, is the *only* network television station in Chicago to show a gain in total share of audience over the year.* ■ Jack Paar sews up late-evening television with an average rating of 16.1 between 10:15 and midnight; 28 per cent higher than the highest rated feature film during this time period!** ■ In radio, WMAQ's Henry Cooke leads off with as much as 24 per cent

of the morning audience.*** ■ Rounding out the day is Jack Eigen, the nation's most imitated interviewer, with as much as 32 per cent of the late night audience!*** ■ Chicago's trade votes prizes too! ■ The Chicago Federated Advertising Club, for instance, awarded the two stations *eight* first places in the last local competition for programming excellence. More than any other station. ■ WMAQ and WNBQ were the *only* Chicago stations cited in the Broadcasting and TV Age national promotion competitions. ■ Other national awards include citations for Alex Dreier, Clifton Utley and Len O'Connor for excellence in news coverage. ■ Take YOUR Q for success in Chicago... take **WNBQ-WMAQ**

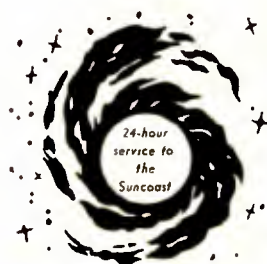
NBC IN CHICAGO • SOLD BY NBC SPOT SALES



"Sunny" Knows

"Sunny" knows WSUN delivers more radio homes, at the lowest cost per home of any station in the heart of Florida.*

WSUN is programed for service . . . and for sales, and has been making friends in Florida for 31 years.



WSUN 620 KC
Tampa St. Petersburg

National Rep:
VENARD, RINTOUL & MCCONNELL
Southeastern Rep:
JAMES S. AYRES

*NCS 2

Caveat victor

All of which should prove a grave and sweetly solemn thought to over-prejudiced tv enthusiasts.

In recent years, the younger, brasher exponents of tv advertising have roamed almost unchallenged through agency halls shrieking "Anything print can do, we can do better."

Occasionally, of course, they'd pause, cough diffidently like a GI at his first medical exam, and add, "Except color. And we'll have that, too, some day."

But in general they have been pretty objectionable. And the fact that tv, since about 1954, has been almost universally victorious in skirmishes for agency billings has not added much to their lovable amiability.

I think it's a darn good thing that there's a revival of interest in print techniques. (I wish the same were happening in radio).

Maybe a little spirited competition will wake the tv boys up to the unpleasant fact that tv advertising is not yet anywhere near as advanced as it should be. It still has a long way to go.

In Chicago recently, I asked Leo Burnett whether, in his opinion, the best of tv selling is as good as the best of print.

He said flatly no. He feels that most tv commercials are still too "slick" and are written "too close to a copy platform." He believes that some sort of creative "breakthrough" is needed to give tv advertising the stature it should have.

The Sub-Teen-Age Giant

One reason, of course, for the relative (and believe me it is only relative) backwardness of tv as an advertising medium is that this robust giant has not yet reached his adolescence.

At the age of 12, give or take a few months, he is still teetering on the threshold of manhood, and still trying to win plaudits for some pretty childish tricks.

Chief among these, I suspect, is the reliance on flashy techniques at the expense of solid human values and genuine sales ideas.

Years ago, Frank Capra the noted screen director, was asked in a radio interview, what was the hardest part of movie-making.

"The hardest thing," said Capra, "is to remember that all those tons of equipment, those thousands of dollars in cameras and lights, and booms and sets have just one purpose: to catch the smile on the face of a girl."

Tv, in its preoccupation with the complex and expensive technicalities of the business, tends also to forget the smile of the face of the girl—both she who sells and she who buys.

Sometimes I wonder, in fact, whether tv can or will learn the one great lesson which radio taught the advertising business—the incredible power of direct, simple, person-to-person communication.

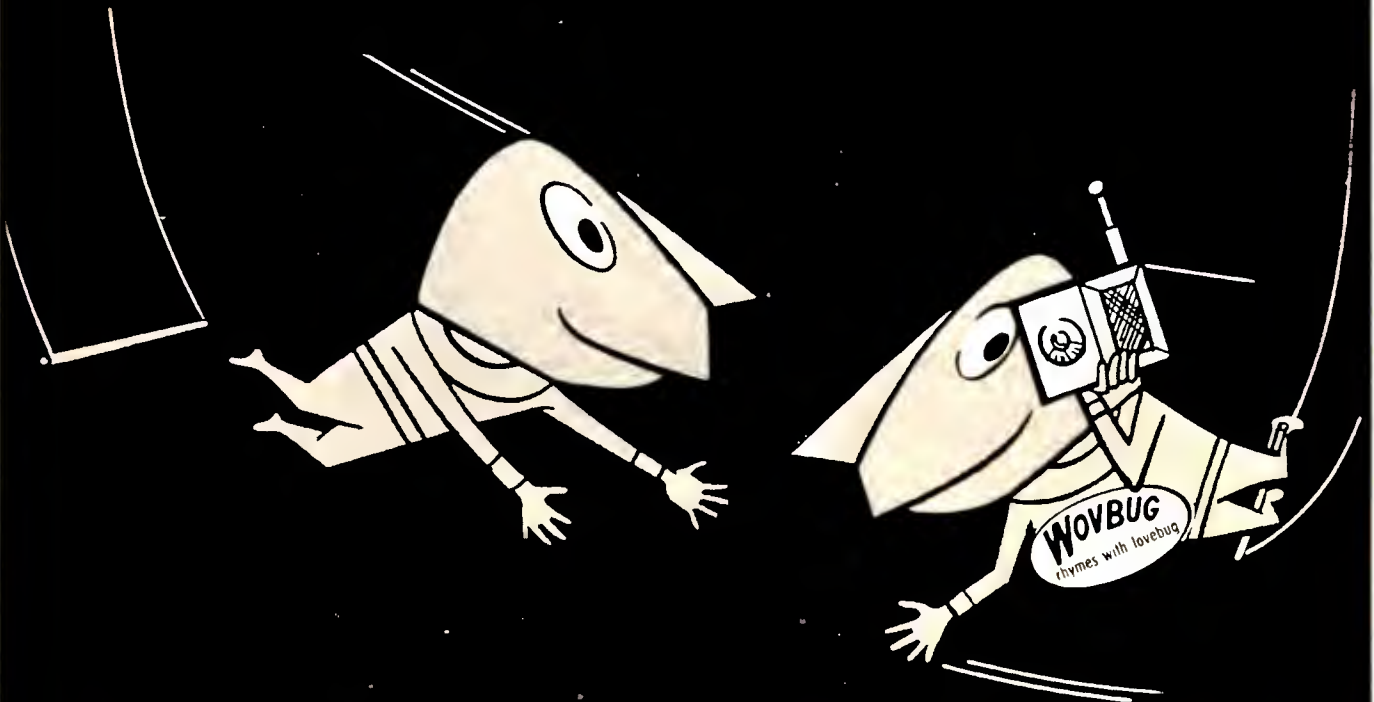
Too much of today's tv advertising is tricky, brassy, gadgety, and lacking in human warmth. Too much of it is concerned with putting on an act, and not with friendly persuasion.

Potentially of course, tv is the greatest advertising medium on earth. But there's a big difference between potentials and present performances. Is tv's very success spoiling its chances for improvement?

wherever they be
it's

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

first in the Negro Community



When you reach for the Negro Community in Metropolitan Greater New York you're tapping a market of 1,500,000 people — a market growing faster than any other portion of the population — an alert, progressive community that has increased over 40% since 1951 alone.

Its income level, too, has risen proportionately and it spends more of its spendable income. In the New York, New Jersey and Connecticut area these 427,054 families are willing and able to buy the many good products you have to offer.

Programming 11½ hours a day to the needs and interests of this vital economic force, WOV is the only radio station that reaches the 17 county Greater New York Negro market IN ITS ENTIRETY.

A valuable, statistical booklet — "Maximum Sales in The Negro Market of New York" will give you a rich insight of its potential. It's yours for the asking.

WOV NEW YORK
Representatives: John E. Pearson Co.

ATL



WORLD'S LARGEST CLASSROOM

It would be hard to find three programs of greater distinction — and greater diversity.

Continental Classroom, with Dr. Harvey E. White, measures its success in its ability to repair the dangerous lag in America's science education. Network television's first college-level course uniquely serves the 368,000 viewers who make it the world's largest class, and the 280 colleges and universities who receive its instruction in Atomic Age Physics for academic

credit. Within a week of the second semester's opening last month, its new textbook had boomed into a national bestseller.

Wagon Train, starring Ward Bond and Robert Horton, measures its success in entertainment that draws an estimated 55,000,000 viewers. Based on Nielsen findings (Feb. 1), this hour-long dramatic Western anthology attracts the world's largest television audience — without counting the additional millions of viewers who make it one of England's top shows.

L

at the head of their class



WORLD'S LARGEST TV AUDIENCE



WORLD'S MOST TALKED-ABOUT TV PERSONALITY

The Jack Paar Show measures its success as a delightful national nightcap and morning-after conversation piece. Spontaneous and unpredictable as only live television can be, it has made its irrepressible host Jack Paar the most talked-about TV personality in the nation, and the only one (in or out of television) to appear within the last six months on the covers of four major national magazines—Time, Life, Look and TV Guide.

No less than the distinction of these three programs, NBC prizes their diversity in meeting the different tastes and needs of all Americans. From Continental Classroom at dawn to Wagon Train at dusk to Jack Paar at midnight, America's first network strives for the true measure of network greatness — totality of program service.

NBC TELEVISION NETWORK

Blair Radio Stations build GIANT sales for

"those tiny little tea leaves"
in many major markets



To millions of home-makers, "my cup of tea" always means Tetley's.

Basic reason — in addition to Tetley's renowned quality-control — is the sound policy of advertising concentration, mostly in one powerful medium — Spot Radio. Carefully allocated to give most effective coverage of Tetley's best markets.

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

1. Local interest programming, which serves listeners in a personal way that no distant program-source can duplicate.

2. Local selling personalities, who endow your commercial messages with believability that converts ratings into cash-register results.

Over 40 stations in major markets are represented by John Blair & Company, by far the most important group of markets and stations served by one representative firm. So when you're thinking about radio, talk with your John Blair man. In many of your best markets, he represents stations that really sell.

John Blair and Company

National Representative for Major Market Stations:

New York.....WABC
Chicago.....WLS
Los Angeles.....KFWB
Philadelphia.....WFIL
Detroit.....WXYZ
Boston.....WHDH
San Francisco.....KGO
Pittsburgh.....WWSW
St. Louis.....KXOK

Washington.....WWDC
Baltimore.....WFBR
Dallas-Ft. Worth.....KLIF-
KFJZ
Minneapolis-St. Paul...WDGY
Houston.....KILT
Seattle-Tacoma.....KING
Providence-Fall River-
New Bedford.....WPRO
Cincinnati.....WCPO

Miami.....WQAM
Kansas City.....WHB
New Orleans.....WDSU
Portland, Ore.....KGW
Denver.....KTLN
Norfolk-Portsmouth-
Newport News.....WGH
Louisville.....WAKY
Indianapolis.....WIBC
Columbus.....WBNS

San Antonio.....KTSA
Tampa-St. Petersburg.....WFLA
Albany-Schenectady-Troy..WTRY
Memphis.....WMC
Phoenix.....KOY
Omaha.....WOW
Jacksonville.....WMBR
Oklahoma City.....KOMA
Syracuse.....WNDR
Nashville.....WSM

Knoxville.....WNOX
Wheeling-Steubenville.....WWVA
Tulsa.....KRMG
Fresno.....KFRE
Wichita.....KFH
Shreveport.....KEEL
Orlando.....WDBO
Binghamton.....WNBF
Roanoke.....WSLS
Bismarck.....KFYR

SPONSOR-SCOPE

14 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Agency program executives expect that next season's allotment of tv network specials will be at least 50% over what they were the 1958-59 season.

One agency, McCann-Erickson, is molding its contract terms with freelance producers to cover this contingency: The maximum coverage will be for 48 weeks, instead of the previous 50-week terms.

Item: The current month of March will set a record for the number of specials. Scheduled for this month are 17—one of them (Mary Martin) is a double-header. SPONSOR's estimated cost of talent and production for the 17: around \$4.5 million.

Here are evidences that the cost of network tv will remain stabilized for another season:

(1) Agencies that have been shopping for next fall report that program prices are about where they were last year—cheaper, if they're bought at a flat figure including repeats.

(2) CBS TV recently took a look at its rate structure and decided, excepting isolated cases, to maintain the present status quo.

Agencies that used to budget 5-10% for rate increases over the ensuing year are now allowing only 2-3%.

The flow of new tv spot business gave reps one of their most active weeks in months.

Among the products inquiring for availabilities were Texaco (C&W), Gulspray (Y&R), Colgate's Fab (Bates), B-M's Vitalis (DCS&S), General Foods' Tang (Y&R), Borden's Starlae (DFS).

Add to these inquiries Schenley's Roma Wine (NC&K). The interest—in a limited number of markets early or late—is in news, sports, and weather strips.

On the radio side, activity this week emanated, among others, from Champion Spark Plug (JWT), in about 100 markets for 25 weeks in three flights; and Blue Bonnet Margarine (Bates), in about 40 markets.

Nielsen is resuming its complete service information about income groups.

The research firm let this facet lapse during the war because rent, price of family car, and other items ceased to be good indicators of economic status.

Of late there's been a decided demand for such data.

Even though there are no industry-shaking issues on the agenda as far as advertisers are concerned, the turnout of agency people at the NAB convention in Chicago (16-19 March) should easily be on a par with that of recent years.

The agency people coming from New York in many cases will have specific missions, such as (1) trying to loosen up some minute spots in certain markets, and (2) probing broadcasters on the kind of dealer missionary work that can be expected of them where a syndication show is sponsored exclusively on a long-term basis.

They'll also be keeping their eyes open for word on the single rate situation.

(For questions agencies would like to see tackled at the convention, see p. 61.)

Network radio—specifically NBC—will get quite a hypo if a plan that a New York agency is working up gets final acceptance by (1) several of the agency's accounts, and (2) the NBC hierarchy.

The plan: Devote 7:30 p.m. to 10:30 p.m., Monday through Friday, to programming that would appeal to people not tuned in to tv. It would cover roundtable discussions, music hosted by a Leonard Bernstein type, a revival of the Town Hall of the Air, programs dealing with literary works, magazine articles, etc.

The agency's objective is to get two clients to underwrite at least a third of the proposed weekly 15 hours.

Signs are beginning to appear that a new breed of media director is coming up over the horizon.

Here's what he will be like: An operator who knows how to compile statistics and analyze them; nevertheless he will retain confidence in his hunches and will skillfully blend them with figures and experience.

Unlike the strictly slide-rule gentry, he will take patterns and trends and, spicing them with imagination, will find new uses and approaches for tv and radio—showing the client that he hasn't reached the end of the road in the air media.

Station farm directors, according to a fast check made by SPONSOR-SCOPE, will find national farm-station advertisers sympathetic to complaints about the drastic thinning of the farm experts' job.

In a letter to the FCC, the National Association of Tv and Radio Farm Directors is calling attention to the fact that a number of erstwhile proud farm stations—most of whom have since switched their appeals to metropolitan audiences—have discontinued their farm departments.

SPONSOR-SCOPE's inquiries among admen who do much business with farm stations indicates that in a large number of cases buys are influenced by the farm-director's personality as much, if not more than, the facility itself.

There's a three-way battle going on in the beverage field for the teenagers' patronage.

Locked in the tug-of-war are (1) the soft-drink people, (2) the coffee roasters, and (3) the milk producers, who are alarmed at the diminishing consumption of this product at the teen-age level.

One of the factors prompting the contest: During the next 10 years the age brackets that will have the biggest rise include the teenagers.

Incidentally, Pepsi-Cola's crash through to the youth had a lot to do with Coca-Cola's recent switch of advertising emphasis in that direction.

(For more on what the coffee associations have been doing to win over the teenagers, see Hafner Coffee case history on page 44.)

Look for sports in tv to take on an even greater commercial significance.

From current indications, professional sports events on the networks will come close to a sellout.

Among the reasons for this surge: (1) The phenomenal success story achieved by Bayuk Phillies with sports the past year, (2) the low cost-per-thousand obtainable for male audiences, and (3) the fact that you don't need a big budget for a sustained effort.

Just to show how desirable sports have become as a tv commodity: CBS TV, ABC TV, and Ed Shurick's Sports Network this season bid against NBC TV for the rights to the NCAA football games (a \$5-million package), although NBC eventually got the prize again.

(See 30 August 1958 SPONSOR-SCOPE for financial facts about tv sportscasts; also 21 March issue of SPONSOR for roundup of sponsor participation in the 1959 baseball season.)

SPONSOR-SCOPE *continued*

As usual, ABC TV got the jump this week on the other networks in pitching (1) its updated story of accomplishment, and (2) new property lineups.

It was a repeat of two years ago—first the Waldorf-Astoria, then a showing in Chicago (Monday, 16 March).

Highlights of the statistical exhibit: ABC TV claims that in terms of nighttime competition it has the lowest cost-per-thousand this season and is close to parity with its competitors in average audience-per-minute.

Of the nine new shows tentatively scheduled for next fall, three each are of the cops-and-robbers and adventure stripe, two are situation comedies, and only one is a western.

The big revelation in the cigarette field this week was the extent to which American Tobacco has had to cut back on Lucky Strike—giving up Jack Benny.

It's no secret that the move was made with great reluctance in more than one way; for there has been a close relationship for years between Benny and American's Paul Hahn.

Still going strong for American are Pall Mall and Tareyton.

Judging from a study that Nielsen did for NBC TV in connection with a pitch for some Clairol business, an advertiser can go to another network at the other end of the clock and add an entirely new audience at a favorable rate.

The calculations, based on the November-December 1958 NTI, show:

1) Clairol, as an alternate week sponsor of I Love Lucy, got an accumulative rating of 35.9 over a month's time. Price per week for time and talent: \$85,000.

2) If the same account had added a weekly participation on Today (\$7,500) it would have had an unduplicated rating of 14.3 over four weeks (or a cumulative of 45.7 when combined with Lucy); moreover, it would have increased the number of entirely different houses by 27% at an additional cost of only 9%.

Two new talent deals adding up to \$35 million—Perry Como for Kraft and the Desilu Playhouse renewal for Westinghouse—point up the growing goodwill values that tv names have in client-dealer relationship.

What both advertisers basically bought was the services of Como and Desi Arnaz-Lueille Ball as potent ambassadors at sales and dealer conventions and other types of personal affairs.

Of course, Kraft gained another long-wanted desire: Somebody as similar as possible to Bing Crosby to take over the stewardship of the Kraft Music Hall.

How important the traveling star is to today's merchandiser is attested by another development the past week: Lorillard, Revlon, and Colgate each put in a bid for the Ed Sullivan show when the report got out that Mercury might not renew for next year.

In pitching Allen against Ed Sullivan, NBC TV is making capital of the fact that Sullivan's longevity has tended to up the age groups of his housewife viewers.

Here's a table showing the ratings of all Sullivan tv homes having housewives in these age segments, as based on the November-December NTI:

YEAR	NATIONAL RATING	RATING BY AGE OF HOUSEWIFE		
		16-34	35-49	50 & OVER
1954	39.6	39.8	39.6	38.7
1956	40.9	34.2	42.8	42.3
1958	25.1	17.5	23.4	34.0

Note how in 1954 Sullivan's audience was evenly distributed among the groups.

P.S.: One plus about Sullivan that should be taken into account is his effectiveness over the years as a spokesman for the advertiser off the air (see item above).

From the viewpoint of average homes delivered by all its tv network shows, P&G is in the midst of an unusually successful season.

According to the first February Nielsen, P&G's nine programs averaged out to 10.9 million homes. Total commercial minutes per week: 19.

Gillette joined the golden circle of the top 10 spenders in network tv, as to time expenditures, in 1958.

The LNA-BAR estimates for the 10 leaders last year, as disclosed by TVB:

1. Procter & Gamble	\$50,638,647	6. American Home Prod.	\$20,507,683
2. Colgate	22,857,497	7. Gillette Co.	16,132,360
3. Lever Bros.	21,958,373	8. Bristol-Myers	16,072,802
4. General Foods	20,733,118	9. R. J. Reynolds	16,002,213
5. General Motors	20,593,366	10. Chrysler	14,341,471

Watch for Ford to enter next season with a real programming gasser in concept and name impact.

This note can serve as another confirmation for something that automotive marketers are saying: The sheer advertising weight of the low-priced cars, like Ford, Chevrolet and Plymouth, have been making it mighty tough competitively for the 1959 medium-priced lines.

It's a problem that has Buick, Mercury, DeSoto, Pontiac and the others on that level threshing around for new approaches.

Things are looking up for the independent Canadian tv broadcasters in the matter of time allocations from the CBC.

The English side of CBC TV has agreed to give back 6½ hours of evening time to the independents.

Two likely periods are Saturday 8-9 p.m. and Wednesday 7:30-8:30 p.m., both of which the independents will use for syndication.

The Perry Como show now occupies the Saturday period, while Disneyland (with Lever and Bromo Seltzer among the advertisers) has the Wednesday hour.

Ask the plans board chairman of an agency knee-high in tv what his biggest challenges are and he's likely to mention these at the top of the list:

1) Charting a sound five-year course for so dynamic a medium as tv so that the client can intelligently fit tv into his long-range production and marketing plans.

2) Finding some satisfactory answers to the creative approach for tv commercials so that the client can fairly know that he doesn't have to outspend a competitor to produce the right impact and results.

Getting a network tv program started after it's been approved by the client is getting to be more and more complicated, agency men say.

If the client is interested only in alternate weeks, the network is reluctant to commit itself—unless there's a possibility of getting a compatible product for the other weeks. And even if such a second advertiser is available, the network is inclined to hem and haw, figuring the spot may lure something better suited to the fall lineup.

In the meantime the agency can only sit and stew.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 94; News and Idea Wrap-Up, page 102; Washington Week, page 97; SPONSOR Hears, page 100; Tv and Radio Newsmakers, page 122; and Film-Scope, page 98.

IT COMMUNICATES!

The deft flick of a woven blanket over a smoldering wood-fire once translated wisps of smoke into meaning that produced action. Electronic images have replaced the smoke signals of the Mackinaws, but the sense of communication remains. Now, the "flick" switches on television sets to the only real communication WOODlanders know — WOOD-TV! It blankets their firesides, weaving messages that inspire the buying action of the whole tribe. Got the message? Signal for the Katz brave and give 'im your schedule.

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

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



WOOD AM TV

WOODland Center,
Grand Rapids, Michigan

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



**RESULTS
ARE**

**2 TO 1
IN KPQ'S**

CAPTIVE MARKET

KPQ'S 12 COUNTY
INLAND WASHINGTON MARKET
IS A CAPTIVE MARKET
COMPLETELY SURROUNDED BY MOUNTAINS
AND ISOLATED
FROM BOTH SEATTLE
AND SPOKANE!

KPQ gets RESULTS 2 TO 1!

and CHALLENGES all other

INLAND WASHINGTON MEDIA

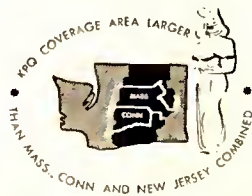
TO DISPROVE THEM!

KPQ is prepared to back that claim with MONEY ON
THE LINE! (In Five Years No Takers)

5000 W
560 KC

KPQ

WENATCHEE, WASHINGTON



Seattle & Portland Reps.
Art Moore & Associates

National Reps.
Weed & Co.

**49th and
Madison**

"Who's on first?"

The old question of "who's on first" comes vividly to mind in connection with the article "New Car Woes Boom Muffler Market" in the 7 February issue of your magazine.

In your article you have credited Maremont with being "First of fast-growing \$290 million dollar industry to tie tv to problems of muffler marketing."

The true facts will not bear this out. Not only is Maremont not first in the use of television, it is not even first in the use of the programs it has selected for this purpose.

By checking with NBC you can quickly ascertain the fact that Midas Inc. for Midas Muffler Shops ran a schedule on the Dave Garroway "Today" show during the spring and summer of 1957.

From all we have been able to determine, this represented the first use of national television for the sale of automotive mufflers exclusively.

There is no disparagement of Maremont intended here. We merely seek to set the record straight regarding the pioneering of television by our client, Midas Inc.

Philip Rouda, v.p.
Bozell & Jacobs Inc.
Chicago

• SPONSOR should know by this time that "firsts" at this date are rarities in air media. SPONSOR should also have remembered a Midas item, including a pic of Mr. Rouda, in its 1 March 1958 issue. But at least we proved you can sell mufflers on tv/radio.

Cartoon characters

We are attempting to develop some information on the use of cartoon characters in advertising. We have been told that several articles have appeared in SPONSOR which pertain to our study. These articles are:

"Some facts you should know about animation"—23 August 1958—page 40

"Tv's new star salesman"—26 April, 1958—page 39

(Please turn to page 29)

AN *Incredible Achievement* WITHOUT PRECEDENT . . .

TWO ZIV SHOWS TIED FOR 1ST PLACE FOR ENTIRE YEAR!

12-MONTH
AVERAGE
FOR 22
MAJOR
MARKETS . . .

Pulse Multi-Market
Weighted Average
U. S. Pulse Spot
Film Reports,
November, 1957
thru October, 1958

VARIETY

Anniversary

January 7, 1959

Top 20 National Syndicated Shows


Data for this chart was taken from the U.S. Pulse Spot Film Reports covering a period from Nov., 1957, through Oct., 1958. A program to appear in this report must have appeared in four of the basic 22 Pulse markets. The national average is weighted according to the size of the market. Any program to appear in this chart must have appeared at least 6 times.

Program	No. of Appearances	Distributor	Yearly Nat'l Ave.
1. Sea Hunt	(9)	Ziv	18.3
1. Highway Patrol	(12)	Ziv	18.3

THE ONLY SHOW THAT COMPETES WITH A ZIV SHOW IS ANOTHER ZIV SHOW!

ZIV SHOWS

SEA HUNT
starring **LLOYD BRIDGES**



JAN. '59
MIAMI
WTVJ
40.1
RATING
67.8%
Share of Audience
BEATS Wagon Train, Garry Moore, Red Skelton, Perry Como, Rifleman, Jack Benny and many others.
ARB


DEC. '58
NEW ORLEANS
WDSU-TV
33.6
RATING
56.1%
Share of Audience
BEATS Have Gun Will Travel, Rifleman, Danny Thomas, Wyatt Earp, Phil Silvers, Ed Sullivan and many others.
ARB

NOV. '58
DETROIT
WJBK-TV
30.9
RATING
72.7%
Share of Audience
BEATS Danny Thomas, Loretta Young, Peter Gunn, Ernie Ford, Groucho Marx, Ed Sullivan and many others.
ARB

OCT. 58
DES MOINES
KRNT-TV
43.5
RATING
72.5%
Share of Audience
BEATS Desilu Playhouse, I've Got A Secret, GE Theatre, Ed Sullivan, Phil Silvers, Perry Como and many others.
ARB

SEPT. '58
SACRAMENTO
KCRA-TV
40.1
RATING
72.5%
Share of Audience
BEATS Restless Gun, Gunsmoke, Wagon Train, Perry Como, Steve Allen, Groucho Marx and many others.
ARB

TARGET
with Your Host
ADOLPHE MENJOU



DETROIT
WJBK-TV
22.8
RATING
49.1%
Share of Audience
BEATS What's My Line, Alfred Hitchcock, Groucho Marx, Ed Sullivan, Phil Silvers, Bob Cummings and many others.
ARB


WICHITA FALLS
KSYD-TV
41.7
RATING
70.8%
Share of Audience
BEATS People Are Funny, Wells Fargo, Ed Sullivan, Danny Thomas, Groucho Marx, Perry Como and many others.
ARB

BUFFALO
WBEN-TV
39.2
RATING
62.9%
Share of Audience
BEATS Wyatt Earp, Wagon Train, I Love Lucy, Maverick, Ed Sullivan, GE Theatre and many others.
ARB

BATON ROUGE
WBRZ-TV
41.1
RATING
68.0%
Share of Audience
BEATS Danny Thomas, People Are Funny, Jerry Lewis, Gunsmoke, Phil Silvers, Ed Sullivan and many others.
ARB

DENVER
KLZ-TV
23.8
RATING
46.5%
Share of Audience
BEATS Bob Cummings, Ozzie and Harriet, Dragnet, Wells Fargo, Jack Benny, Groucho Marx, and many others.
ARB

HIGHWAY PATROL
starring **BRODERICK CRAWFORD**



SEATTLE-TACOMA
KOMO-TV
32.2
RATING
38.5%
Share of Audience
BEATS Chevy Chase, Loretta Young, Restless Gun, Desilu Playhouse, Red Skelton, Have Gun, Will Travel and many others.
ARB

CHARLESTON S. C.
WUSN-TV
33.1
RATING
64.3%
Share of Audience
BEATS Steve Allen, Maverick, Danny Thomas, Walt Disney, Desilu Playhouse, Red Skelton and many others.
ARB

CHICAGO
WGN-TV
22.9
RATING
36.1%
Share of Audience
BEATS The Lawman, Ed Sullivan, Pat Boone, Ernie Ford, Jackie Gleason, People Are Funny and many others.
ARB

GREENSBORO-WINSTON-SALEM
WSJS-TV
31.7
RATING
79.3%
Share of Audience
BEATS Alfred Hitchcock, Real McCoys, George Burns, Steve Allen, Perry Como, Groucho Marx and many others.
ARB

ATLANTA
WAGA-TV
23.6
RATING
55.4%
Share of Audience
BEATS Ed Sullivan, Bob Cummings, Suspicion, Ozzie & Harriet, Steve Allen, Buckskin and many others.
ARB

RATE GREAT!

AUG. '58

JACKSON-VILLE
WMBR-TV
34.7
RATING
57.1%
Share of Audience
BEATS Phil Silvers, Wyatt Earp, Dragnet, Zorro, Bob Cummings, Burns & Allen and many others. ARB

JULY '58

NEW YORK CITY
WCBS-TV
37.5
RATING
72.8%
Share of Audience
BEATS What's My Line, Ed Sullivan, Wyatt Earp, Phil Silvers, I Love Lucy, \$64,000 Challenge and many others. ARB

JUNE '58

EUREKA, CAL.
KIEM-TV
47.1
RATING
82.5%
Share of Audience
BEATS Godfrey's Talent Scouts, Burns & Allen, Jack Benny, Phil Silvers, Disneyland, Maverick and many others. ARB

MAY '58

BILLINGS
KGHL-TV
42.4
RATING
74.1%
Share of Audience
BEATS Gunsmoke, Phil Silvers, Zorro, Danny Thomas, Maverick, Ed Sullivan and many others. ARB

APR. '58

BATON ROUGE
WBRZ-TV
40.9
RATING
56.6%
Share of Audience
BEATS Disneyland, Life of Riley, Groucho Marx, Pat Boone, Wells Fargo, Dinah Shore and many others. ARB

Look at these
**CONSISTENTLY
FABULOUS RATINGS!**



New tools of research are constantly being developed by the rating services. Here, Jack Gross, vice president of American Research Bureau, explains Arbitron, ARB's new instantaneous electronic measurement device used to provide some of the rating data given here. ARB's home diary reports are the reliable source of many other Ziv show ratings.

JACKSON-VILLE
WFGA-TV
18.6
RATING
66.0%
Share of Audience
BEATS Wagon Train, Suspicion, Life of Riley, People Are Funny, Goodyear Theatre, Groucho Marx, and many others. ARB

NEW ORLEANS
WDSU-TV
23.5
RATING
56.2%
Share of Audience
BEATS Phil Silvers, Person to Person, Perry Mason, Cheyenne, Lawrence Welk, Maverick and many others. Pulse

EUREKA, CAL.
KIEM-TV
35.3
RATING
61.4%
Share of Audience
BEATS Phil Silvers, This Is Your Life, Ernie Ford, Maverick, Welk's Top Tunes, Pat Boone and many others. ARB

BILLINGS
KGHL-TV
33.2
RATING
59.8%
Share of Audience
BEATS People Are Funny, Ed Sullivan, \$64,000 Challenge, Jack Benny, I Love Lucy, Dinah Shore and many others. ARB

LAS VEGAS
KLAS-TV
23.5
RATING
42.2%
Share of Audience
BEATS Thin Man, Schlitz Playhouse, Studio One, U. S. Steel Hour, Welk's Top Tunes, Pat Boone and many others. ARB

BIRMINGHAM
WBRC-TV
33.3
RATING
64.9%
Share of Audience
BEATS Phil Silvers, Restless Gun, Wells Fargo, What's My Line, Groucho Marx, Bob Cummings and many others. Pulse

MEMPHIS
WREC-TV
36.9
RATING
72.7%
Share of Audience
BEATS Have Gun, Will Travel, Wyatt Earp, Suspicion, Alfred Hitchcock, I Love Lucy, Ed Sullivan and many others. ARB

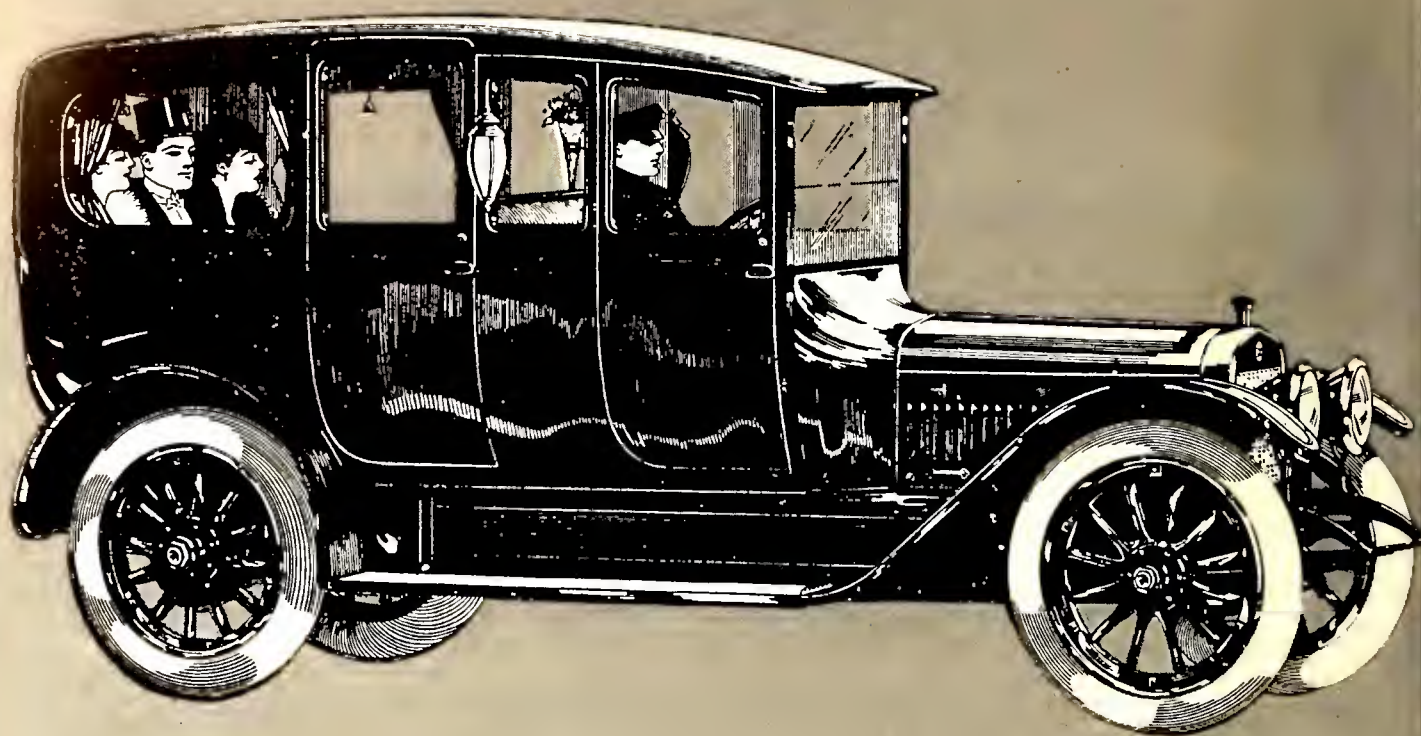
DAYTON
WHIO-TV
39.7
RATING
59.2%
Share of Audience
BEATS Ed Sullivan, Wells Fargo, Restless Gun, Phil Silvers, Maverick, \$64,000 Question and many others. ARB

SHREVEPORT
KTBS-TV
36.1
RATING
64.2%
Share of Audience
BEATS Climax, Cheyenne, Welk's Top Tunes, \$64,000 Question, Maverick, Perry Como and many others. ARB

BOISE
KBOI-TV
44.2
RATING
60.8%
Share of Audience
BEATS Lawrence Welk, Bob Hope, This Is Your Life, Gunsmoke, Restless Gun, Maverick and many others. ARB

WE'LL SEE YOU AT THE
**NAB CONVENTION
ZIV HOSPITALITY SUITE
2306-A
HOTEL CONRAD HILTON—CHICAGO
MARCH 15-18**





The Skies are Falling, Chicken Little, and Other August Portents

THE ORCHESTRA was playing the Star Spangled Banner Cha Cha. Lights were coming on all over. The party was beginning to break up. It was time to go. We went out to the car and turned on the radio, tuned to our favorite radio station, and enjoyed delightful music all the way home. *Isn't that a nice story?* It's too bad they

weren't listening to WMT, but these cats were in San Francisco and that's outside our coverage area. If they *had* been in Eastern Iowa, guess what CBS Radio Station for Eastern Iowa, represented by the Katz Agency, affiliated with WMT-TV (Cedar Rapids-Waterloo) and KWMT, Fort Dodge, they would have been listening to.

**THE ONLY ONE
THAT GIVES YOU
ALL THREE**



**GREENVILLE
SPARTANBURG
ASHEVILLE**

Only WFBC-TV, "The Giant of Southern Skies," gives you dominant coverage in these three metropolitan markets.

Ask the Station or WEED for latest market data, surveys and availabilities.

Represented Nationally by
WEED TELEVISION CORP.

CHANNEL 4

WFBC-TV
GREENVILLE, S. C.
NBC NETWORK

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

SPONSOR • 14 MARCH 1959

149th & MADISON

(Cont'd from page 22)

- "The Maypo marketing miracle"—
14 Dec., 1957—page 34
- "What are the do's and don't's in
using cartoon commercials"—
2 April, 1956.

Would it be possible for you to send us copies of these articles?

G. S. Garey
E. I. du Pont de Nemours & Co.
Wilmington

Soaps vs. girls

It was refreshing to read your article entitled "Commercial Commentary" in the February twenty-eighth issue of SPONSOR. Radio and television "commercials" have, indeed, reached a sad and confusing state. Few indeed are the advertisements for a product that are not accompanied by a picture of some beautiful girl. I am sure that the first visitor from Mars who comes here due to a cultural change program will be slightly confused by the commercials. He won't be sure whether the sponsor is selling soap or the girl. Come to think of it, it may not be long before some bright advertiser gets the idea of sending you the girl for five box tops.

WBAI has adopted the policy of refusing any commercials that it finds objectionable or infantile. It has done this with pleasure since it doesn't need the money that badly.

Louis Schweitzer, pres.
WBAI-FM
New York

One article leads to another

Recently, I wrote to you concerning an article which appeared in SPONSOR 20 September, 1958 (on the Washington State Apple Commission's use of spot tv). Your prompt reply was greatly appreciated.

I passed the tear pages along to the president of our company, and he became interested in still another story: "Avalanche of New Products Changes" (beginning on page 31 of the same issue).

Might you be willing to send several complete copies of that article along to my office? Or, if more convenient, send several copies of that complete issue.

C. William Harbaugh
Advertising & promotion mgr.
Knouse Foods Inc.
Peach Glen, Penn.

A-GAIN and **A-GAIN**
AND **A GAIN**
YEAR after **YEAR**

Radio-TV Representatives, Inc.

has consistently led U. S.

NATIONAL SPOT

AVERAGE SALES by

15% to 84.8%

AND they did it again
in 1958!

Do You Have any Rep
Problems?

Peggy Stone will be glad to
"talk them over" with you.

SHERATON-BLACKSTONE
Petite Room—Art Hall Floor



**MISSING
SOMETHING?**

You'll find IT
Right Across the Street
SHERATON-BLACKSTONE
Petite Room—Art Hall Floor

FUN FOR ALL!
SOUVENIRS—SURPRISES
NEW SHOWS—NEW IDEAS

Come On Over!

Harry S. Goodman

19 EAST 53rd STREET • NEW YORK, N.Y.

Problem Solved by a Timebuyer



Joe's problem was spot cost-per-thousand. Too high, said the client.



Competitive markets made saturation tough, ratings low.



Take a look, said Blair TV Associates, at the WCTV market. He looked and pondered.



Joe found 122,080 homes, largely unduplicated, (NCS #3)



... and married the client's daughter and lived wealthy ever after.

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

Timebuyers at work

Evon L. Prose, Campbell-Mithun, Inc., Minneapolis, buyer for Theodore Hamm Brewing Co., feels that it is the station's responsibility to inform the agency in advance of program changes adjacent to the client's announcements, in order that the agency can make whatever necessary adjustments. "Many stations are negligent about notifying us," Evon says. "To cope with this situation, we requested that stations carrying our schedules add a paragraph to all contracts setting forth a definite policy. To our surprise, station sales managers and representatives agreed that such a problem exists, and cooperated." Evon thinks that a major problem are stations who don't mail program schedules early. When the buyer finally compares the contract with the program schedule and discovers a change, she says, it is long after the fact. "Many of these late—if at all—notifications are due to last-minute network shifts and the fast pace of tv, but more often, I think the stations are too busy looking for the next order."



Howard Webb, the Ralph Allum Co., New York, feels that the dual rate problem should be No. 1 on the NAB's agenda at the convention. "We've been reading for weeks in the trade press a lot of hullabaloo about the dual rate problem." Howard says, "but after all has been said, nothing has been done. I think the convention should

face the problem frankly and honestly. What is needed is a model rate structure for the stations to follow. This plan must be feasible enough for most stations to accept and at the same time fair to the national advertiser." Howard thinks that the single-rate system adopted about a year ago by WOI-TV, Des Moines, should be considered. This station, he says, merely incorporated its saturation rates—which most local advertisers



were using—into one general rate. "This system is not only easier for stations, but assures national advertisers that competitors cannot go into a market to buy at a local rate through a distributor. This rate method would be untenable to everyone concerned here."

“P” Points out proudly
A momentous occasion.

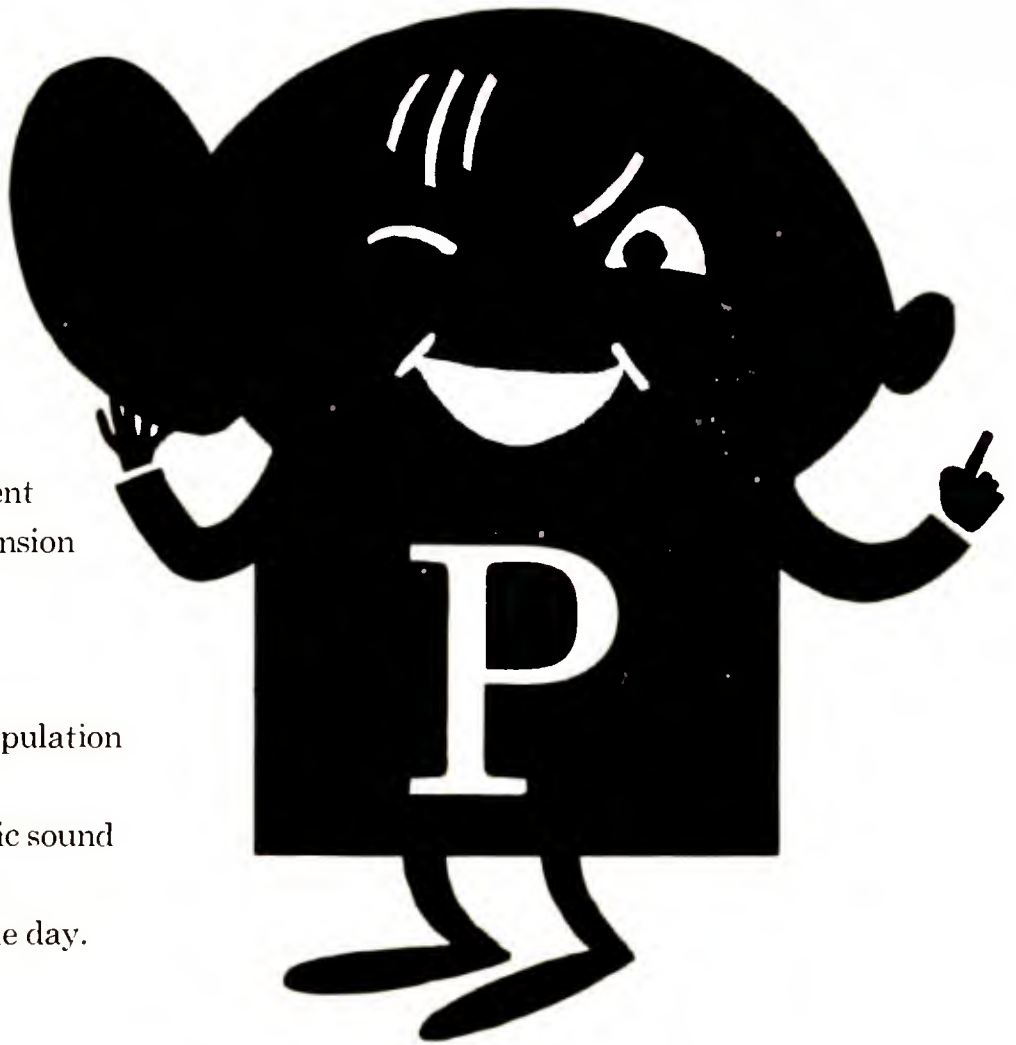
There’s a **NEW** Foreground Sound
For consumer persuasion.

In Greater Los Angeles,
hundreds of thousands
of radio dials
are tuned
to a vibrant new sound.

It’s the fresh, animated
Foreground Sound of
Radio 93, KHJ, Don Lee.

This important development
adds an entirely new dimension
to selling with radio.
Its bright, new appeal
is geared to reach
the entire adult buying population
in America’s 2nd Market
with a compelling, dynamic sound
that will keep them tuned
to Radio 93 throughout the day.

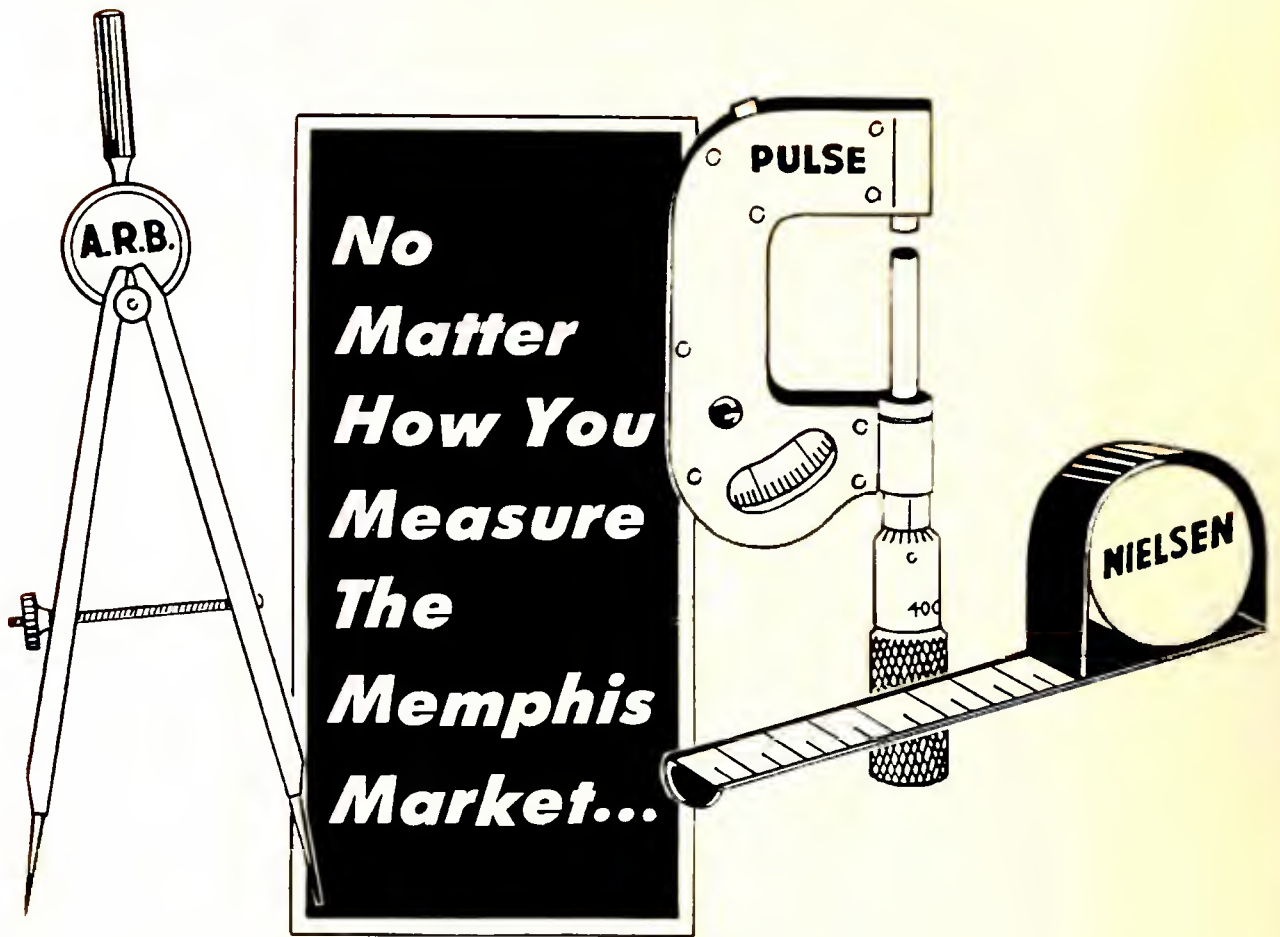
Hearing is believing.



KHJ
RADIO
LOS ANGELES
313 North Vine Street
Hollywood 28, California
Represented nationally by
I-R Representatives, Inc.



Listen to it!



**No
 Matter
 How You
 Measure
 The
 Memphis
 Market...**

It's Channel 3 First By All Surveys

In Memphis they say "There's more to see on Channel 3." That's because more people enjoy WREC-TV's combination of superior local programming and the great shows of the CBS Television network. It's the right combination for your advertising message. See your Katz man soon.

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

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

WREC-TV

Channel 3 Memphis



Represented Nationally by the Katz Agency

NEW IMAGE TAKING SHAPE IN DETROIT



PART TWO OF A TWO-PART SERIES

- It portends new taste in car design which may shake up traditional auto advertising next fall and in 1960
- Here is a further look at the auto picture in general and roundups on Ford, American and Studebaker

The advertising industry, caught up in the confusion and hesitation that has swept Detroit, may take heart from one fact: The motor capital today is matching its confusion with optimism. Last year, U.S. auto sales hit a 10-year low. This year, all Detroit is ready to gamble on what appears to be a revolution in public taste—the appetite it has developed for small, economy cars.

American Motors President George Romney, whose Rambler sparked the

revolution (so far as U.S. product goes), predicts that within five years the annual market for "compact" cars will be three million units. Since total U.S. passenger car production of all sizes was only 4.3 million last year, then the future could hold much significance for ad agencies and media—if Romney is right.

Romney has been right before. When he took over as president at AMC in 1954, that company was nearly \$70 million in debt. For four

years, he crusaded for the "compact" car and against what he called the "gas-guzzling dinosaurs" of the Big Three. Last year, Romney's company made a profit of \$26 million net. Rambler sales increased 83% in that year, moved from twelfth to seventh place, and AMC declared its first dividend.

To the rest of Detroit, Romney's success was like a shot in the arm—it left some soreness but it stirred up the corpuscles. Studebaker-Packard, perched on the brink of oblivion with a total production of less than 57,000 units in 1958, killed off its expiring Packard and converted its Studebaker into the chaste and compact Lark last fall. Results were instantaneous; it made its first operating profit for any quarter in five years immediately following its introduction, turned out

CURRENT AIR MEDIA AND AUTO PRODUCTION

MAKE & AGENCY

NETWORK TELEVISION

FORD Second largest car producer in U.S., car sales dipped last year by 28%, share of market slid from 30.2% in 1957 to 26.44% last year. Company's Ford, in 1957, edged out GM's Chevrolet for first time, but fell back to place position in the 1958 sales race. Edsel got the tough break of coming out in a dull market, but may make good in 1960 when it comes out with a shorter wheelbase

INDIES: American Motors and Studebaker-Packard are selling briskly with Rambler and Lark small cars. AMC share of market, 4.27%—up from 1.9% in 1957; S-P share 1.08% in '58 and rising

*Indicates network specials.

Source: Automotive News, CBS, NBC, ABC, Mutual

MAKE & AGENCY	SHOW AND NETWORK	COST
Ford (JWT)	Wagon Train (Ford Mtr. Co.) (NBC)	\$ 85,000
	Tenn. Ernie Ford Show (Ford Mtr. Co.) (NBC)	50,000
<hr/>		
Thunderbird (JWT)		
Edsel (K&E)	Phil Harris* (NBC)	250,000
	Playhouse 90 (participation) (CBS)	45,000 (½ hr.)
	Greatest Show on Earth* (ABC)	300,000
<hr/>		
Lincoln (K&E)	Ed Sullivan Show (CBS)	79,000
	New York Philharmonic (CBS)	150,000 (talent cost only)
<hr/>		
Mercury (K&E)	Ed Sullivan Show (CBS)	79,000
	Pro-bowl game* 1/11/59 (½ of game) (NBC)	
<hr/>		
Rambler (Geyer)	NONE	
<hr/>		
Studebaker (D'Arcy)	NONE	
<hr/>		
Willys (Y&R)	Maverick (ABC)	70,000

nearly 25,000 Larks between 1 January and 14 February this year.

That was enough for the Big Three. The news quickly leaked from Detroit that each was getting set to enter the "compact" car field. Fred Ohlmsstead, automotive editor for the *Detroit Free Press*, anticipates nine compact entries this year and in 1960. The following divisions will probably introduce such newcomers: Chevrolet, Buick, Pontiac, Oldsmobile, Ford, Lincoln-Edsel-Mercury, Plymouth, Dodge, DeSoto.

JWT is reported to be at work already on an introductory campaign for the small Ford. Chrysler Corp. executives have been talking with

BBDO, presumably on the subject of that manufacturer's entry in the "small car derby." However, it's possible that Chrysler's car will not be ready until 1960. GM and Ford are expected to be out at new model time, possibly sooner.

Whenever they come, they're on the way, and air media had better begin anticipating the following events in the meantime:

- *A good but not spectacular spring*, with spot flights bought and scheduled practically overnight. Even though they may be pointing for fall, the Big Three cannot let down now in sales efforts.

Even if the promise of small cars

did not loom, the composite Detroit picture is brightening perceptibly. In February, automobile sales rose 26% over the same month in 1958. Since 1 January, according to Ward's Automotive Report, U.S. auto sales went up 19%. Chrysler Corp., following the settlement of the Pittsburgh Glass strike reported in last week's installment, is back on five-day week schedules in all divisions. Three plants have been operating on six-day-a-week schedules: American Motors Rambler plant in Kenosha, Wis.; Studebaker-Packard Lark plant in South Bend; Ford Motor's Ford division in San Jose.

Apparently the laws of attrition are

PICTURE AT FORD AND THE INDEPENDENTS

SHOW AND NETWORK	NET RADIO	SPOT TV	SPOT RADIO	PRODUCTION	
				1 Jan. to 14 Feb. 1959	1 Jan. to 15 Feb. 1958
13-24 OCT.; 1/4 SPONSORSHIP OF NBC NEWS ON THE AIR.		NONE	Using spot now	188,116	169,272
				8,610	2,605
	NONE	NONE	Using spot now	8,157	2,373
	NONE	NONE	NONE	4,819	4,974
	NONE	NONE	Using spot now	24,402	19,891
MONITOR NEWS SEGMENTS, 22 PER WEEKEND (NBC)		NONE	Planning spot radio	19,218	23,760
IMPACT SHOWS AT NITE & ON WEEKENDS (CBS)					
NEWS BROADCASTS, 109 PARTICI- PATIONS, IMPACT SCHEDULES (MUTUAL)		NONE	12 spots per week for 2 1/2 weeks	23,439	3,381
	NONE	NONE	NONE	13,625	10,106

setting in among the U.S. motorists who have been holding off for the past several years; the family crate just won't last the summer, and so they are trading in now.

- *Spot radio may fare better than spot tv* in these spring drives for two reasons: (1) The Big Three may not be too eager to emphasize the extravagant size of their present models pictorially because of the apparent shift of public taste; they may prefer to simply tell about the mechanical superiority and comfort of their product. (2) Spot tv avails are scarce, making it hard to get campaigns off quickly.

- *High interest and early inquiries*

during the summer into both network buys and spot avails for the new model season this fall. The race between Ford and GM to get out the new economy cars could precipitate a jumping of the gun and a rush for air media time early this summer.

- *Look for still more auto-sponsored specials* on net tv this year. They probably will be the key to tying together luxury car lovers and small car devotees in single corporate-image promotions.

- *Copywriters will be torn* between "nuts-and-bolts" and "keeping-up-with-the-Jones'" copy for the Big Three makes.

- *Increased ad budgets* for every

division bringing out a compact model can be expected. The fact is that dealers will not countenance a relaxing in the push to sell standard-size cars because they net larger profits than the small jobs. Meantime new ad pools will have to be set up to take care of the future members of the families. If nine new cars come in during the next 12 months, the effect on advertising should be very appreciable.

Rambler's success may have been the spark behind the impending stampede toward compactness in vehicles. But it is by no means the first U.S. small car tried on the American (Please turn to page 48)

How to buy beauty for tv commercials



AGENCY ADDITION: At BBDO, radio/tv talent head
Nan Marquand (l) and Candy Jones Conover (r)
ready actress Bonnie Tromperer for test. Bonnie's
commercials include Toni, Royal Crown, Deep Magic

Ad agency tv talent heads have developed a new concept of beauty far different from that of the print media models

This year, television advertisers will spend about \$15 million on talent for live-action commercials. Girls, matrons, men, children, babies, dogs, cats, lions, horses will share in the bonanza. More than two-thirds of the dollars will flow from New York advertising agencies. Most of them, as usual, will be spent on beautiful girls.

Beautiful girls driving convertibles, applying mascara, lighting cigarettes. Beautiful girls stuck full of pin-curls, immersed in soap suds, in bed with headaches. Beautiful girls sneezing, dancing, coughing, singing, and sometimes speaking lines through toothpaste smiles—a neat trick in diction learned through practicing speech with a pencil held bit-fashion in the teeth.

What may surprise some advertisers who even now buy this beauty is that tv is developing its own requirements on what constitutes a "beautiful girl." They differ sharply from the requirements for a magazine model. Unless an ad campaign is built around a specific personality, it is rare that an agency art director and its tv casting director give the nod to the same girl.

The picture on this page shows some of the physical differences that set apart the tv actress from the high-fashion model of print media. (The girl in the tv commercial is an "actress"—never a "model.") Beyond physical appearance are often other differences ranging from temperament to talent, from speech to income. A top tv girl may earn \$60,000 a year. While it is possible for a top fashion model to match this, she must work much harder to do it. There are no residuals for the girl in the magazine ad.

But the tv girl must be a good deal sharper than her sister-in-print. She must speak well, think quickly. To land a part in a commercial, she may have to be O.K.'d by as many as five people: the talent head of the agency, the copywriter or copy chief, the account supervisor, the tv/radio director and the film producer. The fashion model usually requires just one O.K. either from the agency art director or the photographer.

The reason for the closer scrutiny of the tv actress is obvious. Since the commercial may be played for 39 weeks, it represents a tremendous financial investment; its "star" must be just right. So, as with everything else it has touched, tv has changed the business of casting beauty for advertising.

Probably no one has been closer to the change than tall, blonde and

beautiful Candy Jones Conover, executive director of Conover Television Agency in New York which bills more than \$1 million yearly, most of it through furnishing talent for tv commercials. She has played every position from model to actress to agent. In World War II, Candy Jones was the "poster girl" for recruitment posters of both WAC and WAVES. She has been the "cover girl" on 13 national magazines, was named Top Model of 1942 by ANPA, had feature role in Mike Todd's stage hit, *Mexican Hayride*, capped it all by

TV ACTRESS

HI-FASHION MODEL

Lorna Gillam

Adrienne Grey



Height: 5 ft. 4 in.
Bust: 32 in.
Waist: 21 in.
Hips: 34 in.
Eyes: Grey-Green
Hair: Blonde

Height: 5 ft. 6½ in.
Bust: 34 in.
Waist: 23 in.
Hips: 34 in.
Eyes: Brown
Hair: Brunette

A LIKELY PAIR: But not for the same media. Adrienne, at right, is the typical mannequin of the printed page or fashion show (she has a long list of credits including Ceil Chapman, Lord & Taylor, Vogue Patterns). Her beauty has an unreal, angular quality. Lorna, at left, has the credible, "girl-next-door" beauty that is a must for tv commercials. She is shorter, a little more rounded than Adrienne. Lorna has done commercials for Lipton Tea, Pond's, Toni, Philco

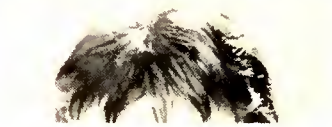
10 TIPS FOR CASTING TV BEAUTY



Eyes should be widely spaced; a tv camera makes eyes appear closer together. Forehead should be expansive to avoid a "mean" look



Hands of a tv commercial actress should be not only pretty but fairly small and narrow so that in handling products labels are not covered



Blonde hair is usually preferred for the actress portraying youthful beauty, but not so blonde or platinum that it washes out under the lights



Hair of a young housewife/matron type is usually dark. Exact tint matters mostly when shooting is also in color (which is being done less now)



Eyes for a mascara commercial should be light in color (blue or grey-green) to enhance and contrast with dark mascara-ed eye-lashes



For a lipstick commercial, however, dark, flashing eyes are most sought after, for there is something about such eyes that makes lips exciting



The mouth of a tv commercial actress is always generously large. A tight, thin-lipped smile is hardly the thing that will woo tv viewers



Feet, especially where they are featured in close-ups (as in a floor wax or rug commercial) should be on the small side—around size 7



Where no action is involved, the lovely leg in a hosiery commercial is often a plastic one; it is perfectly formed and saves talent fee



Voice naturally is important (not too much "dubbing" is done). Speech should not suggest a local dialect for a national commercial

marrying Harry Conover whose Conover Girls have been synonymous with beauty for a score of years.

Candy also is one of the few print media models who has been able to switch her success to tv commercials. For Tatham-Laird, she was the first White Rain girl. In 1951, she was hired by Bryan Houston to do a one-shot commercial for Cashmere Bouquet. That one-shot stretched into a string of commercials that have run for more than seven years. A single day's work for Cashmere once earned her nearly \$25,000—with residuals.

When she married Conover in 1946, he had already been supplying models for experimental tv for about four years. The girls worked free—just for the thrill. From 1945 to 1948 when unions finally set a fee for tv commercials, Conover paid the girls out of his own pocket. From this group have come such top tv-stage-cinema stars as Joan Caulfield, Julia Meade, Phyllis Kirk, Martha Hyer, Sandra Dee, Elaine Stewart, Kyle McDonnell, Mari Blanchard, Patti McCormack. Nina Foch is another alumna; her mother, Consuelo Flowerton, is one of Conover's most successful matron-type commercial actresses in the 40- to 50-year-old range.

At present, Conover Tv has about 100 commercial actresses and actors on tap, not including a good supply of children and animals. The number of children is in constant flux since small fry keep growing out of their age ranges. Some of the top small fry performers, however, earn as much as \$500 a week through the re-runs of their commercials long after they have outgrown the original part.

To maintain its talent pool, the agency adds actors and actresses at the rate of about 25 a year. To find these 25, Candy screens about 5,000 applicants.

Talent for tv is classified according to specialty: actress, dancer, animator (no voice), actor-host, hand model (leg models also are used when there is action; otherwise that lovely limb in a tv commercial is usually a plastic one).

Some ad agency casting directors are glad to see a "good new face" as soon as the talent agent discovers it. Others prefer to wait until actuality. (Please turn to page 52)



PACKAGED FOODS are appealing more and more to farmers, says Frosty Morn sls. mgr. Noel Glover. His sausages now have special campaign

Radio sells farmers "citified" food

- ▼ Things have changed down on the farm: the grow-it-yourself farmer is succumbing to urban buying patterns
- ▼ So Frosty Morn Meats, in Nashville experiment is using farm radio techniques to cultivate a rural market

Frosty Morn, a division of Tennessee Packers, is doing something these days which is very much like carrying coals to Newcastle—it's trying to sell farmers pork sausages, ham, and bacon (via radio).

It's a rare sponsor indeed who tries to interest farmers in packaged food—except as they happen to be included in a general listening or viewing area. For farmers usually grow and eat their own basic foodstuffs to the tune of an estimated \$1½ billion a year.

But, on the other hand, times are changing. "There's no question,"

says Frosty Morn's advertising manager Everett More, "that modernization and specialization in farming are creating vast markets for 'readymades' in foods, clothing, and many other lines."

With that theory in mind, Frosty Morn firm months ago pinpointed a campaign (still running) to farmers. Ad manager More and Nobel-Dury a.e. Harold Twitty felt that the best way to reach a farm was to inspire his confidence. This becomes especially true when you're selling a person who's a food expert—least likely to be impressed with your story.

"This dictated a radio farm program," says Twitty, "where we could take advantage of the confidence a farm director inspires in his audience."

John MacDonald, farm director of WSM, Nashville, became the spokesman to the tune of one 60-second spot per day on his noon farm show, six days a week. This was reinforced by another 60-second spot on run-of-schedule on the same station. Placement of these spots (which also ran six days a week) varied between driving times, late morning, afternoon, early evening. The copy involved the three elements to impress the farmer:

- A strong quality story
- Improvement in his way of life
- Personalized advice

"These are all things that a farmer expects from the content—and commercials—in a farm program," says More. "So this was the right atmosphere."
(Please turn to page 93)

What you

▼ They're looming larger in air media as investment moves have put the majority of video stations into group ownership

The flurry of negotiations involving station group ownership recently has put the spotlight on an important, but seldom-described, sector of the broadcasting business.

The fact is that with the growth of group ownership, broadcasting, and particularly tv broadcasting, has become big business. There are, for example, more tv stations that are group-owned than are not. The purchase of the Jack Wrather stations by Transcontinent Tv Corp. and the hefty stock purchase in the Metropolitan group by John W. Kluge, already a major factor in station ownership, involved investment, not to mention broadcasting, moves of major proportions.

If the trading in stations has been less brisk during the past year or so than previously, it is not for lack of interest among broadcasters looking for new markets to conquer. It is rather the fact that tv franchises have become so valuable that sellers are putting a high price on their properties and buyers have to think twice before shelling out.

Now that group ownership has become somewhat stabilized, a look at what the last decade has wrought is in order. Certain questions of interest to admen suggest themselves:

What is a group? Is it a collection of individual stations linked only by the desire for profit by their common owner? Or is it a monolithic corporate structure with strong controls and philosophy imposed from the top? Is there anything that distinguishes a group-owned station from one that is not? Does group ownership stamp some special character on a station? How important is group ownership in the total broadcasting picture?

So far as tv is concerned there is no doubt that group-owned stations



THE TRAVELLER, self-sustaining Mobile studio and transmitter of WXLW, Indianapolis, is contained in a 45-foot trailer unit. Towing unit generator can produce 10,000 watts of power

FIRST COMPLETE RADIO STATION ON WHEELS?

With more and more radio stations increasing their "Community Service" functions, WXLW, Indianapolis has come up with a new type of studio and transmitter on wheels that may easily be the first of its kind.

Says v.p. Robert D. Enoch, "As far as we know 'The Traveller' is the only completely self-sustaining mobile radio unit in existence today."

The Traveller, a husky, specially built \$25,000 truck and trailer assembly contains a fully equipped studio, control room, bath, shop area and lounge, and carries a gasoline generator capable of producing 10,000 watts of electrical power for the operation of broadcast equipment.

With a range of up to 30 miles its signal is transmitted by Ultra High frequency back to the station's main studio. It can operate while in motion or standing without the need for telephone lines.

WXLO has assigned a regular crew to the Traveller and is broadcasting two to six hours a day of community affairs from its facilities. (The station's newsmobiles cover local news.)

Church services, parties, meetings, and other city and county events are given on the spot coverage. Local civil defense and police authorities will use The Traveller in case of disaster or emergency situations.

Its dimensions and specifications are impressive. The trailer unit is 45' long, 8' wide and 12' high, and is

insulated, air-conditioned and acoustically equipped.

Complete with turntables, tape recorders, playbacks and a full-size studio mixing console, it has a variety of microphone outlets in the studio, the lounge and on the sides of the unit for external use. There are even microphone outlets on its 6' x 8' roof deck to provide "panoramic" broadcast facilities.

The Traveller was built to specification for Radio Indianapolis, Inc., which operates WXLW, by the Liberty Coach Co. Inc. of Bremen, Ind.

Christened (with champagne) by Mrs. Harold Handley, wife of the Indiana Governor, it is now roaming the streets, suburbs, shopping centers and country side around Indianapolis like a peripatetic giant.

Says the station proudly, "For the first time we are really bringing radio to the people." ▼



COMPLETELY equipped sound-proof studio has mike outlets, turntable and tape playback

should know about station groups

dominate the scene. Of the 500-odd commercial video outlets, about 300 either are group operated or controlled or are stations in which a group has a sizable investment. This covers any person or firm which owns or has substantial investments in two or more tv stations.

While groups existed during the 1930's, it was the surge in tv following the FCC's unfreezing of new station construction that put groups in the big time. Granting the importance of radio as a business in the pre-video era, radio investments never approached the values represented by tv station ownership. The relatively high cost of tv equipment, talent and programming meant the under-capitalized broadcaster was handicapped.

The inability to compete plus the tempting profits offered by buyers induced a number to sell out.

Furthermore, "outside" money began to find its way into tv station ownership once the pre-freeze stations began to show hefty figures on the black side of the ledger. (They still do. Latest FCC figures, covering 1957, show the 95 pre-freeze outlets—excluding the network o&o's—cleared \$2 million pre-tax dollars compared to \$10.8 million in profits for the 302 post-freeze vhf's.)

The tv side of group ownership began to take shape in the mid-1950's. Even as venerable a station owner as Westinghouse Broadcasting, whose history opens with the dim beginnings of radio, didn't acquire its second tv station until 1953. Within four years, WBC acquired three others for its full vhf complement. Note that of WBC's five vhf's, four were purchased, rather than started from scratch.

Other groups were also building during this time: The complete Time, Inc., station list, including radio, was put together during the 1953-57 period. The Gannett newspaper group, most of whose radio stations were already acquired by 1939, constructed its tv list between 1953 and 1958. A similar story can be told of Corinthian, all of whose stations came under its umbrella during the 50's.

The network groups, because of

programming requirements and for other reasons, were in the tv group ownership field early. NBC, for example, had five pre-freeze video outlets. But buying continued. Both NBC and CBS bought two uhf outlets each (of which only one will be in operation after CBS darkens WXIX, Milwaukee, the end of this month). And CBS made two major vhf purchases—St. Louis and Philadelphia—in 1958 alone.

In terms of size, the network o&o's represent the major factor in group ownership. All three have tv outlets in New York, Chicago and Los An-

geles. Their dominance can be gauged by the fact that in 1957, the latest year for which figures are available, these o&o's accounted for 17% of all non-network tv time sales. In national spot alone their share is almost 20% while they had 13% of local tv business.

In terms of dollars, this means their time sales in 1957 came to \$82 million.

In the radio field, economic strength is more diffused. The four national and three regional networks (the latter being Yankee, Don Lee and Texas State) took in through

FOUR HEADS OF LEADING STATION GROUPS



WITH network doing well, ABC has turned its attention to other matters, recently named Steve Riddleberger as first full-time executive for its company-owned radio/television stations



WESTINGHOUSE programs music by "philosophy rather than by formula" on its six radio stations. WBC's Donald McGannon likes frequent headquarters-station contracts



CBS didn't acquire two of its major o&o's until 1958. Firm separates management of its tv and radio stations. Former are under Craig Lawrence, also head of tv spot sales



LIKE many groups, Corinthian was not in existence until middle 1950's. C. Wrede Petersmeyer, president, believes that station groups offer a plus to the broadcasting business

their 21 stations 7% of all non-network time sales in 1957. Their share of national spot came to nearly 14% while the share of local was 3.6%.

The smaller role played by network ads in radio is primarily due to the greater number of radio stations and the decline of network ra-

dio. The latter's lean years and the rise of the independent station has given birth to a number of groups which brought new programming concepts into radio. Groups like the Storz, McLendon and Bartell stations have had tremendous impact on listening patterns with popular music

formats and hard-hitting promotion. The radio groups tend more toward tight formulas than other groups, one reason being with tv stations carrying heavy network schedules there is less room in which to play around.

Once you get past the above basic facts about station groups, the varie-

A SAMPLING OF THE MAJOR TV AND RADIO STATION

AMERICAN BDCSTG. CO.

(5 tv, 6 am)—WVKB (TV), WLS, Chicago; WXYZ-TV-AM, Detroit; KABC-TV-AM, Los Angeles; WABC-TV-AM, N. Y.; KQV, Pittsburgh; KGO-TV-AM, San Francisco

AIR TRAILS

(1 am)—WCOL, Columbus, O.; WING, Dayton; WKLO, Louisville, Ky.; WIZE, Springfield, O.

GENE AUTRY STATIONS

(2 tv, 4 am)—KMPG, Los Angeles; KOOL-TV-AM, Phoenix; KSFO, San Francisco; KOLD-TV-AM, Tucson

BALABAN STATIONS

(2 tv, 3 am)—KBOX, Dallas, Tex.; WRIT, Milwaukee; WTVO (TV), Rockford, Ill.; WIL, St. Louis; WICS (TV), Springfield, Ill.

BARTELL FAMILY STATIONS

(5 am)—WAKE, Atlanta; WYDE, Birmingham; WOKY, Milwaukee; KCBQ, San Diego; KYA, San Francisco

JOE FLOYD GROUP

(1 tv, 3 am)—KSO, Des Moines; WLOL, Minneapolis; KELO-TV-AM, Sioux Falls, S. D.

BOOTH STATIONS

(6 am)—WVBB, Flint; WVBM, Jackson; WIOU, Kokomo; WSGW, Saginaw; WJVA, So. Bend.; All Mich.; WIOD, Toledo

KENYON BROWN STATIONS

(1 tv, 3 am)—KANS, Independence, Mo.; KFOX, Long Beach; KGOP (TV), Los Angeles; KGLC, Miami, Okla.

CALIF.-OREGON STATIONS

(3 tv, 2 am)—KIEM-TV-AM, Eure-

ka, Cal.; KAGI, Grants Pass, Ore.; KOTI-TV, Klamath Falls, Ore.; KBES-TV, Medford, Ore.

CAPITOL CITIES STATIONS

(2 tv, 1 am)—WROW, WTEN (TV), Albany; WPRO-TV, Providence

CASCADE BDCSTG. CO.

KLEW-TV, Lewiston, Idaho; KBAS-TV, Moses Lake; KEPR-TV, Pasco; KIMA-TV-AM, Yakima; all Wash.

COLUMBIA BDCSTG. SYSTEM

(5 tv, 7 am)—WEEI, Boston; WBBM-TV-AM, Chicago; KNXT (TV), KNX, Los Angeles; WCBS-TV-AM, New York; WCAU-TV-AM, Philadelphia; KMOX-TV-AM, St. Louis; KCBS, San Francisco

CORINTHIAN BDCSTG.

(5 tv, 2 am)—WANE-TV-AM, Fort Wayne, Ind.; KGUL-TV, Houston; WISH-TV-AM, Indianapolis; KBE-TV, Sacramento; KOTV (TV), WCKR, Miami

COWLES STATIONS

(4 tv, 3 am)—KRNT-TV, Des Moines; WHTN-TV-AM, Huntington, W. Va.; KTVH (TV), Hutchinson-Wichita; WCCO-TV-AM, Minn.

JAMES M. COX STATIONS

(4 tv, 4 am)—WSB-TV-AM, Atlanta; WSOC-TV-AM, Charlotte, N. C.; WHIO-TV-AM, Dayton; WCKT (TV), WCKR, Miami

CROSLEY BDCSTG. CORP.

(5 tv, 1 am)—WLVA (TV), Atlanta; WLWT (TV), WLW, Cincinnati; WLWC (TV), Columbus, O.; WLWD (TV), Dayton; WLWI (TV) Indianapolis

FETZER STATIONS

(1 tv, 3 am)—WWTU (TV), Cadillac; WJEF, Grand Rapids; WKZO-TV-AM, Kalamazoo; all Mich.; KOLN-TV, Lincoln; WVBD-TV-AM, Peoria, Ill.

FOUNDERS CORP.

(1 tv, 3 am)—KTVR (TV), Denver; KPOA, Honolulu; WSMB, New Orleans; WFBL, Syracuse

FRIENDLY STATIONS

(3 tv, 6 am)—WBOY-TV-AM, Clarksburg, W. Va.; KODE-TV-AM, Joplin, Mo.; KMLB, Monroe, La.; WPAR, Parkersburg, West Va.; WPIT, Pittsburgh; WSTV-TV-AM, Steubenville, O.

GANNETT STATIONS

(4 tv, 4 am)—WINR-TV-AM,inghamton, N. Y.; WDAN-TV-AM, Danville, Ill.; WENY, Elmira, New York; WHIEC-TV-AM, Rochester; KOVR-TV, Stockton-Sacramento

A. L. GLASSMANN STATIONS

(2 tv, 6 am)—KGEM, Boise; KOPR, Butte; KIMN, Denver; KMON, Great Falls, Mont.; KLO, Ogden, Utah; KUTV (TV), Salt Lake City; KLIX-TV-AM, Twin Falls, Idaho

GRIFFIN STATIONS

(3 tv, 1 am)—KATV (TV), Little Rock; KWTV (TV), Oklahoma City; KTUL-TV-AM, Tulsa

HEARST STATIONS

(3 tv, 3 am)—WBAL-TV-AM, Baltimore; WISN-TV-AM, Milwaukee; WCAE, WTAE (TV), Pittsburgh

S. E. HUBBARD STATIONS

(2 tv, 3 am)—KOB-TV-AM, Albuquerque; KGTO, Cypress Gardens; KSTP-TV-AM, Minn.-St. Paul

gated nature of the business makes generalizations hard to come by. It would be hard, for example, to pick a "typical" group. They range in size from a two-station radio group located in small markets and run on a shirt-sleeve basis by the owner up to the large corporate enterprises like

Westinghouse (the largest of the non-network groups) with sizeable headquarters staffs and formalized management policies.

Take the question of ownership, for example. Even with the network o&o's the type of ownership varies. The ABC group is owned by a theater

chain: the NBC group is owned by an electronics manufacturer. Only the CBS stations are owned by what might be called simon-pure broadcasters.

Most numerous among station group owners are newspaper and
(Please turn to page 111)

GROUPS WITH THEIR MARKETS AND STATIONS

KING BDCSTG. CO.

(3 tv, 3 am)—KGW-TV-AM, Portland, Ore.; KING-TV-AM, Seattle; KREM-TV-AM, Spokane

JOHN W. KLUGE STATIONS

(1 tv, 4 am)—WINE, Buffalo, N. Y. KNOK, Fort Worth-Dallas; WKDA, Nashville; WLOF-TV, Orlando; WEEP, Pittsburgh

KNORR STATIONS

(5 am)—WELL, Battle Creek; WKMH, Dearborn-Detroit; WKMF, Flint; WKHM, Jackson; WSAM, Saginaw; all Mich.

LEE RADIO INC.

(2 tv, 2 am)—KGLO-TV-AM, Mason City, Iowa; KHQA-TV, WTAD, Quincy, Illinois

WENDALL MAYES STATIONS

(6 am)—KNOW, Austin; KBWD, Brownwood, Tex.; KXOL, Fort Worth; KCRS, Midland, Tex.; KTOK, Oklahoma City; WACO, Waco, Tex.

J. ELROY McCAW STATIONS

(3 tv, 3 am)—KELA, Centralia, Wash.; KTVR (TV), Denver; KONA (TV), Honolulu; KDAY, Los Angeles; WINS, New York; KTVW (TV), Tacoma-Seattle

McCLATCHY STATIONS

(1 tv, 5 am)—KERN, Bakersfield, Cal.; KMJ-TV-AM, Fresno; KBEE, Modesto, Cal.; KOH, Reno; KFBK, Sacramento

McLENDON STATIONS

(5 am)—KLIF, Dallas; KILT, Houston; WAKY, Louisville, Ky.; KTSA, San Antonio; KEEL, Shreveport

McLENDON EBONY STATIONS

(4 am)—WEEN, Bughm.; WOKJ,

Jackson, Miss.; KOKY, Little Rock; KOKA, Shreveport

MEREDITH PUBLISHING CO.

(4 tv, 5 am)—KCMO-TV-AM, Kansas City, Mo.; WOW-TV-AM, Omaha; KPHO-TV-AM, Phoenix, Ariz.; WHEN-TV-AM, Syracuse; KRMG, Tulsa

METROPOLITAN BDCSTG. CO.

(2 tv, 2 am)—WHK, Cleveland; WNEW-TV-AM, N. Y.; WTTG (TV), Washington, D. C.

MURPHY-BRIDGES STATIONS

(3 tv, 5 am)—WEAU-TV-AM, Eau Claire, Wis.; W E B C, Duluth; WMAM, WMBV-TV, Green Bay, Wis.; WISC-TV-AM, Madison; WHLB, Virginia, Minn.

NATIONAL BDCSTG. CO.

(6 tv, 7 am)—WNBQ (TV), WMAQ, Chicago; KRCA (TV), Los Angeles; WNBC (TV), WKNB, New Britain; WRCA-TV-AM, New York; WRCV-TV-AM, Philadelphia; WAMP, Pittsburgh; KNBC, San Francisco; WRC-TV-AM, Washington

NATIONAL THEATERS—NTA

(3 tv, 2 am)—WDAF-TV-AM, Kansas City, Mo.; KMSP (TV), Minneapolis; WNTA-TV-AM, Newark-New York

NEWHOUSE NEWSPAPER STA.

(5 tv, 2 am)—WAPI-TV, Birmingham; WPTA (TV), Ft. Wayne; KOIN-TV-AM, Portland, Ore.; KTVI (TV), St. Louis; WSYR-TV-AM, Syracuse

OK GROUP

(6 am)—WNOK, Baton Rouge; KYOK, Houston; KAOK, Lake Charles, La.; WLOK, Memphis;

WGOK, Mobile; WBOK, New Orleans

B. J. PALMER STATIONS

(3 tv, 4 am)—WOC-TV-AM, Day-enport; WHIO-TV-AM, Des Moines; KFAB, Lincoln; KMTV (TV), Omaha; KMA, Shenandoah, Iowa

PEOPLES BROADCASTING CO.

(1 tv, 5 am)—WGAR, Cleveland; WMMN, Fairmont, W. Va.; KVTI (TV), Sioux City, Iowa; WTTM, Trenton; WREF, Worthington, O.; WNAX, Yankton, S. D.

PLOUGH BROADCASTING CO.

(4 am)—WCAO, Baltimore; WCOP, Boston; WJJD, Chicago; WMPS, Memphis

RAHALL STATIONS

(5 am)—WKAP, Allentown, Pa.; WWRN, Beckley, W. Va.; WFEA, Manchester, N. H.; WNAR, Norristown, Pa.; WTSP, St. Petersburg

D. W. REYNOLDS STATIONS

(3 tv, 4 am)—KFSA, Fort Smith, Ark.; KLRJ-TV, Henderson, Las Vegas, Nev.; KGNS-TV, Laredo; KORK, Las Vegas; KHBG, Okmulgee, Okla.; KOLO-TV, Reno; KBRS, Springdale, Ark.

RIDDER PUBLICATION STAS.

(2 tv, 4 am)—KSDN, Aberdeen, S. D.; KILO, Grand Forks, N. D.; WCCO-TV-AM, Minn.-St. Paul; WDSM-TV-AM, Superior, Wis.

RKO TELERADIO

(5 tv, 7 am)—WNAC-TV-AM, Boston; KHJ-TV-AM, Los Angeles; WHBQ-TV-AM, Memphis; WOR-TV-AM, New York; KERC, San Francisco; WGM, Washington; CKLW-TV-AM, Windsor-Detroit

(Continued on page 114)

New coffee ingredient: teenagers

➤ They're a key target for Fine Cup, a new brand off to a quick get-away via radio/tv in Wheeling test campaign

➤ Hafner developed the newcomer as a hedge against the ups-and-downs of its old-line private label business

If you want a fast education in the basics of the private label business, one good source would be the Hafner Coffee Co. Ever since 1912, this Pittsburgh firm has been making private-label coffees for a raft of distributors, thereby earning itself a nice living and an equally nice bundle of know-how.

Right now, Hafner is putting that know-how to good use by suddenly

introducing an advertised brand—its own. And thereby hangs a tale of marketing and air media strategy whose story-line broadly goes like this:

- Price is a big element in coffee purchases.
- That makes coffee a fine field for private-labelers.
- But in a high-consumption, high-advertising economy, the lure of pure

price often can be blunted by the total impact of advertised brands.

• That tends to put the private-label fellows on the spot. The life of many private brands shrinks, profits get wobblier, haggling with the coffee maker gets sharper. In short, a very uneasy situation develops all around.

• So—in the light of this knowledge and to insure peace of mind—Hafner simply has added an advertised line of its own to supplement and back-stop the old anonymous list.

The brand was dubbed Fine Cup; Goldman & Shoop in Pittsburgh was picked as agency; and Wheeling, West Va., was selected as the test market. Hafner and the agency found that a lot had to be wrapped up in a hurry:

The campaign—a 13-week introduction—had to include all phases of a year-round coffee promotion. This included broad interest, creating an image, getting the product talked about, offering the consumer an attractive “deal,” getting chain distribution in the area.

On top of this was a sociological approach. This took its cue from the recent tack of the National Coffee Assn., which 10 years ago made a current problem for all industries—the coffee break—a household word. Today's pitch is reaching teenagers.

“So the Wheeling campaign had the teen-age target,” explains a.e. Sidney Goppman, “as well as the industrial worker, the businessman and the housewife doing her weekend shopping. We figured that air media could get to these people with a concise image—and in a hurry.”

Tv and radio got 70% of the budget for the Wheeling test. Figuring identification in a hurry could be accomplished via a star, they signed Basil Rathbone to do the radio and tv spots (also to appear in print and outdoor). This deal was exclusive within a 100-mile radius of Wheeling—a condition that will apply to other markets, as well.

The campaign was divided into three phases:

- *Teaser phase:* 12-20 January. 10-second Rathbone spots, tv and ra-

SAMPLING TEAMS cover Wheeling, W. Va. factories, clubs and street corners to speed introduction. New brand, with heavy air media support, also is making a big pitch for teenagers



dio, featured the line, "Nothing could be finer." They were run on WTRF-TV, Wheeling, (class A and AA times) and three radio stations—WHLL, WKWK, WWVA. Good listening times for teenagers were emphasized.

Total tv—37 spots. Total radio—411 spots.

Not a single case of coffee was in any market during this nine-day buildup. On the day the campaign kicked off a dinner was thrown for buyers, assistants, store managers, and the press. Virtually every independent grocer and chain in Wheeling was contacted during the teaser phase, according to Charles Koontz Sr., Hafner v.p.-treasurer, so that distribution would be accomplished by 21 January when the next phase of the campaign began:

• **Reveal phase:** 21 January for four weeks. The Wednesday kickoff included a two-day "coffee break" promotion. Models dressed as French maids visited businessmen's club, women's clubs, and factories handing out free cups of coffee.

Copy stressed lower price than comparable coffees plus a money-back guarantee.

"Station aid in promoting the campaign was tremendous," says agency promotion-production liaison man Phil Katz. He credits WTRF-TV regional sales manager Ci Ackerman and sales service director Curt Jackson with obtaining a film showing at a local high school, "a big plus," Katz explains, "in backing up our efforts to get through to teenagers." The film was a promotional pitch to teenagers made by the National Coffee Assn.

A survey in the middle of the four week phase (by Wheeling College students) covered a sampling of 50% white collar, 50% blue collar workers. Three questions were put:

1. Have you heard or seen Basil Rathbone advertising a coffee during the past two weeks?—31% answered in the affirmative.
2. Do you know the name of the coffee?—71% answered "Fine Cup."
3. Have you tried the coffee?—32% said yes.

This is where the campaign stood when it went into its third phase:

• **Sell phase,** kicked off on tv

(Please turn to page 93)

M W D O O 4 PD=FAX MILWAUKEE WIS 5 210PMC=

JOHN McMILLIN, SPONSOR=

40 EAST 49 ST NYK=

PARTI DAY SALES FEBRUARY 16 THROUGH 28 MANITOWOC 115,
OSHKOSH 65, APPLETON 130, GILLETT 50, GREEN BAY 505,
MENOMINEE 75 FOND DU LAC 90, STEVENS POINT 50, WAUSAU 0,
NORWAY 45, SHEBOYGAN 120 TOTALING 1245. MILWAUKEE SAME
PERIOD 444 CASES=

OTTO L KUEHN CO W W BOWER==

PARTI 16 28 115 65 130 50 505 75 90 50 ZERO 45 120 1245
444=

PARTI-DAY AIDS OTHERS

It's an axiom in the advertising business that heavy promotion for a product can help sales of competitors, too.

The Parti-Day test campaign, now going into its 20th week over WBAY-TV, has resulted in a healthy increase in other dessert topping sales.

Marvin W. Bower, merchandising chief of the Otto L. Kuehn Co., Milwaukee food broker for Parti-Day, checked recently on the movement of toppings through wholesalers in the Green Bay area.

He found the advertising for Parti-Day, the only topping being promoted in the area, "has increased the sales of all toppings approximately 25%. The 25% increase is on the brands that they (wholesalers) always have handled in the past and the Parti-Day sales are in addition to the sales they are enjoying on their regular lines."

Bower also reported to SPONSOR the latest wholesaler shipment figures for Parti-Day. (See telegram above.) For the 16-28 February period, ease

shipments totaled 1,245, compared to 1,380 during the previous semi-monthly period. (For a box score of shipments during the entire tv test, see below.)

Though sales have dipped from the high point reached during the second half of January, shipments for the tv test period are running considerably above the six-month period before the test during which Parti-Day was introduced to the Green Bay area without ad fanfare.

One factor in confining Parti-Day sales to its current plateau may be the fact that dairies have canceled all ice cream-and-topping demonstrations because of Lent, which started early in February. The demonstrations had been held in supermarkets. ▼

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
16-28 Feb.....	1,245 cases

FOR ALL 17 RATING PERIODS

MEASURING TOTAL CAMPAIGN

ADVERTISERS,* NBC RADIO HAS

LARGEST IN ALL NETWORK

IN JANUARY 1959, THE NBC RADIO NETWORK DELIVERED
10 OF THE 15 LARGEST CAMPAIGN AUDIENCES:

ADVERTISER	AGENCY	WEEKLY UNDUPLICATED HOMES
TIME, INC.	JOE GANS & COMPANY	7,842,000
BROWN & WILLIAMSON TOBACCO CORP.	TED BATES & COMPANY, INC.	7,299,000
LEWIS HOWE COMPANY	McCANN-ERICKSON, INC.	7,153,000
THE READER'S DIGEST ASSN., INC.	J. WALTER THOMPSON COMPANY	7,153,000
WARNER LAMBERT PHARMACEUTICAL CO. INC.	TED BATES & COMPANY, INC.	7,153,000
GROVE LABORATORIES, INC.	GARDNER ADVERTISING COMPANY	6,451,000
VICK CHEMICAL COMPANY	MORSE INTERNATIONAL, INC.	6,425,000
MOGEN DAVID WINE CORP.	EDWARD H. WEISS & CO.	6,306,000
WILLIAM WRIGLEY, JR., CO.	ARTHUR MEYERHOFF & CO.	5,564,000
LEVER BROTHERS COMPANY	FOOTE, CONE & BELDING J. WALTER THOMPSON COMPANY SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.	5,087,000



SINCE NIELSEN BEGAN

AUDIENCES DELIVERED TO

AVERAGED 11 OF THE 15

RADIO!

NBC RADIO NETWORK

AUTOMOBILES

(Cont'd from page 35)

public. Chances are it just happened along at a psychological moment. In the late '40's came the Willys Jeepster; a decade before, the Willys. None of them ever quite caught on.

In a way, it might be said that the car industry has gone full cycle—back to the days when the Model T Ford, a small wheelbase car controlled about 55% of the auto market, out-selling the field of juggernauts such as Cadillac, Locomobile, Buick, Maxwell, Marmon, Velie, Moon, LaSalle, Dodge, Kissel. The Ford then sold for slightly more than \$500, was a true economy car. It lost the lead only through failing to switch soon enough from its roving planetary shift to the standard shift of the competition.

From that time on, despite Ford's entry of the Model A, the automotive scene became dominated by the gradually enlarging car.

During the 1930's, cars continued to lengthen but cost held at prices with appeal to a depression era. A

few strictly economy cars such as the Rockne and the Wolverine came and went almost unnoticeably.

In the post-World War II years, the cars really stretched out. But there is something about the "horseless carriage" in American psychology that defies boom or recession, fat years or lean. A car is a terribly personal thing—subject more to the vagaries of the soul than the purse.

This new trend may seem ironic, but public taste is not always noted for its logic. People in 1957 had money—more money actually than they had in the automotive high-watermark year of 1955—but they suddenly stopped buying cars. Experts in auto design began to be haunted by the spectre of a well-heeled market which was sated with pretentious, chrome-smothered vehicles—a market that doesn't necessarily pick cars as women do hats.

By that time it had become apparent something had gone wrong with the "big medium-priced" car theory. Final proof came in the fall of 1957 when Ford launched its Edsel and the public failed to respond.

Meanwhile a "special, limited-appeal" car in the Ford family—the T-bird—brought out as a four-passenger car outsold Edsel nearly double in 1958. Originally regarded as a "sports car," the T-bird has actually moved into the role of family car, has become one of the most sought-after cars in the country.

Whatever market and consumer research has been telling Detroit lately, actual sales figures are the potent thing. Since automotives survey the public taste several years before they invest their millions in re-tooling for a new car style, one of two things went sour along about '56: Either people were giving the wrong answers when they indicated "the bigger, the better" or their tastes changed meanwhile.

The fact that Chrysler and its "Forward Look" boomed in 1957 suggests that consumers had actually been stating their honest preferences as of that moment.

It remains for Detroit—now that the Big Three have decided to enter the game—to find out for sure. It will take a lot of advertising dollars

TRANSCONTINENT

Servicing and Selling the Markets of America

SYMBOL OF SERVICE



TRANSCONTINENT TELEVISION CORPORATION

Offices: 70 Niagara Street, Buffalo, MOhawk 2600 • 15 East 47th Street, New York City, PLaza 1-3030

to do it. If a revolution is truly beginning, its full impact will not be felt until at least 1960. Meanwhile, here is a status report on Ford, American Motors and Studebaker-Packard to fill out last week's resume of activities at GM and Chrysler and complete the Detroit picture:

Ford Motor Co.: Middle-man of the Big Three, it captured 26.44% share of market last year—down from the 30.2% of 1957. Sales were off 28% in 1958, its net profit dropped from about \$283 million in 1957 to less than \$96 million last year. It closed last year on a high note, however, with brisk fourth quarter sales. The Ford family invests in net tv at the rate of \$13 to \$14 million a year. Its spot radio investment for 1958 was about \$5 million; in spot tv, something around \$1 million.

Ford: After shattering tradition by beating out GM's Chevrolet in 1957, the Ford got nosed out again in 1958. Production in 1958 was 1,038 million. So far this year it is running ahead of the same period in 1958; 188,416 units having been built between 1 January and mid-February against 169,272 in '58. In

net tv, Ford is using *Wagon Train* and *Tennessee Ernie Ford Show*. It is a consistent user of spot radio, has set aside a sizable money pool for spot to be used between now and next season with spot radio likely to be the biggest beneficiary (See SPONSORSCOPE, 14 February).

An interesting sidelight on Ford's air media strategy is its cooperation with the Radio Advertising Bureau in helping its local dealers use spot radio most efficiently. With every Ford monthly dealer bulletin goes a basic radio manual prepared by RAB. This is a 12-page booklet explaining the medium, exploring such subjects as auto radio, listening profiles. It even goes into the dealer's own radio listening habits. For example, the book points out that a "typical Ford dealer owns an average of 4.7 radio sets (including auto radios), listens at least once a week and on 5.7 listening days out of a possible seven.

Edsel: Ran smack into a switch in public taste with a 1958 output of only 26,574 cars. Production as of 15 February this year stood at about 8,500. Will be out in 1960 with 113 inch wheelbase compact car which

may well turn the trick. Has used specials in net tv, is a participant in *Playhouse 90*. Is also using spot radio.

Mercury: Skidded from a 1957 output of 274,827 to 128,489 last year. At mid February this year, production was 24,402 about 5,000 units ahead of the like period in 1958. In net tv, Mercury uses the *Ed Sullivan Show*, shared in sponsorship of professional football bowl game early this year. The company is using spot radio now.

Lincoln: Produced 26,574 cars in 1958, about 8,000 less than in 1957; this year is running about even with last with nearly 5,000 cars turned out at 15 February. Lincoln will probably be the only car in the Ford Family that will not bring out a "compact" companion car. Lincoln also uses *Ed Sullivan Show* in net tv, also the *New York Philharmonic*—an interesting appeal to the audience that might be in the market for Lincoln prestige. It is using no other air media currently.


Thunderbird: Production on this in the first month and a half of 1959 is running about four times ahead of

SERVICING AND SELLING are two key words that dominate the objectives of Transcontinent stations. Whether it's...

- WGR-TV and WGR Radio, Buffalo, blanketing the mighty and prosperous market of Western New York known as the Niagara Frontier, or... WROC-TV, Rochester, with its 26.5% coverage advantage in the thriving 13-county industrial and agricultural area in up-state New York, or... WNEP-TV, Scranton-Wilkes-Barre, with the most powerful transmitter serving Northeastern Pennsylvania, the state's third largest market, or... WSVB-TV and WSVB Radio, Harrisonburg, covering the rich and diversified Shenandoah Valley area in Virginia...

... you'll find the Transcontinent station is well-known as a symbol of service to audiences and a symbol of sales to advertisers. Experienced management, intelligent program balance, strong merchandising and promotion plans, and a genuine feeling of community responsibility are basic characteristics that advertisers profit by when they select...

A TRANSCONTINENT STATION



WGR-TV, WGR, Buffalo, N.Y. • WROC-TV, Rochester, N.Y. • WSVB-TV, WSVB, Harrisonburg, Va. • represented by Peters, Griffin, Woodward
WNEP-TV, Scranton-Wilkes-Barre, Pa., represented by Avery-Knodel

WHO'S WHO IN TIMEBUYING AT FORD & INDEPENDENTS

COMPANY & BRAND	COMPANY AD MANAGER	AGENCY	TIMEBUYER
FORD MOTOR CO. American Road Dearborn, Mich.	J. B. McMecham, mgr. inst. adv. M. B. Heath, mgr. adv. & sls. prom.	Kenyon & Eckhardt 1500 Penobscot Bldg. Detroit, Mich.	Brendan J. Baldwin, med. dir. Jack Hickey, asst. med. dir.
Ford Rotunda Dr. & Southfield Dearborn, Mich.	John R. Bowers, adv. mgr. Walter G. Cooper, sls. mgr.	J. Walter Thompson 2130 Buhl Bldg. Detroit, Mich.	R. E. Bachman, Jr., med. dir. Wm. Thurber, assoc. med. dir. J. O. Luce, assoc. med. dir. (N. Y.)
M-E-L Division 3000 Schaeffer Dearborn, Mich.	C. E. Bowie, gen'l sls. mgr. George S. Coats, asst. gen'l sls. mgr.	See breakdown that follows.	
Edsel 3000 Schaeffer Dearborn, Mich.	Eldon E. Fox, adv. & sls. prom. mgr. L. C. Beebe, mkt. mgr.	Kenyon & Eckhardt 1500 Penobscot Bldg. Detroit, Mich.	R. C. Jamrozy, med. supvr. B. J. Baldwin, med. dir.
Lincoln & Continental 3000 Schaeffer Dearborn, Mich.	H. L. Swan, adv. mgr. & sls. prom. R. J. Fisher, mkt. dir.	Foote, Cone & Belding 155 E. Superior Chicago, Illinois	Robert M. Clark, med. dir.
Mercury 3000 Schaeffer Dearborn, Mich.	Bruce Miller, adv. mgr. & sls. prom. J. E. Judge, mkt. mgr.	Kenyon & Eckhardt 1500 Penobscot Bldg. Detroit, Mich.	Brendan Baldwin, med. dir. Jack Hickey, med. dir.
AMERICAN MOTORS 14250 Plymouth Rd. Detroit, Mich.	Fred W. Adams, dir. adv. & mdsc. E. B. Brogan, adv. mgr., automotive div.	Geyer, Morey, Madden & Ballard 14250 Plymouth Road Detroit, Mich.	Lewis Happ, med. dir.
Rambler 14250 Plymouth Rd. Detroit, Mich.	Fred W. Adams, dir. adv. & mdsc. E. B. Brogan, adv. mgr., automotive div.	Geyer, Morey, Madden & Ballard 14250 Plymouth Road Detroit, Mich.	Lewis Happ, med. dir.
STUDEBAKER PACKARD 635 South Main South Bend, Ind.	James W. Orr, mdsc. mgr. S. A. Skillman, v.p. & gen'l sls. mgr.	D'Arcy Advertising Co. 430 Park Ave. New York, N. Y.	Frances Veltheuys

Source: 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.

the same period last year. Its success is probably a motivating force behind Edsel's decision to introduce its compact model next year. Still considered a "limited appeal" car, however, it uses no air media at present. **American Motors (Rambler)**: Killed off its Nash and Hudson in 1957, threw all its weight behind the small, economy Rambler, promoted it heavily with radio, stressing maneuverability and economy, wound up with doubled sales in 1958—a total unit output of 216,261. Its share of market in 1957 (for Nash, Hudson and Rambler) was 1.96%.

Last year this soared to 4.27%. Production for 1959 between 1 January and 15 February was 49,248 units against only 28,760 in the same period the previous year. Rambler (and, of course, the economy imports) pointed the way; the rest of Detroit has gambled on following. Rambler is using net radio (as it has practically from its beginning) and takes frequent flights in spot radio; is reported to be planning one now for spring.

Studebaker-Packard (Lark): Taking a leaf from AMC's book, S-P which had been struggling along with

a 1.15% share of market in 1957 (which slipped to 1.08% in 1958) retired Packard and its standard Studebakers last fall—put all its eggs under one small Lark which seems to have hatched a prize-winner. During the first month-and-a-half of 1958, total S-P output was only 3,381 units; this year, the same period has produced 23,439 Larks. D'Arcy, S-P's agency, lost no time in getting the new Lark a hearing in both spot and net radio. Mutual Broadcasting has carried a heavy Lark schedule, and now Lark is taking a flight in spot radio.

FARM GAL AND OLD GREY MARE!

There's a world of good living these days in our Land of Milk and Money. Scores of small cities and thousands of big dairy farms — an area 42% rural and 58% urban. Our friends and neighbors, 1,350,000 of them, spend \$1,750,000,000 in retail sales yearly. More than 400,000 families enjoy Channel 2-CBS television.

So the old grey mare ain't what she used to be. She left the Barn for the Riding Stable!



HAYDON P. EVANS, GEN. MGR.



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

(Cont'd from page 38)

ally casting a commercial. In any event, ad agency casting heads and film studios soon build up talent files of their own. Such files include film clips, stills, physical descriptions and lists of commercial credits. The latter is extremely important, and Candy Conover must keep an up-to-the-minute check on her talents' jobs, contracts and commercial re-use periods in order to know when an actress is eligible to do another commercial without product identity conflict. This information she passes along to the ad agencies.

At those ad agencies where "new faces" are always welcome, auditions go on daily. "For each commercial, I go after something different," says Nan Marquand, tv/radio talent head at BBDO. Nan Marquand averages at least two auditions every day, screening talent from several talent agencies.

"Advertising agency casting heads," says Candy Jones Conover, "have become experts in talent. They know what they want and why. They know when they want beauty and when they want the off-beat type. They rarely come to us for the off-beat since our agency has been noted always for attractive people. The talent we sell is 'believable beauty.'"

"Believable beauty" is the fresh-scrubbed, all-American, girl-next-door look. It is a far different beauty from the somewhat ethereal and angular loveliness of a high fashion model or from the voluptuous, almost artificial prettiness of a Hollywood starlet. It is just right for the tv commercial since it inspires viewer credibility that extends to the product message.

The young actress who can portray believable beauty enjoys many advantages through demand for her type in tv. She also has a few problems. One of these is that she may tend to outlive her usefulness quicker than a print model because she usually becomes much more closely identified with the product she is advertising. The agency for a directly-competitive product is not likely to cast her in one of its commercials—even for a fleeting glimpse.

Her big advantage over the print media model is that she works under
(Please turn to page 58)

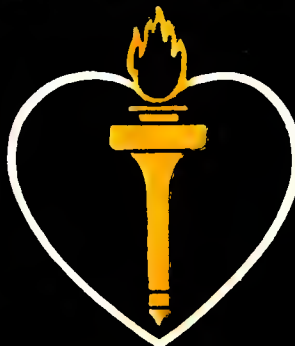


United States Air Force Recruiting Service Award



"for rendering continued assistance to secure manpower to maintain peace through Air Power . . ."

Heart Fund Certificate of Appreciation



"in recognition of distinguished service and leadership in the fight against heart diseases . . ."

American Legion Award



"in recognition of important contribution to the education, entertainment and inspiration of this community . . ."

Health and Welfare Council Award



"for interesting and penetrating presentation of community services and problems . . ."

Sales Offices: New York, Cincinnati, Chicago, Cleveland . . .

on our honor roll

Army Certificate of Appreciation



"for patriotic civilian service
to the Department of the Army . . ."

Silent Service Navy Award



"in appreciation of
your loyal support of the
United States Navy . . ."

National Safety Council Public Interest Award



"for exceptional services
to safety . . ."

United Fund Award



"for outstanding interpretation
of the United Fund story . . ."

And so continues the honor roll of public service awards received by WLW-I in its first year on the air.

Public service proudly constitutes an important part of all programs on WLW-I.

The WLW-I public service programs reach 3 million people in 76 counties—inspiring constructive interest and participation in important activities of Indianapolis . . . Indiana . . . and the Nation.

These programs are backed by 35 years of Crosley Broadcasting public service leadership and the WLW-I formed advisory council.

And now with the great new WLW-I studio and facilities, WLW-I pledges continued public service in the highest ideals of the television medium—the most powerful means of communication ever known.

wlw-i
indianapolis

full abc network affiliation

TELEPULSE

RATINGS: TOP SPOTS

Top 10 shows in 10 markets Period: 2-9 January, 1959 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS						Atlanta	Balt.	Boston	Bu
		N.Y.	L.A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mpls.	Phila.	Wash.				
Highway Patrol ZIV (Adventure)	20.2	14.2	10.5	22.2	26.2	17.5	21.9	24.2	17.2	18.2	20.2	24.2	17.3	20.5	22.2
		wrea-tv 7:00pm	kttv 7:30pm	kron-tv 6:30pm	komo-tv 7:00pm	wgn-tv 9:30pm	wjtk-tv 7:00pm	wtmj-tv 9:30pm	kstp-tv 9:30pm	wrec-tv 10:30pm	wtop-tv 7:00pm	waga-tv 9:00pm	wmar-tv 7:00pm	wbz-tv 7:00pm	wgr 10:30pm
Death Valley Days U.S. BORAX (Western)	20.1	13.9	13.6	10.5	20.3	12.5	21.5	7.5	29.9	18.9	15.9	19.8	23.8	18.5	24.2
		wrea-tv 7:00pm	krea-tv 7:00pm	kfyu-tv 7:30pm	king-tv 7:00pm	wgn-tv 9:30pm	wwj-tv 7:00pm	wisn-tv 9:30pm	wcco-tv 9:30pm	wrec-tv 7:00pm	wrc-tv 7:00pm	wsb-tv 7:00pm	wjz-tv 7:30pm	wbz-tv 10:30pm	wbe 7:00pm
Sea Hunt ZIV (Adventure)	20.0	27.9	12.9	27.5	15.9	21.2	27.9	14.9	16.5	16.2	16.4	11.7	14.5	9.5	18.2
		wchs-tv 10:30pm	krea-tv 10:00pm	kron-tv 7:00pm	king-tv 10:00pm	wmbq-tv 9:30pm	wjtk-tv 10:30pm	wisn-tv 9:00pm	wten-tv 9:00pm	wcan-tv 7:00pm	wmal-tv 10:00pm	wsb-tv 10:30pm	wbal-tv 10:30pm	whdh-tv 10:30pm	wgr 3:30pm
Silent Service CNP (Adventure)	19.9	4.0	10.9	17.2	20.2	17.5				19.5	19.2		12.8	24.5	31.2
		wpix 9:30pm	krea-tv 7:00pm	kron-tv 7:00pm	king-tv 7:00pm	wmbq-tv 9:30pm				wfil-tv 6:30pm	wmal-tv 7:00pm		wbal-tv 10:30pm	wbz-tv 7:00pm	wbe 10:30pm
Twenty-Six Men ABC (Western)	18.9		7.5		19.5	13.5	16.9	17.5			17.9	11.9		23.5	21.2
			krea-tv 7:00pm		komo-tv 7:00pm	wgn-tv 8:00pm	wxyz-tv 7:00pm	wisn-tv 9:00pm			wmal-tv 6:30pm	wlw-a 7:00pm		wbz-tv 7:00pm	wgr 10:30pm
Whirlybirds CBS (Adventure)	17.3	1.4	10.2		4.9	11.5		35.2	18.5	7.9	14.5	31.4	18.3	18.9	16.2
		wplx 8:00pm	khj-tv 7:30pm		ktnt-tv 7:30pm	wgn-tv 9:00pm		wtmj-tv 9:30pm	kstp-tv 9:30pm	wcan-tv 1:00pm	wtop-tv 7:00pm	wsb-tv 7:30pm	wjz-tv 8:00pm	wbz-tv 7:30pm	wbe 7:30pm
Mike Hammer MCA (Mystery)	17.2	16.4	11.9	15.5	21.9	14.2	7.9			17.5	14.5	8.2		14.9	19.2
		wrea-tv 10:30pm	krea-tv 10:30pm	kron-tv 10:30pm	king-tv 10:00pm	wgn-tv 9:30pm	cklw 9:00pm			wcan-tv 8:00pm	wrc-tv 10:30pm	wlw-a 11:00pm		wnac-tv 7:00pm	wgr 10:30pm
State Trooper MCA (Adventure)	16.3	16.6	6.2	12.2	3.2	17.2	3.9	23.2	17.5	17.9	10.9	10.0	13.3	19.2	21.2
		wrea-tv 10:30pm	khj-tv 8:00pm	kgo-tv 9:30pm	ktnt-tv 8:30pm	wgn-tv 9:30pm	cklw 10:00pm	wtmj-tv 9:30pm	kstp-tv 9:30pm	wrec-tv 7:00pm	wmal-tv 10:00pm	waga-tv 7:30pm	wbal-tv 10:30pm	wnac-tv 10:30pm	wbe 7:00pm
MacKenzie's Raiders ZIV (Western)	16.1	10.3	7.9	14.5	21.2	19.5	13.9	5.9	14.5	17.4	12.2		12.3	9.5	23.2
		wchs-tv 7:30pm	kttv 8:00pm	kplx-tv 10:00pm	komo-tv 6:30pm	wmbq-tv 9:30pm	wxyz-tv 7:00pm	wisn-tv 9:30pm	kstp-tv 9:30pm	wrec-tv 10:30pm	wtop-tv 7:30pm		wbal-tv 7:00pm	whdh-tv 6:30pm	wbe 7:00pm
Sheriff of Cochise NTA (Mystery)	15.6	6.2	14.9					12.5	11.5	6.9	17.5	24.9		19.5	
		wnew-tv 7:00pm	kttv 8:30pm					cklw 7:00pm	wisn-tv 8:30pm	kmsp-tv 8:00pm	wcan-tv 6:30pm	wsb-tv 7:00pm		wnac-tv 6:30pm	

Top 10 shows in 4 to 9 markets


Boots and Saddles CNP (Western)	16.2							4.5			11.9		14.3	23.2	15.2
								cklw-tv 10:00pm			wrc-tv 6:00pm		wjz-tv 2:30pm	wnac-tv 7:00pm	wgr 10:30pm
Big Story FLAMINGO (Drama)	15.2			12.2				11.2			11.5	25.7			
				kron-tv 6:30pm				wjtk-tv 7:00pm			wttg-tv 10:30pm	waga-tv 10:30pm			
Gray Ghost CBS (Adventure)	15.0	3.7						8.2			18.5		11.8	24.9	
		wpix 6:30pm						wgn-tv 9:00pm			wrc-tv 7:00pm		wjz-tv 9:30pm	wbz-tv 7:00pm	
Jim Bowie ABC (Adventure)	14.3	6.2								4.9	19.2	12.2	17.0		
		wnew-tv 7:30pm								kmsp-tv 8:30pm	wrec-tv 7:00pm	wttg-tv 7:00pm	wjz-tv 5:00pm		
Citizen Soldier FLAMINGO (Adventure)	13.9		9.3	8.0	19.5	17.5								13.2	
			kttv 7:30pm	kgo-tv 10:00pm	king-tv 7:30pm	wmbq-tv 9:30pm								whdh-tv 10:00pm	
Frontier CNP (Western)	13.8			14.0		12.5	3.2	8.9							
				kgo-tv 6:30pm		wmbq-tv 6:00pm	wwj-tv 11:30pm	witi-tv 5:00pm							
Divorce Court GUILD (Drama)	13.5	2.3	12.7	18.7	25.8			15.0						6.5	
		wpix 10:00pm	kttv 9:00pm	kron-tv 6:00pm	king-tv 8:00pm			wjtk-tv 7:00pm						whdh-tv 10:00pm	
Colonel Flack CBS (Adventure)	13.0	1.9	6.4			8.9	12.5								14.5
		wpix 9:00pm	kttv 8:00pm			wbkb-tv 9:30pm	wwj-tv 7:00pm								wbe 7:00pm
Dr. Hudson MCA (Drama)	12.5		6.4	13.7	5.5			18.5	5.5						
			kttv 9:30pm	kron-tv 10:30pm	ktnt-tv 8:30pm			wwj-tv 10:30pm	witi-tv 5:30pm						
Honeymooners CBS (Comedy)	11.1	5.7	13.9	13.0		9.5					7.2				
		wpix 8:30pm	kxst-tv 6:00pm	kron-tv 6:30pm		wgn-tv 9:00pm					wrec-tv 6:00pm				

Films listed are syndicated, ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-8 Dec. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to a lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. If blank, show was not rated at all in last month.

FILM SHOWS

3-STATION MARKETS					2-STATION MARKETS		
Cine.	Cleve.	Columbus	New Or.	St. Louis	Birm.	Dayton	Prev.
28.5	9.2	16.2	21.2	20.5	36.3		16.5
krc-tv :30pm	wjw-tv 7:30pm	wtn-tv 10:30pm	wdsu-tv 10:00pm	ksd-tv 9:30pm	wbre-tv 9:30pm		wjar-tv 10:30pm
23.3	16.9	27.5		27.2		27.3	29.3
krc-tv :00pm	kyw-tv 10:30pm	wbns-tv 9:30pm		kinox-tv 9:30pm		wlv-d 7:00pm	wjar-tv 7:00pm
17.5	17.5	25.5	31.5	21.2	29.3	22.3	23.0
krc-tv :30pm	wjw-tv 7:00pm	wbns-tv 7:30pm	wdsu-tv 9:30pm	ktvl-tv 9:30pm	wbre-tv 9:30pm	wlv-d 10:30pm	wpro-tv 10:30pm
	27.5		15.9		38.3		19.5
	wjw-tv 10:30pm		wdsu-tv 10:30pm		wbre-tv 7:00pm		wjar-tv 7:00pm
16.2	16.9	13.2	23.5		36.0	29.3	17.5
wlv-t :00pm	wews-tv 10:00pm	wlv-c 10:30pm	wdsu-tv 10:30pm		wbre-tv 9:30pm	wlv-d 7:00pm	wjar-tv 7:00pm
14.2		22.4	22.2	20.5	26.8		16.3
krc-tv :30pm		wtn-tv 7:00pm	wdsu-tv 10:00pm	ksd-tv 10:00pm	wbre-tv 10:00pm		wpro-tv 7:00pm
21.2		16.2	22.5	20.2	22.3	28.8	
krc-tv :00pm		wtn-tv 10:00pm	wwl-tv 9:30pm	ksd-tv 10:00pm	wapl-tv 9:30pm	whio-tv 10:30pm	
15.5	9.5	21.2	23.2	22.9	34.3	23.3	
krc-tv :00pm	kyw-tv 9:30pm	wtn-tv 7:00pm	wdsu-tv 10:00pm	ksd-tv 9:30pm	wbre-tv 8:00pm	whio-tv 7:00pm	
15.2	16.5	18.9	15.5	14.2	35.3	24.3	
krc-tv :00pm	wjw-tv 7:30pm	wbns-tv 7:30pm	wwl-tv 10:00pm	ktvl-tv 9:30pm	wbre-tv 8:30pm	wlv-d 7:00pm	
		25.2					
		wwl-tv 9:30pm					

13.2	13.5	20.5		29.0
krc-tv :30pm	wjw-tv 5:00pm	wbns-tv 10:30pm		wbre-tv 6:00pm
14.2		11.9		26.8
krc-tv :00pm		wbns-tv 6:30pm		whio-tv 7:00pm
		17.9		22.5
		wdsu-tv 10:00pm		wbre-tv 10:30pm
		15.9		
		wwl-tv 10:00pm		
		26.5		17.8
		wdsu-tv 6:30pm		wbre-tv 10:30pm
	10.5	26.9	14.5	21.3
	kyw-tv 7:30pm	wdsu-tv 9:30pm	ksd-tv 9:30pm	whio-tv 7:30pm
0.0				27.8
po-tv :00pm				whio-tv 7:00pm
				17.3
				wpro-tv 7:00pm




K-NUZ 1ST

where it counts


No. 1

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

**NIELSEN—December, 1958*



Covers
96% OF THE ENTIRE HOUSTON TRADE AREA



NO. 1 6:00 AM-6:00 PM
MONDAY thru FRIDAY
**NIELSEN—December, 1958*



HIGHEST RATING
FOR ADULT
AUDIENCE WITH
SPENDABLE
INCOME!

74% of K-NUZ Audience is Middle & Upper Income
*Special Pulse Survey (Apr.-May, 1958)
84% of this Audience is ADULT Men and Women
*Nielsen (June, 1958)

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

Still the Lowest
Cost Per Thousand
Buy!



Association of Independent Metropolitan Stations

National Reps.:
FORJOE & CO.—
New York • Chicago
Los Angeles • San Francisco
Philadelphia • Seattle

Southern Reps.:
CLARKE BROWN CO.
Dallas • New Orleans • Atlanta
In Houston:
Call Dave Morris
JA 3-2581

was in other than top 10. Classification as to number of stations in is Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market though station itself may be outside metropolitan area of the market.

How can agencies reduce program

As television program costs reach an all-time high, a program packager and two agency men discuss methods for lowering budgets

Hank Fownes, v.p. and head of the Eastern division of MacManus, John & Adams, Inc.

A true solution for reducing program costs is just as simple as a solution for reducing inflation. I'm sure at least two fair-sized volumes could be written on either subject. Stated simply, certain program elements, in particular below-the-line costs, are just as subject to the inflationary trend we are living in as groceries or gardeners. No producer or agency can properly control the cost of cam-



Mutual understanding between agency and producer

eras and studios, or the technicians who operate them. It is mainly above the line in the area of creative talent where an agency can best function to reduce program costs. This can best be accomplished in two ways.

First, an agency must have a very real working knowledge of the packaging business in order to judge properly the cost structure of a television package, or the terms of a program agreement. It won't do merely to knock down the program price, or drive for a short-term deal. In the long run this can prove to be more expensive for an advertiser. An agency must be a working partner with a producer, rather than a policeman, and it must know enough about the problems of his business to earn the producer's respect. When this is accomplished, program savings can be effected in many ways as a result of mutual understanding and cooperation.

The second requirement an agency must have to reduce program costs, is an attitude of resistance to the galloping cost of performing talent, and/or property rights. This is especially true in the area of the "special" shows, which are in such constant demand these days. Paradoxically, these "specials" comprise a very real seller's market in today's television business, which generally has reverted to a buyer's market. Performing talent and the owners of property rights are naturally taking advantage of the situation to get all the money the market will bear. The situation is rapidly reaching a point where one star will only perform for as much money as George got, regardless of the profits involved. This can soon turn into a jolly arithmetic progression, which will price "specials" right out of existence. The only real control of the situation is active agency resistance to talent and rights costs, which are out of line. Let's face it, agencies as buyers make their own market, and in fairness to our clients, we have a responsibility to see that it doesn't get too bullish.

James Bealle, v.p. and director of tv and radio programming, Kenyon & Eckhardt, Inc.

You can pick one simple word as the answer—people. As has been said many, many times before in our field of mass communications, we consider it a business of ideas. That it is, but in the end it is a business of personalities. And I believe that the careful selection of people—from production and writing staff to cast—is by far the best way to reduce program costs.

Why? Because you select the personnel who work best. The production chief who needlessly ordered a day of extra camera rehearsal on his last show, thereby scuttling a couple of thousands of dollars or more, is apt to order an extra day on his next show. That holds true up and down

the line. In reverse, the director who brought his last show in on budget and according to plan, is the director



Careful pre-planning everywhere pays off

most apt to do it again. Barring the unexpected, of course.

Some actors and actresses require their own cameramen. We have found that said cameramen will spend more time with their stars, getting special spots and arty effects, while a cast of 20 to 60 stand around waiting. The budget suffers. It would seem a little silly to repeat this error when a less vain or temperamental star (perhaps with as high a name and hireable at the same money) could help you in cost-cutting.

A quick settlement of scripts helps immeasurably, of course. Late scripts caused by expensive rewrites and haggling result in inadequate planning, and sometimes financially impossible scenes. Scripts on time, eight or even 10 weeks in advance, when possible, result in better casting, better sets, better camerawork and lower budgets. This last because the people in charge of the budgets get a good head start and can bring down costs amazingly.

Yes, on-time scripts in the hands of the production people and cast members smooth things a lot. The producer and director can plan ahead, minimizing time consumption. The cast can perfect themselves in their roles—saving valuable rehearsal time. Late casting, by the way, particularly in variety shows involving heavy production, often entails revision of all elements in the show from billboard to billboard, and up go the costs!

Conflicts between writers and pro-

costs?

ducers or between producers and directors or between staff and star, should be ironed out well in advance. The longer these conflicts, as earnest and legitimate as they may be, the costlier they become.

Of course pre-planning everywhere pays off and this is particularly true in the cost of television on film or tape. You save on every facet of the production.

Look around sometime and I'll bet you'll find it's true that the best-heeled producers and packagers are those who have earned a reputation for bringing in shows at reasonable cost. They're the ones, naturally, most likely to do it again.

Yes, it's the track records of people on your shows you should bet on. Get the right people who can pre-plan and your costs are bound to stay within reason.

George Gruskin, *president, George Gruskin Associates, Inc., New York, program packagers*

The advertiser and his representatives should understand in detail the entertainment, production and financial objectives of program properties. For only after full communication in all areas among all interested parties can the tv program build the mass circulation, project the brand image and move the goods at a reasonable cost per thousand.



Closer working relationships between producer and agency

There must be more of the high-level, vis-a-vis meetings between the advertising representatives and the producing organization. These must encompass both the economic and artistic targets, problems and desires
(Please turn to page 93)

The Canadian Broadcasting Corporation

*is pleased to announce
that*

McGAVREN-QUINN CORPORATION

NEW YORK—CHICAGO—LOS ANGELES—
DETROIT—SAN FRANCISCO—SEATTLE

*has been appointed to
represent the*

**C B C's
Trans-Canada and Dominion
Radio Networks and
16 CBC-owned
English Radio Stations**

"JAXIE" says...
ALWAYS THE
BEST OF NBC . . .
AND NOW THE
BEST OF ABC



To reach the rich \$1½ billion North Florida - South Georgia market — use WFGA-TV — the station with **PLUS PROGRAMMING**.

With such features as:

- **Maverick**
- **Dinah Shore**
- **Loretta Young**
- **Wells Fargo**
- **Restless Gun**
- **Sugarfoot—Cheyenne**
- **Wyatt Earp**
- **Wagon Train**
- **Bat Masterson**
- **Zorro**
- **Walt Disney**
- **The Real McCoys**
- **Tennessee Ernie Ford**
- **Perry Como**
- **77 Sunset Strip**

For top availabilities on WFGA-TV contact your nearest Peters, Griffin, Woodward representative.

WFGA-TV
Channel 12

Jacksonville, Florida

FLORIDA'S
COLORFUL STATION

CONOVER

(Cont'd from page 52)

the benevolent eyes of her two watchdogs—SAG and AFTRA. If the commercial is filmed, SAG looks after her interests; if it is live, then AFTRA is her guardian. If the commercial is tape, her champion may be either SAG or AFTRA, depending on which has jurisdiction at the shooting scene (usually SAG at commercial studios and AFTRA at networks and stations).

Candy Conover reports that her talent is enthusiastic over videotape for two reasons: (1) because they can see the results of their work at once, (2) because it enables them to accomplish more in less time. To a tv actress, time is money.

When working under an AFTRA contract on a network commercial, the minimum base pay for an actress who speaks more than five lines (a "line" is 10 words; hence 50 words) is \$87. If she speaks less than 50 words or not at all (this is called "commercial animation") her base rate is \$61.50. AFTRA base rates for N.Y.C. local television are \$58.50 for five lines or more; \$42 for up to five.

The SAG minimum base pay for any player on camera (constitutes payment for the first commercial) is \$80—whether she speaks or not.

When an actress has lines in a tv commercial, easting becomes even more discriminating. If a commercial depicting the girl-next-door type is to be aired nationally, the actress applicant with a trace of local accent such as southern or western is rarely considered. And, today, there is little voice dubbing as there was in the early days of tv, before the medium had developed its own stable of specialized talent.

Occasionally a Conover actress will be used as a radio voice, but very seldom. This occurs when an agency wants to do a combined tv-radio-print media campaign and intends to use the same girl in all three. Whenever such a three-swing campaign is planned, however, the girl is selected first and foremost for her qualifications in the tv role.

One Conover "voice" who made it in a big way is Joyce Bullifant, now on Broadway in *Tall Story*. Joyce used to be self-conscious of her voice which was "Jean Arthur-ish," wanted to cultivate a new one. Candy Con-

over dissuaded her.

Once an actress does a tv commercial, her hopes and prayers are that it will make Class "AAA" under the SAG contract. Class "AAA" is a commercial that is shown in the equivalent of more than 125 markets—so that scale of pay is naturally highest.

Class "AA" time comes next with equivalent of 61 to 125 cities, "A" is from 21 to 60, "B" from six to 20, and "C" is from one to five cities.

But the major markets do not count as single cities: here is where "city weight" comes into a SAG contract. New York, for example, counts as 11 cities. Los Angeles and Chicago each count as seven cities. Biggest asset of a tv commercial actress is her ability and appearance to portray the widest possible age range. A case in point is Lorna Gillman, the tv actress pictured in the comparative illustration on page 37. Lorna is now 17 years old, but she can (with make-up and costume changes) portray a range of ages from 14 to 18.

Lorna is a top-notch example of how far one can get as a tv commercial actress if your qualifications are right. Her annual earnings probably exceed \$35,000—a nice bit of coin for a teen-ager. Running right now are Lorna commercials for Toni Home Permanent (North Adv.), Philco (BBDO), Pond's Angel Skin (Compton). Within the last year and-a-half she has been seen in commercials for Lipton Tea (Y&R), Rinso Blue (JWT), Remington-Rand and Canco (both Compton).

We subscribe...



WEEI

Boston

One of the seven
great CBS-Owned
Radio Stations

Jan. - Feb. - '59 ARB Names . . .

KETV 1ST

in Omaha!

OMAHA METROPOLITAN AREA — ONE WEEK			
	STATION B	STATION C	KETV
MONDAY THRU FRIDAY			
Sign-on to 9 A M	60.0	46.2*	—
9:00 AM to 12:00 Noon	51.1	44.5	4.4
Sign-on to Noon	53.6	44.9*	4.4*
Noon to 3:00 PM	20.2	46.0	34.8
3:00 PM to 6:00 PM	30.5	26.2	43.3
Noon to 6:00 PM	25.9	35.0	39.1
6:00 PM to 10:00 PM	29.8	34.4	35.8
10:00 PM to Midnight	33.3	21.8	44.9
6:00 PM to Midnight	30.6	31.3	38.1
SATURDAY			
Sign-on to 6:00 PM	32.0	28.5	54.2*
6:00 PM to 10:00 PM	28.5	41.3	30.2
10:00 PM to Midnight	23.6	29.5	46.9
SUNDAY			
Sign-on to 6:00 PM	51.4*	15.2	38.2*
6:00 PM to 10:00 PM	26.4	31.2	42.4
10:00 PM to Midnight	19.5	31.1	49.4
SUNDAY THRU SATURDAY			
6:00 PM to 10:00 PM	29.1	35.0	35.9
10:00 PM to Midnight	30.0	24.2	45.8
6:00 PM to Midnight	29.3	32.3	38.4
Sign-on to Sign off	32.9	33.3	36.2

OMAHA METROPOLITAN AREA — FOUR WEEK			
	STATION B	STATION C	KETV
MONDAY THRU FRIDAY			
Sign-on to 9 A M	47.3	58.5*	—
9:00 AM to 12:00 Noon	52.5	42.8	4.7
Sign-on to Noon	50.8	47.6*	4.7*
Noon to 3:00 PM	23.1	41.7	35.2
3:00 PM to 6:00 PM	35.6	24.1	40.3
Noon to 6:00 PM	30.3	31.5	38.2
6:00 PM to 10:00 PM	30.6	34.2	35.2
10:00 PM to Midnight	33.8	25.5	40.7
6:00 PM to Midnight	31.3	32.2	36.5
SATURDAY			
Sign-on to 6:00 PM	29.1	30.8	56.3*
6:00 PM to 10:00 PM	31.4	40.3	28.3
10:00 PM to Midnight	30.8	32.8	36.4
SUNDAY			
Sign-on to 6:00 PM	40.3*	19.5	47.5*
6:00 PM to 10:00 PM	26.7	32.0	41.3
10:00 PM to Midnight	23.0	32.2	44.8
SUNDAY THRU SATURDAY			
6:00 PM to 10:00 PM	30.1	34.8	35.1
10:00 PM to Midnight	31.9	27.5	40.6
6:00 PM to Midnight	31.5	33.2	36.3
Sign-on to Sign off	33.3	33.9	35.4

Sign-on to Sign-off
36.2

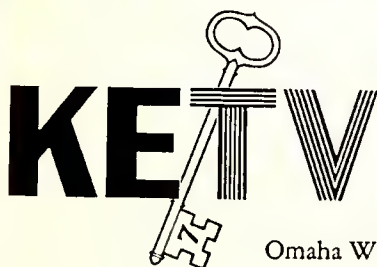
KETV

Sign-on to sign-off
35.4

KETV

Buy the leader in Omaha!

Call your **HR** man today!



Omaha World-Herald Station

Ben H. Cowdery, President
Eugene S. Thomas, V.P. & Gen. Mgr.

channel **7**

ABC TELEVISION NETWORK



For radio programming in the public interest, WRCV received two 1958 Freedom Foundation Awards — the only station in the nation so honored. Since 1951, WRCV has won a total of seven Foundation Awards. WRCV is grateful for these honors. Meeting its responsibility to Philadelphia constructively and imaginatively will continue to be the prime concern of WRCV.

NBC IN PHILADELPHIA



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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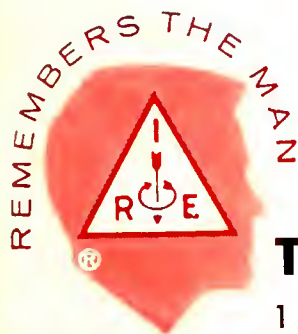
AND THE RADIO ENGINEERING SHOW

Coliseum, New York City

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NAB CONVENTION SPECIAL

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JOHN E. PEARSON COMPANY

radio and television station representatives

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WE'RE STAYING AT THE
CONGRESS HOTEL—JOIN US!

TWENTIETH ANNIVERSARY

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Project editor: Jane Pinkerton

E D I T O R I A L

The agenda and the sponsor

This year's NAB Management Convention agenda is tailor-made for top management. As such it must reflect those areas that interest and perplex the station manager most.

This year's agenda, we think, holds special promise. It includes not only the hardy perennials on the Washington scene but shows an imagination and concern for the sponsor's problems not always discernible in its predecessors.

In planning this Convention Special we carefully checked agencies and sponsors to learn first-hand what they hoped would be discussed in Chicago pertaining to their interests. There is no doubt that advertisers and their agencies, though recognizing that the Convention and its agenda belong to the broadcaster,

feel that the time has come for the NAB to focus major attention on key dollars-and-cents problems that cannot be dealt with in "how-to" sales sessions.

It appears that this year's agenda anticipated this. The three-day radio agenda includes such vital discussions as radio programming, projecting the station image, standards of good practice, five-year forecast, radio audience research, RAB Clinic. The tv agenda highlights the Tv Code, the image of tv, future of tv sales and costs, TvB Clinic.

This attention to business considerations is not lost on the sponsor. He appreciates it.



—EDITOR AND PUBLISHER



Frank Kemp, v.p., Compton, B.Y.C., symbolizes the buyers-agency and client-view

BUYERS POINT TO URGENT BROADCAST ISSUES

- ◆ Agencies and advertisers outline 10 major issues which they hope conventioners will discuss and solve
- ◆ Among them: confusing rate cards, varying costs, excess paper work, inept management, cheap shows

No NAB convention can escape the shadow of the agency man and the sponsor. So intertwined are the fates of broadcasters and advertisers that the complex problems of rates, programming, etc., just have to get key attention.

What's on the buyer's mind this year?

Station men have ideas aplenty about what they'll discuss at the NAB convention, both in and out of the official meeting rooms. But so do their clients—the advertising agency and advertiser executives who invest their money and time in tv and radio.

Buyers and sellers of broadcast time, no matter what their differences, inevitably meet over dollar signs at the contract signing. But before and after the sale is made sponsors mull over what in their minds is honest criticism of the seller and his product . . . in this case, tv and radio.

SPONSOR asked a group of top-rung executives at agencies and in client companies to list the most vital issues which *should* be discussed by NAB conventioners. Here are the top 10 industry problems on which buyers think the broadcast industry needs to concentrate . . . and to solve, starting with corridor conversation at this NAB convention.

• **Improve over-all operations.** Clients think the industry should appraise its strengths as well as its

weaknesses, asserting broadcast now is in the position of downgrading itself, particularly with reference to selling competitively against local newspapers. They counsel stations and networks to mature and develop a sound approach to business practices and—most especially—to costs.

• **Costs are a big item.** Every person interviewed stressed the need for a station to know what it's selling—and on what rate card. The entire cost structure of many stations is questioned because of multiple rates, different rates for different clients, what agencies and clients term a “what-the-traffic-will-bear” pricing. They want prices set according to their actual worth.

• **Cut down paper work.** This perennial bogey of buyers is getting worse. One agency man told SPONSOR every month his agency has \$1.5 million in outstanding bills which they decline to pay until discrepancies are settled. This holds up reimbursement (on national spot) to both representative and station. Another cited the problem of complicated rate cards (particularly in tv) which “require a lawyer from Philadelphia rather than an estimator to figure out and even then everything is ‘except!’”

• **Set rates and be firm.** In the area of costing, the biggest problems are those attendant to the one-, two- and multiple-rate stations. Many
(Please turn to page 86)



Photo courtesy of Conrad Hilton Hotel

What conventioners will talk about— OFF THE RECORD

➤ In halls and private rooms station men will try to solve intra-, extra-industry problems

Lots of talk with the hope of some direct action is the plan of most station management people attending the NAB convention. They're naturally concerned with every phase of the broadcast operation—sales, programming, management, engineering—but there are certain issues which are coming to the fore as vital in this competitive era and at this particular time.

SPONSOR asked a sampling of station executives and their representative firms what the hottest issues would be at this convention during off-hours times. Here's a rundown on what they had to say:

- **Tv allocations.** Managers and owners are concerned about the possibility of the military taking over larger portions of the tv spectrum. They puzzle, too, over the possibility of shorter geographical separation between stations. They see these as jeopardizing present coverage and audience size and—in some cases—actual operation. They hope Congress—rather than a specially appointed Presidential committee, which might be military-dominated—will solve this allocations issue with a view to public responsibility and service.

- **Costs.** Stations as well as agencies (see story, page 64) are concerned about one-, two- and multiple-rate cards. They're caught between opposing pressures of (1) local newspapers getting business at varying rates and (2) national advertisers and agencies saying the multiple-rate structure isn't fair. Stations are also confronted with rising overhead, increased program cost and operating expense which tend to hypo time charges. Yet there's great lament among buyers about prices being too high already.

- **Better management.** Leaders in the broadcast industry are mending old fences as well as building new ones. They're seeing new need for such measures as the Harvard Business School's upcoming summer management session for top broadcast brass, a seminar which will stress finances, economics and administration rather than broadcast methods.

- **Community responsibility.** Increasing pressures from the public as well as government and sponsors is turning attention to public service and a re-definition of what this constitutes. Stations are putting more creative thinking into programming, gaining community identification,

serving the public in commercial as well as show content.

- **Equal time.** A major factor in programming is the government regulation calling for equal time for political candidates . . . but station men say many decisions have been patently ridiculous in the application of this principle. Management asks for clarification and realism in interpretation of the rule, points out the need for a common-sense yardstick rather than an arbitrary one.

- **Editorializing on the air.** Still another programming ramification is the trend toward editorializing, a movement backed by NAB when the station is equipped for it. The pro arguments: It's the station's responsibility to present major issues of public importance to the audience and its moral responsibility to take a stand; this type of service makes for strong station identification with members of the community; this, in turn, is an added plus for advertisers.

- **Quality of news.** Still another program facet is the quality of news gathering and reporting. With ever-increasing stress on the importance of news as (1) a public service for education and (2) a revenue-getting
(Please turn to page 86)

Some major convention suites

(List may be incomplete because of additions and changes made after presstime.)

NETWORKS*

ABC	CH Skyway Suite
CBS Radio	CH 1806A
TV	CH 2335
TV Spot Sales	Co
Keystone Bdstg. System	CH 804, 5, 6
MBS	CH 1804, 6, 7
NBC	BI 508, 512
Spot Sales	BL

REPRESENTATIVES*

Avery-Knodel	BI, 718, -19, -20
Charles Bernard	PH
John Blair	EH, 3011
Blair TV.	EH, 3011
Blair Television Associates	EH, 3011
Bolling	CH, 1100
Branham	
CBS Radio Spot Sales	CH 1806 A
CBS TV Spot Sales	Co
Henry I. Christal	CH 1305-06
Bob Dore Associates	CH
Robert Eastman and Co., Inc.	CH 1935-6A
Everett-McKinney	CH
Forjoe Co. Inc.	CH 1900
Gill-Perna	CH 900, -01, -02, A
Harrington. Righter & Parsons	CH 1705
Headley-Reed: Before 6 p.m.	CH 700
After 6 p.m.	EH 3310
George P. Hollingbery	CH 1600
H-R Reps	EH 3710, -11, -12
Jack Masla Co., Inc.	BI
The Mecker Co., Inc.	CH 1700
National TV Stations Reps.	CH 1018, -19, -20A
NBC Spot Sales	BI
John E. Pearson	Co
Peters, Griffin, Woodward Inc.	BI
Edward Petry	CH 1400
Radio TV Reps.	CH
Paul H. Raymer	EH
Select Station Reps.	EH
United Broadcasting	
Venard, Rintoul & McConnell	CH 2100
Weed TV Corp.	Co
Adam Young, Inc.	Sh

TRANSCRIPTION SERVICES*

Harry S. Goodman	BI Petite Rm., Art Hall floor
Lang-Worth Feature Pgms.	CH 919-20
Sesac	CH 1205-06A
World Broadcasting	CH 1822, 3, 4

WIRE SERVICES*

Associated Press	BI, Sheraton suite
INS-United Press	CH

*Hotels are abbreviated as follows: CH, Conrad Hilton; BI, Sheraton-Blackstone; Co, Congress; EH, Executive House; PH, Palmer House; Sh, Sheraton

See us at the Hilton

(Suite 1105)

We hope you'll drop by and see us during this convention week. Eight of SPONSOR's administrative, editorial and sales representatives will be on hand to dispense light refreshments and light conversation.



Photo courtesy of Chicago Assn. of Commerce and Industry

CHICAGO DIRECTORY

► **SPONSOR** updates its own five-city directory with this detailed summary of Chicago phone numbers and addresses. You'll find most of the important business places and restaurants

ADVERTISERS

ADMIRAL CORP., 3800 W. Cortland SP 2-0100
 AMERICAN DAIRY ASSOC., 20 N. Wacker..... ST 2-4916
 AMERICAN HAIR & FELT, Merchandise Mart SU 7-7252
 ARMOUR, Union Stock Yards..... YA 7-4100
 BAUER & BLACK, 309 W. Jackson WE 9-7100
 BEATRICE FOODS, 120 S. LaSalle VI 2-2700
 BELL & HOWELL, 7100 McCormick Rd. AM 2-1600
 BORG-WARNER, 310 S. Michigan WA 2-7700
 BOWMAN DAIRY, 140 W. Ontario SU 7-6800
 BRESLER ICE CREAM CO., 4010 W. Belden CA 7-6700
 HELENE CURTIS INDUSTRIES, 4401 W. North CA 7-6600
 CURTISS CANDY, 3638 N. Broadway BI 8-6300
 DAD'S ROOT BEER, 2800 N. Talman IN 3-4600
 DERBY FOODS, 3327 W. 47th Pl. VI 7-4400
 EKCO, 1949 N. Cicero BE 7-6000
 FLORSHEIM SHOES, 130 S. Canal FR 2-6666
 GREYHOUND CORP., 5600 W. Jarvis (Niles) NI 7-6400
 HOOVER CO., Merchandise Mart Plaza WH 3-1162
 HOTPOINT, 5600 W. Taylor MA 6-2000
 HOUSEHOLD FINANCE CORP., Prudential Plaza WH 4-7174
 ILLINOIS BELL TEL., 212 W. Washington OF 3-9300
 INTL. HARVESTER, 180 N. Michigan AN 3-4200
 JAYS FOODS, 825 E. 99th IN 8-8400
 KRAFT FOODS, 500 N. Peshtigo Court WH 4-7300
 LANOLIN PLUS, 30 W. Hubbard DE 7-7000
 LIBBY, MC NEILL & LIBBY, W. Exch. & S. Packers YA 7-0240
 MARS CANDY, 2019 N. Oak Park ME 7-3000

MAYBELLINE, 5900 N. Ridge LO 1-1645
 OSCAR MAYER CO., 1241 N. Sedgwick MI 2-1200
 MONARCH FINER FOODS, 2199 W. River Grove TU 9-5000
 MOTOROLA, 4545 W. Augusta SP 2-6500
 MYSTIK ADHESIVE PRODUCTS, 2635 N. Kildare SP 2-1600
 O'CEDAR, 2246 W. 49th LA 3-4700
 ORANGE CRUSH, 2201 Main, Evanston DA 8-8850
 PABST, 221 N. LaSalle ST 2-7600
 PETER HAND BREWERY, 1000 W. North MO 4-6300
 PURE OIL, 35 E. Wacker ST 2-2100
 PURITY BAKERIES, 4504 S. Sacramento YA 7-8556
 QUAKER OATS, 345 Merchandise Mart WH 4-0600
 SIMONIZ CO., 2100 S. Indiana DA 6-6700
 S.O.S., 7123 W. 65th PO 7-7800
 STANDARD OIL OF IND., 910 S. Michigan HA 7-9200
 STEWART-WARNER CORP., 1826 Diversey Pkwy. LA 5-6000
 SUNBEAM, 5600 W. Roosevelt Rd. ES 8-8000
 SWIFT, Union Stock Yards YA 7-4200
 TONI, Merchandise Mart WH 4-1800
 UNITED AIRLINES, 5959 S. Cicero PO 7-3300
 WILSON & CO., Prudential Plaza WH 4-4600
 WINE CORP. OF AMER., 3737 S. Sacramento CL 4-6300
 WM. WRIGLEY, 410 N. Michigan SU 7-2121
 ZENITH, 6001 W. Dickens BE 7-7500

AGENCIES

AUBREY, FINLAY, MARLEY & HODGSON, 230 N. Michigan Fl MI 6-1600
 N. W. AYER & SON, 135 S. LaSalle AN 3-7111

A. N. BAKER ADVERTISING AGY., 189 W. Madison FR 2-8895
 BBDO, 919 N. Michigan SU 7-9200
 BEAUMONT & HOHMAN, 6. N. Michigan RA 6-6181
 WALTER F. BENNETT & CO., 20 N. Wacker Dr. FR 2-1131
 BOZELL & JACOBS, 205 N. LaSalle CE 6-0870
 BURTON BROWNE, 619 N. Michigan SU 7-7700
 BUCHEN CO., 400 W. Madison RA 6-9305
 BURLINGAME-GROSSMAN, 207 S. Wabash WA 2-3383
 LEO BURNETT, Prudential Plaza CE 6-5959
 CALKINS & HOLDEN, Prudential Plaza RA 6-3830
 CAMPBELL-EWALD, 230 N. Michigan CE 6-1946
 CAMPBELL-MITHUN, 919 N. Michigan DE 7-7553
 CAPLES CO., 216 E. Ontario SU 7-6016
 COMPTON ADV., 141 W. Jackson HA 7-6935
 CUNNINGHAM & WALSH, 6 N. Michigan AN 3-3138
 DANCER-FITZGERALD-SAMPLE, 221 N. LaSalle FI 6-4700
 D'ARCY ADVERTISING, Prudential Plaza MI 2-5332
 W. B. DONER & CO., 35 E. Wacker AN 3-7800
 DOREMUS, 208 S. LaSalle CE 6-9132
 ERWIN WASEY, RUTHRAUFF & RYAN, 360 N. Michigan FI 6-1B33
 M. M. FISHER ASSOC., 70 W. Monroe CE 6-6226
 FENSHOLT ADV. AGCY., 360 N. Michigan RA 6-1670
 FOOTE, CONE & BELDING, 155 E. Superior SU 7-4800
 ALBERT FRANK-GUENTHER LAW, 1 N. LaSalle DE 2-6424
 CLINTON E. FRANK, Merchandise Mart WH 4-5900
 FULLER & SMITH & ROSS, 105 W. Adams AN 3-5039
 PHIL GORDON AGENCY, 23 E. Jackson HA 7-2103
 GORDON BEST CO., 228 N. LaSalle ST 2-5060
 GOURFAIN-LOEFF, INC., 205 W. Wacker Dr. AN 3-0889
 GRANT ADV., 919 N. Michigan SU 7-6500
 GRANT, SCHWENCK & BAKER, 520 N. Michigan WH 3-1033
 GROSSFELD & STAFF, 22 W. Monroe AN 3-6904
 GUENTHER-BRADFORD CO., 15 E. Huron SU 7-9474
 GEORGE H. HARTMAN CO., 307 N. Michigan AN 3-0130
 HENRI, HURST & McDONALD, 121 W. Wacker FR 2-9180
 H. W. KASTOR & SONS ADV., 75 E. Wacker CE 6-5331
 KENYON & ECKHARDT, 221 N. LaSalle FI 6-4020
 KEYES, MADDEN & JONES, 919 N. Michigan WH 3-2133
 KLAU-VAN PIETERSOM-DUNLAP, INC., 520 N. Michigan SU 7-3061
 W. E. LONG CO., 188 W. Randolph RA 6-4606
 EARLE LUDGIN, 121 W. Wacker AN 3-1888
 MAC DONALD-COOK, 360 N. Michigan AN 3-1224
 MAC FARLAND, AVEYARD & CO., 333 N. Michigan RA 6-9360
 MALCOLM-HOWARD ADV. AGENCY, 203 N. Wabash AN 3-0022
 MAXON, INC., 664 N. Rush WH 4-1676
 MC CANN-ERICKSON, 318 S. Michigan WE 9-3700
 MC CARTY CO., 520 N. Michigan MI 2-0300
 ARTHUR MEYERHOFF & CO., 410 N. Michigan DE 7-7860
 NEEDHAM, LOUIS & BRORBY, Prudential Bldg. WH 4-3400
 NORTH ADVTSG. INC., Merchandise Mart WH 4-5030
 OLIAN & BRONNER, 35 E. Wacker ST 2-3381
 O'NEIL, LARSON & MC MAHON, 427 W. Randolph AN 3-4470
 PRESBA, FELLERS & PRESBA, 360 N. Michigan CE 6-7683
 L. W. RAMSEY CO., 230 N. Michigan FR 2-8155
 REACH, MC CLINTON & PERSHALL, Prudential Plaza SU 7-9722
 REINCKE, MEYER & FINN, 520 N. Michigan WH 4-7440
 FLETCHER D. RICHARDS, 221 N. LaSalle FI 6-3585
 ROBERTSON, BUCKLEY & GOTSCH, 108 N. State ST 2-5336
 ROCHE, RICKERT & CLEARY, INC., 135 S. LaSalle St. RA 6-9760
 LILIENFELD & CO., 121 W. Wacker Dr. AN 3-7667
 R. JACK SCOTT, INC., 814 N. Michigan WH 4-6886
 JOHN W. SHAW, 51 E. Superior MO 4-6323
 TATHAM-LAIRD, 64 E. Jackson HA 7-3700
 J. WALTER THOMPSON, 410 N. Michigan MO 4-6700
 TOBIAS, O'NEIL & GALLEY, 520 N. Michigan MI 2-3360
 TURNER ADV., 216 E. Superior MI 2-6426
 GEOFFREY WADE, 20 N. Wacker FI 6-2100
 WALDIE & BRIGGS, 221 N. LaSalle FR 2-8422

EDW. H. WEISS CO., 360 N. Michigan CE 6-7252
 WESTERN ADV. AGCY., 35 E. Wacker AN 3-2545
 YOUNG & RUBICAM, 333 N. Michigan FI 6-0750

FILM STUDIOS

ACADEMY FILM PRODUCTIONS, INC., 123 W. Chestnut MI 2-5877
 GILBERT ALTSCHUL PRODUCTIONS, 2441 W. Peterson UP 8-2595
 ATLAS FILM CORP 1111 South Boulevard, Oak Park AU 7-8620
 JOHN COLBURN ASSOC., INC., 1122 Central, Wilmette BR 3-2310
 COLMES-WERREN RATH PRODNS., 540 N. Lake Shore MI 2-7470
 CAL DUNN STUDIOS, 159 E. Chicago WH 3-2424
 FLICKA FILMS, 12 E. Grand Ave. SU 7-2251
 FILMACK STUDIOS, 1327 S. Wabash HA 7-3395
 GRAPHIC PICTURES, INC., 33 S. Wacker RA 6-7282
 JAM HANDY ORGANIZATION, 230 N. Michigan ST 2-6757
 DALLAS JONES PRODUCTIONS, 1725 N. Wells MO 4-5525
 LEWIS & MARTIN FILMS, 1431 N. Wells WH 4-7477
 FRED A. NILES PRODUCTIONS, 1058 W. Washington WE 8-4181
 PILOT PRODUCTIONS, 1819 Ridge, Evanston DA 8-3700
 PRODUCERS FILM STUDIO, 540 Lake Shore Dr. WH 3-1440
 SARRA, INC., 16 E. Ontario WH 4-5151
 SONIC FILM RECORDING, 548 Lake Shore WH 3-1440
 TELECINE FILM STUDIOS, 100 S. Nw. Hwy., Park Ridge TA 3-1418
 UNITED FILM & RECORDING, 301 E. Erie St. SU 7-9114
 WILDING PICTURE PRODUCTIONS, 1345 Argyle LO 1-8410

NETWORKS

AMERICAN BROADCASTING CO., 190 N. State St. AN 3-0800
 COLUMBIA BROADCASTING SYS., 630 N. McClurg Ct. WH 4-6000
 KEYSTONE BROADCASTING SYS., 111 W. Washington ST 2-8900
 MUTUAL BROADCASTING SYSTEM, 435 N. Michigan WH 4-5060
 NATIONAL BDCSTG. CO., Merchandise Mart Plaza SU 7-8300

RECORDING STUDIOS

AGENCY RECORDING STUDIOS, 20 N. Wacker CE 6-3632
 BRY KINESCOPE LABS, 3518 W. Devon JU 3-1060
 BOULEVARD RECORDING STUDIOS, 632 N. Dearborn WH 4-2752
 COLUMBIA TRANSCRIPTIONS, 630 N. McClurg St. WH 4-6000
 GLOBE TRANSCRIPTIONS, 230 N. Michigan RA 6-0126
 RECORDING SERVICES, 113 W. Hubbard SU 7-0735
 RCA RECORDING STUDIOS, 445 N. Lake Shore WH 4-3215
 SONIC FILM RECORDING, 548 Lake Shore Drive WH 3-1440
 HAL TATE PRODUCTIONS, 192 N. Clark St. FI 6-5450
 L. S. TOOGOOD RECORDING, 221 N. LaSalle CE 6-5275
 UNITED FILM & RECORDING, 301 E. Erie SU 7-9114
 UNIVERSAL RECORDING CORP., 46 E. Walton MI 2-6465
 WEBB RECORDING CO., 55 W. Wacker FI 6-4183
 WTTW-TV RECORDING SERVICE, 1761 Museum Dr. MU 4-3800

REPRESENTATIVES

AM RADIO SALES, 400 N. Michigan MO 4-6555
 AVERY-KNODEL, Prudential Plaza WH 4-6869
 HIL F. BEST, 205 W. Wacker Dr. ST 2-5096
 JOHN BLAIR & CO., 520 N. Michigan SU 7-2300
 BLAIR TELEVISION ASSOC., 333 N. Michigan FR 2-3819
 BLAIR-TV, 520 N. Michigan SU 7-2300
 BOLLING CO., 435 N. Michigan WH 3-2040
 BRANHAM CO., 360 N. Michigan CE 6-5726
 BURN-SMITH, 307 N. Michigan CE 6-4437
 CBS RADIO AND TV SPOT, 630 N. McClurg Ct. WH 4-6000
 HENRY I. CHRISTAL, 333 N. Michigan CE 6-6357
 CONTINENTAL RADIO SALES, 228 N. LaSalle FR 2-2095
 DONALD COOKE, 205 W. Wacker Dr. ST 2-5096
 CROSLEY, 360 N. Michigan ST 2-6693
 DEVNEY, INC., 185 N. Wabash Ave. ST 2-5282
 EVERETT-MC KINNEY, 410 N. Michigan SU 7-9052
 FORJOE & CO., 435 N. Michigan DE 7-3504
 GILL-PERNA, 75 E. Wacker FI 6-9393
 HARRINGTON, RIGHTER & PARSONS, 435 N. Michigan WH 4-0510

HEADLEY-REED CO., 230 N. Michigan	FR 2-4686
GEORGE P. HOLLINGBERRY, 307 N. Michigan	DE 2-6060
HAL HOLMAN CO., 61 E. Lake	FR 2-0016
H-R REPRESENTATIVES, 35 E. Wacker	FI 6-6440
INDIE SALES, 205 N. Wacker Dr.	ST 2-5096
KATZ AGENCY, Prudential Plaza	MO 4-7150
ROBERT S. KELLER, 205 W. Wacker	ST 2-5096
JACK MASLA & CO., 435 N. Michigan	SU 7-6048
MC GAVREN-QUINN CO., 35 E. Wacker Dr.	FR 2-1370
NBC SPOT SALES, Merchandise Mart	SU 7-8300
JOHN E. PEARSON, 333 N. Michigan	ST 2-7494
PETERS, GRIFFIN, WOODWARD, INC., Prudential Plaza	FR 2-6373
EDWARD PETRY, 400 N. Michigan	WH 4-0011
RADIO-TV REPS, 75 E. Wacker	FI 6-0982
RAMBEAU, VANCE, HOPPLE, INC., 185 N. Wabash	AN 3-5566
PAUL H. RAYMER CO., 435 N. Michigan	SU 7-4473
WM. J. REILLY, 55 E. Washington	AN 3-6137
SEARS & AYER, 612 N. E. Michigan	SU 7-8177
STARS NATIONAL, 35 Wacker Dr.	CE 6-2135
VENARD, RINTOUL & MC CONNELL, 35 E. Wacker	ST 2-5260
WALKER-RAWALT CO., 360 N. Michigan	AN 3-5771
WEED & CO., Prudential Plaza	WH 4-3434
ADAM YOUNG, Prudential Bldg.	MI 2-6190

RESEARCH • SURVEYS

ADVERTISING CHECKING BUREAU, 18 S. Michigan	ST 2-7874
AMERICAN RESEARCH BUREAU, INC., 435 N. Michigan	SU 7-3388
COLOR RESEARCH INST., 105 W. Adams	FR 2-8741
RICHARD D. CRISP & ASSOCS., 105 W. Adams	ST 2-0253
MARKET RESEARCH CORP. AMER., 425 N. Michigan	MO 4-4600
A. C. NIELSEN CO., 2101 Howard	HO 5-4400
RADIO REPORTS, 1550 E. 53rd	HY 3-3215
SOCIAL RESEARCH, 145 E. Ohio	MI 2-2664
TV BUREAU OF ADV., 400 N. Michigan	SU 7-1215

TRADE PUBLICATIONS

ADVERTISING AGE, 200 E. Illinois	DE 7-1336
ADVERTISING AGENCY MAGAZINE, 122 S. Michigan	HA 7-7272
BROADCASTING, 360 N. Michigan	CE 6-4115
MC KITTRICK DIRECTORY, 185 N. Wabash	ST 2-8911
MEDIA SCOPE, 1740 Ridge, Evanston	HO 5-2400
PRINTER'S INK, 360 N. Michigan	AN 3-1750
RADIO-TV DAILY, 54 W. Randolph	DE 2-6757
SALES MANAGEMENT, 333 N. Michigan	ST 2-1266
SPONSOR , 612 N. Michigan	SU 7-9863
STANDARD RATE & DATA, 1740 Ridge, Evanston	HO 5-2400
TV GUIDE, 230 N. Michigan	RA 6-9470
U. S. RADIO, 161 E. Grand	WH 3-3686
VARIETY, 612 N. Michigan	DE 7-4984

TV FILM PROGRAM SOURCES

ABC FILMS, 360 N. Michigan	AN 3-0800
ADVER/SONIC PRODUCTIONS, INC., 22 East Huron	MI 2-4842
AGENCY RECORDING & FILM SERVICE, 20 N. Wacker	CE 6-3632
APRIL PRODUCTIONS, 5000 W. Quincy	MA 6-4522
CBS FILM SALES, 630 N. McClurg Ct.	WH 4-6000
ALAN M. FISHBURN, 70 W. Monroe St.	DE 2-0657
JEWELL TV & RADIO PRODUCTIONS, 540 N. Michigan	MO 4-5757
HERBERT S. LAUFMAN & CO., 221 N. LaSalle	RA 6-4086
MCA TV LTD., 430 N. Michigan	DE 7-1100
MGM-TV, 360 N. Michigan	FI 6-8477
NTA, INC., 612 N. Michigan	MI 2-5561
NBC TV FILMS, Merchandise Mart	MO 4-6565
ALLAN NEWMAN PRODUCTIONS, 30 W. Washington	CE 6-5505
ROSS-MC ELROY PRODUCTIONS, 154 E. Erie	MI 2-9550
WALTER SCHWIMMER, INC., 75 E. Wacker	FR 2-4392
UPA, INC., 360 N. Michigan	AN 3-7566
ZIV TELEVISION PROGRAMS, 520 N. Michigan	WH 4-1030

AIR LINES • RAILROADS

AMERICAN AIRLINES, 55 E. Monroe	FR 2-8000
CAPITAL AIRLINES, 11 S. State	ST 2-3030
CONTINENTAL AIR LINES, 61 E. Monroe	AN 3-4277
EASTERN AIRLINES, 120 S. Michigan	WH 3-2900
MIDWAY AIRPORT, 6200 S. Cicero	PO 7-0500
NORTH CENTRAL AIRLINES, 37 S. Wabash	DE 2-7522
NORTHWEST ORIENT AIRLINES, 100 S. Michigan	RA 6-9562
O'HARE INTERNATIONAL AIRPORT, Bryn Mawr & Wolf, Franklin Park	NA 5-6280
TWA, 37 S. Wabash	DE 2-7600
UNITED, 35 E. Monroe	RA 6-5500
BALTIMORE & OHIO, S. Wells & Harrison St.	WA 2-2211
BURLINGTON RR, 101 W. Adams	WA 2-2345
CHESAPEAKE & OHIO RR, 327 S. LaSalle	HA 7-2855
ILLINOIS CENTRAL RR, Central Station	WA 2-4811
NEW YORK CENTRAL SYSTEM, LaSalle St. Station	HA 7-4270
PENNSYLVANIA RR, Union Station	FI 6-5200
SANTA FE, 238 S. Michigan	HA 7-4900

HOTELS

ALLERTON, Michigan at Huron	SU 7-4200
AMBASSADOR, State & Goethe	SU 7-7200
BISMARCK, 171 W. Randolph	CE 6-0123
CONGRESS, 520 S. Michigan	HA 7-3800
CONRAD HILTON, 720 S. Michigan	WA 2-4400
CROYDON HOTEL, 616 N. Rush	DE 7-6700
DRAKE, Lake Shore & Michigan	SU 7-2200
EDGEWATER BEACH, 5349 N. Sheridan	LO 1-6000
EXECUTIVE HOUSE, 71 E. Wacker	FI 6-7100
KNICKERBOCKER, 163 E. Walton	WH 3-2000
LAKE SHORE DRIVE, 181 E. Lake Shore	SU 7-8500
MORRISON, 79 W. Madison	FR 2-9600
PALMER HOUSE, State & Monroe	RA 6-7500
PEARSON, 190 E. Pearson	SU 7-8200
SHERATON, 505 N. Michigan	WH 4-4100
SHERATON-BLACKSTONE, S. Michigan & E. Balboa	HA 7-4300
SHERMAN, Clark & Randolph	FR 2-2100

RESTAURANTS

ALLGAUER'S HEIDELBERG, Randolph at State	FI 6-8080
BARNEY'S MARKET CLUB TAVERN, 711 W. Randolph	AN 3-9795
BLACKHAWK, Randolph at Wabash	RA 6-2822
THE BUTTERY, Hotel Ambassador West	SU 7-7200
CAFE DE PARIS, 1260 N. Dearborn	WH 4-5620
CAFE COD ROOM, DRAKE HOTEL, E. Lake Shore Dr. & N. Michigan	SU 7-2200
CHEZ PAREE, 610 N. Fairbanks	DE 7-3434
DON THE BEACHCOMBER, 101 E. Walton	SU 7-8812
FRITZEL'S, State and Lake	AN 3-7100
THE IVANHOE, 3000 N. Clark	GR 2-2771
JACQUES, 900 N. Michigan	DE 7-9040
HOUSE OF ENG., 106 E. Walton	WH 4-1010
IMPERIAL HOUSE, 50 E. Walton	WH 4-5300
THE KUNGS HOLM, 100 E. Ontario	WH 4-2700
L'AIGLON FRENCH RESTAURANT, 22 E. Ontario	DE 7-6070
LONDON HOUSE, 360 N. Michigan	AN 3-6920
THE PUMP ROOM, Hotel Ambassador East (see Hotel-)	
RED STAR INN, 1528 N. Clark	WH 4-9637
RIVERSIDE STEAK HOUSE, 59 E. Wacker	FI 6-2666
SHANGRI-LA, 222 N. State	AN 3-4966
STOCKYARDS INN, W. 12nd St. & S. Halstead	YA 7-5580
TOP OF THE ROCK, Prudential Plaza	MI 2-7676
WRIGLEY BLDG. RESTAURANT, 410 N. Michigan	WH 4-7600
TONY ZALE'S, 714 N. Rush	DE 7-5930

FROM JAZZ TO THE CIRCUS THIS WEEK IN CHICAGO



Photo courtesy of Chicago Assn. of Commerce and Industry

There's a lot to see and do in Chicago after convention meeting hours and over the weekend if you plan to combine a business trip with a pleasure junket. Thanks to WFMT (FM), Chicago, and owner-manager Bernard Jacobs, SPONSOR lists some of these major events and places you may enjoy in your off-hours. They are taken from "Fine Arts Guide," a bulletin circulated to its Chicago-area listeners.

This Week

Gauguin Exhibition, Art Institute.
Festival of Contemporary Arts, University of Illinois.
17th Annual Medinah Shrine Circus, Medinah Temple.
Chicago World Flower and Garden Show, International Amphitheater.
Primitive art exhibit, Chicago Natural History Museum.
Zoo, Lincoln Park Zoo.
1958 International Diamond-Jewelry Award Winners Exhibit, Museum of Science and Industry.
Second Annual Health Fair, Museum of Science and Industry.
Gerry Mulligan Quintet, The Blue Note.
Dixieland Jazz with Ray Daniels, Club Basin St.
George Brunis and the 1111 Dixieland jazz band, 1111 Jazz Club.
Folk music entertainment, jazz, Gate of Horn.
Calypso songs, Jamaican Room.
Dixieland Jazz, Jazz, Ltd.

Carmen Cavallaro and group (18-21 Mar.), London House.
Kaye Ballard and David Allen, Mister Kelly's.
Bernard Boston trio and Four Trombone septet, New Abstract Lounge.
Israel songs and dances, Oranim Zabar Troupe, Eighth St. Theatre.
Art "Coweyes" Engler sextet, Preview Lounge Show.
Traditional jazz, Franz Jackson, Red Arrow.
Max Roach Quintet (18-22 Mar.), Sutherland Hotel Lounge.
Lincoln Collections, Freedom Hall.

Tuesday, 17 March

St. Patrick's Day Parade, State St.
High School Association, basketball tournament, Northwestern U.
Myra Hess, pianist, Orchestra Hall.
Youth Concert, Chicago Symphony Orchestra, Orchestra Hall.
"Are the Persuaders Really Hiding?" (lecture), John S. Nagel, Jr., Needham, Louis & Brorby advertising agency, Lake Forest College, Durand Hall auditorium.

Wednesday, 18 March

Fashion Show, Marshall Field & Co., Walnut & Narcissus tea rooms.
"The South Seas . . . First Impressions," Gauguin lecture, Art Institute.
1938 Grand Prix film, Roosevelt U. Film Society.
Folkways of Samoa film, Art Institute.
Thaddeus Kozuch, pianist, DePaul U., Center Theatre.

Thursday, 19 March

Chicago Symphony orchestra, Orchestra Hall.
Art lecture, Robert F. Glaubke, Chicago Public Library.
"John Dewey" Speech, Loyola U. Law auditorium.
Cezanne of Aix lecture, Art Institute.

Friday, 20 March

Double-header polo matches, Chicago Ave. Armory.
Chicago Symphony Orchestra, Orchestra Hall.
A travelogue of the Tradewind Islands, Art Institute.
Guy Johnson, pianist, Art Institute.

Saturday, 21 March

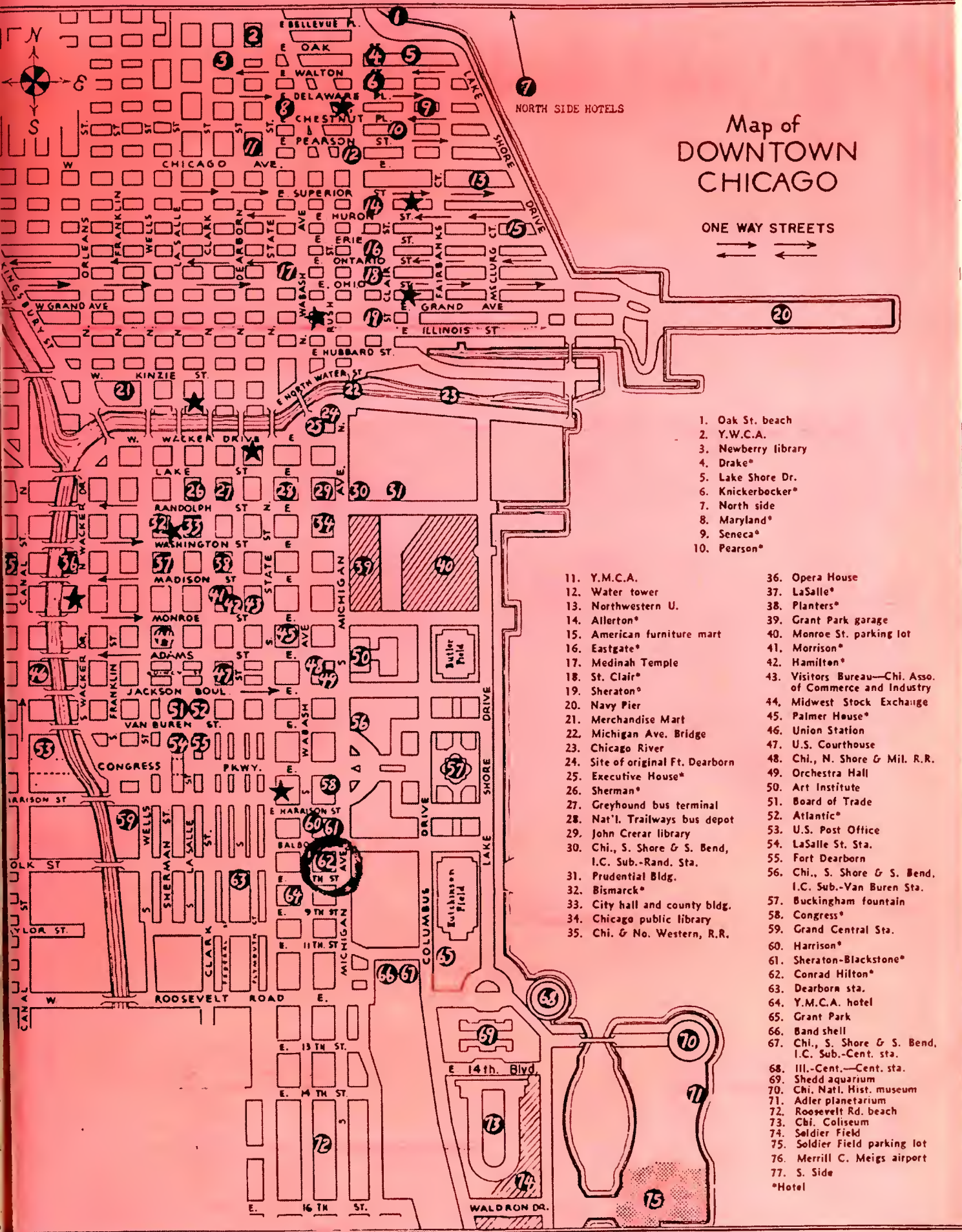
Jussi Bjoerling, tenor, Orchestra Hall.
"Colorado Through the Seasons" lecture, Chicago Natural History Museum.
Fashion show, Marshall Field & Co., Walnut and Narcissus tea rooms.
Travelogue: "Italy . . . round and about Rome," Burton Holmes travelogue.
Folkways of Samoa film, Art Institute.
Concerts by Chicago artists, Chicago Public Library.
Cantorial Concert, Eighth St. Theatre.

Sunday, 22 March

Mantovani and his orchestra, Orchestra Hall.
Lecture, "What, why and how of stereo sound," Museum of Science and Industry.
Gauguin and the South Seas, Art Institute.
Travelogue, "The Spell of India," Art Institute.
Tennessee Williams trio, Riccardo's restaurant.
Folkways of Samoa film, Art Institute.
Film "The Hunters," Chicago Historical Society.

Map of DOWNTOWN CHICAGO

ONE WAY STREETS



- 1. Oak St. beach
- 2. Y.W.C.A.
- 3. Newberry library
- 4. Drake*
- 5. Lake Shore Dr.
- 6. Knickerbocker*
- 7. North side
- 8. Maryland*
- 9. Seneca*
- 10. Pearson*

- 11. Y.M.C.A.
- 12. Water tower
- 13. Northwestern U.
- 14. Allerton*
- 15. American furniture mart
- 16. Eastgate*
- 17. Medinah Temple
- 18. St. Clair*
- 19. Sheraton*
- 20. Navy Pier
- 21. Merchandise Mart
- 22. Michigan Ave. Bridge
- 23. Chicago River
- 24. Site of original Ft. Dearborn
- 25. Executive House*
- 26. Sherman*
- 27. Greyhound bus terminal
- 28. Nat'l. Trailways bus depot
- 29. John Crerar library
- 30. Chi., S. Shore & S. Bend, I.C. Sub.-Rand. Sta.
- 31. Prudential Bldg.
- 32. Bismarck*
- 33. City hall and county bldg.
- 34. Chicago public library
- 35. Chi. & No. Western, R.R.

- 36. Opera House
- 37. LaSalle*
- 38. Planters*
- 39. Grant Park garage
- 40. Monroe St. parking lot
- 41. Morrison*
- 42. Hamilton*
- 43. Visitors Bureau—Chi. Asso. of Commerce and Industry
- 44. Midwest Stock Exchange
- 45. Palmer House*
- 46. Union Station
- 47. U.S. Courthouse
- 48. Chi., N. Shore & Mil. R.R.
- 49. Orchestra Hall
- 50. Art Institute
- 51. Board of Trade
- 52. Atlantic*
- 53. U.S. Post Office
- 54. LaSalle St. Sta.
- 55. Fort Dearborn
- 56. Chi., S. Shore & S. Bend, I.C. Sub.-Van Buren Sta.
- 57. Buckingham fountain
- 58. Congress*
- 59. Grand Central Sta.
- 60. Harrison*
- 61. Sheraton-Blackstone*
- 62. Conrad Hilton*
- 63. Dearborn sta.
- 64. Y.M.C.A. hotel
- 65. Grant Park
- 66. Band shell
- 67. Chi., S. Shore & S. Bend, I.C. Sub.-Cent. sta.

- 68. Ill.-Cent.—Cent. sta.
- 69. Shedd aquarium
- 70. Chi. Natl. Hist. museum
- 71. Adler planetarium
- 72. Roosevelt Rd. beach
- 73. Cbi. Coliseum
- 74. Soldier Field
- 75. Soldier Field parking lot
- 76. Merrill C. Meigs airport
- 77. S. Side

*Hotel

INDIANA

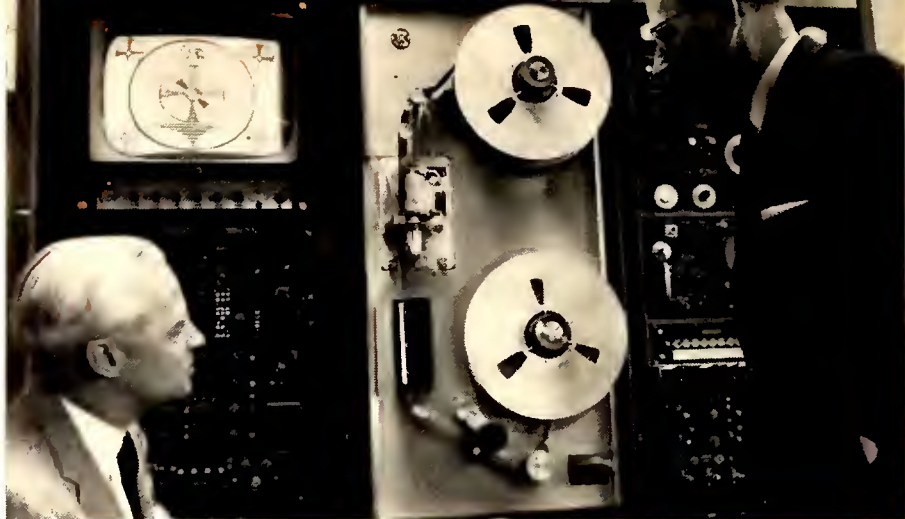


- Network lines provide simultaneous two-station programming.
- Ted Thorne's 5-man 3-unit mobile news staff covers all three counties 24 hours a day.
- Gerry Grainger sells 39,080 urban and rural housewives 5 hours every morning.
- Jerry Girard guarantees 25,000 Northern Indiana teenagers weekly.
- Spot participation in news is available on either or both stations.
- Additional discounts available on two-station buys.

Two stations serve a market 36.5% bigger than Indianapolis. SMSBP 5/58



DEE O. COE, *President*
2 more great
John E. Pearson
represented stations



NEW PRODUCTS to be shown include production model of RCA's new tv tape recorder

EQUIPMENT EXHIBITORS

Equipment makers will show many new items and technical advances and introduce time- and money-saving devices

ADLER ELECTRONICS, INC.

EXHIBITION HALL—SPACE 28

1 LeFevre Lane
New Rochelle, N. Y.

Representatives at convention

Ben Adler
Alfred Strogoff
Dr. Byron St. Clair
Carmen J. Auditore
Edward Galuska
Henry Shapiro
Emanuel Strunin
Martin Silver
John Klindworth
Wilson Leeper
Robert Sinks
Robert J. Myers
James P. Quinn
Don Carmichael
Joseph W. DeBragga

Products

(RT-3) Heterodyne repeater—simple tv microwave system for multihop intercity relays. TV-STL and remote pickups. (UST-10, RA-7) 10-watt and 100-watt translators are FCC-approved systems for extending tv station coverage to unserved areas.

ALFORD MFG. CO.

EXHIBITION HALL—SPACE 29

299 Atlantic Ave.
Boston 10, Mass.

Representatives at convention

Harold H. Leach
Fred Abel

Products

Television broadcast antennas, duplexers, coaxial switches, vestigial sideband filters. RF measuring instruments.

AMPEX CORP.

EXHIBITION HALL—SPACE 34

PROFESSIONAL PRODUCTS DIV.

934 Charter St.
Redwood City, Calif.

Representatives at convention

Neal K. McNaughten
Tom Davis
C. R. Paulson
Frank G. Lennert
Jack Hauser

Products

VR-1000 Videotape recorder for black-and-white television recording. VR-1000 Videotape recorder featuring cue and erase kits, tape timers, penthouse monitor accessories, etc. R-1000 Videotape recorder with color conversion accessory. Model 300 professional studio recorder and model 351 professional studio recorder, among others to be shown.

CATERPILLAR TRACTOR CO.

EXHIBITION HALL—SPACE 26

ENGINE DIV.
Howard Bldg.
Peoria, Ill.

Representatives at convention

C. U. Stone

J. C. Frisby
R. V. Bradley
C. D. Shrake
B. P. Bessert
G. M. Cervenka

Products

Diesel and spark-ignition electric sets for primary or standby power.

CENTURY LIGHTING INC.

EXHIBITION HALL—SPACE 22

521 West 43 St.
New York, N. Y.

Representatives at convention

Edward F. Kook
James J. Fedigan
N. Sonny Sonnenfeld
Louis Erhardt
George Gill
Dale Rhodes
Earl Kohler
Stanley McCandless
Fred M. Wolff
Bill Merrill

Products

Tv studio lighting, complement, Fresnels, scoops, the Big Leko, pattern projectors, strips, wiring devices, switchboards, C-1 boards, Cen-trol, C-Core, C-Lector, Magnatrol and other items.

COLLINS RADIO CO.

EXHIBITION HALL—SPACE 38

855 35th St. N.E.
Cedar Rapids, Iowa

Representatives at convention

J. M. Haerle
H. O. Olson
B. V. Hite
E. G. Randolph
C. P. Glade
E. J. Maloney
J. F. Stanbery
G. C. Wetmore
F. P. Wallace
L. H. Leggett
R. N. Edwards
R. P. Comstock
J. H. Speck
E. J. Powell
T. W. Sharpe
Glenn Bergmann

Products

Am broadcast transmitters, phasing equipment, antenna tuning equipment, speech input consoles, custom studio desk, remote amplifiers, remote control equipment, limiting amplifier, turntables, miscellaneous accessories.

CONRAC, INC.

EXHIBITION HALL—SPACE 31

19217 East Foothill Blvd.
Glendora, Calif.

Representatives at convention

W. J. Moreland
J. G. Jones
R. M. Alston
K. Williams
Parker Wickham
Don Ryrie

Products

Color video monitors, monochrome video monitors, audio-video receivers for "off-the-air" monitoring and re-broadcasting.

CONTINENTAL ELECT. MFG.

EXHIBITION HALL—SPACE 36

4212 South Buckner Blvd.
Dallas 27, Texas

Representatives at convention

James O. Weldon
W. M. Witty
Thomas B. Moseley
Mark W. Bullock
Vernon Collins
Richard P. Buckner
W. D. Mitchell
Joseph B. Sainton

Products

Am broadcast transmitters and transmitter remote control equipment.

DRESSER-IDECO CO.

EXHIBITION HALL—SPACE 37

875 Michigan Ave.
Columbus 8, Ohio

Representatives at convention

Dan Byrd
J. Roger Hayden
J. M. Hogan
Orville Pelky

Products

Broadcast antenna towers.

ELECTRONIC APPLICATIONS

EXHIBITION HALL—SPACE 8-9

194 Richmond Hill Ave.
Stamford, Conn.

Representatives at convention

Sep Hoisl
Vince Skee
Wilhelm Franz
Harvey Sampson, Jr.
Ernie Stern

Products

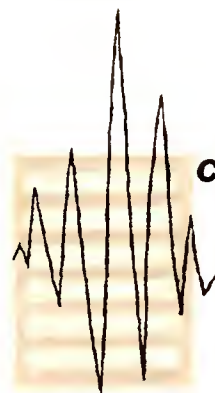
EMT 140 reverberation unit, EMT 930 turntable, NAGRA III transistorized, portable tape recorder; model

THE NATION'S
LEADING CREATORS
OF STATION
PROMOTION
JINGLES
PRESENT - - -

STEREO JINGLES

That famous 'CRC' sound, now available in true STEREO! Even if you don't have an immediate need for this newest 'CRC' service, send for demo tapes for a real revelation. Or better still, see Dick, or Bob, at the Palmer House during the N.A.B. for refreshments, and a sparkling audition of CRC's newest and greatest jingle sets, in Mono or Stereo. Or, catch our act in Miami at the D.J. May bash.

Any way you splice it, a set of CRC tapes on your station will place you in the company of today's radio giants, AND WE CAN PROVE IT. Experience counts.

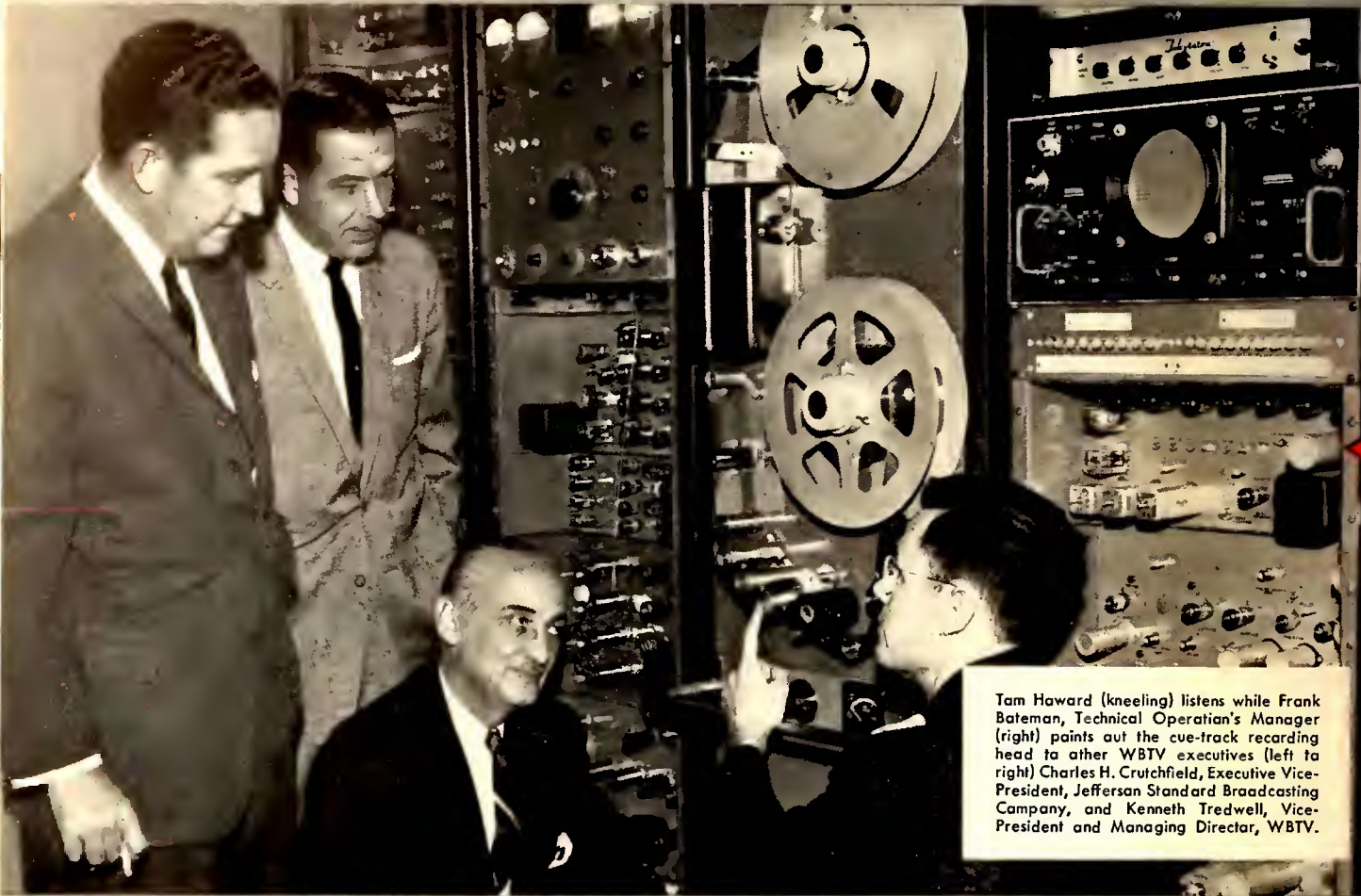


**COMMERCIAL
RECORDING**

P.O. BOX 6726 • DALLAS 19
PHONE RI 8-8004
TOM MERRIMAN
president
BOB FARRAR
vice president
DICK MORRISON
general sales manager

"The RCA Television Tape Recorder Meets Fondest Dreams

"Monochrome and color pictures recorded and produced by the RCA color television tape recorder are



Tam Howard (kneeling) listens while Frank Bateman, Technical Operation's Manager (right) points out the cue-track recording head to other WBTV executives (left to right) Charles H. Crutchfield, Executive Vice-President, Jefferson Standard Broadcasting Company, and Kenneth Tredwell, Vice-President and Managing Director, WBTV.

WBTV, Charlotte, North Carolina—first television station to record and air a locally produced color television tape recording, has been using RCA Color Television Tape Equipment since September 5, 1958. Their experience has led Tom Howard to report: "It is evident that RCA's design engineers did not limit their efforts to just getting video and audio signals on tape—they remembered that their customers had to maintain and operate the gear day-in and day-out.

MASTER ERASE HEAD A TIME-SAVER

"We like the master erase head. It eliminates the necessity for bulk erasing, assures a clean tape at

all times and in many cases allows for selective erasing and re-recording of spots or other program material without destroying the entire contents of the reel. It is a time saver. For instance, if there has been a false start or a fluff in a spot or in the early part of a recording, it is only necessary to back up the tape and start again. There is no need to remove the reel, bulk erase, replace the reel and start all over again.

BUILT-IN FACILITIES COMMENDED

"We commend the decision of the RCA design engineers that necessary operational equipment should be built-in instead of being made available as 'accessories.' We appreciate their facing the facts of operational life by incorporating the master erase head, the built-in audio monitoring speaker for cuing and continuity, the built-in picture monitor, the built-in CRO, the built-in switcher for picture monitor and CRO input signal selection, the elapsed time meter for slip rings and brushes, the metering of individual

Be Sure to See the New Features of the RCA Color Television Tape Recorder in Operation at NAB Convention, Chicago, March 15-18.



of WBTV Engineers in Daily Operating Conveniences!"

—Says Thomas E. Howard, V.P. Engineering and General Services, WBTV. superb, and we are impressed by the convenience and versatility designed into the equipment."

WE LIKE the master erase head.

WE LIKE the built-in facilities.

MOST OF ALL, WE LOVE that cue track. In our opinion, it is destined to be a must in every tape operation."

TOM HOWARD
WBTV



Engineer Dallos Townsend supervises the recording of the "Betty Feezor Show"—first locally produced color program to be recorded and "aired" by a television station.

video head recording currents, the continuously adjustable tape wind and rewind speeds for rapid and accurate cuing of tape, and the built-in test signal channel for rapid check and trimming of color processing equipment, even while a color signal is being recorded.

CUE TRACK A "MUST"

"Most of all we love that cue track—in our opinion it is destined to be a 'must' in every tape operation. The value of the cue track seems to be limited only by the imagination and ingenuity of the user.

"We use the cue track to bridge the program director's channel during record operation. This

channel becomes our cue reference. This big feature has enabled us to salvage some 'fluffed' spots in programs or to insert new spots—live or on film—in a program that has already been recorded.

AVENUE TO AUTOMATION

"RCA's pioneering in incorporating the cue track in television tape recorders is a valuable contribution to smoother tape operation and definitely opens another avenue to automation."

Your RCA Broadcast Representative will gladly provide further particulars about the RCA Color Television Tape Recorder and help to integrate this equipment into your facilities. In Canada, write to RCA VICTOR Company, Limited, Montreal.



TMK(s) ©

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

24 and 28 EMT microphones; STU-
DER model 30 professional tape re-
corder with constant tape tension fea-
ture; model 0815 definitive monitor
loudspeaker; fm receivers for broad-
cast operations.

FOTO-VIDEO LABS, INC.

EXHIBITION HALL—SPACE 23

Industrial Village
36 Commerce Rd.
Cedar Grove, N. J.

Representatives at convention

Albert J. Baracket
John Mahler
Bert Findlay
Jim Palmere
Gilbert Walton
Hans Nord
Irwin Lowenstein
H. A. Kazanjian
Pat Quinn

Products

All-transistor miniature image or-
thicon orbiter/tracker systems (fits
inside the camera), complete line of
video distribution equipment, televi-
sion waveform and picture monitors,
complete video test sets, hi-reliability

syne equipment, all-transistor power
supplies and 1 amp semiconductor
power supplies, foto products.

GATES RADIO CO.

EXHIBITION HALL—SPACE 2-3

123 Hampshire
Quincy, Ill.

Representatives at convention

P. S. Gates
Larry Cervone
Norbert Jochem
Edward J. Wilder
John R. Price
Dick Spruill
Bill Moats
Urlin Whitman
Stan Whitman
Ken Neubrecht
Bud Ayer
C. O. Morgan (among others)

Products

New spot tape recorder, new level
devil program gated amplifier, new
BT-5CL 5000 watt tv transmitter, new
BC-5P-2 5000 watt am transmitter,
new FM-5B 5000 watt fm transmitter
with multiplex and other items.

GENERAL ELECTRIC CO.

EXHIBITION HALL—SPACE 33

TECHNICAL PRODUCTS DEPT.

Electronics Park
Syracuse, N. Y.

Representatives at convention

W. J. Morlock
P. L. Chamberlain
Harold B. Towlson
J. Wall
M. E. Minich (among others)

Products

New 3 I-O (image orthicon) color
camera, new I-O B & W camera, re-
lay switching system, transistorized
sync generator, B & W calibration
monitor, audio console, full-sized sec-
tion of vhf helical antenna, complete
line of audio equipment and color
film scanner among other items.

GENERAL ELECTRONICS LABS.

EXHIBITION HALL—SPACE 35

18 Ames St.—195 Massachusetts Ave.
Cambridge, Mass.

Representatives at convention

Victor W. Storey
Philip Hayden
Robert Pritchard
Sal Fulchino
Capt. W. G. H. Finch

Products

Fm transmitters with fm multiplex
exciters including main channel ex-
citer, subchannel generator and pow-
er supply mounted in cabinet as a
complete integrated system.

GENERAL PRECISION LAB.

EXHIBITION HALL—SPACE 15

63 Bedford Rd.
Pleasantville, N. Y.

Representatives at convention

N. M. Marshall
E. J. Manzo
L. L. Pourciau
A. F. Brundage

Products

Studio & remote vidicon camera
chains, studio image orthicon camera
chains, sync generators, video switch-
ers, 35mm telecast projectors, video
recorders, 3-vidicon color film chains,
monochrome vidicon film chains,
vari-focal lenses for monochrome and
color cameras, video and pulse dis-
tribution amplifiers, regulated power
supplies, industrial television systems,
tv projection systems.

GENERAL RADIO CO.

EXHIBITION HALL—SPACE 25

22 Baker Ave.
West Concord, Mass.

20 Years of Outstanding Services

HAPPY ANNIVERSARY

John E. Pearson Co.

REPRESENTING

INDIANAPOLIS' NO. 1
RADIO STATION



1st to feature true high-
fidelity sound

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

1st to offer on-the-air edi-
torials

1st to offer adult program-
ming

1st to feature Radio-Mobil-
ity, with Indiana's only
complete radio station on
wheels

Representatives at convention

Joseph E. Belcher
Charles A. Cady
Lane Gorton

Products

FCC-type-approved tv monitor, new am frequency and modulation monitors, and tv color subcarrier monitors, simple equipment for precise checking of all frequencies vs. WWV, distortion and noise meters, harmonic measuring equipment, antenna measuring equipment, bridge for AF balanced impedance measurements, sound measuring equipment, automatic line-voltage regulators, variac (R) voltage controls.

HARWALD CO., INC.

EXHIBITION HALL—SPACE 17
1245 Chicago Ave.
Evanston, Ill.

Representatives at convention

Robert Grunwald
Sam Caldwell
Richard Wallace
Howard Bowen

HUGHEY & PHILLIPS, INC.

EXHIBITION HALL—SPACE 27
3200 North San Fernando Blvd.
Burbank, Calif.

Representatives at convention

H. V. Claeson
J. H. Ganzenhuber
H. J. Geist
R. L. Lang
F. J. Little

Products

Manufacturers of 300 MM beacons, obstruction lights, photo-electric controls, beacon flashers, special junction boxes, microwave tower light control and alarm systems, tower lighting isolation transformers, and complete kits for tower lighting, sleet melter power and control.

INDUSTRIAL TRANS. ANT.

EXHIBITION HALL—SPACE 14
235 Fairfield Ave.
Upper Darby, Pa.

Representatives at convention

Bernard Wise
Fred Gayer
Stanley Friedman
Robert Jordan

Products

Fm broadcast transmitters, fm multiplex equipment, am field intensity meter, audio analyser for proof measurement.

KAHN RESEARCH LABS.

EXHIBITION HALL—SPACE 6
22 Pine St.
Freeport, L. I., N. Y.

Representatives at convention

Leonard R. Kahn
Kenneth B. Boothe

Products

Model STR-59-1A stereo adapters, compatible single-sideband adapters, Symmetra-peak, Model SP-58-1A.

KLEIGL BROS.

EXHIBITION HALL—SPACE 19
321 W. 50 St.
New York 19, N. Y.

Representatives at convention

Herbert R. More
James Jewell
David Safford
William Morris

Products

Tv lighting fixtures, accessories, wiring devices, lighting selection and control equipment, SCR semi-conductor dimmer.

MINNEAPOLIS-HONEYWELL

EXHIBITION HALL—SPACE 10
BROWN INSTRUMENT DIV.
Wayne & Windrim Ave.
Philadelphia 44, Pa.

Representatives at convention

George W. McKnight
Gustave Ehrenberg

Products

Transmitting station automatic logging equipment and remote control automatic logging equipment.

PHELPS DODGE COPPER

EXHIBITION HALL—SPACE 4
300 Park Ave.
New York 22, N. Y.

Representatives at convention

F. W. DeTurk
H. M. Edwards
R. Plant
H. Magnuson

Products

Air dielectric coaxial cable, styroflex, spirafil, foamflex.

PROGRAMATIC BDCSTG.

EXHIBITION HALL—SPACE 1
DIVISION OF MUZAK CORP.
229 Fourth Ave.
New York 3, N. Y.

Representatives at convention

John Esau
Norman J. Ostby
Joseph W. Roberts
Ed Hochhauser

**AUSTIN & HEALY
IN KWK LAND**

1

WHAT'S NEW IN GREY FLANNELSVILLE, DAD?

LIKE LOCALIZE IT.

2

WAY OUT IN THE NUMBER SIX MARKET.

LIKE ST. LOUIS?

3

A SWINGING BURG. BUT LIKE I ASKED... WHAT'S NEW?

THOUGHT YOU'D NEVER ASK. KWK'S RATINGS, DAD.

4

WELL, WHAT'S THE ACTION?

LIKE THEY'RE UP 236% IN 4 MONTHS.

5

"WOWSVILLE"

*like Hooper
the New love affair in St. Louis

1380 kilocycles - 5000 watts
William L. Jones, Jr., General Manager
or ask the cats from Headley-Reed



EASTERN
AMERICA'S

TALLEST

TV
TOWER

The Towering Pride
of South Carolina

From Columbia, the capital
City, WIS-TV's 1526-foot
tower serves more of South
Carolina, by far, than any
other television station—plus
coverage in adjoining states.

channel **10**
WIS-TV
the MAJOR SELLING FORCE in
South Carolina
COLUMBIA, S. C.

operated exclusively by
FEISER, GRIFFIN, WOODWARD, INC.

John Jarvis
Charles C. Cowley

Service

Automatic broadcast equipment/
music programing service.

RADIO CORP. OF AMERICA

EXHIBITION HALL—SPACE 24
INDUSTRIAL ELECTRONIC PRODUCTS
Front and Cooper Sts.
Camden, N. J.

Representatives at convention

T. A. Smith
C. H. Colledge
J. P. Taylor
H. R. Henken
A. F. Inglis
E. C. Tracy
M. A. Trainer
V. E. Trouant
P. Bergquist
P. A. Greenmeyer
E. T. Griffith
J. E. Hill
E. N. Luddy
A. M. Miller
D. Pratt
W. B. Varnum
R. B. Houston
C. F. Strawley

Products

Monochrome and color television
equipment, uhf and vhf television
transmitters, am/fm transmitters,
television video tape equipment, au-
dio equipment, monitoring equipment
and test equipment for am, fm and tv
stations among other items.

RADIO CORP. OF AMERICA

EXHIBITION HALL—SPACE 24
TUBE DIV.
Harrison, N. J.

Representatives at convention

H. C. Vanee
J. E. Kelly
R. E. Johnson
R. E. Lawrence

Products

Electron tubes and semiconductor
devices.

RAYTHEON MFG.

EXHIBITION HALL—SPACE 18
Equipment, Systems Div.
100 River St.
Waltham 54, Mass.

Representatives at convention

H. J. Geist
W. B. Taylor
J. J. Sedik
A. F. Conrad
Hugh Bannon

Products

KTR microwave television relay
systems, 7,000 and 13,000 Mc port-
able and rack-mounted for NTSC
color and simultaneous audio, among
other items.

SARKES TARZIAN, INC.

EXHIBITION HALL—SPACE 21
East Hillside Dr.
Bloomington, Ind.

Representatives at convention

Biagio Presti
Dan Meadows
Wendell Fuller
Neff Cox, Jr.
Gene Keith
Dale Buzan
Henry Cronin
Nubar Donoyan
Russ Ide
Dick Swan
Mel Berstler
Fred Steiner

Products

Television, vhf transmitter—com-
plete packages—including transmit-
ters and studio equipment. television
projectors 16 mm., television projec-
tors 35 mm. (2x2) mise. rack, con-
sole plus other products.

SCHAFFER CUST. ENG.

EXHIBITION HALL—SPACE 16
235 S. Third St.
Burbank, Calif.

Representatives at convention

Paul C. Schaffer
William B. Brady Jr.
James Gardner (among others)

Products

Automation, program automation,
remote control equipment.

STANDARD ELEC. DIV.

EXHIBITION HALL—SPACE 32
Radio Eng. Labs. Inc.
2901 Borden Ave.
Long Island City, N. Y.

Representatives at convention

William H. Zillger
H. R. Smith
Allen R. Taylor
William H. Rappolt

Products

250 w. fm transmitter, 3 kw fm
transmitter and amplifier, fm/am/tv
audio console, replacement modera-
tors, modulators, among other items.
(Please turn to page 90)

The growing list of
MAJOR MARKETS
EQUIPPED
FOR VIDEOTAPE*
RECORDING

MARKET	STATION	MARKET	STATION
Atlanta	WAGA-TV	New York - Newark	WCBS-TV
Baltimore	WJZ-TV		WNEW-TV
Boston - Cambridge	WBZ-TV		WNTA-TV
	WHDH-TV		WOR-TV
	WGBH-TV (edu.)		WPIX (TV)
Buffalo	WGR-TV		WRCA (TV)
Charleston, S.C.	WUSN-TV	Norfolk	WTAR-TV
Chicago	WBBM-TV	Oklahoma City	WKY-TV
	WBKB (TV)	Pensacola - Mobile	WEAR-TV
	WGN-TV	Panama City (semi-satellite)	WJOM (TV)
	WNBQ (TV)	Philadelphia	WFIL-TV
Cleveland	KYW-TV	Phoenix	KOOL-TV
	WEWS-TV	Pittsburgh	KDKA-TV
	WJW-TV		WIIIC-TV
Dallas - Ft. Worth	KRLD-TV		WTAE-TV
	WFAA-TV	Portland, Oregon	KGW-TV
Denver	KLZ-TV		KOIN-TV
Detroit	WJBX-TV	Providence	WJAR-TV
Flint	WJRT (TV)	Raleigh - Durham	WRAL-TV
Honolulu, T. H.	KONA-TV	Richmond	WRVA-TV
	KHVH-TV	Roanoke	WSLS-TV
Houston - Galveston	KGUL-TV	Sacramento - Stockton	KCRA-TV
	KPRC-TV	Salt Lake City - Provo	KLOR-TV
Indianapolis - Bloomington	WISH-TV	San Antonio	KENS-TV
Lancaster, Pa.	WGAL-TV		WOAI-TV
Los Angeles	KABC-TV	San Francisco	KPIX (TV)
	KCOP (TV)		KRON-TV
	KHJ-TV		KTVU (TV)
	KNXT (TV)	Schenectady - Albany - Troy	WRGB (TV)
	KRCA (TV)	Seattle - Tacoma	KING-TV
	KTLA (TV)	Springfield, Mo.	KYTV-TV
	KTTV (TV)	St. Louis	KCPP-TV
Louisville	WBAS-TV	Syracuse	WSYR-TV
Lubbock, Texas	KDUB-TV	Elmira (semi-satellite)	WSYE-TV
Minneapolis - St. Paul	WCCO-TV	Tampa - St. Petersburg	WFLA-TV
	KMSP (TV)	Tulsa	KOTV (TV)
New Haven - Hartford	WNHC-TV	Washington, D. C.	WTTG-TV
	WTIC-TV	Wichita Falls, Texas	KSVD-TV
New York - Newark	WABC-TV		

Networks

ABC • CBS • NBC

Studios and Others

Elliot, Unger and Elliot, New York
 Filmways, New York
 Intercontinental TV, Inc., Camden, New Jersey
 Telestudios, Inc., New York
 Termini Video Tape Services, Inc., New York
 Videotape Productions of New York, Inc.
 Yonkers Raceway, New York (closed circuit)
 University of Texas, Austin
 Washington County, Maryland School System
 Minnesota Mining and Manufacturing, Hutchinson
 ORRadio, Opelika, Alabama
 Research Laboratories
 U. S. Government

Foreign Installations:

AUSTRALIA

Amalgamated Television Network, Sydney

CANADA

Canadian Bdctg. Corp.

ENGLAND

ABC Television, Ltd., London
 Assoc. Rediffusion, London
 Associated TV Ltd., London
 British Bdctg., London
 Cintel, London
 Granada TV, Manchester
 Southern Television Ltd., Southampton
 Tyne Tees Television, Ltd., London

JAPAN

Chubu Nippon Bdctg., Ltd. (CBC), Nagoya
 Fuji TV, Tokyo
 Kansai TV, Tottori
 Kyoiku TV, Tokyo
 Kyushu TV, Fukuoka
 NHK (Japan Bdctg. Corp.), Tokyo
 NTV (Nippon Television Network Corp.), Tokyo
 OTV, Osaka
 Radio Tokyo (TV), Tokyo
 RHB Mainichi Bdctg. Corp., Fukuoka
 Shizuoka TV, Shizuoka
 Tokai TV (THK), Nagoya

MEXICO

Cadena Television del Norte, Monterrey
 Television de Chihuahua, Guadalajara
 TV de Mexico, Mexico City

WEST GERMANY

Siemens & Halske

SCOTLAND

Scottish Television, Ltd., Glasgow


934 CHARTER STREET • REOWOOD CITY • CALIFORNIA

Offices and Representatives in Principal Cities Throughout The World



TM AMPEX CORP

a message for the minority



Today, in 141 television markets, the M-G-M lion has become a familiar trademark to millions of viewers seeking the finest in feature film entertainment. Within the top 100 markets, nine out of ten are now programming M-G-M features.

But this message is addressed to the minority—to TV stations in those few markets that have not yet experienced the pride of bringing their viewers the finest motion pictures ever made, and have never known the thrill of winning 'blockbuster' ratings in late evening hours. If you are a member of this rapidly dwindling group that has not yet discovered what M-G-M features can mean to your station in terms of *bigger audiences* and *vastly increased national spot revenue*, then may we suggest that you contact us at the NAB Convention for complete details. Remember M-G-M offers you more "A" productions and more big stars than any other major studio library. And flexibility is the keynote of the MGM-TV sales plan—there's a leasing arrangement to suit your feature film needs, no matter how large or small.

Drop in and visit us at the NAB Convention in Chicago
Suite 2404-05-06, Conrad Hilton Hotel, March 15th-18th

MGM-TV

A Service of
Loew's Incorporated

1540 Broadway, New York 36, N.Y.

New role for tv film syndicators

➤ Syndication companies' hospitality suites this year will replace the showmanship of past NAB exhibitions

➤ Tv film representatives will highlight re-runs available to stations; give minor stress to the new programs

The colorful displays of showmanship that once marked participation of the tv film syndicators in the NAB convention will be missing this year. A new ruling limits the tv film men to hospitality suites starting with the 1959 convention.

The majority of the film companies have reserved suites in the Conrad Hilton, but a few will be located in the neighboring Sheraton-Blackstone hotel and one will be at the Palmer House. (For a directory of who's where, see the adjacent chart.)

There will be relatively little new syndication product introduced at

this year's convention. The main interest of a number of the syndicators will be re-runs and off-network shows, with station salesman handling this type of programing expected to form a large segment of tv film representation at the convention.

This year's convention is regarded as something of an experiment for both the syndicators and the NAB, and not until the end of the convention will the success of this test be known. Undoubtedly, the results will serve as a basis for the nature of syndication participation in 1960.

WHO'S WHERE AT THE CONVENTION

At the Conrad Hilton

CBS Films	2319
ITC	2506A
MCA-TV	2100
MGM-TV	2106
Screen Gems	2500
UAA (AAP)	1906
Ziv	2306A

At other hotels

CNP (NBC)	Sheraton Blackstone
Official	Palmer House
NTA Film Network	Sheraton Blackstone 1104

CBS Films

545 Madison Ave.
New York City

CONRAD HILTON
Suite 2319

REPRESENTATIVES AT THE CONVENTION: Sam Cook Digges, adm. v.p.; John F. Howell, v.p., gen. sales mgr.; Fred J. Mahlstedt, managing dir. of operations (domestic and int'l.); Walter A. Scanlon, merch. manager; Ralph M. Baruch, acct. supvr.; Barr Sheets, Detroit manager; George Diederich, St. Louis manager, among others.



New programs being introduced include *Silent Saber* (see picture), based on the true adventures of Benjamin Tallmadge, chief espionage agent for George Washington during the American Revolution. Another new series is *The Diplomat* starring Clare Booth Luce

California National Productions (NBC)

663 Fifth Ave.
New York City

SHERATON BLACKSTONE

REPRESENTATIVES AT THE CONVENTION: Earl Rettig, president; Jake Keever, vice-president, general manager; Jacques Lieben-guth, manager, Victory Program Sales; sales representatives of Victory Program Sales—Frank Browne, Howard Girouard, Howard Lloyd, Frank O'Driscoll and Robert Schultz.



CNP's attention at the convention is expected to be taken up with the off-network and re-run properties handled by Victory Program Sales, including *Camco Theater* (see picture—originally NBC *Matinee Theater*), *Hiram Holliday*, *Panic*, *Medic* and others

DENVER POST

Journal NEW YORK American

The Houston Press

The San Diego Union

The Columbus Citizen

**TAKEN FROM THE
FRONT PAGES OF THE
NATION'S LEADING
NEWSPAPERS**

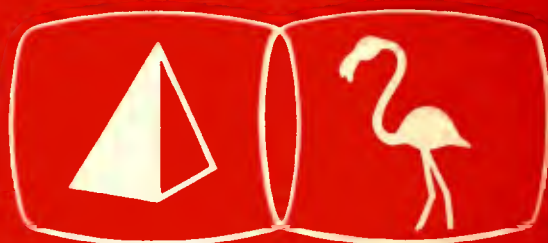
CHICAGO DAILY NEWS

The Call SAN FRANCISCO Bulletin

The Wyoming Eagle

**STORIES
THAT
SHOCK
A NATION!**

CREATED AND PRODUCED by
Pyramid Productions, Inc.—
producers of such successful
programs as: "Treasury Men In
Action", "Decoy", "Big Story"
and "Man Behind The Badge"



**A PYRAMID — FLAMINGO
Presentation
221 West 57th Street, N.Y.**

**Filmed in New York
and on location**

39 HALF HOURS

DEADLINE

STARRING PAUL STEWART
AS HOST, NARRATOR AND STAR



Independent Television Corporation (ITC)

488 Madison Ave.
New York City

CONRAD HILTON
Suite 2506 A

REPRESENTATIVES AT THE CONVENTION: Hardie Frieberg, general manager, syndication sales; Al Unger, adm. manager, Arrow Productions; Stan Levey, sales manager, Arrow Productions, and Lee Cannon, midwestern syndication manager.



ITC will focus on *Cannonball*, a recent syndication release, which is an adventure series on the trucking industry, while Arrow Productions' division will specialize in re-run program packages

MCA-TV, Ltd.

598 Madison Ave.
New York City

CONRAD HILTON
Suite 2400

REPRESENTATIVES AT THE CONVENTION: David V. Sutton, v.p., syndication division; Lou Friedland, v.p., station sales; DeArv Barton, v.p.; Robert Greenberg, v.p. and Wynn Nathan, v.p.



Among the programs MCA will present at the convention will be the recently introduced *Secret Agent 7*, an adventure series based on Treasury Department files from the federal government

MGM-TV

1540 Broadway
New York City

CONRAD HILTON
Suite 2406

REPRESENTATIVES AT THE CONVENTION: Richard Harper, gen. sales mgr.; Maurice Gresham, Western sales mgr., and Paul Mowrey, Eastern sales.



MGM-TV will be calling station attention to its pre-1949 library of feature films, *Our Gang* comedies (see picture), John Neshitt's *Passing Parade* and *Crime Does Not Pay* catalog features

NTA Film Network

10 Columbus Circle
New York City

SHERATON BLACKSTONE
Suite 1104

REPRESENTATIVES AT THE CONVENTION: Ely A. Landau, president; Oliver A. Unger, executive vice-president; Charles Barry, president, NTA Film network; Anthony Azzato, director, station relation; Charles King and Lynn Christenson, station operations.



NTA will center its efforts at the convention on its film network; there will be no specific representation in Chicago for its syndication program sales division. (Picture: from Shirley Temple series.)

Official Films

25 West 45th St.
New York City

PALMER HOUSE

REPRESENTATIVES AT THE CONVENTION: Stan Smith, vice president in charge of sales, and sales representatives Barney Mackall, Barry Winton, Art Breecher, Alex Sherwood, Dan Fuller and Mary Cox.



Three new programs will be unveiled at the convention, including *Police Station* and two other series to be announced in Chicago. (Picture: *Adventures in Sherwood Forest*, with Richard Greene.)

Screen Gems

711 Fifth Ave.
New York City

CONRAD HILTON Suite 2500

REPRESENTATIVES AT THE CONVENTION: Jerry Hyams, v.p., syndication; Bob Seidelman, synd. sales dir.; Ben Coleman, Eastern Mgr.; Don Bryan, So. mgr.; Stan Dudelson, Central mgr., among others.



Screen Gems will introduce *Stakeout*, a new series starring Walter Matthau and produced with help of the Florida Sheriff's bureau — with other product featured to include *Three Stooges* cartoons

United Artists Associated (formerly AAP)

345 Madison Ave.
New York City

CONRAD HILTON Suite 1906

REPRESENTATIVES AT THE CONVENTION: W. Robert Rich, gen. sales mgr., and Donald Klauber, station and nat'l sales mgr.



UAA will feature at the convention the recently released packages of feature films produced through United Artists. (Picture: *African Queen*, with Humphrey Bogart and Katharine Hepburn.)

Ziv Television Programs—Economee

488 Madison Ave.
New York City

CONRAD HILTON Suites 2306 A and 2311 A

REPRESENTATIVES AT THE CONVENTION: M. J. Rifkin, v.p., sales; Len Firestone, syndication sales mgr.; Robert W. Friedheim, v.p., gen. mgr., New York; Jerry Kirby, sales mgr., and men from Ziv's Economee division: Pierre Weis, gen. mgr.; Dick Lawrence, gen. sales mgr., and Ken Joseph, spot sales mgr.



Highlighted will be following: eligible for renewal, including *Bold Venture*, *Sea Hunt* (see picture), *Highway Patrol* and *Mackenzie's Raiders*, plus the entire roster of Economic shows for preview by convention-goers

Happy Birthday Jepco

Thanks for your wonderful help in telling the *W'RAY* story.

POWER—

5000 Watts on 910 kc

COVERAGE—

Effectively covering more of Connecticut than any other independent station.

MERCHANDISING—

Strong p.o.p. and display merchandising plus broker contracts and retailer aids.

Represented by John E. Pearson Co.

Aldo De Dominicis—General Manager

Charles Bell, Jr.—Sales Manager



HARTFORD — NEW BRITAIN — BRISTOL

Happy Birthday Jepco

KPAC joins with the leaders in the broadcasting field in saluting you on your 20th anniversary.

KPAC has been serving the rich industrial Gold Coast of Texas for 25 years so we know what it takes to stay on top.

Sincere best wishes from

KPAC—key station in the fabulous "Texas Golden Triangle" of Port Arthur-Beaumont-Orange.

George Crouchet—Manager

5,000-D
1,000-N

K P A C — 1250 Kc

BROADCAST ISSUES

(Cont'd from page 64)

agencies clamor for the one rate—which they say gives an even break to the national advertiser. But, at the same time, they say the two-rate could be lived with if stations (1) defined it so buyers knew exactly what type of client got which rate and then (2) stuck firmly to the quoted rate rather than making special price concessions or vacillating on the original quotation.

- **Decisions are arbitrary.** Buyers think stations should work in unison in setting certain industry standards which apply to all. And they make special reference—again—to costs. They charge too many facilities "pull a figure out of the air—the highest one they think they can get away with." This militates against the smaller advertiser and pushes him into other media, agency people allege. One other major complaint: that stations vary their prime times from market to market and there's no justification for it.

- **Develop new ideas and people.** The buyer thinks one point of distinction among stations is the willingness to bring up new people and develop bright and original ideas. They ask for more creative thinking, better planning and more professional personnel. This, they say, will make more money for everyone.

- **Triple-spotting is still with us.** Gripes against this slotting of commercials in a between-shows lump continue at high pitch. Agencies and clients claim stations with the advertiser's real interest at stake wouldn't diminish the worth of the advertising with this technique. Ergo: they aren't giving the kind of advertiser service they should be.

- **Programing needs upgrading.** Sponsors are agreed that they need better program vehicles to carry their commercials, and more sponsor identification which comes with program identification. They ask for more leadership and less follower-ship, more imagination.

- **Broadcast is a business.** Many sponsors contend that broadcast still hasn't grown up to being a business and to operating as one. They think stations need streamlining, improved cost-accounting methods, and new emphasis on costs of operation rather than continued stress

on sales and the technical end.

- **Quit fighting each other.** A lot of time is wasted, sponsors and agencies say, in intensive in-fighting with other stations as well as in skirmishes with local newspapers. They allege stations look at what other stations are doing and do the same thing; ditto for newspapers. These battles are diversions from the main point of (1) selling time and (2) selling merchandise, services, they say.

Their final reminder: advertising is placed to achieve a single purpose—to make money for a sponsor through local-level sales. The sales clincher follows close attention, cooperation with the sponsor, his agency and the sales representatives. A major topic for intra-NAB discussion should therefore be how better to service the sponsor and help him sell.

OFF THE RECORD

(Cont'd from page 65)

air feature, leaders in the industry are striving to improve the performance of their news men and the content of the editorial material.

- **Automation.** Business has held steady for most stations and the so-termed recession has been felt in scattered areas. Billings are on the rise but as costs soar, too, management is interested increasingly in the possibility of automation and machines replacing or supplementing personnel.

- **Videotape.** One of the newest mechanisms of which station people are trying to maximize the value is the tv tape recorder. Hassles as to jurisdiction continue: station people try to see into tape's future.

- **Network relations.** There'll be a lot of convention talk about the disaffiliation of stations, particularly in the radio medium, and the conversion of many to independent status. This lack of program source turns attention to upgraded local programing, more audience studies for local listening preferences, different promotion and sales tactics.

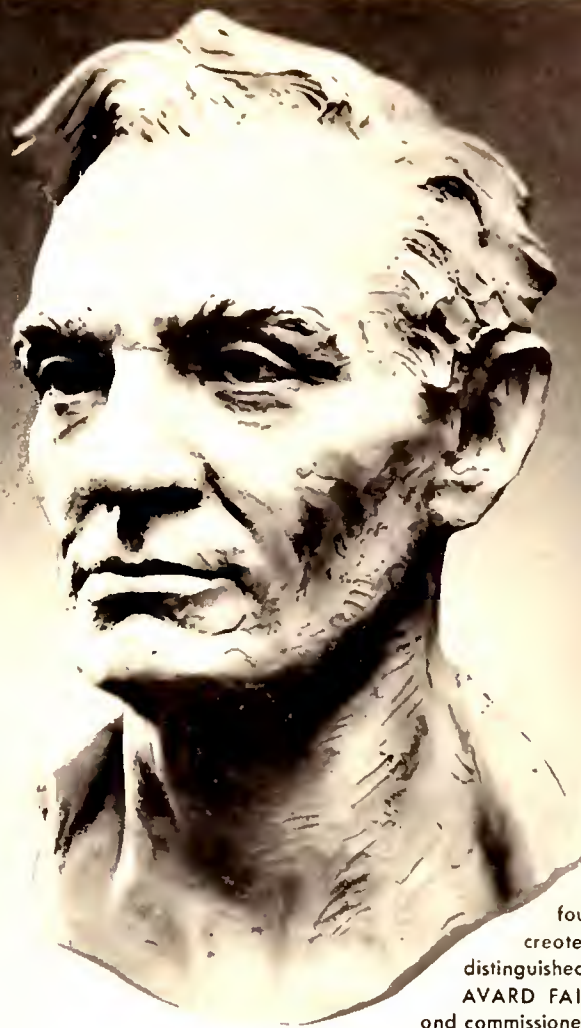
- **Competitive selling.** Most stations' biggest bogey is still the local newspapers, but management is also aware of the problem of broadcast money being diverted into other media channels. One big reason: the complexity of paper work and the confusing rate cards which tend to siphon client money into simpler, less complicated buying.

BMI presents another notable addition to its award-winning script series...

**THE BOOK PARADE
THE AMERICAN STORY
THE WORLD OF THE MIND**

**"THE
ABRAHAM
LINCOLN
STORY"**

1809-1959



One of four studies created by the distinguished sculptor AVARD FAIRBANKS and commissioned by BMI

WRITTEN by 70 distinguished Lincoln and Civil War scholars of our time—among them Carl Sandburg, Bruce Catton, Sterling North, Earl Schenck Miers, Henry S. Commager, Roy F. Nichols, Allan Nevins, Adlai Stevenson, Gov. William G. Stratton, Sen. John Sherman Cooper, Sen. Paul H. Douglas, U. S. Grant III, Norman Corwin, Dore Schary and other eminent historians—this new segment continues BMI's series, "The American Story," now in its fifth year.

Also contributing are: Paul M. Angle, William E. Baringer, Roy P. Basler, Howard K. Beale, Richard N. Current, Irving Dilliard, Clifford Dowdey, Father Joseph Durkin, Otto Eisenschiml, Avard Fairbanks, Shelby Foote, John Hope Franklin, Dr. Richard P. Graebel, Wood Gray, Sherrill Halbert, Richard B. Harwell, Carl Haverlin, Willard King, Lloyd Lewis, Mort Lewis, E. B. Long, R. Gerald McMurtry.

Also David C. Mearns, Roy Meredith, Justin Miller, Herbert Mitgang, Jay Monaghan, Ralph G. Newman, Roy F. Nichols, David P. Potter, C. Percy Powell, Mrs. Marion D. Pratt, James G. Randall, Ruth Painter Randall, Donald Riddle, Congressman Fred Schwengel, Louis Starr, W. R. Swanberg, Wayne Temple, Benjamin P. Thomas, Walter Trohan, Randel Truitt, Philip Van Doren Stern, Clyde C. Walton, T. H. Williams, Albert Woldman.

These public service programs are available to radio and television stations and to public libraries and local boards of education for broadcast purposes.

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

New York • Chicago • Hollywood • Toronto • Montreal



Initial scripts have already been mailed to broadcasters. The complete series will be available only upon request.

NAB Convention Agenda

Week's engineering and management meets will be balanced among technical, video and radio innovations, new industry ideas

(This listing may be incomplete because of last-minute additions and changes which were made after presstime.)

Saturday, 14 March

9 a.m. to 5 p.m., registration, lower lobby

Sunday, 15 March

7 a.m. to 7 p.m., registration, lower lobby
12 noon to 7 p.m., exhibits, Exhibition Hall

Monday, 16 March

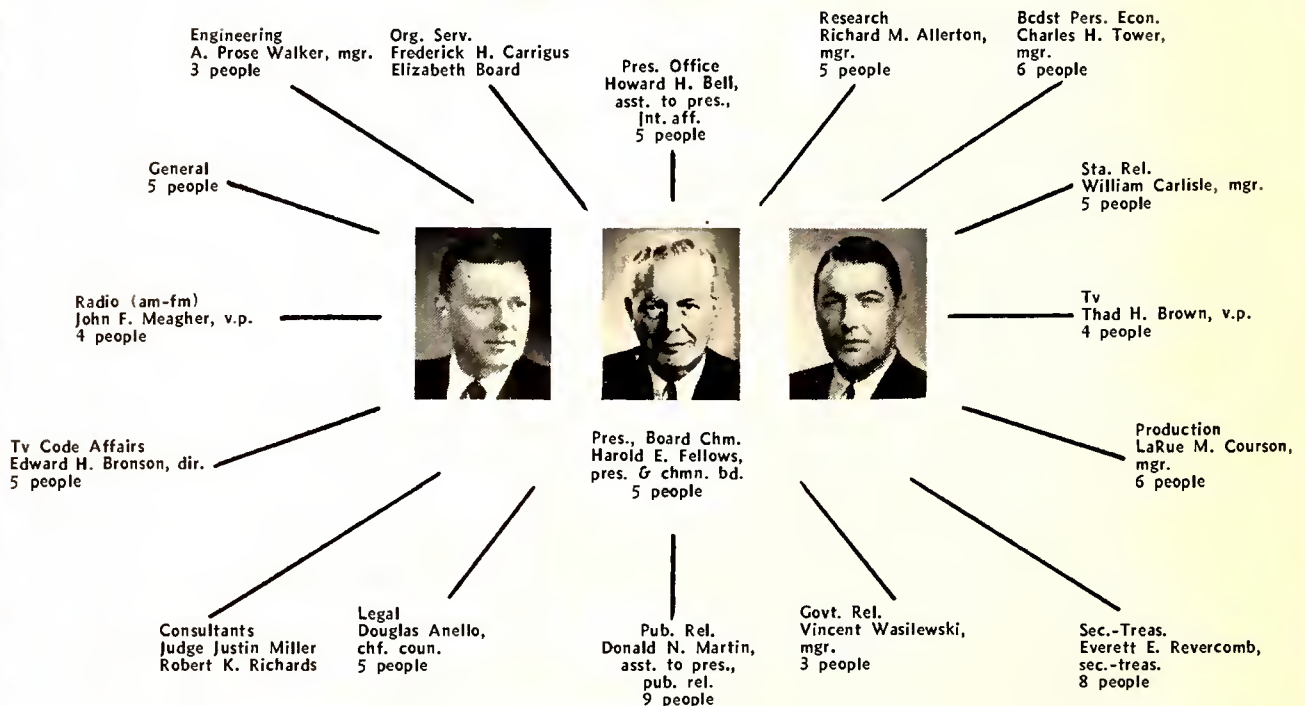
7 a.m. to 7 p.m., registration, lower lobby
8:45 a.m., engineering conference, Waldorf Room

9 a.m. to 9 p.m., exhibits, Exhibition Hall
9 to 10:45 a.m., FM: Further Momentum, Williford Room
9 to 10:45 a.m., labor clinic (closed session), Upper Tower
11 a.m. to noon, general assembly, Grand Ballroom
Robert W. Sarnoff, pres., NBC, keynote address
12:30 to 2 p.m., luncheon and general assembly, Grand Ballroom
Harold E. Fellows, pres., NAB, address
2:30 p.m., engineering conference, Waldorf Room
2:30 to 5 p.m., radio assembly, Grand Ballroom
Radio programing
Projecting the station image
Standards of good practice
Music licensing
2:30 to 5 p.m., television assembly, Williford Room
The Tv Code
The new congress—and television
Your channel and you—tv allocations

Tuesday, 17 March

8:45 a.m., engineering conference, Waldorf Room
9 a.m. to 5 p.m., registration, lower lobby
9 a.m. to 7 p.m., exhibits, Exhibition Hall
10 a.m. to noon, radio assembly, Grand Ballroom
Radio audience research

NAB'S ORGANIZATIONAL STRUCTURE



10 a.m. to noon, tv management and ownership conference and Tv Board election's, Williford Room

11 a.m., RAB presentation, Grand Ballroom

12:30 to 2 p.m., luncheon and general assembly, Grand Ballroom

Speaker: Hon. John C. Doerfer, chm., FCC.

2 p.m., open period, hospitality rooms and exhibits

Wednesday, 18 March

9 a.m. to 5 p.m., registration, lower lobby

9 a.m. to 6 p.m., exhibits, Exhibition Hall

9:30 to 10:30 a.m., coffee hour, Grand Ballroom

10:30 a.m. to noon, general assembly (management and engineering), Grand Ballroom

Federal Communications Commission panel

12:30 to 2 p.m., luncheon and general assembly, Grand Ballroom

Presentation of NAB Engineering Award; address by Lt. Gen. Arthur G. Trudeau; annual NAB business session.

2:30 p.m., engineering conference, Grand Ballroom

2:30 to 5 p.m., radio assembly, Grand Ballroom

Five-year forecast

Editorializing on radio

Legislative report

Trends in automation

2:30 to 5 p.m., television assembly, Williford Room
Television film and videotape

The future of tv sales and tv costs

4:15 pm., TvB Presentation, Eighth St. Theatre

7:30 p.m., annual convention banquet, Grand Ballroom

OTHER CONVENTION EVENTS

Sunday, 15 March

9 to 5 p.m., Fm Development Assn., Room 19

9:30 a.m. to 12:30 p.m., Assn. of Maximum Service Telecasters membership meeting, Bel Air Room

12:30 to 3 p.m., Assn. of Maximum Service Telecasters luncheon, Room 9

2 p.m., ABC TV affiliates meeting, Blackstone Hotel

3 p.m., Daytime Broadcasters Assn. meeting, Room 12

4 p.m., MBS affiliates meeting, Waldorf Room

5 p.m., ABC reception, Williford Room

5:30 p.m., MBS reception, Waldorf Room

Monday, 16 March

8 a.m., Quality Radio Group breakfast, Room 9

9:30 a.m., NAB Television Code Review Board, Room 10

Tuesday, 17 March

7:30 p.m., Broadcast Pioneers banquet, Williford Room

HOW THE NAB HAS GROWN IN 9 YEARS

The National Assn. of Broadcasters has shown an 80% growth in the past eight years for membership in all divisions, gains as high as 600% in specific classifications. These figures trace membership growth from 1951 to 1959 (effective 31 March, each year). Final 1959 figures represent totals 17 February.

	Am stations	Fm stations	Radio network	Tv stations	Tv network	Tv code	Tv code network	Associate	Total
1951	969	375	2	43	0	0	0	69	1,458
1952	985	374	2	91	4	89	4	72	1,621
1953	1,089	378	2	141	4	110	4	88	1,816
1954	1,098	332	2	243	4	187	4	107	1,977
1955	1,207	325	3	264	4	245	4	118	2,170
1956	1,281	323	4	285	3	268	3	127	2,294
1957	1,392	334	4	327	3	303	3	129	2,495
1958	1,433	337	4	326	3	305	3	124	2,535
1959	1,489	398	4	328	3	305	3	106	2,636
Percent gain	53	6	100	662	-	242	-	53	80

HAPPY BIRTHDAY JEPCO

We're glad that you're part of the sales team for . . .

WOHO—Toledo's Finest Radio

We've given Toledo #1 station personalities, delivering the best in music, news, sports and special events coverage. Our record is proof enough that a good station and a top rep can "go places."

All our best wishes from . . .

WOHO—Toledo's only full time music, news and sports station.



HAPPY BIRTHDAY JEPCO



Evansville's first
choice in a 34
county area

WHIZ

NBC affiliate
for northeast Ohio

KBIX—ABC

The NEWS voice
of Muskogee, Okla.

Represented by
John E. Pearson Co.

HEAVY EQUIPMENT

(Cont'd from page 78)

TELECHROME MFG. CORP.

EXHIBITION HALL—SPACE 30A

28 Ranick Dr.

Amityville, Long Island, N. Y.

AMityville 4-4446

Representatives at convention

H. Charles Riker
J. R. Popkin-Clurman
S. S. Krinsky
Dave Chapman
Don J. Dudley
A. J. Reynolds

Products

Telechrome will demonstrate a number of its latest equipments with extended applications in the fields of color tv, video transmission facilities testing, and telemetering.

Featuring: Model 490-A special effects generator; model 1008A, vertical internal test signal keyer; model 1009A, automatic video level control plus other items.

TelePrompTer CORP.

EXHIBITION HALL—SPACE 20

311 West 43 St.

New York 36, N. Y.

Representatives at convention

Irving B. Kahn
Hubert J. Schlafly
James Blair
Ted Atwood
Alfred N. Greenberg
William Sargent
Joseph Munister
Larry Lantry
Ted Boismeu
Joe Kovalchik
Brad Macey

Products

Manufacturers and suppliers of equipment and services for television stations and networks, motion picture studios, public speakers, conventions and group communications. Large screen closed-circuit television for new products and services.

TELESCRIPT-CSP, INC.

EXHIBITION HALL—SPACE 11

155 West 72 St.

New York 23, N. Y.

Representatives at convention

Robert P. Swanson
Curtis Howard
Peter Jackson
Trygve W. Lund

Products

Tv studio prompting equipment, rear screen projectors.

TOWER CONSTRUCTION

EXHIBITION HALL—SPACE 12

2700 Hawkeye Dr.

Sioux City, Ia.

Representatives at convention

M. M. Lasensky
C. A. Wright
G. S. Chesen
A. C. Tilton

Products

Towers—am, fm and tv; microwave erection service.

UTILITY TOWER CO.

EXHIBITION HALL—SPACE 5

3140 N.W. 38

Oklahoma City, Okla.

Representatives at convention

C. E. Nelson
Jerry Nelson
V. G. (Bud) Duvall
Nathan Sholar

Products

Radio tower manufacturing and erection.

VISUAL ELECTRONICS CORP.

EXHIBITION HALL—SPACE 30

356 West 40 St.

New York 18, N. Y.

Representatives at convention

James Tharpe
John Morrisey
Felix Bonvouloir
Cecil Grace

Products

Tv program automation systems, visual electronics, continental am transmitters and remote control systems; General Electronics Laboratories fm multiplex exciters and fm transmitters; Kahn Research Laboratories new Symmetrapeak unit, and other displays.

This star means business...



means it for you and your
sponsors in these three ways:

SESAC RECORDINGS . . .

The complete transcribed service with recorded music for every need. Highly adaptable program and production aids.

"repertory recordings" . . .

SESAC's free EP service to the entire industry that has been acclaimed by over 25,000 key men in broadcasting.

***Special Series Programs* . . .**

The smartly-built, salable packages of scripts and discs centered around important national holidays, religious celebrations, sports events and other selling entertainment ideas.

**For highlights of all three
Visit SESAC at the NAB
Suite 1205A-1206A
Conrad Hilton Hotel, Chicago**

SESAC INC.



**THE COLISEUM TOWER
10 COLUMBUS CIRCLE, NEW YORK 19.**

*Trade Mark

Brand new and ready for delivery

Collins new AUTOMATIC TAPE CONTROL

All tied up in broadcast tape? Break that fumbling tape routine with the new Collins Automatic Tape Control. The touch of your finger makes you a production genius. That's all it takes for automatic, continuous programming. And you get the best high fidelity reproduction — equaled only by the finest tape equipment.

Collins Automatic Tape Control features completely automatic cueing, rewind and stopping; instantaneous no-wow starting; simplified handling and storing.

End your tape frustration. Get immediate delivery on the new Collins Automatic Tape Control. Collins will be at the NAB Convention to demonstrate and take your order.



COLLINS RADIO COMPANY • CEDAR RAPIDS • DALLAS • BURBANK

It'll be
the hottest
item at
the NAB
Convention
in Chicago



Illustration above left is cartridge only. Playback and record units are available for rack or console mounting.

FROSTY MORN

(Cont'd from page 39)

phere for us. Far from getting lost amid tractor and grain commercials, we would be listened to with the same interest and attention. When a farm expert like MacDonald pitches the product, the commercial has the same effect as a recommendation concerning what tractor to buy or what seeds to use."

Sales manager Noel Glover reports that retailers noted increased demand among farmers for Frosty Morn—not just the products advertised—but for others, as well. Glover says a very important part of his operation was to keep retailers supplied in all markets near farm communities. Adequate distribution was an essential part of this widening of an already existing market.

An interesting two-way street developed as a result of the quality pitch. It stressed "choicest cuts," "highest prices," of course, but also made mention of the two-engine plane Frosty Morn maintained for scouting livestock.

"This stimulated calls from farmers with high-grade livestock to sell," says Glover. The "highest prices" pitch had a two-way benefit, helping the company in the search for grade-A livestock and closing the circle of contact with many farmers.

COFFEE

(Cont'd from page 45)

Wednesday 18 February, on radio a day later. It runs through 17 April and involves primarily heavier doses of tv and radio:

WRTE-TV, 18 spots weekly (18 February-17 April).

WHLL and WKWK will total 360 spots during the same period.

WWVA will total 108 spots.

This week, with distribution at 45% of Wheeling retail outlets, a couponing phase is beginning. There are mailings with Rathbone's picture on the envelope and coupon; meantime tv slides feature Rathbone's picture, a can of coffee, and 15¢ off.

Hafner says it has lined up distribution in every independent market in the area and three of the five chains. It is hopeful of obtaining the other two chains by the end of the 13-week effort (17 April) which will provide about 80% coverage.

This will put the venerable private-

label firm squarely in the brand class, and it can proceed with a market-by-market expansion geared to what it has learned—in a hurry—in Wheeling, West Virginia.

SPONSOR ASKS

(Cont'd from page 57)

of all parties. Thus, much more of the advertising dollar will appear in the final product than happens at present in many cases.

The teletype and its insidious ambiguity of meaning is very costly to everyone concerned. So is the "hands-off" policy which some packagers have to the agencies, and the "disinterested" policy which some agencies and advertisers develop out of relief when a particular show is doing well rating-wise, or the product happens to be selling for the moment.

Programs are like people, in the sense that they cannot live and progress on the basis of current momentum only. I have seen programs ruined or badly hurt by the lack of morale created by inept advertisers' representatives, by stubbornly ignorant sponsors and by "deaf-mute" producers, writers and stars.

If everyone went on the theory that the purchase of a television program was a marriage between living entities, or at least a partnership, a great deal more of the average program advertising dollar would "get on the screen."

Naturally, every show has to have top personnel, real pros with experience, enthusiasm and talent, capable of doing outstanding administrative, creative, production, legal, accounting and sales jobs, but unless both the advertising agencies and producers take the time and trouble to understand and talk over continually and constructively the basics of what each partner hopes to achieve from the mutual association, everyone has to be lucky to prosper, and *particularly to continue to prosper.*

My company is producing and co-producing series and spectaculars with which we consider to have extremely rich potentials in today's market. When we make a sale, we want the advertising agency and sponsor to know as much about our creative ideas, and every other aspect of our shows as if they were financing the programs themselves—because to a large extent, they are.

SACRAMENTO'S

#1 Station*

SELLS for YOU with

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

K X O A

Placed 1st in 59% ¼ Hrs.*

Leads "F" (2nd) by 48%

Leads "C" (3rd) by 153%

The BEST Salesman
Is Your BEST Buy

DYNAMIC

K X O A

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

The station for whirl-wind sales
action!

WWRL

beamed to sell New York's

2,455,000

NEGRO & PUERTO RICAN MARKET

WWRL

THE FAMILY STATION

5000 WATTS

NEW YORK

DE 5-1600

SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is going into major markets for its Wisk liquid detergent. The campaign starts this month, runs for 39 weeks. Minutes during daytime slots are being used; frequencies vary from market to market. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

The Borden Co., Inc., New York, is adding schedules in top markets for its Super Starlac. The new schedules start this month for 15 weeks. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyers are Lynn Salzberg and Howard Fisher; the agency is Dancer-Fitzgerald-Sample, Inc., N. Y.

Maiden Form Brassiere Co., New York, is kicking off a campaign in top markets to promote its Friskee girdles. The schedules, beginning this month, run for four weeks, are off for four, then return for another four weeks. Filmed night minute announcements, with some day, are being slotted; frequencies vary from market to market. The buyer is Inez Aimee; the agency is Norman, Craig & Kummel, N. Y.

The Procter & Gamble Co., Cincinnati, continues to add schedules in top markets to its current campaign for Duncan Hines cake mixes. The schedules start this month, run for the P&G contract year. Minutes and chainbreaks during both daytime and nighttime segments are being used; frequencies depend upon the market. The buyer is Joe Burbeck; the agency is Compton Advertising, Inc., New York.

RADIO BUYS

Standard Brands, Inc., New York, is preparing a campaign in major markets throughout the country for its Blue Bonnet Margarine. The five-week schedules start 1 April. Minute announcements during daytime periods are being purchased; frequencies vary from market to market. The buyer is Len Soglio; the agency is Ted Bates & Co., New York.

Time, Inc., New York, is planning a campaign in top markets for its *Life* magazine. The schedules start 31 March for one week. Minutes during daytime slots are being lined up; frequencies depend upon the market. The buyer is Bill Dollard; the agency is Young & Rubicam, Inc., New York.

Phillips Petroleum Co., Bartlesville, Okla., is purchasing announcements in major markets for the spring-summer campaign for its Phillips 66 gasolines and oils. Minutes during both daytime and nighttime segments are being placed; frequencies vary from market to market. The buyer is Bill Millar; the agency is Lambert & Feasley, Inc., New York.

to sell
the most
Hoosiers
be sure
your product
is cooking
in the
hottest pot!



● **First all day** . . . "most listened to" and hottest of any as indicated by recent audience studies!*

Best news coverage . . . local, plus world-wide through exclusive Washington News Bureau.

Top personalities attracting large, loyal audiences. Every reason to place saturation spot campaigns where you reach an even greater *cumulative* audience.

Check **WFBM** first—*where every minute is a selling minute!*

*C. E. Hooper, Inc.
(7 a.m.-6 p.m.) June 19, 1958

Represented by the **KATZ Agency**

L V L V L

PROGRAMMING

means more viewer attention



Radiating effectively from the Raleigh-Durham area

Consistent programming—network and local—is one of the major reasons why WRAL-TV possesses the top rating record in the Raleigh-Durham area.

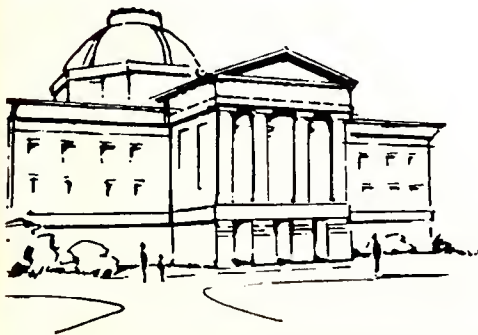
Viewers like what they get, and get what they like, on this full power Channel Five station.

For instance . . . Tempus Fugit, variety show . . . Live Championship Wrestling . . . Miss Jo Ann's "Romper Room" . . . Cap'n Five with Popeye . . . Sports by Reeve . . . and other local-live "for instances."

In the most densely populated section of its coverage, WRAL-TV has *unduplicated NBC programming*—from TODAY to JACK PAAR, plus choices from ABC.

Lively programming with a fresh approach, appealing formats and catchy innovations is aided by the best equipment a capable staff wants.

WRAL-TV is tops for viewing—tops for buying. Are you on?



4-CAMERA MOBILE UNIT • VIDEOTAPE RECORDER • LARGE NEW STUDIOS

WRAL-TV

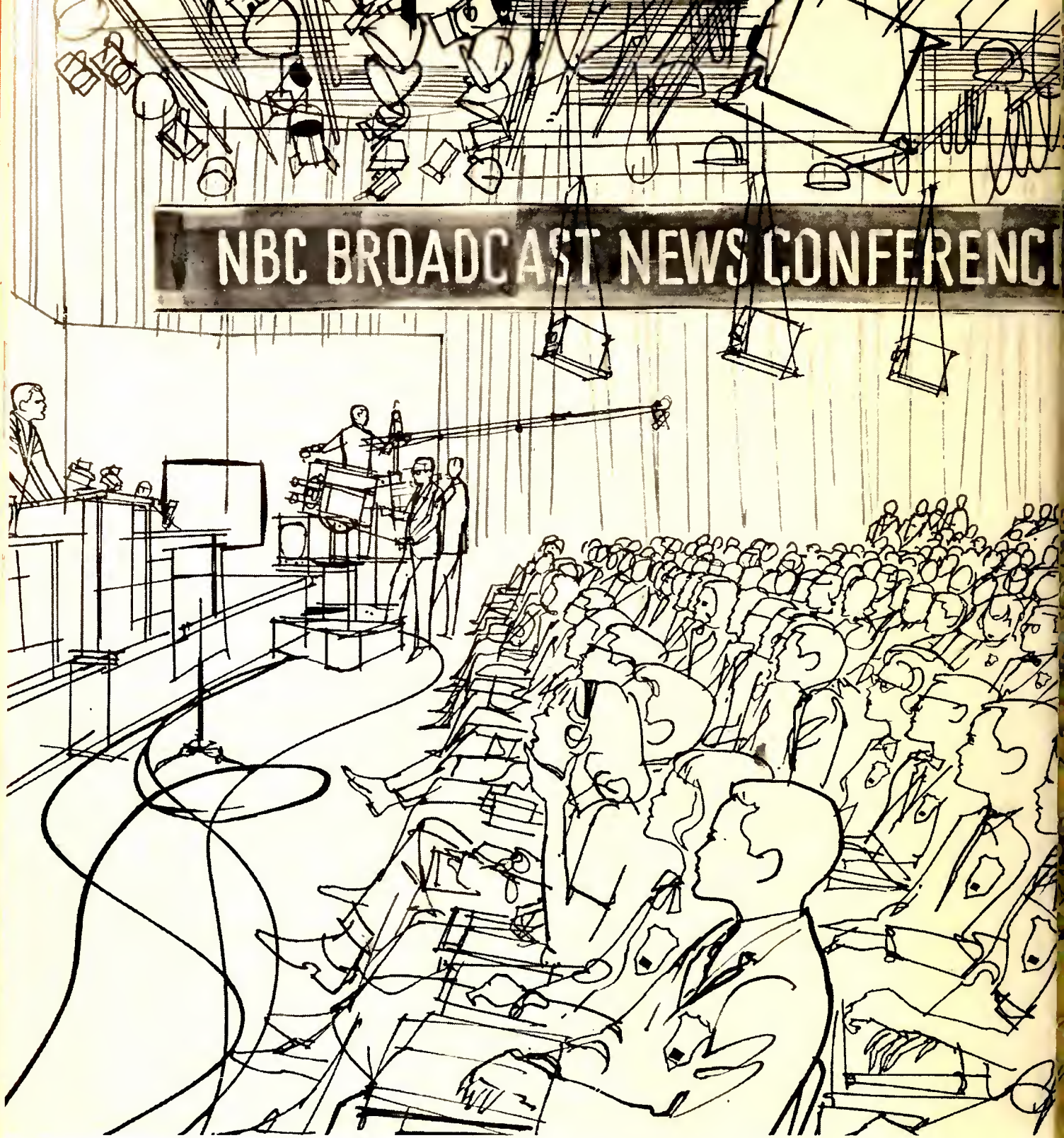
Serving the area from Greensboro to the coast, from Virginia to the South Carolina line—a total of more than two million population

FULL POWER CHANNEL 5 NBC AND LOCAL COLOR

Fred Fletcher, Vice Pres. & Gen. Mgr.
Raleigh, North Carolina

CAROLINA'S Colorful CAPITAL STATION

• REPRESENTED BY H-R, INC.



JOURNALISM'S NEW FRONTIER

On February 20th, 800 high school editors and their faculty advisers filed into NBC's historic studio 8-H. The occasion was THE FIRST ANNUAL NBC BROADCAST NEWS CONFERENCE, called to inform these young editors and their teachers of the procedures and problems, the tools and techniques of electronic journalism. The establishment of this annual meeting is a contribution by the National Broadcasting Company and its

Flagship Stations to the youth of metropolitan New York, and to the broadcast industry. It was conducted to alert these future newsmen and women to the opportunities awaiting them in the broadcast media—journalism's new frontier. The annual NBC BROADCAST NEWS CONFERENCE is a stimulating new addition to the public services performed throughout the year by the Flagship Stations of the National Broadcasting Company.

WRCA & WRCA-TV-NBC IN NEW YORK

WASHINGTON WEEK

14 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The Department of Justice now knows what the separate opinion is on the FCC on the question of option time.

As noted in FCC-Department of Justice correspondence released by the commission last week, that opinion falls into these compartments:

1) FCC chairman Doerfer and commissioners Lee, Cross and Craven (the majority) hold that networks are necessary to tv and that option is necessary to keep them in business.

2) Commissioners Bartley, Ford and Hyde take the view the networks can survive without option time, so that any restraint of trade action is not needed.

There is no doubt now that Justice will go ahead with suits against practices it believes violate the antitrust laws, merely allowing the FCC time to refuse to act.

Much will be said about the Paramount case prohibitions against block-booking and tie-in sales, both of which were alleged to be dead ringers for option time.

It also happens that the case resulted in an order to film production companies to divest themselves of theatres. If anti-trust chief Victor Hansen is to follow the alleged analogy between motion pictures and tv, this would appear to bear on whether production of programs by networks, transmission of programs, and exhibition of the same programs on their owned stations might not also run afoul.

Parenthetical note: Hansen might question some of the small motion picture exhibitors who crusaded in favor of the antitrust action culminating in the Paramount case. The first sweetness of victory turned sour to most in rather fast order. Many small theatres, which had fancied themselves unfairly treated by the block-booking practice now wish they had it back. They also wish the film producers had theatres which would cry out for product to fill the screens.

Seems there is now a shortage of motion pictures, has been for several years, and while film producers are concerned they have no pocketbook interest except in assuring themselves of a profit before they roll cameras.

Could this be another meaning of "reasonably necessary" in connection with practices which might otherwise violate antitrust laws?

Rep. Frank Thompson, Jr. (D., N. J.) charges that radio-tv is getting so rich from ad revenues that it is completely overlooking public service.

He feels the FCC should heed the intent of Congress and combat the worsening public service record through its licensing power.

AT&T made a round-about pitch for ulf frequencies for its own mobile service.

The approach was in a request to the U.S. delegation to press the International Telecommunications Union for reclassification of ulf in this region from the present broadcasting service to broadcast, plus fixed and mobile services.

The Association of Maximum Service Telecasters, representing many of the largest tv stations, slaps back. It asks that the delegation press for reclassification of vhf space from government use to broadcast use, if the AT&T request is heeded.

AMST says it is not plumping for any change, but it doesn't want spectrum space taken away from tv.

FILM-SCOPE

14 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

There's trouble on the horizon for syndication in the fall when network programming will roll back to a 7:30 p.m. EST start.

Especially vulnerable will be the CBS affiliates, due to lose the Tuesday and Wednesday availabilities for a half hour that has figured importantly in syndication selling.

However, with minimum dollar replacing station lists as a network policy, syndication will undoubtedly be ready to jump into those markets not included in network orders for 7:30 p.m.

A new pattern for syndication participation in the annual NAB convention is being tested in Chicago next week.

Little new product is expected to be unveiled; many syndicators will be disposed instead to highlight re-runs, feature films and film packages of more interest to station than agency buyers.

(For more on this theme see NAB section, starting page 61.)

There's hardly a syndicator without a science-fiction series in the works for 1959-60, which might easily make this new programming type the big trend of next season.

At least six syndicators will be making sales pitches for fall on science-fiction programs in the next few weeks.

You can expect the flurry of diversification moves that have marked the past few months in tv film to continue strongly.

Screen Gems, for example, having acquired a commercials producing subsidiary, is now looking into the possibilities of station ownership.

New high-level syndication appointments expected shortly are one more sign of tv film's optimism and expansion this season.

Among the key moves reportedly in the works last week were these:

- Norman Gluck leaving Universal to go to an important post at Screen Gems.
- CBS Films trying to finalize for putting a new director in charge of international sales.

In the bigger tv markets syndication appears to be dealing even more with sponsors and less with participators this season than in the past.

This January, sponsorships rose from 79% to 90%, compared to the same month in 1957, according to a Ziv study of the 30 top cities.

However, the drop in participations business is only relative to the big increase of sponsor spending, since the decline in participation shares has been in part offset by the fact that programming is up sharply.

In this analysis, there were 5 first-run shows in 1957 compared to 7 today, a 40% rise in new syndication series on the air.

Look for widespread deficit selling to continue as one of the consequences of the major reshuffling of tv film production and sales that's anticipated on the network side.

At least two distributors or investors willingly took a sizable loss in making their first network deals merely for the sake of breaking in as factors in network programing.

Selling slightly below cost has been a frequent network supply practice, with syndication re-run and foreign revenue counted on to bring things back into the black.

But the upcoming season sees more and more tv film men trying to get a share of network business, and the price-cutting is a strategy sacrificing present profits for future status.

You can anticipate little syndication buying by national accounts until they've settled on their network commitments for the fall.

As a matter of report, syndication sales of recent weeks have been largely station sales and filling in alternate weeks left by regional deals.

For example, there's the \$300,000 grossed by CBS Film in three weeks with Border Patrol via sales in 22 markets plus the 14 markets where Genesee, Blue Plate Pac-a-Sac, Pepsi-Cola, Sealy and others will alternate with Amoco.

COMMERCIALS

Following the mergers of recent weeks, trade attention has focused on the remaining large independents regarded as eligibles for any new affiliations that might be considered.

Among the commercials producers that could become partner to a trade marriage might be the following: (alphabetically) Cascade, Klaeger, Robert Lawrence, MPO, Sarra and Van Praag.

Seen as ripe for an expansion in the commercial area are these motion picture companies: MGM, Paramount and 20th Century-Fox.

Stations with a heavy investment in videotape equipment appear to be killing off the growth of spot commercials in tape with high and irregular handling charges.

Geographical variations found New York stations high in their charges and Los Angeles outlets generally low.

In one case, it cost almost as much to put a set of tape commercials on WRCA-TV, New York, as to put the same four spots on the NBC network.

As a result, several spot spenders are understood to have planned commercials for tape and then switched to film at the last moment when the handling costs factor became known. (See FILM-SCOPE, 28 February.)

One big exception as a group are stations that produce tape commercials themselves: these have been very liberal in their tape handling policies.

The production savings possible in newly interested areas such as Puerto Rico are starting to attract network commercials film business.

B. F. Goodrich reportedly saved 25% on costs under what it would have expected to pay elsewhere, using 16 locations plus 4 studio sets.

Program producers may be the next to discover these savings in addition to getting locations not previously exposed on tv.

SPONSOR HEARS

14 MARCH 1959

Copyright 1958

SPONSOR

PUBLICATIONS INC.

When a Madison Avenue veteran is referred to as "a cork," here's what it means: A fellow who survives all sorts of shakeups and changes; has the unique talent for weathering every storm—like a cork bouncing around on a boiling sea.

General Foods via Y&R also was interested in latching onto Jack Benny. If Lever hadn't moved faster, through JWT, Benny might have made history: Going back to the same product—Jell-O—after a lapse of many years.

The commercial jingle is still riding high in radio, but one thing that perplexes agency people that buy them is this:

How the raft of firms that specializes in this field (50 to 75) manage to stay alive.

Don't be surprised if the Federal Trade Commission takes a look one of these days at the various barter-time deals tossing around the air media.

The probable angle: The provisions in the Patman-Robinson Act dealing with favoring one customer over another by cutting brokerage commissions, etc.

The old whicze—they who has gets more—is continuing to apply to JWT. Within the next two weeks, the Chicago and New York offices will each add an account for a total of \$10-12 million. They'll move the agency's tv billings to a going rate of about \$135 million for the 1959-60 season.

Rep salesmen, along with other media vendors, apparently have become a special target for the internal revenue boys.

One such salesman, while getting a checkup on his return this week, was told by a taxman: "We're putting an all-out drive on you Madison Avenue salesmen; you're taking too many expense deductions."

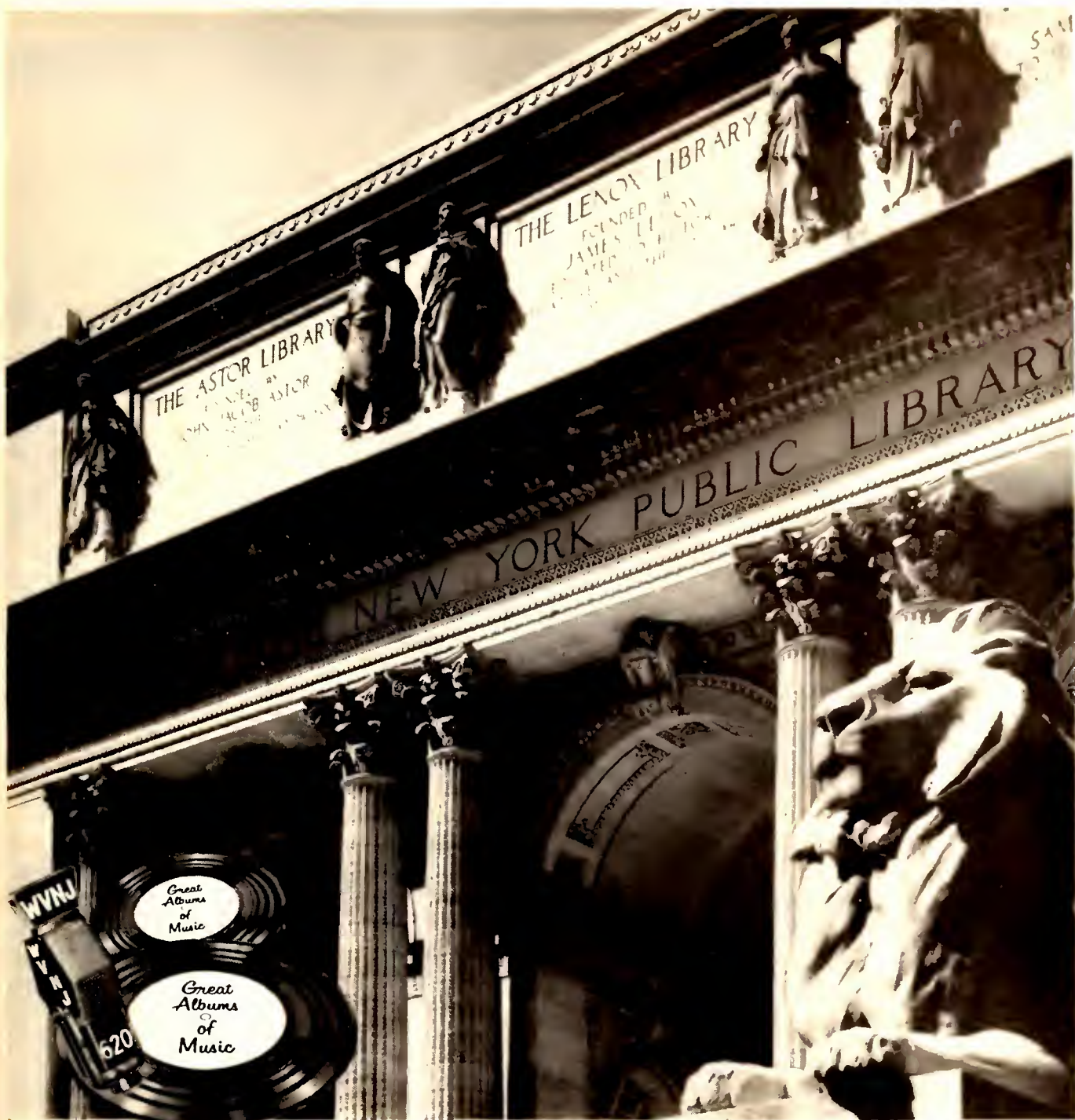
A Toronto agency account man who came down to New York recently to take a look at fm included this comment in his report:

"Fm seems to face something of a 'chicken-or-egg-first' situation—will it be 'sold' or will it be 'bought'? My impressions tell me that fm isn't just a trend to watch—it's something to use—now."

An executive you don't encounter much in the tradeprints but who presides over a payroll empire as big, if not bigger, than any controlled by an old-line Hollywood tycoon is Edward L. Saxe, CBS TV v.p. in charge of general services operations.

His is a below-the-line producing authority whose domain is concentrated in New York and Hollywood, numbers over 3,000 people, has a payroll well over the \$150-million mark, and a "manufacturing" output somewhere around \$500 million.

Saxe, basically a finance man, is a Harvard Business School grad.



Nothing else like it in Greater New York

NOTHING APPROACHES THE SOUND:

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

NOTHING APPROACHES THE AUDIENCE:

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

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

NOTHING APPROACHES ITS VALUE:

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

RADIO STATION OF *The Newark News* — national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J.— covering New York and New Jersey

WRAP-UP

NEWS & IDEAS

PICTURES

AGENCIES

What has proven a decided eye-brow-lifter as subject of protests among media people is this disclosure by Broadcast Advertisers Reports:

In a check of 71 tv stations in 25 markets, over a week, affiliate ran over into network commercial programming a total of 1,689 times.

The same report also showed that there were 1,287 triple station breaks, 262 competitive product conflicts, 254 four or more spots in station-breaks and 306 times of double 20-second spots in station-breaks.

P.S.: Y&R's Pete Matthews disclosed at a press conference Wednesday (11) what that agency is doing to discourage and correct these practices, such as:

- 1) Protests to stations, networks and station reps.
- 2) Demands for rebate.
- 3) Demands for make-good commercials.

MOVING DAY for Kellogg's *Woody Woodpecker* show to KTTV, Los Angeles, was announced via a one-car parade conducted by "Woody" and "Miss Ladybird" throughout the L.A. area



MISS CHANNEL 5 and attendants help WMCT, Memphis, celebrate opening of new studios. Publicity began last month, climaxed by "open house" featuring George Gobel's telecast



IT'S WHAT'S ON TOP THAT COUNTS: WSAI, Cincinnati, a.e.'s (l to r) H. Parry, F. Droege, B. Harkness, E. Bose and V. Niemeier are competing in a "Sales Derby" where one getting most business wins trip to Ky. Derby



COME AND GET IT! To aid the Salvation Army, announcers at WINS, New York, toured the city in this mobile canteen, broadcasting the work the Salvation Army is doing, and serving hot soup to cold-weather listeners

- 4) Cancellation of spot orders.
- 5) Restrictive specifications on orders.

Agency appointments: Macomb Fueloil Dealers Association, for a statewide promotion of fueloil in Michigan, to **Cunningham & Walsh**, Detroit . . . Salada-Shirriff-Horsey, Inc., for its SEA Brand Frozen Shrimp products, to **SSC&B** and for its new Potato Plus instant mashed potatoes, to **H. W. Warden Associates**, New York . . . Charles Gulden, Inc., for its mustard, to **J. M. Kesslinger & Associates**, Newark . . . Macfadden Publications, to **Bryan Honston** . . . Purity Cheese Co., to **Madison Advertising Agency**, Madison, Wis. . . CK Foods, Inc., Duluth, Minn., for its Jenos Italiano Foods, to **Olmstead & Foley**, Minneapolis.

Officers of the Agency Broadcast Producers Workshop for 1959:

President, Lee Randon, of Henri, Hurst and McDonald; v.p., Clair Callihan, Earle Ludgin & Co.; secretary,

Dwight Reynolds, Y&R; and treasurer, Rolf Brandis, Edward H. Weiss & Co.

This 'n' data: Ridgway Advertising Co. of St. Louis opened a Memphis office last week, headed by Ruth Taylor, Jan Gardner and W. L. Chesman . . . EWR&R closed its Cincinnati office because of "the strictly local nature of accounts serviced there." **John Magro**, former v.p. and manager of the office, will open his own agency and continue servicing the accounts handled by EWR&R, with arrangements worked out for Magro to serve as the corresponding agency for EWR&R in the Cincinnati area . . . **James Thomas Chirurg Co.**, of Boston and New York, will move its headquarters this spring, to Lyman Park, a development being built off Route 9 in Chestnut Hill, Mass.

They were elected directors of BBDO: **Robert Anderson**, v.p. in charge of the Detroit office and **McDonald Gillespie**, v.p. and ac-

count supervisor in the New York office.

They were also elected: **Robert Dailey**, to executive v.p. of Cunningham & Walsh West Coast operations, and general manager of the San Francisco office . . . **Michael Gradle**, to a v.p. of Needham, Louis & Brorby. He is manager of the agency's Hollywood office . . . **Herbert King**, to treasurer of SSC&B. **T. Newton Weatherby**, former treasurer, becomes v.p., director and chief administrative officer of the agency . . . **Joseph Vuamonde**, to manager of Y&R's Mexico City office . . . **Charles Reichblum**, to director of tv/radio at Mare & Co., Pittsburgh . . . **Norman Gladney** is the director of tv/radio at Calkins & Holden . . . **Charles Straus, Jr.** to executive assistant to the president and chief of the consumer division of Sudler & Hennessey, New York . . . **Don Amsden**, to manager of the tv/radio department of Allen & Reynolds, Omaha . . . **John McClean**, account executive on Revlon at C. J. LaRoche &

RED-JACKETED BOYS give free Griffin shoe shine to D'Arcy's Harry Renfro, as part of WIL's (St. Louis) merchandising promotion



CELEBRATING HIS 25TH YEAR of sports broadcasting for WTOP, Wash., D. C., Arch McDonald (seated) gets staff congratulations from (l to r) Laurese Gordon, Lloyd Dennis Jr., Robert Schellenberg, Patricia Searight



JOINING IN MARKETING SEMINAR held at N. Y. University are (l to r) Stanley Baar, pres. Barber & Baar Assoc.; Manuel Yellen, v.p., dir. of sales, P. Lorillard; Lester Frankel, exec v.p., audits & surveys; E. L. Deckinger, v.p., Grey Adv. The occasion: Dean's Day Homecoming

Just completing its 2nd big year on the ABC-TV network 

THE MOST TALKED-
ABOUT SPORTS SHOW
ON TELEVISION...

AVAILABLE FOR
SPRING-SUMMER!

NOW TITLED

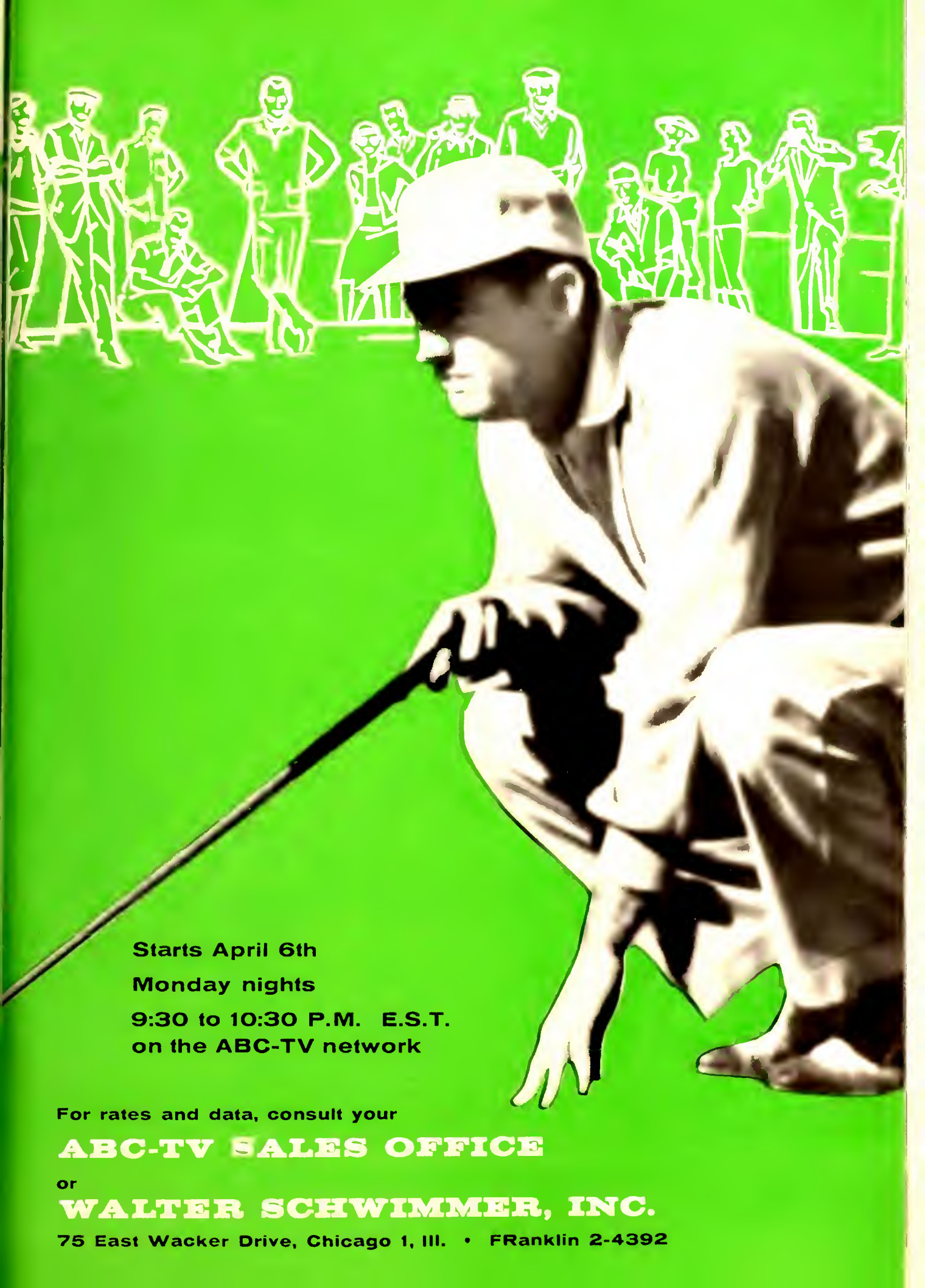
"TOP PRO GOLF"

ACTION! EXCITEMENT!

26 one-hour shows of thrilling
golf matches featuring the
world's greatest stars. It will be
a powerhouse—telecast during the golf
season. Reaches the cream of the American buying
public—no other show in TV, sports or otherwise,
has this type of pegged audience.

ALL STAR GOLF





Starts April 6th
Monday nights
9:30 to 10:30 P.M. E.S.T.
on the ABC-TV network

For rates and data, consult your

ABC-TV SALES OFFICE

or

WALTER SCHWIMMER, INC.

75 East Wacker Drive, Chicago 1, Ill. • FRanklin 2-4392

Co. . . . Hoyt Beavers, to direct the newly-established sales promotion department at W.S. Walker Advertising, Pittsburgh.

ADVERTISERS

Lanolin Plus, Inc., bought \$7.5 million worth of bartered time from Guild Films last week.

The deal calls for tv spots in 193 markets across the nation, for Rybutol (recently acquired from Rexall Drug) and Wash N' Curl.

The **Manhattan Shirt Co.** (Bonner & Peck) will return to ABC TV this spring to review sponsorship of the *Sammy Kaye Show*.

The program, now aired on Thursdays, will move to Saturdays, 10-10:30 p.m., on 18 April, with Manhattan concentrating on a pre-Father's Day sales push.

Seven-Up, through JWT's Chicago office, has started a contest among ABC TV promotion people, for *Zorro*. Here's how it works:

The one coming up with the most imaginative way to use the "Fresh-Up Freddie Doll" and allied materials in promoting *Zorro* and 7-Up wins a \$500 expense account, authorized by a Diner's Club, to be used as the winner sees fit.

And for the winning station, an individual market station image research study to be paid for by 7-Up. The study will be done by Seymour

Smith Associates, a market research firm in New York.

Peter Pan Foundations, Inc., is going into a stepped-up advertising program on a world-wide basis, via its latest plan for international tv.

The series of commercials, produced by Peter Pan's agency, Ben Sackheim, Inc., is now being distributed to offices and licensees in some of the 52 countries where Peter Pan is sold.

Back in the States, the foundation manufacturer began its nationwide tv saturation campaign last week, via one-minute spots. As a merchandising tie-in, Peter Pan is furnishing a complete promotion kit—including displays, blow-ups, ad mats—to retailers in the tv area.

Other campaigns:

- The **International Ladies' Garment Workers Union** has allocated \$1 million for a tv, radio and print campaign to make the public aware of the significance of the ILGWU label. Agency: DDB.

- **Louis Marx & Co.**, toy manufacturer, is about to launch its first national advertising campaign. With heavy emphasis on tv, the toy makers intend to support retail merchants by pre-selling selected toys and games, and to level out the traditional valleys in the toy sales curve. Agency: Ted Bates & Co.

- **British Overseas Airways Corp.** began its campaign on the West Coast last week, in connection with its new flight, starting 1 April, from San Francisco to Hong Kong. Via daytime and evening 60-second spots, BOAC is announcing its plans on KCBH-FM and KNX, Los Angeles and KCBS and KDFC, San Francisco. Agency: Victor A. Bennett, New York.

Financial reports: Reflecting a 27% decline in sales, **Schick, Inc.**, had a net loss from operations of \$123,495 after tax credits and before special items in 1958, compared to a net profit of \$1,352,530 . . . **Beech-Nut Life Savers, Inc.**, in 1958 had net sales of \$114,974,768 compared to \$111,121,701 in 1957 and net profits for '58 were \$8,121,605 against \$8,583,803 in '57.

Kudos: Tv's "first" honorary recognition award of the season went to

Max Factor last week, for his "contributions to the industry in the field of make-up for both black and white and color tv." The presentation was made by the Academy of Tv Arts and Sciences.

Strictly personnel: **Charles Corcoran**, elected v.p. to head the newly-centralized department of advertising and publications at Equitable Life Assurance Society . . . **Robert Kahl**, to v.p. in charge of marketing for the Borden Foods Co. . . . **George Simkowski**, appointed advertising manager of Webcor, Inc. . . . **William Eldridge**, to product manager in the Household Products Division of Colgate . . . **Russell Leahy**, promoted to national field sales manager for B. T. Babbitt, Inc.

CANADA

"The most arresting fact to emerge from comparative research into U.S. and Canadian tastes in tv entertainment is not the disparity, but the similarity, in their interests."

So said **Griffin Thompson**, director of the Schwerin Research System in Canada, at a luncheon meeting of the Association of Canadian Advertisers.

Speaking on "The Tv Audience—Some National Differences," Thompson noted that "the same categories of tv entertainment—westerns, music variety, situation comedies—appeal almost equally to audiences in N. Y. and Toronto.

"The sharpest differences in taste, attitudes, likes and dislikes is among the French Canadians and the English speaking Canadians."

Some of the happenings at the annual **Radio Representatives Program and Sales Clinic** held in **Edmonton, Alberta:**

- Discussions on ways to sell comparatively against newspapers, both on national and local basis; and how local level radio spots can be merchandised to the retailers.

- Discussions on news and editorializing; on music policy; and on new programming ideas and sound.

This 'n' data: Dr. Andrew Stewart, chairman of the board of Broadcast Governors, will be the keynote speak-

We subscribe . . .



WBBM

Chicago

One of the seven
great CBS-Owned
Radio Stations

*for
music
around
the
clock*



IT'S ALWAYS ASCAP!

When you want to perform the **POPULAR SONGS** of yesterday, today and tomorrow . . . When you want to perform the very finest **PRODUCTION MUSIC** of the stage or screen . . . When you want the great music of our **SYMPHONIC AND CONCERT** field, or the music of **PRIZE-WINNING AMERICAN OPERAS** . . . When you want to perform the **RELIGIOUS MUSIC** of our nation . . . Whenever you have need of the best in music, you may be sure — **IT'S ALWAYS IN THE ASCAP REPERTORY!**

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, New York



er at the annual meeting of the **Canadian Association of Broadcasters**, at the Royal York Hotel, 23 March . . . **CHUB**, Nanaimo, B.C., is now operating on increased power of 10,000 watts . . . A **Canadian Studio City** is planned for the 150-acre Circle M Ranch on the outskirts of Toronto, with two sound stages and sets, to handle production of movies and tv series.

Add random notes: **CHUM**, Toronto, selected as winner of the Radio Broadcasting award for 1958 by the Ontario Teacher's Federation . . . **Vickers & Benson Ltd.**, appointed by Salada-Shirriff-Horsey Ltd. for its corporate advertising, institutional advertising of the Horsey Division, and brand advertising for Crawford Caramel Spread . . . A network of **Private Canadian Stations** will carry the broadcast of the **World Hockey Tournament** direct from Czechoslovakia. Sponsorship of all games on **CJBQ**, Belleville, Ont., will be by Ontario 7-Up Ltd. and Bill Deline Ltd., a local appliance and tire dealer.

Some personnel appointments: **Charles Knight**, named sales manager of CFPL-AM & TV, London . . . CBC radio and tv drama production appointments: **Esse Ljungh**, national supervisor of drama; **R. S. James**, assistant; **Michael Sadlier**, special consultant for tv drama production.

FILM

The placing of new executives in key posts by companies in a number of areas of the film field marked a forward-looking trend last week.

Four appointments that involved a change of company affiliation were the following:

- **John B. Burns** left ABC Films to become national sales director for MGM-TV.

- **John E. Pearson**, formerly of Sterling, became ITC's new Canadian sales manager.

- **Milford Feuster** joined MCA TV; he was formerly RKO Teleraudio's film buyer.

- **William E. Huston** moved from a national sales manager's post at MPO to become international sales director for Filmways.

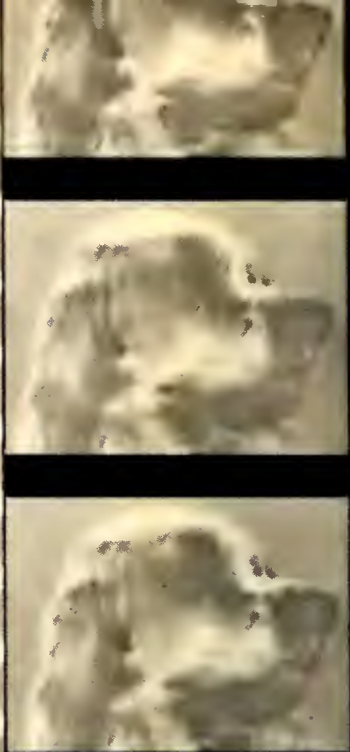
Sales: Arrow Productions division of ITC reports a 19% sales increase for a three-month period over a year ago . . . Trans-Lux's first sale on its first tv property, *Felix, the Cat*, was to WNEW-TV in a four-year contract calling for unlimited runs of 260 four-minute episodes . . . Buyers of MCA TV's Paramount Package include WLOS-TV, Asheville, and WMTW-TV, Portland-Mt. Washington; that distributor's *State Trooper* was signed to WGN-TV for a total of 82 plays.

Programming: Details revealed on CBS Films' videotape series included selection of *Theater for a Story* as a title . . . Guild Films has acquired distribution rights to two travel-adventure shows: *Wonders of the World* produced by Hal Linker and *Vagabond*, made by Bill Barrud productions.

More sales: CBS Films sales on *U.S. Border Patrol* to sponsors to alternate with Amoco include Genesee Beer, Pepsi-Cola, Pac-a-Sac stores and Blue Plate Foods; 14 markets are involved.

Commercials: Robert Lawrence Productions anticipates a \$4 million year in 1959, which is almost a tenfold increase over 1952, that company's first year; Robert Lawrence also reports that **Jerry Schnitzer** will become executive v.p. of film production for the New York studios . . . **Nick Gibson** has left Compton to join Kenyon and Eckhardt as a commercial producer . . . **Philip Frankel** becomes an assistant director for Klaeger Film Productions . . . Music Makers reports completing work for a Chase and Sanborn commercial made through Compton Agency.

Strictly personnel: **Herbert L. Berger** to Screen Gems as director of business affairs . . . **Ken Page** is new general sales manager of S. W. Caldwell Ltd. of Toronto . . . **Arthur R. Lerner** has been appointed administrative v.p. and treasurer of Guild Films . . . **Harry Goldstone** joins the UAA sales force in southern territory . . . ABC Films president **Henry G. Plitt** on a sales and production visit to the West Coast . . . **Joe Wolhandler** formed his own public relations firm in New York.



It shouldn't happen to a dog!

And yet it does! It happens to the best of us, time and time again. We lavish care and money on original footage to get them just right—only to have prints turn up that are way off broadcast specifications.

The answer is—give your laboratory time and money to do the job right! Then all your release print will be on the beam 100%.

For further information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.



Always shoot it on EASTMAN FILM . . .
You'll be glad you did!

NETWORKS

Intermountain Network, with its 42 radio stations, quit Mutual last week to become affiliated with ABC Radio.

The addition of Intermountain (with stations in Utah, Idaho, Montana, Wyoming, Colorado, Nevada and Nebraska) gives ABC 330 stations in its line-up.

The set-up: KALL, Salt Lake City, becomes a primary affiliate, while the 41 other Intermountain stations will be optional affiliates—available to advertisers as a regional group in markets not presently served by ABC.

Report on specials: *Some of Manie's Friends* (NBC TV) pulled the highest Trendex rating of any special program thus far this season (34.7 average) reaching an estimated 58.676 million viewers.

Here's how the special stacked up against two ABC TV westerns:

TIME	SHOW	RATING	SHARE
7:30	Manie's Friends	31.0	51.8
	Sugarfoot	15.2	25.5
8:00	Manie's Friends	34.2	54.8
	Sugarfoot	19.3	31.0
8:30	Manie's Friends	38.8	57.4
	Wyatt Earp	17.7	26.1

CBS News issued a 31-page report last week, detailing its activities—in both news and documentaries—during 1958.

We subscribe...



KNX

Los Angeles

One of the seven great CBS-Owned Radio Stations

Marking its first full year as a division of CBS, here are some of its accomplishments:

- News specials, usually 30 minutes with many much longer, totaled 45 for tv and 48 for radio.
- An average of more than 125 new programs weekly were produced for radio and 17 for tv.
- The public affairs department produced almost 800 half-hours of tv and radio programming during the year.

One big network renewal and one big sale took place last week.

The renewal: **Westinghouse**, for its 60-minute *Desilu Playhouse* (CBS TV) for the 1959-60 season.

The sale: **Perry Como**, for a \$25 million contract with **Kraft Foods**. The amount is for 104 weeks firm and includes programming, time, production and talent costs.

Como will continue on his present Saturday night spot until 6 June, and will premiere for Kraft, Wednesday, 30 September (NBC TV).

In addition to his tv contract, Como signed a 10-year employment contract with Kraft as a consultant in areas unrelated to tv.

Other network tv sales: **Equitable Life** (F,C&B) for eight of *Biography*—a 90-minute show to alternate with *Playhouse 90* (CBS TV) next season. Time and talent cost for the new show: \$275,000 . . . **Miller Brewing** (Mathisson & Associates) and **Reynolds Metal** (L&N) for *All Star Golf*, on ABC TV next season . . . **RCA** (K&E), for six full hour *Ellery Queen* shows on NBC TV between 6 March and 15 May . . . **Singer Sewing Machine** (Y&R) for alternate weeks of the new NBC TV series, *The David Niven Show*, to debut 7 April, 10-10:30 . . . **Northam Warren Corp.** (DDB) making its initial use of network tv as a participant on ABC TV's *American Bandstand*.

Network radio sales: Ten advertisers during the last three weeks of February, placed more than \$314,000 in new business at NBC—capped by a 12-week order from **General Foods** (Y&R) for daytime spots . . . **Dr. Pepper Co.** (Grant) for a new *Pepper-Upper Time Starring Edyie Gormé* musical series on ABC, beginning 6 April . . . **P. H. Haues Knit-**

ting Co. (Ayer) for fall participation on NBC's *Monitor*.

Network ideas at work:

• **Captain Kangaroo**, a CBS TV a.m.'er. is giving away a bicycle a day for its latest promotion. Entrants to date: more than 400,000 post cards, which does not include replies from the West Coast. This result stemmed from five announcements during the week.

• **The Motion Picture Association** has made up a press book for the *Academy Awards* tv and radio presentation 6 April. Some 25,000 copies have been printed, and will be sent to theater managers and all NBC TV and Radio stations carrying the 105-minute show.

Personnel note: **Henry Hede**, administrative sales manager of ABC TV, has been elected a v.p.

RADIO STATIONS

Max Buck, director of sales and marketing for **WRCA-AM & TV**, New York, discussed merchandising as a factor in buying and selling before timebuyers at the RTES Seminar luncheon in New York last week.

(Buck was named station mgr. of **WRCA-TV**, New York, at presstime.)

He urged timebuyers to "spend 50 Saturdays a year poking around retail stores, to keep abreast with the movement of goods at the consumer level."

Buck warned about this revolution taking place at the Super Market:

A sharp change in the physical format of the store, with a revival of the old-time Mama-and-Papa food store instead of the huge, wind-tunnel styled super market—accommodating 1,000 instead of 5,000 items.

Hal Davis, radio and tv v.p. at **Gray Advertising** concurred with Buck on the need for merchandising and promoting a product at a point-of-sale.

Buck brought with him one example of merchandising: **Steverino**, the Greyhound dog on the **Steve Allen Show**.

NBC's WMAQ, Chicago, has started replacing some of the live talent shows it dropped some months ago.

First of these replacements:

Howard Miller, in a two-hour

morning program. Mondays through Fridays, moving Bert Park's network show to an afternoon time slot.

This change will make WMAQ's morning to noon line-up entirely local, except for on-the-hour network news.

Believes in what he sells:

Bill Savitt, owner of WCCC, Hartford, and a jeweler, is so convinced of radio's ability to sell, that he's signed for more than 250 spots per week on four stations in the area.

Ideas at work:

• To demonstrate that Portland, Me., is "the best place to live, to work, to visit and to shop," WCSH held a "Keys To The City" promotion, awarding a \$150 shopping tour to the winner. Station plans two more similar promotions: a \$300 shopping tour before Easter and a \$520 spree near Mother's Day.

• D.j. turned baby-sitter: WKJG, Ft. Wayne, recently held a "Why I deserve a night out" contest, arranging an evening out for the winning couple, with the station picking up the tab. The entries were sent to

favorite d.j.'s with the one to whom the winning card was sent, agreeing to act as baby-sitter for the evening.

• Retail promotion: WAH, Baton Rouge, for one of its clients, Istrouma Carpet Sales, announced a series of five names on the air hourly, along with a key phrase about carpeting. The first to call in and repeat the phrase, received a free throw rug with each daily winner becoming eligible for the grand prize, complete wall-to-wall carpeting for every room in the house.

• KYW, Cleveland, recently held its latest promotion: a "Worst Tie Contest." To date, thousands of neckties have poured into the station's studios, with the 10 cravats declared "worst of all," in line for a canary and cage.

Financial report: Net earnings for **Storer Broadcasting** in 1958 were \$1,676,754 compared to \$6,396,164 in 1957. The Company claims that 1958 earnings were "adversely affected by the loss of \$2,304,551 incurred upon closing down of its former Wilmington, Del., tv station.

Station transfer: WICC-AM & TV, Bridgeport, to Connecticut-New York Broadcasters, Inc., effective 11 April.

This 'n' data. The **International Racing Network** has been granted the exclusive broadcast rights of all racing events at the new Daytona International Speedway . . . **WIKK**, Cleveland, and **NABET** have concluded a new five-year agreement . . . Business note: Relaxicizer, Inc., for 13 week, daily sponsorship of the *Frank Ford Show*, **WPEN**, Philadelphia.

Kudos: First place honors for the most original local radio commercials of 1958, to **KTNT**, Tacoma, from the Tacoma Ad Club . . . **WIBG**, Philadelphia, recipient of the top award, "Americana," from the Freedoms Foundation . . . **KYW-AM & TV**, Cleveland, and **WRCV-AM & TV**, Philadelphia, also cited with the 1958 Freedom Foundation Awards . . . Last week marked the 25th anniversary of the **Yankee Network News Service** . . . **WSJS-AM & TV**, Winston-Salem farm service department granted two awards, for agricultural reporting and for forestry programs . . . **WNAX**, Yankton, re-

WABC

770 Radio

in

NEW YORK

Proudly Adheres

to the

Principles

Set Forth

in this Seal



WABC

The Station with the
Professional Sound

Ray Ellingsen

P

HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
. . . backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

ceived its ninth consecutive farm safety award from the National Safety Council last week.

Station staffers: Charles Christianson, appointed general manager of KBIS, Bakersfield . . . Bob McKune, named manager of KSAL, Salina, Kan. . . . Vernon Stedry, to manager, KRGI, Grand Island, Neb. . . . Jess Land, the new general manager of KIKK, Bakersfield . . . Orville Rennie, Sr., to director of station relations at KHOW, Denver . . . Clayton Kaufman, to head an expanded sales promotion and research department for WCCO, Minneapolis, St. Paul . . . Hy Steed, to sales manager for WGHN, Grand Haven, Mich. . . . Joe Phipps, director of news operations, named to the additional post of director of special projects at WWDC, Washington, D.C. . . . Don Sailors, to sales manager of WING, Dayton . . . Frank Gaal, Jr., appointed program and news director, WJBK, Detroit . . . Murray Evans, to sales manager of WBAB, in Suffolk County, Long Island . . . Herbert Weiss, to the WABC, New York, sales staff as an account executive.

Resignation: Fin Hollinger, executive v.p. of Radio Hawaii, Inc., and general manager of KPOA, resigned from these posts last week because of what he termed "a sharp disagreement with operating policies dictated by the station's New York principals."

We subscribe...



WCBS

New York

**One of the seven
great CBS-Owned
Radio Stations**

TV STATIONS

The number of tv homes, according to Nielsen projections, is expected to reach 44 million this spring—86% of all U.S. homes.

In terms of regions, total home sets break down as follows:

AREA	TV HOMES	SATURATION
Northeast	11,851,960	91%
North Central	13,690,930	89%
South	11,425,320	78%
Mountain	1,546,380	76%
Pacific Coast	5,575,410	87%

After five weeks of experiments with subliminal messages projected on WTTV, Indianapolis-Bloomington, two Indiana University faculty members came to this conclusion:

Faint visual commercials you can't see won't influence you.

The experiments, conducted by the professors, involved messages to buy food and stay tuned to the news, projected during a two-hour movie.

Said the Indiana researchers: not only did the subliminal messages have no influence, but during the experimental period the audience for the news suffered a slight decline.

Ideas at work:

- Teaming together for a simulcast: **KNAC-TV** and **KSFA** radio, Ft. Smith, Ark., parlayed a city-wide demonstration of stereo sound recently, when the two stations did a simulcast of the *Perry Como Show*. Temporary radio receivers were set up in lobbies of banks, local companies, all hospitals and at two large shopping centers for full reception of stereo sound. In addition, station got all local set dealers to keep their shops open during the Como telecast, and hold open houses for the public there also.

- **KYW-TV**, Cleveland, is circulating a "Summer's Fun Planned Product Promotion" booklet listing the station's campaign for advertisers (making a minimum buy of \$650 per week, for 13 weeks) during the warm months. The promotions include: saturation campaigns, billboards, car cards, ads, bumper strips and floats.

Thisa 'n' data: **Abercrombie & Fitch** has put on sale in New York a

new, small lightweight tv camera for home use. The instrument measures 6¾ by 5⅛ by 11¾ and weighs 10 pounds . . . Anniversary note: *Creative Cookery*, on **WBKB**, Chicago, marking its 2,000th telecast . . . **Construction notes:** Kline Iron & Steel Co. has been contracted to build "the world's tallest man-made structure"—a tv tower for **WGAN-TV**, Portland, Me. It will stand 1,619 feet and will have an elevator . . . **WJXT**, Jacksonville, begins building, this month, its two-story \$750,000 studio and offices.

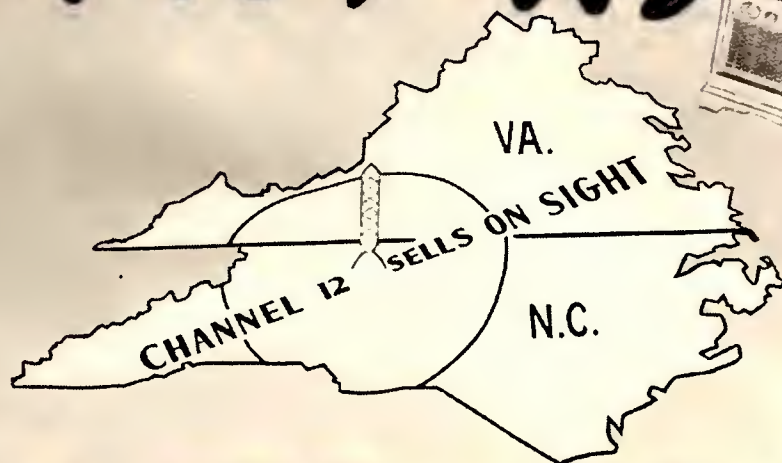
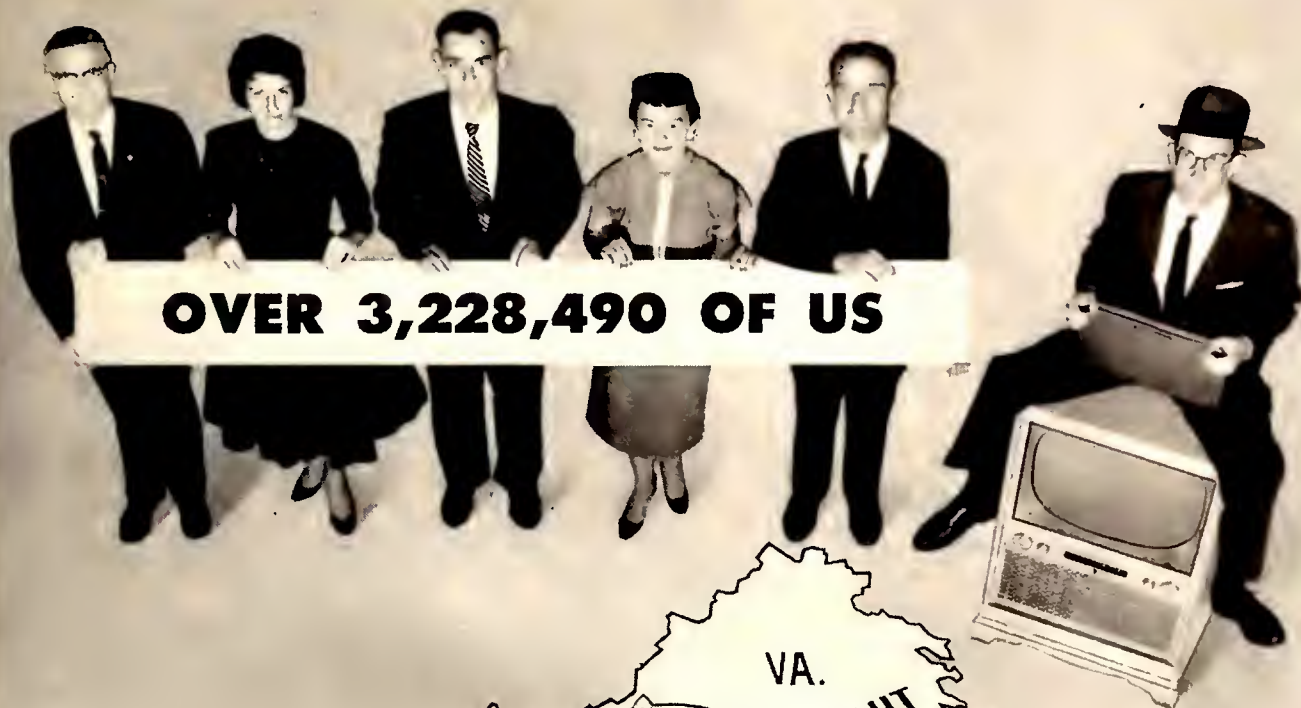
Business notes: B. T. Babbitt, for the *Bishop Sheen* half-hour program on **WNTA-TV**, New York . . . The Northwest area DeSoto Division, for *William Winter Maps the News*, on **KGO-TV**, San Francisco . . . Sally Shops of California for 30-minutes of *Peter Potter's Juke Box Jury* on **KTTV**, Los Angeles.

Kndos: **WAGA-TV**, Atlanta, cited for outstanding service to the Reserve Program of the Armed Forces . . . **KMTV**, Omaha, cited by the United Community Fund for its ceremony awarding prizes to citizens using tv creatively to promote public service drives.

New appointments at Storer: **Ewald Kockritz**, named v.p. and national program director of the company's five tv stations and **Grady Edney**, to national program director for Storer's radio properties.

More tv personnel appointments: **Gene Loffler**, named executive v.p. in charge of **KQTV**, Ft. Dodge . . . **Lewis Dickey**, to local sales manager of **WAGA-TV**, Atlanta . . . **John Fergie**, to station manager of **WRLP-TV**, Greenfield, Mass. . . . **Dick Roncka**, to the sales staff of **WMTV**, Omaha, as account executive . . . **Floyde Beaton**, to general sales manager of **WSPD-TV**, Toledo . . . **Warren Kraetzer**, appointed v.p. for development of the National Educational Tv and Radio Center, Ann Arbor, Mich. . . . **Eldon Bisbee**, to studio supervisor of **WKRC-TV**, Cincinnati . . . **Jack Caesar**, to the sales staff of **WCKT**, Miami . . . **Fred Jordan**, to Peninsula advertising representative in Newport News sales office for **WAVY-AM & TV**, Norfolk-Portsmouth.

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



WSJS

TELEVISION

WINSTON-SALEM

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



for

Winston-Salem
Greensboro
High Point

AFFILIATE

Call Headley-Reed

A SAMPLE OF MAJOR RADIO/TV STATION GROUPS

ROLLINS BROADCASTING

(1 tv, 7 am)—WBEE, Chicago; WJWL, Georgetown, Del.; WGEE, Indianapolis; W N J R, Newark; WRAP, Norfolk; WPTZ-TV, Plattsburgh, N. Y.; KATZ, St. Louis; WAMS, Wilmington, Del.

ROUNSAVILLE STATIONS

(7 am)—WQXI, Atlanta; WCIN, Cincinnati; WLOU, Louisville; WMBM, Miami Beach; WVOL, Nashville; WYLD, New Orleans; WTMP, Tampa

SCRIPPS HOWARD

(3 tv, 3 am)—WCOP-TV-AM, Cincinnati; WEWS (TV); WNOX, Knoxville; WMCT (TV), WMC, Memphis

STEINMAN STATIONS

(2 tv, 6 am)—WEST, Easton; WKBO, Harrisburg; WGAL-TV-AM, Lancaster; WRAK-TV-AM, Williamsport, all Pa.; WDEL, Wilmington, Del.; YORK, York, Pa.

STORER BROADCASTING

(5 tv, 7 am)—WAGA-TV-AM, Atlanta; WJW-TV-AM, Cleveland; WJBK-TV-AM, Detroit; WGBS, Miami, Fla.; WITI-TV, Milwaukee; WIBG, Philadelphia; WSPD-TV-AM, Toledo; WWVA, Wheeling

STORZ STATIONS

(5 am)—WHB, Kansas City, Mo.; WQAM, Miami; W D G Y, Minn.-St. Paul; W T I X, New Orleans; KOMA, Oklahoma City

TAFT STATIONS

(5 tv, 4 am)—WBRC-TV-AM, Birmingham; WKRC-TV-AM, Cincinnati; WTVN-TV-AM, Columbus, O.; W B I R - T V - A M, Knoxville, Tenn.; WKYT (TV), Lexington, Ky.

TEXAS STATE NETWORK

(2 tv, 2 am)—KFDA-TV, Amarillo; KFJZ-TV-AM, Fort Worth-Dallas; KRIO, McAllen; all Texas

TIME INC. STATIONS

(5 tv, 5 am)—KLZ-TV-AM, Denver; WOOD-TV-AM, Grand Rapids; WFMB-TV-AM, Indianapolis; WTCH-TV-AM, Minneapolis; KTVT (TV), KDYL, Salt Lake City

T. G. TINSLEY JR. STATIONS

(2 tv, 2 am)—WITH-TV-AM, Baltimore; WXIX-TV, Petersburg, Va.; WLEE, Richmond

TRANSCONTINENT TV

(6 tv, 3 am)—KERO-TV, Bakersfield, Cal.; WGR-TV-AM, Buffalo; W S V A - T V - A M, Harrisonburg, Va.; W R O C - T V, Rochester, N. Y.;

KFMB-TV-AM, San Diego; WNEP-TV, Scranton-Wilkes Barre

TRIANGLE STATIONS

(6 tv, 5 am)—WVFB-TV-AM, Altoona; W N B F - T V - A M, Binghamton, N. Y.; KFRE-TV-AM, Fresno; WLHY-TV, Lebanon, Pa.; W N H C - T V - A M, New Haven; W F I L - T V - A M, Philadelphia

UNITED BDCSTG. CORP.

(6 am)—W S I D, Baltimore; W J M O, Cleveland; W A R K, Hagerstown, Md.; W A N T, Richmond; W I N X, Rockville; W O O K, Washington, D. C.

WDSU BDCSTG. CO.

(3 tv, 2 am)—W A F B - T V - A M, Baton Rouge; W D A M - T V, Hattiesburg, Miss.; W D S U - T V - A M, New Orleans

WESTINGHOUSE BDCSTG.

(5 tv, 6 am)—W J Z - T V, Baltimore; W B Z - T V - A M, Boston; W I N D, Chicago; K Y W - T V - A M, Cleveland; W O W O, Fort Wayne; K D K A - T V - A M, Pittsburgh; K E X, Portland, Ore.; K P I X (TV), San Francisco

WKY TELEVISION SYSTEM

(3 tv, 1 am)—W S F A - T V, Montgomery; W K Y - T V - A M, Oklahoma City; W T V T (TV), Tampa

STATION GROUPS

(Cont'd from page 43)

magazine publishers. Peppering the broadcasting landscape are such names as Time, Scripps Howard, Gannett, Newhouse, Hearst, Cowles, Meredith, Ridder, Cox, Knight and a host of others.

The entertainment business is prominent in the field, too. Aside from American Broadcasting-Paramount Theatres, there are other theatre chain owners: Balaban and McLendon, for example. A number

of picture and tv stars have wisely invested their money in the business. Gene Autry has a nice group of half a dozen stations out west. Frank Sinatra and Danny Kaye share the profits from three west coast outlets comprising the Seattle, Portland and Spokane Radio group. Bing Crosby has a substantial investment in the Kenyon Brown stations.

The electronics business is well represented by NBC and Westinghouse but the list would not be complete without a mention of the Crosley group, a division of Avco Manufac-

turing. And, on a lesser level, there's Sarkes Tarzian.

Sort of in a class by itself is RKO Teleradio Pictures, which is allied to the motion picture business but is actually a subsidiary of the General Tire Co. Corinthian is owned by an investment company (J. H. Whitney Co.) of 13 partners, headed by senior partner John Hay Whitney, ambassador to Great Britain, and seeking growth opportunities; the president of Corinthian, Wrede Petersmeyer, is one of the Whitney partners.

Insurance companies also have

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

**NOW
ONE BUY**

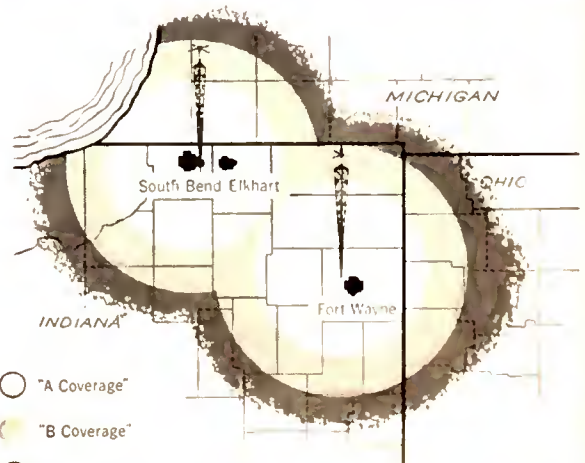
delivers both —

**AT A 10%
SAVINGS!**

YOU NEED TWO TO TUNE UP sales in Indiana!



In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—\$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover *both* from within, with *one* combination TV buy, and save 10%! Add Indianapolis—get *all* the best in just *two* buys!



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



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

TELEVISION

IN
KANSAS
IS
KTVH

SERVING *Wichita* PLUS
14 OTHER IMPORTANT
KANSAS COMMUNITIES

BLAIR TELEVISION ASSOCIATES

KUTCHINSON

STUDIOS IN HUTCHINSON AND WICHITA
HOWARD O. PETERSON, GEN. MGR.

SALES GROW

in
DYNAMIC
SACRAMENTO

by using
Growing Ratings

on
DYNAMIC

K X O A

1st Place—Oct. '57—Pulse
(26 ¼ hr. firsts)

1st Place—Mar. '58—Pulse
(29 ¼ hr. firsts)

1st Place—Oct. '58—Pulse
(43 ¼ hr. firsts)

Nat'l. Rep: McGavren-Quinn

their hands in the broadcasting pie. There's Jefferson Standard Life Insurance, which has the WBT stations and Nationwide Insurance, which owns People's Broadcasting. Nor can members of Congress and their families be left out. The wife of Senator Lyndon B. Johnson. Texas Democrat and majority leader owns a majority interest in tv/radio station pairs in three markets; Senator Robert S. Kerr, Oklahoma Democrat, is a principal in the Kerr-McGee stations; the Capital Cities stations, in which Lowell Thomas is a principal investor, also numbers among its investors Leo W. O'Brien and Dean P. Taylor, both New York State Representatives.

What about group operations? A broad look at this subject is provided by a SPONSOR questionnaire sent to about 50 non-network groups. Usable returns totaled about 22. Those answering represent a good cross section. The answers came from every section of the country and covered every important type and size of station group.

- On the question of an over-all broadcasting executive, 21 of the groups said that they had one.

- Seventeen of the 22 reported having a headquarters staff performing one or more of the following functions: sales management, programming counsel or supervision, engineering, advertising, promotion, research and publicity.

- Regarding the degree of management control over individual stations, a basic question in the group field, there was a wide variety of answers but the median fell somewhere in between "moderate" and "substantial." One group said it provided no control at all; two said management control was rare; eight reported it was moderate; one said it was moderate to substantial, seven stated it was substantial, two said management control was complete in some areas, one declared that it practiced complete control over its stations.

The latter, incidentally, was the Sinatra-Kaye Seattle-Portland-Spokane group and the characterization was made by Lester M. Smith, general manager of the group. It may also be of interest to note that the group reporting no headquarters control at all, the WKY Television System, was headed until about a year ago by P. A. (Buddy) Sugg, now top man over the NBC o&o's. Sugg,

whose operation at NBC consists solely of himself and two secretaries, loosened the reins on NBC stations when he came in.

- Central program buying or sharing of programming between sister stations is fairly common, the questionnaires showed. Ten groups reported that headquarters commonly or occasionally bought programming for the individual stations. Naturally, this was more common among tv stations. Eight of the 22 groups said their stations share locally-made programming.

The subject of management control over stations is worth further discussion, since it bears vitally on the nature of station groups. The impression gained in SPONSOR's study of the groups is that, with certain exceptions, the larger groups tend to give their station managers more leeway than the smaller ones. The NBC-Sugg example, mentioned previously, is no isolated example. The recent appointment of Stephen Riddleberger as head of the ABC o&o's represents the first time these stations have been organized under a full-time executive. Like Sugg, Riddleberger is a one-man operation.

The CBS setup, which puts the radio and tv stations under separate chiefs, smacks more of a staff operation but the control exerted is minor. Craig Lawrence, top man over CBS tv stations and tv spot sales, says, "We work with stations, rather than decide policy."

C. Wrede Petersmeyer, president of

We subscribe...



WCAU
Philadelphia
One of the seven
great CBS-Owned
Radio Stations



“Can’t I go, too?”

HUSBAND: “To Europe? But this is business . . . besides, we’re not *that* rich!”

WIFE: “You can save \$300 on my ticket if we fly KLM.”

HUSBAND: “That so?”

WIFE: “And the same for each of the children.”

HUSBAND: “Sounds good, but what about . . .”

WIFE: “And we can see lots of cities over there — free!”

HUSBAND: “Mmmmm . . .”

P.S. She went. First Class, too. Why don’t *you* find out all about KLM family fares to Europe — including the substantial Economy Class savings? Remember, KLM features non-stop DC-7C service from New York, one stop from Houston.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.



Corinthian, has a staff working with him, but, as the name "staff" suggests, there is no line of authority running from staff personnel to the stations. All authority is funneled through Petersmeyer, to whom each station is responsible.

In answering its questionnaire to SPONSOR, Time, Inc., characterized its control over stations as moderate to substantial. Exactly what these words mean, however, is given in more detail by testimony before the FCC last

year by Weston C. Pullen, Jr., Time, Inc., v.p. for broadcasting. He said:

"The local (station) manager is given almost complete autonomy in the conduct of his day-to-day broadcast affairs, subject, of course, to the policies and directives of his board. (Ed. note: The boards of all the broadcasting subsidiaries consist of top Time, Inc., executives.) Just as in other divisions of the company, the corporate services of the New York parent are available to the local

manager. This includes legal and accounting services, budgeting and other management practices, engineering consultants, etc. The local manager reports to me on a current basis . . . and I, in turn, report performances of the individual operations to Mr. Larsen (Roy E. Larsen, board chairman, Time, Inc.). Our broadcasting operation in New York consists of four people, myself, my assistant and our two secretaries. We maintain no New York sales organization. . . . From time to time, New York has provided programing suggestions and advice."

Though Pullen's organization in New York has been increased by one in the form of a business manager since the testimony was made, headquarters still rates as a small operation compared to, say, the staff necessary to run one major station.

It must be kept in mind, of course, that any group comments about the nature of control over stations are made against a backdrop of FCC preferences for broadcasters with local identification. Group broadcasters, who have to go before the FCC in buying new stations, studiously try to avoid the stigma of absentee ownership. Even so, local autonomy makes a lot of sense.

"No central organization can do a good job in broadcasting by remote control," said Donald McGannon, president of Westinghouse Broadcasting Co., probably the largest of the non-network groups.

"Each market represents an indi-

NASHVILLE'S
"better buy"
station!

WSIX-TV covering the rich tri-state Tennessee Valley area with:

MAXIMUM POWER
(A whopping 316,000 watts)

MAXIMUM TOWER HEIGHT
Tallest allowed in this area by CAA . . . 2049 ft. above sea level.

MAXIMUM EFFICIENCY
To provide by far the most effective coverage and sales results throughout this rich Tennessee, Kentucky, Alabama area!

Represented by:
H-R TELEVISION, INC.
CLARKE BROWN CO.

3
1
6
0
0
0
W
A
T
T
S

TENNESSEE'S
"must buy"
market!

The Nashville market is Tennessee's richest market . . .

Check these facts!!

- ✓ Fourth in the Mid-South (next to Memphis, Birmingham and Atlanta) with 342,000* TV homes.
- ✓ Population, 1,965,000
- ✓ Retail Sales—\$1,585,308,000

Nashville is a "must buy" market and WSIX-TV is your "best buy" station.

Phone or wire today for choice availabilities!

*Source Television Magazine

We subscribe . . .



KMOX

St. Louis

**One of the seven
great CBS-Owned
Radio Stations**

Everybody in Big Aggie Land knows Wynn Hubler Speece



Wynn is WNAX-570's Neighbor Lady and her program is "must listening" for housewives throughout WNAX-570's 5-state, 175-county coverage area.

During her 18 years on WNAX-570, Wynn has received more than 2,000,000 letters from her listeners. She has traveled the length and breadth of Big

Aggie Land with her Neighbor Lady Kitchen Karavan. She knows her audience. They know and trust her.

The loyalties built up over the years by Wynn and other WNAX-570 personalities mean just one thing to advertisers — sales. In the Big Aggie Land market there are 2,231,800 people and

609,590 radio homes. Spendable income is over 3 billion dollars. WNAX-570 delivers 66.4% share of audience in this market.

To sell your product in the nation's 41st market — sell on the most trusted voice in Big Aggie Land, WNAX-570.

WNAX-570 CBS RADIO



PROGRAMMING FOR ADULTS OF ALL AGES
PEOPLES BROADCASTING CORPORATION
Yankton, South Dakota Sioux City, Iowa

PEOPLES BROADCASTING CORPORATION	
WGAR, Cleveland, Ohio	
WRFD, Worthington, Ohio	
WTTM, Trenton, New Jersey	
WMMN, Fairmont, West Virginia	
WNAX, Yankton, South Dakota	
KVTY, Sioux City, Iowa	

DYNAMIC

K X O A

is THE LEADER in

DYNAMIC

SACRAMENTO

1st Place—Pulse Oct. '58
(Last Metro)

1st Concerted Local News

1st Top Personalities

1st Regular Editorials

1st Daily Stereophonic

1st Family Fun-tests

K X O A

BEST SELLS SACRAMENTO

Retail Sales 229% over
Nat'l. Avg., 192% over
Calif. Avg.

Nat'l. Rep: McGavren-Quinn

Just like Newton
and the Apple



people
REACT
to the
voice and vision
of NBC in
South Bend - Elkhart

call Petry today!

WNDU-TV CHANNEL 16

BERNIE BARTH & TOM HAMILTON

vidual problem and the station operator has to be on hand. A feeling for the market is important in broadcasting," McGannon said.

Why, then, a corporate staff at all? WBC has a dozen management people at New York headquarters.

"Everybody is fallible. A single person is more apt to make mistakes," McGannon declared. "A station manager can take too long to yank a show. But we don't order anybody around. It's bad management practice to order people around. We sell rather than tell."

WBC's selling function is done by means of frequent contacts between headquarters and station personnel. There is a heavy schedule of meetings among Westinghouse station executives and WBC personnel plus a lot of traveling to and from New York by both station and WBC people. Sometimes McGannon wonders whether the frequent contacts are overdone but has concluded that "it seems valid. I'd rather overdo it than underdo it and I wouldn't say it's contradictory with the spirit of local autonomy."

Most major groups try for the cross-fertilization of ideas that comes from contacts between station people, although Westinghouse people probably spend more time per capita traveling than any other group.

The purpose of contacts, of course, is more than a matter of checking operations. To many groups it represents a way of getting the jump on their competitors. While some groups do not feel that group ownership *per se* provides better service—and they say so—most of the major groups contend they offer more to their audiences (and owners) than singly-owned stations.

Transcendent Tv sums up this point of view as follows:

1) Group ownership stations are usually well managed and operated, with station managers profiting by the experiences of other managers.

2) A constant interchange of new information, ideas and techniques usually results in better, more diversified programming for each station.

3) Exchange of engineering and technical information can often solve operations problems faster and more effectively resulting in the best possible reception for viewers and listeners.

4) There is more opportunity in a group ownership to develop and

train competent broadcasting personnel in necessary background.

Group owners also make the point that their larger financial resources allow them to do things that other broadcasters can't, such as extensive research services, greater news coverage and major public service programming series.

We subscribe . . .



KCBS

San Francisco

**One of the seven
great CBS-Owned
Radio Stations**

**Things you should know
about**

KMSO

- ★ 191,000 WATTS POWER
- ★ CBS, ABC, NBC PROGRAMS
- ★ SINGLE STATION MARKET
- ★ 45,000 TV FAMILIES
- ★ LESS THAN 1⁰⁰ PER M
- ★ SUPER SHOWMANSHIP
- ★ SUPER SALESMANSHIP
- ★ SUPER CRAFTSMANSHIP

. . . and now that you know

CALL OR WRITE

GILL-PERNA—OR

KMSO channel 13

MISSOULA, MONTANA

*buy St. Louis 'a la card**

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

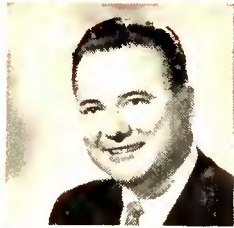


Represented
nationally by



KTVI 
CHANNEL **2** ST. LOUIS

PHENOMENAL



says Charles Keys, General Manager

KOCO-TV

OKLAHOMA CITY

Socko—Popeye wins again! One Popeye hour couldn't satisfy all the sponsors for KOCO-TV so they had to schedule a second one! Here's the record-breaking, money-making story from Charles Keys:

"Clients love Popeye even more than kids. Phenomenal Popeye sell-out necessitates scheduling additional Popeye Hour Saturdays 11 to 12 a.m. Regular Popeye Theatre Monday thru Friday 6 to 6:30 p.m. scored whopping 25.0 Nov.—Dec. four week Nielsen."

Popeye has been piling up sponsors and top ratings scores for years. Kids never tire of him. And sponsors are enthusiastic about the reception he builds for their products.

Popeye is whaling the tar out of competition for KOCO-TV. Want a share of the spinach? Write or phone:

U.A.A.

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



Robert E. Britton, v.p. at McManus, John & Adams, has been named executive director of the newly-created marketing-media-research department, headquartering in Bloomfield Hills, Mich. Britton, who came to MJ&A a year ago from General Mills, will function in a supervisory relationship to similar departments in other MJ&A offices. Henry Halpern, N.Y. v.p., becomes dir. of the dept. for all N.Y.-based accounts; Charles Campbell becomes media dir.-consumer products and supvr. of broadcast media.

Jack Sandler, general manager of WQAM, Miami, has been appointed a vice president of the Storz Stations group. His association with Storz dates back to 1949, when he was salesman-sports announcer on KOWH, Omaha. After its takeover by the group, Sandler worked his way up to the sales manager's chair. In 1956, when Storz purchased WQAM, Sandler was named general manager and also acted in the additional dual capacity of national and local sales manager. He will continue in this capacity.



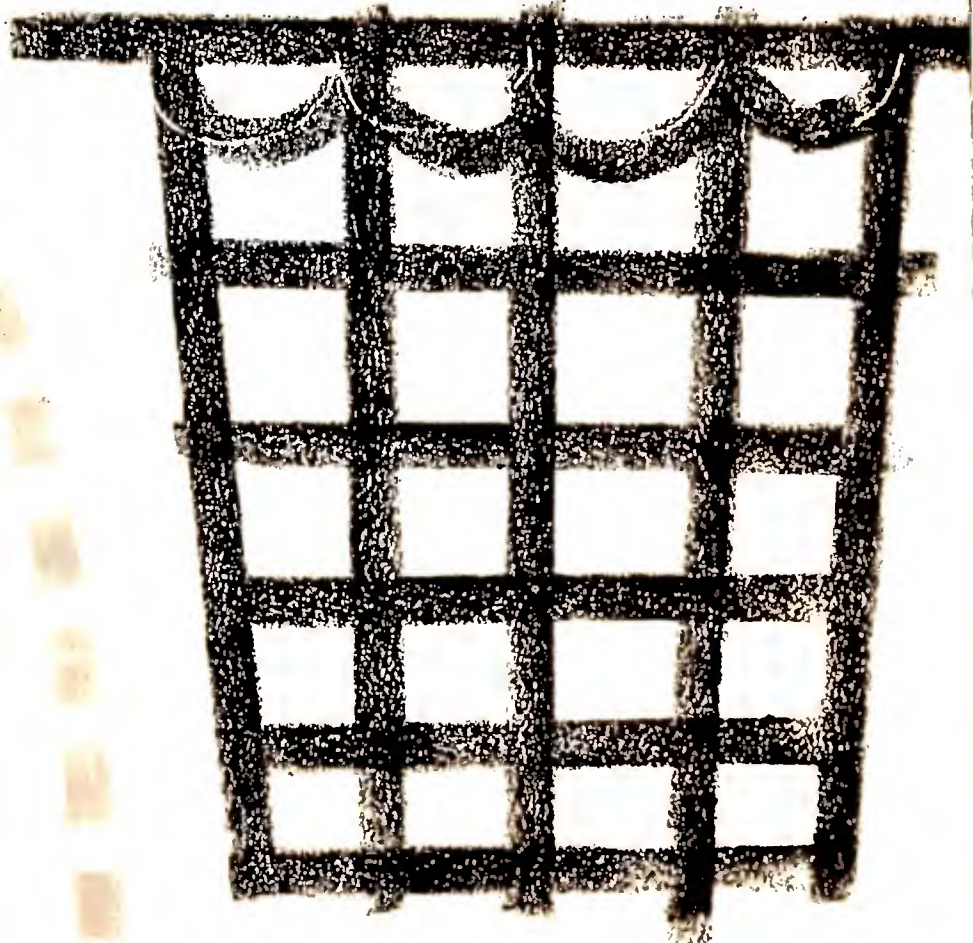
Charles E. Bell has been appointed to the newly-created position of executive v.p. for WSAV-AM & TV, Savannah. He comes to the station from WSPA-AM & TV, Spartanburg-Greenville, S. C., where he served as general sales manager since 1956. Following a 10-year career in radio, Bell entered tv in 1949 as director of tv for WBTV, Charlotte. In 1953, he was appointed South-eastern sales manager of Du Mont Tv Labs. Bell also inaugurated and served as general manager of WAPA-TV, San Juan, Puerto Rico.

Jack Mohler has been appointed Eastern Sales Mgr. of Television Advertising Representatives, Inc. according to an announcement by Larry H. Israel, gen. mgr. of TvAR. Mohler entered broadcasting in 1941 after graduation from Princeton. His first position was as a research and promotion asst. at WOR, New York. Taking time out for active service in the Army, Mohler returned to WOR in 1953 as an a.e. and asst. sales mgr. He joined CBS Television Spot Sales as dir. of sales div. in 1953 remaining until 1957 when he joined Blair-TV.





LOCAL ADVERTISERS KNOW THE SCORE



In St. Louis
WIL Has More
Local Advertising
Than Any TWO
Stations Combined!

NEWSMAKER STATION OF THE WEEK

WIL

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

In tempo with the times
THE BALABAN STATIONS

John F. Box, Jr., Managing Director
Sold Nationally by Robert E. Eastman

LIKE RATES FOR LIKE SERVICES

SPONSOR SPEAKS

George Burbach, Tv Pioneer

Shortly after World War II, George Burbach, General Manager of KSD St. Louis and a member of the board of the Pulitzer Publishing Co., urged his newspaper to establish the first post-war television stations in the United States. When members of the board demurred, George risked his lifetime security and prestige by stating that he would resign if such a station were not eminently successful.

He got the station.

Several years later SPONSOR published an editorial titled "Mr. Television." We referred to George Burbach, a gentleman of conviction and high purpose.

On 1 January 1958 George retired. Word has recently been received that late in February he passed on in Florida.

It's often said that television is a young man's business. George was an older man with young ideas. Pioneering and progress know no age. Tv pioneers like George Burbach cannot be forgotten.

Without Fanfare

The Association of Maximum Service Telecasters, Inc. commonly referred to as MST, seldom hits the front pages.

This association of 116 television stations operates without fanfare under the direction of Lester Lindow, a respected broadcaster. Its directors include the cream of our industry. Any television station that operates with maximum power is eligible.

Recently MST released its second annual report. Between the technical lines one reads of proposals, activity, and accomplishments of maximum importance to all tv broadcasters and their sponsors. For example, its role in working with TASO (Television Allocations Study Organization); opposition to degrade mileage separations between tv stations; and participation in a number of FCC rule making proceedings.

MST is an active, fruitful organization that contributes generously to the industry good. We may not agree with everything they do but we heartily applaud their intent and accomplishment. If yours is an eligible tv station, MST deserves your support.



THIS WE FIGHT FOR: *Easier methods of selling, buying, and coordination of both radio and television spot campaigns by the elimination of needless time-consuming paper work.*

10-SECOND SPOTS

CD: In New York, WINS and the Salvation Army sent the radio station's disaster feeding unit to BBDO, Y&R and other agencies, dispensed hot soup in a lunch-time "bomb test" to account execs and timebuyers. *Must have been a sad day for the martini crowd.*

Switch: From a news release—"Richard Reinauer, Assistant Director of Film Production, Foote, Cone & Belding Advertising Agency, has been appointed to head a newly-created Radio-Television and Motion Picture section at the American Medical Assn." *With politics hiring experts to coach them in camera compartment, why not the medicos?*

Arf: Laurese Byrd Gordon, promotion director for WTOP Radio, Washington, D. C., shows dogs in her spare time, has a kennel of eight registered miniature schnauzers. The earliest-rising one that wakes her each morning is named Dee-Jay. *A real "morning man!"*

Blimey! From *The New York Times*—"LONDON, Feb. 24 . . . A Labor member introduced a bill to curb what he called 'one of the nastiest imports from the United States'—the interruption of television programs for commercials. . . . (He) said a Western film, portraying an attack by Indians had been interrupted by an advertisement for scalp lotion." *Nothing like scalp lotion after an Indian raid.*

Allied arts: The burlesque stripper was having trouble undoing her zippers. "She's all thumbs," said the drummer in the pit to the pianist. Replied the pianist, "We'll soon see."—Phil Stone, CHUM, Toronto.

Lincolna: Start of a press release from WOWO Radio, WBC station in Ft. Wayne, Ind.—

"In collaboration with Bessie K. Roberts, a member of Indiana's Lincoln Sesqui-Centennial Commission. WOWO has recorded the only official eulogy in honor of Abraham Lincoln made by the state of Indiana in June 1865 in the Indiana Supreme Court." *Must have been recorded on a time machine.*

Retort: Shaggy answer to Schaefer Beer commercial copy, "What do you hear in the best of circles?" "Gossip."



THE
Quality
TOUCH

"Nothing endures but personal qualities."

These words from the pen of Walt Whitman account for the great music which has endured the years. Each composition reflects the personal qualities of its composer. This same reflection could easily be applied to quality radio and television stations of today... the dedicated efforts of those behind the scenes to constantly build and maintain a quality image.

WFAA

radio & television
dallas



NEW YORK
H. G. FEARHEAD
JACK KELLY
- 15
- 2M
- 510

WINS leads in advertiser acceptance—billing 50% above 1957.

WINS leads in audience acceptance. Delivers more adult listeners per dollar than any other station.

WINS leads in balanced programming—news—music—sports—special events—community service.

WINS • RADIO CIRCLE • NEW YORK • JUDSON 2-70
"NEW YORK'S MOST IMPORTANT STATION"

Elroy McCaw, President • H. G. (Jock) Fearnhead, V.P. and General Manager • Jack Kelly, Sales Manager

Represented by The Katz Agency, Inc.

In Los Angeles it's KDAY NOW 50,000 watts