

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



THE HOUSE THAT LEO BUILT

Behind-the-scene look at the Burnett agency and how it operates. Part I, the man himself

Page 31

Soft goods: dark horse entry in radio/tv media

Page 35

Why small cars are aiming pitch to women

Page 38

Industry first—the single rate committee

Page 40

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Business . . . via SPOT TV

ed more national advertisers are capitalizing on the fact that all weather
The weathercaster on a local station is the only man with weather information
mediate interest to local viewers. No wonder he's such a successful salesman
ything from soup to swimming pools . . . and is one of the reasons why
national advertisers have made Spot TV their BASIC advertising medium.

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

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

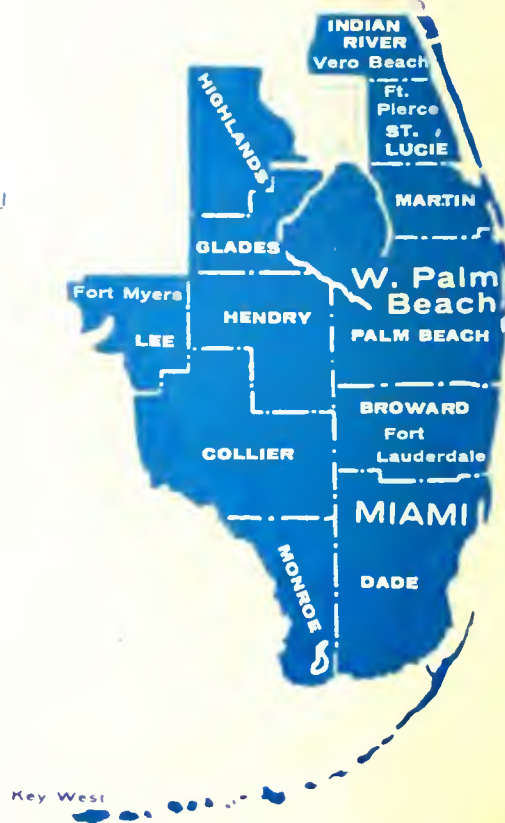
WTVJ IS AGAIN PROVED THE DOMINANT TV STATION IN FABULOUS SOUTH FLORIDA

**51.6% SHARE OF
AUDIENCE IN MIAMI'S
3-STATION MARKET**

Sign-On to Sign-Off, NSI December 1958

We are proud of the fact that more advertisers are selling their products over WTVJ than at any time in our ten year history—that these advertisers want to buy the only station delivering unduplicated network programming to the entire South Florida audience.

Booming South Florida . . . with 1,500,000 persons spending over \$2,000,000,000 in retail sales . . . is a must-buy market on most advertising schedules. MIAMI'S TV STATIONS COVER IT BEST! By any yardstick—cost-per-thousand, homes reached, depth of penetration—for action at the point of sale, consider TELEVISION FIRST. In South Florida, TV is the dominant medium and WTVJ is the dominant station.



WTVJ
SOUTH FLORIDA
CHANNEL 4 

Represented Nationally by: Peters, Griffin, Woodward, Inc.

**Because
Local
Sponsors
Buy With That
"Critical Buck,"
They Buy
The Station
That Gets
"Next Day"
Results...**

**You've Got A Live One
When You Buy
KRNT
TOTAL RADIO
in Des Moines, Iowa**

In DES MOINES,

that result-getting station is . . .
and has always been . . .

KRNT RADIO, that "know-how,
go-now" station that keeps pace
with all that's going on in
Des Moines, Iowa's lively center of
business activity. Because KRNT
has news on the hour, total
sports, the best of music,
dramatic shows, complete weather
and complete service, local
sponsors spend nearly as much
on KRNT RADIO as on the
other 5 Des Moines

stations combined! Better See Katz Soon.

SOURCE: LATEST AVAILABLE F. C. C. FIGURES

KRNT RADIO-CBS
A Cowles Station

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- The house that Leo built**
- 31** Sponsor presents a two-part profile of the first Chicago agency to top \$100 million in annual billings. Part I—The man himself, Leo Burnett
- Soft goods: dark horse ad entry**
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- 40** A group of agency media executives join forces informally to compile a list of one-rate stations, serve as unofficial watchdog for violators
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- 42** New England's Carling Beer is latest to join long line of five-minute program sponsors. Increased sales reflects impact value of this approach
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- 44** SPONSOR summarizes its \$500 Million Plan for national radio spot, points out that 1963 goal can be met only if industry unites in drive
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- 46** With more advertisers using "effect" for attention and emphasis, four agency men tell how modern music can be best applied to commercials

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Davenport, Iowa — Rock Island, Illinois 47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

- | | |
|----------------------------|---------------------------------|
| 41 Albany Schenectady-Troy | 46 Omaha |
| 42 Nashville | 47 Davenport-Rock Island |
| 43 Champaign | 48 Binghamton |
| 44 Miami | 49 Raleigh-Durham |
| 45 Sacramento-Stockton | 50 Asheville |

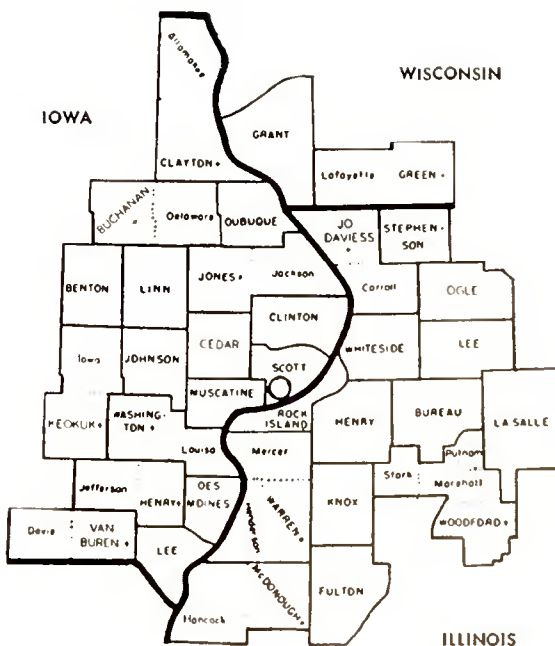
WOC-TV IS No. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES

Population*	1,727,100
Homes	556,500
TV Homes	469,890
Farm Homes**	97,101
TV Farm Homes**	54,912
Effective Buying Income*	\$2,852,363,000
Retail Sales*	\$2,076,120,000

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954

NCS 2



Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peterson, Griffin, Woodward,
Inc.; Exclusive National
Representatives

THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }



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



JUST THINK!



an
affiliate
of



will
SERVE an

Estimated **8,000,000 EXTRA**
sight seeing, fun loving, radio listening
people during:



DON'T TAKE LESS . . .



Advertise
with
KGON
1520 KC
for
**KING SIZED
RESULTS**

Weed Radio Corp.
Nat'l Rep.

NEWSMAKER of the week

The naming of F. Kenneth Beirn as v.p. in charge of advertising at Revlon, Inc., puts the 48-year-old adman back in the client side of the business after nearly 23 years in the agency field. He replaces Charles Abrams, who will take over the presidency of Warner Lambert's home products division.

The newsmaker: F. Kenneth Beirn was advertising manager of RCA, Camden, when he was only 26, a reflection of the drive, energy and flashing intelligence he has displayed during his entire ad career. Between the time he left RCA and his appointment to one of the trickiest advertising posts in the business, he remained in the agency business, racking up a record probably no other adman has equaled: being president of three major agencies. The three were Biow-Biern-Toigo, Ruthrauff & Ryan and C. J. LaRoche. Besides this trio, he also worked at Pedlar & Ryan and Dancer-Fitzgerald-Sample, where he gathered considerable experience in the cosmetics field via handling such P&G products as Camay and Shasta.

He was tapped for his new job by Revlon's Charles Revson by virtue of his work on 14 Revlon products. In taking over the advertising destinies of the entire Revlon line, Beirn has a key voice in the spending of around \$10 million in tv, representing roughly 80% of the cosmetic firm's ad budget.

Beirn moves into Revlon at the height of an expansion and diversification binge. The coming announcement of company sales in 1958 will probably report a figure of more than \$100 million—the second cosmetic firm to do so. (Avon was the first.) During the first six months of 1958 sales were running about 11% over the previous year. In the past two years Revlon has introduced a hatful of new products, including its first men's toiletry brand, set up a drug subsidiary, bought Knomark (Esquire boot polish) and purchased a controlling block of Schick stock. The burden of pulling in a profit for this huge enterprise is currently resting on more than \$9 million worth of web tv—*The Garry Moore Show* and *Person to Person*.

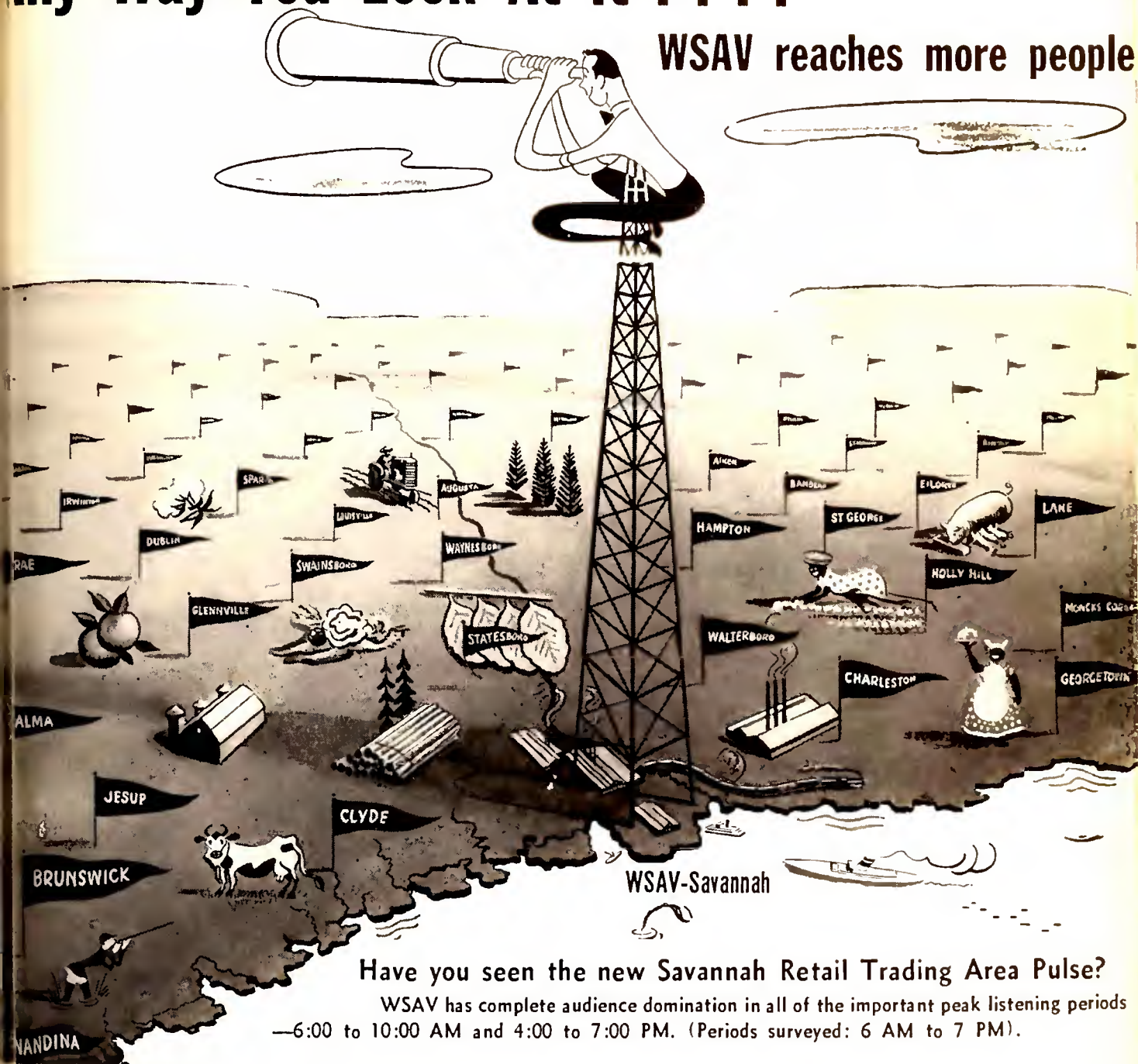
Besides handling the authoritarian Revson, whose perfectionism is a legend in the business, Beirn will be wrestling with a host of advertising and marketing decisions. One of them: Can Revlon expand its distribution in grocery chains without losing the quality image its brands possess?

Beirn is a Yale graduate, is married to one of Rosalind Russell's sisters and has homes in Southport, Conn. and New York. He has three children, a girl and two boys.

The other of Miss Russell's two sisters, incidentally, is married to "Chet LaRoche, himself. Beirn's brother-in-law returns to the post of board chairman at the LaRoche agency with Beirn's departure which came after a little more than a year after he joined that firm. Just previously, Beirn had resigned from the freshly merged Erwin Wasey, Ruthrauff & Ryan.

Any Way You Look At It

WSAV reaches more people



Have you seen the new Savannah Retail Trading Area Pulse?

WSAV has complete audience domination in all of the important peak listening periods
 —6:00 to 10:00 AM and 4:00 to 7:00 PM. (Periods surveyed: 6 AM to 7 PM).

For instance, here are the ratings for the breakfast hours:

. . . and, in the late afternoon:

STATION	7:00 AM	7:15 AM	7:30 AM	7:45 AM	8:00 AM	8:15 AM
WSAV	5.7	5.7	6.0	6.1	6.5	5.6
STATION "A"	1.0	1.1	1.3	1.3	1.2	1.1
STATION "B"	.8	.8	.7	.8	.8	.8
STATION "C"	2.7	3.4	4.1	4.3	4.6	4.7
STATION "D"	1.5	1.6	1.9	2.1	2.1	2.1
STATION "E"	4.2	4.4	4.7	5.0	5.6	5.3

STATION	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WSAV	4.7	4.9	5.1	5.0	5.3	5.2
STATION "A"	.8	.7	.5	.5	.6	.5
STATION "B"	1.4	1.4	1.5	1.5	1.8	1.7
STATION "C"	3.4	3.1	3.1	2.5	(off)	(off)
STATION "D"	2.7	2.8	2.8	2.7	2.9	2.8
STATION "E"	3.9	3.9	4.1	4.3	3.9	4.2

The PULSE proves it . . . the NIELSEN proves it . . . WSAV REACHES MORE PEOPLE AT A LOWER PER-PERSON COST THAN ANY OTHER SAVANNAH MEDIUM!

It's 630



in Savannah

WSAV

630 kc.
5,000 watts
Full Time



represented by
eastman

The HOT SHOWS



MACKENZIE'S RAIDERS

starring

RICHARD CARLSON

2-Station
BIRMINGHAM
WBRC-TV

55.3%

SHARE

35.3 RATING

BEATS Restless Gun, Peter Gunn, Wells Fargo, Cheyenne, Groucho Marx, Perry Como and many others.

Pulse, Jan. '59



SEA HUNT

starring

LLOYD BRIDGES

4-Station
CHICAGO
WNBQ

36.0%

SHARE

25.1 RATING

BEATS Groucho Marx, Ed Sullivan, Wells Fargo, Peter Gunn, Gale Storm, GE Theatre and many others.

ARB, Jan. '59



HIGHWAY PATROL

starring

BRODERICK CRAWFORD

4-Station
SAN FRANCISCO
KRON-TV

46.3%

SHARE

21.9 RATING

BEATS Playhouse 90, Ed Sullivan, Ernie Ford, Cimarron City, Lawrence Welk, Californians and many others.

ARB, Jan. '59

come from ZIV!

3-Station
CINCINNATI
WKRC-TV

47.7%

SHARE

20.7 RATING

BEATS Ed Sullivan, Phil Silvers, Hri Parade, Restless Gun, Jackie Gleason, Bob Cummings and many others.

ARB, Dec. '58

3-Station
MIAMI
WTVJ

46.3%

SHARE

26.3 RATING

BEATS GE Theatre, Texan, Danny Thomas, Ernie Ford, Cheyenne, Groucho Marx and many others

ARB, Dec. '58

2-Station
JOPLIN-PITTSBURG
KOAM-TV

46.7%

SHARE

31.3 RATING

BEATS Trackdown, Ed Sullivan, Bob Cummings, George Burns, Red Skelton, Texan and many others.

ARB, Dec. '59



Dr. Sydney Roslow, director of Pulse, Inc., heads a nationwide staff trained to make and convert home interview reports into reliable ratings. Some of the Ziv show ratings used here are based on these authoritative findings.

4-Station
SAN FRANCISCO
KRON-TV

56.3%

SHARE

28.1 RATING

BEATS Desilu Playhouse, Ed Sullivan, Dinah Shore Chevy Show, Steve Allen, Californians and many others.

ARB, Jan. '59

4-Station
DETROIT
WJBK-TV

62.6%

SHARE

30.1 RATING

BEATS Perry Mason, Restless Gun, What's My Line, Jack Benny, Ed Sullivan, Bob Cummings and many others

ARB, Jan. '59

3-Station
COLUMBUS
WBNS-TV

53.5%

SHARE

28.3 RATING

BEATS Ernie Ford, Danny Thomas, Groucho Marx, Lawrence Welk, Wells Fargo, Ed Sullivan and many others.

ARB, Dec. '58

3-Station
BOSTON
WBZ-TV

61.5%

SHARE

27.6 RATING

BEATS People Are Funny, Maverick, Have Gun - Will Travel, Wyatt Earp, Red Skelton, Real McCoys and many others.

ARB, Dec. '58

2-Station
BRISTOL-JOHNSON CITY
WJHL-TV

61.0%

SHARE

36.3 RATING

BEATS Wyatt Earp, Lineup, Perry Como, Maverick, Peter Gunn, Wells Fargo and many others

ARB, Dec. '58

3-Station
ST. LOUIS
KSD-TV

48.7%

SHARE

27.5 RATING

BEATS Cheyenne, Millionaire, Ernie Ford, Alfred Hitchcock, Ed Sullivan, Wells Fargo and many others

ARB, Dec. '58

The Ziv man in your market can show you how to profit from using one of America's GREAT selling forces — a Ziv show!



Commercial commentary

A sermon on snob appeals

Maybe I'm just chicken but those Continental Mark IV commercials on the New York Philharmonic programs are making me very, very nervous.



Leonard Bernstein, his forelock flying, lifts the orchestra through the intricacies and spiritualities of, say, Beethoven's Ninth. And then, before I have a chance to quell my turbulent thoughts and feelings, along comes Julia Mead to tell me, with the slightly flat condescension of a Kansas school teacher that "some people consider this one of the finest pieces of music ever written." (A few minutes before Bernstein had said it was *the* finest.)

Well, I think Julia is a doll. And when she is demonstrating Kodaks on the Sullivan show or ecstasizing over the latest gas range she is great, just great.

But somehow the things the Ford people are giving her, and other Continental announcers, to say seem to reek with spurious self-consciousness.

At least that's the way it strikes me. And maybe one reason is because, as an adman, I can scent the old "as-in" pitch a mile off, and want to duck when I see it coming.

The "As-Ins" will get you

The "as-in" trick is one of the oldest gambits in advertising and there's hardly a copywriter beyond the age of business puberty who has not used it at least once in his work.

Want to advertise a fancy bonded whiskey? Let's show a picture of Gainsborough's "Blue Boy." Then we'll dream up some deathless headline like "As in fine painting, so in fine whiskey, quality counts."

Want to promote a high-priced auto tire? Let's show Michelangelo's "David," and give it a tag, "As in fine sculpture, so in fine tires, a masterpiece stands out."

I've even used the "as-in" pitch for sneakers—"As in fine horses, so in fine canvas, rubber-soled footwear, a champion pays off."

It's the easy, obvious, lazy, tired, and essentially dishonest way of promoting any quality product. And lots of advertisers use it including, as you may have noticed, Continental Mark IV.

The trouble with it is that it debases the work of art with which it tries to claim association. And, even worse from a business viewpoint, it insults the intelligence of reader, listener, and viewer.

I happen to believe that the Bernstein-Philharmonic series is one of the greatest treats of this or any other tv season. I am grateful to the Ford people for bringing it to us. I respect them too for making a fine car. And I'd gladly do anything I can to promote the sale of Continentals just to show my appreciation.

But when they try to entangle me and Bach and the Ford Motor
(Please turn to page 12)

be
in
touch
with
12
BILLION
CSI*
in

The nation's top city for
greatest gain in business,
and the area served by its
two television stations.

JACKSON
MISSISSIPPI

WJTV 12
Katz

WLBT 3
Hollingbery

* Consumer Spendable Income

KCMC-TV PROVES COMPLETE DOMINANCE IN 18-COUNTY AREA

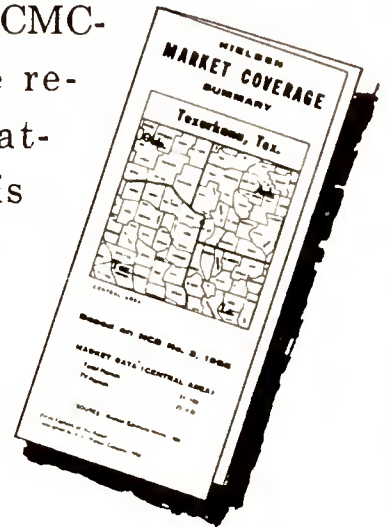
Texarkana, Texas-Arkansas—Walter M. Windsor, recently reappointed Manager of KCMC-TV, factually points out the dominance of KCMC-TV in the Texarkana 18-county area.

In the November ARB, KCMC-TV leads all stations by 3 to 1. Here is the share of audience from sign-on to sign-off:

KCMC-TV	64.8
Station B	22.4
Station C	12.9



Not only is the KCMC-TV dominance reflected in the ratings, but here is the coverage picture according to NCS #3:



In the 18-county area 91.4% view KCMC-TV weekly after 6 P.M. while 86.3% view KCMC-TV weekly before 6 P. M.

Advertisers can take advantage of top ratings such as these:

I've Got a Secret	59.5
The Texan	59.7
Sheriff of Cochise	50.6
The Millionaire	58.9
6 P.M. Local News (Mon.-Fri.)	48.0
Doug Edwards (Mon.-Fri.)	53.0
Zane Grey Theatre	55.3
To Tell the Truth	59.9
Name That Tune	68.5
Have Gun, Will Travel	67.5
Ed Sullivan	54.6
Gunsmoke	63.7
Playhouse 90	50.1

The advertiser needs KCMC-TV to sell and sell hard this prosperous half-billion dollar 18-county market area.

Call Venard, Rintoul & McConnell, Inc. for more information.



KCMC-TV



CHANNEL 6

Texarkana

100,000 WATTS MAXIMUM POWER

Walter M. Windsor, General Manager

Jack Rollings, National Sales Manager

spot
↑
summer radio goes where



the family goes

Vacation may mean getting away from home...but Radio goes along

You're traveling "right" with SPO RADIO in your summer media plans.

Reach people—wherever they are at home or on vacation—with SPO 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.

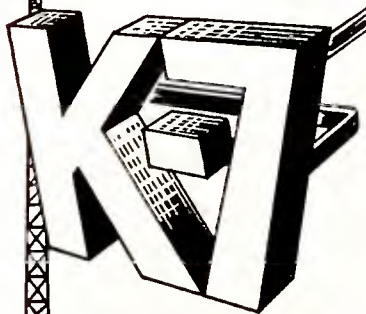
FAMOUS BRANDS of Texas



FOUR 6's

FOUR SIXES IN A CARD GAME WON A RANCH FOR S. B. BURNETT IN CIRSENTA COUNTY, TEXAS IN 1885. HE TOOK 6666 FOR HIS BRAND, AND LATER TEXAS CHRISTIAN UNIVERSITY SHARED IN THE GOOD LUCK THE FOUR SIXES BROUGHT.

ANOTHER BRAND BECOMING FAMOUS IN THE TEXAS PANHANDLE . . .



Strike while the iron is hot! Our brand—K-7—sells your brand in a rich and growing four state marketing area. New full power, new full day programming, new ABC interconnection, and new management add up to an electrifying NEW force on the High Plains. Get the K-7 story from the Bolling Company.



KVII-TV

amarillo, texas

Co. in a mesh of "as-inishness" I'd like, as my sons used to say, to "push them in the mush."

And when, following a glorious, spine-tingling Philharmonic rendition of Gershwin's "Rhapsody in Blue," they try to beguile me with the testimonial of some rich little socialite whose intellectual and emotional gamut seems to range from A to approximately B, I want, as Dorothy Parker once put it, to go away and "frow up."

Snobs and snickers

One reason, of course, is that tv, more than any other medium, puts a pitiless spotlight on the phony, the spurious and the insineere.

In magazine advertising you can get away with the most outrageous amount of snob talk and snob thinking, simply because the words and pictures have so little impact. But with tv the conditions are entirely different. Tv emphasizes every false overtone; it magnifies and mocks all windy pretentious airs.

The fact is, the old misbegotten snob-selling techniques of yesterday are not good enough for tv. But so far most advertising men who are trying to promote high priced high quality products (like the Continental) seem not to have found much to take their place.

The problem, I suspect, is more philosophic than technical.

It stems in part from the fact that it is easier for a camel to pass through a needle's eye than for the average advertising copywriter to be wholly sympathetic with the rich man who wants and can afford a Continental.

He tends to think of the prospect with a sneaker as a kind of remote, overstuffed social climber who is looking for some sort of "status symbol" or other sociological claptrap. Not as a warm, likable human being, with a being natural understandable desire to own a fine car. And this, of course, is where all selling—even quality selling—should start.

Selling on tv specials

During 1959, and especially beginning next fall, we're going to see a lot more of those big hour or hour-and-a-half, "special" programs on the tv networks.

In most cases, the advertisers who sponsor them will be seeking to build an impression of prestige and quality for their products.

I suggest that one of the great, unexplored frontiers for tv commercials lies in the selling that is done on such shows.

Some advertisers, notably Hallmark and Du Pont, have come a long way. Hallmark, in particular, does an outstanding quality job even though I feel (as I'm sure you do) that some of those cards are pretty dreadful. But most of the others, and this includes the bulk of the automotive accounts as well as Continental, are still floundering and pretentiously self-conscious.

They're spending tons of money on commercial production, but watching them, I get the impression they're more concerned with tricks and gadgets, settings and elaborate musical scores, than with the much harder job of believable salesmanship.

Everything is either very gaga and breathless and beat, or it is all choked up with those pompous old advertising cliches about "fine living" and a "discriminating clientele."

Believe me. I'd love to own a Continental Mark IV. But I'd hate to think I'm the kind of guy that their copywriters apparently believe is their market.

96% renewals to date!

Most renewed adventure series gallops into

3rd Great Year

way out front in the ratings race!

Market	Rating*	Market	Rating*	Market	Rating*
Miami	34.3	Denver	29.0	Milwaukee	29.1
New Orleans	28.7	Duluth-Superior	34.9	Mobile	34.1
Pittsburgh	42.2	El Paso	35.1	Montgomery	32.1
St. Louis	31.9	Fort Wayne	26.3	Oklahoma City	31.1
Albuquerque	35.4	Harrisburg	28.5	Portland, Me.	28.1
Bakersfield	35.1	Hannibal-Quincy	47.3	Rockford	43.1
Beaumont-Pt. Arthur	45.9	Jacksonville	38.1	Sacramento	36.1
Buffalo	32.2	Knoxville	20.5	NATIONAL AVERAGE 47.6%	
Burlington-Plattsburg	35.8	Las Vegas	47.5	share of audience 47.6%	
Columbia, S.C.	35.7	Memphis	40.8		

STATE TROOPER

STARRING ROD CAMERON

104 half hours now available!

produced by **revue** productions

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs
598 Madison Avenue, New York 22, PLaza 9-7500
and principal cities everywhere

Lancaster
Harrisburg
York

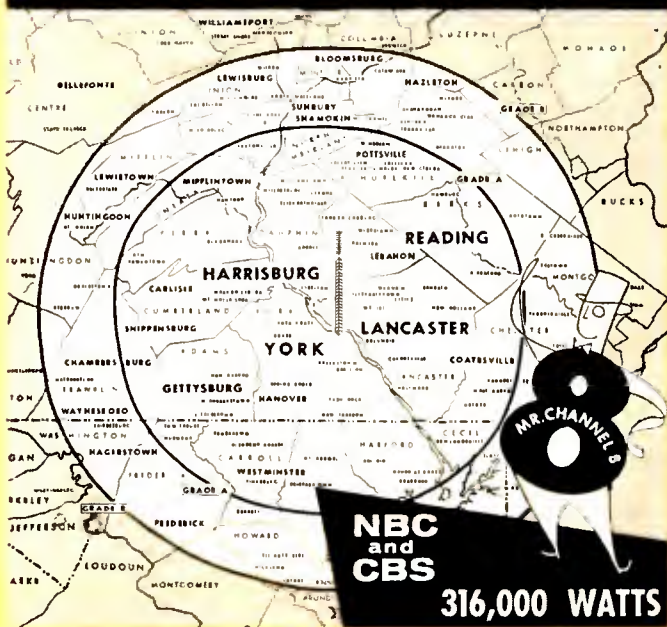
is ONE TV market
when you use

WGAL-TV



WGAL-TV

AMERICA'S 10th TV MARKET



CHANNEL 8
LANCASTER, PA.
NBC and CBS

In addition to being the first choice of viewers in these three important markets, WGAL-TV is the television station for Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

28 FEBRUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Don't look for much relaxing of the tough sell among advertisers for the remainder of this year.

Sales and profits are going up, but before you come to the conclusion that this augurs a let-up on competitive pressure of the sharpest kind remember this:

The economy is far from back on the old highway. Though there's been a strong recovery from the 1957-58 drop, there's still uncertainty in some key sectors—automotives, for example.

Hence you can expect the durable goods advertisers to continue to harness, or key, ad expenditures to campaigns of a special merchandising nature — strongly designed for field-staff incentive and dealer pepping-up.

In other words, this important type of sponsor is a long way from getting back on the old track of advertising just to bedazzle the consumer.

Minnesota Mining & Manufacturing, the big tape outfit, is driving home its stake in that field thus:

The kid-appeal shows it will use in seven markets for an undisclosed product will be on tape—and nothing else.

The quest, via BBDO Minneapolis, is for Saturday morning half-hours for a minimum of 13 weeks starting 14 March. Obviously stations that can't handle tape are out.

P&G has extended something new in network affiliate privileges while it conducts a test campaign on Tide copy:

Seven stations that have been temporarily dropped from the list carrying P&G's share of Edge of Night are permitted to sell spots to local advertisers.

Although P&G has waived compensation for the program, CBS TV is asking these seven stations to pay 7½% of the network Class C quarter-hour rate as the network's share of the sales made locally.

The P&G test has several prongs. Its primary objective is to find out—if possible—what happens when a whole budget is concentrated in a single medium. In some of the dropped Edge-of-Night markets print will be used exclusively; in others Tide will be given night-tv exposure only. In still others, there'll be a temporary elimination of night-time tv commercials to measure the impact of daytime tv.

The SRA estimates that national spot radio in 1958 grossed \$166,367,000, which is 1.9% less than the gross for 1957.

Final adjusted estimate for each 1958 quarter: Jan.-Mar., \$41,963,000; April-June, \$41,671,000; July-Sept., \$38,171,000; Oct.-Dec., \$44,562,000. (Final 1957 quarter, \$48,456,000.)

It will be recalled that the SRA estimate for '57 a year ago turned out to be \$14.4 million more than the national spot total for '57 later released by the FCC.

As for what network radio grossed in 1958, there is this estimate composed by NBC corporate planning: \$53 million, as compared to \$48 million for 1957.

The same source breaks down the 1958 estimate by network thuswise: CBS Radio, \$21 million; NBC Radio, \$19 million; ABC Radio and Mutual, \$13 million.

Donahue & Coc will start taking inventory next week of Wayne King's e.t.'s for Lady Esther Cream in six test markets.

If the sales results prove that the band leader has strong revival value in radio, Chemway (which now owns the Lady Esther brand) will move into a flock of other markets.

Should King again go nationwide, he'll make radio history for the second time. Back in the '30s, he took Lady Esther out of obscurity and made it a top seller among cosmetics.

The six markets in which his e.t.'s (five quarter-hours and 10 five-minutes per week) are now running: Indianapolis, Peoria, Oklahoma City, Portland, Ore., Richmond, Va., and Buffalo.

(For more background on this test, see 31 May 1958 SPONSOR-SCOPE.)

The cost of handling spot business remains a disturbing problem for agencies:

Noted a media director, who has just had a huge year-end bundle tossed into his lap: "The normal process would be to put all of it into spot; but because of the prohibitive cost in servicing and paperwork, we're thinking of allocating a goodly portion of the money to some quick networks buys."

For the sellers of spot tv, Compton has become something more than the source of a possible million dollars in Gleem placement: It also has a huge chunk of money for disbursement in behalf of Crisco.

All this extra budget has to be used up before the expiration of the current fiscal year ending 30 June.

Spot will get the first crack at that Gleem money. If the desirable schedules aren't fully available in that quarter, the residue will go to special network buys.

Grey told SPONSOR-SCOPE this week that the 30-second spots it's buying for P&G Big Top Peanut Butter in four markets shouldn't be classified as testing.

It just happens, says the agency, that (1) Big Top has some 30-second commercials available from its network connections, and (2) the four spot markets aren't being hit hard enough via network participation.

Trade impression has been that Big Top was trying out the 30-second spots because 20 seconds didn't suffice to get over its story; also it was supposed that the agency had run up against a shortage of minutes.

Station managements might as well know that the rep has strong allies among media buyers in the current controversy over making the local rate available to national advertisers.

The media director of one of the top spot-buying agencies told SPONSOR-SCOPE this week: "It's to our working advantage to keep on good terms with the rep. Regardless of what the station may think in its desperation to get a piece of business, we look upon him as an important tool of our operation. When a station bypasses us both with the local rate as bait, we're both obviously embarrassed, but it doesn't affect the relationship in the least."

(See pages 40 and 90 for a pertinent exposition of the multiple rate problem.)

Reps aren't going to let their spirits droop during the coming NAB convention (16-19 March) in Chicago just because the association won't treat 'em as bona fide members of the family.

They're taking suites in hotels as far away from the Hilton (the convention site) as they can get so that they can entertain their own stations. Most of the reps probably will be quartered in Chicago's new Executive House on Wacker Drive.

SPONSOR-SCOPE *continued*

For NBC TV, co-op continues to be a very profitable low-overhead business.

The network takes in \$50,000 a month from stations as its share of the early evening news to local advertisers by affiliates (the compensation is 4% of the Class A network quarter-hour).

All told, co-oped programs bring the network about \$1 million a year.

Admen with home-appliance-tape accounts will be particularly interested in an analysis that Nielsen has just made for NBC TV in connection with the three daytime quarter-hours a week that Frigidaire has been sponsoring on that network.

It tends to suggest that daytime tv achieves its highest ratio of penetration in families consisting of 1) younger women, and 2) bigger units.

The study—covering four weeks in November 1958—showed an accumulated reach of 41.1% of all tv homes.

Among all U.S. homes in the categories listed below, the percentage reached by Frigidaire turned out thus:

AGE OF HOUSEWIFE	HOMES REACHED	FAMILY SIZE	HOMES REACHED
16-34	47.8%	1-2	37.0%
35-39	44.4%	3-4	39.5%
50 & over	40.9%	5 or more	49.2%

Economic note: Frigidaire is getting eight times as much commercial time out of these three quarter-hours as it did for the same money (\$2.5 million a year) when it sponsored an alternate half-hour nighttime show last season. At night it got three commercial minutes every two weeks, whereas its present daytime participation adds up to 24 minutes of commercial time over a two-week span.

The packaged detergents—like Tide, Blue Cheer and Surf—are beginning to show signs of cutting in on the sales of the special washer brands that have emphasized their low-suds virtues.

The reason: Washing machine manufacturers have shifted to top loading, which tends to eliminate the housewife's fear of overfoaming.

The 15-minute serial (soap opera, for short) is still tops in daytime tv popularity.

In other words, it's about as solid a commodity as it was in radio's heyday.

Here's a breakdown of audience composition for weekday adult daytime program types (based on Nielsen 9-22 November and 7-20 December 1958 periods and projected to millions of homes per average minute of viewing):

PROGRAM TYPE	LENGTH	HOMES	MEN	WOMEN	In millions			TOTAL
					TEENS	CHILDREN		
Adult Serial	15 mins.	3.1	.7	3.2	.3	1.1	5.3	
Quiz-And. Partic.	15 mins.	2.2	.5	1.9	.3	.8	3.5	
Other Adult	15 mins.	2.0	.5	1.7	.4	1.0	3.6	
Other Adult*	30 mins.	2.6	.8	2.5	.2	.6	2.6	

*Includes serials of half-hour dimensions.

In the area of children's daytime programming, westerns are getting a stiff competitive run from cartoons and other types of programs, thus:

Western	30 mins.	4.1	2.2	2.4	1.5	4.0	10.1
Other Programs	15 mins.	3.2	.5	1.1	.7	4.3	6.6
Other Programs	30 mins.	4.7	.7	1.4	1.3	6.6	10.0

(For similar breakdown for evening program types, see 21 Feb. SPONSOR-SCOPE.)

There are agency thinkers at the planning level who feel that tv could do itself a lot of good if it engaged an objective authority to explain its policies and philosophies to advertisers in management terms.

The suggestion is advanced on this premise: To advertisers—especially in the durable goods field—tv's thinking and ways of doing business differ greatly from these manufacturers' experience in buying other things. And the explanations they often get from their agencies sometimes are misunderstood—hence suspect.

A way out of this might be to bring in an outstanding management consultant firm whose function it would be to sift all facets of tv selling, the basic factors behind them, and to put the whole picture into management focus.

John J. (Jack) Louis, who died last week at his retirement base in Arizona, was truly one of the pioneer radio showmen that came out of the agency world.

As air media chief of Needham, **Louis & Brorby**, he showed an exceptional flair for almost every type of programing. His closest association was with the development of **Fibber McGee & Molly** into a top-rating and long-lived program, but he also built a stand-out record in variety and musical fare.

Like the auto makers, the detergent people have their dream-type product.

They envision it as a liquid—canned, of course—which will have both spray and measurement attachments and can be used to clean clothes, wash dishes, and tidy up walls, window panes, and whatnot.

Don't be surprised if one of these days, you hear that a soap giant is experimenting with this answer to the cluttered closet.

There's an interesting counterpart to **Look** publisher **Vernon Myers'** estimate that the magazine field last year got \$500 million from newsstand and subscription sales: Tv viewers spent even more than that on electric juice alone.

Here's the arithmetic: (1) According to Nielsen, the average set was tuned in five hours a day last year; (2) the monthly cost of current, figured at the national average rate, would be at least \$1; (3) multiply 43 million tv sets by \$12 a year for electric current and you get \$516 million.

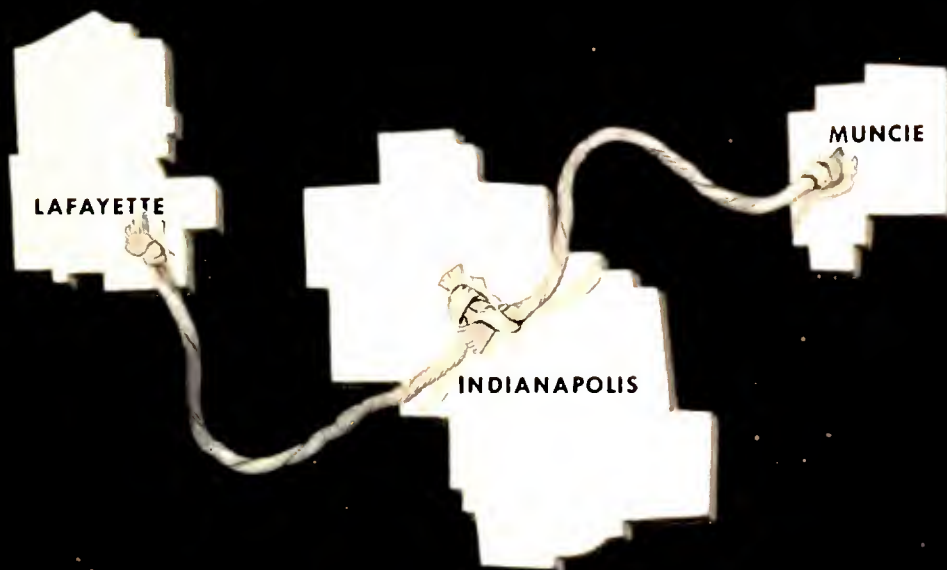
Just about every product has its own, special list of top markets—determined by the character of the merchandise, manufacturers' objectives, etc.

Here's the way an agency top-heavy in drugs and air media ranks them:

- | | | | |
|------------------|-----------------|------------------|-------------------|
| 1. New York | 9. Seattle | 16. Indianapolis | 23. New Orleans |
| 2. Chicago | 10. Cincinnati | 17. Minneapolis- | 24. Grand Rapids |
| 3. Los Angeles | 11. Cleveland | St. Paul | 25. Rochester- |
| 4. Philadelphia | 12. Dallas- | 18. Atlanta | Syracuse |
| 5. Detroit | Fort Worth | 19. Charleston- | 26. Birmingham |
| 6. San Francisco | 13. Pittsburgh | Huntington | 27. Denver |
| 7. Boston | 14. Houston- | 20. St. Louis | 28. Miami |
| 8. Baltimore- | San Antonio | 21. Hartford | 29. Raleigh |
| Washington | 15. Kansas City | 22. Columbus | 30. Oklahoma City |

(For a sample ranking by an agency heavy in groceries, see 20 Dec., page 14.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 50; News and Idea Wrap-Up, page 58; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 88; and Film-Scope, page 72.



**Imagine 11 retail centers tied
to Indianapolis—all
covered mainly by WFBM-TV!**

● **Maybe you just don't know the half of it!** When satellite markets total 33% richer and 50% bigger than your present idea of Indianapolis sales . . . that's enlarging your sales opportunities with a capital \$.

Here, too, it only takes one television station to guarantee major coverage in 50 Mid-Indiana counties. Why is it WFBM-TV? Simply because it is the only NBC basic affiliate. *Nielsen Coverage Study No. 3 supports these facts.*

where else does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?

. . . and where can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?

only here — WFBM-TV dominates Mid-Indiana in total coverage and market penetration . . . and we're proud of our current ARB. Call for the facts. Let us show you how to test regional marketing ideas with amazing results!

The Nation's 13th Television Market
...with the only basic NBC coverage
of 760,000 TV set owning families.

● *Indianapolis itself* — Major retail area for 18 richer-than-average counties. 1,000,000 population — 350,600 families with 90% television ownership!

● *11 Satellites* — Each a recognized marketing area — and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ** Agency



BASIC NBC-TV AFFILIATE



sold!...for

billion



dollars!

Food and drug sales in Storer markets totaled eight billion dollars*— a substantial share of which was sold through the impact of radio and television stations owned and operated by the Storer Broadcasting Company.

“SOLD ON A STORER STATION” is more than a slogan . . . it is a reality.

* *7 billion food, 1 billion drugs as reported by 1957 Sales Management “Survey of Buying Power.”*



Storer Broadcasting Company

WGBS Miami	WAGA Atlanta	WWVA Wheeling	WIBG Philadelphia	WSPD Toledo	WJW Cleveland	WJBK Detroit
WAGA-TV Atlanta	WSPD-TV Toledo	WJW-TV Cleveland	WJBK-TV Detroit	WITI-TV Milwaukee		

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

500 Million Dollar Plan

Have just finished reading 24 January issue and on part of our organization would like to extend most hearty congratulations to you and your associates on article entitled "SPONSOR'S 500 Million Dollar Plan for Spot Radio." In talking with John Heverly this morning we both agree your organization is performing a tremendous service for the entire industry. By mail am sending you a list of our stations and if they are not subscribers please automatically start subscription including this week's issue.

Art Moore
Art Moore & Assoc.
Seattle

For no particular reason, I want to tell you that—in one man's humble opinion—SPONSOR surpasses itself just about every week.

Perhaps your current Spot Radio campaign—with which I can't completely agree—has triggered my reaction but it does seem that you've been steadily improving in interest and importance ever since you went weekly.

Keep up the great work! Our industry needs you.

Jack Keiner
station mgr., KFMB
San Diego

We have been following the articles on SPONSOR'S \$500 Million Plan for Spot Radio with a great deal of interest and appreciate the time and effort your staff has spent in this comprehensive look at this great selling medium.

In the article of February 7, however, we feel that there is an area which needs further clarification, if not defense. This is your paragraph about "too much paper work" where-

(Please turn to page 24)



SPOTS
TAILOR MADE
FOR NATIONAL
TELEVISION
ADVERTISERS!

CKLW-TV is the one Detroit Area television station
"ready made" for the national Spot Advertiser who cannot be
troubled by network clearances and who needs prime time
for his message. This, coupled with *more impressions, more total*
homes, more rating points for the advertiser's dollar
makes channel 9 the most efficient and economical
buy in the nation's fifth market.



GUARDIAN BLDG. DETROIT 26, MICH.
J. E. Campeau, President
Young Television Corp., National Representative



THE QUALITY TOUCH

The works of a master sculptor require no inscription to be recognized by the trained eye.

Similarly, that "quality touch" which sets apart great radio and television stations is just as quickly identifiable by those who know and value its importance in any successful campaign.





20,000 GUESTS . . . 40,000 DOLLARS

When KOCO-TV opened the doors to its newly-completed studios in Oklahoma City for a spectacular Nineteen-hour Telethon, what started as an appeal from the March of Dimes snow-balled into the greatest open house ever staged in the Oklahoma City market!

That Evening, even before the Telethon signed on, hundreds of people were jamming the area. During the nineteen hours of the Telethon, Saturday and

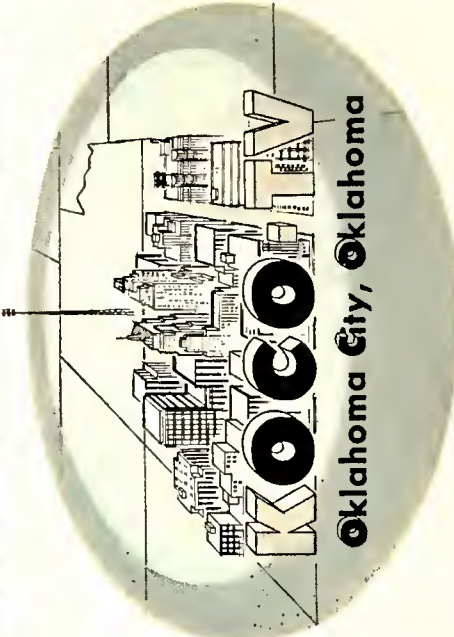
Sunday, over 20,000 people streamed through Channel Five's facilities. It became necessary for the six policemen on duty to call in a detachment of Marines to help contain the huge crowds and direct traffic.

TIME BUYERS NOTE: KOCO-TV HAS THE AUDIENCE . . . AND DELIVERS THE LARGEST AREA OF UNDUPLICATED COVERAGE IN OKLAHOMA.

Charlie Keys, General Manager



BLAIR TELEVISION ASSOCIATES
National Representatives



49th & MADISON

(Cont'd from page 22)

in you report that "radio station men fail to realize that a spot radio campaign . . . is the most complex, time-consuming . . . and costly media operation with which any advertising agency has to deal." Your article goes on to amplify that it is resented "there is needless detail and paper work connected with spot . . . much of which could be eliminated by station managements" and that owners and reps should apply themselves to the "problems of simplifying the paper work in his own radio spot operation."

We ask: "What paper work have we as a group invented to complicate this proposition?" Here at WBNS we require no vast amount of formal writing to firm up an order. In fact, if a timebuyer (or our representative, John Blair) calls on the telephone this afternoon with a schedule to start within the next 30 days, I can assure him that he will have a firm and complete schedule on spots and an exact price breakdown within a very few minutes.

As to the necessary paper to consummate this order, we feel it is secondary to the placement of the schedule. If the agency believes a contract or formal order is necessary, this can be handled at their convenience, be it one month or one year from the date of the first spot.

We agree with SPONSOR that Spot Radio buying should be simplified (if it is complex now). However, we cannot conceive of any more simple arrangement than that which we have outlined above, and which we have available right now—and have had in the long, long past.

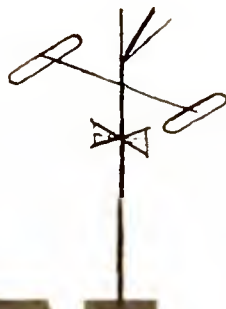
W. I. Orr
sls. mgr., WBNS
Columbus, Ohio

Right account, wrong city

We detect a slight error on page 29 in your January 31st issue. You have Campbell-Mithun listed as located in Milwaukee for service on our good client, Theo. Hamm Brewing Co. It should be Minneapolis.

C. E. Anderson, *media research*
Campbell-Mithun, Inc.
Minneapolis

early or late...
 Western New Yorkers
 keep their date
 with



WBEN



**NEWS
 WEATHER
 SPORTS**

the highest rated service programs on Buffalo television

Whether it is the 6:27 pm - 6:45 pm time period or the 11:00 - 11:30 pm slot, WBEN-TV NEWS . . . WEATHER . . . SPORTS consistently gets the largest share of audience in Western New York, month after month.

Western New Yorkers are weather-conscious, news-interested and sports-minded. And WBEN-TV is too! Top talent is assigned to present these features backed by crack reporters, seasoned news-staffers and experienced motion picture camera crews.

The results are: locally produced shows of high caliber to attract *loyal and large audiences*.

If you have a sales message to say to the more than 2,000,000 consumers in the WBEN-TV coverage area and are cost-conscious, sales-interested and profit minded, check into the availability of participation or sponsorship of these popular service features.

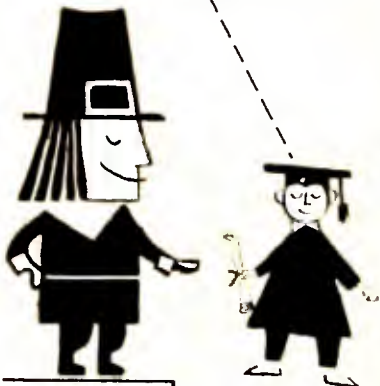
EARLY		LATE	
Weather	6:27 pm	News	11:00 - 11:10 pm
News-Sports	6:30 - 6:45 pm	Weather	11:10 - 11:15 pm
HEADLINES		Sports	11:15 - 11:30 pm

HARRINGTON, RIGHTER and PARSONS
 our national representatives will be happy to furnish all details

WBEN-TV
 CBS IN BUFFALO

Your dollars count for more on Ch.

SUMMA
CUM LAUDE



NOW..

TO THE HEAD OF THE
CLASS STATIONS..

WORL

with

★ JOHN BASSETT

★ BILL GIVENS

BOSTON'S
TOP AIR SALESMEN

WORL has an adult audience. Statistics show that adult women spend 80% of the consumer dollar and influence up to 91% of the buying.

WORL'S

Average: 88% adults
Pulse, daytime hours

THEREFORE YOUR BEST BUY

is

WORL

BOSTON

5000 WATTS - INDEPENDENT
Represented nationally by
HEADLEY-REED CO.

Timebuyers at work

Wallace H. Lancton, Product Services, Inc., New York, account media supervisor, notes some of the problems in buying for Slenderella. "The target of our broadcast campaigns is the middle to upper middle-class woman between the ages of 30 and 50," Wally says. "Audience composition studies usually reveal no clues as to this group, so we must combine knowledge of time segments, programing, our service and customers with broadcast experimentation. This way, we have gone into many new areas of programing, and the results have been excellent." As one example, Wally points out that the agency purchased news programs, reasoning that women in suitable age and financial groups would be, per se, more intelligent and interested in the news. The agency was right and the new program announcements have been one of Slenderella's most effective means of securing phone-ins and customers. "This proves," Wally says, "the importance of careful study of all facets of your buy—from the nature of the service or product itself to the programing—and the willingness to take risks."



Ed Gallagher, Albert Woodley Co., New York, points to several studies recently made comparing newspaper and broadcast circulation. "In these studies," Ed says, "broadcast's margin was interesting to note. One study (Gold Coast stations) in a seven-county area in Southern California showed tv Station #1 and tv Station #2, its satellite, with a combined total circulation of 188,696 (ARB, A-Z Coverage Report, January, 1958) compared to a total combined circulation of 138,376 for the 12 dailies in the same area. That's 50,320, or 36% more circulation for the stations." In terms of actual audience, Ed says, the stations also showed a margin. A one-quarter page in all 12 newspapers had an audience of 47,047 based on the ANPA study reporting readership by women for an ad this size as 34%. "According to the ARB metropolitan report," Ed says, "the rating for a minute AA announcement on Station #1 was 40.5 and on Station #2 was 32.9, or a combined audience of 74,131. In other words, the stations combined had 57% more actual audience than the 12 dailies combined."



It's Bright!

It's Lively!

It's All New!

“O” makes it Official

He's spreading the word.

The **NEW** KHJ

Is soon to be heard!

Beginning March 16th,
a new sound will be coming
from the
93 spot on the radio dial
in hundreds of thousands of
Greater Los Angeles homes.

It's the bright, lively,
new, animated
Foreground Sound of Radio 93
KHJ-Don Lee...
more
appealingly vital,
more
attention compelling
than ever before.

It's the newest,
most modern way to
tell your story to the
adult market.

It's radio in motion... Radio 93
KHJ-Don Lee
and it's coming March 16th.

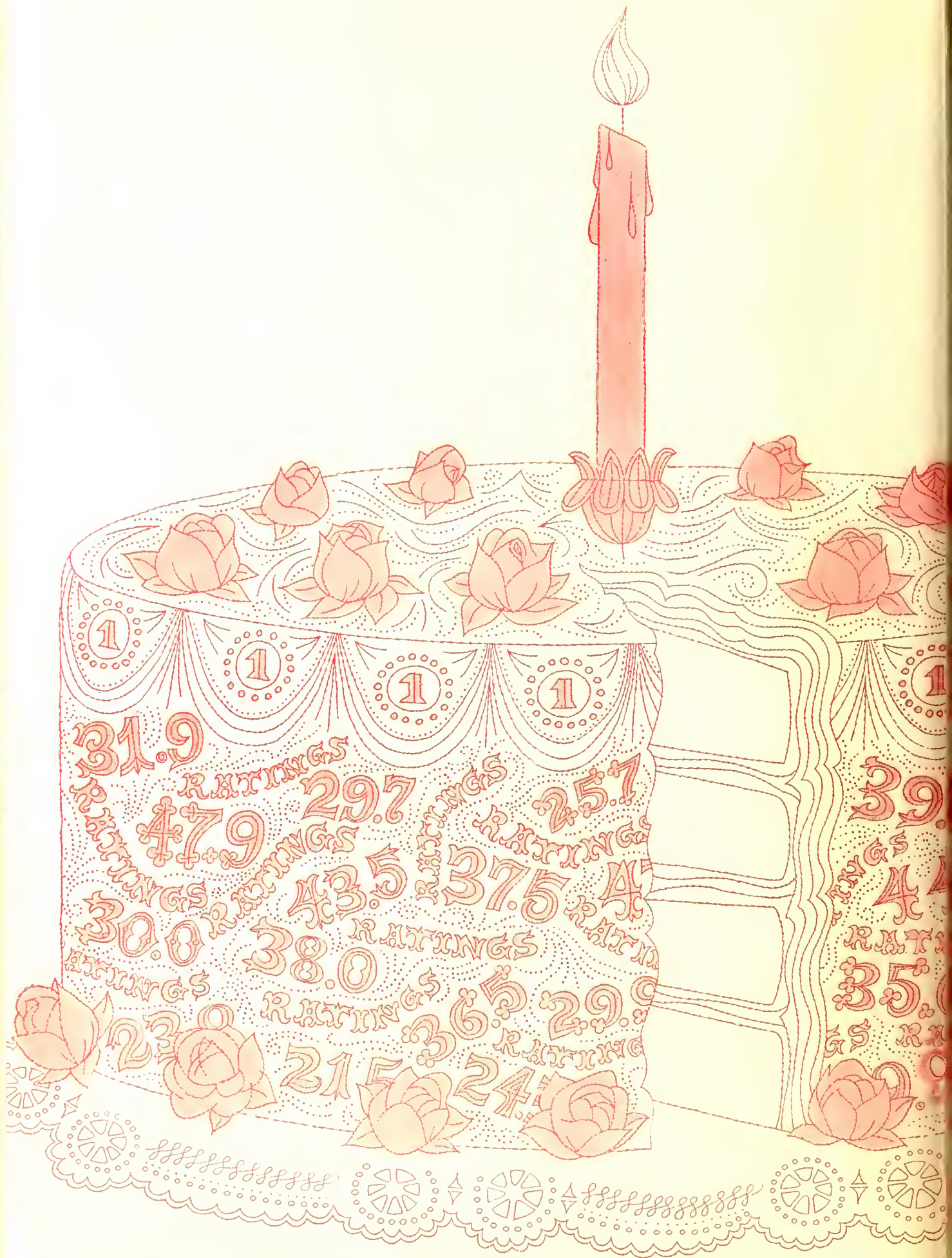


Listen for it!

**KHJ
RADIO**

LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H R Representatives, Inc.





1

1

1

1

1

31.9

RATINGS

47.9

29.7

25.7

39

30.0

38.0

43.5

37.5

44

23.0

21.5

36.5

29.0

35.0

24.1

35.0

Many Happy Returns!

(from ARB, Nielsen and Pulse)

All three rating services agree: it's been a terrific first year for KMOX-TV as a CBS Owned station. Month after month, returns from ARB, Nielsen and Pulse show that Channel 4 is St. Louis' favorite station.

Just look at the latest ARB, for example. KMOX-TV's share of audience (up 29% in a single year) is now 37% greater than the second station's and 86% greater than the third station's. In addition, KMOX-TV rings up more quarter-hour wins . . . more top-rated station breaks . . . more station breaks with a 20-or-over rating than the other stations combined. And KMOX-TV has 7 of the top 7 multi-weekly shows (local and network) . . . 6 of the top 10 network shows . . . and all of the top 5 local shows seen in the St. Louis area.

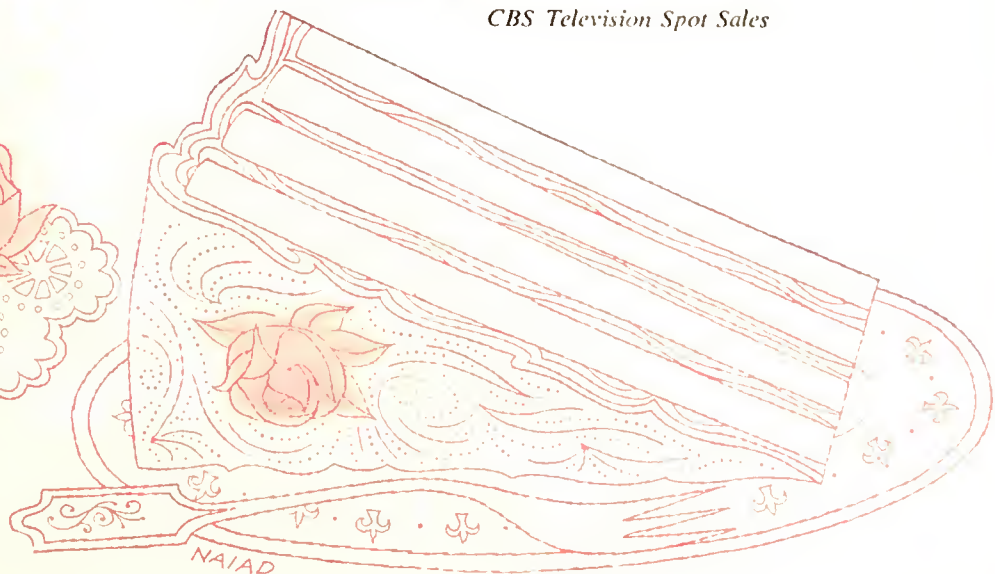
Help yourself to a man-sized slice of the rich St. Louis market on

KMOX-TV

CBS Owned

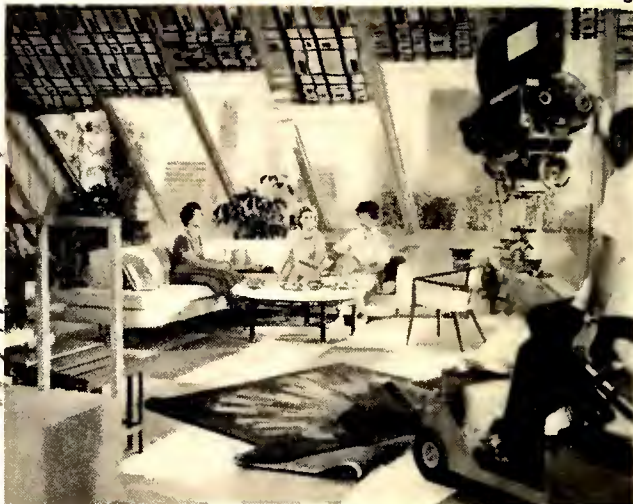
Channel 4, St. Louis • Represented by

CBS Television Spot Sales





Created for
Savorin
by
Foote Cone & Belding



Created for
Ford Motor Company
by
J. Walter Thompson



Created for
Olin Mothieson
by
D'Arcy Advertising Company



Creativity in "Styling"

"Styling" is an intangible ingredient. Its presence in or absence from a film can make or break a production. The application and handling of "styling" and design is one of the creative areas in which a producer can materially aid an advertiser and his agency.

FILMWAYS is a motion picture company whose creative personnel want to—and can—add this vital ingredient to your important television productions—both film and tape.



FILMWAYS

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





THE HOUSE THAT LEO BUILT

CHICAGO, ILL.

The biggest bomb in the history of midwest advertising exploded last December on the 15th floor of Chicago's gleaming Prudential Building.

From the streamlined executive offices of the 23-year-old Leo Burnett Co. came the word. "We've passed the \$100 million mark in billings for the year."

By any advertising standards, including those of the Madison Ave. giants, it was a tremendous achievement. Only seven other agencies, none of them Chicago-based, had ever hit the charmed \$100 million circle. And Leo Burnett had done it in a way that had earned the respect and admiration of professional advertising men everywhere.

With 820 people (732 in Chicago) and 24 blue-chip accounts including such outstanding advertisers as Kellogg, Philip Morris, Chrysler and several P&G Brands, the Burnett Co. had climaxed a 10-year drive that had seen its air media billings alone increase by more than 1,000% (from \$4.8 million in 1949 to \$57.1 million in 1958).

Yet, in many ways, it is still one of the least known of the top-ranking agencies. Shy, publicity-shunning Leo Burnett is an almost legendary figure, even in Chicago advertising circles. Few serious studies have ever explained the secrets of his success or his agency's phenomenal rise.

To dig out these secrets, SPONSOR recently conducted a four week, in-depth study of the Burnett organization, culminating with a two-hour personal interview with Leo Burnett, himself. We are proud to present our findings in this two-part profile.

A 2-PART PROFILE OF A GREAT AGENCY

Part I—The Burnett Character—The personality and principles of Michigan-born Leo Burnett who once wanted to be a reporter on the New York World, but gave up his dreams of "Bagdad on the Subway" to create, in his own Midwest, one of America's most outstanding agencies. A portrait of the man and his beliefs about the advertising business.

Part II—The Burnett Organization—A study of the operating procedures and people which this unique agency has developed during its dramatic growth, with special emphasis on how Burnett is organized to handle more than \$1,000,000 weekly in tv business alone. Also an explanation of the Burnett Marketing Services Div. which combines media, marketing and research departments.



PART I: THE BURNETT CHARACTER

“When we started,” says Leo Burnett, his eyes twinkling behind his bifocals, “we wanted to build a kind of Chicago Young & Rubican.”

Perhaps only a student of advertising history will recognize how revealing a remark that was.

Burnett was reminiscing two weeks ago in his own handsome but simply furnished office on the east side of Chicago's Prudential Building.

Around and below him, five and a half floors of Burnett Co. employees were humming and buzzing with all the complex activities of a great modern agency which, by February 1959, had achieved a unique and distinctive personality of its own. It resembles no other shop.

But the reference to Y&R's influence on his early thinking tells you a great deal about the man.

Leo Burnett hung out his shingle on 5 August, 1935. At that time Chicago advertising was in the doldrums, and few Chicago agencies had na-

tional stature. Needham, Louis & Brorby, founded six years before, was not yet well known. The old Lord & Thomas agency obviously missed the genius of Claude Hopkins. Glenn Sample and Hill Blackett had found a formula (coupons, premiums and daytime radio) which seemed to work. But, says Burnett, “We decided that wasn't for us.”

Meanwhile, however, back in New York the 12-year-old firm at 285 Madison was easily the most exciting agency in the advertising business. Y&R, itself a spiritual descendant of N. W. Ayer, was zooming ahead on the strength of its reputation for bright copy, beautiful and dramatic artwork, and a young fresh, and wholly professional approach to the challenging new medium of radio.

When Michigan-born Leo Burnett opened his small, cramped offices in the London Guaranty Building in Chicago (he once considered starting in New York) he picked the best

agency examples he knew to emulate.

This drive toward quality is wholly characteristic. Burnett's most often quoted remark, and one which has given birth to his agency's emblem (see preceding page) is “Reach for the stars. Even if you don't catch one, you won't come up with a handful of mud either.”

But ambition alone, even ambition toward the stars, cannot really explain the Burnett success. You must look for other clues.

You'll find one perhaps in the famous Burnett apples. On every Burnett reception room desk (six in Chicago, one each in New York, Hollywood, Detroit and Toronto) there's a howl of bright red Washington State apples.

Last year the Burnett Co. gave away 110,000 of these apples to visitors and employees. (“They eat the hell out of them,” says Burnett.)

The apples date back to the lean, depression-ridden days of 1935 when

Burnett and seven associates couldn't afford expensive decorations for their dingy offices at 360 N. Michigan.

"But we liked people. We wanted to make friends. And, because there was a broad streak of midwestern hospitality in the hearts of the founders, we wanted a personal trade-mark too."

Ever since then Burnett's "red, ripe, round, firm, fragrant, apples" have been an agency fixture. They make a bright splash of vivid color against the cool, clean, beautifully modern office decorations. And this combination of up-to-the-minute modernity, and warm, friendly, natural charm, is another Burnett characteristic.

Put down hard work as an even more important ingredient of the Burnett story. Three years ago, speaking before a 4A Convention, Burnett outlined his philosophy as "Steep yourself in your subject, work like hell and love, honor and obey your hunches."

Burnett's capacity for endless labor is the subject of awed advertising comment around Chicago. It is ru-

mored that he "takes Christmas mornings off" but there are many who doubt even that. And this utter disregard of nights, weekends, and holidays extends from the chairman of the board down through to all other members of his staff.

"In some ways, it's nothing but a sweatshop," muttered an account executive at a competing Chicago agency. But here is what a Burnett timebuyer told SPONSOR:

"We work hard and long hours, of course. But somehow there's a difference. A few weeks ago, I had to go into the office on Saturday. When I signed in, Mr. Burnett had already signed in ahead of me. He had not signed out when I left. Sunday I went back, and there was his name again, right at the top of the list. When I went down stairs to lunch, he was sitting on a stool at the counter, just like all the rest of us. You don't mind it so much, when you know the boss is working that way too."

Undoubtedly, much of Burnett's drive toward incessant labor lies in what he calls "constructive dissatisfaction." He believes in "keeping at

a job, doing it over and over again, if necessary, until it feels right."

But an even more significant reason is his attitude toward advertising. "Only Leo can say what his dreams are," Draper Daniels, executive v.p. for creative services, wrote to SPONSOR, "but anyone who has ever worked with him knows he loves this business."

Burnett himself is the first to admit it. "There are some agency heads we both know," he told us with a grin, "who hate ads and hate clients. But I don't. I love the whole works."

His affection for advertising includes a passionate and inquisitive interest, unusual in any adman let alone the head of a great agency, in every phase of the business.

In the course of a two-hour talk with SPONSOR he mentioned dozens of names, trends and incidents including T. F. MacManus, James Young, Nielsen reports, brainstorming, Hollywood producers, Vance Packard (with whom he refused to debate), a recent trade-paper profile of David Ogilvy, Julian Watkin's "100 Best Advertisements." Chicago as a cen-

LEO BURNETT COMPANY BILLINGS IN RADIO AND TV ONLY 10-YEAR PERIOD 1949-1958

*In same period
total Burnett
billings rose
from \$18.3 to
\$10 millions*



ter of advertising design, the new "symbolic techniques" in foreign tv commercials, the tendency of some "apparently self-respecting admen to write books that debase the business," and the testimonial award given by *Printers' Ink* to Roy Larsen.

"Leo's an eager beaver," says Burnett broadcast executive Bob Brown admiringly. "he gets into everything."

Yet it would be a mistake to think of him as a dynamic, supercharged executive who flashes through his organization, shooting off electric sparks.

Outwardly, Leo Burnett is short, shy, gentle, almost self-effacing. It is not true, as one awed, but puzzled, competitor has said that he "looks like somebody's janitor." But it is true that you might easily miss him in a crowd.

He moves about the striking modern Burnett offices as quietly and unobtrusively as the humblest of hired help. Even his own people don't always recognize him.

"You," demanded a haughty receptionist recently. "What's your name and where are you going?"

Burnett executives, when they go from one to another of the six Burnett floors in the Prudential Building, are expected to check out at the re-

ception desk—"Heath to 14, Greeley to 12, Schaff to 10, etc." But the boss had forgotten.

"My name's Burnett," he said meekly. "I'm going to 15."

Only a faint twinkle betrayed his amusement. For such incidents are part and parcel to the Burnett operating philosophy.

He says, "When the stuffing in anyone's shirt begins to show around here, we try to pull it out so that he can see it and laugh at it too. We not only permit people to let off steam; we encourage it, and nobody, including the man whose name is on the door, is permitted to pull rank in a stuffy way."

As proof of this likable, but all too rare, management outlook, he cites this incident on himself. "I remember once where I had been completely devastating and a little extreme in criticizing every phase of a campaign submitted to the plans board. When I had finished my diatribe, a quiet voice asked, "And outside of that, Mrs. Lincoln, how did you enjoy the play?" I am afraid I would have liked to have kept from joining the laugh that followed but I couldn't."

This insistence on a spirit of fun in his agency is a cornerstone of Burnett's theories of advertising creativity. "Ideas flourish best in a shop that has it," he says. "When we produce ads or commercials—even when we produce weighty documents—we are never quite happy unless we believe they are fun to read, to look at, or to listen to."

Over the years the Burnett Co. has built a sizable reputation for its creative output. In tv and radio Burnett refers with special pride to the new Kellogg Good Morning song, the new Pillsbury Baking song, the prize-winning iced tea song as well, of course, as to the famous Marlboro jingle.

Creativity for Leo Burnett is the heart and guts of the advertising business. To him an advertising agency's "only excuse for being" lies in these areas: "Defining the problems that advertising can help solve,

doing the planning, executing the strategy and finally, and most importantly turning out the ads. (By ads I mean tv and radio commercials and outdoor posters, as well as magazine and newspaper advertisements.)"

Furthermore, Burnett adds, "nobody ever gets too important around here to devote himself to this part of the work."

Two questions which have puzzled SPONSOR (and many other advertising men) are: What exactly is Burnett's own involvement in the agency's creative operation? And how has he managed to solve the organization problems of a big agency so that he can devote time to creative work?

The second article in this series will detail the unique and wholly distinctive Burnett organizational set-up, and the operations of its plans board and creative review committee.

As to Burnett's own role, here is what he says: "One of our people once described me as the burr in everyone's swivel chair. I prefer to think of myself, in more polite terms, as a catalyst."

Actually, as chairman of the board, Burnett receives advance notices of all plans board and creative committee meetings, and sits in on as many of them as he can.

"What," SPONSOR asked him. "are the qualifications for a good agency creative man? How do you find them? How do you train them?"

Burnett says, "Over the last 25 years I've known a number of highly successful creative men in our field. If there's any one common denominator I've observed in them, it's the quality of *passionate curiosity* about all sorts of things. This curiosity expresses itself wherever their activities take them—whether it is a country auction or the Metropolitan opera, the corner drug store or a World Series, a service station or a political convention.

"In looking for creative people I'm always most interested in those who have an almost naive curiosity about life."

This same passionate almost naive curiosity about life is obviously a characteristic of Burnett himself.

He was born in St. Johns, Michigan, a town of less than 5,000, located

(Please turn to page 76)



DeWitt O'Kieffe, senior v.p. surveys the famed Burnett apples. O'Kieffe, a founder of agency, was "our earliest crusader for tv," says Leo Burnett



Hat doffer to hypoped soft goods budgets is Ted Kaufman, v.p.-a.e., Grey agency, N. Y., with 18 such clients

PART TWO OF A TWO-PART STORY

SOFT GOODS: dark horse ad entry

◆ Thinkers and doers in soft goods are putting budgets into television and radio, learning new formulae

◆ Broadcast media focus at local retail level, serve many masters in the complexities of soft goods merchandising

Part I, in this two-part series on the \$20 billion soft goods industry, outlined the marketing background to advertising innovations and to the increasing use of broadcast media. Part II continues with how some of the most progressive companies in the soft goods field are using tv and/or radio to sell their complicated concepts to a confused consumer.

The springtime harbinger of increasing revenue from the soft goods industry for the broadcast media is

the complete immersion of two giant companies—1. B. Kleinert Rubber Co. (foundation garments as well as other products) and Van Heusen shirts. Each of these leaders in its own soft goods bailiwick is allotting 100% of its spring budget to tv.

These are unusual and unorthodox moves for soft goods people, to state it conservatively. Part I in this two-part series gave some of the reasons for the recalcitrance of soft goods companies in (1) using *any* advertising and (2) using broadcast media.

But both Kleinert and Van Heusen have a history of progressiveness and exploration, and they have an agency—Grey Advertising—which is strong on the exercise called by the unknowing as “getting out on a limb.”

Grey knows better. It figures it's betting on a next-to-sure thing in recommending broadcast for its soft goods clients. (At current count, there are 18 companies and 23 soft goods products in the house.) Kleinert is breaking more with tradition than Van Heusen in plumping its entire spring budget into tv since it just recently switched from print. It wants to reach women with two daytime network tv shows—*Truth or Consequences* and *County Fair*—on NBC TV to persuade ladies to buy Kleinert products.

Kleinert backs its network effort with spot buying in cycle periods to

TV/RADIO ARE EXCITING NEW AD LURES

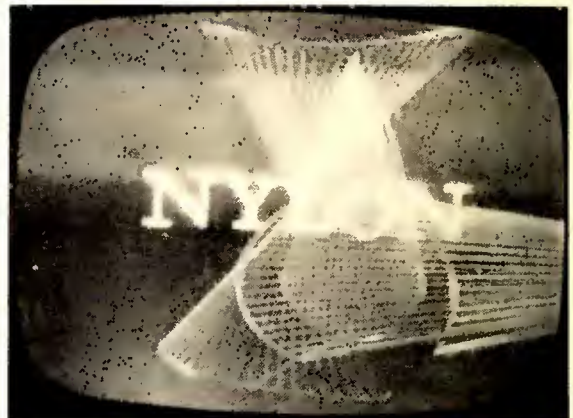


Photo courtesy of: U. S. Broadcast Checking Corp.

FILM CLIPS from Du Pont's *Show of the Month* (CBS TV) mark longest soft goods commercial in history: nine minutes for Orlon, Dacron, nylon. But big and small companies alike are checking into broadcast. Here are some reasons why:

- 1. KNOWLEDGE OF NEW MEDIA** has been a big stumbling block. Soft goods people, steeped in print and following retailers' lead, are growing up and learning of tv/radio application, workability.
- 2. MASS DISTRIBUTION** is still unrealized among most soft goods. As brands move into more stores in more markets, clients have increased need for mass audiences which tv and radio deliver.
- 3. THE WOMEN'S MARKET** and its devotion to broadcast media is big sales point. Women are the prime sales target of all soft goods manufacturers, fabricators and retailers—and for men's wear, too.
- 4. LOCAL-LEVEL MERCHANDISING** is being understood and used more effectively by tv and radio people. They work in stores, with manufacturers in promotional events, with national agencies.
- 5. DEMONSTRATION** is the biggest advantage buyers see in use of tv. A static newspaper ad comes to life, gains identification in actual use. Future hope: color tv for added dimension, persuasion.

match sales peaks for an 18-week pre-summer push. Summer schedules drop off as the client plans for a fall selling period of eight to nine weeks. One marketing angle which helps determine spot cycles: women are more weight- and fashion-conscious in the spring, more concerned about their silhouette.

Kleinert and Van Heusen shirts (Phillips-Jones Corp.) are two exceptions to the unfortunate industry rule that most companies just aren't big enough to spend very much on advertising, especially on tv. Yet Van Heusen is a fine example of a small—but early—starter which has grown to unusual advertising proportions. In 1912 it was spending only \$43,000 a year on advertising (but that was a

lot of money for that type of company in those days). Today, after using various media and working out its own advertising formulae, it spends \$2¼ million on advertising with tv getting the most inviting nod.

Van Heusen started its tv selling with simple wash-and-wear demonstrations of its men's shirts, hammering at this theme for two years. The result: Last year it was the only one of the top three shirt-makers to show an increase in sales and profit. The one major mark of difference among the three which the agency saw was that Van Heusen had put its print budget into tv. It took "smart management to go along with the agency recommendation for tv and to fly in the face of tradition," says Ted Kauf-

man, vice president and account supervisor on Van Heusen and 14 other soft goods accounts at Grey.

Smart management is on the rise among soft goods companies—among the firms which make an end product as well as those which manufacture a component or those which sell an idea and have a big educational job to do with the consumer. The problems are manifold: manufacturers are caught in the double squeeze of motivating retailers as well as consumers to buying action. Many others—the companies which process fabrics or patent a finish or promote a special label—have as many as six levels to motivate.

Such broadcast industry groups as the Television Bureau of Advertising

work to interpret the pluses and uses of broadcast media to people who know all too little about them. TvB, for example, sent Vice President Howard Abrahams early this month to talk to retail sales people from soft goods departments to explain the new Kleinert campaign on tv.

His specially-prepared slide presentation carried to the counter level the impact of a national consumer television campaign. He pinpointed in retailing terms to clerks and department heads specific ways in which the tv program and the Kleinert products would be merchandised locally.

This is the key: merchandising a national program at the local level. The ultimate person who must be influenced is the consumer.

This customer is increasingly the woman and she responds to the visual and to demonstrations. This, in many a client's book, adds up to television.

Soft goods people know about the psychology of the woman. They apply this psychology to soft goods merchandising and to advertising. The backbone of soft goods is, of course, textiles and fabrics.

Yet highly intangible factors far apart from advertising's tangibles enter into the selection of fabrics and the apparel from which they are made. The consumer, and the woman, especially, bases her selection on such intangibles as color, silhouette and

the fabric feel, fashion and design.

In a rush to convince the buyer that an end product has all virtues of fashion, integrity, authority and taste, manufacturers have flooded the market with thousands of labels. The label is an indisputable asset as the focal point for these qualities. But with the multiplicity of labels accompanying many mysterious innovations in soft goods, the consumer is confused by the promotional clamor.

Admen's arguments center on the need for these labels to be nationally advertised and to be promoted intensively, not just sewed into a jacket.

Their theory: build confidence by advertising which, in turn, encourages a manufacturer (in a typical case) to put a fabric label in the coat he makes, to persuade a customer to look for this fabric label when she's making this purchase.

The biggest soft goods advertiser on television, and one which stresses its entire corporate image as well as its specific soft goods applications, is Du Pont. A heavy user of network and spot television and occasional spot radio campaigns, this giant company which sets the pace for the entire soft goods industry is spending an estimated \$5 million annually on broadcast media.

Its biggest investment: four network shows—*Show of the Month* on CBS TV, primarily concerned with

corporate advertising; the *Steve Allen Show* and *Dave Garroway's Today* on NBC TV, and *Douglas Edwards and the News* on CBS TV. The last three are exclusively concerned with fibers. Institutional mentions give way frequently to specific mentions of its registered trademarks, "nylon," "Dacron" and "Orlon," which are serviced by a textile division separate from other Du Pont parent company units.

The network reaches all segments of the audience in all major-market areas. With participations in some of the *Steve Allen Show* (Sunday, 8 to 9 p.m.), Du Pont uses some 160 stations on a contract which expires in April. Its 140-plus participations on *Today* are scheduled to continue through December on 126 stations as is the Douglas Edwards program on 160 CBS stations (sponsored on alternate Tuesdays). The biggest effort, the *Show of the Month*, may well be renewed.

Du Pont is pace-setting in the broadcast media at a time when the soft goods industry "is very large and many-sided and also in the middle of a changing period." These are the words of Jock Elliott, v.p. of BBDO and management supervisor on the several Du Pont divisions.

He points to the post-war growth of synthetics, especially, which started
(Please turn to page 86)

SPOT TV/RADIO CONVEYS HARD-TO-SELL IDEAS



SPOT TV AND RADIO TACKLE diverse problems of (above, l to r) Syl-Mer, a silicone finish for fabrics; Milium, a lining patent; Cannon sheets and towels. Copy and buying tactics differ according to need of a component (Syl-Mer, Milium) or end product (Cannon), but all promote a label. Each needs to reach the consumer though only last is bought directly



WOMAN'S INFLUENCE in small-car buying is growing fast. Renault, shown here, has found that ladies must be considered importantly in media selection

Why small cars will buy radio/tv

- ◆ Families—not buffs—are what make the small-car market worthwhile, Renault has found out in the West
- ◆ So it has put the major part of its \$475,000 budget into air media to get balanced male-female attention

Nobody doubts that U. S. motor-makers are going to bring out so-called small cars. (Talk this week pointed to the coming fall).

So, as the exact date grows closer, the big question naturally is: What sort of people will buy such cars and how do you appeal to them?

On this score, you can get some important clues from the experience

of Renault on the West Coast. What makes these all the more valuable is that Renault is a foreign-built job, hence is bucking some difficulties that American makers presumably won't have. But even under these somewhat unique—indeed exaggerated—conditions, Renault soon learned from research and experience that:

- The small car no longer is a toy

for grown-up boys or a plaything for fan-type enthusiasts.

- Thus the use of an image that emphasizes "pretty machinery" limits the market and obscures individual identity. The appeal must be broader.

- Women are beginning to have a strong voice in the selection of small cars, hence the choice of media must take that into consideration.

When Tilds & Cantz, Los Angeles, took on the Renault Dauphine for John Green Corp. (distributors in California, Arizona, Nevada, Utah) the aim was to reach the runaway leader, Volkswagen, by 1960. For a starter, the agency had a \$275,000 budget, national magazine and billboard support from the national agency (Needham, Louis & Brorby)

and sales of roughly 4,600 in 1957.

Initial research into the purchasing habits of car buyers (in general and for imported cars) showed:

- The great majority of passenger car purchases are influenced by women. (Unlike the leader—Volkswagen—Renault had no trucks and no station wagons to sell. It had a small four-passenger car—what in a larger model would be designated as a standard “family car.”)

- These are the reasons people buy imported cars: 40% because of lower operating cost, 30% for general economy, 20% for lower initial cost, 10% for smaller size of the car itself.

- Some 36% of imported car sales are to people between 25 and 34—an age group that accounted for only 19% of 1957 domestic car purchases.

Based on such findings, the following approaches seemed best to the agency:

- (1) A balanced male-female emphasis in copy
- (2) A combination economy and luxury image
- (3) Accenting youthful angles
- (4) Avoiding the “poor man’s car” stigma

In what medium or media could these points best be conveyed?

The male-female emphasis dictated media that women give attention to. Any endorsements of the car would be more emphatic if heard: whereas the car itself—to be associated with luxury and good taste—had to be seen in these settings.

Stress on a balanced audio-visual approach was considered vital. So Tilds & Cantz—to achieve the balance and stay within the \$275,000 budget—planned 26 weeks of radio and newspapers, followed by 26 weeks of tv. The budget split was radio, 40%; newspapers 20%; tv 40%.

The radio spots (60-second) had a musical opening, beginning with a slow, elegant motif, moving into an upbeat, and ending with a slower tempo. A man-woman pitch follows and is differentiated by multiple voices.

“This double approach also associates the individual with the car,” says Cantz. “Most small car advertisers fail to bring the consumer into the picture for a product that is not a household word to most people.”

Fifteen-minute sports and news-casts were emphasized in a 26-week radio-newspaper cycle which began 1 January 1958 in Los Angeles and San Francisco.

In a special radio promotion dur-

ing the first 13 weeks of the 26-week cycle, economy got special stress. This involved a \$25,000 teacup derby, a promotion Renault conducted in several markets (see illustration below). The gimmick—“How far can you drive a Renault *Dauphine* on one teacup of gasoline?”—was promoted on Roy Storey’s KNX sports program.

Sixty dealers were tied in. Each awarded separate prizes every two weeks on the 13 to the contestant traveling farthest over a prescribed route. Winners became eligible to compete in the “Grand Teacup Derby” and win one of eight all-expense paid Paris vacations.

After the first 26 weeks, Renault switched to tv.

Lush settings were emphasized in the tv spots, allied with other symbols of elegance. By itself, Cantz emphasizes, the *Dauphine* could be just another foreign car, but put it with recognized social symbols (the rear fin of a Cadillac was one, a woman in pearls and mink, a French poodle)—and the *Dauphine* itself becomes a symbol of elegance. Like the radio spots, all tv spots were 60-second. Tv carried the entire freight for the balance of 1958.

According to Cantz, Renault ended 1958 with sales up three times over the previous year—and would have been even greater if the dealers had been able to meet the demand. The agency’s objective was to reach Volkswagen sales by 1960. Right now, two years ahead of schedule, Renault

claims it is neck-and-neck with Volkswagen’s passenger car sales in California. The actual 1958 tally (Volkswagen—13,700; Renault—10,100) includes Volkswagen’s truck and station wagon sales. (Renault plans introduction of a station wagon, hardtop, and convertible, probably this year.) Nationally, Volkswagen and Renault sales in 1958 stack up 102,000 to 47,500—(the Volkswagen figure minus its trucks and station wagons 71,125).

Another striking California note: Renault achieved fourth position in sale of *all* cars in California in 1958, according to *Donnelley’s Motor Recorder*.

Tilds & Cantz is now preparing a campaign for Northwest, Inc., Renault *Dauphine* distributor in Washington, Oregon, Idaho, Wyoming, Montana, Alaska. Budget: \$200,000.

Strategy: “The same procedure,” according to Cantz, “that we used in California, an audio-visual combination of radio-newspapers, followed by tv alone.” Primary differences: three month instead of six month cycles.

“In the Northwest,” he says, “we are concentrating primarily on the major marketing areas since the bulk of Renault dealers are concentrated there. Ultimately, we will increase our efforts to assist smaller dealers with local advertising in some of the more remote areas.”

At present, Renault distributor advertising in California is concentrated in television.



ECONOMY was emphasis of family-type promotion on radio. Tilds & Cantz acct. supvr. Marvin Cantz (r) and sportscaster Roy Storey view trip-to-Paris ticket capping 13-week promotion

6 ADMEN

► Mounting debate of one-rate issue leads to agency committee to compile station roster check on rate claims

Almost everyone in the station, agency and client world has been talking about the single-rate situation—but nobody did much about it until this week when a group of agency executives in three cities joined forces to organize an industry “first”—the Single Rate Committee.

Working on a completely informal basis, the six-man committee parlayed much broadcast industry confusion and debate into a firm stand in favor of stations adopting a one-rate policy.

Headed by Warren Bahr, vice president in charge of media at Young & Rubicam, New York, the committee includes Paul J. Caravatt, Jr., vice president and account supervisor at Ogilvy, Benson & Mather, New York; Les Farnath, vice president in charge of media, N. W. Ayer & Son, Philadelphia; Lee Rich, vice president in charge of media for Benton & Bowles, New York; Lloyd Harriss, vice president of Sullivan, Stauffer, Colwell & Bayles, New York, and Tom Wright, vice president in charge of media for Leo Burnett Co., Chicago.

What basically bothers everybody concerned with station rates is the nasty element of suspicion. With several rates in force simultaneously, both agencies and clients often wonder whether they are getting the best possible rate—indeed, whether honesty is the best policy at all in such mixed-up circumstances. The reps, for their part, grimly suspect national spot radio itself might come out a heavy loser in the long run if agencies are constantly forced to wonder whether they’re getting the rate to which their clients are entitled.

Here, broadly, is what the new, informal committee proposes to do: compile a list of stations willing to go on record as offering national and local advertisers the same rate, supervise promotional use of the



Pace-setter in registering with 1-rate committee is Steve Labunski, gen. mgr., WMCA, N. Y.

1-RATE STATION SUBSCRIBERS*

ALBANY
WPTR
BORGER, TEX.
KBBB
BOSTON
WEEI
BUFFALO
WEBR
CHARLOTTE
WBT
CINCINNATI
WKRC
CHICAGO
WBBM
WMAQ
DALLAS
KBOX
DAYTON
WAVI
DES MOINES
WHO

DETROIT
WXYZ
INDIANAPOLIS
WIRE
LAKE CITY, FLA.
WGRO
LOS ANGELES
KNX
KPOP
MILWAUKEE
WRIT
NEW YORK
WABC
WCBS
WMCA
WOR
NORFOLK
WAVY
WCMS
WGH
NORWICH
WICH

OMAHA
KBON
PEORIA
WMBD
PHILADELPHIA
WCAU
PITTSBURGH
KQV
ROCHESTER, N. Y.
WBBF
ST. LOUIS
KADY
KMOX
KWK
KXOK
WIL
SAN DIEGO
KGB
SAN FRANCISCO
KCBS
SHREVEPORT
KBCL

*Registered with the Single Rate Committee as of 20 February 1959.

FORM SINGLE-RATE COMMITTEE

AGENCY COMMITTEE REPRESENTS 3 TOP MARKETS



Single Rate Committee is headed by (l to r) Warren Bahr, v.p., Y&R, N.Y., with Les Farnath, v.p., N. W. Ayer, Phila.; Lee Rich, v.p., Benton & Bowles, N.Y.; Tom Wright, v.p., Leo Burnett, Cgo.; Lloyd Harriss, v.p., SSC&B, N.Y.; Paul Caravatt Jr., v.p., OBM, N.Y. They will compile list of stations showing one rate and interested in using a promotional seal

Single Rate Committee's seal (shown on opposite page) and check evidence contending that stations claiming a single rate are not living up to this commitment.

Mr. Bahr's argument, as spokesman for the committee, is "There is no justification for a double or a multiple rate. We believe in one rate and the slogan 'Like Rates for Like Services.'" This slogan has

been approved by the committee and is now incorporated into a seal designed to be used promotionally by qualified stations registering as one-raters with the committee. At this point, however, the problem concerns radio more than tv.

Despite Mr. Bahr's contention, many stations maintain that their local situations necessitate double or multiple rates, and offer considerable

documentation to prove their points. (SPONSOR's stand in behalf of one rate —when feasible, with due consideration for such factors as markets, facilities and competition is reflected in the editorial below.)

By 20 February, 38 radio stations in 26 markets had registered their single rate card provisions with the committee and indicated that they
(Article continued on next page)

EDITORIAL

The most important consideration

As stated previously, SPONSOR favors a single rate wherever local conditions permit. The single-rate concept is far more appropriate for a good many radio stations than the traditional newspaper-oriented multiple rate system. And a good deal more palatable to agencies handling national clients.

But neither SPONSOR, nor any trade publication, has the right to tell a station whether it should employ a single-rate system, a double-rate system, or a quadruple-rate system. This is an individual station decision that must take

in such factors as market, competition, custom and facilities. The rate decision must, of necessity, be strictly a station decision.

If we don't presume to advise a station it should go one-rate or not, in another respect we have absolutely no doubt. No station—whether single-rate or multiple—can afford to have anything but a rate policy that is crystal-clear in all details. Furthermore, this policy must be adhered to zealously. Only by such meticulous adherence will stations command the respect of the men who foot the bills.

plan to use the seal as a station designation in various promotional ways. The call letters of these outlets appear in the box on page 40. A minimum number of radio stations now offer such a single rate and most of these seem to be in smaller market areas where national spot business has little significance. However, New York, the nation's top market, long has had a single-rate tradition for national and local advertisers.

Opponents of the single-rate concept are primarily station owners and managers in markets where custom has firmly established multiple rate systems. The issue's proponents are concentrated in the ranks of agency media people, clients and (quietly) station representatives, plus those station executives who feel that the newspaper system of retail and general rates is not valid for air media.

Here's what opponents of the single rate say in asserting their need for double or multiple rates:

Newspapers, the strongest local-level competition to stations, have long carried a variety of rates on their cards for special classifications of business. This is where the tradition of charging more to the national advertiser than to the local advertiser started many decades ago.

The reasoning, as transposed to the broadcast structure, goes like this: Why should Pepsodent (or any other nationally distributed product) pay the same price as the local retailer when the former sells products in 400 outlets to the local businessman's one outlet? Carried further, this argument in behalf of a lesser rate for a local concern contends the local furrier or gasoline station draws from a smaller share of the market than does the big national advertiser.

In the case of a power station with broad coverage, for example, a packaged-item commercial might reach out for 100 miles in all directions—and the item would be sold throughout that entire area. But a strictly local merchant in the center of the station's home market logically might pull traffic only from the immediate metropolitan area.

Stations in favor of more than one rate also say matter of factly: If we went to one rate, we'd be losing money to (1) other stations that don't, (2) to tv and newspapers—
(Please turn to page 32)

ADVERTISERS "TAKE FIVE" IN SPOT RADIO

➤ Trend toward 5-minute segments is growing because of entertainment and impact possibilities of programming

➤ Ballantine, Swift, Carling Beer are highlighting this approach; availabilities often are a problem, though

According to RAB, 62.9% of spot radio program buys currently are five-minute shows. There are many reasons for this growing preference over the longer-than-15-minute length (16.8%), the 15-minute (14.4%) and the 10 (5.9%). The box below summarizes the main situation.

NBC's five-minute segment system on *Monitor* has no doubt smoothed the way for the local upsurge in this type of programming. Aleo uses five-minute *Monitor* segments to accommodate its national and regional customers and its customers' customers locally, a highly complicated project

detailed in SPONSOR (24 January '59).

Meantime Esty showed its faith in the idea with creation of a five-minute show, *Campy's Corner*, for use in the New York City and Philadelphia markets for Ballantine Beer. Promotional values (tie-ins, appearances by Campanella) are the chief benefits of the show, says Frank Mahon, Esty media supervisor for Ballantine—outweighing somewhat higher production costs.

On another front, Swift has been experimenting with five-minute programming in Canada for over a year. The Swift Canadian Co., Ltd. has a

CHECK LIST FOR 5-MIN. SPOT BUYS

- 1. COSTS:** Three 5-minute spots time-wise usually will cost roughly the same as two one-minute spots. Program costs, of course, will have to be considered separately.
- 2. COMMERCIAL ADVANTAGES:** You can work as many as five commercials into five minutes. Carling, for instance, uses opening, close, two jingles, a 35-sec. pitch.
- 3. IMPACT ADVANTAGES:** Carling found loss of frequency was outweighed by sponsor identification. Ballantine likes promotional values, Swift co-op tie-ins.
- 4. STATION ATTITUDE:** Some stations considered 5-minute programming a nuisance, Carling learned; but mail response ended doubts, brought greater promotion.



Photo courtesy of *Life Magazine*

Entertainment impact, such as this park-bench pickup by Allen Funt, is possible in 5-minute programs, is one reason for growing favor

program called *Money Man* on 84 stations in English and French. A write-in quiz show, it draws such large mail response and proof of purchase that this week a 200-store grocery chain in Ontario is tying in with a *Money Man Week* promotion.

Now Carling Brewing Co. is breaking fresh ground with this type of programing with a 33-station buy in New England for its Black Label Beer that shows the range of this type of presentation. It started as an experiment in four markets the first week of last October.

The company bought a five-minute version of a long-time radio staple, Allen Funt's *Candid Mike* from Harry S. Goodman, New York, distributor of the show. "We were looking for something that would make Carling stand out from other beer brand names," says regional ad manager Bob Thomas. "We felt this could be done by finding something people would listen to attentively. We wanted to combine the large audience provided by d.j.'s and the attentiveness produced by soap opera-type programing," he says.

"Whether an off-beat type of show

would command this attention was another thing we had to check closely," Thomas points out.

Since identification was the chief reason for going to the five-minute format, Carling and its New England agency, Harold Cabot & Co., worked out a pattern that would give Carling five commercial spots in the time period. A custom-made opening by Funt was followed by a 20-second jingle (Carling's familiar "Hey, Mabel") the body of the show was followed by another 20-second "Hey, Mabel" jingle, a custom Funt closing, and 35 seconds of straight commercial by the local announcer.

Carling pulled a number of spot announcements in the four markets, and instead scheduled *Candid Mike* from 15 to 24 times weekly on WFAU, Augusta, WKCB, Berlin, W A A B, Worcester, and W A T R, Waterbury.

Shows were placed on a run-of-schedule basis in three time periods: 7:30-9 a.m., 11:30 a.m.-1:30 p.m., and 4:35-5:55 p.m.

Stations were lukewarm, Carling admen say. Some considered the off-beat nature of the program (zany

interviews with unsuspecting victims) a schedule interruption.

Richard P. McKee, president of McKee Broadcasting, says flatly. "The personnel at WKCB thought the idea was completely ridiculous and that the program would be a total and complete failure. This feeling held even with the first couple of broadcasts." But his view, and others', soon changed.

The stations were watching reaction as closely as Carling. Mail response came quickly, and two things were noted:

- Address usually specified the sponsor: *Carling's Candid Mike*.
- No. 1 reaction: request for a schedule of programs.

This last point has a good effect: it produced another "impact" for Carling—a reminder by many stations at the end of the show about its next scheduling during the day.

The test ended the latter part of December. On 5 January, Carling pulled its spots in other markets and placed the show on 33 stations throughout New England. The buys were on the same basis and at the

(Please turn to page 34)



Can spot radio meet the \$500 million challenge?

- ✦ SPONSOR plan for tripling national spot business in five years demands a new type of industry effort
- ✦ Goal is possible if stations, representatives and trade groups can stop squabbling and work closely together

HIGHLIGHTS OF NEW \$500 MILLION PLAN FOR SPOT RADIO

A NEW SALES GOAL: *In 1958 national advertisers spent less than \$190 million in spot radio. SPONSOR believes that the medium's true potential is three times this amount and suggests setting as an industry sales goal a minimum of 9% of national appropriations by 1963.*

A NEW COMPETITIVE APPROACH: *Confusion about its real competition is hampering spot radio's growth. Instead of wasting its energy in intra-industry fights, radio spot must concentrate on taking business from its "Big Three" opponents—newspapers, spot tv, outdoor.*

A NEW SIX-WAY HOUSECLEANING: *To compete as a powerful national medium, spot radio must clean up six practices which irritate advertisers: needless paper work, confusing rate cards, national-local rate injustices, cutthroat selling, and ignorance of local markets.*

A NEW PRESTIGE IMAGE: *Only by rebuilding its reputation and prestige can spot radio emerge as a primary medium. SPONSOR suggests that radio must become known as "America's No. 1 Community Medium." It can do this when it outdoes newspapers and tv in news, editorializing, service, and local public affairs.*

A NEW TYPE OF SPOT SELLING: *Many current sales practices are impeding spot radio progress. SPONSOR proposes a new type of selling which: promotes radio as a medium, concentrates on real competition, eliminates tricks and gadgets, builds the "community image," and contains new ideas for spot radio use by advertisers.*

During the past five weeks SPONSOR has presented in a series of weekly installments its new \$500 Million Plan for the spot radio industry.

Judging by the letters, phone calls and telegrams we have received from station men and station representatives in all parts of the country, the \$500 Million Plan has attracted wide industry comment. (For a sample of these letters see the 49th & Madison column on page 22.)

Not all of our correspondents have agreed completely with SPONSOR's analysis of spot radio's problems or with the methods which we have suggested for building the medium to its proper place in the national advertising picture.

Duncan Mounsey, general manager of WPTR, Albany, N. Y., for example feels strongly that "responsibility for effecting the reforms suggested is a joint one for the agencies and the stations."

A number of station sales executives such as W. I. Orr of WBNS, Columbus, Ohio, believes that the complaint that radio spot "requires too much paper work," does not apply to their own operations which, they point out, have been streamlined to an effective degree.

Such letters, however, serve only to highlight, in SPONSOR's opinion, the magnitude of the spot radio problem.

It is quite true that a number of individual stations have succeeded in eliminating many of the wasteful and inefficient practices which are impeding spot radio progress.

It is also true that a number of outstanding station representative

CLASS OF SERVICE
This is a fast message
and is delivered when
water is turned on by the
paper symbol.

WESTERN UNION TELEGRAM

SYMBOLS
DL - Day Letter
NL - Night Letter
LT - International
UT - Telegram

The time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1 MCO 80 (31)

M MWC403 PD=FAX MILWAUKEE WIS 16 4 14PM C= 1959 FEB 16 Fri 5 30
 JOHN MCMILLIN, SPONSOR=
 40 EAST 49 ST NYK=
 PARTI DAY SALES FEB 1 THROUGH 15 MANITOWOC 45 -
 OSHKOSH 75 - APPLETON 415 - GILLETT 40 - GREEN BAY
 540 - MENOMINEE 40 - FOND DU LAC 0 - STEVENS POINT
 75 - WAUSAU 0 - NORWAY 0 - SHEBOYGAN 150 TOTALING 1380
 CASES MILW SALES SAME PERIOD 554 CASES=
 OTTO L KUEHN CO M W BOWER=

firms have instituted major reforms designed to improve spot radio's prestige and salability.

But what is true for the few is not, unfortunately, true for the industry as a whole. And therein lies the challenge.

Undoubtedly the biggest problem which spot radio must face is that it is an industry of "rugged individualists."

Spot radio as a medium demands a concerted, all-out drive to rebuild its position with national advertisers.

But spot radio as a business, tends to fly apart, to decentralize into hundreds of inside-the-industry fights—with stations pitted against stations, representatives against representatives, and both stations and representatives waging war on the networks.

SPONSOR's \$500 Million Plan outlines a five-year goal for radio spot which is actually conservative, in light of spot radio's proven value as a sales and advertising medium.

But whether or not the industry can achieve this goal by 1963, or will take the steps necessary to develop its true potential, is quite another matter.

SPONSOR believes that new machinery must be found to implement the \$500 Million Plan, and suggests that this subject should be a major topic of conversation among radio men when they meet at the forthcoming NAB Convention in Chicago.

What is needed is the formation of a new, energetic and responsible group, quite possibly within the existing structures of NAB, or RAB, or in association with SRA.

Given the existence of such a group, with vigorous backing by both stations and representatives, then the working out of the \$500 Million Plan should not be too difficult.

Essentially there are three basic parts to SPONSOR's \$500 Million Proposal:

1. The setting up of basic goals and competitive strategy. Once the industry can agree that spot radio can and should have three times as much business by 1963 as it had in 1958, and can face the fact that to achieve this goal it must concentrate on taking business from its three major competitors then a major step will have been taken.

(Please turn to page 84)

PARTI-DAY IN A MILD DIP

Though shipments to wholesalers dipped below January figures during the first half of February, the general level of Parti-Day sales remains high.

After 18 weeks of a tv test campaign, the average semi-monthly shipment figures in the Green Bay market have risen to 1,085 cases compared to 262 cases before the tv test.

The latest sales figures show 1,380 cases the first 15 days of February.

This compares with 1,865 cases for the second half of January and 1,595 cases during the first half of January. The 1959 figures, however, average 1,613 cases compared to an average of 768 cases during the two and a half months in 1958 that the tv test was being conducted.

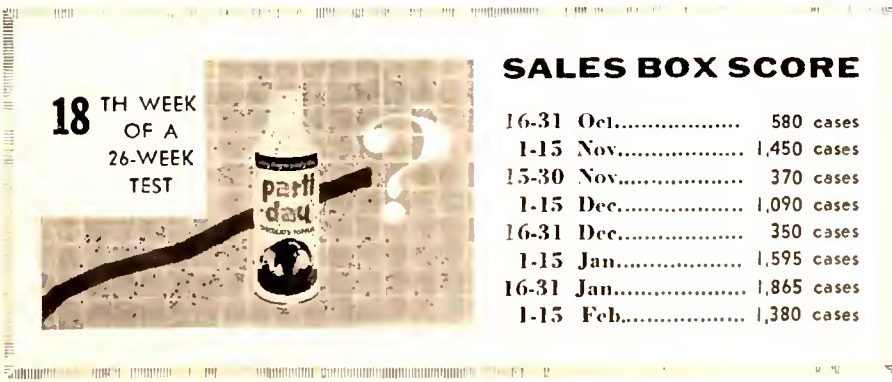
The dip in sales is not expected to dampen the spirits of Parti-Day, Inc., its agency, the D'Arcy office in Chicago or the management of WBAY-TV, the station over which

the spot television test is being run.

Results of the video test were described as "beyond our wildest dreams" by Richard Partridge, sales v.p. of Parti-Day. (See "Green Bay's 7,390 cases sets pace," SPONSOR, 21 February 1959.)

Parti-Day sales have been running far ahead of other markets where there is no tv advertising or no ads at all. Note that the latest figures for Milwaukee during the first half of February came to only 554 cases. (See telegram above.)

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



How can modern music be used in tv commercials most

With more advertisers using sounds for attention and emphasis, experts tell how to best apply modern music to commercials.

Joe Hornsby and Ben C. Allen,
music department, Batten, Barton, Durstine & Osborn, Inc., New York

Music can be used most effectively in tv commercials when it is written in the spirit of being just one part of a total selling effort.

While we like to believe that the jingle is the most memorable part of



Musical sound should reflect nature of product

a commercial, usually it is a combination of selling techniques that are responsible for putting the message across. When music is used in a commercial in the form of a jingle, the musical sound should attempt to reflect the nature of the product. However, it is not always necessary to hire a 30-piece orchestra to produce an effective jingle. Even an advertiser with a limited budget can make music work effectively for him.

Let us suppose that the budget allows for just one singer and a quartet of musicians. The obvious choice of musicians might be piano, bass, and guitar and drums. But, with a little extra thought, the arranger might come up with a bright, happy sound of a xylophone, drums, piccolo and bassoon. Another interesting set up might be a Dixieland combination consisting of drums, piano, trumpet, and clarinet. The choice of instruments should invariably, stay in character with the product or the product message.

Simplicity and good taste are the earmarks of an effective jingle. It

goes without saying that the music should never get in the way of the



Simplicity and good taste are basic

words. After all, it is the words that actually contain the advertiser's message. The music helps to make the message more memorable.

Any jingle is only as good as the frequency it gets. Once the right music has been composed and properly arranged, the next step is to get it heard often. The most lavishly produced musical commercial, given little exposure, is likely to be less effective than a low budget production given lots of frequency. In short—a jingle must be played often to be effective.

Elwyn R. Walshe, *program production supervisor, Bryan Houston, Inc., New York*

The most necessary factor in using modern music for commercial tracks is a client with enough daring to be convinced of its importance.

Studies of effectiveness of tv commercials in the past year have shown us that the use of modern music can benefit commercials in the following ways: 1) More attention getting; 2) greater memorability; 3) more sponsor identification; 4) stronger emphasis of specific sales points.

From its origin as "bop" and "progressive jazz," modern music has mellowed into an entirely listenable thing in which the melody—in most cases—is clearly understood. In fact, some of the best "modern music" are well-known tunes from the past brought up-to-date.

We have had considerable success with Irving Berlin's "Let's Have An-

other Cup of Coffee." Used in such a manner, the modern sounds of the Jud Conlon Singers extol the merits of Nescafé Instant Coffee. In the future we hope to update it even further by using more modern arrangements.

The recent success of Henry Mancini's original score—"Peter Gunn Music"—which is in the modern jazz idiom, shows the new strength of jazz in the pop market and indicates that this type of music can prove equally effective in the commercial market place when used as the background in commercials for modern products aimed at moderns of all ages.

When you finally decide that your commercial needs music of some kind (and this is no mean decision) you'll have to accept the fact that modern



Give special thought to arrangements

music requires far more time in preparation than the usual "rhythm section" or even larger orchestral sound tracks. A greater amount of thought must go into the arrangement and special instrumentation will no doubt be needed, oddly enough drawn from the classic instruments: flutes, bassoons, oboes, bass saxes and the like. The musical group need not be very large, for these instruments are all expressive and extremely versatile. For example, they can accompany a soloist or group singers, be used as a background for rhythmic talking, or by themselves, giving expressive emphasis to the announcer's copy.

Modern music *should* be used in commercials, for it will surely stand out from the ordinary. It will attract the ear, and close to the ear is the eye. When you've attracted them both, you've got 'em!

WCSH-TV 6

NBC Affiliate

Portland, Maine

effectively?

Chet Gierlach, group head, tv-radio commercial production, McCann-Erickson, Inc., New York

By "modern" music I refer to the type of music written so effectively by Mancini for *Peter Gunn*. It has become an integral part of that particular show. By the same token, any "modern" music written for a commercial should do the same thing.

The modern sound is actually a growth process in music.

Since in modern music there is more to hear such as the complexities



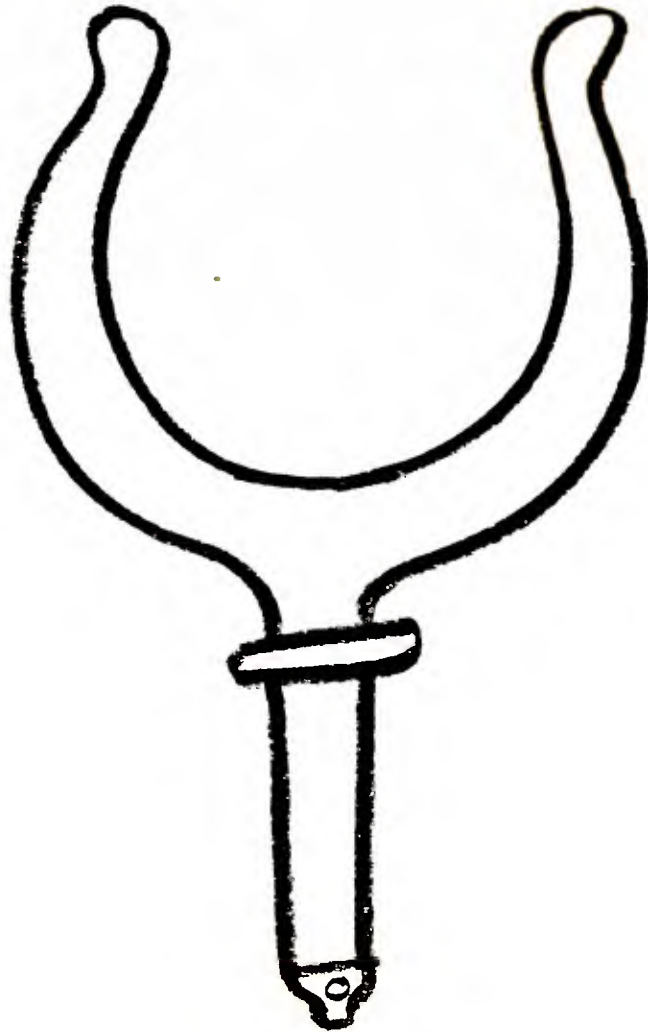
*Use with
discrimination,
aim at under
35 audience*

of rhythm and harmonics, and since this music goes with a picture and a voice track, it is important that the "modern" sound be used discriminately and in good taste so it complements both picture and voice.

Within the last decade there has been a growing interest and appreciation for modern music, or shall we say, the more intriguing and stimulating combination of sounds, as witnessed by the fantastic growth of the l.p. market in the contemporary and traditional jazz and classical fields.

There are many forms of music used in today's commercials—big sounds, small sounds, symphonic scoring, jazz groups, vocal groups etc. and the modern music sound has a very important place, when used properly with the right product.

To sum up—"modern music" can be used most effectively in the tv commercials aimed at age groups usually under 35/or to introduce and enhance a new product or service directed at a youthful market, or as in so many cases, to perk-up or freshen-up what is essentially "A same old story."



5 IN A ROW

Since we dipped our oars in the water five years ago, we've had a "lock" on first place. On network quarter hour firsts, leading local live shows, or top syndicated films we've come out on the long end of the oar in every survey taken in our service area—and most recently on the Nov. '58 ARB.

Ask your Weed TV man for more facts about Northern New England's service-minded SIX.



WCSH-TV, Portland
WLBZ-TV, Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

A matching Schedule on Ch. 2 in Bangor saves an extra 5¢



TERRYTOONS



TOP DRAWER

Commercial television or television commercials, TERRYTOONS does both equally well.

On the CBS Television Network, TERRYTOONS-created "Mighty Mouse Playhouse" and "Heckle and Jeckle" consistently rank among the top-rated week-end daytime programs. And "Tom Terrific," created by TERRYTOONS especially for television, has an audience of more than 3.5 million viewers daily, as a regular feature of the "Captain Kangaroo" show. (Nielsen)

This same ability to captivate millions can perform for you. For TERRYTOONS' full-time staff of nearly 100 artists, musicians, writers and technicians is at your service to create commercials combining entertainment savvy with creative, hard-hitting selling. Name your format: lowbrow or sophisticated; full animation, semi-animation, or animation mixed with live action. TERRYTOONS does the job for you...any or all of it!

Dozens of major agencies and advertisers have turned to top drawer TERRYTOONS for best-selling commercials. Why don't you?

A Division of CBS FILMS INC.  **TERRYTOONS**

**IN RICH
MONROE MARKET**

During 363 Weekly
Quarter Hours

KNOE-TV

Has

80% to 98%

SHARE OF AUDIENCE

As reported in ARB, Dec. '58

From Sign On To
Sign Off 7 Days A Week

KNOE-TV

Has

79.4%

Average Share Of
Audience

**JUST LOOK AT THIS
MARKET DATA!**

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

And you get more impact and
circulation per dollar in radio on

WNOE-Radio* 50,000 watts
New Orleans 1060 KC

KNOE-Radio 5,000 watts
Monroe 1390 KC

Edd Routt, Vice Pres. &
Gen. Mgr.

*Survey given No. 1, 6 a.m.—6 p.m.
by A. C. Nielsen

KNOE-TV
CHANNEL 8 MONROE, LA.
CBS • ABC • NBC

A James A. Noe Station

NOE ENTERPRISES, INC.
James A. Noe, Jr.—President
Paul H. Goldman—Executive
Vice-President & General Manager
Represented by HR Television, Inc.

National and regional buys
in work now or recently completed



SPOT BUYS

TV BUYS

Standard Brands Inc., New York, is kicking off a campaign in major markets for its Kendall dog foods. The 13-week schedules start in March. Minutes during daytime segments are being slotted; frequencies vary from market to market. The buyer is Len Soglio; the agency is Ted Bates & Co., New York.

Liggett & Myers Tobacco Co., New York, is going into about 20 markets for its Chesterfield cigarettes. The campaign starts in March for eight weeks. Minutes, chainbreaks and I.D.'s are being used; average frequency: five per week per market. The buyer is Ginny Conway; the agency is McCann-Erickson, Inc., New York.

Corning Glass Works, Consumer Products Div., Corning, New York, is initiating a campaign in various markets for its Corning-ware line. The schedule is in two flights, starting late this month and in March, and runs up to eight weeks. Minute announcements are being placed, with frequencies varying. The buyer is Joe Fierro; the agency is N. W. Ayer & Son, Inc., Philadelphia.

The Procter & Gamble Co., Cincinnati, is entering scattered markets for its Spic & Span cleaner. The campaign starts in March on a 52-week basis. Minutes during nighttime segments are being scheduled; frequencies depend upon the market. The buyer is Don Procter; the agency is Young & Rubicam, Inc., New York.

RADIO BUYS

The Best Foods, Inc., New York, is kicking off a campaign in markets throughout the country for its Hellmann's mayonnaise. The short-term schedules start this month and in March, in two flights. Minutes and 20's during daytime slots, Wednesday through Friday, are being used. Frequencies vary from market to market. The buyer is Dorothy Medanic; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

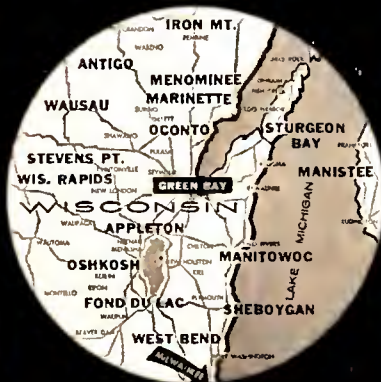
Peter Paul, Inc., Naugatuck, Conn., is going into scattered markets for its Peter Paul candies. The five-week campaign starts in March. Chainbreaks during daytime periods are being slotted; frequencies depend upon the market. The buyer is Herb Werman; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Time, Inc., New York, is planning a campaign to promote its *Sports Illustrated* magazine. The advertiser has been testing in New Haven with good results, and a top-market campaign is being reviewed. The contact is Joe Gans; the agency is Joe Gans & Co., New York.

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



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



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

WBAY
2
GREEN BAY



Presents the



**SOLD
NETWORK**

**THE
TROUBLESHOOTERS**

starring
KEENAN WYNN
and co-starring
BOB MATHIAS

A Northstar Pictures Production



**THE
DENNIS O'KEEFE**

SHOW
starring
DENNIS O'KEEFE
A Cypress Production

Now in production--
Award-quality half-hour filmed series--
To satisfy the most exacting demands
of America's top network, regional and local sponsors.

Write Wire or Phone Now! United Artists Television, Inc.

Golden Five for 1959



HUDSON'S BAY

starring
BARRY NELSON
with
PEDRO GONZALEZ GONZALEZ
Northstar Pictures Production



Tales Of The Vikings

starring
JEROME COURTLAND
with
BUDDY BAER
A Brynaprod, S. A. Production



MIAMI UNDERCOVER

An exciting new
surprise series!

An Aubrey Schenck-
Howard W. Koch Production

attract the finest of talents--United Artists

committed to production of a firm 39 weeks of each series.

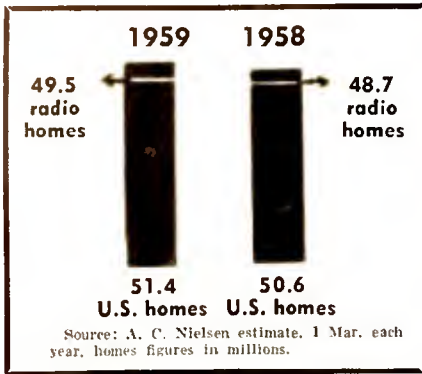
The first several episodes of each series are ready to speak for themselves.

Seventh Ave. New York 19, N.Y. Circle 5-6000

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of January 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,334	113	484	124
Fm	581	128	45	29
End of January 1958				
Am	3,120	94	397	108
Fm	536	62	39	9

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

Radio set index

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

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

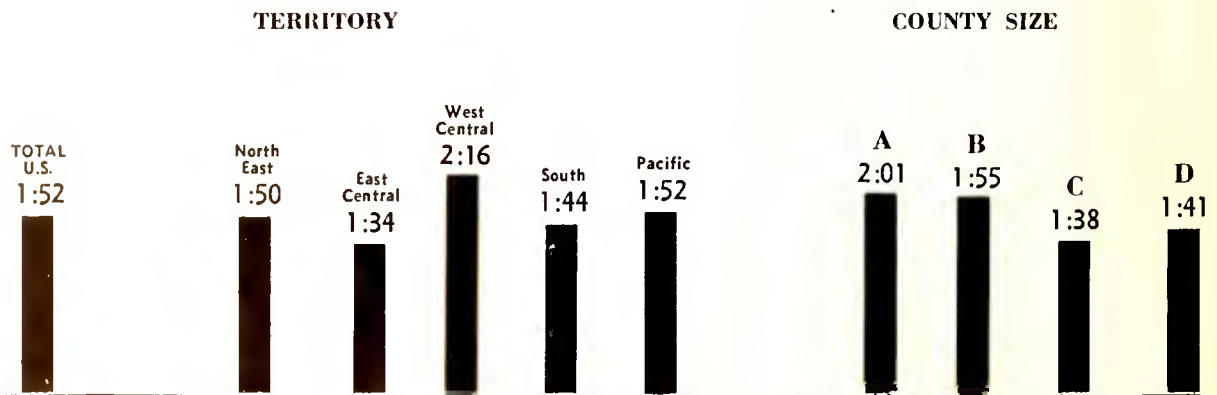
Radio set sales index

Type	Dec. 1958	Dec. 1957	12 Months 1958	12 Months 1957
Home	1,944,838	2,031,444	8,631,344	9,721,285
Auto	558,767	570,617	3,715,362	5,495,774
Total	2,503,605	2,602,061	12,346,706	15,217,059

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

AVERAGE HOURS RADIO USAGE PER HOME PER DAY



Source: Nielsen Radio Index, in-home only, November-December 1958.



BIG REACH

WEEK A



Mon. 10:30 P. M. DIAL 999



Tues. 7:00 P. M. HIGHWAY PATROL



Sat. 7:00 P. M. HONEYMOONERS

WEEK B



Mon. 7:00 P. M. WHIRLYBIRDS



Wed. 10:30 P. M. TARGET



Fri. 7:00 P. M. UNION PACIFIC

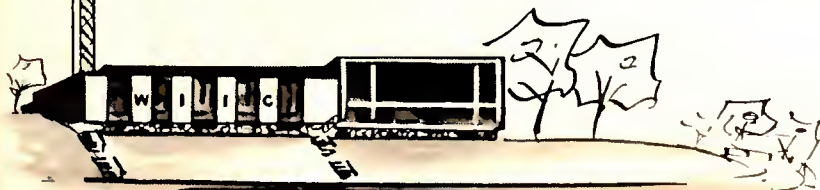
Participation in three key 1/2 hours one week, alternating with three other key 1/2 hours the next week to give the participating advertiser exposure in six different shows (Class AA and A time) every two weeks.

3—Minutes per week..\$1200

3—CB per week\$ 900

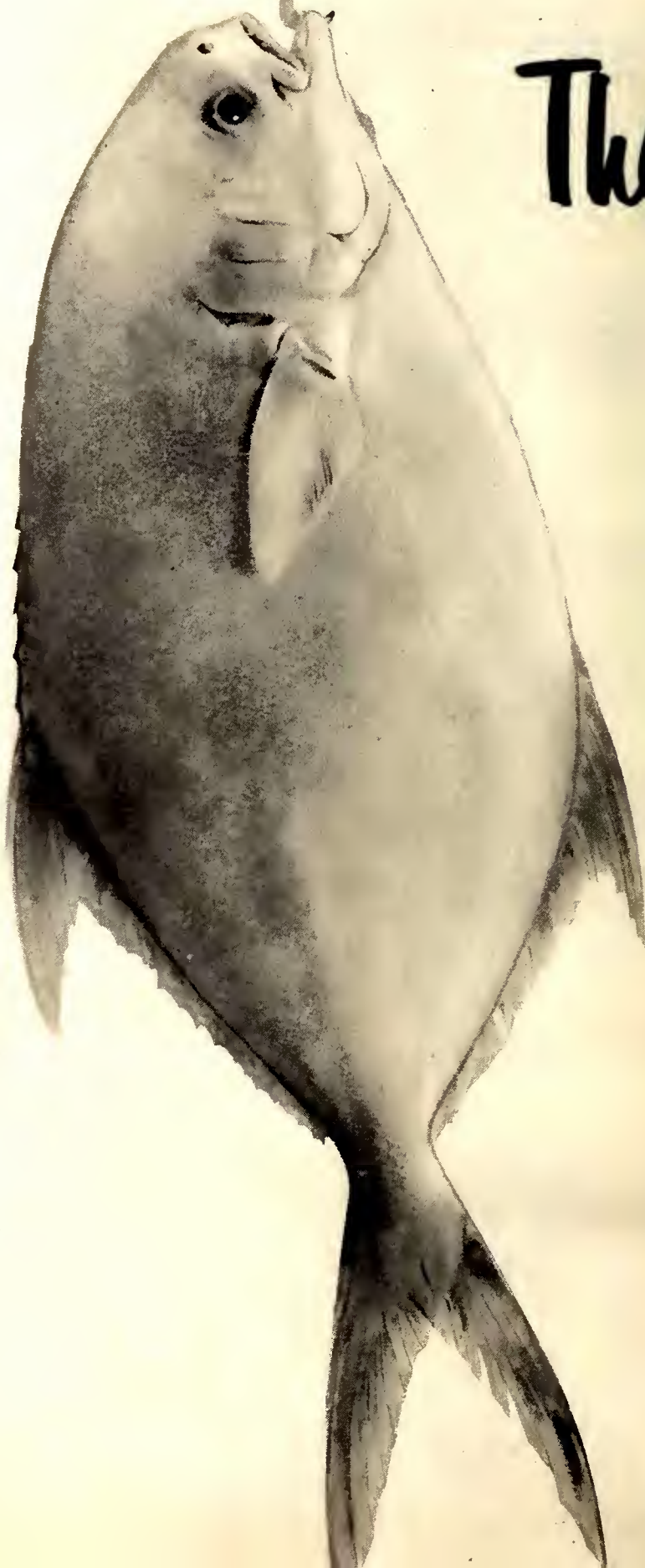
The November ARB gives the six BIG 11 REACH shows a two-week cumulative rating of 85.2. This figures to a weekly average of 42.6 average rating. ARB shows non-duplicated reach for these programs of 50.2 homes one or more times.

WIIG CHANNEL 11, PITTSBURGH



REPRESENTED NATIONALLY BY
BLAIR-TV

Langley
FISHERMAN'S
DE-LIAR
100% TROUT, 100%
MADE IN U.S.A. - PATENTED
MODEL 970



There's

more to Florida...

There's **WJXT** in Jacksonville. You cast
your line in a booming regional center served only
by WJXT . . . 66 counties in Northeast
Florida and South Georgia, more than twice the
counties served by the other station. A glance
at ARB serves to sum up the situation: 38 of
the top 40 shows (and all 10 top local shows)
are on WJXT. Tipping the scales still further
in our favor: the largest share of audience in
the nation for a 2-station market! Whenever
you're fishing for sales, there's more,
much more to . . .



JACKSONVILLE, FLORIDA

*An affiliate of the CBS Television Network
Represented by CBS Television Spot Sales*

WRAP-UP

NEWS & IDEAS

PICTURES



FREED from subway after living and broadcasting there for eight days, d.j. Murray Kaufman, WINS, N. Y. leaves with Mrs. Paulene Pacheco, who found his silver token



GIANT SNOWMAN from WHEN-AM & TV, Syracuse, passes out candy bars outside "igloo" during that station's four-day participation in "Downtown Syracuse Days"



NO, NOT CASTRO'S MAN: Bob Mandeville, a.e. at H-R Reps claims he's the only bearded spot salesman in N. Y. as Susan Gaine and Gail Thomas, both of H-R, admire his facial foliage

ADVERTISERS

Chesterfield may pick up half of the NBC Radio's end of the week day Stardust strip at a weekly cost of about \$20,000.

NBC Radio is still waiting to hear from the majority of its affiliates in regard to acceptance of the week day Stardust plan, whereby half of the Stardust segments (85) would be available for local sale.

Campaigns at work:

- The Miller Brewing Co. has set May and June as the months for its big push on High Life, with the campaign built around the theme "Good Taste Picks The Golden Six." During this two-month period, all advertising will be devoted to this theme, including an all-new series of transcribed radio commercials featuring the Sportsmen quartet.

- On the sweepstakes side: Joe Lowe Corp., manufacturers of 'Popsicle' gets underway, in April, with its Popsicle Railroad Sweep-



HORSELESS CARRIAGE carries WWL-TV's m.c. (and guests) of its House of Shock through New Orleans' Mardi Gras parade

TO CELEBRATE its first year of "color radio," WCPO, Cincinnati, sent these characters to downtown area, to promote event



stakes—giving away 2,200 prizes to youngsters. The biggest merchandising and advertising campaigns Pop-sicle has conducted will use tv spots by Yankee star Bob Turley, in kids' programs coast-to-coast. Agency: EWR&R, New York.

• Another campaign keyed to a children's audience: **Gold Medal Candy Corp.** begins its six-month advertising drive for its **Bonomo's Turkish Taffy**. Backed by a 35% budget increase, Gold Medal will use an intensified tv campaign in key markets throughout the country. The promotion, to extend through June, will employ one-minute commercials on personality-dominated children's shows. Agency: Mogul Lewin Williams & Saylor.

• **Continental Wax Corp.** will open its campaign for **Six Month Floor Wax** in six new markets early in March. Aimed at the spring house-cleaning audience, the new jingle will be aired on at least two radio stations in each market, to be followed by tv spots. Agency: Product Services, New York.

Treasurer's report: Consolidated earnings for **Colgate** in 1958 amounted to \$21.166 million compared with \$19.93 million in 1957. World-wide sales for 1958 reached an all-time high of \$534.047 million, compared with 1957 sales of \$506.91 million . . . the **Gillette Co.**'s net earnings in 1958 increased to \$27,565,182 as compared with 1957 earnings of \$25,910,570. Net sales for 1958 are down about \$1 million over 1957.

Piel's Beer continues, in 1959, to be the best liked tv commercial, according to ARB's tv national report for January, 1959.

Following Piel's, Maypo; Hamm's; Alka Seltzer; Posts Cereals; Dodge; Campbells Soup; Seven-Up; Chevrolet and Ford.

Thisa 'n' data: The directors of **Colgate** will recommend, to the annual stockholders meeting 22 April, that its common stock be split **three-for-one** . . . Awarded: **Les-toil's** "Mr. Dirt" tv commercials won grand prize at the seventh annual

Merit Awards competition of the Advertising Club of Springfield, Mass. . . . **Whirlpool** is in as one of the sponsors for the 1959 Mrs. America Contest, to be held 11-23 June in Ft. Lauderdale, Fla.

Pepsi-Cola has set up a new marketing division, with these appointments:

William Durkee, v.p., will head the new division; **John Soughan**, v.p. and director of marketing services; **Charlie Baker**, v.p. and director of promotion and **Seymour Lusterman**, to head the market research department. (For details on **Philip Hinerfeld**, see page 88.)

More personnel appointments: **Sam D. Thompson**, v.p. of the Borden Foods Co., assigned the responsibility for developing and directing an industry relations program for this division of the Borden Co. . . . **Robert Gillen, Jr.**, named advertising manager for the bread division of the National Biscuit Co. . . . **Warren Schwed**, to director of advertising

BEST FIGURE IN TOWN: So Jane Buechler appears to promote WKYW, Louisville, in station breaks, ads, and agency meetings



FIRST ANNUAL TV AWARD given by KMTV, Omaha to architect Leo Daly (2nd left) for using tv creatively to promote a public service function. Presenting the award, Gov. Ralph Brooks, while Edward May (l), president, May Bdcstg., Harry Bannister (r) v.p., NBC, look on

and public relations for Eureka Williams Corp. . . . **J. Whitney King**, to manager of sales promotion and advertising and **David Bernard**, to general manager of sales for the Canco division of American Can Co. . . . **Bryon Wardle**, to the post of marketing supervisor for the Plastics and Coal Chemicals Division of Allied Chemical Corp. . . . **Gerald Malison**, to sales supervisor and **Keith Dresser**, to field merchandising manager of B. T. Babbitt, Inc. . . . **William Mason**, named v.p. of marketing; **Robert Stuart, Jr.**, v.p. in charge of the pet foods division and **J. L. Spangenberg**, director of commercial research for the Quaker Oats Co.

AGENCIES

Speaking before the RTES seminar luncheon in New York last week, Alexander Cantwell, BBDO head of live programming, explained the economic and production advantages of tv-tape for both network specials and commercials.

On the network specials side, among

the pre-broadcast tape advantages he noted were these:

- Accessibility of gathering the cast together at convenient times and dates.
- Availability of studio or theatre.
- Production values — advantages of the live techniques of using multiple cameras and the film technique of editing, inserting and shooting out of sequence.

Speaking in favor of tape commercials (which is the kind now coming out of BBDO), Cantwell noted this advantage:

A situation that never existed before can now be used; agencies can make local, live buys for national advertisers where a local station can send to New York a pre-recorded commercial for approval. This gives the client and the agency a chance to see all local spots.

"I don't believe that videotape will mean wholesale unemployment for motion picture people," Cantwell concluded. "It just means a transition that will be easier if film people, instead of being hostile to

videotape, embrace it and get with it."

A book that might have widefelt repercussions in the marketing world is Dr. Burleigh Gardner's recently published "Working-man's Wife".

The book surveys the activities, habits, "life-style", group personality, etc., of the wives of the blue collar worker—which Social Research, Inc. (headed by Gardner) says makes up the largest group of women in the United States.

Perhaps a significant trend: Edward H. Weiss, a highly market and research minded agency headquartered in Chicago, re-organized its merchandising operation last week.

The agency has done away with a marketing department per se, and the personnel therein; and the merchandising activity will be absorbed at the account level.

New name: The Minneapolis agency of Kerker Peterson Hixon Hayes, Inc.

WGR-TV

Selling the Buffalo-Niagara Falls market



A TRANSCONTINENT STATION

became **Kerker-Peterson** last week, following the resignation of two v.p.'s—C. K. Hixon and Robert Hayes. New general manager of the agency: Robert E. Marlow.

Agency appointments: C. Schmidt & Sons, Philadelphia, for its beer and ale, to **Ted Bates & Co.** . . . The California Cantaloupe Advisory Board, to **Dancer-Fitzgerald-Sample**, San Francisco. . . The Formfit Co., to **Tatham-Laird**, Chicago, as an additional agency, MacFarland, Aveyard, present Formfit agency, will continue to serve the company. . . The American Tea & Coffee Co., Nashville, for its American Ace Brand coffee and tea, to **Noble-Dury & Associates**, Nashville. . . The Dunbar Division of the Chemway Corp., Wayne, N. J., for its Zonitors, Pretty Feet and three new products, to **Fletcher Richards, Calkins & Holden, Inc.** . . . W. R. Grace & Co., Cryovac Division, to **Kenyon & Eckhardt**, Boston.

People on the move: **Jeremy Gury**, to senior v.p. in charge of

creative operations and a member of the board, and **J. Ross MacLennan**, to senior v.p. and account group head, and member of the board at Ted Bates. (For details on Richard Pinkham, see page 88.) . . . **Aaron Beckwith**, program sales manager for ABC TV, joins BBDO as tv account supervisor. . . **Harry Way**, appointed executive v.p. in charge of the New York office of EWR&R. . . **Barrett Weleh**, v.p., elected to the executive committee; and **Leo Kegan**, named associate director of research at SSC&B. . . **Charles Allen**, to John W. Shaw, Chicago, as v.p. and account supervisor. . . **Martin Devine**, elected a v.p. of Compton. . . **Wally Seidler**, named executive v.p. of the Edward S. Kellogg Co., Los Angeles.

More on the personnel front: **Wallace Laucton**, named account media supervisor at Product Services. . . **Paul Schlesinger**, to contract supervisor and **David Watrous**, account supervisor at Tatham-Laird, Chicago. . . **Jay Russell**, to Grey as account executive. . . **Charles**

Patton, to merchandising director of Guild, Bascom & Bonfigli. . . **Betty Abt**, to media director and **Mary Keylin**, to supervisor of facilities and personnel at Garfield-Linn & Co., Chicago. . . **Mary Locher**, to BBDO as timebuyer. . . **Roland Johnstone** and **Arthur Seller**, to art supervisors at Y&R. . . **John Allen**, to production manager of radio/tv programs at Perrin-Pans Co., Chicago. . . **T. R. Snyder** and **Gerry Germain**, to account executives at B&B. . . **David Elliot**, named a v.p. and account supervisor at Dunay, Hirsch & Lewis, New York. . . **Donald Moore**, **Reed Badgley** and **Anthony Cangemi** to account executives and **Janet Gallaudet**, **Franklin Moore** and **Jack Fuiks**, to the copy department of SSC&B.

FILM

A major step in tape programming for syndication was accomplished last week as NTA threw its weight into the new medium. These are the highlights of the

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

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

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.

NBC • CHANNEL 2 • BUFFALO



campaign that started off NTA's backing up of tape:

- Louis Melamed left CBS to become NTA executive producer.

- NTA's Telestudios tape facilities and sales staff linked in a new campaign for what will be called "Living Tape."

- Personalities with past and tested appeal, such as Mike Wallace, Bishop Sheen, Peter Potter were signed to do tape series.

- Also, programs were planned with Henry Morgan, Alexander King and others.

Plan for most of these programs includes exposure on NTA stations plus sale to other outlets.

Transfer: Guild Films has acquired ownership of Hal Roach feature films plus tv film programs currently in production at that studio.

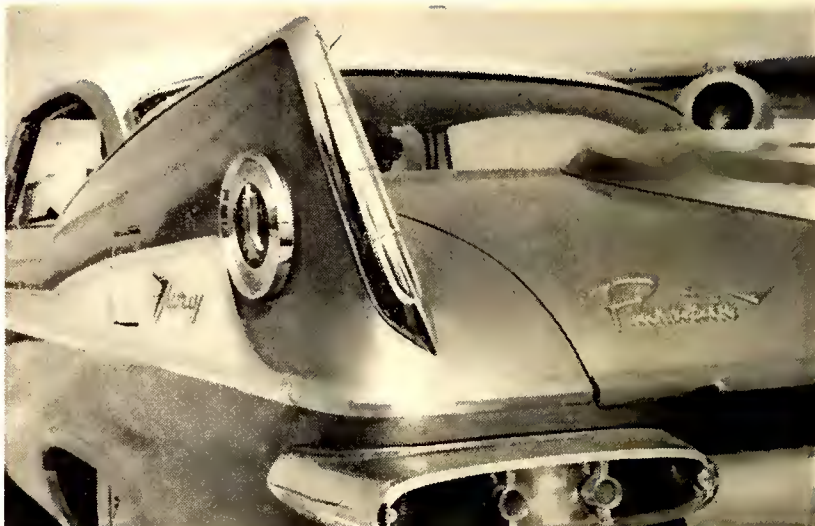
Sales: ABC Films reports following sales of J. Arthur Rank feature film packages: *Festival 35* to WHDH-TV, Boston; WTJV, Miami; WGAL-TV, Lancaster; WDAU-TV, Wilkes-Barre; WMAR-TV, Baltimore; KTVU, San Francisco; KOMO-TV, Seattle, and WNEW-TV, New York; also, *Special six* to WBRZ-TV, Baton Rouge. KDKA-TV, Pittsburgh; WSM-TV, Nashville; KHSL-TV, Chicago; KOA-TV, Denver; WREC-TV, Memphis; KCH-TV, St. Louis, and KROC-TV, Rochester.

More Sales: ITC's first network sale, which switches *The Gale Storm Show* from CBS TV to ABC TV, is reportedly a \$5 million deal involving repeats of the show in daytime schedule plus new production for an evening time slot.

Merchandising: Sid Rubin, former head of CBS Television Enterprises, has set up his own licensing offices . . . UAA's Associated Artists Enterprises is merchandising a Popeye pipe.

Promotion: A wide variety of local syndication promotions by sponsors and stations reported by Ziv on *Sea Hunt* include Harmony Dairy's special milk package tied-in with WBNS-TV, Columbus; a 26 station western area promotion by Standard Oil of California (See SPONSOR, 20 December 1958); dealer aids by Heileman Brewing in 8 northcentral markets;

you can **tell** if it has
that MGM-TV touch!



This spot's got it! Beauty...brilliance...a car commercial with *that MGM-TV touch!*

Client: Plymouth
Agency: Grant Advertising
Producer: MGM-TV



This spot's got it! Scope...sincerity...a cigarette commercial with *that MGM-TV touch!*

Client: Viceroy
Agency: Ted Bates Advertising
Producer: MGM-TV

BILL GIBBS, Director of Commercial and Industrial Films, MGM-TV
Culver City, Calif.

SAN FRANCISCO: PR 5-1613

LOS ANGELES: Bob Fierman - TE 0-3311

NEW YORK: Jack Bower, Phil Frank, JU 2-2000

CHICAGO: Bob McNear, FI 6-8477

MGM-TV
A Service of Loew's Inc.

you can **sell** if it has *that MGM-TV touch!*



This spot's got it! Mood...atmosphere...a coffee commercial with *that MGM-TV touch!*

Client: S&W Coffee

Agency: Honing-Cooper-Harrington
& Miner

Producer: MGM-TV



This spot's got it! Charm...conviction...a hair-coloring commercial with *that MGM-TV touch!*

Client: Clairol

Agency: Foote, Cone & Belding
Producer: MGM-TV

BILL GIBBS, Director of Commercial
and Industrial Films, MGM-TV
Culver City, Calif.

SAN FRANCISCO: PR 5-1613

LOS ANGELES: Bob Fierman—TE 0-3311

NEW YORK: Jack Bower, Phil Frank, JU 2-2000

CHICAGO: Bob McNear, FI 6-8477

MGM-TV

A Service of Loew's Inc.

special events on WBAL-TV, Baltimore; telephone promotion by KRLD-TV, Dallas; in store campaigns by Kroger supermarkets in conjunction with WKRC-TV, Cincinnati; fan clubs by General Baking on WHAS-TV, Louisville; restaurant promotions by Bristol-Myers and Sun Oil through WCBS-TV, New York; plus skin diving events by other stations . . . Publicity on Bernard L. Schubert's *White Hunter* includes a feature in TV Junior magazine.

Programs: Official Films will transform the KTLA-TV tape series, *Police Station* into a film program syndication.

News service: CBS Newsfilm reported sold in 170 U. S. and foreign cities, latest sales being to WRVA-TV, Richmond, Va.; KFBB-TV, Great Falls; WABI-TV, Bangor; WAGM-TV, Presque Isle, and educational station KETC in St. Louis.

Business films: The fourth year of Quentin Reynolds' *Operation Success* started last week on WATR-TV, Waterbury, Conn.; the new series will cover companies in cooperation with Industrial Publishing Corp. of Cleveland.

More production: United Artists TV has started filming on the second of five new programs, *The Dennis O'Keefe Show*.

Post-'48 films: WCBS-TV, New York, has acquired six post-1918 Tarzan films in a buy of 18 features from Banner Films; twelve of the Tarzan pictures were made by RKO, five by MGM and one by 20th Century Fox.

Location production: ITC's new series, *Treasury Agent*, is reported to be the first tv film series to use Washington, D. C. backgrounds; production started last week.

Commercials: Carlise, Woodsell and Dunphy reports a number of innovations in film technique for commercials, including the use of illustrations instead of descriptions on a shooting board, and a reflected light tent within which actors perform to eliminate light reflections and glare on metal products.

Tape: CBS TV tape commercials clients in 1958 included the following

automotive—Mercury, Edsel and Goodyear; drugs and cosmetics—Revlon and Mennen; tobacco—Kent; appliances and hard goods—General Electric, Remington Rand, Westinghouse, Philco, Kodak, Westelox and Schick; food—General Foods and General Mills; soaps and cleansers—Colgate, P & G, Lever Brothers; home maintenance and supply—Armstrong Cork, U. S. Steel, Pittsburgh Plate Glass; also using tape were the Florists Delivery Service, and others.

NETWORKS

ABC TV this week invited the trade to take a look at the dollar progress it has made since it merged in 1953 with Paramount Theatres.

The invite was in the form of a statistical comparison over the five years between itself and the other two networks.

Highlight of the comparison was in the area of **gross billings** which showed these differences:

NETWORK	5-YEAR INCREASE	1953 SHARE*	1958 SHARE
ABC TV	500%	9.3%	18.2%
CBS TV	250%	42.8%	43.7%
NBC TV	200%	42.5%	38.1%

*There was fourth network, Dumont, at the time.

Network programing notes: On NBC TV, a new one-hour Western begins production in Virginia City, Nev., dubbed *Bonanza*, for airing next season. . . . At ABC TV: *The Gale Storm Show, O! Susanna*, moves from CBS to American in April, as a weekday daytime feature. In the Fall, the show will be broadcast in prime evening time. . . . In production for ABC TV: *Adventures in Paradise*, one-hour adventure dramas based on stories by James Michener, to debut late in September, in the 8:30-9:30 time slot, Mondays; *The Alaskans*, one-hour adventure series set in the Yukon, in 1898, planned for a fall start in prime evening time. . . . At CBS TV, Arthur Godfrey is set to replace Edward R. Murrow on *Person to Person* for next season.

Network business notes: New and renewed business for ABC Radio totals \$1.5 million, including these new sponsors: Davidian Seventh Day Adventists, Fred Fear & Co., Mr. Softee and Syn-Tex Chemical Co. . . . On ABC TV, four participating advertisers: Carter, for *Jubilee U.S.A.*; Colgate, for *Colt .45*; Elgin, for *American Bandstand* and R. J. Reynolds, for *Cheyenne* and *Sugarfoot*.

SO FAR AHEAD

in the Johnstown-Altoona Area

71.9

The leader, away out in front, is WJAC-TV ahead of its nearest competitor, WFBG-TV, by nearly 3 to 1 in station share of audience, sign-on to sign-off, all week long.

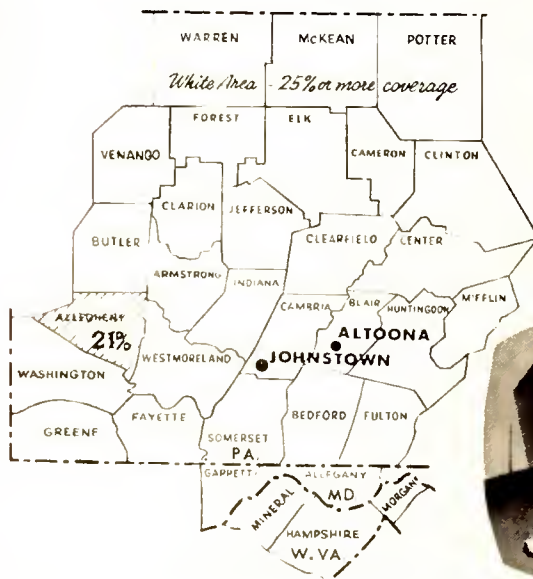
28.1

These figures, from ARB, November 19-25, 1958, prove once again, that WJAC-TV is the dominant station in its area.

.04

WJAC-TV WFBG-TV WARD-TV

The Johnstown-Altoona Coverage Area encompasses over one million television homes in 36 counties in Western Pennsylvania, 3 Maryland counties and 2 West Virginia counties.



There's no question about it . . . WJAC-TV is the station viewers prefer. And WJAC-TV is the one to buy because there are more people watching, all day, every day!



Get full details from your KATZ man!

RADIO STATIONS

Shades of Great Northern's memorable dramatic series in radio at the turn of the '30s: the Union Pacific is sponsoring a 45-minute weekly show over WMFT-FM, Chicago.

The contract's for 26 weeks via Caples. The railroad has been using two or three spots a night over the same station.

RAB has prepared a booklet expressly for the Ford Motor Co. to sell local dealers on the value of radio advertising.

Ford has mailed this primer to its 7,000 dealers, explaining why the auto maker uses radio and how it

BELIEVABILITY

PAYS
OFF
HERE

In the drug store, products advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of *believability* to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your spring campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.



ASSOCIATE AM-FM STATION WWJ

First in Michigan • Owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

can be adapted by dealers locally to help increase sales.

Reactivation of the issue of hard liquor advertising on the air:

Following the discontinuance of **Nuyens Vodka commercials on WCRB, Boston**, the station got this reaction from listeners: About 80% of the letters received decried the hypocrisy (as the station put it) of radio and tv in refusing to air liquor advertising.

The broadcast appeals for public opinion was made at the request of the Sackel Co., Nuyen's agency, after a midway cancellation of the liquor's 26-week contract with WCRB.

Said the station's president: "This sample of public opinion we believe indicative of national thinking. We still feel the whole situation should come up for reappraisal by the NAB."

Ideas at work:

- How **WSAI, Cincinnati**, promoted its newest personality: Station purchased spot announcements on two rival stations, providing copy identical to its own promotional spots. The theme, "Doc Holliday is coming to town," was used as a teaser campaign with no call letters mentioned. "Doc" Holliday is no relation to the old Western character.

- They've got a new, streamlined method for preparing logs: **WEAW, Evanstown**, has speeded up program log writing, cut clerical costs, and keep time salesmen in the field fully informed of time available for sale via the use of Bruning Copyflex diazotype—developed by the station's president. The copying machine, with translucent acetate film, reproduces the required quantity of program logs, leaving room for sales and last-minute insertions.

- Now you're a 'Moose Milker': That's the new club formed by d.j. Throckmorton of **WLOL, Minneapolis-St. Paul**. It started out as a gag, but in a couple of weeks nearly 4,000 requests for membership came into the station. This prompted the printing of cards dubbed the 'Moose Milk-ers Club of Minnesota.'

- Record Days promotions: **WOWO, Ft. Wayne**, held its Gold Record Day last week, playing only those records selling a million or more copies. To herald in the event, an all-gold parade in the shopping

area preceded it, with station d.j.'s riding in gold convertibles, and handing out gold gimmicks . . . **WMAZ, Macon, Ga.**, saluted the record industry last week by honoring, each day, one record company or one distributor. Company representatives appeared in the studios as guests, with their top recording artists calling the station and having their conversations aired.

- Two off-beat promotion stunts at **WIP, Philadelphia**: To highlight the return of a d.j. after a five-year hiatus, an all-night Radiothon was set up at sponsor Broad Motors showrooms, with on-the-air promotions preceding it. Results: 3,000 people turned out for the event. The other stunt: d.j. Jack Pyle's traveling salesmen club continues to draw membership and has held two events in its three-months existence—a dinner and a "beer bust," attended by some 1,000 men. In the works now, a weekend at a Pocono mountain resort for the traveling salesmen and their wives.

On the fm front: Robert E. Lee, of the FCC, delivered the keynote address last week at a dinner marking the 30th anniversary of **WHDL-AM & FM, Olean, N. Y.**

Prophecied Lee: Fm will replace am radio communication in peace and war, with revitalized fm showing signs of "being the future service of radio."

Station purchase: WCUE, Akron, Ohio, to **Ted Estabrook**, program producer and director and **Jack Valdes**, late of BBDO.

This 'n' data: The Electric League of Los Angeles, covering seven Southern California counties, reports that this market enjoyed the biggest December in years, with radio set sales for 1958 up almost 7% over 1957 . . . Fm'er, **KBIQ, Los Angeles**, went on the air last week, with top recording artists sending in congratulatory taped messages . . . Business note: **WIP, Philadelphia**, has linked a deal for sale on its fm facilities via a 52-week contract with Curtis Publishing Co. for 15 spots per week, across the board . . . Even though they're far away: **WINS, New York**, will air the San Francisco Giant baseball games dur-

ing the 1959 season via a telegraphic report from the ball park.

Kudos: Richard Taylor, of **KFIV, Modesto, Cal.**, named the "Outstanding Young Man" by the city's Jr. Chamber of Commerce . . . **Jim Monroe**, news director of **KCMO, Kansas City**, cited by the national board of the English-Speaking Union for promoting better understanding between people of the U.S. and those of other English-speaking countries . . . **Jim Lange**, of **KGO, San Francisco**, proclaimed the first "Honorary Mayor" of the city by Mayor George Christopher . . . Mayor Wagner presented the New York City Safety award citation to **WABC** personality **Del Sharbutt** . . . **WWRL, Woodside, N. Y.**, cited for outstanding community service in promoting the Heart Fund Drive . . . **KYW-AM & TV, Cleveland**, received the radio and tv Airpower Awards given by the city's chapter of the Air Force Association . . . **Benedict Gimbel, Jr.**, president of **WIP, Philadelphia**, got these titles upon visiting Louisville: Honorary citizen of Louisville; a special citation from Kentucky's Chamber of Commerce and Honorary Ambassador of Good Will for Kentucky.

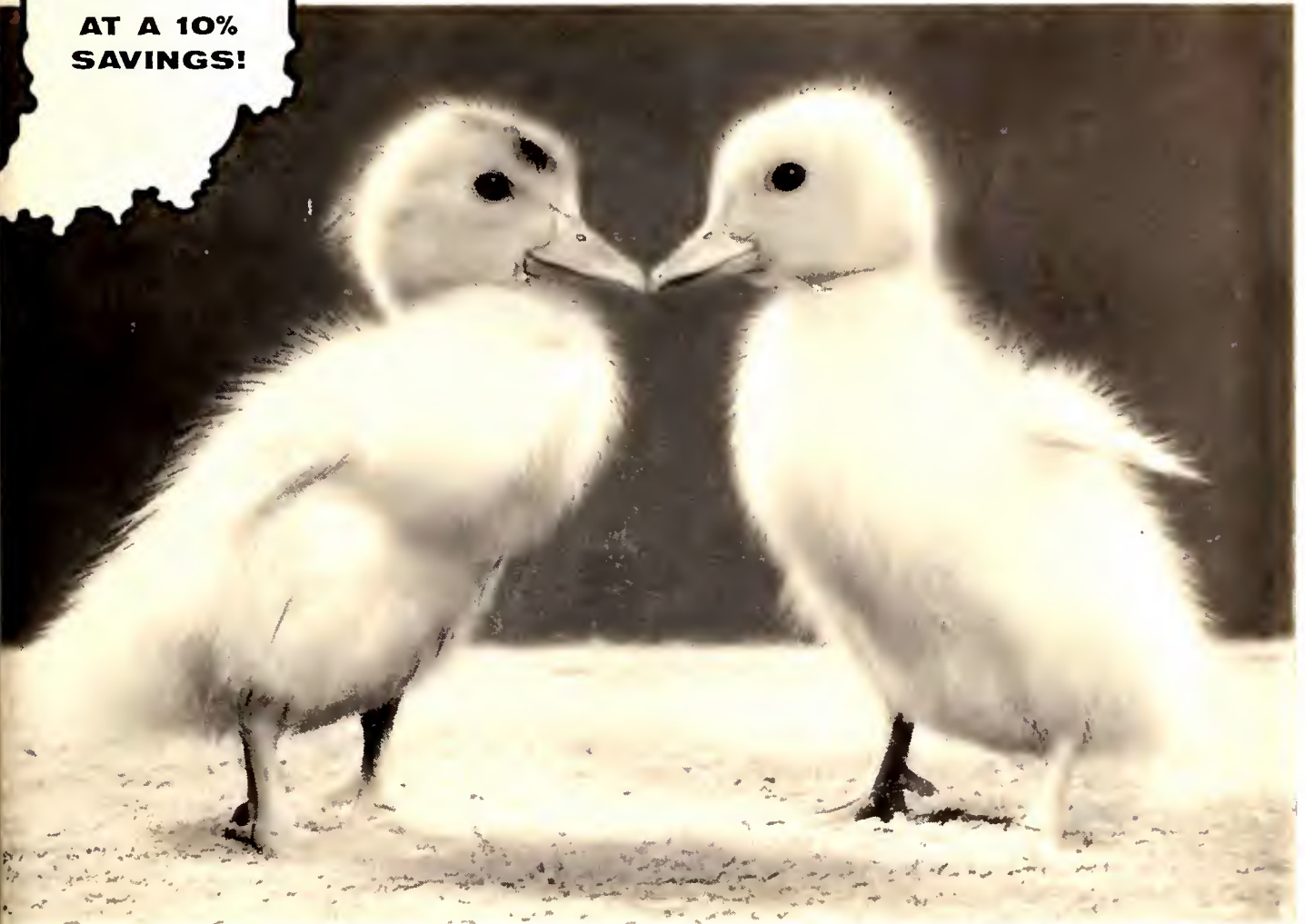
Station staffers: Bill Mason, appointed farm program director for **WLS, Chicago** . . . **James Snyder**, new head of **WBC's** Washington News Bureau . . . **Kenneth Manley**, to assistant manager of **WCSH, Portland, Me.** . . . **Diana Loomis**, named director of publicity and public relations for **KFWB, Hollywood** . . . **Herb Carl**, to station manager of **KENS, San Antonio** . . . **Norman Keats**, named general manager of **KFXM, San Bernardino, Cal.** . . . **Roy Cordell**, to director of operations for both **KFXM** and **KAFY, Bakersfield** . . . **A. H. Christensen**, to sales promotion and advertising manager of **KPIX, San Francisco**.

Add station staffers: Herbert Golombeck, to manager of **KOWH, Omaha** . . . **Bill Clark**, named program director of **KING, Seattle** . . . **Dirk Schaeffer**, to director of public relations and continuity for **WWBZ, Vineland, N. J.** . . . **Russell Hoffman**, promoted to station manager and **Howard Hodgkins** to program director, **KDUO, Hollywood**

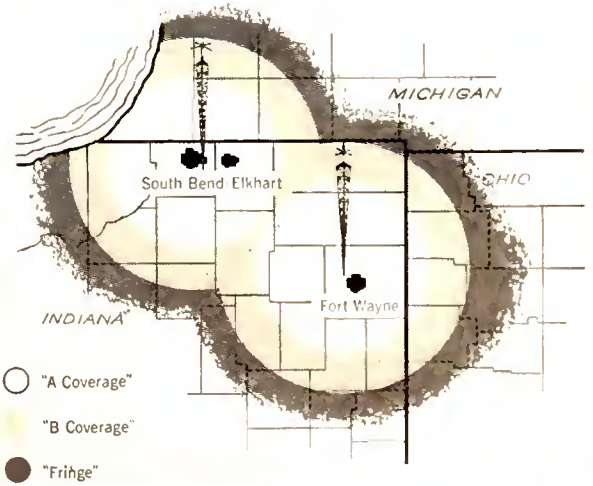
To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

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

YOU NEED TWIN BILLING in Indiana!



Now, a new, two-station TV buy blankets *both* the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—\$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They're buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!



see your **H-R** man soon!



WSJV
SOUTH BEND ELKHART

28

wkjg
FORT WAYNE

33

A Captive Market

RADIO KPQ GETS RESULTS

2 TO 1

And We Challenge All other North Central Washington Media To Disprove Us!

Strong Statement? Yes
But, KPQ is prepared to back that claim . . . with \$MONEY on the line.

(In Five Years, No Takers)

When you buy Inland Washington, Why waste money testing? Use the ONE MEDIUM that produces 2 to 1.

USE KPQ
WENATCHEE

AN ABC-NBC AFFILIATE



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

PORTLAND & SEATTLE REPS
Art Moore and Associates

NATIONAL REPRESENTATIVES
Weed and Company

. . . Jerry Miller to program director and Doug China to production director, KONO, San Antonio . . . Thomas Carroll, to business manager of WFMB, Indianapolis . . . John Collins, to director of merchandising and sales at WORC, Worcester, Mass. . . Five staff appointments at WIS, Columbia, S. C.: James Whitaker, to regional sales manager; John Wrisley, to director of local sales and program planning; Howard Hamrick, program director; John Thorne, program manager and Homer Fesperman, announcer-producer for the station. . . Don Hayes, new station manager of WKAZ, Charleston-Huntington.

REPRESENTATIVES

New rep firm: Bernard Ochs, until recently general manager of Forjoe & Co.'s Southeastern office, has formed **The Bernard I. Ochs Co.** as a Southeastern rep for radio and tv stations. Location: 1401 Peachtree St., N.E., Atlanta.

Rep appointments: WTTG, Washington, D. C., to **Peters, Griffin, Woodward** . . . KSRO, Santa Rosa, Cal., to **George P. Hollingbery Co.** . . . WOKO, Albany-Schenectady-Troy, to **The Branham Co.** . . . KCEE, Tucson, to **Forjoe & Co.** . . . CKNW, New Westminster, B. C., to **Young Canadian Ltd.**, as its U.S. rep . . . WWSC, Glens Falls and WSPN, Saratoga Springs, N. Y., to **Devney, Inc.**

Strictly personnel: Austin Smithers joins AM Radio Sales as a sales account executive in the East . . . **Fred Bernstein**, appointed v.p., general manager of the New York-Eastern sales division of Forjoe & Co. . . **Peter Childs**, to manager of the San Francisco office; **Andrew Murphy, John Blessington** and **Edward Keady**, to the New York tv sales staff as account executives for the Branham Co.

TV STATIONS

Both CBS TV and ABC TV have taken legal steps to upset the FCC's decision which required candidates for public office to

get a crack at the screens every time an incumbent who is running for re-election is shown on tv.

The case grew out of the demand of a candidate for the Chicago mayorship for equal time after WBBM-TV had shown Mayor Kelly in a news strip.

Ideas at work:

• **Lost and found:** Tv was able to come to the aid of a 13-year-old amnesia victim and find his parents the other night, via **KDKA-TV**, Pittsburgh. Boy was presented to viewers before the 11 p.m. newscast, and six minutes later, his family was located.

And on the promotion front, **KDKA-TV** is sending a storyboard presentation to all agencies and clients describing 15 of its promotion and publicity campaigns, and stressing summer and winter activity at the station.

• Taking the cue from a national habit: **WTCN-TV**, Minneapolis-St. Paul, has turned the common enjoyment of an evening snack while watching tv, into a new promotion. The idea: Joining forces with a local firm which delivers coffee, sandwiches and pastry, the station is offering a free tv night lunch to the household, if the tv set is tuned to WTCN when the deliverers knock. It's being promoted via 10- and 20-second spots.

• **WCKT-TV**, Miami, sent a small box containing an aspirin to all newspaper people in the area, to remind them to watch *M.D. International*.

• **KYW-TV**, Cleveland, and one of its advertisers, Hough Bakery, held this promotion gimmick last week: the bakery made a "Barnaby" cookie fashioned after the station's personality, and via several spots on the station, offered it free to children coming to the stores. Results: 80,000 cookies were given away during a 10-day period.

David A. Lown, late of NBC as director of the TeleSales department, is joining, as president and chief operational head, **Intercontinental Tv, S.A.**, a European company set up to service American tv productions in Europe and throughout the world.

(Please turn to page 76)

How dominant can you be?

In the 3-V-station Atlanta market

the WSB-TV share of sets in use
as shown by January ARB...

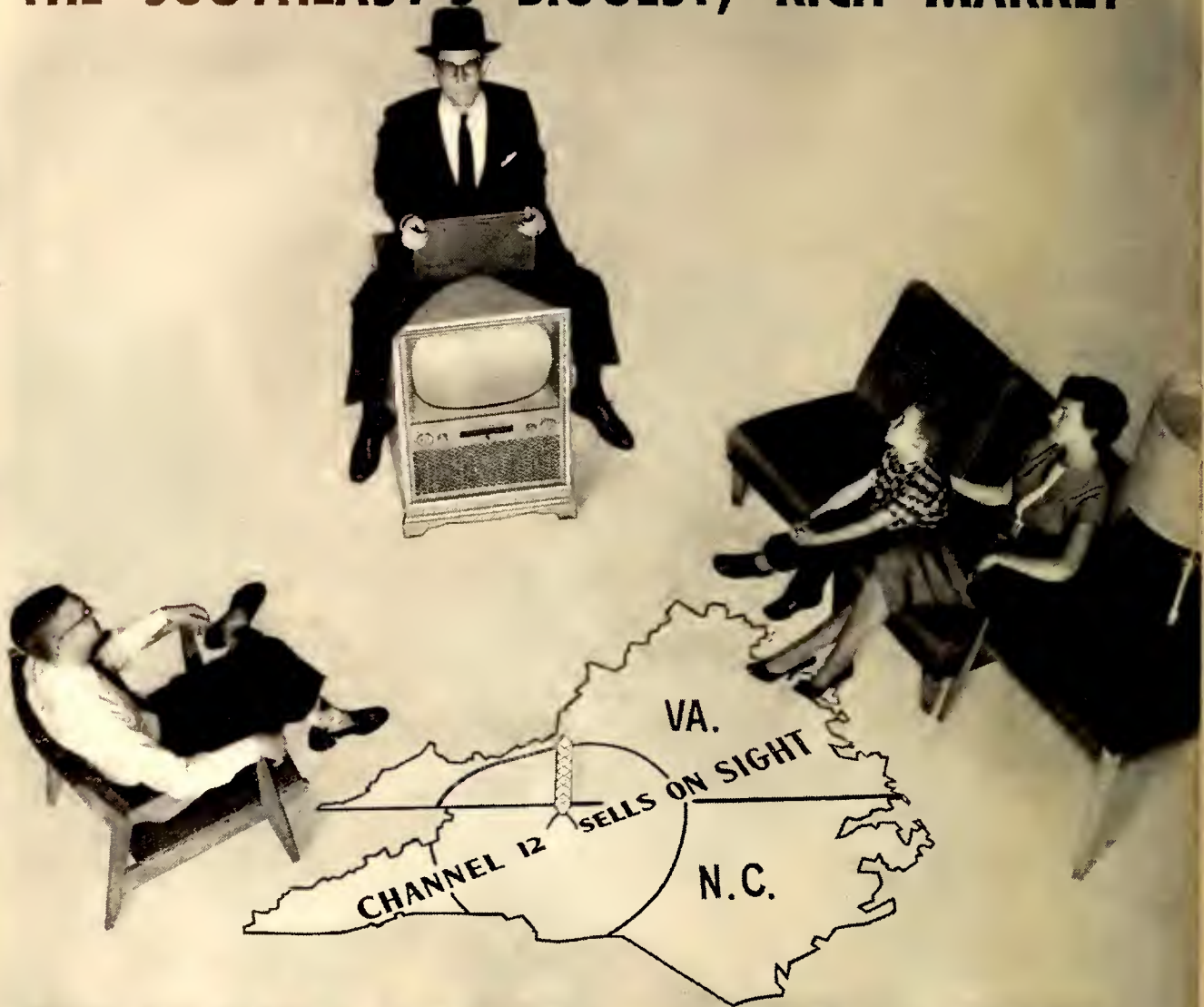
454

Sign-on to sign-off. Sunday through Saturday — the whole works! While WSB-TV racked up 45.4% of the sets-in-use, station B barely made the thirties, station C was in the low twenties. Even more dominating is the WSB-TV position in audience ratings. Of the 452 quarter-hours measured WSB-TV led in 56.4% of them. Check the records — it's the same story month after month. Certainly your advertising in Atlanta belongs on WSB-TV.

WSB / TV

Represented by Edw. Petry & Co.
Affiliated with the Atlanta Journal and
Constitution, NBC affiliate.

Your Salesman on Sight for 783,232 Households in
THE SOUTHEAST'S BIGGEST, RICH MARKET



WSJS

TELEVISION

WINSTON-SALEM

Put your salesman where impulses to buy get started
 . . . in the 783,232 households of WSJS television's
buying market, the 75 Piedmont Counties in
 North Carolina and Virginia.



for { Winston-Salem
 Greensboro
 High Point

Call Headley-Reed

WASHINGTON WEEK

28 FEBRUARY 1959

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SPONSOR

PUBLICATIONS INC.

House Commerce Committee chairman Oren Harris (D., Ark.) did more this week than formally reconstitute his Legislative Oversight subcommittee: He announced another of his committee's sub-groups would look into uses of the spectrum.

Harris was tight-mouthed about Legislative Oversight. He refused to say when new probes would start or what they would cover. The House is to be asked to put \$200,000 for the new investigations. In the two years of the previous Congress, \$300,000 was spent for this purpose.

Harris also introduced what was, in effect, the official committee bill on regulatory agency practices. He was, in short, a busy man.

The spectrum study proposed by Harris for the House Commerce communications subcommittee steals a march, both on the White House and on the Senate Commerce Committee.

Last year, the Senate passed a bill calling for a study of military spectrum uses. The White House intervened, and in the Harris committee the bill was amended to include study of all spectrum uses, including commercial radio and tv. The bill never passed.

Now the Office of Civilian Defense Mobilization recommends an over-all study by a commission to be White House appointed. The Senate Commerce Committee also wants a study, but it would like the commission to be appointed by Congress. It feels Congressional appointees would be much more sympathetic to the radio/tv industry.

Harris thinks he has the argument settled in advance, with **plans to conduct the inquiry through his Communications subcommittee, which can be relied upon to be friendly to broadcasting.**

The Harris reform bill for federal regulatory agencies differed very little from the measure Harris introduced last year, but did not push.

There would be fines and jail terms for attempts to influence Commissioners improperly. All contacts with federal agencies would have to go on the public record, including any from Congressmen.

Members of the regulatory agencies would elect their own chairmen, instead of present appointment by the President. The law would be made clear that the President may fire a commissioner for malfeasance.

The specific authority FCC commissioners, alone, now have for **acceptance of fees and honorariums would be revoked.**

The special hearing on the award of Boston channel 5 to the Herald-Traveler hasn't uncovered scandals on the order of Miami channel 10.

Most of the big names in Congress and Government seem to have been mentioned, but there is **no evidence that any took action with respect to the bitterly contested Boston channel.** So far, at least, the rumors of intense political interposition has proved a wet firecracker.

A bill to exempt from excise taxes that portion of the price charged retailers, which is marked off to co-op advertising, has been introduced by Rep. Don Magnuson (D., Wash.).

This would countermand a recent Internal Revenue ruling to the opposite effect which has disturbed radio/tv and appliance dealers.

FILM-SCOPE

28 FEBRUARY 1959

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A number of cigarette brands which have never used syndication are now closely studying the pattersus of their syndication-oriented competitors.

The new importance of tobacco spending in syndication is underlined by a Ziv study on Mackenzie's Raiders, which revealed alternate week **tobacco advertisers are in 13 of the 20 largest U. S. markets.**

There may be trouble on the horizon for more than one quarter in syndication as the result of a couple disturbances last week.

These upsets were:

- MCA found Lloyd Nolan momentarily shying away from making more than 26 episodes of Secret Agent 7—or the number he had originally contracted to do.
- Guild Film, already enmeshed in lawsuits, became the target of threatened suits by producers claiming they lost revenue when **Guild bartered instead of selling their films.**

Look for station groups to become an increasingly important factor in the production and sale of video tape programs.

Westinghouse as part of its overall policy of promoting informational and education programs has two new tape properties, Youth Wants To Know and American Forum.

WNTA-TV—in association with Telestudios and the NTA sales staff—will try to move programs built around personalities such as Bishop Sheen, David Susskind, Mike Wallace, Peter Potter.

Prices in tape syndication will likely be very reasonable at first to encourage the new medium, **running as low as 50% of film prices.**

Feelers by CBS Films on the possibility of distributing MGM or 20th Century-Fox production in syndication were extended last week by Merle Jones.

Note that while both these majors have stepped up tv filming schedules for the coming season, neither has any thorough sales tie reaching into syndication.

There's a definite move afoot by distributors to commit themselves to an entire series this coming season rather than selling from pilots.

Consequently, with contracts written for 39 shows the syndicators have been trying more than ever to make network sales before putting programs through the alternate syndication route.

Availabilities to the local and regional buyer of tv film will therefore **not be known in many cases until late spring this season.**

Film prices since 1953 have fluctuated upwards only slightly, according to Michael Sillerman's Kansas City talk last week.

He reported representative prices in that city to have been \$325 in 1953, \$400 in 1954, \$325 in 1955, \$300 in 1956 and \$375 in 1957 and 1958.

The relative impact of minute commercials within syndicated programing and within feature film strips is now being analyzed and compared by one of tv's largest spot spenders.

Initial difficulties caused by the exhaustion of new supplies of feature films were complicated this season by widespread buying of minute spots in half hour syndication in prime time.

Interest in the question from the station point of view is largely along network family lines with CBS affiliates having the heaviest investment in feature films and with NBC stations tending to have the lightest programing of features.

With syndication selling prospects on the upbeat, a number of distributors are being enticed back into first-run production for the fall.

Among these are Official Films with Police Station, Bernard L. Schubert with Counter-spy, Flamingo with Deadline, and other distributors which have been out of first-run selling for a few seasons.

A live-plus-film pattern in syndication is continuing in the area of children's programing.

Local hosts for Bozo the Clown, for example, have been specially trained in Hollywood for WGN-TV, Chicago and other stations.

COMMERCIALS

An agency check on New York stations last week revealed wide variation in acceptance and in charges for handling tape commercials.

Present policies regarding announcements on tape are as follows:

WCBS-TV: will take tape only within programs; charges vary.

WRCA-TV: charges \$100 extra for tape plus rehearsal costs.

WABC-TV: will not accept tape commercials.

WOR-TV: charges \$50 fee.

WNEW-TV: no charge where use is unrestricted.

WPIX-TV: charged \$15 fee.

WNTA-TV: no charge for nighttime use.

Note that in some cases the tape handling charge is such a large fraction of morning time that for the moment tape will be economical only during prime hours.

The next big obstacle producers will have to overcome in getting into tape is acquiring a staff that has technical experience.

Up to now there have barely been two networks and one other producer that have been able to do the business to give their technicians needed know-how.

Commercials flashes: H. Williams Hammer is new president of Wilding of Chicago . . . Peter Cooper, of Robert Lawrence Productions, criticized animation studios for "playing it safe with a style that worked before" . . . **Playhouse Pictures of Hollywood** received a medal and an award from Los Angeles Art Directors Club for Ford and Esso commercials . . . **Music Makers of New York** reports that representation offices in Chicago, Pittsburgh and San Francisco will be opened shortly . . . **Transfilm stock** is now being traded for the first time on the American stock exchange . . . **Klaeger** will produce a documentary for Prestone.

SPONSOR HEARS

28 FEBRUARY 1959

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SPONSOR

PUBLICATIONS INC.

Discount as completely misleading the report that a prominent rep has been re-vamping his sales staff as an economy measure.

If there's one distinguishing mark about the man it's this: In his years as an operator, he's always laid out heavily for good personnel.

Looks like Lawrence Welk won't be spreading himself too thin next season.

His Wednesday night spot has been made available for sale. But his record of two hours a week still tops the achievements of his radio counterpart—Wayne King—who at his peak was doing three half-hours a week for Lady Esther.

A Chicago agency with a hefty stake in spot is gathering statistical ammunition to fire at reps for alleged servicing neglect.

The agency's media chief figures that his agency accounts for at least 10% of the business placed in Chicago; his gripe is that he's not getting 10% of the reps' attention when it comes to follow-through.

An agency with a soft goods account heavy in tv is still losing money on it after two years because:

- Every time the v.p. in charge of the account goes calling on the client for a conference he hauls along 20 to 30 people from the agency.
- The client himself is noted for the personal kick he gets out of such attention.

The producer of the recent Edsel commercial series found out how costly it can be if you don't protect yourself in union conflicts of authority.

It happened that the studio he normally used was too small to take care of all the cars he needed in the demonstrations; so he leased a larger studio; but as it turned out, this was under the jurisdiction of a second stagehands' union.

The upshot:

He had to pay for a second crew which did nothing but stand around.

The bartering of plane passages for time has become a thriving market for the I-can-get-it-for-you-wholesale gentry.

The gimmick in its manifold ramifications works this way:

A middleman learns from a station that it will swap so many dollars in airline tickets for so much time. The airline and the station issue checks to each other for equal amounts.

The middleman buys the tickets from the station at 20-25% discount and sells them for 10-15% below the face value.

What piques ad agencies with airline accounts:

The swap money is deducted from the ad budget; agencies write the commercials involved at cost plus 15%.

In any event, the advertiser cuts himself off from an evaluation of what he's actually getting in spots for his tickets.



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes — by far the lowest cost of any radio station in the market.

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

(Cont'd from page 68)

Equipped with mobile tv and videotape recording equipment. Intercontinental will make it possible for American tv producers and networks to roam Europe and the world for new program material.

Thisa 'n' data: WKY-TV, Oklahoma City, uncrated its first videotape machine on camera, with the chief engineer explaining its capabilities to viewers . . . In addition to its recent gift of \$4,000, KPIX, San Francisco, last week presented educational tv station KQED with 47 pieces of tv equipment . . . Business note: KMOX-TV, St. Louis, is writing and producing a one-hour documentary to be narrated by CBS News' Douglas Edwards, scheduled to premiere in May and sold to Community Federal Savings & Loan Association.

Kndos: Hugh Terry, president and general manager of KLZ-AM & TV, Denver, has been named to the newly created National Journalism Hall of Honor at the University of

Missouri . . . Larry Walker, president and general manager of WSOC-TV, Charlotte, N. C., honored by the National Conference of Christians and Jews for "outstanding leadership in advancing brotherhood" . . . J. C. Kellam, general manager of KTBC-AM & TV, Austin, selected the "Young Man of the Year" by the Jr. Chamber of Commerce . . . Robert Breckner, v.p. in charge of programs at KTTV, Los Angeles, named president of the Michael Burke Foundation.

On the personnel front: Roger Shaffer, appointed national sales manager of WSPA-TV, Spartanburg . . . H. Taylor Vaden, appointed sales promotion and advertising manager of WJZ-TV, Baltimore . . . William McGowan, to the news staff of WSSH-TV, Portland, Me. . . Jack Downey, named executive producer of KMOX-TV, St. Louis . . . Jack Fox, to local sales manager of WNBC-TV, Hartford . . . Dick Fairbanks, to national sales manager of KTVH, Wichita . . . Dong Duperant, to the promotion department of WTAR-TV, Norfolk . . . Barbara Wilkens named director of sales promotion for WNTA-AM-FM-TV, New York.

LEO BURNETT

(Cont'd from page 34)

in the center of the state between Detroit and Grand Rapids.

His father was a dry goods merchant, but Burnett as a boy hung around the local newspaper offices and learned printing and typesetting. After he graduated from high school he didn't have enough money for college so he taught a one-room country school for a year.

At the University of Michigan he was active on the college newspaper, the *Michigan Daily*, and other campus publications. He majored in English and his favorites in those days were Kipling and O. Henry. He also had an English professor who insisted that the class read the *New York World*, then in its greatest days with such columnists as F.P.A. and Heywood Brown.

His dream as a college senior was to go to New York, O. Henry's "Bagdad on the Subway," and be a reporter on the *World*. But due to a twist of fate he found himself after

college a reporter and feature writer on the *Peoria Journal*.

A year in Peoria extinguished his journalistic ambitions and a Michigan classmate provided the key to his real life's work. O. B. Winters, later a famous creative executive at Erwin Wasey, had gone directly from college into advertising. He wrote such glowing accounts of its promise and prosperity that Burnett got in touch with his old English professor to ask whether the University ever received requests from big companies to fill advertising jobs.

The answer came back by return mail. The Cadillac Motor Car Co. wanted some one to run its house organ. Burnett moved to Detroit, and in two years was in charge of Cadillac's advertising. In this spot he met Theodore F. MacManus one of his first and greatest advertising heroes.

After a short spell in the Navy during World War I, he returned to Cadillac, but shortly thereafter became advertising manager of the ill-fated Lafayette car with headquarters in Indianapolis. When the Lafayette was changed to a low-priced car and moved to Racine, he joined the Indianapolis agency of Homer McKee, and built up a solid background of all-round advertising experience before opening his own shop in Chicago in 1935. This was followed by four years in charge of creative work in the Chicago office of Erwin Wasey.

Such a rugged apprenticeship contrasts sharply with the training which young admen receive in the Burnett Co. of 1959.

Here is the way Burnett sums up their selection and training program. "To describe how we find new, young, creative people would show us as completely confused and disorganized as every other agency. But find them we do.

"When we locate them we put them to work under an experienced supervisor and let them learn by doing. They attend plans board meetings where they have an opportunity to observe the thinking (or lack of it) of our best people. They are sent to the Coast and to New York to watch the production of commercials in the hope that it will reduce the amount of unproduceable ideas. This last is done not by chance but by a deliberate one-year plan which assures promising young writers of at least

(Please turn to page 80)

COAST LINE PICKS JACKSONVILLE



W. Thomas Rice, President
Atlantic Coast Line Railroad

The Atlantic Coast Line Railroad has picked Jacksonville for its new 17-story headquarters office building. The Coast Line's choice of Jacksonville is evidence of their faith in the State of Florida's Gateway City and Jacksonville is enthusiastic over this latest addition to the rapidly expanding North Florida economy.

AND JACKSONVILLE PICKS WFGA-TV

In Jacksonville, Jaxons have picked WFGA-TV, Channel 12 as the best family station in the huge \$1½ billion North Florida-South Georgia market.

NBC and ABC Programming
Represented nationally by
Peters, Griffin, Woodward, Inc.

(Second Of A Series)



WFGA-TV
Channel 12

Jacksonville, Florida
FLORIDA'S COLORFUL STATION

10
out of
10
top
rated
half-
hour
syndicated
film
series
are
seen
week
after
week
on

KERO
-TV

*A very moving picture, indeed!
Now is the time to put
YOUR accounts that sell
their products throughout*

KERO-TV BAKERSFIELD SERVING MORE THAN ONE MILLION PROSPEROUS PEOPLE

*California's "five-county-city"
on KERO-TV. It's the
ONLY way to cover
California's SUPER-market.*



REPRESENTED BY EDWARD PETRY & CO., INC.



3 WAYS TO GET TO THE CONVENTION

GRAB A PLANE

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

READ SPONSOR

That way you'll get to see the industry's collective mind on almost every important problem of the day. The Convention Issue will have reports on major exhibitors and equipment. Reports from NAB, RAB, and TvB, a special NAB-dominated Sponsor-scope; rundowns on all convention hotels—who is staying where, and how to get there. A complete directory of agencies, advertisers and reps in the Chicago area. Listings of the best restaurants . . . and we could go on. It's a big important issue you just can't afford to miss.

ADVERTISE IN THE CONVENTION SPECIAL

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

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

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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

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

Ray Ellingsen

P

HOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
... backed by
experience
and artistry!

Simply call
DElowore 7-7249
or write to
12 E. Grand Ave.
Chicago

LEO BURNETT

(Cont'd from page 76)

one production trip of no less than a week's duration."

Despite this careful attention to junior members of the staff Burnett is not, however, one who believes in the old cliché that "advertising is a young man's business."

He says, "It is true only in the sense that success can come early and youth is no bar. But to imply that the best thinking in advertising comes from youngsters is a curious myth foisted on the profession by middle-aged creative men who want to get out of harness and to pass the hard work on to their juniors in such a way as to make the young rejoice in wielding the pick."

To test him out on this subject, SPONSOR asked Burnett a loaded question, "Have you any plans to retire?"

Says Mr. Burnett, "I would like to state unequivocally, categorically, and implicitly that I am neither planning on retiring or dreaming of it."

To which Draper Daniels adds this comment, "For the sake of everyone, all who know Leo hope that he will get his reward in heaven. Otherwise we expect to see a large-scale advertising campaign launched which will change the image of hell and make it seem like the only place worth going to."

But no analysis of the Burnett character would be complete without mentioning another much more serious side of his nature.

Leo Burnett, for all his passionate interest in every phase of modern advertising and selling, brings to the business a kind of old-fashioned idealism that is as refreshing as it is unusual.

Here are some quotes which illustrate his beliefs:

- "I have learned that the greatest single thing to be achieved in advertising is believability.
- "I have learned to respect ideas wherever they come from.
- "I have learned that it pays to fight for causes and concepts which may be unpopular at the moment rather than following the course of easy agreement.
- "I have learned that people should be made to *want* your goods, not constantly induced to buy them.
- "I have learned that a really good advertising man is more interested

in earnestness than in glibness, takes more satisfaction out of converting people than in 'wooing' them.

- "I have learned to look for the 'inherent drama' in any product. It exists in them all, and it's what the manufacturer had in mind when he conceived them.
- "I have learned the glacier-like power of friendly familiarity. A friendly feeling toward a brand says value to a consumer more clearly, more convincingly than the word 'value' itself.
- "I have learned to respect the fitness of things in advertising—not only in terms of good taste but by giving the ad or the commercial which is somehow becoming and natural for the product it advertises."

Such principles, which Burnett are inclined to state shyly, even hesitatingly, are unquestionably keys to the Burnett story.

They explain, at least in part, such statistics as these:

Eight clients of Leo Burnett Co. Inc. billed in total \$9,569,348 in their first full years with the agency. In 1958, *these same eight billed in total, \$69,600,000.*

Obviously in the development of a \$100 million agency, many highly capable talents are required. Burnett, himself says that he owes his success to his large number of "strong right arms" and pays special tribute to Dick Heath, former president and present chairman of the executive committee who joined him during the agency's second year. Industry observers insist that Burnett's genius for organization and for attracting top people is perhaps his greatest asset.

These people and methods will be discussed in next week's SPONSOR.

Meanwhile, however, the personality and character of the man from St. Johns, Michigan must be reckoned as major factors in any realistic appraisal of the Leo Burnett Co. Inc.

Midwesterners who are used to attending Big Ten football games are familiar with the thundering chorus of the University of Michigan's famous "Hail to the Victors" song.

It seems probable to SPONSOR that Leo Burnett's dream, like that of his alma mater, has been to be "The Champion of the West." And 820 Burnett employees are claiming that title for him today.



One TV station had to be unique

Take these ingredients: A maximum power TV station strategically located thirty line-of-sight miles from Canada's 3rd market. Add strong, clear telecasting from a half mile high tower with top CBS network shows and syndicated half hours. Then add the fact that only one other TV station operates in the Greater Vancouver area and you see how KVOS-TV achieves its unique position: an international station rating *first* among TV viewers in Vancouver, Victoria and 5 other B.C. communities. This is why Canada's leading advertisers are consistently scheduling KVOS-TV.

Plus 82,000 TV homes in Northwest Washington



VANCOUVER OFFICES—1687 W. Broadway, REgent 8-5141
STOVIN-BYLES LIMITED—Montreal, Toronto, Winnipeg
FORJOE TV INC.—New York, Chicago, Los Angeles, San Francisco
ART MOORE and ASSOCIATES—Seattle, Portland

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

IT'S A FACT!

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of \$2,803,077,000!

IT'S ALSO A FACT!

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids theatre party and outpulled competition's identical promotion... same day, same time—two to one!

THE FACT IS...

For the best buy in Denver

KBTU CHANNEL 9
THE FAMILY STATION

Join the "Rush To The Rockies"
Come to Colorado in '59...

SINGLE-RATE

(Cont'd from page 42)

most particularly to newspapers because of the local merchants' long-time affinity for print. (National advertising lineage in newspapers continues to drop and it's in this area that broadcast media are strongest.)

Many stations who have long grappled with this problem have established a tight two-rate system, (1) national or general and (2) local or retail. Aware of the difficulty in setting and adhering to fixed rates for different categories of business, they hew to a policy of defining rigidly the classifications of business earning general or retail rate.

But many stations vacillate in fixing the rates as well as in keeping them. This is what has caused consternation and confusion at the national agency and client level. Those who argue for the single rate contend that it's unfair for a national automotive advertiser, for example, to pay more than the local car dealer. The client, unintentionally or otherwise, causes consternation by crediting more co-op money to dealers or by buying in a local dealer's name.

This leaves the agency and the station representative out in the cold in terms of billing and commissions.

It also exposes an agency to re-primations from an account when it discovers the competition is buying locally and getting time cheaper.

Agency men say their best tactic is simply to keep talking to media salesmen until they get to the rock-bottom available rate. Stations call this "chiseling," but an agency takes the view of equal sauce for the goose and gander.

Warren Bahr, in his advocacy of the one-rate principle, contends a buyer buys a total audience and the total coverage of the station. If a local buyer happens to want lesser coverage and the price on Station A is too high for him, he will automatically take Station B with a narrower coverage pattern, fewer listeners and therefore lower rates. He believes that if a buyer doesn't want total area coverage, he should buy city-only coverage.

Station representatives are disturbed because they see clearcut signs of buying resistance to national spot for this cost reason. SPONSOR knows of specific instances in which spot has been omitted entirely because of

the possibility of a hassle with the client concerning the best rate. But newspapers are losing, too, because of their multiple rates. One account executive said this accounts for the loss in national ad lineage and a substantial switch to newspaper supplement advertising which gives national clients a better rate break.

A broadcaster prominent in several major market areas says the single rate "is a fine idea but absolutely impossible to attain. Trade practices are deeply ingrained and patterns are long set. One-rate cards in small markets are possible and much more easily controllable. But in a multiple-station major market we'd all be out of business if we put one rate in."

He agrees with many industry thinkers, however, in decrying more than two rates. Some stations, following the newspaper lead, have as many as five rates (and in some cases these five are subject to expansion as the situation warrants). He sees a need for two—the general rate for national business and the local rate for "one-store local merchants."

Chairman Bahr, in tracing his six-year interest in the need for single rates and in outlining the informal grouping of the Single Rate Committee, said he has witnessed many instances of a station representative or station executive leaving two rate cards at the same agency for the same kind of national business. The single-rate station, he contends, is no longer a questionable buy as "too many stations are. With one rate we don't have to eternally ask whether we're getting the lowest possible rate."

Because the group is informal, the chairman and his committee members have stated that they would like to hear from other single-rate proponents who would like to join the group. Correspondence should be forwarded to the Single Rate Committee, Warren Bahr, Young & Rubicam, 270 Madison Ave., New York City.

Stations—whether radio or tv—who subscribe to the single-rate concept and are interested in registering their call letters with the committee (as well as using the single-rate seal promotionally) have also been asked by Mr. Bahr to contact him. The committee will release lists of these stations periodically and review any disputes based on a complaint that a station is not living up to its single-rate pledge.

“Imagin’

me goin’ ta collidge!” WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion’s share of the audience in the PROVIDENCE MARKET.



WJAR-TV CHANNEL 10

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.



Problem Solved by an Account Executive



Hal needed help. He was on his fifth ulcer trying to boost Florida sales.



"Help," he cried. "We're coming," said Media.



"Blair TV Associates said WCTV offers a great unduplicated buy in a market that buys like crazy!"



"Let's give it a shot."



It worked so well he can afford to beat the ad manager at golf.

WCTV Tallahassee
Thomasville

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

\$500 MILLION

(Cont'd from page 45)

2. *The improvement of spot radio at the source.* This involves both eliminating the inefficient and out-moded business practices which have grown up within the industry, and building up local radio stations as America's No. 1 community media. The first part of the job requires a relentless pruning away of needless paper work, confusing rate cards, unfair local-national rate differentials, and cut-throat selling between stations. The second means a new concentration by stations on strengthening their "community" positions—as the leaders in news, public affairs, service features, and editorial stature.

3. *The selling of spot radio as a prestige medium.* To take business from its major competitors, spot radio must be sold in new, more challenging ways. It must come up with plans and packages which make it more attractive and efficient for the national advertisers. And it must constantly emphasize its "community prestige" image in all its selling.

In drawing up the \$500 Million Plan SPONSOR has attempted to give, not detailed and precise instructions, but a clear, easily understandable blueprint which can serve as a guide for the industry.

Spot radio, we believe, deserves far more national advertising dollars than it is now getting. To realize this goal will require the best thinking and best work of experienced radio men everywhere.

Reprints of SPONSOR'S \$500 Million Series

Because of the unusual interest in SPONSOR'S \$500 Million Plan for Spot Radio, and in answer to a number of requests from stations and station representatives, we are reprinting the complete series of six articles as they have appeared in recent issues of SPONSOR in a convenient 16-page folder. Copies are available at 35¢ each. Address: \$500 Million, c/o SPONSOR, 40 E. 49th St. New York 17. Special prices available for quantities of 50 or more.

FIVE-MINUTE

(Cont'd from page 43)

same times as in the test markets. Here is the total list, including the test markets:

	SHOWS PER WEEK
<i>Connecticut</i>	
WATR—Waterbury	18
<i>Maine</i>	
WFAU—Augusta	24
WABI—Bangor	15
WIDE—Biddeford	12
WLAM—Lewiston	10
WLOB—Portland	10
WRUM—Rumford	10
WSME—Sanford	10
WTVL—Waterville	12
<i>Massachusetts</i>	
WARA—Attleboro	12
WNAC—Boston	15
WFGM—Fitchburg	15
WNBH—New Bedford	12
WMAS—Springfield	15
WSPR—Springfield	12
WAAB—Worcester	15
<i>New Hampshire</i>	
WKCB—Berlin	24
WTSV—Claremont	12
WKXL—Concord	12
WBNC—Conway	12
WKNE—Keene	12
WLNH—Laconia	12
WTSL—Lebanon	12
WFEA—Manchester	15
WWNH—Rochester	15
<i>Rhode Island</i>	
WEAN—Providence	13
<i>Vermont</i>	
WBTV—Bennington	12
WTSA—Brattleboro	12
WDOT—Burlington	12
WJOY—Burlington	12
WSKI—Montpelier	15
WIKE—Newport	12
WHWB—Rutland	12
WWSR—St. Albans	15
WTWN—St. Johnsbury	12
WCFR—Springfield	10
WDEV—Waterbury	10

In New England, as in other areas, Carling puts approximately 50% or more of its budget in radio, 40% in tv, 10% in print.

Bob Thomas, who is advertising manager for Carling's Northeast, Mid Atlantic, and New York regions, notes that the loss of frequency in a five-minute show is more than counterbalanced in impact.

YOUR 1959 BUSINESS WILL BE UP

because you'll get more of it if you read

SPONSOR's 12th annual

FALL FACTS BASICS

38 pages on **Marketing** with 15 pages of BASICS charts

86 pages on **Radio** with 15 pages of BASICS charts

78 pages on **Television** with 18 pages of BASICS charts

17 pages on **Film** with four pages of BASICS charts

Full copies of Fall Facts BASICS available for \$1

Reprints of the popular BASICS charts sections:

16 pages on Marketing	}	1 TO 9	35 cents each
16 pages on Radio		10 TO 49	25 cents each
24 pages on Tv and Film		50 TO 99	20 cents each
		100 TO 499	15 cents each
		500 TO 999	12½ cents each
		1,000 OR MORE	10 cents each

Prices include postage

For fast delivery, use the coupon below:

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed Bill me

Section	Quantity desired	Unit price	Total amount
Marketing
Radio
Television-Film

Full copy of Fall Facts BASICS—\$1

Name

Company

Address

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

IMPACT!



**PROVED 3 WAYS
AMERICA'S BEST TV BUY**

ARB, May 1958 — highest rated station in America in markets of three or more stations.

Telepulse 1957 Year-End Review — highest rated station in America in markets of three or more stations for the entire year of 1957.

Telepulse, May 1958 — first in the market 91.3% of rated quarter-hours.



KROD-TV



CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Dorance D. Roderick, Pres.; Val Lawrence, V. Pres. and Gen. Mgr.

SOFT GOODS

(Cont'd from page 37)

with the introduction of nylon. Since then, the synthetics have been developed at a fast clip and are fighting hard in an intramural competition with other man-made fibers as well as with natural fibers.

"Tv proved very exciting when it was new," says Mr. Elliott. "Department stores and other people interested in soft goods have worked hard to find a tv formula. Some have succeeded but, nevertheless, tv just hasn't fully arrived."

The tv formula which can be applied locally (even though it may be national advertising) to create a stimulus at the local retail level will affect both the retailer and the consumer. This is television's task. Tv is stressed more often than radio by admen as a desirable "undiscovered medium" for soft goods because of its obvious visual appeal.

This is why the prospect of color television is tantalizing to many retailers, manufacturers and fabricators. But even though admen dream of showing color, form and texture in full color tv, but they're still producing commercials in black-and-white.

One soft goods manufacturer who has found a tv formula is Cannon Mills, which has just completed a January white sale advertising campaign for its towels, wash cloths, sheets and pillow cases. Cannon worked with 120 different major retail stores in 39 cities and slotted its announcements on 86 stations during that month in what ad manager Dick Swiggert calls "a great big mix of experimentation." Preliminary reports from stores indicate a successful program. Cannon will continue, however, to mix and match ad media until it finds proportions which it thinks can be carried over from season to season and year to year.

Cannon's technique was presumably patterned after one developed by Malley's department store in New Haven, Conn., WNHC-TV in the same city, Spring Mills, and the TvB. The formula, as this four-way combine worked it out for soft goods advertising, hinged on saturation of the market.

The formula evolved from two white goods campaigns, one in the

summer of 1957 and one in the traditional sale month of January 1958. Sheet sales went up more than 10% above the previous year despite "very bad weather and general business conditions during that January." So reports TvB.

The pattern which led to hypoed sales: use of a local live woman personality who sold Springmaid sheets (Spring Mills) via the demonstration technique and 32 one-minute announcements per week during daytime hours for two weeks.

Some rules of the game:

1. Always demonstrate the uses of your merchandise. Don't just show it or talk about it.

2. Give prominence to the sale's low prices. Use large sign cards backed by voice-over audio comments.

3. Use a local personality as the focal point of the campaign to gain maximum identification.

4. Arrange one or more in-store promotions with the personality.

5. Stress heavy saturation schedules because repetition underscores the importance of your campaign and creates a desire to buy now.

6. Launch your campaign with a heavy tv schedule and keep going right through the sale days.

Because most often there is no sense of urgency, the customer needs to be pre-sold on a brand before she plans to buy it.

The pre-selling technique has worked so well with some soft goods lines that they are now being packaged for self-service in retail stores.

Advertising breaks through this barrier of consumer awareness and pre-sells. There are many degrees of a general lack of awareness. Any consumer, for example, is well aware of the general advantages of fabric and style in a suit or a coat. This awareness barrier is lower—and therefore easier to penetrate—than is the barrier attendant to new soft goods developments or with components of end products rather than the end products themselves.

Three examples of this can be found in the strategy of broadcast usage for Syl-Mer, a Dow-Corning silicone; Dynel, a chemical fiber manufactured by Union Carbide; and Milium.

James Linden, advertising manager of the Milium division of Deering-Milliken, has an amorphous symbol to promote. Milium is a process, not a product. His job is to promote the trade-mark in any and all effective ways—and he uses radio to do it.

Milium is a process for insulating fabrics with metal, usually suspended aluminum.

Milium's advertising and promotional job: to sell the advantages of this process to manufacturers, to retailers and to consumers.

Radio, specifically in New York City, is used as a talking point with retailers and manufacturers and as an educational effort with listeners. Milium's pattern: tie in the name of a manufacturer and the name of a retail outlet stocking Milium-processed apparel in 30 seconds of a 60-second commercial with the remaining time used in live copy as an explanation of the process and its advantages.

Syl-Mer, a Dow-Corning silicone, has a similarly multi-faceted advertising problem. Again there is no end product. Syl-Mer is a patented process which makes fabrics of all kinds stain and water-resistant. The job to be done: sell the hang-tag—the Syl-Mer process tag to hang on a button or belt of apparel—and convince cutters, designers and stylists they should buy and work with raw fabrics treated with silicone; convince retailers they should stock items treated with Syl-Mer; sell buyers on the name.

Victor Seydel, v.p. in charge of tv and radio for Anderson & Cairns, New York, which services this account, says "broadcast media lend excitement and immediacy to fabrics." This is not easy to do. Yet, three years ago, radio testing of the concept was successful and the following year additional markets were added to the schedule.

Last year they moved into tv with a demonstration story. Films told a simple and direct story of why the consumer should look for the Syl-Mer hang-tag. One-minute films allowed for 12 seconds of a local cut-in.

The initial tv campaign was highly successful, says Mr. Seydel, and the 1959 appropriation has been approved for 1959 on a seasonal use basis.

Another Anderson & Cairns soft goods client is Dynel, a synthetic fiber produced by Union Carbide. Its aim is to fame and fortune with buy-

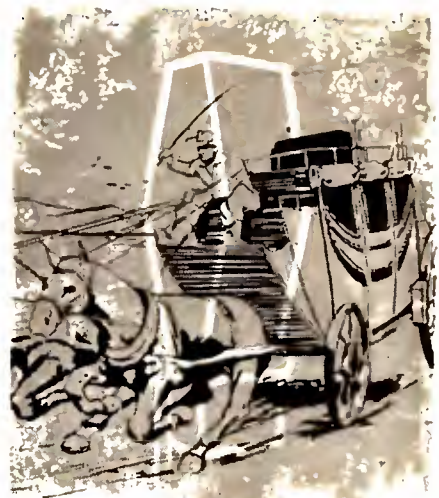
ers: when blended with wool it is lighter and warmer, non-allergic, washes, doesn't catch fire or mat.

Radio was used initially to help local stores move merchandise which incorporated Dynel. It's used radio successfully for special promotions in certain areas and it went heavily into network radio with 13 weeks of *Monitor* on NBC.

As the broadcast media have been used successfully, the agency and client have developed more promotional situations which can be coordinated with ad media. The promotional hook must be the start of any ad campaign, says Mr. Seydel. "Soft goods selling is the result of a series of local promotions spearheaded—but not achieved solely—by tv and/or radio."

Some of the lessons these people have learned in their use of advertising and broadcast media:

1. Don't dissipate your ad budget. Concentrate specifically on set goals and then go after them.
2. Tie-in all national or market promotion to the retailer's day-to-day selling effort.
3. Make your own promotions whenever possible and be sure they benefit the retailer first and your own effort second.
4. Make copy simple and clear because you're selling conceptually as well as tangibly.
5. Use a local person with strong community identification when feasible and one who, therefore, can make store and personal appearances.
6. In transcriptions and films, leave an open end for local mention.
7. In tv, make the maximum use of demonstration with the product or the service in actual operation rather than merely the subject of talk.
8. Pre-plan promotions which tie in with advertising. Work as much in advance as possible to get cooperation all up and down the line—among managers, department heads and clerks in retail outlets; among your own field staff.
9. Remember that women are your prime target and that most of your audiences should have a balance of women's circulation. This is true of men's soft goods lines, too.
10. Work to eliminate customer confusion in an area where there are many confusing new developments, product claims and brand names. ▀



JOIN OUR
**"Rush To
 The Rockies"**

This Is The Year . . .

thousands upon thousands of Americans will visit KOA's home state—Colorado—celebrating the 100th anniversary of its historic "Rush to the Rockies." They'll enjoy many of the state-wide celebration events in person . . . and listen to others via KOA-Radio.

This Is The Year . . .

like the 35 other years in KOA's own history, when more and more Westerners will stay with KOA . . . and when more newcamers will discover that 850 on their radio dial means the finest in radio programming.

This Is The Year . . .

when more advertisers will realize greater sales results than ever from KOA's vast coverage of 302 counties in 12 states . . . from KOA's skillful programming that offers wonderful listening variety . . . from KOA's popular personalities who entertain, inform, and sell!

This Is The Year . . .

for you to discover KOA-Radio, the only station you need to sell the entire rich Western Market!



Represented nationally by
**Henry I.
 Christal Co., Inc.**

KOA
 DENVER *Radio*

One of America's *great* radio stations
**850 on your dial
 50,000 Watts**



2-591

SOLD OUT T WPIX



says Fred Thrower, Vice Pres. & Gen. Mgr.

NEW YORK

Popeye can lift anything... especially ratings! "As usual, our Popeye show is completely *sold out*", says Fred Thrower, Vice Pres. and General Manager of WPIX.

"Our Popeye show has been scoring top ratings with the kids in New York, since its first week. Now, after three years, it's still leading all seven channels in its time period, with a strong 10.7 rating (A.R.B., December)."

Year after year stations have been racking up sponsor sell-outs with Popeye. That's because the millions of Popeye rooters are fantastically loyal and highly receptive to sponsors' messages.

So put Popeye's mighty muscles to work for your station. Like WPIX you'll find he belts the competition... and brings in the spinach!

U.A.C.I.

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



Philip B. Hinerfeld has been appointed director of advertising for the Pepsi-Cola Co. He has had eight years of experience in soft drink advertising and marketing both at the parent company and bottler field level via association with Pepsi's advertising. This was at Kenyon & Eckhardt, where he spent the past two years as an account executive on the Pepsi, Hudnut and Lever accounts. Prior to this, Hinerfeld spent about 15 years with the Biow Agency, as an acct. exec. (See page 59 for more details.)

George J. Arkedis has been appointed v.p. in charge of network sales at CBS Radio. He replaces John Karol who becomes v.p. in charge of planning and development (See 21 February SPONSOR, page 56.) Arkedis joined CBS Radio as an account executive in 1946, and has served the network in various executive capacities since then. He is currently general sales manager of WBBM-TV, Chicago. A graduate of De La Salle Institute and Fordham, in N. Y., Arkedis is now a Lt. Commander in U. S. Naval Reserve.



Arthur M. Swift has been appointed to the newly-created position of manager of WTCN, Minneapolis-St. Paul. For the past nine years, Swift was general sales manager of WOOD-AM & TV, Grand Rapids. Both the latter and the Twin Cities broadcasting properties are owned by Time, Inc. Swift is an alumnus of Michigan State University. During the war he was a combat pilot in the ETO and worked with the military government in Korea. He is an active sportsman and participator in community and civic affairs.

Richard A. R. Pinkham has been elected senior v.p. in charge of broadcast operations and a member of the board of directors at Ted Bates & Co. He has been v.p. of tv and radio at Bates since 1957. Prior to this, Pinkham spent six years with NBC, holding these successive positions: manager of tv planning; executive producer; v.p. in charge of the program department; v.p. in charge of participating programs; v.p. in charge of tv network programs and v.p. in charge of advertising. He is a graduate of Yale.



YOUR FUTURE IS GREAT IN A GROWING AMERICA



THE CITY THAT DIDN'T EXIST A MONTH AGO

Every 30 days the U. S. adds as many new Americans as live in Norfolk, Va.—creating brand-new wants and needs which must be satisfied.

What does this mean to you? It means greater opportunities than ever before—in all fields. Home construction is expected to double by 1975. Power companies plan to increase output 250% in the next 20 years to provide the power for scores of new labor-saving devices. Clothing suppliers predict a one-third increase in 7 years.

With 11,000 new citizen-consumers born every day, there's a new wave of opportunity coming.

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

- 1. More people . . .** Four million babies yearly. U. S. population has *doubled* in last 50 years! And our prosperity curve has always followed our population curve.
- 2. More jobs . . .** Though employment in some areas has fallen off, there are *15 million* more jobs than in 1939—and there will be *22 million more* in 1975 than today.
- 3. More income . . .** Family income after taxes is at an all-time high of \$5300—is expected to pass \$7000 by 1975.

4. More production . . . U. S. production *doubles* every 20 years. We will require millions more people to make, sell and distribute our products.

5. More savings . . . Individual savings are at highest level ever—*\$340 billion*—a record amount available for spending.

6. More research . . . *\$10 billion* spent each year will pay off in more jobs, better living, whole new industries.

7. More needs . . . In the next few years we will need *\$500 billion* worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act *now* to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

Your
Great Future
in a
Growing America



(This space contributed as a public service by this magazine.)

SPONSOR SPEAKS

Good things on tv

Of course tv programing can stand improvement. And the carping of the vociferous minority (most of whom profess never to watch) has its place in the checks and balances that makes for a better tv medium.

But broadcasters are of the opinion that the great things on television frequently get lost in the carping with the result that the vocal critics deliver the impression that there's very little good on television.

NBC has recognized the problem and is doing something about it. In a series of full-page newspaper ads NBC is pointing out some of its specials and service programs. The consolidation packs lots of wallop and gets across the idea that there's plenty to applaud every week.

Other forces are at work, too, to acquaint the public (and the critics) with what's good on the air. The NAB is doing something about this, and its plans will probably be unfolded at the annual Convention next month in Chicago.

There's room for the tv critics—even the ones that don't watch tv. But there's also room for industry improvement simply by highlighting the many good things on the air.

Spot radio's challenge

In this issue (page 44) SPONSOR sums up its new \$500 Million Plan for national spot radio with a challenge to the industry.

Can those who are involved in spot radio's future put aside their intra-industry battles, and work together to build up the medium?

The stakes are high, the potential rewards great. SPONSOR's estimate that national spot radio, properly organized, could and should do at least three times as much business in 1963 as in 1958 is a very conservative one.

But the burden of proof lies squarely on the shoulders of those who have most to gain. If they are willing to plan energetic action now, they can win a tremendous victory. Otherwise, the opportunity may be lost for all time.



THIS WE FIGHT FOR: *A realistic pegging of radio/tv rates so that they give any national advertiser a fair return on his investment, and provide a reasonable profit to management.*

10-SECOND SPOTS

Merrie England: From London's *The Spectator*—"Disk jockeys should be more like teachers, and teachers should be more like disk jockeys," said Mr. Groombridge." *Like trading the Three R's for the Top 40?*

Night people: A Madison Ave. adgal, long-conditioned to working overtime, demanded of a harrassed office manager an explanation of why the office should start cooling off around 9 p.m.

Spaceman: From a Worthington Corp. press release—"The U.S. Defense Department today politely but firmly said 'no' to an Australian businessman's plan to become the first sponsor to have his commercials broadcast from the radios of 'talking' earth satellites." *Shucks!*

Non-conformist: Symon B. Cowles, WCKT-TV, Miami, wants to "go on record as being one guy who *didn't* put in a bid for Miami's Channel 10.

New saws: Some more of those zany office mottoes from the Let's Have Better Mottoes Assoc., sponsored by P.O-P creators Phelps Mfg. Co.:

"In case of fire, yell "Fire""
"I'm fairly stupid myself, but I have some very intelligent help."

"You're doing a good job but you're doing it all wrong."

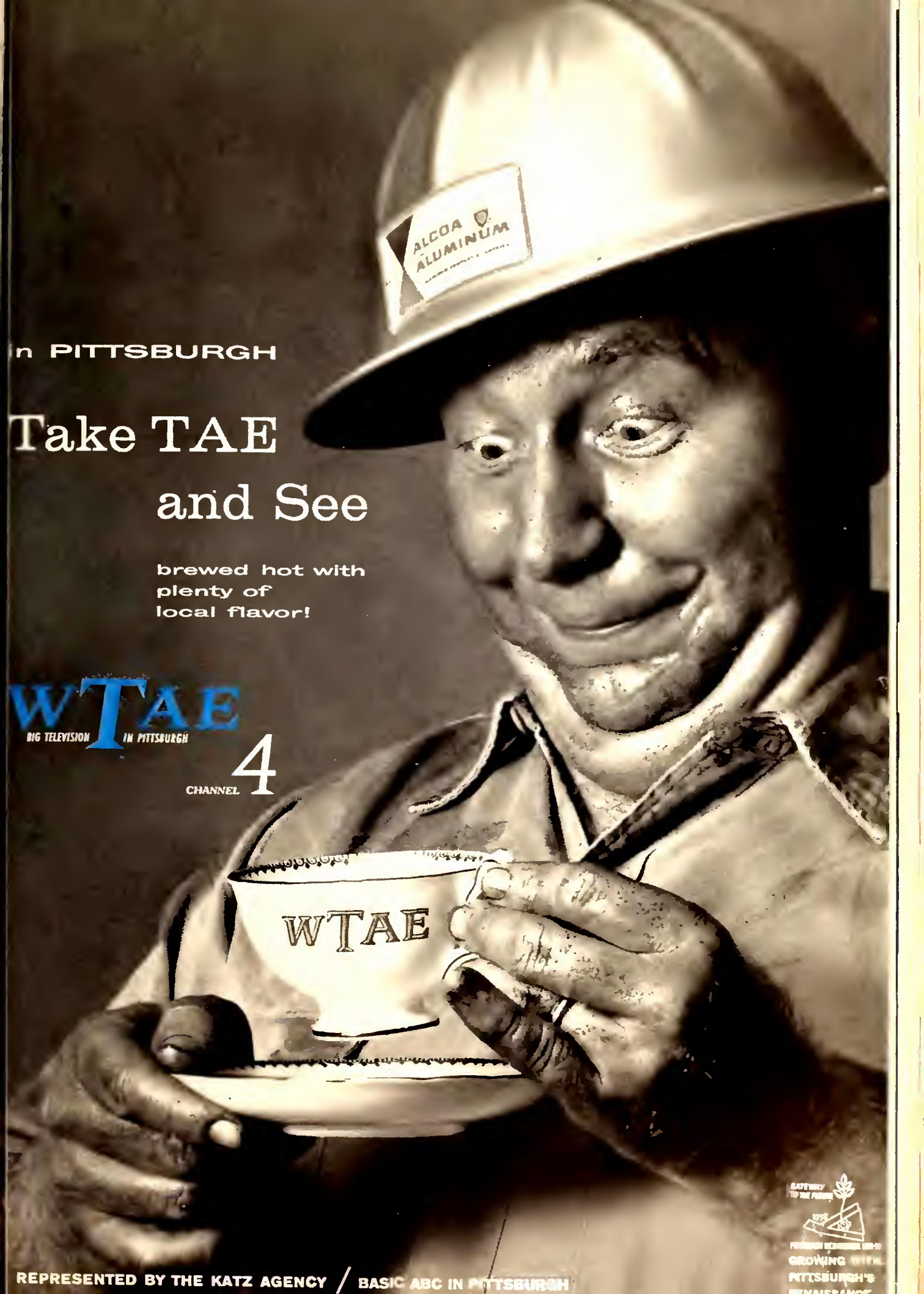
"Think twice before you act, unless the strain is too great."

"I can get along with anybody—just let me have my way."

... and this for a secretary's desk—
"Familiarity breeds attempt."

Captive audience: The city jail of San Diego offers tv for the inmates with programs selected by Chief Jailer Lt. Dickson. *These ought to get good ratings: The D.A.'s Man, Line-up, Day In Court, Racket Squad, Accused, and Who Do You Trust?*

Medal for him! An exec of Missouri Valley Limestone Co., sponsors of U. of Iowa football games on KMA, Shenandoah, Iowa, phoned station manager Tony Koelker before the 1958 season, and said, "I don't want those commercials to get in the way of these games."



in PITTSBURGH

Take TAE and See

brewed hot with
plenty of
local flavor!

WTAE
BIG TELEVISION IN PITTSBURGH

CHANNEL **4**



PROUDLY CELEBRATING 60 YEARS
GROWING WITH
PITTSBURGH'S
RENAISSANCE

REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH

STACKED!

...with top CBS-ABC-NTA network shows now in America's 28th TV market*

CBS				ABC	
Gunslinger	Oh Susanna	Bachelor Father	Arthur Godfrey	Cheyenne	Pat Boone
Have Gun Will Travel	Rawhide	20th Century	Top Dollar	Sugarfoot	The Lawman
Playhouse 80	Name that Tune	Hit Parade	Love of Life	Zorro	Patti Page
Jack Benny	December Bride	Trackdown	World Turns	Walt Disney	All-Star Golf
Ed Sullivan	The Millionaire	Zane Grey	Jimmy Dean	Lawrence Welk	NTA
Alfred Hitchcock	I've Got A Secret	Lux Playhouse	House Party	Ein Tin Tin	This Is ABC
G.E. Theatre	Danny Thomas	Wanted Dead or Alive	Big Payoff	American Bandstand	Man Without a
Phil Silvers	Red Skelton	Robin Hood	Verdict is Yours	Mickey Mouse Club	How to Marry a
Person to Person	To Tell the Truth	Mighty Mouse	Edge of Night	Wed. Night Fights	Millionaire
Perry Mason	Douglas Edwards	Garry Moore	Secret Storm	Voice of Firestone	
Richard Diamond	What's My Line	Captain Kangaroo	CBS Hockey		
	Keep Talking	Morning Playhouse	Pursuit		
	Lassie				

as for coverage, NCS #3 confirms Channel 9 domination in the rich Upper Ohio Valley.

*Based on 477,600 TV homes. Television Magazine, December 1958.

A Member of the Friendly Group Stations:
 KODE-TV, WBOY-TV, WSTV-TV
 52 Vanderbilt Ave., N.Y. • 211 Smithfield St., Pittsburgh
 Represented by Avery-Knodel, Inc.



WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING

"Best Buy by Any Known Source"