

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Perfect results every time . . .

whichever  
you choose

it's one national  
brand . . .  
mixed to five  
local tastes

*(each favored  
in its market)*



Where there's  
a Storz Station . . .  
there's audience for  
our marketing "mix"

The  
STORZ  
Stations  
*today's Radio  
for today's selling*

Todd Storz, President  
Hilltop Office, Omaha

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

## SPOT TV HITS RECORD \$156 MILLION

Up 25% over 1st  
quarter of '58, beats all  
competition with best  
3 months in history

Page 31

## Fm radio: status report on a new boom

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## Case history of a \$15,775 tv special

Page 38

## What tv tape has proved in its first year

Page 44



**VIDEOTAPE** wraps it up.





**Sponsor" comes to you this issue, wrapped in the modern electronic miracle — video tape.**

**Minnesota Mining's video tape, combined with the Ampex Videotape Recorder, has already revolutionized the world of Television. For Videotape delivers a far superior product, in infinitely less time... all this at lower cost to you.**

**All these advantages are available to you at Videotape Center, the organization that is sponsored by those who have made video tape both possible and practical.**

**Let us help you to wrap up your TV commercial problems... now.**

**VIDEOTAPE PRODUCTIONS OF NEW YORK, INC., 205 WEST 58TH ST., NEW YORK 19, JUDSON 2-3300**

Mark this market  
on your list!

# CENTRAL and SOUTH ALABAMA



...one of  
Alabama's  
"BIG THREE"

LARGEST NEWS  
DEPARTMENT  
IN ALABAMA

Recipient of the 1958  
United Press International  
awards for Consistently  
Outstanding State and Lo-  
cal News, and Comprehen-  
sive News Coverage!

OVER A MILLION VIEWERS IN  
35 ALABAMA COUNTIES\*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on  
your list! . . . Buy it with WSFA-TV!

\* Minimums required by Television Magazine, plus 6  
months' service with a growing regular reception. Does  
not include G. G. G. or Florida bonus counties.

**WSFA-TV**  
MONTGOMERY  
Channel 12 NBC/ABC

THE WALKER TELEVISION SYSTEM, INC. • WYATT TV AND WYATT OKLAHOMA CITY  
WYATT TELEVISION SYSTEMS

©1959 by The Katz Agency

Vol. 13, No. 21 • 13 JUNE 1959

**SPONSOR**  
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# Pick a star...

The CBS Radio Pacific Network has the greatest galaxy of stars available to a regional radio advertiser anywhere. Entertainers like Art Linkletter and Harry Babbitt. Dramatic shows such as the daytime serials, Johnny Dollar and Suspense. Authoritative CBS Radio newsmen such as Robert Trout and Carroll Alcott. There's no more effective, efficient way to reach westerners than by picking a fistful of stars on the quarter-million watt CBS Radio Pacific Network. See your CRPN or CBS Radio Spot Sales rep for all the heavenly details.



Represented by CBS Radio Spot Sales



No. 1  
in Jax  
is



## Not Enough . . .

says Robert R. Feagin, Pres. and Gen'l. Mgr., WPDQ. "The listeners that make you No. 1 must be alert, loyal and active in the community. Alert to catch your commercial message, loyal enough to accept the station's implied endorsement of your product and act on it. WPDQ listeners are alert, loyal and active buyers."



. . . Every  
Spot  
Needs  
an

## Alert Audience

says Ernest R. Currie, Ass't. Gen'l. Mgr., WPDQ. "Listeners must be alert to be converted into buyers . . . that's why our staff strives constantly to keep our format exciting but not noisy—informative but not wordy."

. . . and  
plenty  
of  
sparkle  
in the



## Announcer's Voice!

says Dick Fellows, Operations Manager, WPDQ. "WPDQ's announcers have the sparkle and enthusiasm that reflects their pride in a sponsor's product or service . . . a quality made evident to our listeners by the sound of their voices."

Represented by

Venard, Rintoul and McConnell

James S. Ayers, Southeast

5000 Watts

60 KC

# WPDQ

Jacksonville, Florida

Where alert listeners tune by choice,  
not by chance. . . .

# NEWSMAKER of the week

*This week the title of executive vice president caught up with Young & Rubicam's Anthony (Tony) V. B. Geoghegan, giving him—about the oldest, in years of service, among air media practitioners—a co-equal place with such managerial front-runners as Henry Harding and Frank Fagan.*

**The newsmaker:** Anthony V. B. Geoghegan, who joined Y&R a year after its founding (1923) and as media director was involved in due course in the earliest radio spot and network campaigns. (It's commonly known that Y&R got its first big push as a radio agency.) With time, Tony's reputation grew, not only as a shrewd tactician in media planning, but as a clever power-player in obtaining the choice network checkerboard positions for Y&R clients.

On his way up, Geoghegan—a dedicated man if there ever was one in the agency business—nudged his way into the precincts of programing. (Incidentally, Pete Levathes, present vice president in charge of the tv radio department, is one of his proteges.) And, in recent years Geoghegan could be found calling the big plays on program recommendations and network slotting.

Geoghegan's latest title would seem to indicate that the line of demarcation between executive v.p. and senior v.p. has been clearly defined. The titles of senior v.p. will fall to those who either head up the major departments or supervise the contacts.

A thumbnail of Geoghegan's professional biography: He became secretary of the agency in 1929 and a v.p. in 1933. Twenty years later came the big jump—to chairman of the board—and three years later "senior" was tacked on to the vice president title. Before joining Y&R he was with H. K. McCann and the Federal Advertising Agency.

The assignment of three executive v.p.'s to the Y&R hierarchy is just part of a broad realignment that George H. Griffin has put into effect since his elevation to the agency's presidency.

It will be recalled that after moving Levathes into tv programing and reposing with him the authority to negotiate for tv network time, Griffin named William E. (Pete) Matthews v.p. and director of media relations, the spot previously held by Levathes.

Incidentally, Geoghegan is said to have been influential in the past week's importation of Charles (Bud) Barry, as talent v.p. in the tv department.



Anthony V. B. Geoghegan

Why advertisers get more results on WKY Radio

**WKY RADIO SUPPLIED..**

OKLAHOMA CITY--THE AUTO OF A STATE EM  
VENING WHEN HE STARTED IT BUT POLIC  
TAMPERING WITH THE ENGINE. . .  
60 YEAR.

**TRAFFIC WKY RADIO SUPPLIED**

TWO PERSONS DIED IN OKLAHOMA :  
TRAFFIC ACCIDENTS, RAISING THE TOL  
126 COMPARED WITH 136 A YEAR

BULLETIN

**WKY RADIO SUPPLIED**

OKLA CITY--SEVERAL PERSONS HAV  
EXPLOSION AT THE WILSON AND COMPANY  
SOUTHWEST OKLAHOMA CITY

**WKY RADIO SUPPLIED**

JONES--A GRASS FIRE IS BURNING  
EAST OF JONES THIS AFTERNOON. IT  
DANGEROUSLY ENDANGERING FARM HOMES NE.

**WKY-RADIO SUPPLIED**

ALTUS--A MISTRIAL HAS BEEN RU  
YOUNG MURDER CASE AT ALTUS. THE  
TO AGREE ON A DEATH PENALTY

**WKY RADIO SUPPLIED**

OKLA CITY -- A CHICKASHA MAN  
IN A CONSTRUCTION ACCIDENT IN NOI  
VICTIM ALBERT COPE, 39

**LATEST SHARE OF AUDIENCE**

Station	Hooper	Pulse
WKY	49.9	37.5
"B"	22.8	22.5
"C"	7.8	13.5
"D"	5.3	11.0

Daytime Averages  
Jan.-Mar. Hooper & March '59 Pulse

# When it counts— Oklahomans turn first to

# WKY Radio

Because they have faith in the speed and accuracy of WKY Radio News. Rightly so. WKY Radio News has earned the State Associated Press Broadcasters Award for outstanding news coverage four out of the past five months.

When you know that more people are tuned to you than any other station in Oklahoma, you've got to be good! And accurate! And believable!

That's WKY Radio News.



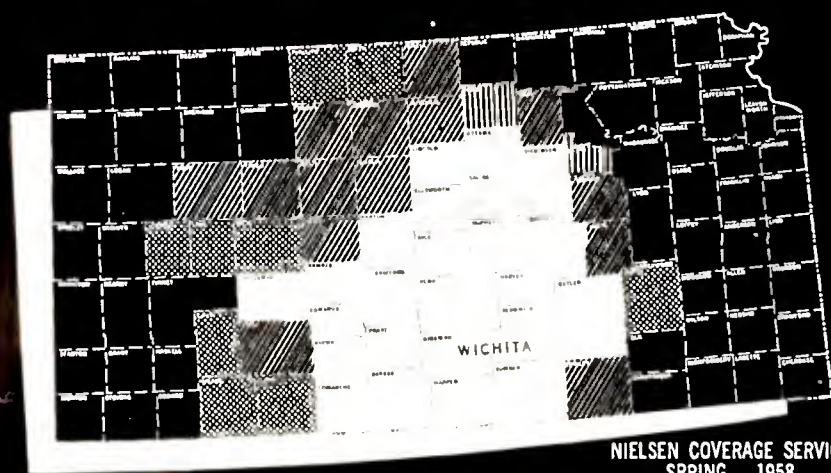
The WKY Television System, Inc.  
WKY-TV, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.  
WSFA-TV, Montgomery, Ala.  
Represented by The Katz Agency

# KTVH

IS

# POWER SELLING

IN  
CENTRAL  
KANSAS



NIELSEN COVERAGE SERVICE  
SPRING — 1958

TOTAL COUNTIES COVERED... 49

	76% - 100% VIEWERSHIP	24 COUNTIES
	51% - 75% VIEWERSHIP	14 COUNTIES
	26% - 50% VIEWERSHIP	9 COUNTIES
	1% - 25% VIEWERSHIP	2 COUNTIES

TO SELL KANSAS BUY KTVH

# KTVH

• STUDIOS IN HUTCHINSON AND WICHITA •

BLAIR TELEVISION ASSOCIATES, INC.



## SPONSOR

THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE

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# FIRE THE BIG GUN

## ... ON THE BILLION DOLLAR "KEY TO THE SEA" MARKET!

With the completion of the St. Lawrence Seaway, Toledo is on the threshold of becoming a seaport of international proportions—right now it is the world's largest coal port! Already a billion-dollar market with a per household income national ranking of 14, Toledo is on the move—up. Your sales can move with it.

Doesn't it make advertising sense to zero in on this growing industrial market, with the radio station that has a larger audience than all other Toledo stations combined?

WSPD Radio says it does — and can prove it! Ask your Katz man.

"Famous on the local scene"

**WSPD**   
NBC RADIO in TOLEDO

Storer Radio



WSPD  
Toledo

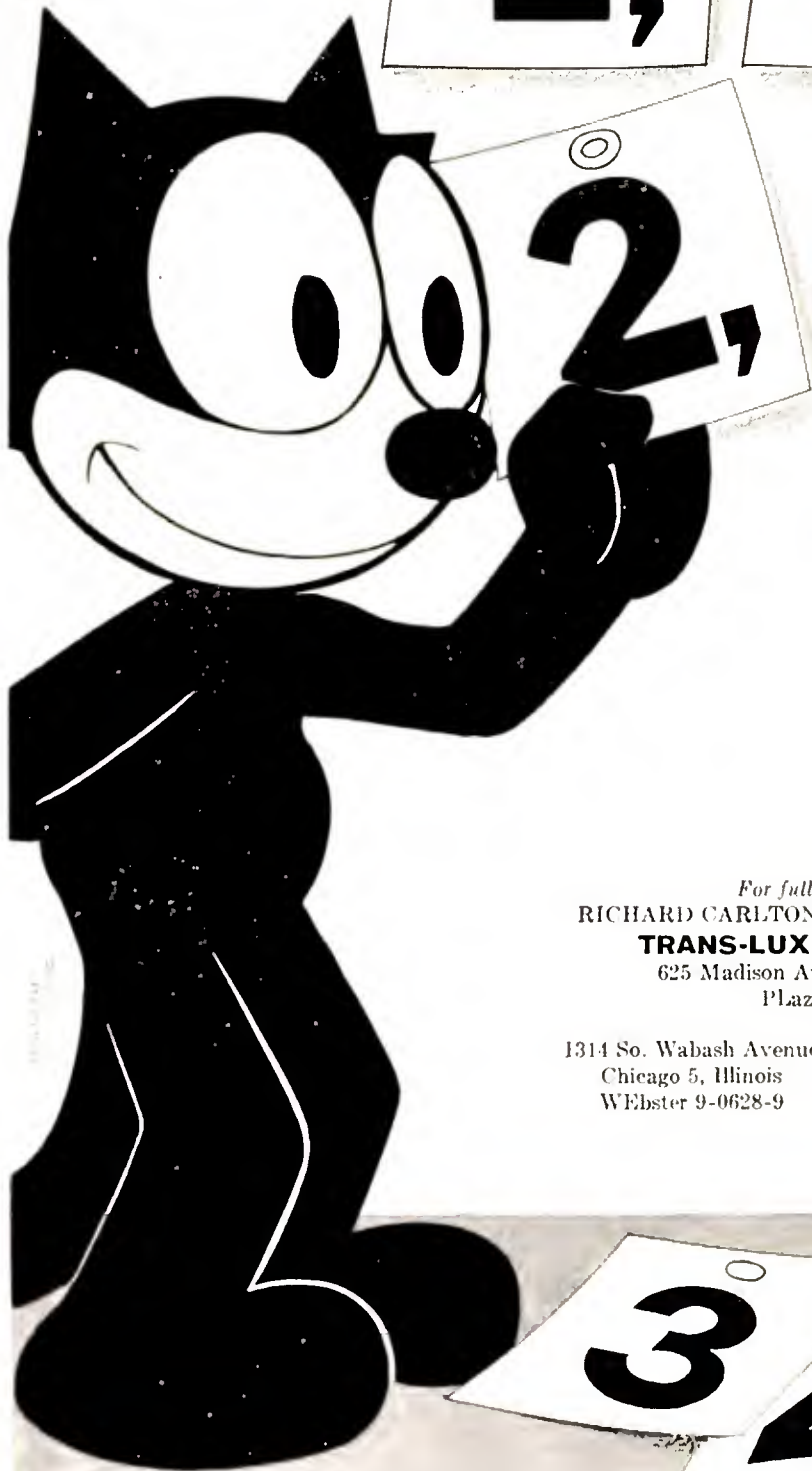
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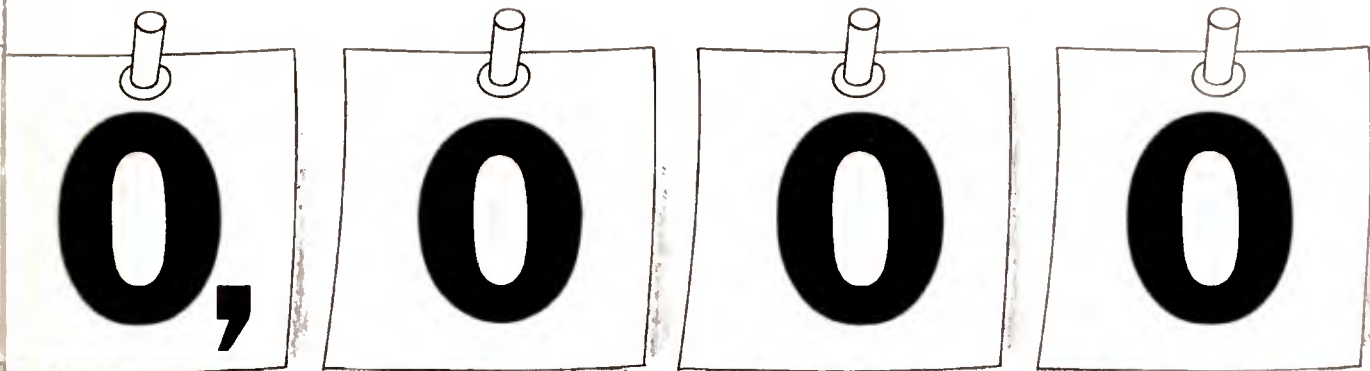


*For full information contact*  
RICHARD CARLTON, Vice-President in Charge of Sales  
**TRANS-LUX TELEVISION CORP.**  
625 Madison Avenue, New York 22, N. Y.  
Plaza 1-3110-1-2-3-4

1314 So. Wabash Avenue  
Chicago 5, Illinois  
WEbster 9-0628-9

1966 So. Vermont Avenue  
Los Angeles 7, California  
REpublic 1-2309





## An astonishing statement by a **HOT** cat!

“I have just learned that in the first sixty days since they let this cat out of the bag—a cool million and a half is on the line—thanks to some mighty far-sighted gents at Westinghouse, Metropolitan, Triangle, Transcontinent and a number of stations coast-to-coast.

“While this is an unprecedented state of affairs for a cartoon series—I would like to point out that I was the **HOTTEST** of **HOT CATS** long before Liz played Maggie—so it is no surprise to me that everyone is doing catnips over the new films.

“Of course, they’re great—the best ever created for TV, that’s for sure! But don’t take my word for it—I’m inclined to be modest. Get some audition prints from Trans-Lux.

“You’ll buy. They all do!”

— *Felix, The Cat*



**The Tremendous Commercial Appeal of FELIX** — is shown in the “hot” list of clients and agencies who have seen the series and are waiting *now* to talk to your sales manager about spot time on Felix programs. *Send for your copy of the list today.*



YOU

can

reach

63

of Mississippi  
Retail Sales...IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stationsWJTV  
KATZWLBT  
HOLLINGBERRY

\* Nation's business gains leader

Sponsor  
backstage**Miami—welcome to all but radio!**

There is no evidence, medical, sociological or otherwise, that the sex drive of disk jockeys is more pronounced than that of plumbers. Nor, to my knowledge, has it ever been proved that d.j.'s have lower moral standards than the plumbers. Yet both groups held conventions in Miami Beach last week (as this is written), and if you read the Miami papers you would swear that the nation's disk jockeys are a group of drunken degenerates. Presumably the plumbers drank nothing stronger than coke, and slept alone or strictly with their own wives, because there wasn't a word in the *Miami News* or *Herald* about them.



Radio, of course, is competitive to the newspapers, and the toilet and tub trade isn't. So both the *News* and *Herald* grasped the 2nd annual pop music seminar and disk jockey convention as a golden opportunity to slug the medium, which is such a strong competitor.

The *Herald* showed great sportsmanship by merely slanting one of the key convention meetings out of all proportion to the facts. Gordon McLendon, president of the chain of stations bearing his name, and Matthew J. Culligan, executive v.p. of NBC, in charge of the radio network debated Friday morning, 29 May, the question of network versus independent radio. In the course of his remarks, McLendon said that he had heard of one station, which—because of a rate-cutting war—had been driven to the desperation point of selling spots for 25c each. This was a decidedly minor item in a long and brilliant talk McLendon gave. The *Herald* used this point, almost completely out of context, as the lead on their story of the debate.

**Competition's fine, but let's be fair**

But it remained for the *Miami News*—which proudly proclaims in its logo that it is "The Best Newspaper Under the Sun Pulitzer Prizes in 1938 and 1958"—it remained for the *News* to come up with the real kick in the teeth for radio and the jockeys.

In its Sunday, 31 May edition, it smeared the following banner a full eight columns across the top of its page one: "Disc Jockeys Are 'Little Tin Gods.'" Under that head someone named Haines Colbert, who presumably got his training as a reporter on a magazine like *Confidential* wrote a story of the disk jockey convention.

"The disk jockeys," he said, "here from cities throughout the United States and Canada, were given the greatest buttering up since Nero was persuaded he was a fiddle virtuoso. There were expensive prizes, free liquor around the clock in at least 20 snites and girls, imported and domestic."

His piece was filled with blatant misinformation as follows:

"There are about 2,000 record companies," explained a spokesman for one of the major companies, "and all of them send all their



# YOU MAY NEVER SEE A 2200 B. C. MAP\* —

PLEASE NOTE! As shown below, WKZO-TV delivers 94.9% more homes than Station "B," Sunday through Saturday, 9 p.m. to midnight!

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA  
(Jan. 25-Feb. 21, 1959)

STATION TOTALS FOR AVERAGE WEEK

	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
<b>Mon. thru Fri.</b>				
6 a.m.-9 a.m.	17,600	17,300	50.4%	49.6%
9 a.m.-Noon	55,500	32,300	63.2%	36.8%
Noon-3 p.m.	69,400	35,200	66.3%	33.7%
3 p.m.-6 p.m.	68,000	54,500	55.5%	44.5%
<b>Sun. thru Sat.</b>				
6 p.m.-9 p.m.	148,700	95,500	60.8%	39.2%
9 p.m.-Midnight	134,300	68,900	66%	34%

## BUT... The WKZO-TV Coverage Map Will Give You "The Picture" Around Kalamazoo-Grand Rapids!

NSI, ARB, NCS No. 3—all three give WKZO-TV a big edge as Western Michigan's best television buy!

And here's proof of WKZO-TV superiority:

- Latest NSI survey gives WKZO-TV more homes in *six times* as many quarter hours as Station B!
- WKZO-TV is out front in 60.6% of all quarter hours in the Kalamazoo-Grand Rapids ARB 9-county survey (Jan. 12-Feb. 8, 1959).
- NCS No. 3 gives WKZO-TV far more homes—monthly, weekly, daily—than any other Michigan station outside of Detroit!

Add WWTW, Cadillac, to your WKZO-TV schedule for all the rest of outstate Michigan worth having.

\*World's oldest map (c. 2,200 B.C.) is a cadastral clay tablet used for land taxation, now in Istanbul Museum, Turkey.



*The Fetzler Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTW — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA

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

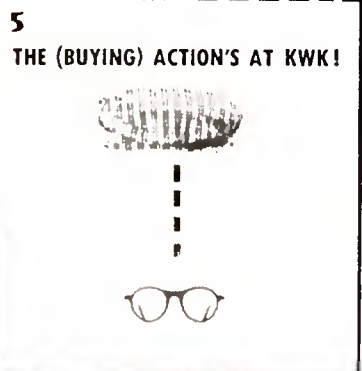
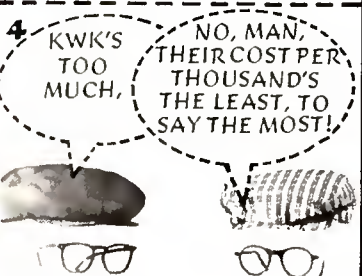
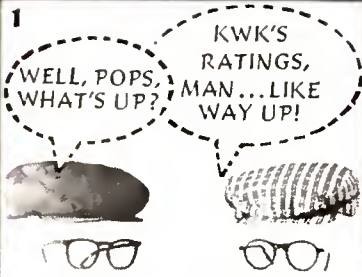
# WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knadel, Inc., Exclusive National Representatives

# AUSTIN & HEALY IN KWK LAND



\*like Hooper  
the New love  
affair in St. Louis

**KWK**

1350 kilocycles - 5000 watts  
William L. Jones, Jr., General Manager  
or see the cat from Headley-Reed

releases to every disk jockey. The only possible way to get them on the air is by giving the jockey personal attention. And that means giving him whatever he wants.

"Along the same line, another promotion man said: 'You can buy some of them with an air-conditioner; some with money, and some with a girl.' . . . The promotion men said call girls were employed locally and others were brought down from New York for the convention. . . ."

I really do not know what the political and business situation between the radio stations and the newspapers in Miami is like. I know that guys like Sam Elber of WGBS, Jack Sandler of the Storz station, WQAM, and others are hard-working, hard-swinging guys. I hope that in the months to come they find opportunities to hit back at these newspapers with whom they are competing.

And I hope radio in general will learn to skip towns like Miami as convention sites. I was in Miami Beach several years ago for another major radio/television event, NBC's 30th Anniversary. NBC used the same Americana Hotel, which Storz used to run the second annual jockey show.

But the NBC press corps, headed by the able Sid Eiges is a powerful one and knows how to handle high-class newspaper men like Haines Colbert and the kind, who work on papers in tourist trap towns like Miami and the Beach. Bill Stewart, Storz's national program director, and the coordinator for the convention, didn't have time to, nor was he able to set up a press operation, which could manage to get fair, impartial and non-slanted treatment for the convention in the local papers.

It is ironic, I think, but it teaches a valuable lesson, that last year's convention—held in Kansas City in March—the first of the string should have been such an unqualified business success, and that this second one should not only have fallen so far short of accomplishing anything meaningful and constructive, but should actually have resulted in giving radio a black eye, even if only a local one.

### Good lesson learned for next year

The lesson has been stated above. Just because the Chamber of Commerce, and the mayor of a town like Miami make speeches about how much they want you to bring your convention to their warm, little towns, don't be misled into thinking you're among friends.

The mayor, in this case, for example, not only gave the jockeys a hearty welcome to his sun-kissed domain Friday morning, but actually displayed the bad taste, which seems to be a Miami keynote, to plug a new record company he had just started—Vak Records, at a breakfast sponsored by United Artists Records.

The industry must remember that the Miamis attract a substantial number of trade people, be they jockeys or otherwise, who are going with the idea of enjoying the sun and the resort's other attractions first, and worrying about the business meetings, and the constructive functions of the convention, secondly if at all. We should remember, too, that even of those who came to Miami with every good intention of tending to business, many found themselves insufficiently strong-willed to resist the temptations of the bright warm sun and the cool, blue waters, and occasionally even the Carioea Room (where the drinks were long and chilled) immediately to the left of the Bal Masque, wherein most panel discussions were held.



WeeReBeL, Columbus, Ga., and Jackie Moore, time buyer, BBD&O, Inc., New York, reveal a few secrets.

## Have you heard what the WeeReBeL said to BBD&O?

*"Over a million people can watch WRBL-TV"*

Over a million people can watch us in the 47-county area served by WRBL-TV; and the only way you can reach them all on TV is with WRBL-TV. Metropolitan Columbus has the highest family income in Georgia and 25th highest in the nation. Columbus belongs on every Southern schedule. WRBL Radio gives you the greatest coverage at the lowest cost. Call HOLLINGBERY and let the WeeReBeL in Columbus start building business for you.



# WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

abc COLUMBUS, GA. CBS

Represented by George P. Hollingbery Co.



**I WANT YOU**



**ENLIST NOW**



**ALL AMERICA WANTS SERGEANT BILKO! And now – for the very first time – Bilko, Colonel Hall, Doberman, and all the platoon regulars plus top-brass guest stars are available for off-network duty, as THE PHIL SILVERS SHOW becomes the biggest comedy series ever to enter first-run syndication.**

**The most valuable goldbrick this side of Fort Knox, Bilko is completing four laugh-happy years on the CBS Television Network. During that time, television's top-rated top kick, his supporting cast, his director and his writers – one of the largest, ablest companies in all television – have won honors by the truckload...including a total of 8 Emmy awards!**

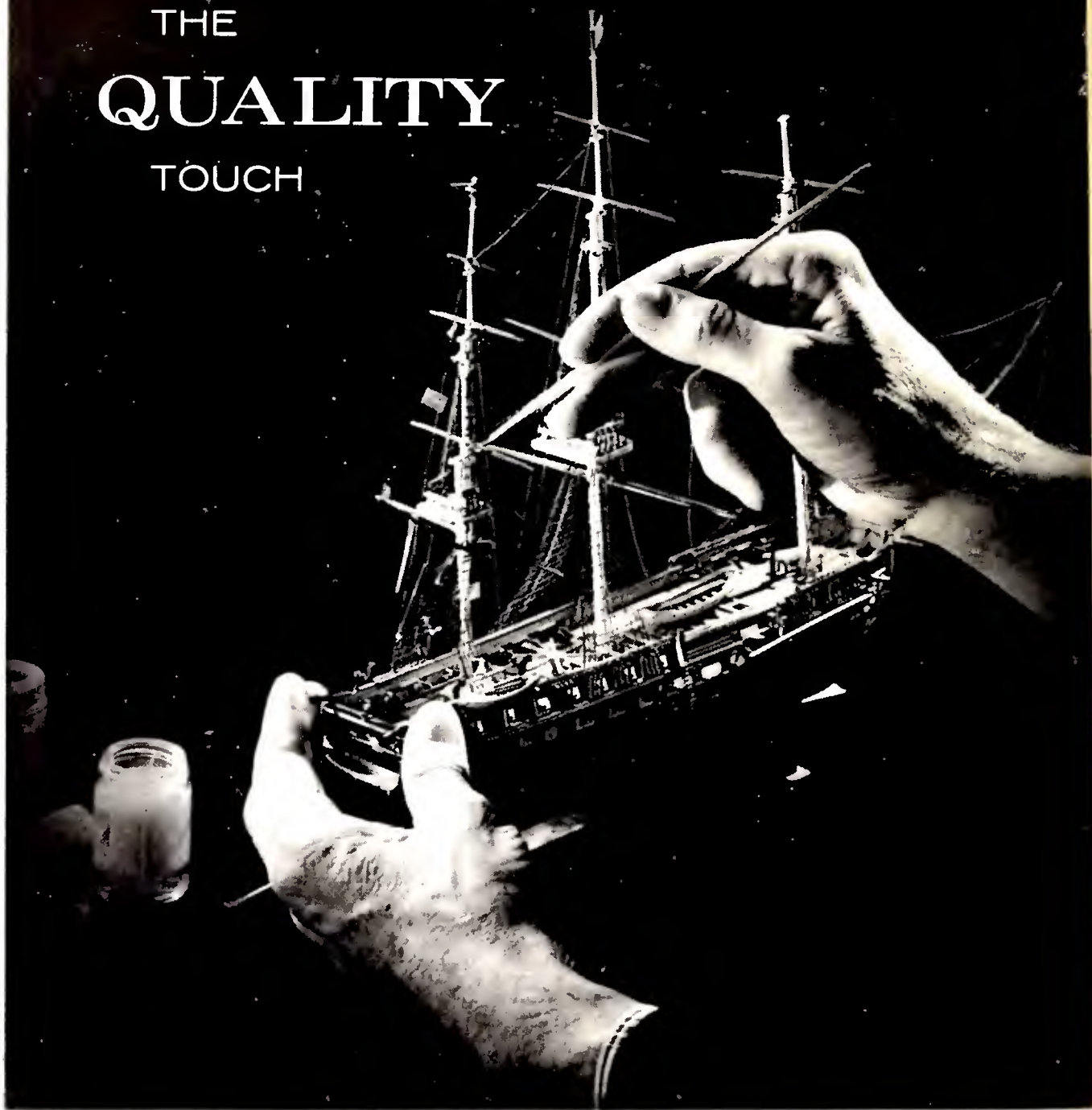
**Carling Brewing Co. (through its agency Benton & Bowles) has drafted Sergeant Bilko for a three-year hitch in 63 major U.S. markets. To join up, wire or call on-the-double...**

## **CBS FILMS**

**"...THE BEST FILM PROGRAMS FOR ALL STATIONS"  
NEW YORK, CHICAGO, LOS ANGELES,  
DETROIT, BOSTON, SAN FRANCISCO, ST. LOUIS, DALLAS,  
ATLANTA. IN CANADA: S. W. CALOWELL, LTD.**



THE  
**QUALITY**  
TOUCH



— to some, just a ship. To others, a monument to our great heritage . . . diligently, almost reverently constructed. In the same way, it often takes those who fully appreciate **QUALITY** to recognize it in today's better radio and television stations.

**WFAA**  
  
radio & television  
dallas

EDWARD PETRY & CO., NATIONAL REPRESENTATIVES ■ BROADCAST SERVICES OF THE DALLAS MORNING NEWS

# SPONSOR-SCOPE

13 JUNE 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

**Dancer-Fitzgerald-Sample** is trying to introduce a new commercial unit in spot tv: a 90-second spot.

It would be for P&G's **Dreft** for placement in late movies.

Chances of station blessing from the viewpoint of reps: Much will depend on how much time is available, and what P&G will be willing to pay.

**Maybelline (Gordon Best)** will be back in spot tv this fall.

The money will come from the expenditures it's been making for its participation in the **Perry Como** show this season. This figured to about \$1.5 million.

New national spot radio business continued to come out of its winter hibernation the past week.

Activity, however, was more pronounced in the Midwest than in New York.

The major buy out of a New York agency—K&E—was a **Mercury** schedule of 10 to 20 announcements a week in about 75 markets. Incidentally, **Pharmaco (Doherty, CS&S)** started lining up **Feenamint** and **Choos** schedules for a September takeoff. They'll be for 26 weeks.

The Midwest activity included:

**Florists Telegraph Delivery (KM&J)**, 52 weeks in 50 markets with varied schedules.

**Tea Council (Burnett)**, five-week flights in 29 markets (minutes and IDs).

**Ray-O-Vac (Howard H. Monk, Rockford)** starting in August in what may be up to 130 markets for 21 weeks.

**Alemite (MacFarland, Aveyard)**: adding a dozen markets via five-minute newscasts.

The next spot tv expansion for P&G's **Mr. Clean** is getting much thought at **Tatham-Laird**. Indications are that it will be toward the southern states, a region where the brand is not yet in wide distribution.

Meantime P&G has launched a sweeping spot tv campaign (over 125 stations) for **Oxydol** via **Benton & Bowles** and given an added nudge in **Ivory Liquid (Compton)** in about 10 top markets.

Included among the other spot tv buys of the past week:

**General Mills Refrigerated Bread Sticks (Knox-Reeves)**, top 25 markets for 10 weeks; **Minnesota Mining** for **Scotch-Brite (BBDO, Minneapolis)**, 25 spots a week in additional southern markets; **Sir Walter Raleigh Tobacco (KM&J)**, testing eight markets in flights up to 6 September.

**Compton's** timebnying chiefs made it clear last week that its directive to reps to mail in their availabilities didn't mean they were personally barred from the shop.

After a lot of phone calls on the subject, reps were assured that the welcome mat was out as always.

What particularly disturbed the reps was that the system of responding by mail would preclude them from the old personal pitch.

To show you in what esteem **Compton** holds reps' secretaries: The directive asked rep salesmen to state the first names of their secretaries.

**Esty this week embarked on its annual adjacency checkup.**

Reps were asked to obtain from stations running **R. J. Reynolds** spot radio schedules the necessary logs to show whether the announcements were separated by at least 15 minutes from the advertising of competitive brands.

It looks like the rating services will have to keep one hand busy defending themselves from litigation from embittered stations.

Newest of the suits: **WKFM, Chicago, for \$577,500 against Pulse** because the 50,000-watter didn't show up in a recent survey. Allegation: discriminatory practices.

The word among Midwest reps is that some high-powered radio stations in the Southwest also are readying court actions.

**Whitehall this fall will, in one respect, be in the same class with P&G:** For the first time it will have program representation on nighttime network tv every day of the week.

**The nights and shows:** Sunday, *Lawman*; Monday, *Name That Tune*; Tuesday, *Philip Marlow*; Wednesday, *Hawaiian Eye*; Thursday, *Bachelor Father*; Friday, *77 Sunset Strip*; Saturday, *Have Gun, Will Travel*.

**Ballentine Beer (Esty) is putting well over 60% of its \$8.5 million ad budget into tv this year.**

This includes the **N. Y. Yankees** games, syndication in about 20 cities, and hefty spot announcement schedules. The Yankees bill runs around \$2 million.

Ballentine barrelage is somewhat over 4,000,000, which makes the advertising appropriation about \$2 per barrel.

**Watch for some of the smaller New York agencies active in spot tv and radio to put on experienced field men to 1) check telecasts and contact distributors and dealers, and 2) negotiate directly with stations.**

The basic theory of this device, which was adopted by Y&R and JWT years ago: **Time-buyers and their associates have enough to do to cope with paperwork without imposing on them the added responsibility of checking performances and participating in field operations.**

**Spot—as well as network tv—will benefit from the hike in Pharmaceutical's budget for the coming season to almost \$18.5 million.**

The expenditures for spot will run between \$750,000-\$1 million, which will be a minimum of a third more than was spent this season.

In network time, the drug company will have one and three-quarter nighttime hours weekly, as compared to an hour and a half per week for the 1958-59 season. There are four shows in its nighttime stable: **Person to Person, Groucho Marx, It Could Be You, Undercover Man.**

Unless it gets a big hypo right away, **national spot tv for the summer** doesn't look as though it will be able to maintain the comparative edge that the first quarter had over last year.

According to TvB (see page 31 for details), spot tv during the three initial months of 1959 shot 25% ahead of the same 1958 period, whereas the tv networks showed a margin of but 9%.

The same collective edge (9%) continued for the networks in April. Gross billings for the trio came to \$52 million. The take by the network stacked up thus: ABC TV, \$10,193,663, plus 16.6%; CBS TV, \$22,093,785, plus 7.1%; NBC TV, \$19,753,172, plus 8%.

One of the major obstacles that sellers of network have to contend with is the misuse of two Nielsen measurements: the NTI coverage factor and NCS #3.

Here's how NBC TV, for instance, explains each of these measures.

**NTI COVERAGE FACTOR:** Those homes within the Nielsen sample that can physically view the facilities used by the advertiser.

**NCS #3:** Those homes that regularly do view the facilities of the advertiser.

Leo Burnett appears to be playing its 1959-60 spot plans for Kellogg close to its vest.

All indications are that the business will stay in spot. But Chicago reps report that the big food sponsor has cut down the number of shows to a maximum of three in top markets and one or two in smaller markets.

Network-wise Kellogg is well loaded for the new season. It has a couple westerns (the Deputy and the Texan) and a situation comedy (Dennis the Menace)—all CBS.

Only a fourth of the NBC TV package of college football games remains open for sponsorship this fall (at \$990,000 gross per sponsor).

Contracts are in from Cluett, Peabody and Bayuk and the network is awaiting a signed order from an Advertiser X.

Whether Libbey-Owens-Ford will again be in there this year must await the return of board chairman J. B. Biggers from Europe. This expenditure is for plugging the use of L-O-F glass in General Motors cars.

Meantime L-O-F's mirror and building glass division is keeping step with Pittsburgh Plate Glass in tv: It bought a third of Bourbon Street Beat (ABC TV) on a 52-week basis. The net for time and talent is about \$2.6 million.

National advertisers in planning their daytime tv often like to see the hourly profile of audience composition.

Here's the latest nationally computed example. It's based on the second March NTI (Monday through Friday), with the number of homes and viewers in millions:

HOUR & VIEWERS PER HOME	PCT. & NUMBER TV HOMES	TOTAL VIEWERS	MEN VIEWERS	WOMEN VIEWERS	TEENAGE VIEWERS	CHILDREN VIEWERS
9 a.m.	13.1%	100%	9%	35%	6%	50%
1.6	5,764	9,222	830	3,228	553	1,611
10 a.m.	16.6%	100%	12%	49%	5%	34%
1.5	7,304	10,956	1,315	5,368	548	3,725
11 a.m.	22.6%	100%	15%	51%	5%	26%
1.6	9,944	15,910	2,387	8,591	795	4,137
12 Noon	25.9%	100%	16%	56%	4%	24%
1.6	11,396	18,234	2,918	10,211	729	4,376
1 p.m.	21.9%	100%	16%	56%	6%	22%
1.6	9,636	15,418	2,467	8,634	925	3,392
2 p.m.	19.9%	100%	11%	59%	6%	21%
1.5	8,756	13,134	1,839	7,749	788	2,758
3 p.m.	21.0%	100%	16%	54%	7%	23%
1.6	9,210	14,784	2,366	7,983	1,035	3,400
4 p.m.	26.4%	100%	15%	46%	11%	28%
1.8	11,616	20,909	3,136	9,618	2,300	5,855
5 p.m.	32.3%	100%	16%	31%	15%	38%
2.1	14,212	29,845	4,775	9,252	4,477	11,341
6 p.m.	39.9%	100%	21%	30%	14%	35%
2.2	17,556	38,623	8,111	11,587	5,407	13,518

(See 4 April SPONSOR-SCOPE for similar chart on nighttime audience composition.)

Lady Esther's efforts (Chemway) to rejuvenate Wayne King's popularity among radio listeners hasn't turned out so well. Indications are that an entirely different spot approach will be used after the King schedule expires.

Agency on the account: **Donahue & Coe.**

Now that the Big Three in Detroit are set to increase their lines, agency planners have this hunch:

The automotive divisions will try to minimize internal advertising competition by concentrating on different media for each line.

Here's how this theory would work in practice: One line would specialize in network tv; another would go all out with spot tv; and a third would put the emphasis on radio and print.

As yet hunters for fall nighttime bargains haven't been able to make headway with the tv networks: They've found them sitting tightly to the rate card.

Fall buying of the left-overs wasn't overly active the past week. But among the network prospects were these:

Reynolds for a minute participation on ABC TV nighttime plus a daytime quarter-hour; Vick Chemical for assorted nighttime minutes (this money may turn up in spot tv); L&M's Black Saddle to NBC TV's Thursday 7:30-8 p.m., because of ABC's reported difficulty in getting enough station clearances; and Corning Glass (Ayer) for pre-Christmas nighttime minutes to plug its oven-ware as a gift item.

Aside from the specials, nighttime network tv is making something of a comeback in live programming in the fall.

- 36.8% of the total sponsored hours will be live as against 31.3% for the 1958-59 season.

Here's the latest comparison of total number of shows and total broadcast hours for regularly scheduled sponsored shows for the fall:

YEAR	NO. OF PROGRAMS		NO. COMMERCIAL HRS.		TOTAL COM. HRS.
1958	30 Live	74 Film	21 Live	46 Film	67
1959	39 Live	70 Film	23½ Live	40½ Film	64

Note: Several periods are yet to be programed.

A couple of spot tv advertisers have approached CBS TV affiliates about participating in their portion (the first 20 minutes) of the Lawbreakers and the Line-up; but there are a number of angles that must be hurdled before this business can materialize.

- Some of the stations involved haven't decided whether they'll carry these hour shows (the first 30 minutes is in station time).

- Others are questioning the co-op program fee CBS wants.

• And there's the problem of product conflict: These stations can't commit themselves until they know who the network sponsors will be.

1) For stations in markets with \$1,000 or more hourly rates, 20% of this rate for 20 minutes and 10% for a minute participation.

2) For stations charging less than \$1,000 per hour for their time, 15% for the 20-minute segment and 7½% for a minute participation.

3) For Extended Market Plan stations, 10% and 5%.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 78; Washington Week, page 73; SPONSOR Hears, page 76; Tv and Radio Newsmakers, page 90; and Film-Scope, page 74.

# NETWORK RADIO'S NO. 1\* VARIETY SHOW!

## IT'S DON McNEILL'S BREAKFAST CLUB!

**VARIETY OF ENTERTAINMENT!** Small wonder Breakfast Club exerts such mass appeal. Its wonderful blending of laughs, music, prayer, homespun fun and wisdom and famous guests makes it the top-rated variety show on network radio. Makes it one of the most efficient buys for advertisers, too!

**VARIETY OF SPONSORS!** Seems like anyone can advertise on the Breakfast Club and get results. Sponsors run the gamut from foods and drugs to home furnishings and banks. All agree that Don's warm personality strikes home with

housewives . . . when he recommends a product, they flock to do his bidding!

**NEWSPAPER VARIETY** describes Breakfast Club in these glowing terms: ". . . contains that mysterious common denominator that cuts across cities, suburbs and grass roots . . . inspired broadcasting."

This summer, Don's going all out on ABC Radio's great "Play It Cool" promotion . . . a promotion that offers extra selling advantages for any advertiser. Why not call ABC today for full details?



Don McNeill integrates a commercial with singers Anita Bryant and Dick Noel.

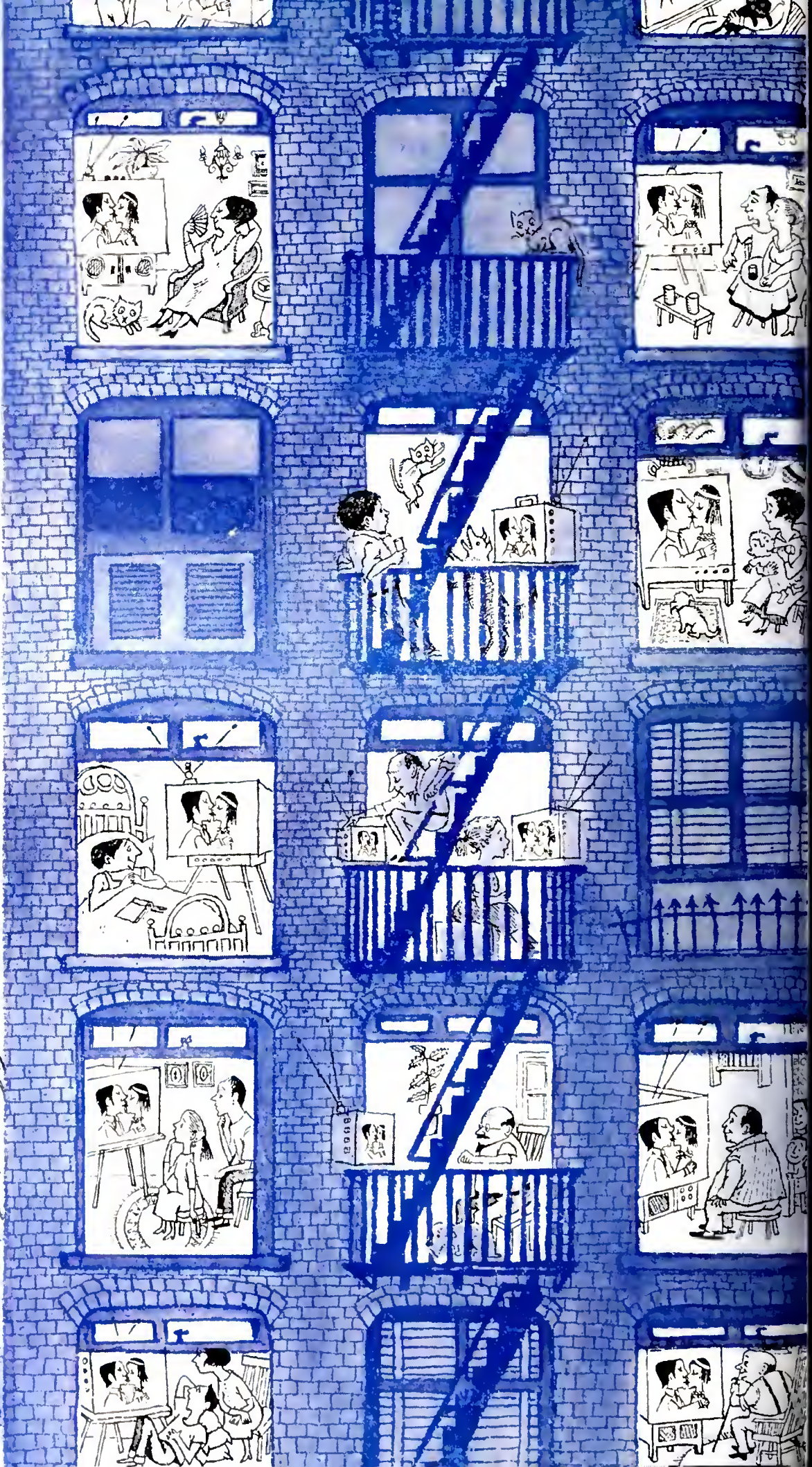


Comedian Sam Cowling regularly panics the Breakfast Club audience.




Fran (Aunt Fanny) Allison typifies the homey fun and "wisdom" of Breakfast Club.

## ABC RADIO NETWORK







# LATER THAN YOU THINK

... and greater than you think, too! On Chicago's WBBM-TV, prime time is practically an all-night affair... particularly in the summertime when late-hour viewing zooms with the mercury.

Last summer, Chicago's post-midnight audiences were 16% greater than during the winter months. An impressive increase... especially for WBBM-TV which currently attracts two-thirds of all Chicago's post-midnight television viewing.

Clearly, wide-awake programming is the answer. WBBM-TV brings Chicago viewers the very finest features from such studios as M-G-M, Paramount, Columbia, Warner Brothers and 20th Century-Fox. Don't you be caught napping this summer. Those so-called wee small hours mean large audiences on Chicago's top station...

**WBBM-TV** Channel 2, Chicago

CBS Owned • Represented by CBS Television Spot Sales

*Radio Buying is*  
**NOT** a Toss-up!



**Little Rock**  
and  
**Central**  
**Arkansas**



Join the ranks of  
successful advertisers on:

**KVLC**

where:

1. Imaginative programming,
  2. Top personalities, and
  3. Instant News coverage . . .
- combine to satisfy listeners  
and advertisers year after year!



**NATIONAL REPS.:**

- New York City  
Richard O'Connell, Inc.
- Chicago  
William J. Reilly
- Kansas City — St. Louis  
Jack Hetherington

. . . and in nearby

**LAKE CHARLES, LA.**

it's



Reaching a booming market of 250,000.  
Annual retail sales \$200,000,000.

**NOW**

Special 15% discount on this  
potent combination . . .  
KVLC, Little Rock + KIKS, Lake Charles

**Timebuyers**  
at work

**Howard Rothchild**, Lando Advertising Agency, Inc., Pittsburgh, tells sponsor. "The rep salesman has to sell me more than time if he wants me to buy. He's got to be familiar with my client's individual problems, and come up with something concrete to help solve them. His job is to help us weigh all factors accurately and work with us in preparing a media plan to fit the client's marketing needs. It's hard to believe that salesmen still come in and say, 'It's about time I got something out of this shop. What have you got for me?' They have nothing special in mind, and that's what they get from us." Howard points to a rep for a small station who made the excellent suggestion last year that one of the agency's clients, a manufacturer of electronic components, sponsor the broadcast of Carnegie Tech "away" games. "Off base? No. He knew our client was interested in attracting new engineers, and what better way than a program that a whole school would be listening to. The client bought, the school listened and good recruits ended up with the company. That salesman is welcome here anytime."



**Bill Wolff**, Advertising Agencies, Inc., Los Angeles, points out that Kent Goodman, president of the agency, has a firm requirement of those who he employs to handle the agency's broadcast functions: experience on both sides of the microphone. "With this kind of background I went with this agency," Bill says. "Since then I was made creative director, and later, I was also placed in charge of the over-all selection of stations for both the local and national accounts. I have come to know all types of markets, with a wide range in size and character, and my experience has been that ratings are of negligible value as a criterion of where to best place a schedule." Bill feels that a local station personality with a medium-sized loyal following on a low-rated station can usually do a better selling job than a spot schedule on the No. 1 station in a market. "I study programming and audience composition carefully," Bill says, "and rather than scatter my shots, I seek one specific consumer group as my target. This method of buying has produced a high percentage of results for our advertisers."



# THERE'S A NEW TOP TWO IN TELEVISION!

It's not just a trend any longer.

Now the margin is clean-cut, decisive, even overwhelming. ABC-TV and the other top network, between them, own the No. 1 ratings in 36 out of 42 evening half hours (17 for ABC, 19 for the other top net). The third network is first in only 6 half hours.

The same Top Two dominate the evening share of audience averages. They're both comfortably

above 30—ABC with 31.4, the other top net with 32.9. The third network's average is 26.8.

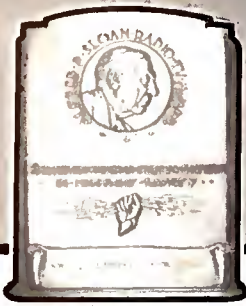
On one score, ABC stands all alone. It has the highest average share of audience four out of seven nights a week—more than the other two networks combined!

A new Top Two, did we say? Actually, it's been that way for some time now. It's just that now it looks so permanent.

Go right to the TOP—go...

**ABC TELEVISION**

Source: Nielsen 24-Market TV Report, week ending May 31, 1959, average share of audience, Sun-Sat. 7:30-10:30 P.M., all commercial programs.



A Distinguished  
Service Award for  
**KWTV**  
OKLAHOMA CITY



John Griffin, Chairman of the Board, accepts the Sloan Award for KWTV from Mr. Alfred P. Sloan.

\* *Alfred P. Sloan Radio-TV Award for Highway Safety.*

KWTV is proud to have received the coveted Sloan Award for its highway safety program within the KWTV *Community*.

KWTV feels an added satisfaction in knowing that its efforts contributed to the preservation of lives and property within its 54-county *community* coverage.

49th an  
Madison

**National-local mystery**

Your inquiry under "Radio's Big Local Mystery," prompts this response.

For the last four years our percentage of national and regional spot business has run, starting with 1955: 20, 20, 20 & 19% respectively. So far this year, that is thru April, national and regional has dropped off 17% as compared with the first 4 months of '58, and local has gone ahead for the same period by 12½%. Our over-all increase for these four months is about 9%.

These figures may not be truly relevant, for about 95% of my agency business is regional, due to the over-all agency conception that Brockton is "umbrellered" by Boston stations (22 miles) and Providence stations (28 miles).

As to the why of these ups and downs in national spot, I don't believe there is a simple answer.

Earle G. Clement,  
sta. mgr., WBET,  
WBET-FM  
Brockton, Mass.

\* \* \*

In regard to the National-Local Mystery, it remains a mystery. KCHA has enjoyed a 30% increase in local sales since the first of the year and will maintain that increase or a little better for this month. However our National, while not decreasing has only increased 2%, which I attribute to a new rep.

I will be interested to know how other stations are doing in this mystery and will look forward to a forthcoming article.

L. J. Bromberg,  
pres., KCHA  
Charles City, Ia

\* \* \*

For the first four months of this year WMCA's local sales have gone up 24.1 per cent; national spot is up 20.7 per cent. The over-all increase averages out at 21.7.

**DRAMA ?**



**PRESTO**

Nothing is allowed to rush the slow process that gives PRESTO discs their perfect recording surface. Like fine wines, these discs are "aged" until they fully mature — for the clearest engraving of the sound-impulses you will record on them. Anything that deserves to be heard deserves a hearing on a PRESTO disc. Ask for PRESTO next time you record!

BOGEN PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Ⓟ Since 1934 the world's most carefully made recording discs and equipment.

THE VOICE OF LONG ISLAND'

# WHLI

10,000 WATTS

THE ONLY STATION  
THAT COMPLETELY COVERS  
THE GREATER  
LONG ISLAND MARKET

REACHING 5,668,100 PEOPLE...  
AT AN AMAZINGLY LOW COST-PER-THOUSAND!  
(Total Primary Coverage)

A Huge, Quality, Adult, Buying Audience  
(Nassau-Suffolk)

Buying Income . . . . . \$4,392,349,000  
Retail Sales . . . . . 2,620,895,000  
Food Store Sales . . . . . 764,361,000  
Auto Store Sales . . . . . 408,969,000

**WHLI** has the largest daytime audi-  
ence in the Major Long Island Market . . . Big-  
ger than any network or independent station!  
(Pulse)

-----> 10,000 WATTS

# WHLI

AM 1100  
FM 98.3

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

Represented by Gill-Perna

Our experience has been that even though local business often takes up the slack for national, and occasionally vice versa, there is usually a high degree of correlation between the two. When WMCA has more satisfied retail advertisers on the station, we manage to get more national accounts to use some of the same medicine. Conversely, when national spot is hot, we remind our retailers of WMCA's values and often succeed in getting more of them to use the station.

Stephen B. Labunski, v.p.  
WMCA  
New York

### Complete Story

I know that SPONSOR has always taken pride in presenting all sides of a story. Therefore I would like to give some views on an item in your issue of May 16th, in the "Film Scope" section.

You make reference to the fact that when *Sea Hunt* moved from WCBS-TV to WABC-TV it lost a substantial part of its rating. By your own figures, WCBS-TV, in going from a 27.1 rating to a 20.1 rating for their first-run feature *Key Largo*, which received extensive promotional support, lost about 26% of its audience. Conversely WABC-TV in going from a 3.2 rating to an 11.5, increased its audience by some 260%. This would seem to indicate a laudatory performance in swinging over the audience from the former station.

When it is further appreciated that *Sea Hunt* is now doubly exposed in New York while WCBS-TV had it as a single-run only, WABC-TV's record is even more outstanding.

In further substantiation of WABC-TV's strength in the New York market, it has been brought to our attention that just two weeks later, in the reporting service you mentioned, WABC-TV was No. 1 in the time period with an almost 50% advantage over WCBS-TV.

While the station found no misinformation in your original story, we thought that you would appreciate receiving this further appraisal of the situation so that the complete story can be told.

Joseph Staniler  
v.p., gen. mgr.  
WABC  
New York

Topeka has  
1 TV Station  
WIBW-TV is it



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



ALL DAY-  
ANY DAY

survey-proved WIBW-TV  
tops all competition!

- WIBW-TV is the ONLY station in Topeka—the 2nd largest market in Kansas;
- Serves 38 rich rural and urban counties (Telepulse) with 349,300 set count;

### Share of Audience In Area (Telepulse)

7:45 a.m.	12 N —	6 p.m. —
—12 N	6:00 p.m.	Mid
57.0%	50.3%	51.1%

### In Topeka (Nov. '58 ARB)

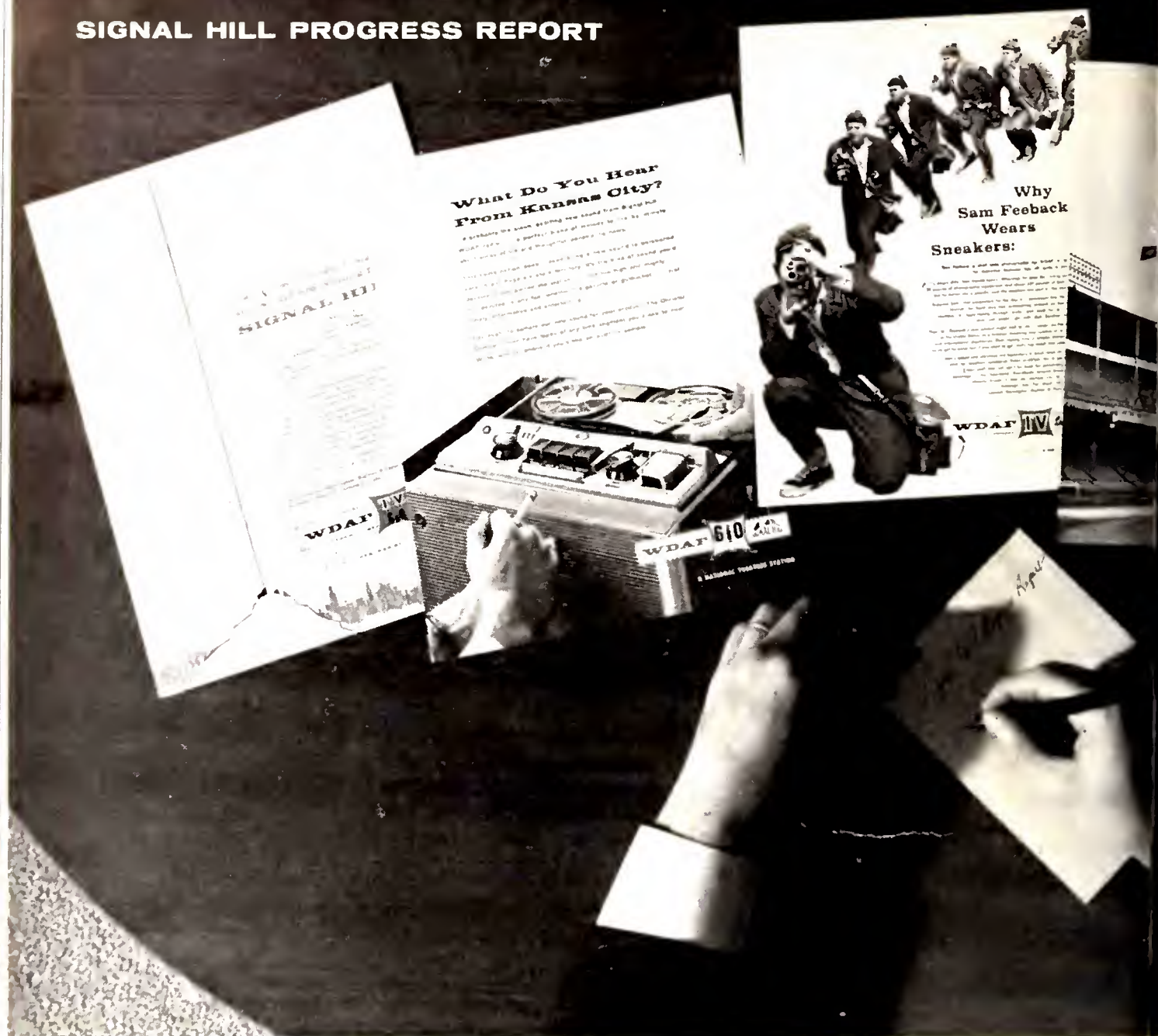
33.9%	42.5%	38.0%
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- From sign-on to sign-off WIBW-TV has practically TWICE the audience of either the second or third station that can be seen in metropolitan Topeka. (Nov. '58 ARB).
- In the top 15 Once-A-Week Shows, WIBW-TV had an average rating of 37.69%.

**WIBW-TV**  
CBS - NBC - ABC  
Channel 13 Topeka, Kansas

Represented by  
Avery-Knodel, Inc.

# SIGNAL HILL PROGRESS REPORT



If you're a regular customer at this stand, you've seen these monthly progress reports to the trade. They've kept you aware of some of the important changes taking place on the Kansas City communications scene.

The changes began a year ago when National Theatres assumed ownership of WDAF, Kansas City's first radio and television stations. Both were blessed with overwhelming power which assured penetration into every nook and cranny of the fat Heartland territory. We christened the property "Signal Hill", and tackled the job of building a sight and a sound to match that power.

That job affected every phase of our operation. It involved literally thousands of decisions and unshakable determination to deliver an



entirely new product to Kansas City audiences. The payoff for us has been the greatest advertising boom and steadiest audience climb in the stations' 37-year history.

It's been a big year for Heartland listeners and viewers, for our advertisers and for us. But if our first year on Signal Hill was big, wait till you see what follows.

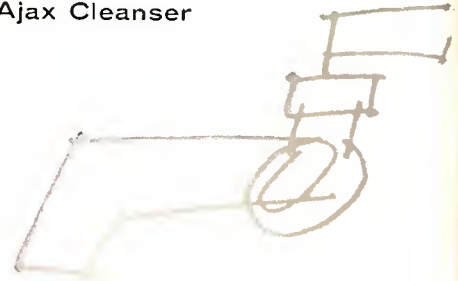


A NATIONAL THEATRES STATION

Represented by  
 HARRINGTON, RIGHTER &  
 PARSONS, INC.  
 HENRY I. CRISTAL CO., INC.  
 N B C

# Interview: *Murray Roffis*

McCann Erickson, Broadcast, Media Supervisor tells why he selects WLW-TV Stations and WLW Radio for Ajax Cleanser



"The Crosley Group can help clean up many an advertising problem."



"For all-around know-how from in-store merchandising to on-the-air production the WLW Stations certainly know their business."

"No scouring around for service, the WLW-TV-Radio Stations are always willing to help."



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

**WLW-T**  
Television  
Cincinnati

**WLW-C**  
Television  
Columbus

**WLW-D**  
Television  
Dayton

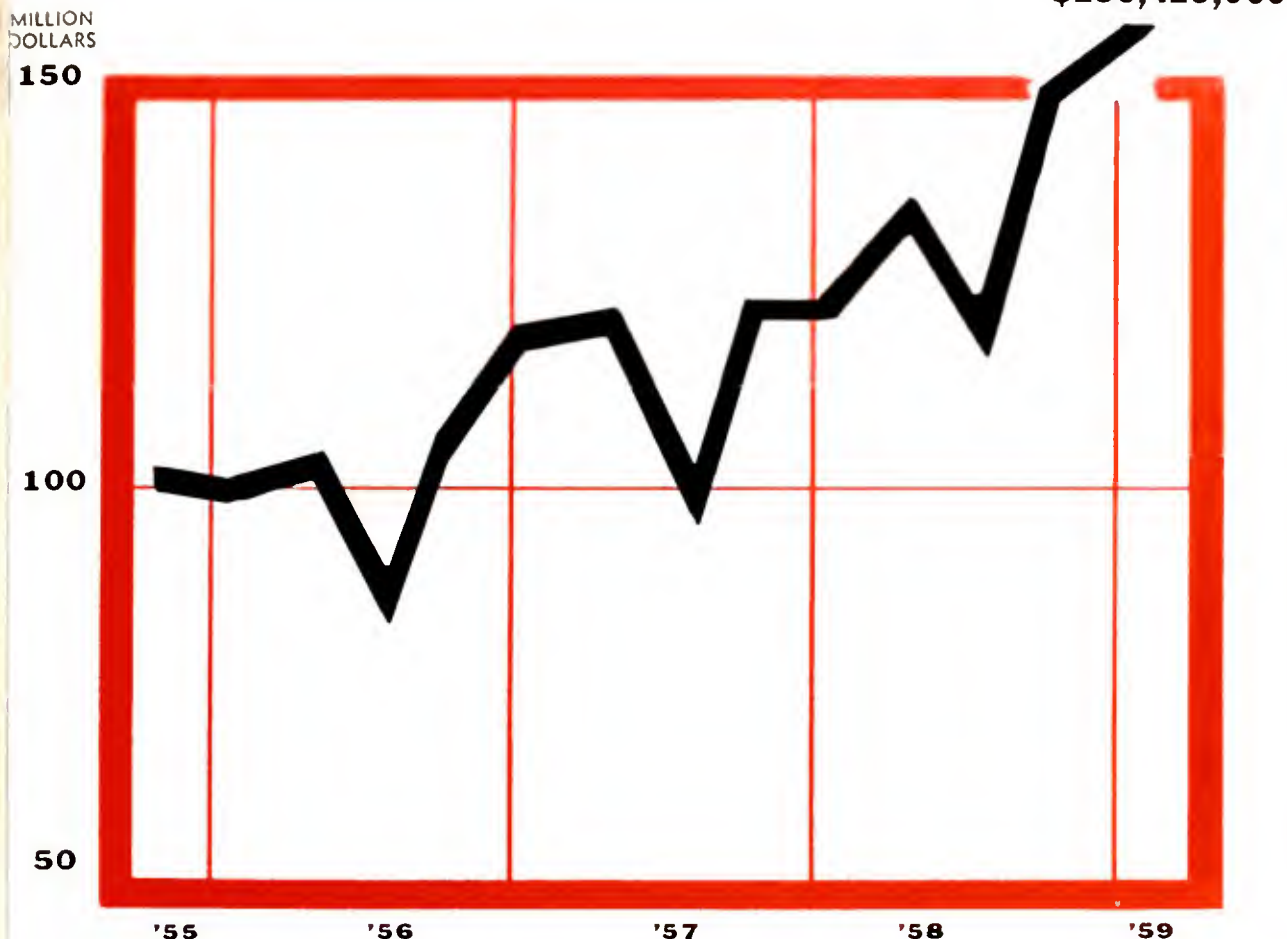
**WLW-A**  
Television  
Atlanta

**WLW-I**  
Television  
Indianapolis

**WLW**  
Radio

Crosley Broadcasting Corporation, a division of **Arco**





Spot tv quarterly gross time expenditures have risen about 50% since TvB began publishing figures

# SPOT TV LEADS 'EM ALL

**ITS 25% JUMP IN BILLINGS DURING THE FIRST QUARTER SETS NEW RECORDS, TOPS ALL OTHER MEDIA THIS YEAR**

**A** stunning performance was turned in by spot tv during the first quarter of 1959.

Freshly-released TvB figures reveal:

- The biggest first quarter in spot tv history.
- The biggest quarter in spot tv history.
- The biggest percentage increase over the corresponding quarter of the year before.
- The biggest dollar increase over the corre-

sponding three months of the year before.

- The biggest percentage increase over last year for any medium.
- A gross time figure equal to network tv for the first time.

Though spot tv has been booming since last fall, the rocketing rise shown through March of this year impressed even TvB executives, who, ironi-

## TOP 100 SPOT TV CLIENTS

Rank		Rank	
4.	Adell Chemical \$ 4,351,900	96.	M. J. B. Co. \$ 357,200
86.	American Bakeries 382,000	12.	Miles Lab. 2,024,800
23.	American Chicle 1,011,500	37.	Minute Maid 813,500
10.	Amer. Home Prod. 2,119,900	88.	Monarch Wine 380,700
29.	American Tobacco 910,300	18.	Philip Morris 1,289,900
34.	Anheuser-Busch 847,200	66.	National Biscuit 498,600
89.	Atlantic Refining 372,200	100.	National Brewing 326,800
44.	Atlantis Sales 736,100	77.	National Dairy 434,700
24.	Avon Products 995,600	78.	Nestlé 432,300
19.	B. T. Babbitt 1,242,200	33.	Norwich Pharm. 863,800
92.	Bissell Sweeper 364,300	63.	Pabst Brewing 519,400
67.	Block Drug 495,200	75.	Pam Enterprises 441,800
31.	Borden 869,400	91.	Pan-American Air. 368,800
17.	Bristol-Myers 1,297,600	83.	Pepperidge Farm 399,900
8.	Brn. & Williamson 2,278,700	28.	Pepsi-Cola 940,200
93.	Cannon Mills 361,700	38.	Peter Paul 809,600
70.	Carling Brewing 465,200	42.	Charles Pfizer 761,000
54.	Carter Products 568,200	62.	Pharma-Craft 523,000
27.	Chesebrough-Ponds 953,200	94.	Phillips Petrol. 359,800
86.	Chock Full O'Nuts 385,000	60.	Piel Bros. 530,800
39.	Coca-Cola 787,300	81.	Plough 425,800
5.	Colgate 4,191,900	1.	Procter & Gamble 10,679,400
7.	Cont. Baking 2,844,800	47.	Quaker Oats 661,200
36.	Cont. Wax 836,300	80.	Wm. B. Reily 429,900
13.	Corn Products 1,523,700	57.	Revlon 562,000
74.	Coty 441,800	50.	R. J. Reynolds 633,500
51.	Drug Research 625,200	79.	Helena Rubinstein 430,800
52.	Duffy-Mott 584,800	41.	Jacob Ruppert 763,800
71.	Esso 456,600	99.	Safeway Stores 332,800
82.	Exquisite Form 419,500	55.	Salada Shir-Hors. 567,700
53.	Max Factor 573,200	72.	Schlitz Brewing 452,700
69.	Falstaff Brewing 487,400	49.	Scott Paper 647,400
40.	J. A. Folger 774,800	45.	Shell Oil 682,500
20.	Food Mfgs. 1,185,000	14.	Standard Brands 1,413,000
56.	E. & J. Gallo 564,000	73.	S. O. (Ind.) 452,600
6.	General Foods 3,646,600	25.	Sterling Drug 992,700
35.	General Mills 836,800	43.	Son Oil 740,600
98.	Gulf Oil 338,600	97.	Vic Tanney 353,100
32.	Robert Hall 867,000	85.	Taylor-Reed 393,900
95.	Hamm Brewing 359,000	48.	Tea Council 652,300
76.	Hertz-U-Drive 436,500	9.	Texize Chemicals 2,252,700
64.	Heublein 517,800	90.	United Fruit 371,000
11.	Int'l Latex 2,035,700	65.	U. S. Borax 502,300
68.	Interst. Bakeries 491,400	21.	Vick Chemical 1,088,900
22.	Andrew Jergens 1,085,900	30.	Wander Co. 872,100
15.	Kellogg 1,364,900	61.	Ward Baking 527,700
59.	Lanolin Plus 549,100	3.	Warner-Lambert 4,570,300
2.	Lever 5,342,200	46.	Welch 675,700
26.	L. & M. Tob. 987,700	84.	Wilson & Co. 398,100
16.	P. Lorillard 1,352,700	58.	Wrigley 554,600

cally, are asking themselves this embarrassing question: "Where can the industry go from here?"

Heavy buying by advertisers resulted in a gross time expenditure of \$156,419,000, up \$37 million or 31.4% from the first quarter of 1958. Since the list of stations reporting during both quarters is not identical, TVB made a comparison of 308 tv stations which did report both times. This showed a jump of 25.7% in gross time billings.

Even the lower increase is a hefty hike compared with other media. *Printers' Ink* estimates for all advertising show a 2% advance during the first three months of the year.

No medium even came close to spot tv's spectacular showing. The nearest entrant in the advertising race was network tv. Its gross time billings over last year were up 9%—a little more than a third of the spot tv increase. As a matter of fact, network tv's gross time total was a paper-thin \$65,000 higher than spot—the first time spot tv has come so close. (These figures, of course, do not include program costs, particularly the heavy investments in network programming.)

The major print media are running ahead of the average but not by much. Magazines and newspapers are up 4 and 5%, respectively, while outdoor has fallen off 12%. As for radio, both spot and network are down—network by 19%, according to *Printers' Ink* and spot by about 10%, according to the Station Representatives Assn.

And that isn't the whole story. The TVB figures, gathered from stations by N. C. Rorabaugh, have never measured all tv outlets. The latest quarterly tally pulls together data from 341 stations as compared to about 500-odd on the air. TVB has no exact idea what share of the national spot melon is garnered by non-reporting stations but it is probably somewhere between 5 and 10% which means another \$7.5 to \$15 million gross.

Hidden within the record-breaking total are sizzling advances in spot tv investments by individual industries and advertisers. Lestoil alone spent \$1.4 million during the first quarter, nearly double its spending in 1958. Its current annual rate of more than \$17 million for one product is an incredible total even for an incredi-

ble medium. If spot tv accomplishes nothing else, its sales record for Lestoil will earn it an enduring niche in the annals of advertising.

Even Procter & Gamble, which far outran any advertiser in its 1958 spot tv spending, continues to plough sizable fortunes into the medium. P&G's first quarter spending topped \$10 million, more than 35% higher than the corresponding quarter last year.

The roster of advertisers registering notable increases includes American Home Products, B. T. Babbitt, Bristol-Myers, Kellogg, Minute Maid,

Two other major categories participated in the general advance. Drug products made a 42% leap in spending, going from \$11.6 to \$16.5 million. The dental product category did 39% better, moving from \$3.3 to \$4.5 million.

Minor categories which did well include household furnishings, up 103%; pet products, up 65%; sporting goods, bicycles and toys, up 125%; transportation and travel, up 78%.

If some product categories ran ahead of the average, others, obvi-

decreases in spending, building material, equipment, fixtures, paint; general household products; notions; watches, jewelry, cameras.

Probably the most dramatic jump in spending came in the general area of cleaners, waxes and laundry products. Direct comparisons with the first quarter of 1958 are difficult because of a change in definition of one product group. Starting with the last quarter of last year, liquid cleaners (such as Lestoil) were put in the "household cleaners, cleansers, polishes and waxes" category. They had

## DAY, LATE NIGHT SPOT TV SPENDING WAY UP

### Gross time expenditures, first quarter 1959 vs. 1958

TIME OF DAY	1959 DOLLARS	PERCENT SHARE		DOLLAR CHANGE 1959 VS. 1958
		1959	1958	
DAY	\$ 58,288,000	<b>37.3</b>	<b>33.2</b>	+47.4%
NIGHT	80,747,000	<b>51.6</b>	<b>56.9</b>	+19.1%
LATE NIGHT	17,384,000	<b>11.1</b>	<b>9.9</b>	+62.1%
<b>TOTAL</b>	<b>\$156,419,000</b>	<b>100.0</b>	<b>100.0</b>	<b>+31.4%</b>
TYPE OF ACTIVITY				
ANNOUNCEMENTS	\$120,440,000	<b>77.0</b>	<b>70.3</b>	+43.8%
ID's	16,307,000	<b>10.4</b>	<b>11.8</b>	+16.2%
PROGRAMS	19,672,000	<b>12.6</b>	<b>17.9</b>	- 7.5%
<b>TOTAL</b>	<b>\$156,419,000</b>	<b>100.0</b>	<b>100.0</b>	<b>+31.4%</b>

SOURCE: TVB, N. C. Rorabaugh. These are quarterly figures only.

Jacob Ruppert, Scott Paper, Sun Oil, Vick Chemical, Welch.

The food industry — advertising's biggest spender and spot tv's top category, too — did more than its share to push up the medium's billings. The industry moved briskly ahead with a 40% jump over last year in spot tv. Its 1959 figure totaled \$46.6 million compared with \$33.3 million during the first three months of last year.

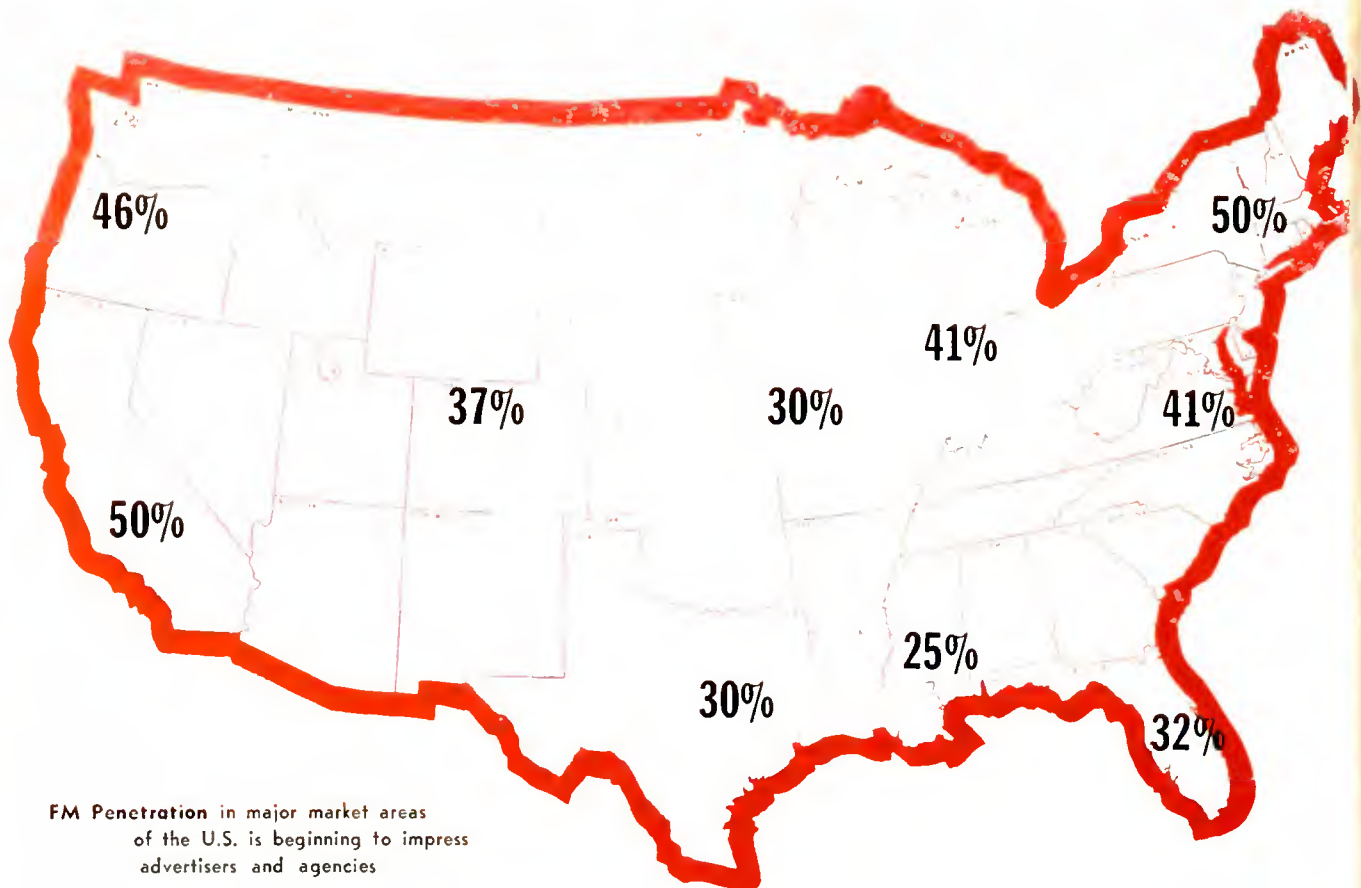
ously, ran behind—or even dropped in dollar totals. Notable in the latter group were automotive spenders, off about 10% and down to a first quarter total of \$1.8 million. Another durable goods category, appliances, was off about 20%. The actual dollar drop was small, the 1959 figure being \$300,000. (Appliances have never been important users of spot tv in the past.

Four other minor categories saw

previously been listed under "household laundry products."

In the first three months of last year, the two categories together racked up a billings total of \$10.6 million. This year the total came to double that — or \$21.3 million.

Particularly revealing were the TVB figures breaking down spot tv spending by type of buy and time of day. The latter breakdown shows  
(Please turn to page 39)



## A NEW HEAD OF STEAM FOR FM

➤ For first time since 1949, fm explodes into activity —sets, listening, advertising, and programing increase

➤ More than 15 million U.S. homes now fm-equipped, 400,000 new sets built, 594 stations now broadcasting

**L**ike June in the song title, fm is "busting out all over."

For the last 10 years, the medium appeared to be gradually running out of gas. This year, however, there are plenty of indications that it has caught its second wind.

- Set production has risen sharply. Close to 400,000 sets were manufactured in the U. S. last year, about 150,000 more than in 1957. Imports of fm sets also are on the increase.

- More than 50 new fm stations have come on the air in a year. 1 April saw 594 in operation, 141 more

under construction—a total authorization of 735. The FCC also has applications for 19 new outlets under consideration plus 24 more in the hearing stage.

- More is being learned daily about the fm audience. NAB estimates there are more than 15 million receivers in use; Pulse studies have turned up some impressive data on major markets, reveal that fm penetration ranges from 30% to more than 50%.

- A number of big advertisers are looking at this audience seriously for

the first time, and some of them are buying. Most exciting recent buy: Hamilton Watch Co. (N. W. Ayer) puts 80% of its budget into fm radio.

- Broadcasters themselves are beginning to take new interest in promoting the medium. This year's NAB Convention saw the biggest turnout of fm stationmen; the organization has begun publishing this year a monthly newsletter—*FM-phasis* which goes to some 400 NAB-member fm stations as well as to a special list of ad agencies, trade and consumer press. In Los Angeles, 10 of the more aggressive fm stations have joined forces to promote their medium to West Coast agencies, have so far carried their crusade to more than 150 key agency and client executives who heretofore had never heard an fm presentation. On the East Coast, Walker-Rawalt announced Quality Music Stations, a group (so far 19) of top market outlets to pre-

sent to national accounts. In top markets across the nation, outlets are conducting studies of their audiences, are reporting gains in advertising revenue ranging from 30% to 50% and even higher.

For more indications of a possible fm renaissance, see adjacent box.

Reasons behind this surge: growing interest of the public in hi-fi and stereo; widening appreciation of better music; audience research showing high fm penetration in major markets along with audience profiles showing fm homes generally on higher socio-economic level; flexibility of am-fm operations and fm station operating economy; some additional station revenues through multiplexing.

Whether this explosion of fm activity and interest will result in a sprint such as took place between the end of World War II and 1949 or take the course of a slower-paced but sustained climb up the business graph or perish the thought slip back into the doldrums, remains to be seen. One thing industry observers pretty much agree on: fm's future depends on advertiser acceptance which in turn depends on more audience research and harder selling by the broadcasters.

It is in the area of sales and client acceptance that lie fm's biggest weaknesses. The fm audience has far outdistanced advertiser use of the medium. On the buyer's side, agencies are reluctant to recommend investing client dollars in a medium that can't come in with an armful of dispatch cases containing reams of numbers. On the seller's side, it just hasn't seemed like good business to spend big money to promote an air medium that sells for such slight prices as \$10 to \$100 per hour.

The fact is, that for the most part, fm buys during the past years have been at the instigation of the clients themselves. When fm finally does take hold, agencies and broadcasters will scramble for the credit of having "discovered" it. But the truth is, it will have been the advertisers themselves who will have pioneered.

When the roll is called, these accounts, now on the air, will be among national advertisers who cracked the ice in fm: Benson & Hedges cigarettes; *Time* and *Harper's* magazines; Standard & Poor stock advisory serv-

## FM SIGNS OF THE TIMES

**ADVERTISERS:** *Interest is picking up. Most exciting recent fm buy: Hamilton Watch (Ayer) investing about 80% of budget in fm. Another national buy in offing is Steinway Pianos due soon. Clients spur for sales*

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**SET PRODUCTION:** *Nearly 400,000 fm receivers were manufactured in U. S. last year, an increase of about 150,000 over 1957. Imports from Germany and Japan of sets (for car radios, in particular) picks up*

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**AGENCY FEELING:** *At FM Association meeting the other day, R. David Kimble of Grey Advertising, said, "There's a fine art to narrowcasting (fm) because current agency trend is toward buying specialized audiences."*

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**LISTENING:** *NAB estimates more than 15 million fm sets in use at present, with more than 12 million homes fm-equipped which means that about 24% of all families have at least one fm receiving set in the home*

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**STATIONS AND PENETRATIONS:** *Greatest number of construction permits issued by FCC last year (127) since 1949. 594 stations now on air. Penetration in major markets ranges from 30 to 50%, and higher*

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**BROADCAST INTEREST:** *More fm station men turned out for NAB Convention this year. NAB begins publishing monthly Fm-phasis for industry. Despite modest rates, some reps now beginning to push fm on exclusive basis*

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**SERIOUS SELLING:** *Quality Music Stations (19 outlets in top markets) announced in N. Y. C. In Los Angeles, 10 fm stations band together for agency pitches, reach over 150 executives hertofore untouched by fm*

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**RESEARCH:** *WQXR net, N. Y., finds average fm listener has income of nearly \$9,000, has set in living room, listens nights, is a professional person or at management level, watches little tv, listens to little am radio*

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**"I WANT STEREO!"** The growing desire for better music more faithfully reproduced has been a big factor in fm resurgence. Audience has grown faster than advertiser acceptance or sales

ice; Lowenbrau and Tuborg imported beers; Burgermeister and Hamm Brewing domestic beers; Hamilton Watches, Northwest Orient, KLM and BOAC airlines; Rose's Lime Juice; Union, Sinclair and Gulf oils; Hudson Vitamins; Michelin tires. These advertisers obviously are looking for special high-level audiences in addition to what they may be reaching with other more mass-appeal media. Then there is a vanguard of national accounts whose products are closely tied to the world of sound in which fm plays so large a role: Columbia Records, Sound Corp., Zenith radio and tv, Reeves Soundcraft, Everest Recording, United Artists Recording, Electronic Instrument Corp., Rek-O-Kut turntables, Audey tone arms, Westinghouse, GE, Knabe Pianos (and perhaps soon, Steinway Pianos).

Locally, product or service categories that use fm most heavily—according to NAB—are: foreign and domestic car dealers, restaurants, book stores, publishers, financial institutions, imported foods, quality department and home furnishing stores, soft drink dealers, and—of course—retailers of records and hi-fi equipment.

Just a few days ago (5 June) at Old Point Comfort, Va., R. David Kimble, senior account executive on NBC account for Grey Advertising,

told a meeting of the Fm Association of Broadcasters some of his views on "The Fine Art of Narrowcasting" (narrowcasting being his term for fm as opposed to am broadcasting).

Kimble sees a big potential in fm since it delivers a specialized audience. "and advertisers today," he said, "are looking for special audiences in whatever media they use. Our philosophy at Grey is that you're better off trying to hit four people 10 times than to hit 10 people four times. Therefore," he went on, "pick out your audience and make it yours—all yours—so you have something special to offer somebody special.

"If you make fm merely a bonus to your am programming, however," Kimble said, "and you have simultaneous programming—then you're just throwing your money away. The same mass audience can better be reached with the music-and-news am station. The agency buyer doesn't care about what you're doing in simultaneous radio broadcasting, but he does want to know what you're doing *special* in fm programming. The broadcaster who will make his place in the fm sun will be able to provide the national advertiser with a chance at getting a specialized audience with continuity, frequency, impact, and that intangible thing—acceptability and a good commercial environment."

Adman Kimble's advice to fm time-sellers: "Give the medium virility instead of 'fm-inacy'. If you can't sell it, sit on it—don't give it away."

There appears less danger now that broadcasters might give it away; they sense the rising tide of interest in the medium. In fact, a number of fm stations have increased rates this year. In many cases, where stations operating both am and fm were throwing fm coverage in as a bonus, the fm operation has been divorced from am with separate programming; one example: Westinghouse Broadcasting which, at year's end, put four fm operations on their own.

Despite the mounting listener enthusiasm and the gradual rise of interest on the part of agencies and advertisers, fm faces a tremendous challenge. Here's how Buddy Black, owner of Chicago's WEBB, puts it: "Have you ever approached a time-buyer or account executive on the subject of fm? 'Oh, yes,' he'll say, 'we listen to fm at home all the time. In fact, I have an fm receiver here in my office.' But then the excuses come at you like breakfast food shot from guns: 'You have no ratings. . . . How many homes can you deliver? . . . Yeah, we listen, but there isn't any market.'"

It may be a long time before fm can answer all such questions, but a quick swing across the country turns up a lot of signs that the answers are beginning to come. The Pulse has been surveying major fm markets, found some impressive penetration figures (See map, page 34 and column Chart, page 70).

A new study just completed by Audience Analysis of the Philadelphia-Wilmington-Camden area shows penetration up to 44.5% from 38% last May. (It was WFLN in this market that was used as guinea pig last year by Hamilton Watch before it made its new fm buy.)

In New York, The Pulse is about to begin a full-scale audience survey for WBAI that will completely "profile" the fm listener. WQXR, in the same city, recently completed a survey, along with Pulse, of its network audience, came up with such compelling facts as: one-third of all families within its coverage own fm receivers, more than half of these have incomes over \$7,500, nearly 70% of

(Please turn to page 70)

# NEW ANTI-TV TALK BACKFIRES

➤ ANPA's Total Selling Campaign takes wild swings at tv medium, but gets all tangled up in own claims

➤ Of 20 'extra dividends' claimed for newspapers TvB finds false or misleading statements in at least 19


**W**hen hard-pressed newspaper publishers start scratching for ad dollars by attacking other media, the results are often neither entirely accurate nor entirely fair.

Recently the Bureau of Advertising of the ANPA has been pitching an

anti-tv presentation to agencies and advertisers, based on 20 supposed "extra dividends" which the newspaper user gets beyond what tv can offer him.

For its annual sales clinics the TvB analyzed the 20 "dividend" claims,

and came up with this statement: "You will quickly see that the presentation has little chance of making headway with an experienced agency or advertiser. However it is cleverly done to take advantage of the inexperienced or non-tv user."

The two major fallacies in the newspaper presentation: comparing newspaper circulations to the tv viewing audience, and total newspaper to a particular tv program. Of 20 "dividend" claims, TvB found false or misleading statements in 19. Below are some typical examples. 

## NEWSPAPERS SAY . . .

## BUT HERE IS THE TRUTH . . .

**AUDIENCE:** "The newspaper guarantees to each advertiser the same circulation. Tv offers a different amount of audience, depending on timing, programming, competition."

*This is a false comparison. Each newspaper advertiser does not get the same circulation for his ad. The number of people noting his ad is not known and can't be guaranteed.*

**SURVEYS:** "Surveys show that people like and want advertising in the daily newspapers. The same surveys show that people would rather not have advertising on television."

*So what? Equally impressive surveys show the exact opposite. And the public—which could always decide not to look—continues to view tv at tremendously high audience levels.*

**HONESTY:** With newspapers an advertiser gets what he pays for. Tear sheets, media records, etc. give him proof that ads ran. With tv, however, he has no tangible evidence.

*This is nonsense. An advertiser gets a station Affidavit of Performance in tv. Station logs are filed with the FCC. And BAR and Rorabough function for tv as do Media Records. ABC.*

**TESTING:** "The daily newspaper allows you to pre-test for results in selected markets. With tv it is mostly 'go for broke,' because of network commitments and contracts.

*It is true you can pre-test with newspapers—at a price. But testing is far commoner in the tv medium because of the extreme flexibility which spot tv gives advertisers.*

**COSTS:** "The daily newspaper costs less than network or spot tv. Using 'basic data' it was learned that newspapers deliver more noters than spot tv, are 40% more efficient."

*McCann-Erickson data shows tv almost twice as efficient as newspapers. And Nielsen studies have shown that spot tv costs 20% less in top 50 markets, 26% less in next 25.*



HOMETOWN SCENERY, was heart of St. Louis "historama" sponsored by local savings & loan company. Even seminary priests were drafted

## Blueprint for a local tv special

❖ \$15,775 St. Louis experiment proves a local one-time splurge can do efficient institutional and sales job

❖ Here's why savings and loan company took plunge—it helped business immediately, brought long-range phis

**S**uddenly the local tv special has burst into bud. Here and there hometown advertisers and stations are musing: If this kind of extravaganza works for General Motors, why won't it work for me? (See Sponsor Speaks, 30 May.)

This line of thought, of course, leaves the question of costs and that

of sponsor suitability wide open.

But now some pretty sharp clues are appearing as the result of a \$15,775 pioneering event just concluded in St. Louis. The sponsor: Community Federal Savings & Loan. The station: KMOX-TV.

Right off, the following points emerge from the experiment:

- *The budget bite* is roughly the equivalent of a rotogravure section.

- *Institutional values* are long range (compared to the usual one-shot advertising splurge).

- *Promotional tie-ins* are virtually unlimited, but can be held to a small cost percentage (roughly 16% of the total).

- *The right sponsor* is the one who can benefit from institutional as well as straight sell—that is, one who wants to create a "backbone of the community" image via fast impact.

First and foremost, Community Federal's president John H. Armbruster wanted to call attention to the firm's 25th anniversary and, in the





**PERSUADERS** from KMOX-TV convinced Armbruster and agency that local tv "historama" could be wrapped up for \$16,000

**MERCHANDISING ANGLES** figured big in the calculations. Here (l to r) agency's Sid Savan, Harry Gibbs go over display with Armbruster



**COMMUNITY PARTICIPATION** was strong feature of promoting the show. Art contest was part of pre-show build up. Youngsters keyed entries to three-page synopsis of hour-long script sent to all city, county, parochial schools. Here winning mural and one of its painters is lighted for tv show finale (next page)

**ADVANCE NOTICES** of the show were mailed to depositors, loan prospects, business firms. Total promotion, advertising costs came to \$1,850



**ACTION APLENTY** was crammed into actual film. Station personality Ed Brown played aboriginal "mound dweller," and other roles

**1 EAGER PROSPECT** John Armbruster, president of Community Federal Savings in St. Louis wanted impact for 25th anniversary. Rotogravure splash sermed dull

process. advance some strong arguments that would encourage deposits and mortgage loans (interest from which account for 76.3% of the firm's \$6<sup>1</sup>/<sub>2</sub> million gross income).

Armbruster and his agency, Savan-Hammerman, St. Louis, had a roto-gravure section under consideration, but it didn't offer them a number of things they needed:

(1) *A merchandising vehicle* to keep the memory of the anniversary splash alive among businessmen, community groups, schools, etc.

(2) *A dramatic vehicle* for driving home the proposition that (a) growth is important to a community. (b) if more people save, more people will have an opportunity to buy homes.

Armbruster, who puts half of his \$15,000 advertising budget into tv and radio, felt he could get these



**ANXIOUS ANGEL**, Armbruster stands by at final rehearsal as KMOX-TV weather girl Pat Fontaine does commercial run-through. Film clips on rear projection screen linked company's relationship to St. Louis history in opening closing commercials



**HAPPY ENDING** came with presentation of cash awards to five art contest winners by Armbruster who waits (at left) to do honors. Meantime, Pat Fontaine winds up closing commercial in 25th anniversary setting of silver punchbowl and candlesticks

values from a tv splurge. Film was clearly indicated for a past, present and future history of St. Louis, but in talking to film companies, he and agency head Sid Savan got estimates ranging from \$25-30,000 for an hour show. They were about to return to the rotogravure proposition as the economical way of investing their \$16,000 anniversary budget when KMOX-TV got wind of what they wanted to do.

Don Markley, executive producer at the station and staff newsreel cameraman Clarence Talbot showed them how the film could be brought in on 16 mm. for under \$12,000. Time costs: \$1,900. Armbruster and the agency worked out the budget for the promotional costs, which included art, supporting newspaper ads, publicity, promotion, five additional prints of the show for future distribution around the city, and an elementary and high school art contest to be tied in with the show. It added up to less than \$16,000.

The contract was signed. Writing of the show by KMOX-TV staffer Jim Dutson began. Shooting began the middle of January, continued up to three weeks prior to the telecast (12 May).

Here is how the principal technical problems were licked to keep costs down:

- *Technical personnel.* (1) *Cam-eraman-director*, dual function performed by Talbot. (2) *Assistant cam-eraman*, required under union ruling for all "dramatic" sequences. (3) *Audio engineer*, for sound sequences. (4) *Lighting man*, for interiors. (5) *Production assistant*. (6) *Makeup woman*, who also handled costumes.

Sequences were worked out as follows to keep technical personnel costs down:

- *Dramatic sequences.* Scenes requiring dramatic action—and the services of an assistant cameraman—were held to four key historical recreations, like the landing of Catholic priests by the riverboat captain Leveque (see picture page 38). Young priests from a nearby seminary played the missionaries, station personality. Dave Allen, was Leveque. Salaried actors were in the main members of the station's personality staff, townspeople played themselves, a contribution was made to the seminary for the priests' services.

- *Sound sequences.* Seven basic sound sequences, one of them the Leveque landing, were shot. Non-dramatic sound sequences were narrative links by local authorities on anthropology, history, etc. Basic narration was done by Douglas Edwards in New York.

- *Lighting.* Five locations were

used that required lights—and a lighting man.

- *Sets.* Reconstructed buildings already in existence and natural scenery provided the sets.

- *Locations.* In all, 300 locations were shot of which, according to Markley, about 200 remained in the edited film. One-fifth of the total 11,000 feet of film shot was used.

Six minutes of commercial time were allocated. The three commercials were divided into past, present and future. First and last were done live by the station's weather girl, Pat Fontaine. The middle was on film, shots of the bank, homes and people.

All told, costs broke down thus:

Film and production costs:	\$11,225
Time costs:	1,900
Newspaper ads, publicity:	1,850
Contest prizes:	500
Four additional prints:	300

**TOTAL COSTS** \$15,775

Prints go to the Missouri Historical Society, city and county school boards, and one is shown to groups. Armbruster himself will appear with the film when it is shown to larger business and civic gatherings. This is but one of the long-range benefits he got from his special. As Armbruster says, "above and beyond dollar gains, we have attained stature in the minds of thousands." ■

# Why radio is hurting for facts

**R**adio is being shortchanged by a serious lack of the kind of vital research information which agencies get much more readily from tv and print. And radio, itself, must take most of the responsibility for this sad state of media research affairs.

This is the charge of a sampling of Top-20 agency media executives interviewed by SPONSOR within the past fortnight. The problem, as they sum it up: We're just not getting the kind of factual information we need in order to make sane and profitable recommendations . . . and buys. Yet we get this material from print and tv.

They contend radio would reap a lot more client and agency interest, and dollar investment, if basic radio research were—first of all—available and, second, available in usable and reliable form.

Agency people are quick to concede, however, that they and their clients are also responsible for the serious decline in the quality and quantity of radio research which gives sharp dimensions of the medium to buyers.

As one summed up this theme: "We shifted research gears from radio when tv came along, and we've just never shifted back. Clients are enthralled with tv, and this means the account group isn't about to push radio. And if the account group doesn't call for radio information, the media research people aren't going to invest either time or money."

It takes both—a lot of time and a vast amount of money—to come up with the kind of radio research which media people say they need. Money is the biggest stumbling block. As radio money from national advertisers has declined, there's been less available for radio research within the agency.

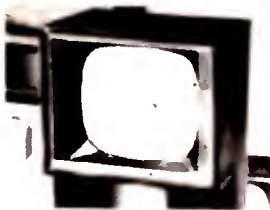
And as station and network revenue has dropped off, the industry itself has been forced to cut down on research costs. Research services apart from stations and networks, of course, are geared to investments which correlate with their customers' demands. Thus their radio efforts have been limited or diminished as calls for their special reports have de-

- ▶ Media people say radio sells itself short with defensive infighting and inadequate, superficial research
- ▶ Radio research needs new life to regain interest of agencies and clients, who are tv and print happy

## HERE'S WHAT'S HURTING RADIO



*Radio's lack of facts makes it a defensive in-fighter*



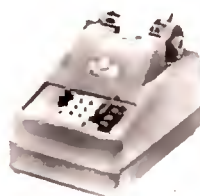
*Tv and print research is broader, more persuasive*



*Not enough money is being spent on radio research*



*Ratings stress metro rather than total area tune-in*



*There's too much reliance on cost-per-1000 figures*

clined. Fewer orders mean less research.

Agency people realize the ideal of heavy monies being invested in radio research is pretty far from reality. But they think a compromise can be made involving the amounts now being spent. Their contention: a better, more factual job can be done with the money now being spent by more professional planning and techniques.

Here are some of their recommendations.

dium itself and of its audience, relating radio to other media as well. It would determine one base—an unquestioned one—from which agencies could spring into buying. So the media people say.

One media director of an agency among the top five in broadcast billing said, "I am personally convinced that radio has a tremendous amount to offer. But nothing that I see in the way of printed material documents this hunch. Every report, every

tion to fm because this phase of radio can be important to many advertisers."

"We need to know if casual radio listening has an impact on audiences. I think it does, despite what the competition says."

"Stations should give us some qualitative survey information about their own markets—what kind of people listen, how often, what they buy and how often. Newspapers and magazines are far ahead of radio in doing a profile on their audiences."

• *Balance urban and rural audiences.* A major audience rating stumbling block is the pattern of research organizations to take their sample from metropolitan areas rather than from a station's total coverage area. And metro areas tend to inflate tv ratings, deflate radio tune-in, one buyer said. He adds that these metro area ratings aren't really projectable to total area listening because (1) the radio sample is too small and (2) metro habits are unrelated to non-metro habits.

Typical sampling will find 1,000 homes surveyed in a major metro area. But in these tv-dominated days, a 20% radio tune-in among these families is considered high. Thus a maximum of 200 homes would be tuned to radio, yet this sample may be split among as many as 15 radio stations.

Another agency gripe: Stations now know in advance the week for which they're going to be rated in terms of audience size. "They load the air with special hires which encourage heavy tune-in, and this makes any rating highly suspect to me!" said one media group supervisor.

Some agency people are also leery of independent station surveys for this reason. One charge: "Radio people tend to start with a conclusion which they want to prove and then work backwards until they get it. Print and tv have done the same thing, but they seemed to learn more quickly than radio that they're going to get caught and have cut down."

• *Researchers should join forces.* Agency people don't know just how this can be done, but they think the various rating services should get together on their techniques and their conclusions.

(Please turn to page 33)

## WHAT BUYERS WANT FROM RADIO

OVER-ALL RADIO INDUSTRY MEDIA STUDY

AUDIENCE DIMENSIONS AND CHARACTERISTICS

LESS DISCREPANCY AMONG RATINGS REPORTS

NEW TOTAL AREA COVERAGE FIGURES

BIGGER AUDIENCE SAMPLES FOR PROJECTION

MORE RESEARCH DOLLARS FROM RADIO ITSELF

ANALYSIS OF AUTO LISTENING BY SHOW, STATION

HONEST AND UNCHALLENGED CONCLUSIONS

• *Produce an all-radio study.* Radio, agency media people say, spends too much time fighting with radio—a station against another, network against network. Instead of continuing defensive in-fighting, one ad-man says, radio should join forces to find out its points of superiority over other media.

Another comment: "Radio has to learn to fight on its own ground rather than on other media's home territory. As long as it insists on fighting against tv's figures and statistics, for example, it'll never win because the figures will always come up in favor of tv's astronomical circulation."

An all-radio study would define the dimensions and character of the me-

diatic, every survey I see under-sells radio... but I can't really prove this to my clients."

Another commented: "We go along with radio on faith and speculation, because we know it brings results. But sometimes an account man or a client wants something a lot more specific than faith. Then we're in for a wrangle, because we just don't have the facts and figures to back us up."

What's missing in an over-all radio story? Here are typical replies:

"There's so much emphasis on the importance of nighttime tv, but no one does anything about nighttime radio—or very early morning, for that matter."

"Radio should pay far more atten-



# HOW TO WOO PLUMBERS, HOMEBUILDERS WITH RADIO

- In-Sink-Erator knows plumbers and builders dictate brands in disposer field, so plans a double-barreled pitch
- \$20,000 California campaign combines straight consumer selling with trade benefits in copy, promotion

In-Sink-Erator is a garbage disposer which usually winds up in a consumer's home, but by a rather devious route.

You can't buy it in the open market—like an electric toaster or a washing machine. It must either be built into the house as it is constructed, or installed by a plumber at a later date.

In short, when the In-Sink-Erator Co. of Racine, Wis., advertises its wares, it must get both homebuilders and plumbers into the act—or it is wasting its money.

This Finkers-to-Evers-to-Chance situation posed a big media problem. What made it particularly acute in Southern California was the building decline that set in about five years back. The number of new dwelling units in Los Angeles had fallen to about 24,000 from the 30,000 of 1950. The competitive situation among garbage disposer manufacturers was toughening. Meeting or beating a competitor's price by a few cents just wasn't enough.

Willard Asdahl, general manager of In-Sink-Erator's western sales division, talked the problem over with the company's agency, Fulton &

Morrissey, Chicago. Obviously, the best way to win over the homebuilder was to bring him customers.

A test on radio was made in the Spring of 1955. Copy, which emphasized In-Sink-Erator advantages over competitive brands was keyed to the new-home prospect. Provisions were made in the closing lines of copy to plug a new tract or homesite installing In-Sink-Erators.

It took 60-second copy and exact scheduling to get the full benefit from this line of attack, Asdahl explains. An important link in the chain was notifying every builder in advance so he could catch his own plug when aired.

A weekend schedule on KLAC, Los Angeles, was merchandised to the builders in this way. Results came, according to Asdahl, in the form of direct inquiries and sales. "It was possible to correlate interested prospects that turned up directly to the radio spots," says Asdahl. "After that first weekend, we were off and running."

Fulton & Morrissey contracted for a spring and summer schedule on

*(Please turn to page 50)*

**BUILDERS RECIPROCATÉ** with free tv plugs. Here, In-Sink-Erator's western div. mgr. Willard Asdahl (l), R. M. Cox, v.p. in charge of sales, appear with KTLA's Dorothy Gardiner



# Tv tape's 1st year blasts a myth

Full year of experience by networks, agencies, stations alike refutes notions of what couldn't be done

Milestones for tv tape: interchangeability, editing, coverage, unions, mobility, production, international tv

**A** year of practical experience in tv tape has done more to dispel illusions and misconceptions than any amount of debate. Since the new magnetic technique appeared early in 1958, it had been besieged by notions of what supposedly couldn't be done. Many of these misconceptions have now been swept away.

Early use with tv naturally involved trial and error, and failures

gave rise to honest opinion on tape obstacles. But even after use led to changes of opinion when difficulties were overcome, there remained a residue of prejudice, the Three Big Myths of tv tape. At first it was said that tape was not interchangeable, that you had to play back on the same machine that made the recording. Later, it was believed that tape could not be edited under normal

conditions. Also, there was trade talk that the unions would provide a bottleneck that would strangle the development of tape. All three of these myths have proved false in the common experience of networks, agencies, stations and independent producers alike.

The past year has been clearly one in which tv tape has established itself as a technique that's here to stay. The three networks acquired over 70 recording machines. Some 95 stations put in operation a total of more than 125 tape recorders. Independent producers started rolling with more than 20 machines. In addition to these, tape operations in the domestic U. S., around 100 machines were installed in other countries.

The networks now originate 27 shows out of New York on tape regularly, plus a dozen more out of Los Angeles, and still other shows use tape occasionally or employ tape segments at varying times. The New York score is NBC 14, CBS 9 and ABC 4; in Los Angeles it's NBC 5, CBS 3, and ABC 4.

Nine producers other than networks went out into the field this year with mobile tape units. Operating out of New York were Sports Network, Termini Video Tape Services, Mobile Video Tape Productions and Giantview Television Network, the last of these also using Detroit as a base. From Hollywood, John Guedel Productions and Mobile Video Tapes, Inc., covered parts of the nation. In Florida, two Tampa producers started operations, WFLA-TV and Mel Wheeler. In Europe, Intercontinental Television began to ship tape reels here for network use. Notable among these mobile operations was Intercontinental's taping for NBC-TV's *Today* and John Guedel's work for CBS-TV's *On The Go* daytime series and the Coca-Cola specials.

Dozens of stations and other producers jumped into syndication of tape programs. NTA-Telestudios in New York is distributing KTTV's *Peter Potter* and the New York-pro-

**MOBILE** tv tape equipment is now used regularly for network as well as local programs. Below, a tv tape Cruiser at Annapolis, Md., tapes a program sequence with Pat Boone for ABC TV



duced Bishop Sheen, Mike Wallace, Alexander King and Henry Morgan programs. KTTV, Los Angeles, one of the earliest tape syndicators, now has *Divorce Court*, *Juke Box Jury* and *Paul Coates*, and is readying *Town Hall Party*, *Juvenile Court* and *Courtmarial*. Also originating from Los Angeles for tape syndication are KTLA's *Mark Brand*, *Youth Court*, *Guy Mitchell*, *Municipal Court* and KCOP's *People's Court* and *George Jessel* show. Two major syndicators in the film field, CBS Films and ITC, have taken their first steps into tape with *Theater for A Story* and *Ding Dong School*, respectively. Station groups such as CBS Stations and Westinghouse Broadcasting Co. also figure importantly in tape syndication. Three public affairs programs, *Out of This World*, *First Meeting* and *Young Audiences*, originate on tape at WBBM-TV, KNXT and WCBS-TV and circulate among other CBS owned stations. Westinghouse is producing *American Forum of the Air* and *Youth Wants to Know* for its own stations and for sale to other outlets.

Many stations are taping local productions for exchange with (or sale to) other stations. KING-TV, Seattle, and KGW-TV, Portland, exchange two dramatic shows a month with local auto dealers picking up the tabs. Metropolitan Broadcasting's WNEW-TV, New York, and WTTG, Washington, swap tapes regularly, as do WBZ-TV, Boston and WOR-TV, New York. Another New York station, WPIX, is offering *Gourmet Club*. In the Southeast, WAGA-TV, Atlanta is becoming active in tape syndication, and WEAR-TV, Pensacola and WFLA-TV, Tampa, have been exchanging sports specials. In Los Angeles, ABC TV has plans to syndicate *Traffic Court* and KHJ-TV has the *Oscar Levant* series in 90 and 30 minute versions. An imported sports attraction in syndication is *Jai Alai*, coming from XETV, Tijuana. And this listing is but a sampling of local tape operations in program syndication.

Independent packagers are also moving swiftly to get tape programs into syndication. Max Cooper of Chi-

## 10 TV TAPE MILESTONES IN FIRST YEAR OF USE

1. **INTERCHANGEABILITY:** *Tapes play back on any machine*
2. **EDITING:** *Splicing obstacles now largely overcome*
3. **UNIONS:** *Working agreements proved fairly smooth*
4. **COVERAGE:** *Local reach to exceed 80% this summer*
5. **PROGRAMS:** *39 network, many syndicated shows taped*
6. **COMMERCIALS:** *Major producers re-gearred for tape*
7. **MOBILE UNITS:** *Nine producers already in the field*
8. **PRODUCTION:** *New program concepts for tv tape*
9. **COPYING:** *"Dupes," film-tape transfers under way*
10. **INTERNATIONAL:** *Sources flowing; lines switching possible*

cago has *Winter Baseball* and Jonathan Yost of Hollywood has three half-hour shows, *Atomic Submarine*, *Out of The West* and *Luncheon in Las Vegas*.

One of tape's thorniest problems, the handling of tape copies, is now getting the special attention of NTA Telestudios' George Gould, who pointed out that vital experience is now being acquired in trafficking prints of programs to stations. Gould stated, "We're now on the threshold of isolating methods of making tape copying comparable in cost to film through the re-use of tape and with careful scheduling of technical personnel."

Tape is proving a bonanza for station salesmen in attracting hitherto unreachable advertisers. KTTV president Richard A. Moore, who has used tape remotes to bring in business from Remos Roebuck and other retailers, notes that tape "offers valuable

new creative ideas and techniques which can help attract new advertisers into the television medium."

The advent of tape has literally revolutionized the commercials industry. Existing commercials men have had the problem of financing tape equipment, while large companies outside the commercials field have been looking for ways to invest in tape commercials. In many cases over the past year, the mutual solution was for a commercials maker to merge with a larger company. Hence the flurry of new trade marriages that brought together NTA-Telestudios, Warner Brothers-Filmways and Screen Gems-Elliot, Unger and Elliot. (See *Commercials makers mobilize for video tape*, 21 March 1959.)

An important step in linking non-tape stations with tape operations has been coordination for film recordings. Acme Film Laboratories of  
(Please turn to page 88)

# TELEPULSE

# RATINGS: TOP SPOT

Top 10 shows in 10 markets Period: 1-28 April, 1959 TITLE, SYNDICATOR, SHOW TYPE	National average	7-STATION MARKETS		5-STA MARKET	4-STATION MARKETS						Atlanta	Balt.	Boston	Buffalo	Cinc.
		N. Y.	L. A.	Seattle	Chicago	Detroit	Milw.	Mpls.	San. Fran.	Wash.					
<b>Highway Patrol</b> ZIV (Adventure)	<b>20.3</b>	<b>13.2</b>	<b>8.2</b>	<b>25.0</b>	<b>21.2</b>	<b>17.9</b>	<b>31.5</b>	<b>24.5</b>	<b>18.5</b>	<b>14.9</b>	<b>20.2</b>	<b>19.3</b>	<b>21.7</b>	<b>17.2</b>	<b>21.9</b>
<b>Sea Hunt</b> ZIV (Adventure)	<b>19.2</b>	<b>21.0</b>	<b>9.7</b>	<b>14.2</b>	<b>24.5</b>	<b>23.9</b>	<b>17.2</b>	<b>15.5</b>	<b>23.9</b>	<b>13.2</b>	<b>16.5</b>	<b>12.3</b>	<b>14.2</b>		<b>13.2</b>
<b>Death Valley Days</b> U.S. BORAX (Western)	<b>18.4</b>	<b>11.7</b>	<b>11.9</b>	<b>22.9</b>	<b>10.2</b>	<b>21.5</b>	<b>11.0</b>	<b>20.4</b>	<b>6.2</b>	<b>17.5</b>	<b>19.5</b>	<b>20.3</b>	<b>16.4</b>	<b>21.5</b>	<b>19.5</b>
<b>Whirlybirds</b> CBS (Adventure)	<b>17.9</b>		<b>5.7</b>		<b>10.2</b>		<b>35.5</b>	<b>13.2</b>		<b>11.5</b>	<b>24.2</b>	<b>9.3</b>	<b>18.5</b>	<b>13.5</b>	
<b>Mike Hammer</b> MCA (Mystery)	<b>17.7</b>	<b>19.2</b>	<b>9.3</b>	<b>16.2</b>	<b>15.5</b>			<b>8.5</b>	<b>13.9</b>	<b>16.2</b>	<b>14.2</b>		<b>17.2</b>	<b>28.5</b>	<b>23.5</b>
<b>Rescue 8</b> SCREEN GEMS (Adventure)	<b>16.6</b>		<b>11.4</b>	<b>20.2</b>	<b>16.0</b>		<b>22.2</b>			<b>16.9</b>	<b>14.2</b>	<b>8.8</b>	<b>18.5</b>	<b>19.7</b>	<b>18.5</b>
<b>Special Agent 7</b> MCA (Adventure)	<b>16.5</b>				<b>15.5</b>	<b>10.5</b>				<b>9.2</b>		<b>17.8</b>	<b>17.2</b>	<b>11.5</b>	<b>8.9</b>
<b>U. S. Marshall</b> NTA (Western)	<b>16.2</b>	<b>31.6</b>	<b>6.2</b>	<b>4.9</b>	<b>10.2</b>	<b>15.5</b>		<b>10.2</b>	<b>14.9</b>	<b>14.2</b>	<b>17.9</b>	<b>13.8</b>	<b>16.5</b>	<b>12.5</b>	<b>13.2</b>
<b>Twenty-Six Men</b> ABC (Western)	<b>16.1</b>		<b>4.4</b>	<b>13.9</b>	<b>13.5</b>	<b>14.5</b>	<b>12.5</b>		<b>15.2</b>	<b>14.5</b>	<b>10.5</b>		<b>15.9</b>	<b>16.7</b>	<b>17.5</b>
<b>MacKenzie's Raiders</b> ZIV (Adventure)	<b>15.6</b>	<b>13.7</b>	<b>7.4</b>	<b>16.7</b>	<b>20.2</b>	<b>14.9</b>	<b>18.5</b>	<b>17.2</b>	<b>11.2</b>	<b>10.2</b>	<b>11.2</b>	<b>9.8</b>	<b>10.5</b>	<b>17.5</b>	<b>16.5</b>
<b>State Trooper</b> MCA (Adventure)	<b>15.6</b>	<b>3.2</b>	<b>3.2</b>	<b>5.4</b>	<b>12.2</b>	<b>11.9</b>	<b>19.3</b>	<b>12.9</b>	<b>12.2</b>	<b>9.9</b>				<b>19.5</b>	<b>12.5</b>

Top 10 shows in 4 to 9 markets															
<b>If You Had A Million</b> MCA (Drama)	<b>15.1</b>	<b>11.2</b>									<b>16.2</b>	<b>10.8</b>			
<b>Badge 714</b> CNP (Mystery)	<b>14.5</b>	<b>3.7</b>		<b>5.5</b>	<b>13.2</b>			<b>15.4</b>		<b>13.9</b>		<b>15.2</b>			
<b>Divorce Court</b> GUILD (Drama)	<b>13.8</b>		<b>10.4</b>	<b>23.8</b>	<b>7.2</b>	<b>17.2</b>				<b>15.0</b>			<b>9.1</b>		
<b>Casey Jones</b> SCREEN GEMS (Adventure)	<b>13.0</b>			<b>3.7</b>	<b>8.9</b>	<b>11.9</b>		<b>6.1</b>					<b>15.0</b>		
<b>Frontier</b> CNP (Western)	<b>12.9</b>			<b>12.9</b>	<b>4.5</b>		<b>13.4</b>	<b>5.5</b>	<b>5.2</b>					<b>15.5</b>	
<b>Man Without a Gun</b> NTA (Western)	<b>12.6</b>		<b>8.7</b>		<b>5.5</b>			<b>3.5</b>	<b>7.9</b>					<b>15.2</b>	
<b>Honeymooners</b> CBS (Comedy)	<b>12.5</b>	<b>2.2</b>	<b>11.2</b>		<b>6.5</b>			<b>5.2</b>							<b>13.2</b>
<b>Walter Winchell File</b> NTA (Drama)	<b>12.0</b>	<b>4.9</b>	<b>4.7</b>				<b>17.5</b>			<b>3.7</b>			<b>21.9</b>	<b>16.2</b>	
<b>Terrytoons</b> CBS (Comedy)	<b>11.9</b>	<b>8.4</b>			<b>9.2</b>		<b>16.3</b>								
<b>Tracer</b> MCA (Drama)	<b>11.9</b>					<b>10.5</b>					<b>10.9</b>	<b>12.8</b>			<b>13.5</b>

Films listed are syndicated, 4 hr., 3 hr., and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space in this column indicates no data available for that market. While no show is listed as being in a market in which they are shown, this is true to inch. This should be used to mind when analyzing rating trends from one month to another in this chart. Classification as to number of stations in



# FILM SHOWS

3-STATION MARKETS					2-STATION MARKETS		
Cleve.	Col.	New Or.	Phila.	St. Louis	Birm.	Dayton	Prov.
10.9	19.9	25.4	12.7	23.9	33.3	30.3	14.0
wlv-tv 7:30pm	wbns-tv 8:30pm	wdsu-tv 10:00pm	wrev-tv 10:30pm	ksd-tv 9:30pm	wbre-tv 9:30pm	wblo-tv 8:30pm	wjar-tv 10:30pm
18.5	26.9	25.5	15.9	23.9	28.3	24.8	20.8
wju-tv 7:00pm	wbns-tv 7:30pm	wdsu-tv 9:30pm	wcar-tv 7:00pm	ktvl 9:30pm	wbre-tv 9:30pm	wlv-d 10:30pm	wpro-tv 7:00pm
16.2	27.9		22.2	24.5		24.8	22.3
kvw-tv 10:30pm	wbns-tv 9:30pm		wrev-tv 7:00pm	kmox-tv 9:30pm		wlv-d 7:00pm	wjar-tv 7:00pm
	17.2	26.8		18.5	24.3		21.8
	wtvn 7:00pm	wdsu-tv 10:00pm		ksd-tv 10:00pm	wbre-tv 10:00pm		wpro-tv 7:00pm
		24.5		17.2	24.3		
		wvl-tv 9:30pm		ksd-tv 10:00pm	wapl-tv 9:30pm		
	11.9	18.2	15.9	24.5		12.3	16.3
	wbns-tv 6:30pm	wvl-tv 6:30pm	wrev-tv 7:00pm	ksd-tv 9:00pm		wlv-d 6:00pm	wjar-tv 7:00pm
11.2	19.5	23.0		17.5	30.3	21.8	
news 10:30pm	wbns-tv 8:00pm	wdeu-tv 10:00pm		ksd-tv 10:00pm	wbre-tv 9:00pm	wblo-tv 10:30pm	
23.5	21.4	19.5	16.2	16.5	22.8	21.8	17.3
news 9:30pm	wtn 10:30pm	wdsu-tv 10:00pm	wfil-tv 9:30pm	ksd-tv 10:00pm	wbre-tv 10:00pm	wblo-tv 7:00pm	wpro-tv 10:30pm
	16.5	19.2			30.3	26.8	16.3
	wbs-e 7:00pm	wdsu-tv 10:30pm			wbre-tv 9:30pm	wlv-d 7:00pm	wjar-tv 7:00pm
13.9	16.9	14.5	17.9	12.5	33.5	23.3	
wju-tv 7:30pm	wbns-tv 7:30pm	wvl-tv 10:30pm	wrev-tv 10:30pm	ktvl 9:30pm	wbre-tv 8:30pm	wlv-d 7:00pm	
	20.2	23.5	19.9	22.2	30.8	25.8	
	wtvn 7:00pm	wdsu-tv 10:00pm	wrev-tv 7:00pm	ksd-tv 9:30pm	wapl-tv 8:00pm	wblo-tv 7:00pm	

14.5		17.5			20.8	20.3	9.8
wbns-tv 6:30pm		wrev-tv 7:00pm			wbre-tv 10:30pm	wblo-tv 7:00pm	wjar-tv 10:30pm
	17.2					32.0	
	wdsu-tv 10:00pm					wblo-tv 10:30pm	
17.5	18.5	22.5			22.8		
kvw-tv 7:00pm	wtn 7:00pm	wdsu-tv 6:00pm			wbre-tv 5:30pm		
		23.5				25.3	13.3
		wdsu-tv 6:30pm				wblo-tv 7:00pm	wjar-tv 10:30pm
		21.0				27.3	21.8
		wvl-tv 10:00pm				wblo-tv 7:30pm	wpro-tv 7:00pm
	15.5	11.9					
	wvl-tv 10:00pm	wfil-tv 10:00pm					
9.5		20.9		7.2			
fm-tv 30am		wdsu-tv 9:00am		ksd-tv 8:30am			



## WBNS RADIO

COLUMBUS, OHIO

John Blair & Co., Representatives



We own 12.9% more Number One quarter hours than all other Pulse-Rated Stations Combined, including "Miscellaneous." AND our audience is 92% adult.

Why Not Play These Across the Board?...

... the following "Best Bets" are favorites with proven assets for every successful TV campaign...



5:30-6:00 P.M. Mon. thru Fri.

"The Life Of Riley"

A Real Thoroughbred! Recently Entered... First Run Off The Network!... Sure to Win!

PARTICIPATIONS AVAILABLE!



6:00-6:30 P.M. Mon. thru Fri.

The One To Beat!  
Need We Say More?

"Amos 'N Andy"

PARTICIPATIONS AVAILABLE!



6:30-6:55 P.M. Mon. thru Fri.

Nere's A Porlay Worth Noting!

MONDAY—BADGE 714  
TUESDAY—SAN FRANCISCO BEAT  
WEDNESDAY—MR. DISTRICT ATTORNEY  
THURSDAY—BADGE 714  
FRIDAY—AFRICAN PATROL

FULL SPONSORSHIP OR PARTICIPATIONS AVAILABLE!

In Maryland Most People Watch **WMAR-TV, channel**

Represented by THE KATZ BOINCY, Inc.

SUNPAPERS TELEVISION—BALTIMORE 3, MD

# 2

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

# Do teen-age programs produce

To enlarge their market advertisers are now pitching to teenagers. Programer and admen discuss the sales impact of teen shows

**Walter Tibbals**, vice pres. & gen. manager of radio & tv dept., Norman, Craig & Kummel Inc., New York

Very often, those of us who are concerned with broadcast media are called upon to decide whether teenage television programs pay off for the advertiser interested in the teen-age market.

There is an inclination to toss off



*The teenager remains loyal through adult years*

the teenager as an unimportant segment of the viewing audience, as a non-conformist, low-buying power group who subscribe to none of the rules that we know. Nothing could be further from the truth. Despite the bad publicity of teen-age morals, habits and tendencies, 93% of this most important segment of our buying public are stable, young people about to assume the reins of business and the responsibilities of families. Their somewhat inexperienced minds are, nonetheless, sharp, analytical and motivated by a fierce loyalty to advertisers willing to meet them on a common ground.

This loyalty is best expressed by the enormous sales results shown in a number of television programs which appeal directly to teenagers. A specific in this category would be the *Dick Clark Show* sponsored by Beech-Nut-Life Savers. This program, in particular, is a graphic demonstration of the proper use of television to sell the teen-age market.

For example, one of the Beech-Nut shows uses substantially the same commercials as are used on the *Dick Clark Show*, yet only 17% (on the average), of the audience, remembers

Beech-Nut on that show as against an average of 74% on the *Dick Clark Show*.

However, there is a much more potent reason for weighting the value of teen-age programs. Once you have sold them they will stay with the advertiser as a habit throughout most of their adult life. It is only logic that if you effectively sell the teenager, you can expect about 40 years of brand loyalty and repeated use from that one teenager. We value the teen-age purchaser at 1½ to 1 over any other similar size age group possible to reach on television.

**Glenn Mann**, pres. of Glenn Mann Productions, New York, producer of the *Frankie Avalon Show*

Yes, and effectively so. It has been my experience that when programs are properly directed towards teenagers the results speak for themselves.

You'll note I said, properly directed. This doesn't mean that every thrown-together rock 'n' roll abomination is going to be an effective advertising vehicle for reaching the teen-age audience.

From my own experience producing the *Frankie Avalon Show* over the ABC Radio network, I have found that personalities such as Frankie exert a tremendous influence over their audience and when the programing material and the commercial message is pitched in a manner attractive to the younger set there is no question about their faith in the product being sold.

There has been a lot of talk about



*Programing based on a strong personality sells*

the "bad" effect of some programing on the teenagers, but I know that most responsible program people are providing a pretty good combina-

tion of program material that will hold the teenagers' interest.

Unlike the alleged "good old days" the teenager of today has more independence, more time, and more money to spend and, believe me, they spend it on things they like. Just as we used to spend our money on Clark Gable's personally autographed pictures sold in every five-and-dime store in the country, so do these teenagers spend their money, whether its baby-sitting wages, part-time work money or allowance from the family, on whatever their idol suggests, be it peanuts, popcorn, perfume or pizzas.

As a package producer, for radio and tv, I feel that this teen-age market has been tremendously neglected. There are hundreds of shows for pre-school children, pre-teen children and the grown-ups, but outside of a few radio and tv shows such as those listed above there is hardly a single program aimed directly at the teenager.

What I would like to see is a variety of programs that will give teenagers an opportunity in which to take active part. I don't mean the dance-party type of show, which is fine as far as it goes, but such programing for teens as teen quiz shows, teen talent programs and teen hobby shows. When an advertiser tries one of these on for size I think he'll find he's tapped a new, rich lode for moving his product and he'll also have created an area of vital interest to all teenagers everywhere.

**A. Burke Crotty**, vice pres. in charge of radio & tv, Ellington & Co., Inc., New York

If they didn't I'd have a hard time explaining to my clients why not.

In some instances the eventual results may take time in developing but that is due to the particular make-up of today's teenager. Any parent of today will assure you that teenagers are a breed apart and to reach them with any type of suggestion is at best a difficult problem. To reach them intelligently with an advertising mes-

## sales?

sage is probably the most difficult chore of all.

Over a period of time we have researched thoroughly the various



*Hero-worship  
makes them  
more receptive*

types of programs that seem to attract the best teen-age audiences and furnish the best results. For our purposes we have found that television disk jockey-type shows have in general proved to be the right advertising medium for reaching them. There is a strong preference for local programs rather than network shows on the part of any client. These musical television shows appeal to the teenagers. Such a show provides them with simple entertainment featuring the music of their current popular vocalists and makes, for them, very easy listening. The advertiser wanting to reach this audience will find these disk jockey shows to be ideal vehicles. In fact, coupled with premiums or contests they produce startling results.

The teen-ager viewing of today is really little different from the teen-age radio habits of a few years ago. They appear to give passive attention only, yet they never seem to miss a single point. We have also found that television for our advertiser has proved far better than radio. Live commercials presented by the m.c. or host of the program have produced results far exceeding anything we have attempted on radio and are also far superior to film commercials. Teenagers appear to be less skeptical than most adults and whether it is hero worship or not they place great credence in the commercials presented by their local tv disk jockey.

Our success with this type of advertising this year is such that we will do considerably more of it in 1960.

## ADAM YOUNG ASKS:

# Should tv nets give affiliates minutes to sell?



Adam Young

*The spot advertiser speaks:* "My product can't be properly demonstrated in less than a minute. If I can't demonstrate, I'm not using television's full potential. At the same time it's important that my product be exposed to prime-time audiences, of the size you find between two popular network shows. I can't do this, now. All that's available are 20's and 10's. If I want a minute—which my agency's creative people *insist* I need—it must be a participation.

"There's another matter—multiple spot-ting. In the transition between one network show and the next, you have a closing commercial . . . a program promo spot . . . the local station's "20" . . . a "10" and finally, the new program's opening commercial. That's too many consecutive commercials: I wonder if the result isn't less attention and less productivity for all of them. A solid minute spot (with sufficient impact) instead of a 20 and a 10 would reduce the multiplicity by one. And if more network sponsors moved their opening commercials further into their programs, we'd wind up with three spots, where there used to be five."

*The station's point of view:* "We've been getting a tremendous and increasing amount of pressure for minutes. Many spot advertisers tell us 20's and 10's are simply not adequate for the selling job their products need. They would like prime time minutes, even if they have to pay more for them.

"On sheer economics, it's a good idea for networks to open breaks to 60 seconds. There's a big trend toward hour-long network programs, during which there is nothing the station can sell. The more hour programs, the fewer our revenue opportunities. A minute between shows would alleviate this condition. The increased station revenue would help make the affiliate structure stronger—financially and functionally. And a stronger affiliate structure is necessary to assure continuity of the entertainment and advertising functions of network television."

*What's your point of view?* The questions of multiple-spotting . . . station economics . . . and product story requirements do not exhaust the subject, by any means. Young Television would like to hear how *you* feel. If you have any suggestions for action, send them along.

## YOUNG TELEVISION CORP.

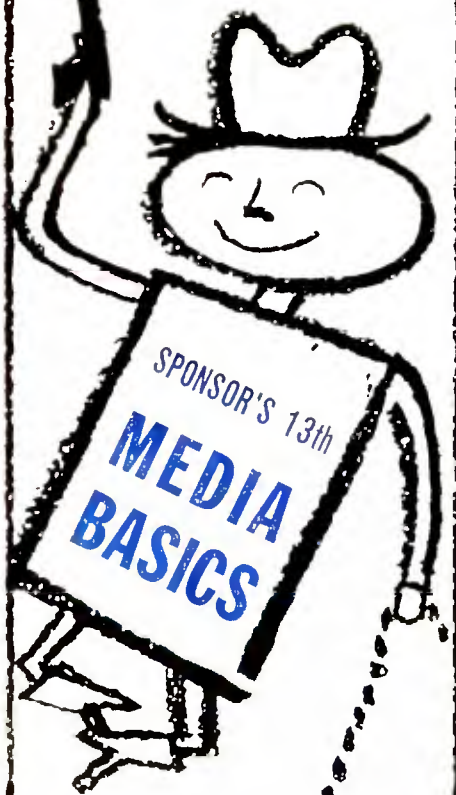
*Representing some of America's best-selling tv stations*

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

# BEST<sup>AD</sup> SHOT OF THE YEAR

*"I find B.A.S.I.C.S. very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."*

Lee Eich  
V.P.—Associate Media Director  
Benton & Bowles



IN USE 18 JULY  
AD DEADLINE  
22 JUNE

## IN-SINK-ERATOR

(Cont'd from page 43)

KLAC, concentrated mainly on weekends, and Asdahl and R. M. Cox, v.p. in charge of In-Sink-Erator's west coast sales began merchandising the radio campaign to other builders. "By now," says Asdahl, "we knew we were on safe ground in delivering what in our verbal contracts promised—traffic at home-sites."

The agency allocated 75% of the \$20,000 West Coast budget to radio and continued the campaign into the winter. Here, a different attack enabled In-Sink-Erator to win another decision-maker where garbage disposers are concerned—the plumber.

A disposer cannot be bought except through a plumber. Wintertime was used to induce plumbers to recommend In-Sink-Erators. The process was similar to the campaign aimed at builders. Straight sell spots informed listeners that the product was available only through licensed plumbers.

Asdahl used trade advertising as well as radio spots to merchandise what he was doing. "The plumbers might well catch the spots," says Asdahl, "but it was vitally important to let their organizations as a whole know what we were doing through their own trade journals."

Because results were harder to analyze in the case of plumbers, a lot of tie-in merchandising was used. Radio spots for homebuilders were used primarily for special promotions.

By the time spring of '56 rolled around, the Los Angeles homebuilding curve was beginning to spiral upward. Asdahl and the agency felt the technique pioneered the year before could be applied to San Francisco, which hit its homebuilding low in 1956.

Modified, special schedules were run in San Francisco, while the same hefty barrage was conducted in Southern California. Two thousand spots per year were scheduled in Los Angeles. "We had discovered," says Asdahl, "that we could shift copy quickly to give builders an extra push if needed at certain times. This came in particularly handy in San Francisco where our schedules were briefer and more sporadic."

This flexibility of timing, copy and concentration has been tested to its fullest by Asdahl. Success of the Los

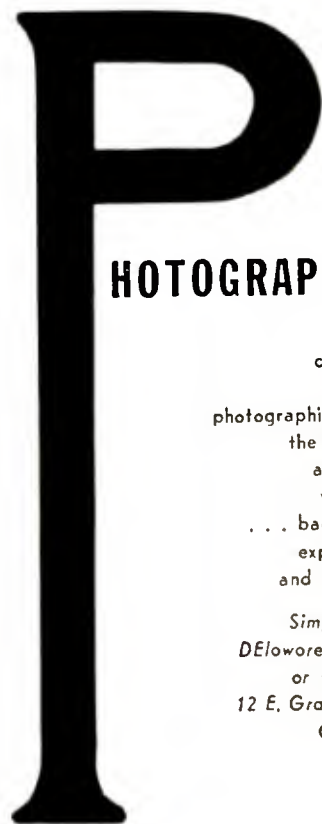
Angeles and San Francisco campaigns freed some money for small radio promotions in San Diego which, unlike the other areas, was enjoying a boom in home construction (up from nearly 7,000 units in 1956 to over 9,000 in 1957).

Fairs and home shows were used (KLAC broadcast its 1958 L.A. Home Show coverage from the In-Sink-Erator booth); reciprocal advertising by homebuilders brought free tv plugs.

Says Asdahl, "I know of no other advertising we've used that has produced so much response in the Los Angeles sales office on a dollar for dollar basis as this use of radio."

This week, In-Sink-Erator begins a new 52-week campaign on KMPC, Los Angeles. Asdahl handles the copy and scheduling of spots, with Fulton & Morrissey contracting for the time. In-Sink-Erator has been marketing garbage disposals for 23 years. In 1936 the appliance was hailed as a revolutionary development in sanitation. Today, except where zoning laws prohibit it, a disposer is a standard item in every new home.

Ray Ellingsen



HOTOGRAPHY

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

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

FOR  
THE

**SEVEN**<sup>TH</sup>

CONSECUTIVE  
YEAR—

**REGIONAL  
RADIO**

**WOW**

*IS SELLING TO*



**MORE LISTENERS**

*than the Next TWO Omaha Stations Combined!*



**MORE LISTENERS**

*than the COMBINED Audiences of 67 other  
Stations in the Fabulously RICH*

103 County WOW  
Service Area!

*Ask your John Blair man to show you  
Twelve New Radio WOW Audience Studies*

★ 6 am to 6 pm Monday through Friday  
Pulse of WOW Area—Jan. Feb. 1959

**REGIONAL RADIO**

**WOW**

*Omaha*

FRANK P. FOGARTY, Vice President and General Manager  
BILL WISEMAN, Sales Manager  
JOHN BLAIR & COMPANY, Representatives

CBS  
AFFILIATE  
IN OMAHA AND  
103 COUNTIES

**A MEREDITH STATION—affiliated with Better Homes and Gardens and Successful Farming Magazines**

**in San Antonio...**



**IF YOU  
WANT TO  
REACH  
WOMEN  
KONO'S GOT  
THE MOST!**

KONO . . . . . 7,892 WOMEN\*  
a. "A" . . . . . 4,992 WOMEN\*  
a. "B" . . . . . 4,967 WOMEN\*

**in San Antonio...**



**IF YOU  
WANT TO  
REACH  
MEN  
KONO'S GOT  
THE MOST!**

KONO . . . . . 4,708 MEN\*  
a. "A" . . . . . 2,875 MEN\*  
a. "B" . . . . . 2,892 MEN\*

**in San Antonio...**



**IF YOU  
WANT TO  
REACH 'EM  
ALL  
KONO'S GOT  
THE MOST!**

KONO . . . . . 15,925 PEOPLE\*  
a. "A" . . . . . 10,142 PEOPLE\*  
a. "B" . . . . . 8,608 PEOPLE\*

Audience figures compiled from Pulse Audience Composition study for March, 1959. 6 a.m. to 6 p.m. hourly average, Monday through Friday.

For a complete report of Audience Composition by hours... call your

**KATZ AGENCY**  
Representative



Jack Roth, Manager

P. O. Box 2338, San Antonio, Texas

*National and regional buys  
in work now or recently completed*

## SPOT BUYS

### TV BUYS

**Bristol-Myers Co.**, Product Div., New York, is kicking off new schedules in scattered markets for its Bufferin tablets. The schedules start this month for 52 weeks. Minute announcements during prime time slots are being used; frequencies vary from market to market. The buyers are Joe Ostrow and Bill Ferguson; the agency is Young & Rubicam, Inc., New York.

**The Procter & Gamble Co.**, Cincinnati, is going into top markets with schedules for its Tide detergent. The 52-week schedules begin this month. Minutes during nighttime periods are being placed, with frequencies varying. The buyers are Pete Dalton and Bernie Schlossman; the agency is Benton & Bowles, Inc., New York.

### RADIO-TV BUYS

**Boyle-Midway**, Div. of American Home Products Corp., New York, is initiating schedules, mostly in southern markets, for its Griffin Allwhite polish. The schedules start this month for 10 weeks; the big concentration is in radio, in about 25 markets, with some tv support. In radio, 20- and 30-second announcements are being used; in tv, minute and 20-second announcements on the Six-Plan basis. Frequencies depend upon the market. The buyer is Ed Richardson; the agency is Cever, Morey, Madden & Ballard, Inc., New York.

### RADIO BUYS

**Ward Baking Co.**, New York, is entering major markets with a campaign for its Tip-Top bread. The schedules start this month, run for 13 weeks. Chainbreaks and minute announcements during daytime periods are being scheduled. Average frequency: 24 per week in each market. The buyers are Mario Kircher and Madeline Calcaterra; the agency is J. Walter Thompson Co., New York.

**Liggett & Myers Tobacco Co.**, New York, is going into top markets throughout the country for its L&M Filters. The schedules, for 10 weeks, start this month. Chainbreaks, minute and 30-second announcements during daytime segments are being slotted; frequencies vary from market to market. The buyers are Jim Clinton and Phil Tocantins; the agency is Dancer-Fitzgerald-Sample, Inc., N. Y.

**American Machine & Foundry Co.**, New York, is scheduling announcements in about 22 top markets to promote bowling alleys using its Pinspotter equipment. The six-week campaign begins this month. 15- and 30-second announcements during traffic hours are being used; frequencies depend upon the market. The buyer is Val Ritter; the agency is Cunningham & Walsh, Inc., New York.



VANCOUVER



NEW WESTMINSTER



VICTORIA



NANAIMO

**KVOS TV DOMINATES  
CANADA'S 3rd MARKET**

One Million British Columbians  
in "A" contour...  
262,000 T.V. homes

*Plus 92,000 TV homes in Northwest Washington*



CHILLIWACK



MISSION CITY

**First in all Surveys\***

- \*International Survey
- \*MacDonald Research Ltd.
- \*B.B.M.
- \*Elliott-Haynes Ltd.



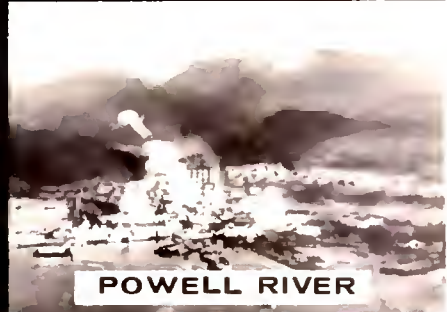
NORTH VANCOUVER



VANCOUVER



*one TV station  
had to be  
unique*



POWELL RIVER

**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

# *This is* TvAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

## TvAR *gives you more* \*

\* ... *selling more than 24 million people . . . more than \$47 billion in buying power through*

<b>BOSTON...WBZ-TV</b>	<b>(NBC)</b>
<b>BALTIMORE...WJZ-TV</b>	<b>(ABC)</b>
<b>PITTSBURGH...KDKA-TV</b>	<b>(CBS)</b>
<b>CLEVELAND...KYW-TV</b>	<b>(NBC)</b>
<b>SAN FRANCISCO...KPIX</b>	<b>(CBS)</b>

*stations of the Westinghouse Broadcasting Company, Inc.*



*when you go to market*



## Introducing . . .

Larry Israel  
Vice President and General Manager

“Let me tell you about TvAR . . .

“We had one basic thought in mind in organizing TvAR – to give you the most modern, most complete representative service ever offered to agencies and advertisers. We did this because we realize that your every spot buy is a *major marketing move.*”



*This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

*...more*



# research

Totally new from a rep firm – qualitative market and audience research that put you *inside* five major markets. TvAR plans *Brand Comparisons* covering numerous categories, to give you the exact status of leading brands in five major markets . . . TvAR *Audience Profiles*, to add new dimensions to the study of audience characteristics for each TV program in TvAR-repped markets.

These are two of many projects to be undertaken by Bob Hoffman, TvAR Director of Research and Marketing. And they are only the beginning. The objective: to sell not just numbers, but the facts behind the numbers . . . not just ratings, but unequaled knowledge of people's buying and listening habits . . . not just call letters, but stations whose community stature and believability is documented by audience opinion – and whose ability to market your product, whatever it is, is greater as a result.

 **gives you more when you go to market**

*This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

*...more*



# *marketing know-how*

What stimulates buying in San Francisco? Or Boston? What are the special product and brand trends in Baltimore, or Cleveland? How big are sports in Pittsburgh? Put the question to your TvAR man – get the answer *fast*.

Every man has visited every TvAR-repped station, every market . . . knows it *personally*. He knows a lot more about them than just the numbers. He understands market peculiarities – seasonal variations, shopping patterns, living and TV-viewing habits. No one in the business is better informed.

And the learning never stops! Typical of frequent up-dating sessions is the one shown here, where Eastern Sales Manager Jack Mohler is reviewing TvAR-repped market data with members of New York Sales.

 *gives you more when you go to market*

# *This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!



# *programming know-how*

TvAR men play a dual role, unique in the rep business. They're market facts men . . . *and* they are fully knowledgeable in all aspects of programming.

They know the talent intimately, and every nuance of the personalities that keep the shows top-rated. They know the programmers and their product . . . the great film libraries, and how film is scheduled, edited and produced for maximum response. They know station management, and the activities that keep them respected in their communities.

They're kept informed on many aspects of local programs and personalities through *Videotape*, right in TvAR's New York offices. It's the first screening service of its kind ever utilized by a rep firm . . . a service open to all TvAR clients as well.

TvAR Videotape lets you see these great out-of-town personalities and programs right in New York. You can preview television advertising, including your own taped or filmed message, in its actual program context . . . pre-test your own copy line with the same selling personalities who will deliver it . . . know first-hand how your advertising is being handled from Boston to San Francisco.



*gives you more when you go to market*

# *This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

---

## *...more from Boston*



*through* **WBZ-TV!**

First in the nation's 6th market, WBZ-TV reaches 71% of all homes in the Boston area . . . commands \$4 billion in retail buying income. No station anywhere does more for a sponsor's message than this one — the nation's most honored station.

**TVAR** gives you more  
when you go to market



*...more from Baltimore*



*through WJZ-TV!*

Top-rated for 16 out of 19 months beginning November '57 (3 months after WBC took it over), WJZ-TV hasn't lost its hold on Baltimoreans! A formidable trio of local personalities – Buddy Deane, Jack Wells, Keith McBee – help keep Baltimore a WJZ-TV town!

**TVAR** gives you more  
when you go to market


*This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

*...more from Pittsburgh*

*through* KDKA-TV!

Pittsburgh's first station, operating in a 3-station market...KDKA-TV continues to dominate the nation's 8th market with more than a 44% share-of-audience. Morning, afternoon and night it's Pittsburgh's showcase for the finest feature films.

 *gives you more  
when you go to market*



*...more from Cleveland*

*through* **KYW-TV!**

...the big leader in the nation's 7th TV market. KYW-TV has a 38% share of all northern Ohio viewers . . . more than \$21½ billion in buying power. Stand-out showmanship, marketing-minded management and constant, vigorous promotion keep KYW-TV the strongest selling advertising medium in this rich area.

**TVAR** gives you more  
when you go to market



*This is* TVAR

Television Advertising Representatives, Inc.  
the exciting new TV rep firm!

*more from San Francisco*

*through KPIX !*

Pioneer in the Bay Area, KPIX programs 22 hours of local live talent shows – more than all other SF stations combined! Unequaled local news coverage and great film library... the kind of public service attitude that keeps 1,238,000 viewers glued to a (sponsored) 90-minute heart operation... make KPIX an essential TV marketing buy in San Francisco.



# **TvAR** *gives you more* *when you go to market*

You get the most modern, most complete rep service ever offered for the major TV stations in five of the nation's most important markets!

Call Larry Israel, Jack Mohler, Bob Hoffman (NYC) or any other TvAR Spot Specialist. You'll find they're the best informed men in the business — a big plus for your spot TV planning . . . the way to get *more* when you go to market.

## **NEW YORK**

666 Fifth Avenue  
New York 19, N.Y.  
JUdson 2-3456

## **CHICAGO**

400 N. Michigan Ave.  
Chicago 11, Ill.  
WHitehall 4-4567

## **DETROIT**

Penobscot Building  
Detroit 26, Mich.  
W0odward 5-6450

## **LOS ANGELES**

1717 Highland Ave.  
Hollywood 28, Calif.  
H0llywood 6-1144

## **SAN FRANCISCO**

2655 Van Ness Ave.  
San Francisco 9, Calif.  
PRespect 6-9494



**Television Advertising Representatives, Inc.**

representing WBZ-TV Boston . . . WJZ-TV Baltimore . . . KDKA-TV Pittsburgh  
KYW-TV Cleveland . . . KPIX San Francisco



People who like a good night's  
sleep fly KLM to Europe 

If you like comfort as much as speed . . . if midnight fuel stops get on your nerves . . . if you appreciate the very best in airline service . . . KLM is your cup of tea. Non-stop DC-7C across the Atlantic twice daily. Fly KLM to Europe . . . and beyond! See your travel agent or KLM office. KLM Royal Dutch Airlines, 430 Park Avenue, New York 17, N. Y.

40 YEARS  
1919-1959

THE WORLD OVER  
**KLM**  
ROYAL DUTCH  
AIRLINES

## TV RESULTS

### APPLIANCES

SPONSOR: Dorn's House of Miracles AGENCY: Charles N. Shalh

**Capsule case history:** Dorn's House of Miracles, a Los Angeles chain of 12 discount stores selling appliances, tv sets, air conditioners, etc., ventured into tv in July, 1958, with a weekly budget of \$2,000. Previously it had used newspapers mostly. Jack Perkins, the agency's a.e., reported that most of the announcements were placed on KHJ-TV's *Oscar Levant Show*. Other schedules were used only for special promotions. The client found that femme announcer, Beverly Brown, was more effective than male counterpart in selling appliances. In the first 60 days the gross volume of business increased \$100,000 per month. Profits from tv advertising enabled Dorn's to open four new stores. Cost of advertising while using primarily newspapers in the pre-July, 1958, period averaged 8% of the gross volume. Dorn's has since realized a 40% increase in total volume with a 4% reduction in ad cost.

KHJ-TV, Los Angeles

Announcements

### FARM MACHINERY

SPONSOR: J. I. Case Co. AGENCY: Direct

**Capsule case history:** Due to lagging sales in the Des Moines area, J. I. Case Co. of Racine, Wis., manufacturers of farm machinery, decided to bolster their sales efforts with television. With the aid of their district sales manager in Des Moines, Richard Spees, Case purchased a limited number of spot announcements in January, 1958 on WOI-TV. The expenditure was equally divided between the Case Co. and district dealers. Case's campaign has been so successful that they recently renewed with WOI-TV: this time with a 52-week firm contract for co-sponsorship of *Whirlybirds*, Tuesday nights from 9:30 to 10 p.m. Cost to Case and dealers on television for 1959 was approximately \$15,000. "Sales have increased about 100% since we began advertising on WOI-TV," said Spees. "For this reason we can justify such an expenditure. Television has really sold me—especially WOI-TV. We plan to continue on WOI-TV for a long time to come.

WOI-TV, Des Moines

Announcements & Programs

### SEED CORN

SPONSOR: Louisiana Seed Co., Inc. AGENCY: Direct

**Capsule case history:** Selling corn to farmers is not as easy as some stories tell, but Louisiana Seed Co., Inc. of Alexandria, La., producers of Funk's G-Hybrid Seed Corn, has had direct results with their television advertising on KNOE-TV, Monroe, La. "As you know it is difficult to pin down exactly what medium is producing the best sales results," stated Bill Franklin, the company's Louisiana mgr. "But this year we have had results which I believe are directly attributable to KNOE-TV." For the past two years, in the farming district around Jonesville, La., Louisiana had been selling mostly G-710 seed. However, to introduce a new hybrid for that area, G-730, it advertised exclusively on KNOE-TV, using 10-second spots both live and film. As a result Louisiana Seed has had one of its biggest sales years, and additional schedules have been placed exclusively on this station.

KNOE-TV, Monroe

Announcements

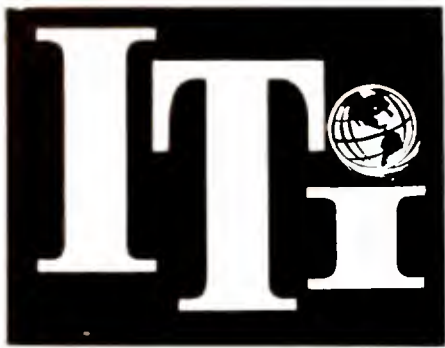
### BAKERY

SPONSOR: Malbis Baking Co. AGENCY: Phil Forrest Adv.

**Capsule case history:** Malbis Baking Co., Mobile, Ala., bakers of Malbis bread, had used very little television prior to its WALA-TV campaign. But Malbis' J. Troutman decided to sponsor Ziv's *Rescue 8* on WALA-TV to give tv an all-out test. The program ran on Thursday nights from 7 to 7:30 p.m. with live announcements. The contract called for 52-week sponsorship, firm. Cost to Malbis: approximately \$20,000. Announcements promoted Malbis' new brand wrapper called "Big Top Bread" which featured a clown on the label. Sales, which had been unspectacular prior to the program, skyrocketed in the Mobile area almost immediately, and the company's distribution areas were widely increased as a result. Harold McGhee, general manager of Malbis Baking, said, "This is the greatest medium of all, and I am a 100% convert to sight, sound and motion in selling a product." The company has now sponsored an additional program.

WALA-TV, Mobile, Ala.

Programs



## International Transmissions inc.

The World-wide  
Voiced News Service  
with expanded  
facilities

**NEW** Headquarters at  
2 W. 46th St., N. Y. C.

**NEW** Telephone  
**Columbus 5-2400**

over  
two million  
Italians  
agree  
it's

**WOV**  
IN N.Y.C. & VICINITY

**WOV**  
NEW YORK -ROME

## FM

(Cont'd from page 36)

respondents showed family heads to be professional persons or in managerial slots, that 68.5% listen to am radio less than one hour a weekday and that 57.4% view tv less than one hour daily, Mondays through Fridays. One thing that turns up consistently in fm surveys and which is indicative of the impact of the medium is that the majority of fm sets in homes are in the living room.

Why do its fans prefer fm? A Southern California study by San Diego's KITT uncovered these reasons: "Like the music 51%; like the limited, soft-sell commercials 31%; prefer fm sound to am 14%; consider it better programing 15%.

One of the factors now starting to influence fm is the car radio. In Chicago, Barcraft Inc., a distributor for fm auto radios, reports a steady rise in demand for fm auto sets despite the fact they cost about \$40 more. About 5,000 cars in Chicago area are estimated to be fm-equipped. From Houston, KHGM reports a local radio shop doing a brisk business installing fm sets in new cars, storing the removed am radios until the car-owner decides to trade in and then re-switching sets. In Burlington, N. C., more than 100 fm receivers have been installed in autos in the past few months. Most fm sets for autos are imported from Germany; especially Blaupunkt with hi-fi fm and are advertised as "The car radio for music lovers."

As evidence of public enthusiasm for fm mounts, broadcasters are beginning to do something about taking the facts to advertisers. In Los Angeles, the Fm Broadcasters Assoc. of Southern California has launched an all-out drive to bring the whole fm story to agencies in that area. So far, they have covered more than 20 agencies, exposed an estimated 150 admen to their first briefing on fm. The presentations are luncheon meetings and include a stereo-taped pitch along with a live one.

On the East Coast, Walker-Rawalt Co. has just announced the Quality Music Stations and are readying research and presentations for New York agencies and clients. Quality Music Stations will be sold as a group or individually, now number 19 stations in as many top markets, is ex-

## FM METRO MARKETS

MARKET	PENETRATION %	FM HOMES
New York	57.1	2,481,561
Los Angeles	48.7	1,802,246
Chicago	41.9	791,491
Philadelphia	36.3	435,600
San Francisco	47.3	416,535
Boston	49.9	334,779
Washington	41	232,437
Pittsburgh	27.6	178,185
Cleveland	34.1	171,420
Portland	46.1	128,803
Buffalo	33.4	117,447
San Diego	36.4	116,578
Houston	29.8	106,421
Cincinnati	26.9	91,774
Kansas City	29.6	91,114
Miami	31.7	87,330
Providence	35.1	85,422
Milwaukee	22.1	76,432
Minneapolis	16.9	74,833
Rochester	33.1	66,789
Denver	37.4	62,431
New Orleans	24.1	59,806
Albany	33.1	57,246
Dallas	20.7	55,186
San Antonio	17.1	28,134

Source: KITT, San Diego, Pulse SRDS

pected to soon embrace the entire 25 top markets. Other reps and associations of stations are out spreading fm gospel; Fm Unlimited, which began in Chicago, is one of these national sales groups promoting fm stations and high-level programing exclusively. There are others representing fm exclusively, there probably will be more for this was subject of considerable discussion at the last NAB Convention.

The one fact that is clearly coming out of all fm missionary work is that it is a strong medium in major markets where advertisers have a chance at a large slice of a high-level audience—one they can't duplicate with am.

For some idea of how widespread is fm interest of late, Canada also has come under its spell. Just the other day the radio director of a large Toronto station came to New York to study the U. S. fm situation first-hand. And in Toronto, according to the *Toronto Daily Star*, more than 100 taxi drivers are hiring customers with fm car radios. They report better business, bigger tips, and an increasing number of customers who look for the cabs with the "music sign" on the roof.



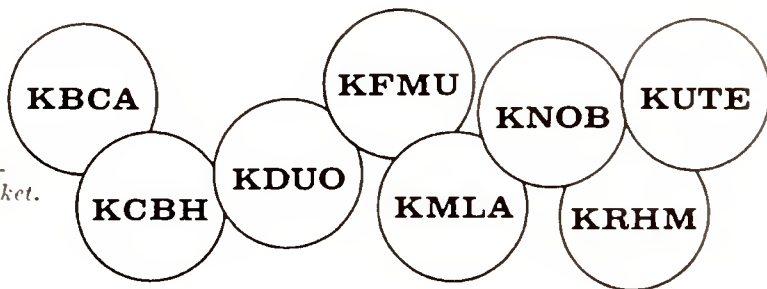
*the medium with a  
powerful influence with  
people worth influencing!*

# fm

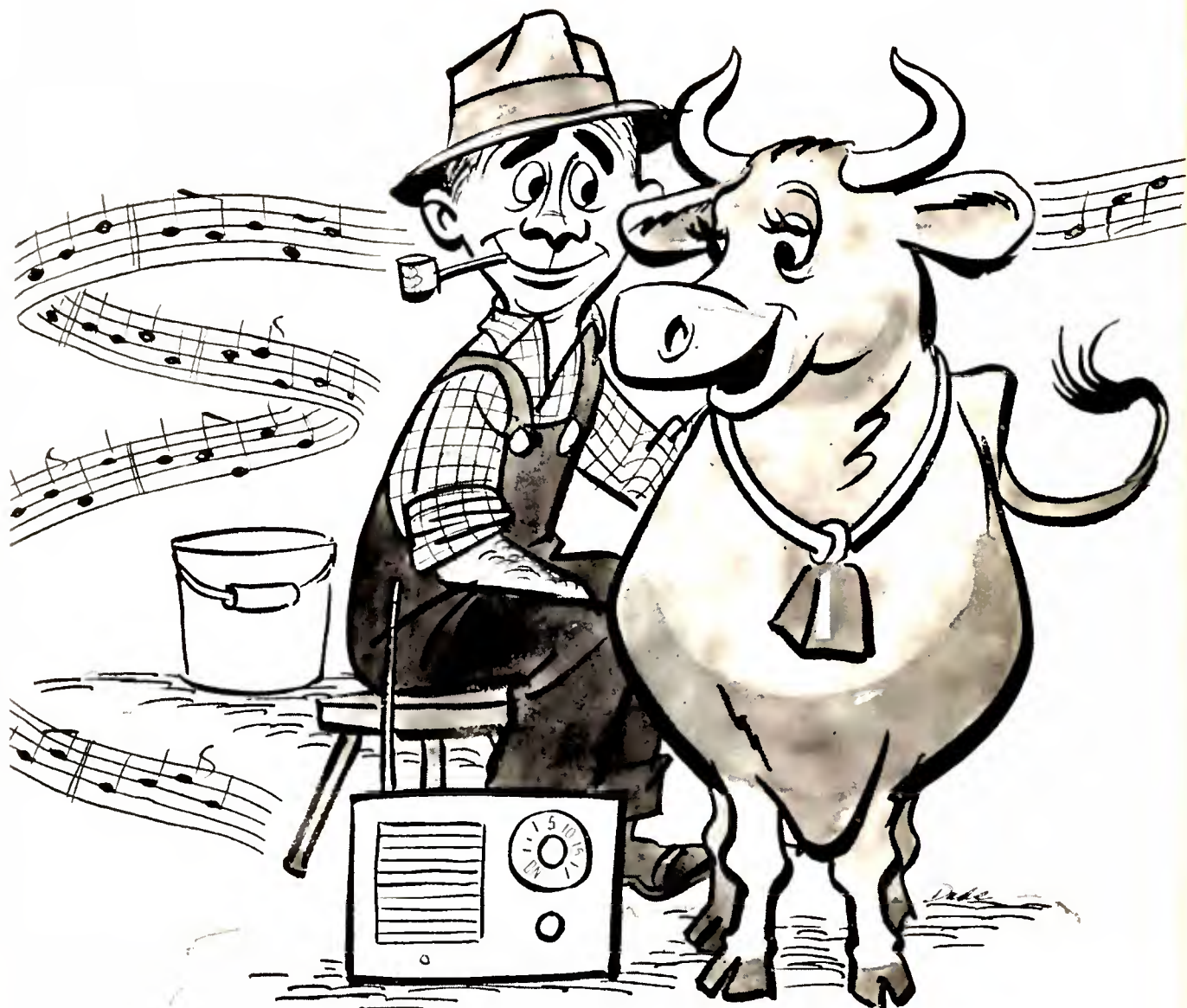
*radio—a potent force in the rich  
Southern California Market*

The fastest growing entertainment medium today, FM Radio fulfills the increasing public demand for high fidelity music reproduction—programmed, with limited commercial content, to please the tastes of discerning men and women. Pulse says 48.7% of the homes in the Los Angeles Metropolitan Area have FM sets. This represents 1,006,000 FM homes. A very substantial percentage of people who prefer *good music* cannot be reached as effectively by an advertising message in any other broadcasting medium. The FM audience is comprised of mature men and women. They're intelligent, well-informed, highly educated individuals whose income is higher than average. In short, FM reaches a *quality* audience. Alert advertisers who are using FM are getting results. Every agency and advertiser owes it to himself to investigate, consider and evaluate FM.

*Choose one or all of these stations to sell the quality-conscious FM audience in the Southern California Market.*



\*This advertisement sponsored by members of the FM Broadcasters Association of Southern California, 2017 Temple Street, Los Angeles, C.A.



## Here's how to reach 'em...down on the farm!

Gross farm income for 1958 exceeded 38 Billion dollars. Big . . . and getting bigger. A great market . . . a vital market for all products of American industry. How to reach this able-to-spend, anxious-to-buy market? Keystone Broadcasting System's 1067 affiliated, locally programmed radio stations

reach 86% or 4,113,753 farms at the local level!

821 of Keystone's affiliates broadcast farm programs daily directed to the local farmer.

We'll be happy to send you our up to date Farm Market Analysis. Write us today!

Send for our new station list

**CHICAGO**  
111 W. Washington  
STate 2-8900

**NEW YORK**  
527 Madison Ave.  
ELdorado 5-3720

**LOS ANGELES**  
3142 Wilshire Blvd.  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post St.  
SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network - a minute or a full hour - it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" rates.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



Keystone

BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

# WASHINGTON WEEK

13 JUNE 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

An important FCC official (below commissioner level) this week told WASHINGTON WEEK that the growing defiance of the NAB decency code by tv stations could boomerang seriously on these stations.

Noted the official: The FCC has said it wishes no censorship powers and has pointed to successful regulations by the industry itself.

However, argued this official, resignation from the code and defiance of the Preparation H taboo in recent months have greatly weakened the FCC's attitude and may lead to strong pressure for some form of government control.

A second front has opened up in the negotiations for trading tv space between the FCC and the Office of Defense Mobilization—a trade which would give the industry 25-50 continuous channels starting with present channel 2 or 7.

The second front concerns the power of the President to demand any switch in spectrum space that he elects on which, as it turned out at a House Commerce Committee hearing, there was sharp disagreement between FCC chairman John C. Doerfer and OCDM chief Leo Hoegh.

Doerfer contended that as he read the Communication Act, the President by ukase could compel the FCC to surrender all spectrum space now devoted to tv, radio and everything else.

Hoegh retorted that wasn't so, and Doerfer quoted a section of the law giving the President power to assign frequency for government uses.

What precipitated much of the argument was a reminder by Rep. Moss (D., Calif.) that the OCDM had asked for space devoted to private aviation services without justification of the need and the FCC forked it over. **Hoegh called for a complete study of spectrum uses before anything else is done.**

Doerfer agreed with other testimony to the effect that the first need is for an organization with power to do something, that any study should be conducted by such a group. He didn't like the present "divided responsibility" under which the FCC administers the non-government portion of the spectrum while an inter-agency committee deals with government uses.

**Victor E. Cooley, chairman of a special committee set up by OCDM for an already completed study, contended that further study is useless.**

He said there should be a government group corresponding to the FCC to **straighten out inefficient government use of the spectrum.** The Electronic Industries Association agreed. So did NAB. So did Dr. W. L. Everitt, who helped with a 1951 spectrum study put in motion by then-President Truman.

It was a bad time for OCDM and the military, which pressed for a study by a committee to be named by the President.

Many chips are on the line in this proceeding, since demands on the spectrum are heavy and all services would welcome allocations now given over to other services. **In broadcasting, tv and fm allocations are the ones in danger.**

However, if the negotiation between the FCC and the military for exchange of spectrum space should result in more vhf tv channels, it is felt that much of the steam will leave the House Commerce Committee probe of spectrum uses.

# FILM-SCOPE

13 JUNE 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

You can expect a record migration to syndication of shows that have just ended their sponsored run on the networks.

The parade has already begun for the 1958-59 network graduate class.

Two off-network shows that were this week turned over to their respective syndication arms:

1) **Trackdown**, with 71 half-hours in the can and produced by Four Star, to CBS Films.

2) **The Californians**, with 66 episodes and produced by Lou Edelman, to NBC's Victory Program sales division.

Syndication's new minor leagues have become the local stations that make shows on tv tape for swap or sale.

Station groups such as the CBS o&o's, and the Westinghouse and Metropolitan outlets, are taking the lead in producing several shows regularly on video tape for inside use initially and then (except CBS) for outside sale.

Local independents are also vigorously moving into similar swap-or-sell operations with tape, such as: KING-TV, Seattle; KGW-TV, Portland; WOR-TV and WPIX, both in New York; WAGA-TV, Atlanta; WEAR-TV, Pensacola; WFLA-TV, Tampa; KHJ-TV, Los Angeles, plus many others.

(For details on stations and syndicators and their tape operations, see p. 44, this issue.)

The importance of international sales as a growing aspect of the tv film business is typified by facts revealed this past week by three companies.

They are as follows:

- **Warner Brothers**, new to foreign language sales, has found Latin American producers to dub pilot films at no cost to Warner's simply on the prospect of getting the dubbing order if a sale is made.

- **Screen Gems'** Latin American business was 50% up this past year over the previous period, with 800 half-hours slated to be ready in Spanish for fall.

- **Ziv** is now dubbing or retitling in 9 languages for 37 countries; languages include Chinese for Hong Kong. (Yes, the titles are vertical.)

There's an increase in late night viewing on Pacific stations during the summer that's counter to the general trend.

A Nielsen study made last year suggests that some unusual summer cost efficiencies are possible in feature films and other late programs in Western states.

Here's what Nielsen reported on Pacific homes using tv:

SEASON	9-10 P.M.	10-11 P.M.	11-12 P.M.	12-1 A.M.	1-2 A.M.
Winter '58	65.3	43.4	20.6	8.1	1.9
Summer '58	52.4	42.2	24.7	10.7	2.0
% Change	-20	-3	+20	+32	+5

Because of this late night rise, Pacific viewing fell off (from peak viewing) only 24% last summer on a total hours basis, while the national average fall-off was 30%.

Screen Gems last week took another lateral expansion step involving stations activity with the creation of a full scale barter unit.

Charles Weigert and Sidney Barbet left Regal Advertising to barter film for Screen Gems under the name of Telescreen Advertising.

No immediate repercussions are seen for the moment from other major syndicators: Most of those involved in bartering have no expansion plans and those who don't barter won't start the practice now.

It's reported that film-oriented directors are running into some time and cost snags on tape remote assignments for syndication.

On one job the director used only one of the two tv cameras in the mobile tape unit and then struck set and moved after each shot, much the way film location work is done, thereby junking tape's economy feature.

Several syndication sales staffs were expanded and realigned last week in anticipation of intensified fall selling.

Among the tv film appointments were Jack Gregory as western sales manager of UA-TV, Stan Smith as western manager of ABC Films, and Elliott Abrams as general sales manager of Sterling.

One of syndication's most effective promotion and exploitation formulas has been to get the cooperation of a branch of the U. S. armed forces.

Ziv's Sea Hunt will get Coast Guard story material, equipment and locations in exchange for the use of Ziv-owned ships as well as publicity benefits.

## **COMMERCIALS**

CBS is getting orders for tape commercials using special production effects that make the new technique comparable in many ways with film.

Three tape devices being used by CBS in commercials are Videoseene, Zoom Keyer and Superwipe; clients who have ordered production include soaps, automobiles and cigarettes, with the actual commercials to be unveiled in coming weeks.

Note that there's much crossing of network lines in tape commercials, since quite a few tape spots made by one network have ended up scheduled on the client's show on another web.

Tape is providing the solution to some long-standing difficulties that formerly kept department stores out of tv.

Retailers long ago wanted to use in-store remotes as commercials, but the one-time cost was prohibitive.

KTTV's Dick Moore reports Sears Roebuck and others have come onto the station using remotes on tape—where production costs for commercials can be amortized widely with repeats over a period of time.

New York appeared to have won another round over Hollywood as the leading commercials center with MGM-TV's decision to shift its sales headquarters in that area to the east.

Bill Gibbs, industrial and commercials head of MGM, is involved in the move, which entails sales and service activities but no changes from Culver City as a production base.

# SPONSOR HEARS

13 JUNE 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

**Watch for a personalities explosion within a toiletries company.**  
The newly appointed tv director has been throwing his weight around, bruising the feelings of one department head after another.

**A leading agency is on an odd quest: It wants a personality in the advertising field who by his presence in the organization would create a "human image."**  
It offered \$75,000 plus a stock deal to a well-publicized figure in the business but got a polite turndown.

**A new twist to picking a president:** Acting for one of the giant sellers, a management firm is making the rounds of agencies asking which name on a list they deem the best choice for the presidential niche.  
The panel consists of four names. The appointment itself is expected to be made in August.

**An agency can get so big that a regional office isn't fully aware of the course the home office is steering.**  
An example that came up this week:  
A regional branch of an agency noted for its tv specials asked a network to send it whatever data it had on the success of specials.

**Puzzling Madison Avenue media directors is the wholesale job searching going on among the media people in a major agency—whose media director himself is ranked as one of the best in the business.**  
The media department head in another agency, who has a couple of supervisory spots open, was solicited by as many as six men from the aforesaid major agency.

**Rumors about prospective buyers of NBC just won't die down.**  
The latest: Y&R's Pete Levathes has Spyros Skouras, 20th Century-Fox boss, and Aristotle Onassis, shipping magnate, as interested angels.  
Trade knowledgeable contend that RCA will never spin off NBC. Among the reasons is this emotional one:  
It would no longer be included among the \$1-billion corporations.

**Tv advertisers may not know it, but they are occasionally paying the bill for a proceeding job when they have commercials made.**  
Some agencies have got into the practice of asking producers to defer the added cost when revised spots are necessary, assuring them the difference will be made up on a future assignment.  
Hence producers could be carrying hundreds of thousands of dollars in anticipatory charges on their books.

The \$5 BILLION  
WSMpire

Number of Farms  
• 253 County of Wayne  
• 17,000  
• Population WSMpire  
• 1,175,000  
• Total Retail Sales  
• 251,754,000  
• Total Food Sales  
• 2,500,000



DOMINANT FOR 33  
WSM  
EVERY RATED QUARTER HOUR  
INCREASE SINCE 1956.

*Bill Santoni, Cunningham and Walsh Broadcast Buyer for Texaco, says . . .*

## “Real Coverage of the Central South starts with Station WSM”

On the day you read this, a sizeable share of the WSMpire's millions of automobiles will pull into filling stations to buy 3,640,650 gallons of gasoline. And Texaco stations will pump a healthy percentage of these 3,640,650 gallons.

This doesn't happen by accident. Bill Santoni (shown above with Blair's Tucker Scott) and his agency planned it that way. Fully aware of the importance of the WSMpire as a market and WSM as a medium, Cunningham and Walsh has consistently kept the power and persuasion of WSM Radio as an integral part of the Texaco sales team in the Central South.

Do you have the station that is the key to America's 13th largest Radio Market on your sales team? If not, better call Bob Cooper or any Blair Man . . . Now!

# WSM Radio

Key to America's  
13th Radio Market

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

# WRAP-UP

## NEWS & IDEAS

### PICTURES

**THEY CAME, THEY TRIED**, but only one key fitted lock of '59 Chevrolet although over 18,000 keys were tried by 25,000 people when WAPI, Birmingham, ran a promotion to announce their increase in power to 50,000 watts. On hand to greet the crowds were WAPI personalities



**PRESS-ING MATTERS** took a backseat as the Washington Press Photographers and WTOP, Washington, crowned Patricia Marie Wilbum (l) "Miss Washington Press Photographer." Presenting the customary loving cup is Eddie Gallaher, WTOP personality, after the banquet



## AGENCIES

International Latex Corp. has shifted its Playtex girdles account, billing \$4 million, to Ted Bates & Co.

The account was at Reach, McClinton & Co., which continues to handle Playtex brassieres, baby pants, Drypers and Household gloves and a "soon-to-be-announced" new Playtex product.

Bates' schedules in spot tv for Latex will not involve the client's barter empire.

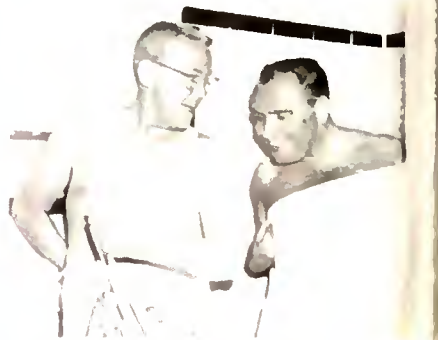
**J. Walter Thompson, Chicago**, has several accounts still on the fence about fall.

For instance:

- Seven-Up is still looking around for a show to begin in January.
- Schlitz still hasn't decided what to do about its syndicated shows—whether to continue them or not.
- And the status of Libby for the fall is still uncertain.



**SILVER \$\$\$** were awarded to TvAR executives by Chuck Pickering, WBZ-TV, Boston, for correct answers to questions about station's programs, during tour of WBC stations



**TAKE A BATH CLUB** of WRCV, Philadelphia's d.j.'s Joe Grady (l) and Ed Hurst gave bars of soap to listeners who bathed during city's "Clean up—Fix up—Paint up" month



**Agency appointments:** Chrysler's new standard-sized car, **Dart**, billing approximately \$5 million, to **Grant Advertising**, which also handles Chrysler's Dodge . . . Best Foods' Nueca margarine, billing \$1.5 million, from **Gnild, Bascom & Bonfigli** to **Dancer-Fitzgerald-Sample**, which lost the account two years ago. **GB&B** continues to handle Best Foods' Skippy peanut butter . . . **Chesebrough-Pond's, Inc.**, **Pond's** Angel Touch and Pond's lipsticks, from **JWT**, to **Norman, Craig & Kummel, Thompson**, in addition to being assigned five new products, continues to handle Pond's Cold Cream, Dry Skin Cream, Moisture Base, Angel Face and Matchabelli fragrances. **Polyderm** creams and **Abano** bath products.

**Other agency appointments:** **Mead Johnson & Co.**, **Pabulum** products division, to **Kenyon & Eckhardt** . . . The **New York Central Railroad**, billing \$250,000, from **JWT**

to **Robert Conahay, Inc.** . . . **Global Van Lines**, Los Angeles, to **Tilds & Cantz**, Los Angeles . . . **Hillman's, Inc.**, Chicago supermarket chain, to **Herbert Baker Advertising**, Chicago . . . **Durham Life Insurance Co.**, Raleigh, to **Bennett-Advertising**, Raleigh . . . **Concertapes, Inc.**, Wilmette, Ill., to **Stern, Walters & Simmons, Inc.**, Chicago . . . **Joe & Paul** retail clothiers, to **Golden Advertising**, New York . . . **Otto Bernz Co.**, outdoor cooking and lighting equipment, to **Marschalk & Pratt** division of **McCann-Erickson**.

**This 'n' data:** **Meldrum & Fewsmith**, Cleveland, winner of both the best tv and radio spot announcements awards in the Advertising Achievement Awards contest sponsored by the Fifth District of the AFA . . . **Reach, McClinton** has set up a nationwide research network with headquarters in New York and six permanent branch offices in key

cities. Purpose: to conduct research projects "in the speediest and most economical manner possible."

**They were elected officers at the first annual meeting of the International media Buyers Association:**

President, **Frank Bernarducci**, National Export Advertising Service, Inc.; v.p., **Patrick Petrino**, **Robert Otto**; secretary, **Karin Hiort**, Foreign Advertising & Service Bureau, and treasurer, **Annette Young**, **Fuller & Smith & Ross**.

**Gardner promotions:** **George Gibson**, a v.p., to the executive committee; **Maurice Umans**, to v.p.; **J. Russell Dopke**, to copywriter.

**They were named v.p.'s:** **Charles Barry**, president of **NTA Tv Network**, joins **Y&R** as a v.p. in the radio-tv department . . . **Herbert Stiefel**, to executive v.p. and chairman of the executive committee of

**TEENS TALK** on **WRC-TV**, Washington, promoted safe-driving techniques recently via show's teen-age panel. Shown discussing the program are panelists (l to r) **Patsy Henderson**, **Angela Howard** and **James Kaul**



**IN THE SWIM** with **WNTA**, Newark, might have been slogan of **Pat Boranello** when she won a swimming pool as part of promotion stunt. **Malcolm Klein**, v.p. (l) and **Paul Brenner** present her with summer pool playmate



**GUERRILLOS PARADE** for **WTVT**, Tampa, news cameraman **Earl Wells** as he "captures" films of Cuba's new guerrilla army and records comments of Cubans about revolution



Everything



Always shoot it on EASTMAN FILM . . . You'll be glad you did!

# under control!

With film, you can edit to your heart's content—remove "fluffs," highlight the loughs. No end to the tricks in this trade, only possible with film.

You're in the driver's seat at all times . . . in control, too, of time and station, whatever markets you seek.

As a matter of fact, film does three things for you . . . 3 big important things:

1. Gives you the high-polish, razor-sharp commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

West Coast Division  
6706 Sonto Monica Blvd.  
Hollywood 38, Calif.

or

**W. J. German, Inc.**  
Agents for the sole and distribution of  
Eastman Professional Motion Picture Films  
Fort Lee, N.J.; Chicago, Ill.;  
Hollywood, Calif.

L. H. Hartman Co., New York . . .  
**Allen Center**, former p.r. head at  
Motorola, to v.p. in charge of public  
relations at Leo Burnett . . . **Reg  
Twiggs**, to v.p. and general manager  
of the Los Angeles office of Cunnin-  
gham & Walsh . . . **Neil Quinn**, v.p.  
in the creative department of Gever,  
Morey, Madden & Ballard . . .  
**Walter Stumpe**, v.p. at Needham,  
Louis & Brorby . . . **Myron Kirk**, to  
senior v.p. and account supervisor at  
Lennen & Newell.

**Other personnel moves:** **Chester  
Cooper**, to the radio-tv department  
of Gray & Rogers, Philadelphia . . .  
**Viola Campbell**, to agency super-  
visor for Cole Associates, Toledo . . .  
**Arnold Fujita**, to art director, John-  
son & Lewis, San Francisco . . .  
**Elliot Wager**, to assistant account  
executive at Galen E. Broyles Co.,  
Denver . . . **Wolf Magnus**, to senior  
merchandising analyst at Tatham-  
Laird . . . **Elliott Johnson**, former  
head of ARB, Chicago, to R. Jack  
Scott Agency, Chicago . . . **Loy Lee**,  
to account executive at Leo Burnett.

## ADVERTISERS

**Phillies Cigars**, with its sight set  
on 1960, inked its biggest tv  
sports campaign ever via NBC  
TV last week.

Here's the buy:

- One-quarter of 10 NCAA foot-  
ball games;
- One-half of 28 NBA basketball  
games;
- Full sponsorship of the Sugar  
and Senior Bowl football games;
- Full sponsorship of Jackpot  
Bowling-Hialeah Racing shows in  
January and February;
- Full sponsorship of National In-  
vitation Basketball Tournament;
- One-half of 50 Major League  
basketball games in 1960 and
- Continuation of *Phillies Jackpot  
Bowling* every Friday.

Total: **More than 150 sporting  
events.** Agency: Werman & Schorr,  
Philadelphia.

**Campaigns:**

• **Mars, Inc.**, out of Knox Reeves,  
Minneapolis, is set for its heaviest  
advertising campaign this fall. The  
candy bar company will co-sponsor  
two ABC TV shows beginning in

September and running through July,  
1960. The shows: *Walt Disney Pre-  
sents* and *Broken Arrow*.

• **Artfield Creations, Inc.** is fea-  
turing its Sip 'N Drink Cup on a five-  
day-a-week basis on two WNEW-TV,  
New York shows: *Wonderama* and  
the *Sandy Becker Show* throughout  
June. The cup is also scheduled to  
appear on the *Garfield Goose Show*,  
via WGN-TV, Chicago. Agency:  
Smith-Greenland Co., New York.

• **Maxwell House Coffee**, out of  
Ogily, Benson & Mather, is introduc-  
ing its new "Western Blend" in the  
Denver and Seattle markets. The  
heavy introductory promotion in-  
cludes saturation spot tv buys on  
three of the four tv stations in Denver  
and all tv stations in Seattle. The  
campaign will be supported by print.

• **Dale Dauce Studios** has upped  
its regular radio schedule with new  
spots on WINS and WABC, New  
York; WFBR, Baltimore; WFLL,  
Chicago; WORL, Boston and WINZ,  
Miami. Agency: William Warren,  
Jackson & Delaney.

**This 'n' data:** Revlon has an  
agreement with Parfums Revillon to  
distribute Revillon perfumes in  
North America . . . To celebrate its  
25th anniversary, Lestoil held "Open  
House" last week. Added touch: The  
company received 25 free spots from  
each of three Katz Agency tv stations.

**Strictly personnel:** **John Trux**,  
appointed sales promotion manager  
of Bell & Howell . . . **Ross Suther-  
land**, to the Midwest Sales Division  
of Wilding, Inc. as account executive  
. . . **Kudos:** the Blair award for out-  
standing radio commercials to **Clark  
Oil & Refining Co.** for its "Fizbee  
and The Chief" series.

## FILM

**Organizational moves of the past  
week spelled new directions for  
companies in the programing and  
commercials fields.**

Three of these steps were:

- United Press International will  
go into tape syndication packaging,  
starting with the 1959 Notre Dame  
football games.
- Guild Films expanded by mov-  
ing to larger quarters at 655 Madison  
Avenue.

• The Film Producer's Association of New York's tv tape facilities committee under William Van Pragg appointed William Inger and Harry Sombor to investigate broadcast requirements for tape.

**Sales:** Potts-Woodbury confirmed that DX Sunray would resume its sponsorship of ITC *New York Confidential* in 10 markets after a summer hiatus . . . ABC Films reports 26 *Men* sold to WLVA-TV, Atlanta; KLEM-TV, Eureka; WCTV, Tallahassee; WSVN-TV, Harrisonburg;

WMBD-TV, Peoria; WOC-TV, Day-enport; WDAM-TV, Hattiesburg; KDAL-TV, Duluth; KCKT-TV, Great Bend; KHAS-TV, Hastings; WNEM-TV, Bay City; WKST-TV, New Castle; KRSD-TV, Rapid City; WBRL-TV, Columbus, Ga.; KNLF-TV, Butte, and WSJV-TV, Elkhart . . . *Willie Wonderful*, produced by Stan Freberg and Eddie Bracken, to WABC-TV, New York . . . WOR-TV purchased 78 films from Screen Gems . . . ITC's *Ding Dong School* is reported sold in 40 markets, including KTLA, Los Angeles and WTAE,

Pittsburgh . . . KETV, Omaha, has signed for 224 additional Warner Bros. feature films.

**More sales:** Trans-Lux TV's *Felix the Cat* to WGR-TV, Buffalo; WROC-TV, Rochester, N. Y., and WNEP-TV, Scranton . . . ABC Films features to WBNS-TV, Columbus, O.; KMOX-TV, St. Louis; KHQA-TV, Quincy; KMBG-TV, Kansas City; WCAX-TV, Burlington; WALA-TV, Mobile; KNTV, San Jose; KFBC-TV, Cheyenne; KEY-TV, Santa Barbara, and WRGB-TV, Schenectady . . . UAA reports sale of Warner Brothers and or United Artists feature films WCTV, Tallahassee; KOSA-TV, Odesa; KFND-TV, Wichita Falls; KHQA-TV, Quincy, the Oklahoma Tire & Supply Co. of Tulsa; WSJ-TV, Elkhart; WTAR-TV, Norfolk; WOAY-TV, Oak Hill; WPTV, West Palm Beach; CKCK-TV, Regina; CKV-TV, Brandon; CJSS-TV, Cornwall; CHCT-TV, Alberta; WTIC-TV, Hartford; WTRF-TV, Wheeling; WHCT, Hartford; WJBF-TV, Augusta, and WARD-TV, Johnstown . . . Also UAA cartoon sales or renewals to WIBW-TV, Topeka; KCEN-TV, Temple; WREX-TV, Rockford; KGW-TV, Portland; WSBT-TV, South Bend; KMTV, Omaha, and WHYN-TV, Springfield.

**Production:** ITC's 130 half-hour *Ding Dong School* to be taped at KTLA, Los Angeles . . . ABC Films' *The Racer* to star David Janssen . . . Ziv reports five series now before the cameras . . . Monarch Productions will film *News in Fashion* with Veronica Lake . . . NTV now filming *How to Marry a Millionaire* and *Man Without a Gun* at 20th Century Fox and *The Third Man* at British Lion . . . Trans-Lux TV will handle *Animal Parade* . . . Bernard L. Schubert plans to have 12 series plus two feature film packages ready by December . . . Don Loper to design costumes for Ziv's *Bat Masterson* . . . Jack Finke to write *Alexander the Great* for Bernard L. Schubert . . . Modern TV, a division of Modern Talking Picture Service, has released a catalog of 220 films free to tv.

**Commercials:** Cliff Roberts named designer and director for Robert Lawrence . . . MPO has added Thomas B. Armistead as staff pro-

## McLaughlin's Dollar Buys More on WKOW

"Our radio schedule promoting MANOR HOUSE COFFEE was given even greater strength by the aggressive merchandising support provided by WKOW and WKOW's hard-hitting Merchandising Director, Jim Miller. Personal calls on grocers, window displays at your downtown studio, and merchandising letters to all retailers helped our people sell by keeping them informed of the sales boost they received from Wisconsin's most powerful radio station."

Charles Jallings  
Sales Representative  
MANOR HOUSE COFFEE

"Thanks, Marilyn Duff of Earle Ludgin & Co., for the opportunity to demonstrate WKOW's ability to deliver more for the money in Southern Wisconsin."

Ben Hovel  
General Manager  
WKOW



**WKOW**  
MADISON, WISCONSIN

**TV-abc**  
**RADIO - 10 KW - 1070**



# this is strength

THE TAFT STATIONS . . . have their greatest strength in listener and viewer confidence. It is this confidence in Taft Radio and Television Stations—and in Taft-advertised products by the consumer—that is resulting in an ever increasing volume of sales for advertisers using the facilities of The Taft Stations.



If you are interested in having your advertising dollars earn more . . . now is the time to invest them in growing Taft Stations.



# TAFT

the radio and television stations

WKRC-TV  
Cincinnati, O.

W  
K  
R  
C  
RADIO and FM

WTYN-TV  
Columbus, O.

W  
T  
Y  
N  
RADIO and FM

WBIR-TV  
Knoxville, Tenn.

W  
B  
I  
R  
RADIO and FM

WBRC-TV  
Birmingham, Ala.

W  
B  
R  
C  
RADIO and FM

WKYT-TV\*  
Lexington, Ky.


Sales Representatives: The Katz Agency, Inc., \*The Young Television Corp. Sales Office: Radio Cincinnati

# UNIQUE



## FOR WEATHER REPORTING!

Only Omaha Station with  
professional meteorologist

**WOW-TV**  
Channel **6** Omaha  
call **6** Blair-TV  
A MEREDITH STATION 

# UNIQUE



## FOR FARM NEWS!

The only station in this rich  
agricultural market with a  
complete farm department!

**WOW-TV**  
Channel **6** Omaha  
call **6** Blair-TV  
A MEREDITH STATION 

dancer-director in Hollywood . . .  
Elliot-Unger-Elliot has added a sec-  
ond Ampex videotape unit . . . **John  
Oxberry**, president of Animation  
Equipment, reports growing market  
for U. S. equipment for animation  
abroad . . . Plandome Productions  
estimates that the use of original  
music has increased 30% over last  
year in radio and tv.

**Strictly personnel:** William Shel-  
ton named European sales director  
for NTA International . . . ITC has  
appointed **William Andrews** north-  
east manager, **William McGee**  
southwest manager, **Robert Hoff-  
man** central manager and **Thomas  
Gallagher** to regional sales division  
from Detroit.

### NETWORKS

NBC TV will present 250 hours  
of colorcasts in the fourth quar-  
ter of 1959—a 30% gain over  
the same period in 1958.

The highlights for the upcoming  
color year:

- Major color programs every  
night of the week and color through-  
out the weekend, including two Satur-  
day morning children's shows.
- Three series of specials, sched-  
uled for Sunday, Tuesday and Friday  
nights, most of which will be in color.
- Increased color sports coverage,  
including the World Series, major  
Bowl games and the Davis Cup ten-  
nis matches.
- One full hour of color every  
weekday, in addition to the new half-  
hour chemistry course presented by  
*Continental Classroom*.

Mutual, celebrating the second  
anniversary of its "Operation  
Newsbeat" format, now sched-  
ules 27 hours, 55 minutes of  
news programming weekly.

MBS' five-minute newscasts are  
aired on the hour and half-hour, 31  
each day and 28 on Sunday.

Fall business on NBC TV: *Johnny  
Staccato*, new half-hour mystery-  
adventure series, in the Thursdays 8:30-  
9 p.m. slot, for Bristol-Myers (Y&R)  
and R. J. Reynolds (Esty) . . . *The  
Deputy*, starring Henry Fonda in the  
Saturdays, 9:30 p.m. slot, with  
Kellogg (Burnett) in for alternate  
weeks . . . *The Loretta Young Show*,

# UNIQUE



## FOR NEWS!

First in every survey  
at every time of day!

**WOW-TV**  
Channel **6** Omaha  
call **6** Blair-TV  
A MEREDITH STATION 

"Where Mid-America

Lives and Buys . . ."

NOW! AMERICAS

★ **55**<sup>th</sup>

**METROPOLITAN**

**MARKET**

COMBINED SPRINGFIELD —  
DECATUR — CHAMPAIGN —  
URBANA METRO-AREAS  
SERVED GRADE "A" TV  
ONLY BY WICS-WCHU  
NBC-TV  
AVAILABILITIES: YOUNG

Sundays, 10-10:30 p.m., to Toni (North) and Phillip Morris (Burnett).

**Special notes:** NBC TV will present 12 *Telephone Hour* music colorcasts for Bell Telephone (Ayer). Eleven of the musical programs are set for alternate Fridays, starting 9 October, with the 12th tentatively scheduled for Easter Sunday evening . . . Rexall (BBDO) on NBC TV, Sunday, 16 August, 10-11 p.m. with *The Ransom of Red Chief*.

**New network radio business:** The D. B. Lewis food company, for Sunday time on 38 of Mutual's Pacific Division radio stations for regional presentation of *Dan Smoot Reports*.

**Kndo:** To NBC's Matthew J. Culligan, an honorary Doctor of Laws degree from the University of Tampa.

**Personalities:** Paul Maguire to manage the Philadelphia office of NBC radio network sales . . . Arthur Hepner named coordinator, NBC News Information Services . . . Sherman Hildreth appointed director.

Station Technical Facilities, for NBC owned stations.

## TV STATIONS

**Pulse predicts a big upsurge in tv set purchases for the New York Metropolitan area.**

Of the 1,000 homes interviewed recently, 15.5% are interested in buying a second set.

The New York picture for the 4.15 million tv homes: 20.9% of the tv sets-in-use were bought in 1951 or earlier; 23.9% homes have two sets and 1.9% have three or more.

Tv set placements, according to Pulse:

1) Living room	69.7% of the sets
2) Bedroom	10.9
3) Den	5.3
4) Recreation room	1.5
5) Dining room	2.0
6) Kitchen	2.8
7) Tv room	1.2
8) Portable	.5

**Nineteen million, or nearly seven out of 10 youngsters age four to 11, view tv 7:30-8 p.m. during the average evening.**

So reveals a forthcoming TvB study culled by Nielsen and Pulse, to be released mid-July.

Other highlights of the study:

- 128.6 million people, four years of age or older, view tv during the average day, 6 a.m.-12 midnight.
- Peak viewing occurs 8-8:30 p.m. when nearly half (77.1 million) of the people in the U.S. over four years old are watching.

**They're putting their advertisers in orbit: WRCA-TV, New York has a new plan for AAA spot buyers.**

The "Horizontal Orbit": rotates a client across the 8 p.m. spot each night except Thursdays. A full rotation takes six breaks.

The "Verticle Orbit": revolves an advertiser through all AAA positions on Thursday, 8:00 through 10:30 p.m., moving a half-hour each week.

This "Orbit Plan" will be completely in effect 1 July.

**Ideas at work:**

• More than 3,000 students at the University of Washington turned out, last week, to pay homage to *Huckle-*

# UNIQUE



**FOR  
COMMUNITY  
SERVICE!**

Two-time Peabody  
Award winner!

**WOW-TV**  
Channel **6** Omaha  
call **6** Blair-TV

A MEREDITH STATION



# UNIQUE



**FOR  
MOVIES!**

Only Omaha station with so many of the Hollywood giants...MGM, Calumbia, 20th Century-Fox, R-K-O!

**WOW-TV**  
Channel **6** Omaha  
call **6** Blair-TV

A MEREDITH STATION



**A SIGHT TO SEE!**

# KTLE

**CHANNEL 6**

*Idaho's newest*

**TELEVISION STATION**

**BASIC NBC**

REPRESENTED NATIONALLY BY

**FORJOE & COMPANY**

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



more than doubles your Indianapolis potential

only basic NBC coverage of America's  
13th TV Market—760,000 TV homes.

For every 10 cars in the Indianapolis Trading Area . . . there are 13 in its Satellite Markets. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.



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



**11 SATELLITES**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.



Represented  
Nationally  
by the  
KATZ Agency

OUR 10TH  
ANNIVERSARY

*berry Hound*, the cartoon character on **KING-TV**, Seattle, for Kellogg. How the idea for a "Huck Hound Day" originated: research by the station disclosed students were not only watching the show, but voting for him in student body elections. To date, stations received 21,000 requests for Huck Hound Fan Club cards.

• **KNTV**, San Jose, Cal. recently held a father-daughter night on its *Record Hop*. Fifty fathers showed up to rock-and-roll with their daughters. Station plans a repeat this week—this time for mother and son.

• After an eight week search, **WPTA**, Ft. Wayne, has selected the best dancers in its "Club 21 Dance Contest." How they did it: from each of the eight weekly contests, two couples were selected for the semi-finals by viewing audience's votes. Then four couples were selected by viewers for finals, with station judges picking the winners. Total votes received: 9,750.

**This 'n' data:** To celebrate National Transportation Week, **WAVY-TV**, Norfolk-Portsmouth ran its afternoon daily *Digest* live from the inside of a bus . . . **Lester Rau**, sales manager of **KOLN-TV**, Lincoln, elected president of the Lincoln Advertising Club . . . **Jim Knight**, of **WTRF-TV**, Wheeling, W. Va., winner of the \$1,000 Colgate-Bates "Thin Man Promotion Contest."

**Kudos:** The Army's "Outstanding Public Service Award" to **KOTV**, Tulsa . . . **NAFBRAT'S** "Lee De Forest Award" to **KNXT**, Los Angeles, general manager **Clark George** . . . The American Heritage Committee's Freedom Book Award to **Norman Knight**, president of the Yankee Network . . . Sigma Delta Chi journalism awards to **WBBM-AM-TV**, Chicago; **Arthur Hull Hayes**, for CBS public service in radio and **Clark George**, of **KNXT**, Los Angeles, for public service in tv journalism.

**Personnelities:** **E. K. Hartenbower** to v.p. **KCMO**, Kansas City, Mo., division and **Richard B. Rawls** to v.p. **KPHO**, Phoenix, division of Meredith Engineering Company . . . **James McMurry** to national sales manager, **WSIX-TV**, Nashville . . . **Jack Lynn** to program manager, **WNEW-TV**, New York . . . **Roger Micheln** to local sales manager,

**WFRV**, Green Bay . . . **F. Ben Hevel** to operations director, **KTUL-TV**, Tulsa . . . **George Pamental** and **Joe Miller** to account executives at **WOR-TV**, New York . . . **Roxanne Boone** to promotion department **WCCO-TV**, Minneapolis and St. Paul . . . **Eugene Wilkin**, sales mgr., **WPRO-TV**, Providence, new president Providence Ad Club . . . **B. J. Palanza**, to the sales staff of **WCSH-TV**, Portland, Me. . . **Austin Schneider**, to news director, **WFAA-TV**, Dallas . . . **Charles Olson**, to promotion manager for **WITI-TV**, Milwaukee.

**Resignation:** Howard O. Peterson as general manager of **KTVH**, Hutchinson-Wichita, Kansas.

## RADIO STATIONS

**Nielsen's Radio Index** showed that the set use went up 20% over the previous week while **Conelrad** was on 17 April.

In terms of sets the margin was 3,500,000.

The percentages of tune-in of the **Conelrad** stations before and after they took over (11:30 to 12 noon):

TIME	SETS-IN-USE
11:15 a.m.	11.1
11:30 a.m.	13.9
11:45 a.m.	19.0
12:00 noon	11.2
12:15 p.m.	12.6

Note: All other radio stations and all tv stations were off the air during the alert.

A Hollywood premiere-type reception was given by **WXYZ**, Detroit last week to all industry, government, agency, advertising and press people attending the dedication ceremonies for the station's new **Broadcast House**.

Among the notables present: **Leonard Goldenson**, president, **AB-PT**; **James Riddell**, v.p., **ABC Western Division**; **G. Mennen Williams**, Governor of Michigan; **Louis Miriani**, Mayor of Detroit and a host of local advertisers and agency people.

An added touch to the ceremonies: Gov. Williams declared last week as **WXYZ Week** in Michigan.

**Ideas at work:**

• To promote safe driving: **WAMS**, Wilmington, Del. is airing a



campaign with the Del. Safety Council and Esso Standard Oil Co. The promotion: Drivers register at Esso stations for "Safe Driver" bumper strips. License numbers are aired on WAMS-Esso newscasts, worth 10 gallons of gas and an extra \$25 if they call the station. The number registered, to date: 10,000.

• **Public service commercials:** **WJZM**, Clarksville, Tenn. interrupts *Mutual's Game of the Day* only with "go to church" messages. No other commercials are aired during the ball game. Providing the funds for the talent fees and broadcast rights is a group of 18 businessmen in the area. The recognition they receive: Their names are listed in newspaper ads.

• **Capital Airlines**, to promote its "Fun Flight" campaign, has scheduled a three-week spot promotion and contest via **KYW**, Cleveland. The contest: A write-in one for a two week trip to Miami or Jamaica. Station is sending its "Elvis the Imp" to distribute entry blanks at large gatherings in the area.

**Station purchases:** **WISK**, Minneapolis-St. Paul, to the Crowell-Collier Co. . . . **WSOC-AM-FM-TV**, Charlotte, N. C., to Carolina Broadcasting Co. . . . **KMYC**, Marysville-Yuba City, Cal., to radio personality Jack Sterling and coordinator of programs for CBS o&o stations Carroll Hansen . . . **KALE**, Richland, Wash., to Harold Deutsch, account executive at WINS, New York, and L. G. Dix, general manager of KALE, for \$150,000.

**This n' data:** Three winners in Campbell Soup's "Have you had your soup today?" promotion contest: **WAVZ** and **WELL**, New Haven, and **WCKY**, Cincinnati . . . **Galen Drake**, after an 11 year association with CBS, joins **WOR**, New York this week with two daily 15-minute trips . . . **Radio set distribution** of 9 manufacturers in **Southern California** during April: 28,003 - a 2% increase over the same month last year . . . **KMOX**, St. Louis received a total of 527,673 postcards during its May "Personality Contest."

**Audios:** The Animal Agriculture Award for Farm Directors, from the FMA to **Harold Schmitz**, of FEQ, St. Joseph, Mo. . . . The Krueger Brewing Co.'s award to **WSNJ**,

Bridgeton, N. J. for its *Operation City Park* series . . . Three Gold Frame Awards from the Ohio Radio and TV Council, to **KFAB**, Omaha.

**Station staffers:** **Robert Meskill**, elected president of WKID Broadcasting Co., Urbana, Ill. . . . **Carson Rennie**, to general sales manager, WJW, Cleveland . . . **Larry Beckerman**, to the newly-created post of Washington area news editor, WTOP, Washington, D. C. . . . **John Esau**, to national sales manager, Programmatic Broadcasting Service . . . **John Wilson**, to manager of Continental Broadcasting's Chicago office . . . **Robert Whitney**, to assistant general manager in charge of production at KBOX, Dallas . . . **Joseph Lutzke** and **Robert McAuliffe**, to the sales staff at WNBQ, Chicago . . . **Robert Betts**, to news director, KIOA, Des Moines.

**Add personnel moves:** **Bert West**, to v.p. of Golden West Broadcasters . . . **James Whitaker**, to national sales manager of WCSC, Charleston, S. C. . . . **Lloyd George**, to sales manager of KBOX, Dallas . . . **Eugene Hogan**, to sales manager of KLOK, San Jose, Cal. . . . **Denman Jacobson**, to local sales manager, WWJ, Detroit . . . **Jack Campbell**, to sales manager of WYDE, Birmingham . . . **Julie Martyn**, to publicity director, WKRC, Cincinnati.

## REPRESENTATIVES

**Rep appointments:** **KMLA**, Los Angeles and **WSET**, Glen Falls, New York, to **Donald Cooke, Inc.** . . . **WDNB**, Chattanooga, to **H-R Reps** for national and **Clark Brown**, for the Southeast . . . **WDAS**, Philadelphia, to **Bernard Howard & Co.**

**Strictly personnel:** **Raymon Hamilton**, new Detroit mgr. of TVAR . . . **Calvin Copesey**, to the Chicago office and **Richard McGeary**, to the San Francisco office of NBC Spot Sales . . . Additions to the spot tv promotion department of Edward Petry & Co.: **Jane Moore**, to assistant manager of research; **Myra Wheeler**, to the program presentation division and **Francesca Ribitsch**, to service research . . . **Lawrence Wasserstein**, to account executive at **Bernard Howard & Co.**



## Y. M. C. A. BASEBALL

LIVE . . .  
From Channel Five  
EVERY SATURDAY  
9:45-11:30 A. M.

# RUN UP YOUR SALES!

This Y. M. C. A. program affects over 20,000 families in the Oklahoma City area alone!  
MINUTES NOW AVAILABLE  
\$50.00 FLAT

# NO ERRORS

if you take advantage of this opportunity

CHANNEL



KOCO-TV



OKLAHOMA CITY

Charlie Keys, General Manager



BLAIR TELEVISION ASSOCIATES

## RADIO RESEARCH

(Cont'd from page 42)

There's a great discrepancy, one media man said, between two rating services and a third. He explains it this way: "The third company, in my opinion, falls short in major markets because it relies on audience recall. With radio programing so similar today, you can't tell me people remember from day to day what music, news and weather they were listening to on what station!"

Agency people consider ratings an

indication of listening at most. Nor do they think radio ratings in, and of themselves, are accurate or definite indices. One lamented that out-of-home tune-in, for example, is merely added as a percentage to the total listening figure and not analyzed by station or by program type. "We think certain programs lend themselves to in-car listening, but we have no figures which prove it."

The second biggest area of research omission lies in specific station coverage patterns. One buyer laments

that even Nielsen's NCS #2 which gives detailed station coverage "is three years old and hasn't been updated."

This situation plays havoc with test marketing, particularly, although with buying generally. One buyer asks: "How can we go into an area which needs definite limits put on advertising because of limited distribution for the test product and really know what those limits are if we don't know what a station covers? That's why we resort more and more to print and tv testing, because the circulation limits are easier to define."

Both buyers and sellers of radio seem to be trapped in a circle from which they are trying to escape. In essence, agency people think this is what has to be done:

"If radio people themselves clean up their basic research, invest some money and produce more studies, and if they adopt a more professional view of the type of research we need, they'll impress on agencies and clients even if buyers aren't—at this point—actively interested in radio."

"But buyers will find this information provocative and, as agency and client interest climbs back to where it was, there'll be a lot more money for radio."

## TV TAPE

(Cont'd from page 45)

Hollywood has installed two tv tape recorders in conjunction with four film kinescope recorders, to copy tape on film or vice versa.

Tape and film continue to have other important inter-relationships for the moment. It's now standard practice to circulate film kinescope copies of tape programs or commercials to stations not equipped for tape operation. Furthermore, film copies of tapes have proved convenient for audition and client checking purposes.

The introduction of tape is having its effect on the director of those shows using it. Directors accustomed to film techniques have had to revise their method of operations considerably, eliminating the stop-and-go scheduling that characterizes film production, and adopting a point of view very similar to live tv studio operations. Mobile units have been used with good results as tape studios on wheels, while film-oriented directors have had to overcome the habit of shooting in the manner of film lo-

**SELL  
AUTOS!**

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

... Buy  
**KFDM-TV**

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

**KFDM  
TV**

**BEAUMONT  
PORT ARTHUR  
ORANGE**

CBS ABC

© PETERS GRIFFIN WOODWARD, INC.

education work, with separate set-ups for each shot. These delays reportedly have not been adding to production quality, while on the other hand, they have definitely canceled some of tape's inherent economies.

One year ago, tv tape was the great unknown in broadcast advertising. For some it was a supreme hope; for others, a new and frightening entity. Many tv companies have had to cope with either fresh opportunities—or incalculable disruptions—as a result of tape. While the future for tape in tv still contains many unpredictable elements, its first year, the year of its novelty and unfamiliarity, is now over. While certainly not a panacea for all tv problems, tape did attain in its first year a definite and irrevocable place. Rumor and speculation, which accompanied the introduction of tape last year, are now less common than at first. Through familiarity and day-by-day use, tape has become one of a number of tools available to broadcasters and advertisers. However, the applications for tape in tv are still only partly explored. The prospect of breakthroughs where bottle-necks still exist is a vista that continues to excite and interest the broadcast advertising industry. ▀

mean that advertisers didn't buy into programs (participations are included in the announcement total). It does mean there was a decline in advertiser purchase of entire programs. There is apparently a growing conviction that there is more value in spreading announcements around than in cashing in on the merchandising and promotion that goes along with "owning" a show.

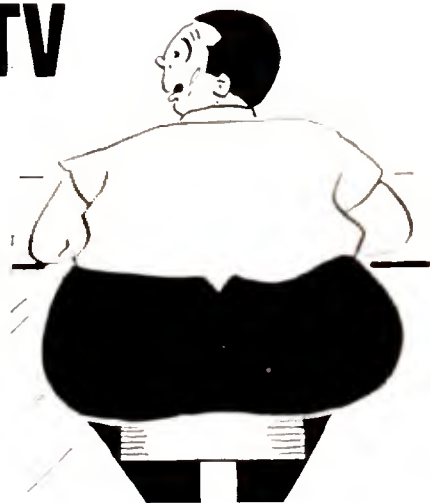
It should be emphasized that the TVB figures are not actual dollar expenditures, but billings calculated at the open or one-time rate. Thus, for a client buying announcements or I.D.'s the dollar total (before discounts) is overstated, while for pro-

gram buyers, the lack of program cost figures understates the actual expenditure. However, TVB checks on a confidential basis have convinced TVB researchers that comparisons, such as between one quarter and another, are accurate enough to be relied upon.

If the current spot tv spending rate continues, the medium will hit \$625 million in gross time expenditures this year. This is equal to a 22% jump over 1958. And it's way above the increases shown for 1958 (11%) and 1957 (13%) over the previous years, according to Rorabough figures. But, of course, the year isn't over yet.

... and **WOC-TV**

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



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

**The Largest Market between Chicago and  
Omaha . . . Minneapolis and St. Louis . . .  
the 47th TV market in the nation.**

**SPOT TV**

(Cont'd from page 33)

late night buys up 62% in gross time dollars and daytime spending up over 47%. Nighttime increased 19% but in terms of actual dollars, the total for nighttime, normally bigger than the other two categories anyway, went up almost as much as daytime.

There appears little doubt that nighttime would have showed a bigger percentage jump if there were enough availabilities. However, the heavy demand for nighttime adjacencies and the fact that there are relatively few minute availabilities in prime time, resulted in some spillover of advertising into other times of the day.

This is borne out to some extent by the type-of-buy breakdown. Announcements (other than I.D.'s) accounted for 70% of spot tv buying during last year's first quarter. This year the share came to 77%. In terms of dollars the hike amounts to nearly 4%. Significantly, program buying declined 7.5%. This doesn't

Population		Effective Buying Income*	
1958	1959	1958	1959
1,599,500	1,632,100	\$2,668,806,000	\$2,879,387,000
Increase — 32,600		Increase — \$210,551,000	
TV Homes		Retail Sales*	
422,800	438,480	\$1,918,167,000	\$2,042,037,000
Increase — 15,680		Increase — \$123,870,000	

\*Sales Management's "Survey of Buying Power — 1959"



THE QUINCY CITIES

DAVENPORT IOWA  
BETTENDORF I

ROCK ISLAND ILL  
MOLINE ILL  
EAST MOLINE ILL

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



WOC-TV is No. 1 in the nation's 47th TV market—leading in TV homes (438,480), monthly coverage and weekly circulation — day and night — as reported in the Nielson Coverage Service No. 3, Spring, 1958. For further facts and latest availabilities, call your PGW Colonel . . . NOW!



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

**KOSI put the  
DARNEST SOCK  
in Denver Radio**



In Denver the influence station is KOSI. Because KOSI has listener loyalty, the folks with money to spend respond to KOSI advertisers—and buy!

Contact Petry about 10% discount when buying KOSI and KOBY, San Francisco! For Greenville, Miss., it's WGVM.

**KOSI** 5000 Watts  
Denver is  
KOSI-land!

Plan to stay at the Imperial Motel, 1728 Sherman, downtown, when in Denver after July.

Mid-America Broadcasting Co.

One hundred  
eleven\*  
national  
and  
regional  
spot  
advertisers  
know  
**Terre Haute  
is not covered  
effectively  
by outside  
TV**

Basis: 1958

**WTHI-TV** CHANNEL **10** CBS  
ABC

TERRE HAUTE, INDIANA  
Represented Nationally by Bolling Co.,

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

**Tv and radio  
NEWSMAKERS**



**Raymond F. Henze, Jr.** has been appointed president of the reorganized John E. Pearson rep firm. He joined the company in 1951 as a sales executive. Prior to that, he was with Ra-Tel Reps in a sales capacity. Henze is a graduate of Fordham College. Other re-alignments at Pearson include: Pearson becomes chairman of the board; James Bowden, appointed executive assistant responsible for the Midwest area; Robert Baird, to head of Southern states and John Palmer to supervise West Coast area.

**Richard Shepard** has been appointed general manager of WHAM, Rochester. A veteran of 11 years experience in broadcasting, Shepard is currently director of radio and tv for the Rumrill Co., in charge of broadcasting activities for the agency's Buffalo, Rochester and Utica offices. Prior to joining Rumrill, he was in the sales department of WBEN, Buffalo. A graduate of the University of Buffalo, Shepard is now serving as radio tv chairman for the Community Chest of Buffalo and Erie County.



**Carson Rennie** has been named general sales manager of WJW, Cleveland. He comes to the Storer station from Philadelphia, where he was executive program producer for the three Sun Ray Drug Co.-William Penn Broadcasting Co. stations. Carson began his career in radio sales in 1954 at WNOX, Knoxville, and joined WBBQ, Augusta later that year. In 1955, he was an a.e. at Storz' WTN, New Orleans, and was transferred to WQAM, Miami where he was a.e. and sales mgr. from 1956 to 1958.

**Russell Ziegler** has been promoted to director of advertising and public relations for Chett, Peabody & Co., Inc. He was previously manager of advertising, public relations and market research. Ziegler joined CP in 1932, where he organized and developed the educational services division and college advertising division. He did the same for the public relations and market research divisions in 1936. In 1940, Ziegler was named assistant advertising manager. CP is now participating in *Perry Mason*.



# 283,000,000



## *Convention visitors see how WSB Radio serves growers who make Georgia leading broiler producer in U. S.*

Last year Georgia again led the nation in broiler production, sending 283,000,000 birds to market.

Pictured is the WSB Radio exhibit at the recent Southeastern Poultry & Egg Association convention in Atlanta. Growers (and exhibitors—many of whom are WSB advertisers) showed great interest in the illuminated coverage map, and methods used by WSB Radio in providing them with broiler market quotations. Two comprehensive reports are broadcast daily, the first at 11:35 a.m. This is the earliest quotation Georgia broiler growers can hear. They listen for it daily.

Broiler quotations are only one facet of WSB Radio's complete programming for Georgia agriculture. Over 300,000 farm families depend upon this station for information of vital concern to them.

*Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.*

**WSB Radio**  
The Voice of the South  
Atlanta

# SPONSOR SPEAKS

## Peace, Progress, Quality Control

"Network vs. Independent Radio" was the controversial title of the program that opened the Second Annual Disk Jockey Convention conducted by the Storz stations in Miami Beach (See also Sponsor Backstage, page 10) Joe Culligan, executive vice president of NBC Radio Network, and Gordon McLendon, president of the McLendon stations, were the opponents. The anticipated fireworks never developed, although both speakers lived up to advance billings. We retitled their talks "Peace—It's Wonderful."

The D.J. Convention began with an appeal for a united front. It closed with another stirring seminar that expressed the same point in another way. This one was labeled "The Pros and Cons of Formula Radio." Magnificently presented by Bill Kaland, program manager of Westinghouse, Harold Krelstein, president of Plough stations, and Bob Purcell, president of Crowell-Collier Broadcasting, it stressed the point that the debate on "formula radio" is based on a false foundation. Bob Purcell stated that all radio must be based on some kind of formula just as all tv or all newspapers. Instead of "formula" he calls it "contemporary radio." Both Purcell and Krelstein pointed out that the element that separated good radio stations from bad was *quality control*. Bill Kaland expressed it this way: "His formula for good radio, which consists basically of music, news and service, are the three "E's"—Energy, Enthusiasm, Emagination.

Only a week earlier we had been present at the Detroit show-casing of WJR's live talent. The occasion was the introduction of WJR as an independent station after many years of network affiliation. Any one present at this performance had a good glimpse of what operators like Storz, Westinghouse and others mean when they refer to "quality control."

So radio today is learning that it doesn't pay to fight their future away and that "formula radio" really means "quality control" to a good operator. That's progress!



**THIS WE FIGHT FOR:** *New horizons for the radio and television industry—recognition that yesterday's methods and ideas are not good enough for tomorrow's expanding world.*

## 10-SECOND SPOTS

**Family affair:** Exchange of letters between a San Francisco listener and radio station KTVU, Oakland—  
Mr. Leslie A. Nichols, News Director,  
Dear Mr. Nichols:

My wife and I listen to your 10 p.m. broadcast nightly, and enjoy your calm presentation of the day's news. Last night . . . you reported the explosion in the home of a would-be suicide, George Pratt. Would you kindly let me know whether you reported the cause of the explosion was due to the gas in the home being ignited by a pilot light, or by Mr. Pratt's attempt to light a cigarette. This is to settle a difference of the cause as reported by you (between my wife and me).

Truly,  
Glynn Petrie.

Dear Mr. Petrie:

Let me quote word-for-word from my script in connection with the news story you mention: "In Oakland a house was destroyed and more than a dozen others damaged today when a would-be suicide, seeking to end it all by asphyxiation, tried to light a cigarette in his gas-filled home . . ." Sometime maybe you can tell me who won the argument.

Cordially yours,  
Leslie A. Nichols.

Dear Mr. Nichols:

Thanks for your answer to my request concerning the explosion of the gas-filled home of George Pratt. Your transcript confirmed my version of the cause of the ignition. You say: "Sometime maybe you can tell me who won the argument— you or your wife." Sir, are you married?

Cordially,  
Glynn Petrie.

**Mad. Ave.:** Sign in window of Ad Lib restaurant at 17th and Madison: COCKTAIL HOUR 9 a.m. to 2 a.m.

**Guess:** Cleveland stations KYW, WIK, WDOK, WIW collaborated in sending out a promotion on NRM, asked recipients to guess what NRM stood for, suggest these answers

Andist Resort Month  
No Restraint Month  
Naughty Romance Month  
Nervous Rash Month  
*Answer: National Radio Month.*

WHAT GIVES YOU A WHOLE STRING OF COMMERCIALS IN ONE DAY?



VIDEO TAPE MADE ONLY BY 3M

Rehearsal's over. The talent's ready.

The one-minute commercial goes on tape.

Then—in instants—the commercial's on the monitor, ready for approval. No time lost for processing. And no money wasted on expensive editing. Should a re-take be needed, another taping's done in just one minute.

Best of all, the taped commercial has "live" quality . . . you get a wider, truer contrast range and signal detail than has been possible by photographic recording . . . involving tolerances of three ten-thousandths of an inch.

Amazing video tape is made *only* by 3M . . . a product of the 3M Research that pioneered magnetic tape. You can rely on erasable, re-usable "SCOTCH" BRAND Video Tape.



MINNESOTA MINING AND MANUFACTURING COMPANY  
... WHERE RESEARCH IS THE KEY TO TOMORROW



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*like -- this  
is show  
biz, man!*

Horatio, the maestro of this one man band, is not limited to one instrument, and WFGA-TV is not limited to one network . . . like the most of NBC - ABC . . . to say the least. Now if we give'em show biz . . . and you give us your biz . . . we'll make beautiful music together. Our merchandising and promotional efforts are really in orbit. Need we say more?

# WFGA-TV

Represented nationally by  
Peterson, Griffin, Woodward, Inc.

**CHANNEL 12**

Jacksonville 1,  
Florida