

# SPONSOR

NATIONAL BROADCASTING COMPANY, INC.  
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THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

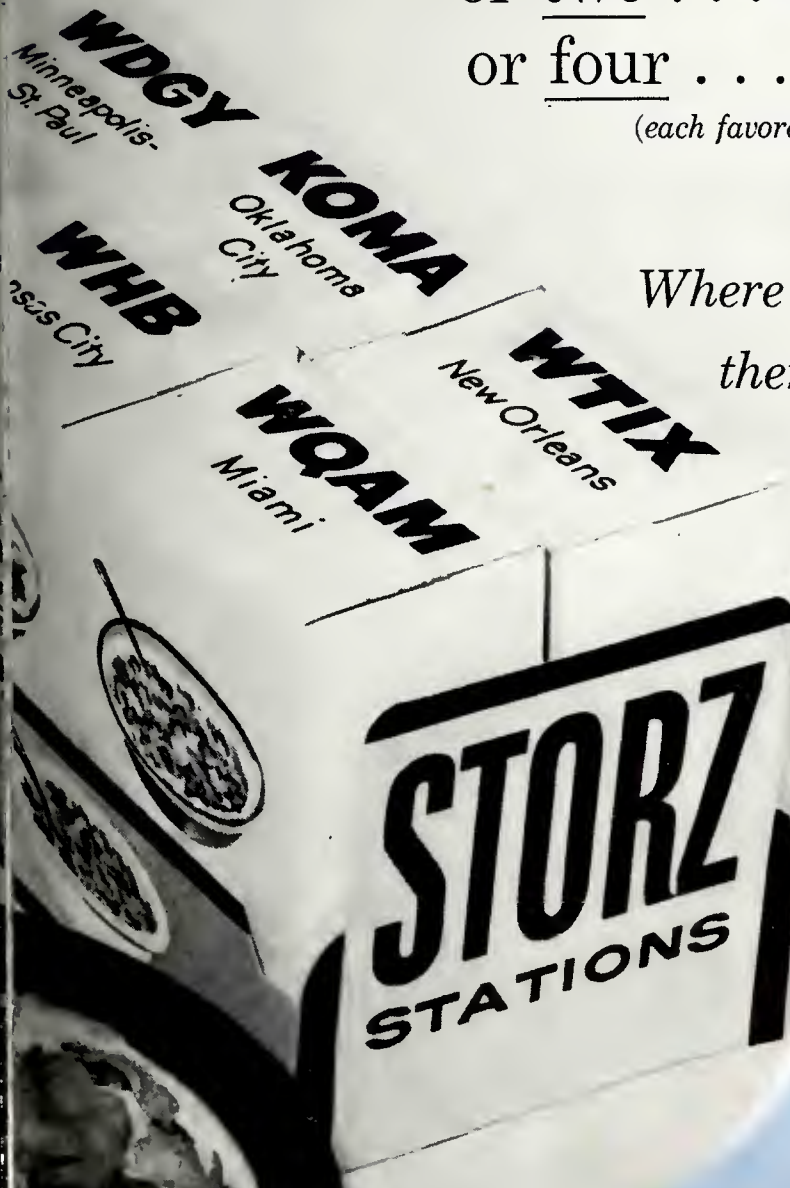
for muscle in your marketing . . .

# Pick any one . . .

or two . . . or three

or four . . . or five!

*(each favored in its market)*



Where

there's a

Storz

Station

there's

audience!

today's  
Radio for  
today's selling

Todd Storz, President  
Home Office: Omaha  
WDGY, WHB, KOMA, WQAM  
represented by John Blair & Co.  
WTIK represented by Adam . . .

## MEDIA'S NEW MR. BIG: THE ANALYST

Agencies are turning to new type of media expert. Media analyst groups guide ad buys

Page 29

## If you think you have it tough— a Texas saga

Page 36

## Who's who in cigarette radio/tv

Page 38

## How to use the new syndicated research service

Page 42

DIGEST ON PAGE 4



The WeeReBeL discusses "sales campaign ribbons" with Bert Mulligan, Broadcast Supervisor, Compton Advertising, New York.

## Have you heard what the WeeReBeL said to Compton Advertising?

*"We're rich in Columbus?"*

Average family income in the metropolitan trading area of Columbus, Georgia, higher than that of New York, Chicago or Detroit. In fact, only 24 other cities in the U. S. beat it!

Over 85% of these better-than-average families own TV sets and WRBL-TV is the only VHF in the market. WRBL Radio is Columbus' CBS Affiliate with immediate adult programming . . . high fidelity sound, plus stereo! Call HOLLINGBERRY and let WeeReBeL in Columbus start building business for you.

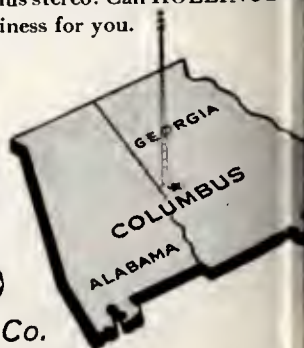


# WRBL

TV-CHANNEL 4 • RADIO-5000 WATTS

 **COLUMBUS, GA.** 

Represented by George P. Hollingbery Co.



6 6 6 6 6 6 6 6

# Daytime Minutes

## with Nighttime Ratings!

During the average  
daytime quarter hour  
more than 80%

of the sets in use in

**MICHIGAN'S  
SECOND  
MARKET**

are tuned to

**WJIM-TV.....Channel 6**

81.3% to be exact...

Nielsen - Feb., 1960

COVERING  
THE  
NATION'S

**37<sup>TH</sup>**  
MARKET

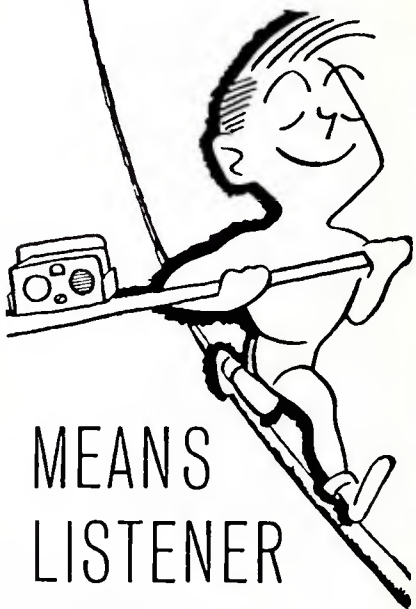
# WJIM-TV



Strategically located to exclusively serve  
**LANSING... FLINT... JACKSON**

Represented by **BLAIR TV**

# BALANCED PROGRAM- MING . . .



# MEANS LISTENER LOYALTY

. . . and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

## KTRH

50,000 WATTS — 740 KC

—CBS—

### HOUSTON, TEXAS

Represented by Peters,  
Griffin and Woodward, Inc.

© Vol. 14, No. 16 • 16 APRIL 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# TONNAGE

When is a heavy weight of advertising dollars bound to succeed? And when is "Tonnage" bound to fail? Is the smartest advertiser the one with the biggest budget? If you look at the history of advertising, you will observe the following facts: There are advertisers who slackened, or weakened their efforts (sometimes at critical times) and the results can be seen in the forgotten trademarks of the past. On the other hand, there are advertisers who mounted massive advertising campaigns—costing many millions of dollars—who have failed to increase their sales. The question of the advertising appropriation should always be preceded by these questions: Do I have an idea which will sell my product? Has my agency been thorough enough to arrive at a sound selling strategy, and ingenious enough to express it in an arresting and interesting way? If the answers to these questions are "yes," advertising tonnage can be regarded as an investment, instead of an expense. Everything depends on the idea. Ideas sell products because—people buy ideas

YOUNG & RUBICAM • ADVERTISING

# WKOW-TV

MADISON'S

abc **Action**

BUY FOR:

## DX SUNRAY OIL

Ranking **FIRST** in the nation in per family gasoline sales, Madison is a "must" market for DX promotion. Total gasoline sales in 8 county merchandisable zone — over \$18,000,000.

## OSCAR MAYER

Dealer calls, merchandising letters, and window displays. These merchandising assists, added to heavy frequency on WKOW-TV, have kept Oscar Mayer fine meat products moving in Wisconsin's fastest growing market.

## LESTAIR

Heavy frequency on WKOW-TV, Madison's lowest CPM station has helped introduce this new Adell's Lestair to happy housewives in WKOW-TV's 142,000 southern Wisconsin homes.

## IF ACTION IS

*your aim in Madison call Gen. Mgr.  
Ben Hovel or Headley-Reed.*

**WKOW**

**TV** abc

in MADISON, WIS.

# NEWSMAKE of the week

*Two hundred years ago, Pierre Lorillard founded the world's first tobacco company in New York after escaping religious persecution in France. Last week in the same city, Lewis Gruber, board chairman of P. Lorillard Co., cut a 350-plate cake, served it to 700 stockholders and talked to them about tv and advertising in the competitive world of cigarette.*

**The newsmaker:** Lewis Gruber is board chairman and chief executive officer of the world's oldest tobacco company, which has been manufacturing and marketing products since 1760. He directs an international concern which employs 7,000 persons, owned by 32,000 shareholders, distributes Lorillard products through 6,000 wholesalers and one and one-half million retailers. For the first nine months of '59, business volume was up 5.6%.

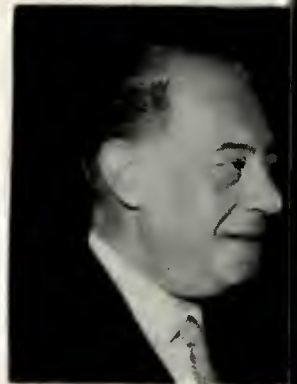
Major products are five cigarette brands: Kent, Old Gold, Newport, Spring and Embassy, all with advertising programs directed by the Lennen & Newell agency in New York and supervised by the company's ad director, Daniel Ladd, and the brand advertising manager, George Whitmore.

Board Chairman Gruber, in speaking to stockholders, pointed out that advertising is a "must" and that air media have unique advantages over print.

"The cost of being competitive with leading positioned brands is high," he said, "and the number of dollars spent on brand building is awesome. But when a manufacturer is dependent on the continued use of his products, there is no satisfactory alternative."

He sees a changing advertising picture: More advertisers are cutting their exploitation budgets, "which will one day pose a serious problem from the standpoint of clear product exposure." Mr. Gruber commented that blue-chip companies are using more space and are buying increasingly sizable schedules for tv and radio. There's a problem inherent in this pattern, however: "While print media can add to the additional volume could lessen advertising impact. But advertising involving air time can go no farther than the clock permits."

What does he think of television advertising? "It's a medium of fads and fancies, ruled by audience influence and questionable results. We avoid making long-term commitments in order to avoid being caught in an ebb tide of waning talent and popularity." But he reminded his stockholders that "High ratings are not necessarily indicative of magic selling ability."



Lewis Gruber

# MARK TWAIN

ould have been "The Boss Man" of WPTR

ould have fit him like a glove because Mark Twain  
esented GRASS ROOTS THINKING AT ITS  
T. Radio, too, should be communication at its best.  
s the kind of a station we try to run at WPTR.  
ually we play music but we believe news is more  
ortant—and equally important is the interpretation  
at news.

's why WPTR has a minimum of 48 regular sched-  
newscasts every day—commentary on the news at  
12 times a day—news in depth every hour—and  
e necessary "editorials" are broadcast on a round the  
basis. WPTR has never backed down from an issue  
It was right. It's that kind of an independent—

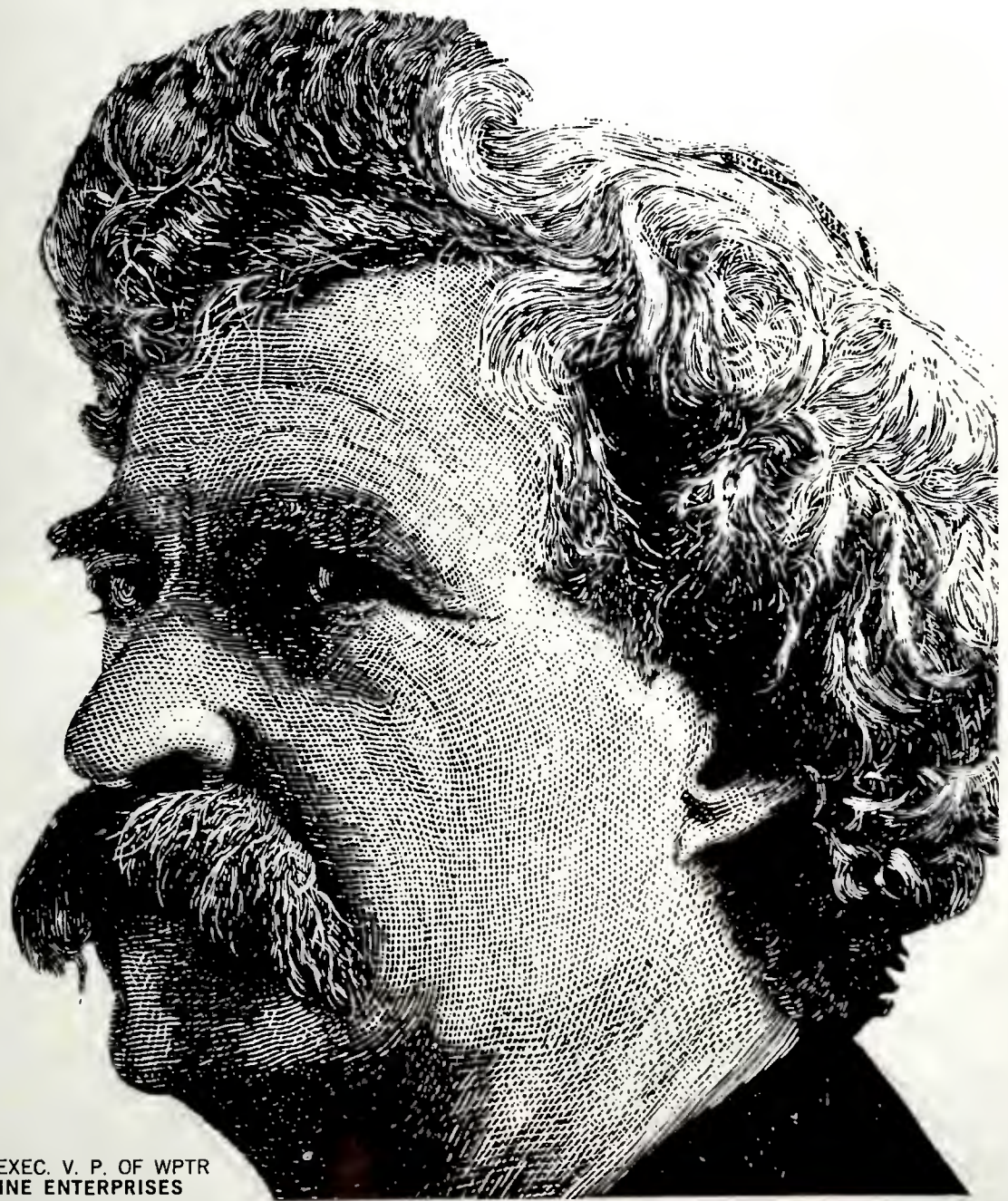
independent! In another area, too, it's unique. Last year  
WPTR received the "National Headline Club Award"  
for outstanding public service.

Perhaps it's why WPTR has more local advertising than  
the next 3 stations combined; more total advertising  
than the next 2 stations in the market put together.

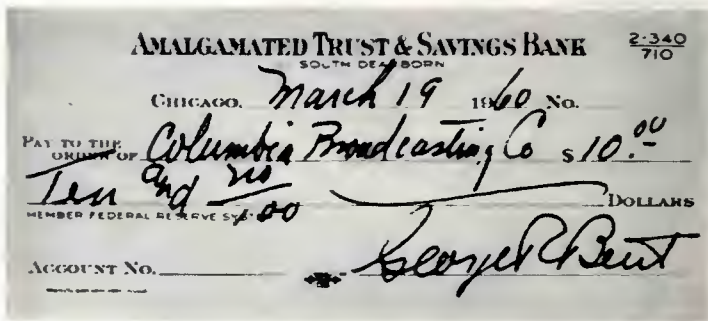
**WPTR** 50,000  
PEOPLE PEOPLE WATTS

ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse.  
Right up there with Hooper, too. Represented nationally  
by Robert E. Eastman & Co., Inc.



ANCAN MOUNSEY EXEC. V. P. OF WPTR  
A division of SCHINE ENTERPRISES



# A MOST UNEXPECTED SPONSOR

The check came in a letter saying: "I send it to you because I thought your coverage of Squaw Valley was superb. And I understand it cost you a pretty penny over and above any advertising income."

The letter was one of literally thousands reflecting the excitement and appreciation felt by 80 million Americans who watched the series of 14 programs on the CBS Television Network covering the 1960 Winter Olympic Games.

They came from all elements of the population—from some of the highest ranking government officials, one of whom described the broadcasts as "a spectacular job of detailed coverage"—as well as from farmers, teenagers, businessmen, and housewives. A Midwestern newspaper published an editorial headed "CBS deserves a gold medal."

It goes without saying that this remarkable surge of enthusiasm was especially gratifying to the *real* sponsor of the series—Renault, Inc.—which was able to demonstrate the quality of its automobiles to tremendous daily audiences. *During the average minute that the 14 broadcasts were on the air they commanded the undivided attention of 20 million viewers. More people watched these broadcasts than the combined viewers of all other programs on the air at the same time.*

Naturally this overwhelming response pleased us, too, since it set the stage for our exclusive coverage of the Summer Olympics next August and September against the magnificent backdrop of Rome. (For 18 consecutive days, in a series of 29 broadcasts, you will see the world's foremost athletes competing in the historic Marathon and Pentathlon events, as well as in 32 other sports contests ranging from boxing to yachting.) It set the stage, too, for an advertiser to write a check making him a sponsor. In fact, we're expecting it.

# FOR A MOST SPECTACULAR PROGRAM!

## CBS TELEVISION NETWORK





THE  
SHAPE  
OF  
THINGS  
TO COME!



See pages 44 and 45

Only **WPRO**

DELIVERS  
THIS



THE TWO BILLION DOLLAR SOUTHEASTERN NEW ENGLAND MARKET  
No newspaper — no other radio station anywhere — effectively sells 450,000  
homes in this contiguous market area. Ask your Blair man for both quantitative  
and qualitative Pulse studies, proving WPRO's 8-county dominance.

**WPRO PROVIDENCE**  
CAPITAL CITIES BROADCASTING CORP.

## SPONSOR

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Bernard Platt

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# One of the world's greatest house-to-house salesmen

(sometimes)



He can make as many as 18,000,000 calls a minute, and get inside the house every time. But what happens then? Does he get the order, or just tell a few jokes and leave?

The answer is important, because this salesman doesn't work on a commission basis; he gets paid,

and paid plenty, whether he makes the sale or not.

At N. W. Ayer & Son we've learned a lot about how to make this gifted but hard-to-handle fellow really go to work. When he does, he proves to be one of the greatest house-to-house salesmen in the world. **N. W. AYER & SON, INC.**



*The commercial is the payoff*

LONG ISLAND IS A MAJOR MARKET!

# WHLI

THE VOICE OF LONG ISLAND

THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)



**REACHES  
MORE BUYING  
INCOME THAN  
DALLAS  
DENVER & DAYTON  
PUT TOGETHER!**

---

**\$4,714,210,000**  
(Sales Mgt.)



## WHLI

Dominates the Major Long Island Market (Nassau)  
... Delivers MORE Audience than any other  
Network or Independent Station!  
(Pulse)

→ 10,000 WATTS

**WHLI** AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.

*the voice of  
long island*

Represented by Gill-Perna

by Joe Csida

# Sponsor backstage

### Old friends at the convention

The 38th annual convention of the National Association of Broadcasters wasn't nearly as grim as I dreaded it would be. As a matter of fact, somewhat to my surprise, I discovered that I found more about this get-together that was truly heart-warming and touching than at any of the many previous broadcaster meetings I'd attended. I have been trying to analyze why this was so, and find it extremely difficult.



Maybe it was because of the virtually perfect tribute to Hal Fellows delivered by Frank Stanton on the opening morning. I say the speech was virtually perfect because it was brief and yet did not fail to enumerate a single one of Hal's long list of talents as a human being and one of the finest, most tireless spokesmen any industry ever had. It was sentimental but not the least bit maudlin. And the CBS president delivered it with a sincerity and dignity—and yet a warmth—that seemed to express precisely how everyone who knew Hal Fellows felt about him.

I was quite moved, too, by the standing and prolonged ovation given Clair McCollough, as he was escorted down the aisle of the vast grand ballroom of the Conrad Hilton by his fellow broadcaster. Since the day I met Clair in August of 1945 I have made no secret of the fact that I love him. He is one of my all-time favorite people. Down through these 15 years he has been one of the busiest of the broadcasting executives. I don't know of a single period in the decade and a half when Clair hasn't been doing two or three major industry jobs, officially on the record, or quietly behind the scenes. At the same time he has directed the solid growth of the Steinman communications empire, and made their radio and television properties models for the industry. And there has hardly been a public service activity of any consequence in his native Lancaster, or the state of Pennsylvania for that matter, to which Clair has not made a contribution. With all this, he, his wife, and daughter represent one of the most wholesome, happy, well-knit family units it has ever been my pleasure to meet. And, incredible as it may seem, I have never, in this same period, seen Clair too busy to help a friend get some chore done, no matter how trivial.

### McCollough's touching thanks

It was typical of Clair, too, that at the end of his keynote address the morning the convention opened, he said that he, his wife, his daughter and all his associates in the Steinman organization thanked his broadcasting colleagues from the bottom of their hearts for the Distinguished Service Award which the NAB had just bestowed upon Clair. Clair truly does not think of himself as an individual but rather as a part of the little family in whose behalf he gave thanks, and part of the larger family of broadcasters the world over.

# AFTER THREE YEARS..



## STRONGER THAN EVER!

### AFTER 3 YEARS, POPEYE STRENGTHENS RATINGS COAST-TO-COAST

March '57    February '60

NS-TV	COLUMBUS, OHIO	13.9	<b>19.1</b>
RO-TV	PROVIDENCE, R. I.	19.5	<b>24.9</b>
SD-TV	SAN DIEGO, CALIF.	15.5	<b>18.4</b>
BT-TV	SOUTH BEND, IND.	14.9	<b>17.4</b>
SM-TV	SPOKANE, WASH.	18.7	<b>19.7</b>
SA-TV	SACRAMENTO, CALIF.	10.7	<b>13.4</b>
SN-TV	SAN FRANCISCO, CALIF.	10.6	<b>13.9</b>
NY-TV	NEW YORK, N. Y.	14.9	<b>14.3</b>
LA-TV	LOS ANGELES, CALIF.	12.0	<b>11.5</b>
BN-TV	BUFFALO, N. Y.	14.4	<b>14.3</b>

**AFTER 3 YEARS, POWERFUL ARB AVERAGE IN 137 MARKETS** — regardless of station, time period or competition—gives Popeye a muscular rating over 15.

### AFTER 3 YEARS, TEXAS BUILDS RATINGS ... with Bugs Bunny, Porkey Pig, Tweety, Sylvester and all the other favorite Warner Brothers Cartoons. These fabulous characters have lifted their full-hour rating from a robust 17.3 to a lusty 22.9 on KDUB-TV in Lubbock...almost 50% higher than three years ago.

Want to put muscles in your ratings? Then feed your audience a steady diet of **u.a.a.'s** Popeye and Warner Brothers Cartoons! For each year — more and more children reach the age group that begins to enjoy these popular cartoon characters. Add them to the millions of already devoted viewers of all ages, and you are virtually guaranteed stronger ratings for years to come.

Want to put muscles in your ratings? Then feed your audience a steady diet of **u.a.a.'s** Popeye and Warner Brothers Cartoons! For each year — more and more children reach the age group that begins to enjoy these popular cartoon characters. Add them to the millions of already devoted viewers of all ages, and you are virtually guaranteed stronger ratings for years to come.

WRITE—WIRE—PHONE

**u.a.a.**

UNITED ARTISTS ASSOCIATED, INC.

- New York, 247 Park Ave. MUrray Hill 7-7800
- Chicago, 75 E. Wacker Drive. DEarborn 2-2030
- Dallas, 1511 Bryan Street. RIVERSIDE 7-8553
- Los Angeles, 400 S. Beverly Dr., CRestview 6-5886

A Part of *Every*  
*Community Project* \*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area . . . a circumstance that *must* be reflected in audience response to advertising carried.

\* Five full ½ hours of local public service programming each week.

**WTHI-TV**  
CHANNEL 10 CBS · ABC  
**TERRE HAUTE**  
INDIANA

Represented Nationally by Boiling Co.

The  
Station  
of  
Quality  
in the  
Quad-  
Cities

QUAD-CITIES  
DAVENPORT  
EAST MORGAN  
DODGE TERRACE  
TERRE HAUTE  
BY SCHECT TOGETHER AS THE BOROUGHS OF THE AREA

CBS

**WHBF**

RADIO and TELEVISION

**Sponsor backstage** (continued)

There was just the hint of a sob in Clair's voice as he closed his speech, and I don't mind saying there was a lump in my throat, too. This, in my book, is a man!

Clair talked at some length about the upcoming younger men in the broadcasting business and their responsibilities to themselves and the industry. One of the finest of these, in my opinion, is young Ted Bergman, who at the moment is president of the Parkson Advertising Agency.

I don't really know how old Teddy is, but I would guess the middle 30's. For a stretch, of course, he was president of the Dumont Television Network, and did a fine job in this spot under less than ideal circumstances. Ted is one of those young men, who knows and loves the broadcasting business, and is dedicated to it. He has the capacity, as have broadcasting's older leaders, to do the most effective job commercially and yet constantly make meaningful contributions to raising the industry's standards in every area.

While I consider him one of the most able advertising executives practicing today, I would still prefer to see him back in the heart of the broadcasting business itself. And whether in advertising or broadcasting directly I hope the industry will find increasing opportunities to permit Ted to be of service.

Having the opportunity to spend a little time with Ted Bergman again, I think, was another reason why I liked this 38th annual broadcaster meet. And yet one of the sessions I enjoyed most was an all-too brief one with an old friend, who is a truly veteran broadcaster. He is, as a matter of fact, one of the very few men who was attending his 38th consecutive broadcaster convention. And you can't do too much better than 38 out of 38.

**Bill Hedges' experience in politics**

I'm speaking, course, about NBC's Bill Hedges. Bill was due to retire in January, but NBC asked him to stay on until July to take charge of NBC's planning for the upcoming political conventions. In 1920, at the age of 25, Bill was a cub reporter on the *Chicago Daily News*, and in that year covered his very first political convention for the paper. He scored a clean beat on the story that a dark horse by the name of Warren G. Harding had won the Republican nomination.

The paper subsequently had him cover the Democratic Convention, which nominated James Cox, and the election in which Harding took Cox by an almost 7,000,000 popular vote and a 277 electoral vote margin. Bill did such a fine job covering these major political events that the paper put him in charge of its Political Bureau. Bill's thinking of writing a tale or two when he retires in July, and I know he'll have much of interest and value to say.

Maybe Bill's good, useful career made me feel there was something special about this convention. Or maybe it was the news (to me) that Colonel Harry Wilder had gotten married. "I was shot with luck to get her," the wonderful, old Colonel wrote us about his new bride.

Or maybe it was a little of all of these things, plus the fact that at this hour of the industry's greatest need more broadcasters turned up in Chicago, and worked more determinedly than I have ever seen them work to make broadcasting a better business and a greater service to the nation.



THE X-15 IS THE  
**PACESETTER**  
IN JET TRAVEL.

It is designed to fly at more than 4,000 miles an hour more than 100 miles above the earth.



IS CINCINNATI'S  
**PACESETTER**  
RADIO STATION

WSAI is the first radio station in America to "review" the newspapers. Six times daily, WSAI comments on both local papers, offering brickbats and bouquets. No single feature has ever stirred up greater interest. In Programming . . . in Popularity . . . in Productivity, WSAI is Cincinnati's PACESETTER radio station.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit  
THE CONSOLIDATED SUN RAY STATIONS WSAI-Cincinnati; WPEN-Philadelphia; WALT-Tampa

IF YOU WANT TO  
OWN KANSAS  
YOU MUST USE

**WIBW**

FROM Topeka on out to the ends of Kansas, (and parts of Missouri, Oklahoma and Nebraska) WIBW delivers full value for every advertising dollar:

**1**

In Topeka Metropolitan Area, a whopping 69% of the total radio families tune to WIBW every week! In the primary national advertising period—AM Mon.-Fri., WIBW leads all competitors with an average share of 33%.

**11**

In the 11-county Topeka Trade Area, WIBW has more than 2 to 1 listenership:

Weekly Daytime Circulation Penetration

WIBW	64,730 Radio Families	74.3%
Sta. "A"	29,850 Radio Families	34.2%
Sta. "B"	18,900 Radio Families	21.6%
Sta. "C"	13,740 Radio Families	15.7%

**27**

In 27 rich agricultural counties, including the Topeka Market, surveyed by Pulse, WIBW is first of 52 stations in 190 of 260 rated quarter hours.

**94**

The Nielsen Coverage Study #2 credits WIBW with 94 counties in Kansas, Missouri, and Nebraska—a total of 458,990 radio families. 41% weekly penetration—a circulation of 184,410 different radio families every week!

WIBW broadcasts in an area of excellent ground conductivity at 5,000 watts at 580 kc.—the lowest frequency in the region—5th lowest in the country! Balanced programming serves both farm and urban audiences—full merchandising services available.

WIBW costs more—but it will win more Kansas sales than any other station in the state!

Investigate!

**WIBW** Topeka, Kansas

580 Kc. CBS 5,000 W.

Thad M. Sandstrom, Gen. Mgr.

Represented by Avery-Knodel, Inc.

## Timebuyers at work

Larry Bershon, McCann-Erickson Advertising USA, New York, feels that many advertisers would continue spot tv through the summer if rates were more feasible. "I don't see how stations can continue to ignore the advertising facts of life, now that all the networks are giving summer discounts," Larry says. "Last year advertisers reduced by over 25 million dollars their expenditures in tv from the spring to summer quarters. Certainly cost was a major factor. With time spent viewing tv off 30% from the height of mid-winter to summer, it becomes less of an economical buy. Print salesmen have had a valid argument for years — 'Print circulation doesn't fluctuate, why pay the same price for reduced circulation in tv?' Tv rates in keeping with its circulation is tv's only answer." Larry points out that a few stations are giving discounts—one offers savings of as high as 20% in prime time from spring to summer—and some others are considering reductions. "But many are ignoring the situation and if mid-June sends their sales forces for aspirin, it's self-imposed misery."



Jeff Fine, DCSS, New York, feels that it is more important than ever for effective selling that buyers make sure program mood and content fit the commercial. "A much higher percentage of viewers than realized is critical of commercials, but I think that the criticism is not so much because of the commercials themselves as that they

are badly placed. The loudest kind of hard-sell commercial will have high receptivity if it's harmonious with the show." Jeff points out that while buyers seldom place a commercial in a program or time slot not consistent with the product, there are many instances where the character of the commercial conflicts severely with the program. Sometimes it is copy and commercial delivery, other times sound and musical effects. "Whatever the



case, the effect is negative. True, a negative effect is sometimes better remembered, but I doubt that it often sells. In many instances, of course, it's impossible for the buyer to know the commercial, but when available, he should get the information. Good buying is not just a mechanical process, but the careful weighing of all factors."



## FARM GALS EYE NEW PASTURES!

But they've been warned, by their Mothers, to stay off Madison Avenue!

Seriously, this picture is merely to show that our farm families of today, here in the Land of Milk and Money, look and act just like their City Cousins . . . except the farmer, of course, has more money.

Eye our market: 42% rural and 58% urban . . . more than 1,350,000 folks spending \$1,750,000,000 in retail sales yearly . . . over 400,000 families enjoying Channel 2-CBS Television.

Makes a pretty picture, doesn't it?



HAYDN R. EVANS, GEN. MGR.



THE LAND  
OF MILK  
AND <sup>M</sup>~~N~~ONEY  
WBAY ch. 2  
GREEN BAY

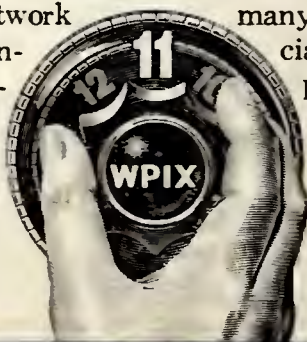
# the prestige independent with network advertisers!

- THE PROCTER & GAMBLE CO.
- GENERAL MOTORS CORP.
- BRISTOL-MYERS CO.
- GENERAL FOODS CORP.
- CHRYSLER CORP.
- AMERICAN AIRLINES, INC.
- COLGATE-PALMOLIVE CO.
- R. J. REYNOLDS TOBACCO CO.
- WARNER-LAMBERT  
PHARMACEUTICAL CO., INC.
- UNITED AIR LINES, INC.
- GENERAL MILLS, INC.
- NATIONAL BISCUIT CO.
- U. S. RUBBER CO.
- BROWN & WILLIAMSON  
TOBACCO CORP.
- FORD MOTOR CO.
- THE COCA-COLA CO.
- GENERAL CIGAR CO.
- BORDEN'S
- TRANS-WORLD AIRLINES, INC.
- VICK CHEMICAL COMPANY
- P. LORILLARD CO.
- BEST FOODS
- U. S. TOBACCO CO.
- TEXACO CANADA LIMITED
- KELLOGG COMPANY
- MILES LABORATORIES, INC.
- THE AMERICAN TOBACCO CO.
- CANNON MILLS, INC.
- INTERNATIONAL SHOE CO.
- FIRESTONE
- GULF OIL CORP.
- STERLING DRUG, INC.
- LEVER BROTHERS CO.
- AND MANY, MANY MORE



WPIX-11 carries more minute advertising from the top 25 national spot advertisers than any other New York television station.\* ■ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or

over-long commercials—because WPIX-11 does not accept this kind of advertising ■ Only WPIX-11 of all seven New York TV stations, offers you many opportunities to place minute commercials in such a productive selling atmosphere during the prime nighttime hours. Here are your 60-second commercials tonight.



## W P I X *new york*

\*Broadcast Advertiser Reports

© 1960. W

# SPONSOR-SCOPE

16 APRIL 1960

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SPONSOR

PUBLICATIONS INC.

Judging from opinions obtained this week by SPONSOR-SCOPE in a quick check among top agency planners, the rank and file of advertisers aren't going to be hesitant about making their commitments for the 1960-61 season in the immediate future.

The marketing of goods hasn't been as rosy as had been expected but the level and outlook are firm enough to give the advertiser confidence to proceed with his media plans.

There's a good prospect that Campbell Soup (BBDO) will expand—for the first time—in its spot buying into tv for the coming season, which would mean at least another \$1 million on the spot barrelhead.

In the offing also is another fall-winter run for spot radio.

Soaps and toiletries highlighted the national spot tv buying activity this week. Among those that either bought or asked for availabilities:

Cheer (Y&R); Tide (B&B); Drene (Compton); Carter's Pills and Arrid Whirlin (Bates); Food Manufacturers (Bates); Jax Beer (DCS&S); Maytag (Burnett); S. C. Johnson's Raid (FCB); Dr. West toothpaste (KM&J).

Incidentally, Mr. Clean (Tatham-Laird) has cut back about 12 tv markets.

Not even the colossal General Foods is too prideful to lift an air media leaf from the strategy book of a small competitor like Folger Coffee.

It was just about a year ago that Folger set the coffee trade on its ears in Chicago with a radio blitz of unprecedented dimensions.

GF has unloosened a similar blitz, but in tv, in behalf of its Yuban Instant. Practically all the New York stations are in the act, with the schedules running anywhere from 30 to 50 spots a week and no termination date given.

There's also heavy sampling, particularly in the suburbs.

For a measure of how the tv networks are faring in spredeagling their control over fall programing, note the number of outside packages they've already accepted:

ABC TV: Bristol-Myers' Peter Gunn and P&G's The Law and Mr. Jones.

CBS TV: General Foods' Andy Griffith Show and Angel and Bristol-Myers' Candid Camera. (The Garry Moore show has been using Candid Camera).

NBC TV: P&G's Peter Loves Mary, and Ford's Alfred Hitchcock series.

P.S.: Several agencies reported this week that leading film packagers were refusing to screen their new product to anyone but those who had a network-approved time period.

There's a difference of as much as \$6,000 in the commercial minute prices being asked by NBC TV for its 7:30-8:30 p.m. action shows.

The contrast: Laramie and Bonanza, in 20 minute segments, \$72,000, or \$36,000 per commercial minute; Riverboat, \$30,000 per commercial minute. Each figure represents time and program.

Tv appears to be making some headway against the summer hiatus, at least spot.

Compare the gross billings for the third quarter of last year with the average billings for the other three quarters and you'll find that the dropoff was but 17%.

In terms of dollars: the first, second and fourth quarters averaged \$160,000 whereas the gross for the third quarter came to \$113,500.

How it will advance the cause of tv is somewhat problematical but there's a lot of marketing significance in the induction to the giant automotive directorates of such package goods kingpins as Charles Mortimer and Neil McElroy.

The election of Mortimer to the Ford board and McElroy to the Chrysler board came on the heels of the recruitment of Scott Paper's Thomas B. McCabe for the GM board.

This crossroughing is interpreted on Madison Avenue as reflecting two things in particular, as far as the auto industry is concerned:

1) A shift in marketing emphasis from the monolith concept that the company itself came first in importance to letting every brand (or make) stand on its own in advertising and promotion.

2) The production men (or engineers) have taken a back seat to the marketers. In this sharp swing of the pendulum advertising, promotion and selling becomes a daily inherent part of management and planning.

Necco is about to cut loose on a new candy brand, Carma.

The account's new agency, K&E, has recommended 8-second I.D.'s.

Agencymen think that stations are passing up a cogent argument when they fail to emphasize the number of spots they can buy for the price of a full page in a local newspaper.

If stations, say these agency people, think that retailers, or even regional advertisers, are fully aware of this, they're much mistaken. Their point: the newspaper-oriented advertiser should be approached from the viewpoint of unit comparison: that for the cost of a page he can get, say 10 tv spots or 20 minute commercials in radio.

If national spot billings this fall don't maintain the current year's pace, you can expect, say influential reps, the tv network affiliates to raise a row over the mushrooming of spot carriers.

The showdown when it comes, predict these reps, can't help but have serious political repercussions.

By the way, the final 1959 tv gross time figures of network vs. spot (\$627 million as against \$605 million) sort of disappointed the spot faction. The early 1959 quarters showed spot ahead of network billings.

You'll probably see before the year is out a radical reshuffling of sales reps among the leading cigarette brands.

Expected to be hit hardest, of course, are those that have harnessed their advertising most to health claims. The gainers: the talkers about flavor, taste and satisfaction. You can also expect lots of filter changes. It's already happened to the Duke.

Bristol-Myers will have four commercial minutes riding on ABC TV this fall. It breaks down weekly this way: 1½ minutes in Peter Gunn; a minute in New York City, a minute in the Roaring 20's and an alternate minute in Cheyenne.

The agency on the participations is Ogilvy, Benson & Mather, and the network's brass emphatically refutes competitive hints about a "sweetener" in the deal.

Pharmaceuticals (Parkson) was still shopping around this week for a network home for its Tightrope series come the fall.

NBC TV had offered the Tuesday 9:30 p.m. period, with American Tobacco as an alternate sponsor, but the drug account after weighing the competition as against the weekly time and talent bill (\$115,000) passed up the spot.

Incidentally, Pharmaceuticals put in a bid for the alternate week of Lawrence Welk (ABC)—costing around \$125,000, time and talent—but Dodge, the major sponsor, wouldn't go along with the proposal.

NBC TV is offering for the second summer a special price on three daytime series.

It's 26 quarter hours of Dough Re Mi, Dr. Malone and From These Roots over 13 weeks on a scatter plan at \$2,200 a week.

The other statistics: 78 commercial minutes, a 32% unduplicated audience, or a third of all homes, over four weeks; 90% coverage and \$1.06 CPMHPCM.

Even though the schedules at CBS TV and NBC TV are still quite fluid, it's possible to get a pretty good idea of how the nighttime program categories will shape up for the networks this fall.

From the viewpoint of program types, there's no escaping this general impression: (1) both CBS and ABC TV have gone all out to convey the concept of balanced programming; (2) CBS will be able to call itself the "happy" network: it'll be loaded for bear with comedy and light drama.

Here's a comparative type sum-up, based on shows set and tentatively scheduled:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Westerns	6	5	9	20
Situation Comedy	9	14	4	27
Crime-Mystery	7	1	5	13
Adventure	6	4	4	14
Comedy Variety	0	3	1	4
Straight Variety	0	1	2	3
Drama anthology	2	3	3	8
Audience partici.	0	2	3	5
Musical	2	0	1	3
Documentary	2	2	1	5
Sports	1	0	0	1
<b>Total</b>	<b>35</b>	<b>35</b>	<b>33</b>	<b>103</b>

Footnote: So far no new live series has been scheduled.

ABC TV is returning Tuesday 10:30-11 p.m. to its affiliates as an exchange for the same night's 7-7:30 period, which Ralston has bought for Expedition.

The affiliates will have to program for themselves the Expedition spot every third week. It poses an odd arrangement for syndication purposes.

The switch of that \$2.8 million worth of General Mills daytime business from CBS TV to NBC TV suggests a case of love-me-love-my-dog.

To get the Mills business NBC had to agree to schedule (Saturday 11:30 a.m.) the hoary Lone Ranger (now in its seventh or eighth run).

It's become virtually a ritual in Minneapolis for the advertiser to ask, while a network deal is under discussion, "And now what can you do for the Lone Ranger?"

The reasons why General Mills has sought to squeeze all the mileage it can out of the Ranger: (1) it's so closely identified with Cheerios; (2) there's a new generation for the series every three years.

## SPONSOR-SCOPE *continued*

Those 15 BBDO branch offices—so the consensus is on Madison Avenue—may have had a lot to do with Pepsi-Cola choice of that agency over at least 10 competitors for the account, estimated anywhere from \$13 to \$17 million.

Commonly cited as an interesting contrast: Ted Bates, considered the most profitable agency in the U.S., has but one branch office, Hollywood.

In terms of casualty rate, the 1959-60 tv network programing season turns out to be the worst yet.

Here's an updating of the turnover as compared to other seasons:

	1959-60	1958-59	1957-58
Total number of program entries	119	114	120
Total shows dropped	49	30	34
Casualty rate for all sponsored shows	41%	26%	28%
Total new shows started since the fall	47	36	45
Total newcomers dropped	29	17	26
Casualty rate for new shows	61%	47%	58%

The Tea Council embarks on its summer iced tea campaign in spot radio June, with the schedule running seven days a week between 3:30 and 6:30 p.m.

Twelve of the 29 markets—same as used last year—will have a minimum of 100 spots a week and the other 17 markets, a minimum of 15 spots a week.

TvB's disclosure last week that 59 advertisers used network tv for the first time in 1959 suggests an interesting sidelight.

The gross billings for the 59 added up to \$11,444,170, which figures 1.7% of the \$627,312,000 reported by the same source for all network gross billings in '59.

Amoco (Katz) is coming back to spot radio, the money deriving from the refiner's rejuvination of its syndication commitments.

The number of radio markets won't be determined until Amoco sees (1) what can be had in the way of film properties and (2) how the radio availabilities stack up.

TvB last week out on a pitch to Montgomery Ward, showed how the medium could be used not only to stimulate sales but enhance the corporate image.

In light of this presentation, these comparative expenditures in tv by Ward and its major order-chainstore competitor, Sears Roebuck, should be interesting:

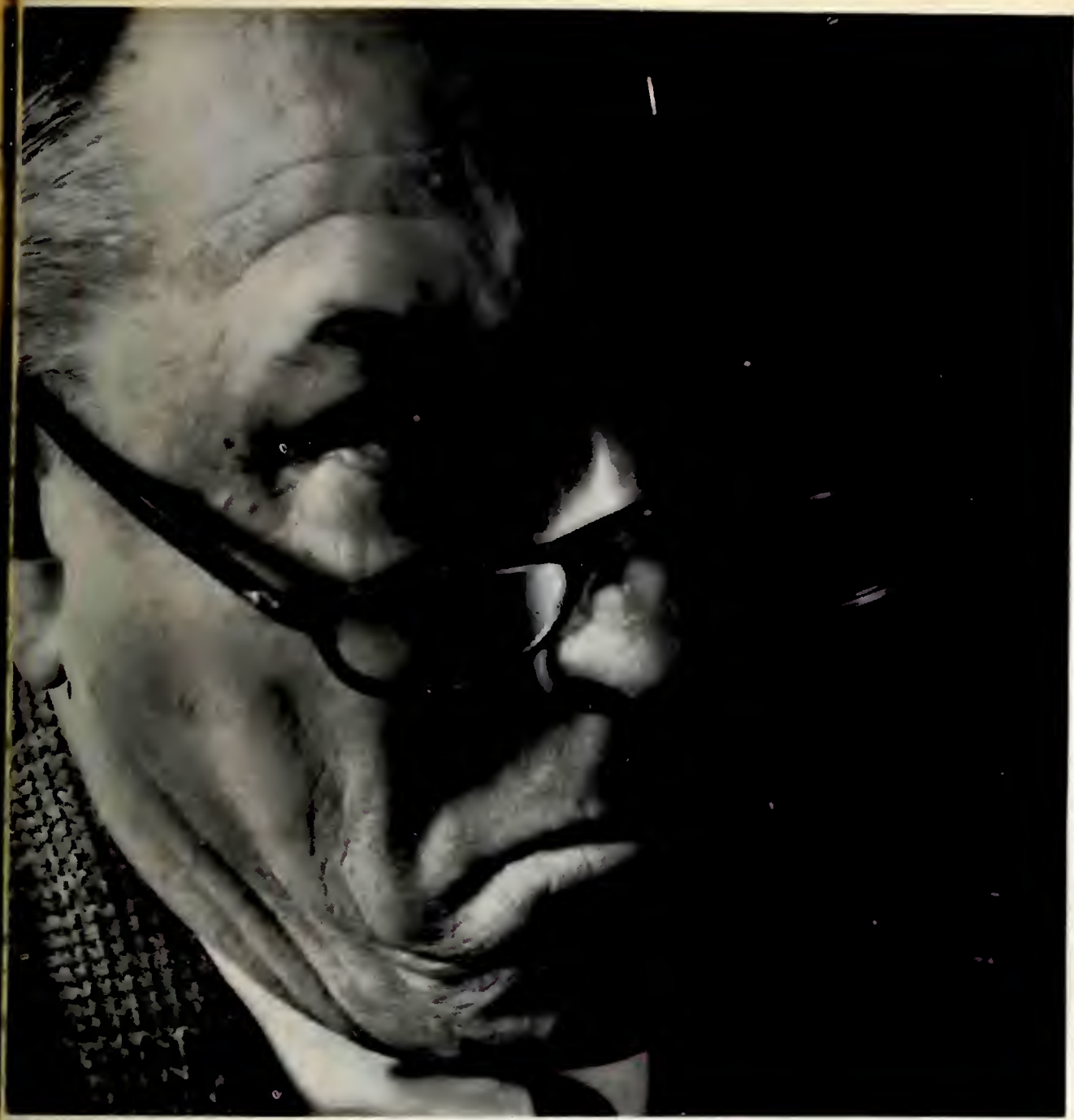
ADVERTISER	1959	1958
Sears*	\$947,720	\$765,830
Montgomery Ward	595,890	662,230

\*Does not include AllState billings.

Since the product makes heavy use of spot tv, these marketing observations about margarine may have timely relevance:

- Looks like the market as a whole has reached its plateau and that added sales will have to depend to a major degree on population growth.
- The average housewife buys two pounds a week and the task of continuing advertising is to make sure that this level is maintained.
- The sale advantages of the premium spreads is beginning to level off.
- The butter interests can be expected to contest margarine brand claims with greater intensity from here on out via government agencies.

For other news coverage in this issue, see Newsmaker of the Week, page 25; Spot Buys, page 26; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSORING, page 56; Hears, page 58; Tv and Radio Newsmakers, page 70; and Film-Scope, page 56.



# OK, KPRC...WHAT'S SO SPECIAL ABOUT YOUR TV?

sorts of things. Mainly, the friendly things that happen on the KPRC-TV screen.

**UNUSUALLY FUN?** And then some! Everybody in the KPRC-TV family knows just how to make television fun for you. Unexpected little pleasures pop up all along the way. Real color presentation breaks. Your own personal merchandising. Many other welcome touches.

**FAST? RESULTFUL?** Well, KPRC-TV cruises at a little more than 18 hours every day. And every hour produces high-flying sales. Availabilities free, too. And special participation announcements custom-contoured.

**WHEN CAN I GO?** Anytime. Make reservations now and—Whoosh! Go! On the KPRC-TV Ch. 2. See your Edward Petry man (professionals plan better business trips) or contact KPRC-TV, Royal Houston, Texas Television.



HOUSTON'S TELEVISION



WRITE OF A HALF A MILLION HOMES IN HARRIS, REFUGIO, ARANSAS, MATAGORDA, GALVESTON, CHAMBERS, JEFFERSON, ORANGE, HARDIN, LIBERTY FORT BEND, TARRANT, JACKSON, VICTORIA, GOLIAD, DE WITT, LAVACA, COLORADO, AUSTIN, WALLER, MONTGOMERY, SAN JACINTO, POLK, ANGELINA, TYLER, JASPER, SABINE, AUGUSTINE, TRINITY, WALKER, GRIMES, WASHINGTON, FAYETTE, BASTROP, LEE, BURLESON, BRAZOS, MADISON, HOUSTON, NACDGDÖCHES, MILAM, ROBERTSON, ANDERSON AND FREESTONE COUNTIES.

\*Courtesy of KLM ROYAL DUTCH AIRLINES

This is  
Carol Knock...  
This is  
WAVY-TV

The woman's viewpoint is important to Tidewater viewers, and Carol Knock, WAVY-TV's Woman's Director, is the exclamation mark on top of that viewpoint. Carol not only reports on women's activities in and around Tidewater and nationally, but is one of Tidewater Teleradio's most sought after commercial personalities. She has been the "voice" of The Bank of Virginia for almost three years, since the station went on the air. If it's the female touch you want try Carol.

Represented By H-R



WAVY-TV

STUDIOS AND OFFICES IN  
NORFOLK - PORTSMOUTH - NEWPORT NEWS, VA.

49th a  
Madiso

#### Crossing the language bar

Please accept our hearty congratulations on your business prosperity. This firm is a subscriber to your magazine SPONSOR, your publication. However, only a few of our firm members can read it since English is a foreign language to us Japanese people belonging to the firm.

We therefore came to think of translating useful articles into Japanese so as to let a limited number of our staff—officials and top employees—read them. As for the quantity of translations to be made, it will be only one or two articles per month. A total of 10 mimeographed copies will be produced for each translation with a note indicating the source: "Translated from (the title of an article), SPONSOR, issuing date."

In accordance with this purpose of translation, the circulation of translated copies will be strictly limited within our firm. We assume that the execution of this plan does not constitute an infringement of the copyright that you hold. And the purpose of this letter is nothing but to ask for your understanding on the matter and to advance.

We would much appreciate if you realize difficulties which we are forced to meet with in reading a foreign language and if you kindly give your consent to our plan.

Aki Yoshida  
dir., planning & research dept.  
Kyodo Adv. Co., Ltd.  
Tokyo

● SPONSOR is happy to grant permission for translation of its articles providing suitable reference is made to the publication, and the material is reproduced in context.

#### No Norman blood here

I would like to take this opportunity to say that your recent "Commercial Commentary" on Ban's television spots was one of the most enjoyable tongue-in-cheek pieces I have read for some time. It has been greatly appreciated by friends both in



it of advertising. Just for the record, I'd say there isn't much evidence of Norman blood down here—maybe we're just a young country, and the poor colonials lack Mr. Ogilvy's perception of the true value of ancient mythological gods and idols.

Peter Hutton  
*United Service Publicity  
 Melbourne, Australia*

more than appeared!

appreciate very much your using the picture on KFMB-TV's presentation of the print of *Target, USA* to the Department of the Navy.

I want to point out, however, that the station produced as well as aired the documentary.

Parker H. Jackson  
*prom. dir., sls. dev.  
 KFMB-TV  
 San Diego*

from print to air

congratulations to you—and to Dan Lydrick of WHG Radio, Norfolk, Virginia, for the "Open Letter to Congressional Investigators," in your March 26th issue. This impressed us so much that we used it on the air a couple of times, on our *WLAG Editorial of the Air*. Needless to say, we gave credit to SPONSOR, and to Dan Lydrick. True enough, we didn't get your permission in advance—but this is the first time we knew it wasn't necessary.

Faye Scarbrough  
*program director  
 WLAG  
 LaGrange, Ga.*

great day!

That was a fine job you did with the Cordic and Taste Master bread story in the 5 March issue.

Rege and all of us at the station certainly appreciate the article.

It was a good day all the way around—what with SPONSOR arriving Saturday morning and the strike of our talent being settled that night.

Owen Simon  
*KDKA  
 Pittsburgh*

**WNJR**

*1st in new york  
 dec. negro pulse*

(BASED ON U.S. CENSUS)

**THE  
 SHAPE  
 OF  
 THINGS  
 TO COME!**



See pages 44 and 45

**WORLD FAMOUS**

**MOHAWK MIDGETAPE PROFESSIONAL 500**

**HIGH SPEED  
 POCKET TAPE RECORDER**



Used by NBC - CBS  
 and numerous radio and TV  
 stations, for recording  
 in the field.

Records anything it hears and  
 plays it right back in  
 unbelievable broadcast quality.

Special built-in "VU Meter".  
 Weighs only 3 lbs.

**THE PEER OF POCKET  
 TAPE RECORDERS...  
 MIDGETAPE IS  
 AMERICAN MADE.**

"Science Fiction" accessories  
 available for confidential  
 recordings.

For literature, or free demonstration  
 in your office, write Dept. B.

**ALL TRANSISTORIZED**

*mohawk...*

business machines corp.

944 halsey street brooklyn 33, new york  
 manufacturers

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY

Where Can You Make Such An  
**"EXPANDING MARKET  
 BONANZA BUY?"**

KMSO-TV, Serving All Of  
 WESTERN MONTANA is

**BIG** in Coverage

**BIG** in Programming

**BIG** in Viewership

9 out of every 10 TV Homes in the Far  
 Western Montana market view only KMSO-TV.

**1,000 × 58 = 58,000 TV HOMES**  
 in 13 counties are delivered by KMSO-TV at a  
 low cost/thousand of just \$1

**NOT JUST 1 BUT 6 CITIES**  
 Butte, Anaconda, Missoula, Deer Lodge, Ham-  
 ilton, and Kalispell enjoy top programs on

**CBS • NBC • ABC**

**18 VHF COMMUNITY BOOSTERS**

have been installed in Butte, Anaconda, Deer  
 Lodge, Kalispell and many other communities  
 to rebroadcast KMSO-TV programs.



**NATIONAL REPRESENTATIVES  
 FOR JOE-TV, INC.**



**WWL-TV live programming  
 draws national attention!**

LOOK—Mar. 29, 1960—"Wild Cargo"  
 TV GUIDE—Nov. 21, 1959—

"Meet Margus"

AND a national news weekly article in  
 Feb., 1960, about Margus, WWL-TV's  
 DIFFERENT weatherman.

The combined circulation of three  
 great consumer magazines . . . 14½  
 MILLION PEOPLE . . . have been  
 exposed to articles about WWL-TV's  
 outstanding local shows during the  
 past six months. WWL-TV's live pro-  
 grams are different . . . imaginative  
 . . . NEWSWORTHY.

Represented nationally by Katz

**WWL-TV**  
 **NEW ORLEANS**

National and regional buys  
 in work now or recently complete

**SPOT BUYS**

**TV BUYS**

**Procter & Gamble Co., Cincinnati:** Various schedules for P&G products start this month in the top markets. Cheer goes in for 12 weeks with day and night minutes. Marcia Roberts is the buyer. Young & Rubicam, New York. Zest schedules are set to run through the P&G contract year using night minutes. Merrill Grant buys Benton & Bowles, New York. Also, through Compton Adv., New York, additional schedules of day minutes are being run for Dunca Hines cake mixes. Doug McMullen is the buyer.

**R. T. French Co., Atlantis Sales Corp. affiliate, Rochester:** No promotion for French's instant mashed potatoes begins this month in the top 40 markets. Schedules are mostly day minutes, run for 5 to seven weeks. Buyer: Mario Kircher. Agency: J. Walter Thompson Co., New York.

**Colgate-Palmolive Co., New York:** Stepping out of test areas with schedules in about 25 markets for Spree. Nighttime minutes run for 52 weeks. Nick Imbernone buys at McCann-Erickson, New York. Also a number of new markets are getting runs of day and night minutes for Fab. Russ Barry is the buyer at Ted Bates & Co., New York.

**Readers Digest Association, Inc., Pleasantville, N. Y.:** Using day and night I.D.'s in about 85 markets in a circulation drive for the May issue similar to last month's. Frequencies range from 10 to 24 spots per week per market. Buyer: Mario Kircher. Agency: Walter Thompson Co., New York.

**The Cracker Jack Co., Chicago:** Its popcorn candy gets a major tv push this month for the first time in about 40 markets. Spots for kid's shows are being scheduled for three weeks. Buyer: Eloise Beatty. Agency: Leo Burnett Co., Chicago.

**RADIO BUYS**

**Standard Brands Incorporated, New York:** In addition to its schedules which started earlier this month, radio schedules for Cha & Sanborn regular coffees are being set in the top markets for the latter half of this month. Traffic minutes and chainbreaks, with emphasis on Wednesday-Thursday-Friday, will run for four weeks. Buyer: Carrie Senatorie. Agency: J. Walter Thompson Co., New York.

**Esso Standard Oil Co., New York:** The Spring campaign for Esso started in Southern markets the early part of this month and gets into full swing nationally the last week in April, in about 30 markets. Schedules are for four weeks, day minutes, chainbreaks and I.D. Buyer: Judy Bender. Agency: McCann-Erickson, New York.

**American Tobacco Co., New York:** Buying traffic minute schedules in the top markets for Pall Mall. Schedules are in three flights beginning 16 May and running through 5 September. Buyer: Frank Spruytenburg. Agency: SSCB, New York.



# YOU MAY NEVER HAVE 69 CHILDREN\* —

## BUT... WKZO-TV Will Swell Your Family Of Followers In Kalamazoo-Grand Rapids!

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA  
(November, 1959)  
STATION TOTALS FOR AVERAGE WEEK

	HOMES DELIVERED		PERCENT OF TOTAL	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
a.m.-Noon	57,000	29,300	66%	34%
Noon-3 p.m.	72,100	38,900	65%	35%
3 p.m.-6 p.m.	62,100	43,600	58%	42%
Sun. thru Sat.				
1 p.m.-9 p.m.	141,600	81,300	63%	37%
9 p.m.-Midnight	117,800	62,400	65%	35%

In the Kalamazoo-Grand Rapids area it's impossible to reach as many people as economically as you can with WKZO-TV!

WKZO-TV delivers more homes than Station 'B' in 398 of 450 quarter hours surveyed, Sunday through Saturday (NSI Survey, see left). A 9-county ARB Survey (April 17-May 14, 1959) covering 300,000 TV homes gives WKZO-TV an overwhelming lead in popularity—*first place in 74.6% of all quarter hours surveyed!*

And—if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule.

\*Mrs. Fedor Vassilet (Russia) gave birth to 69 children in 27 confinements, including 16 pairs of twins, 7 sets of triplets and 4 sets of quadruplets.



### The Fetzer 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 Bath Kalamazoo and Grand Rapids  
Far Greater Western Michigan

Avery-Knadel, Inc., Exclusive National Representatives

# Florence

## blooms

Here's a flower of the new South, fragrant with the vitality of youth, alive with the accomplishment of maturity. Here's Florence, symbol of a unique agricultural-industrial market in South Carolina, where 215,000 tv homes are effectively covered by one station:



*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum value  
Represented nationally by CBS Tv Spot Sales*



A Jefferson Standard station affiliated with WBT and WBTW, Charlotte.





**ORDER CHANGETH:** *BBDO just realigned analysis for more strength in changing ad world. At left, Ed Papazian, new media analysis director; 2nd from left, Kent D'Alessandro, director of media planning services. Others (l to r): Mike Donovan, Herb Maneloveg, Bill Beste, associate media directors*

# THE MEDIA ANALYST: NEW MR. BIG

- ▼ A new power in buying decisions is on rise in agency media for guiding planners and buyers
- ▼ Significance: a deeper probe of all media which can have a profitable effect on broadcast

**T**his week, media analysts at BBDO are adjusting to new roles as the former radio/tv research group merges with the media analysis department. Shift in a nutshell: what had been radio/tv research now becomes media analysis (along with print media research); what had been media analysis now becomes media planning service. Media analysis now handles actual analyzing of all media, while techniques and procedures

### 3 BIG WHYS BEHIND THE TREND



**BUYING TEAM:** At BBDO, buyers and analysts work closely together. (Clockwise) Hal Duchin, buyer for Campbell Soup; Phil Tocantins, timebuyer for Lever; Ed Papazian, media analysis dir.; Kent D'Alessandro, dir. media planning services

**1** **HIGH COST** of advertising, heavy investments in tv. plus stiff competition for product sales have made clients and their agencies look for top efficiency through media analysis

**2** **NEW RESEARCH**—especially the deluge of smart, sophisticated studies by print media (along with more mountains of data on air media) helps raise stature of analysts who sift it out

**3** **MARKET AND STATION** picture today has grown into such a jungle of complexity that without expert media analysts to untangle it, timebuyers would find decisions tough to make

fall to the planning service personnel.

Significance: One more development in the quiet but steady tightening of ranks within advertising agency media departments to form more formidable buying teams, and the resulting emergence of media analysis as an increasingly important factor.

To broadcast advertising it is of special significance not only for what it means in more sophisticated buying decisions but also because air media—particularly tv—has had a lot to do with the development of the trend.

Here are the reasons behind the growing stature of media research, here's how it functions in its new importance, and here's what the implications are for advertisers and the tv radio industry:

From the many agencies that have joined the trend, two were selected for study: giant BBDO where the latest development took place, and Donahue & Coe, smaller in size but high-ranking in creativity. The similarities are many: chief one is that at both agencies the media analysis groups have been upgraded to full media team membership, working side by side with planners and buyers. Differences are few: about the only significant one, in fact, is in the size of the analysis staffs. At D&C, the group numbers four; at BBDO, about 15.

Marty Herbst, director of media research and special assistant to media director Gerry Arthur, heads the D&C unit. The BBDO operation is headed by Ed Papazian, director of

media analysis, and Kent D'Alessandro, director of media planning services.

All three of these personalities represent, as do their counterparts at most of the other top agencies, a new breed of adman that has stepped into the spotlight since television—young men and women well-grounded in statistics but with the open-minded quality that enables them to look at a number and say, "It ain't necessarily so."

"Media analysts have come a long way," said D&C's Marty Herbst "from their original role of collectors of rating histories and competitive expenditures, and their growth has paralleled the expansion of television. As this medium has become increasingly competitive, it became more difficult for an agency to achieve a distinct advantage for its clients.

"It's sort of like the general growth of our country," Herbst went on. "In frontier days, everyone was able to scramble in and try to achieve success. Now our more mature society requires meticulous planning and research to achieve profits.

"Media research and analysis is a sound method for maintaining a distinct advantage for clients in an environment of shrinking differences."

The broadcast advertiser has become quite aware of these shrinking margins: rating differences between shows, for example, have been shrinking steadily for about five years. Shows that run away with the ratings, as did *I Love Lucy* are not likely to come along soon again: today, a bit of good fare is spread across the board and the sponsor is faced with looking closer at closer point differences. This is just one reason why air media advertisers invest an estimated \$7 million in rating services and why the media analyst who has their watchdog is growing more important.

But the new demands on the media analyst go far beyond collecting rating data: he must make sense out of these statistical mountains and translate them to a client's needs. He must also answer all a client's questions, and clients, as they grow increasingly savvy, keep asking more.

One big reason for emphasis

media analysts is the flood of new, sophisticated research coming out of print media (SEP's ad-exposure studies is an example), and these prompt lot of client questions.

"There is more comparable data on exposure opportunities today than ever before," says Mike Donovan, associate media director for Lever at BDO, "and it's got to be checked out. This is the job for the media analyst, and he must be a good ad-man. He must operate in the logistics of research, must interpret and apply, seek out additional information when necessary and always dig for the true facts."

Small wonder that the new media analyst has earned himself a solid spot on both media buying and planning teams, and that station reps or net salesmen are getting to know him better. From radio days until quite recently, reps dealt almost exclusively with timebuyers; today, they frequently find at the timebuyer's side the media analyst.

Media analysts often help reps and



**ANALYSTS AT WORK:** Donahue & Coe research group tackle some statistics logistically. Marty Herbst, center, is agency media research director. He is assisted here by staffers (l and r) Pete Swan and Joe Hoffman

stations by guiding them into the right kind of studies. About two years ago, Lincoln, Neb., was largely overlooked in market lists. Advertisers bought Omaha on the East, Kearney-Hastings to the West, figured them to cover Lincoln. Agency media analysts guided the Lincoln tv station into the right kind of research studies, helped land it a place on most market lists including P&G's.

There was another more recent case of a station man who kept beating at agency doors with little suc-

cess, finally carried in to the buyer a bushel of fan mail. Media analysts suspected he really had something to sell but had no documentation. They suggested he skip the dramatics of lugging in mail, recommended the type of study he should have done. Results turned out as the analysts suspected, and the station was bought.

The tremendous dollar investments in tv, the swelling of ad budgets, and the growing competition for product sales is still another factor that has pushed the agency media analyst to the fore. From planning a campaign to buying it, he cannot be out of the picture; there is nothing like an inexpensive mistake in modern advertising. Besides this, markets, station stories, program appeal, audience data, and print studies have become so complex that the research analyst must work hand-in-glove with buyers.

How broad a field does a media analyst cover? Marty Herbst outlined some of the activities: probe and evaluate the rating reports; ex-

*(Please turn to page 50)*

**ANALYSIS IN ON THE ACT:** At Donahue & Coe (l to r), Marty Herbst, research director and special assistant to media director; Gerry Arthur, media vice president, and (standing) Gordon Vanderwarker, media supervisor for Corn Products, entertain CBS TV salesman Carl Tillmanns. The media analyst, in his new stature, is not only the client's constant watchdog, but is often help to broadcasters in their station studies



# AD COUNCIL OF 50 TO JUDGE

- **Leading admen named for first commercials festival; 2,000 entries expected; video tape facilities are set**
- **Wallace Ross to preview sampling of tv commercials at 4A's annual convention in Boca Raton, 20-22 April**

**F**ifty outstanding advertising figures will serve as the tv commercials council of the American Tv Commercials Festival and Forum in New York City next month. The festival is being presented by Wallace A. Ross in association with SPONSOR and the council.

The council, which was formed to judge commercials and make awards, is composed of representatives of important advertisers and major agencies. Council members also represent an impressive cross-section of creative and art directors, copy chiefs, and production directors.

More than half of the membership of the council consists of agency men well known in the industry. Their agencies include the following: N. W. Ayer, BBDO, Leo Burnett, Fletcher Richards, Campbell-Mithun, Compton, Cunningham & Walsh, D'Arcy, Doyle Dane Bernbach, Dancer, Fitz-

gerald-Sample, William Esty, Foote, Cone & Belding; Erwin Wasey, Ruthrauff & Ryan; Guild, Bascom & Bonfigli, Grey, Kenyon & Eckhardt, Maxon, McCann-Erickson, Lennen & Newell, Needham, Lewis & Brorby; J. Walter Thompson, Young & Rubicam, and Warwick & Legler.

Approximately a dozen other council members are executives of important advertisers such as AT&T, Bristol-Myers, Colgate-Palmolive, Esso, General Electric, General Mills, Lever Brothers, Kellogg, National Biscuit Company, Philip Morris, Plymouth-DeSoto-Valiant and Rayco. One council member will be the president of an important station in the commercials area, KTTV, Los Angeles. (See chart, p. 33 for a complete list of names of council members.)

Three members of the TV Commercials Council were judges at International Advertising Film Festivals

that took place in Cannes and Venice. They are: John Freese, radio/tv commercial production manager for Y&R, Harry Wayne McMahan, tv consultant and author, and Donald Widlund, international production manager for J. Walter Thompson.

Two major functions of the council will be 1) to set criteria and decide on meaningful awards on 26 April and 2) to present awards on 20 May at the conclusion of the festival.

The council is the first such group to be formed in American tv; the festival is also the first event of this kind in the United States.

Ross, festival director, has predicted that over 2,000 commercials will be entered in the festival. Starting on 26 April, the council will narrow these entries down to the 250 commercials which will be screened at the festival from 18-20 May.

An important change in the structure of the festival has made it possible for video tape commercials to be submitted to the festival without transfer to film. Special network video tape facilities will be provided at the festival for closed-circuit tape screenings, and Westinghouse's TvAR has provided its tape facilities for the council's preliminary screenings. B

## 4A'S PREVIEW THIS WEEK

*A selection of commercials entered in the American Tv Commercials Festival will be previewed before delegates attending the annual convention of the 4A's in Boca Raton, 20-22 April. Wallace Ross, festival director, will introduce the commercials, which were chosen for their value in illustrating new techniques in the field*

## THE 'COMMERCIALS CLASSICS'



Vintage commercials will be screened as a special event of the festival. Left, B.V. film commercial which was prepared by Greyhound Adv. and Screen Ge

Entry deadline for Commercials Classics — plus regular competition — is Friday, 22 April. Right, Ajax film for Sherman & Marquette produced through Shamus Culhane





# TV COMMERCIALS FESTIVAL

these tape facilities were volun-  
d, it had been announced that  
kinescopes of tape commercials  
l be entered. This is no longer  
ssary.

1 alteration of the timetable of  
festival will make it possible for  
rtisers, agencies and producers to  
nit entries at later dates. The en-  
deadline has been extended to  
ay, 22 April.

ere have been several innova-  
to be introduced in connection  
the festival. Information on ad-  
sing objectives is being assem-  
from data collected on a ques-  
aire within entry forms. This in-  
ation will be analyzed in a study  
e released at the termination of  
festival. It is probably the widest  
y of advertising objectives ever  
rtaken among U. S. tv users.

ne of the most interesting features  
ne festival will be a collection of  
mercial Classics. Commercials  
a the past ten years of television  
stinct from commercials of the  
12 months which may enter the  
a screenings and competition—  
be assembled to provide the first  
ry of American tv commercials.  
e of the commercials to be  
ened in this grouping are still re-  
mbered even though the programs  
in which they were telecast are  
ut forgotten.

ne Commercials Classics will be  
ened on the afternoon of 20 May  
wing the awards luncheon. All  
enings, luncheons and other  
ts will take place at the Hotel  
evelt in New York City over a  
e-day period commencing 18 May.  
ne industry reaction to the fes-  
has produced several unexpected  
lopments. An unusually large  
ber of entries came directly from  
rtisers themselves, and in addi-  
many advertisers asked their  
cies to be certain that they made  
missions for their products.

Advertisers have been excited  
t entering." Ross stated, "prob-  
because they have never had an  
rtunity before this to enter an

## THESE JUDGES WILL PICK THE WINNERS

JOHN P. CUNNINGHAM, *chairman of the board, C&W*

BEN ALCOCK, *v.p. assoc. creative director, Grey*

HERMAN BISCHOFF, *tv art director, L&N*

DANTE BONFIGLI, *exec. v.p., art dept. head, Guild, Bascom & Bonfigli, SF*

FRANK BRANDT, *v.p. tv commercial production, Compton*

ALEXANDER E. CANTWELL, *v.p. head radio, live, tape prod., BBDO*

ANDREW CHRISTIAN, *v.p. exec. producer tv, Worwick & Legler*

JOSEPH FOREST, *v.p. radio/tv commercial department, Esty*

MARK A. FORGETTE, *manager tv commercial dept., J. Walter Thompson, Chicago*

JOHN FREESE, *manager radio/tv commercial production, Y&R*

S. J. FROLICK, *senior v.p. & tv/radio director, Fletcher Richards*

HANNO FUCHS, *v.p. copy director, Young & Rubicam, S.F.*

DAVID GUDEBRDD, *manager film production, Ayer*

BERNARD HABER, *v.p. head of film production, BBDO*

ROLLO W. HUNTER, *v.p. director tv/radio, EWR&R*

ROBERT JOHNSON, *v.p. creative director radio/tv, D'Arcy, St. Louis*

WILLIAM W. LEWIS, *tv production, Moxon*

ARTHUR H. LUND, *v.p. radio/tv, Campbell-Mithun, Mpls.*

NORMAN MATHEWS, *v.p. dir. radio/tv commercial production D-F-S*

GORDON MINTER, *v.p. radio tv, Leo Burnett, Chicago*

JOHN W. MURPHY, *v.p. commercial production, K&E*

ROGER PRYOR, *v.p. broadcast production, FC&B*

PHYLLIS ROBINSON, *v.p. copy chief, DDB*

MARGOT SHERMAN, *v.p. chairmon of creative plans board, McCann-Erickson*

KENNETH C. T. SNYDER, *v.p. tv/radio creative dir., NL&B*

ROBERT J. STEFAN, *v.p. manager Hollywood Office, BBD&O*

HOOPER WHITE, *manager commercial production, Leo Burnett, N. Y.*

DONALD WIDLUND, *manager international production, JWT*

WILLIAM R. WILGUS, *v.p. manager Hollywood Office, JWT*

SAMUEL C. ZURICH, *supervisor radio & live tv production, Ayer*

RICHARD E. DUBE, *manager, broadcast production, Lever Bros.*

JAMES S. FISH, *v.p. director advertising, General Mills*

ROGER M. GREENE, *v.p. advertising, Philip Morris*

WILLIAM E. HAESCHE, JR., *advertising manager tv/radio, AT&T*

BETTY KANTDLA, *public relations, Esso*

M. M. MASTERPOOL, *advertising manager, Housewares Div., GE*

JACK W. MINDR, *marketing dir., Plymouth-DeSoto-Valiant*

RALPH P. OLMSTEAD, *v.p. advertising director, Kellogg*

JULIUS RUDOMINER, *v.p. advertising & sales, Royco*

HARRY F. SCHRÖETER, *director advertising, National Biscuit*

DOUGLAS L. SMITH, *adv.-mdsg & dir., S. C. Johnson*

ALFRED WHITTAKER, *advertising director, Bristol-Myers*

ROBERT W. YOUNG, *v.p., dir. mktg., Hshld. Pdcts. Div., Colgate-Palmolive*

RICHARD A. MOORE, *president, gen. mgr., KTTV, L. A.*

BEATRICE ADAMS, *v.p. & creative dir., Gardner, columnist TELEVISION*

HARRY WAYNE McMAHAN, *tv consultant, columnist ADVERTISING AGE*

JOHN E. McMILLIN, *executive editor, columnist SPONSOR*

exhibition of commercials based on product groups and appraised by professional standards."

Trade groups such as the West Coast Producers Society also have been enthusiastic about the festival, even though the events are scheduled for New York. The society expressed its desire to cooperate in the festival at the time it was first announced. Six members of the council are West Coast advertising executives who were nominated to represent their region by the society.

This week the 4A's invited Ross to appear in Boca Raton before the delegates attending the annual convention. From Wednesday through Friday, 20-22 April, a selection of the commercials to be shown at the festival in New York will be screened for the 4A's delegates.

Ten commercials in each of 25 different product categories will be selected for trade screenings on Wednesday, Thursday and Friday, 18, 19 and 20 May. The 25 categories have been divided into two groups, with Group I to be screened Wednesday afternoon and Thursday morning and evening, and Group II on Wednesday morning and Thursday afternoon and evening. Morning screenings are at 10:00 a.m., afternoon sessions at 2:00 p.m., and the evening screenings at 6:00 p.m. and 8:45 p.m. respectively.

The commercials in Group I are from these product categories: automotive, appliances, baked goods, beer and ale, bathroom soap, breakfast cereals, cigarettes, coffee and tea, cosmetics and toiletries, dairy products, dentifrices, and consumer services (financial and utilities).

Group II will consist of commercials in gasoline and oil, hair preparations, household cleansers and waxes, institutional, jewelry, laundry soaps and detergents, paper products, patent medicines, prepared foods and mixes, retail stores, shortenings, soft drinks, travel and transportation.

Following the Wednesday and Thursday trade screenings, the jury of council members will review the commercials at a closed screening on Friday morning, 20 May. Awards will be made public and the winners will be screened at the Awards Luncheon, 1 p.m. that day. The Commercials Classics follow. ■

## PURITAN'S TV DRIVE WINS DEALERS, DADS

► Menswear manufacturer schedules two-thirds of spots late in evening when the retailers can see the

► Success spurs new Father's Day push set to kick-off 15 May with 600 spots in New York and Los Angeles

**A**s Father's Day draws near, hundreds of menswear dealers in New York and Los Angeles are moving colorful Puritan Ban-Lon shirt displays into prime window locations, setting up counter cards and finalizing plans for local print ads featuring the shirt. The catalyst for all this activity: Puritan's month-long 600 spot tv drive, to kick off in the two markets 15 May.

"Puritan's advertising dollar is spent the way the retailer would want it spent," explains the firm's director of advertising and merchandising, Myron Silverman. "Our philosophy in a nutshell—we think like a retailer." It's this philosophy, dramatically implemented by tv, which is most responsible for current dealer enthusiasm, and skyrocketing Ban-Lon sales, he said.

In practice, the Puritan philosophy works out this way for the upcoming Father's Day drive. The tv schedule is slated to begin 15 May, with 150 spots each to be aired on WPIX, WNEW-TV, and WOR-TV, New York, and on KTTV in Los Angeles. On Sunday 5 June, once the spots have taken hold, Puritan will run a full-color, two-page spread in the *New York Times* and *Los Angeles Times*, highlighting the Ban-Lon shirt, relating back to the tv spots and listing the dealers where the shirt can be purchased. By virtue of this ad, every dealer who stocks Ban-Lon will have a sense of participation in the tv campaign. The dealer is further integrated into Ban-Lon's plans with company-supplied counter cards, which again relate to the tv push,

racks of shirts for window display and ad mats which the retailer, under instructions from Puritan, will run in local newspapers 1 and 10 June. Using tv as a base, Puritan has developed a Father's Day campaign promoting the brand and retail traffic and has enlisted controlled dealer support in both these areas.

This strategy, first tested in the spring, date of Puritan's initial move, grew out of client-agency collaboration among Silverman, president Frank Titelman, general sales manager Leonard Titelman, and Myron Breitner, v.p., Wesley Associates.

The first step was a bold move. Throwing away the book, the company decided to test the new strategy in the complex New York market. Silverman points out that "by testing a crucial pre-Father's Day campaign in New York, we were able to showcase the Puritan promotion to visit out-of-town buyers."

Puritan proceeded to buy 150 spots on WNEW-TV, scheduled two-thirds of them late in the evening so that retailers could see them, and the remaining one-third during the day. This division takes on heightened significance when it's matched against Puritan's projection that 80% of the market during Father's Day promotion would be women. The seeming contradiction is explained by Breitner, saying, "It was important to the company that the retailer to actually get to see the spots himself."

There was nothing super-stimulating about the spot pitch, but at the same time it wasn't loud, or raucous.

male announcer pointed out the tues of various Ban-Lon styles ile the video showed a model aring the corresponding shirt. The mmercial closed with an actual onstration of the wash-and-wear operties of Ban-Lon, as the shirt s tossed into a washer, and later appeared looking fresh and new. As an added retail traffic builder was decided to incorporate a lot-y-type contest, organized by Con-ts Unlimited, N. Y., as part of the mpaign. Entry blanks were made ailable at all Puritan dealers and e tag on the tv spot told viewers that ey were there, and that the grand ize was a Renault Dauphine. Did e contest work? Hal Breitner re-

ports that more than 180,000 entry blanks were picked up in the 200 stores that participated in the promo-tion. And Breitner points out that the persons who came to the store to enter the contest weren't necessarily the people who would have otherwise come to make a purchase.

The campaign lasted for one month, included the *Times* ad, store displays and retail newspaper inser-tions that have since become an in-tegral part of the Ban-Lon strategy. Results: Puritan sales of Ban-Lon shirts increased by over 100% dur-ing the next order period.

"The reason for the success of the campaign was the tremendous dealer enthusiasm," avows Silverman, "and

what fired up the dealers, was our plan to use spot tv."

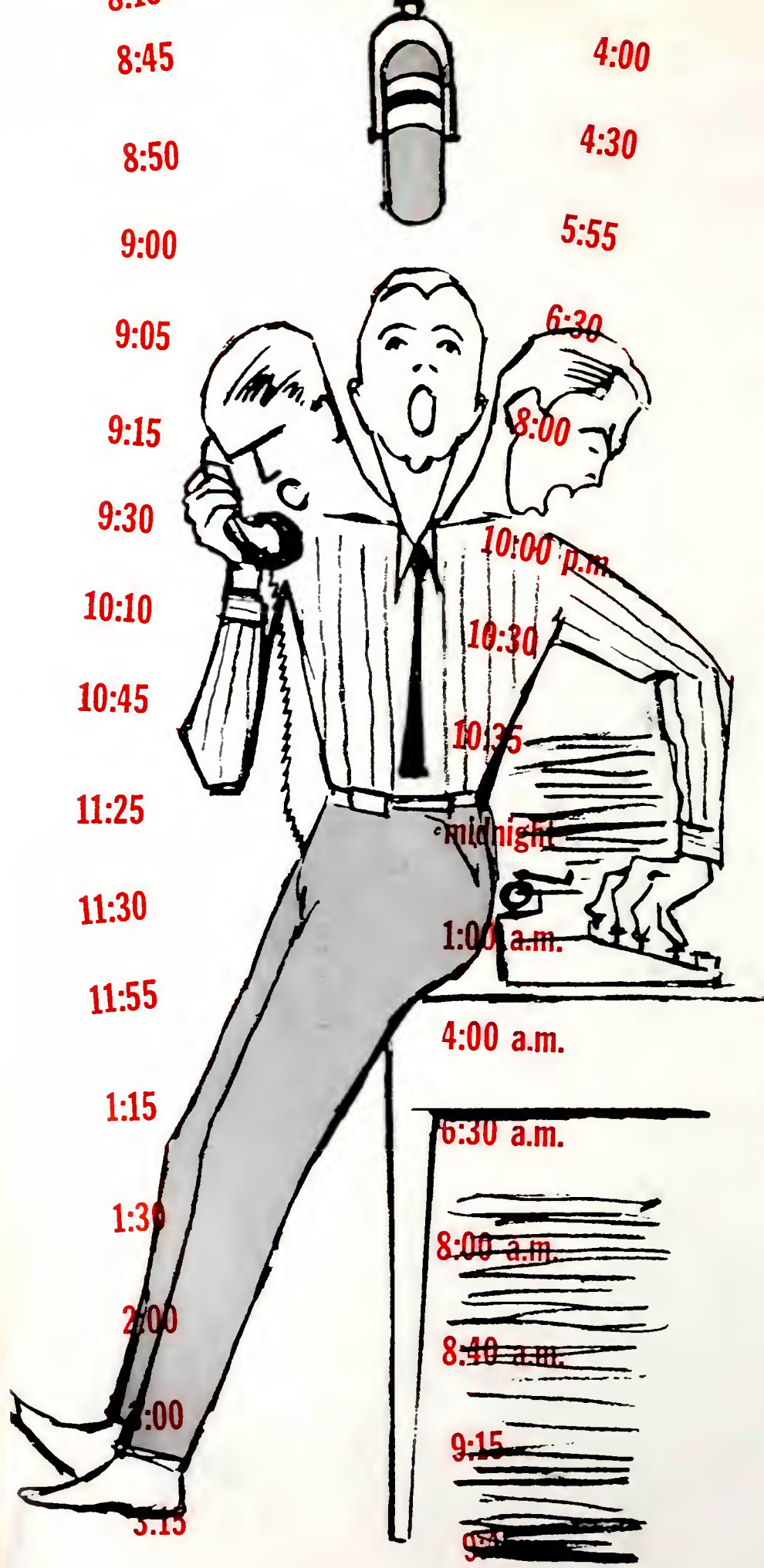
Puritan ran its second tv campaign in New York last September, once more with a contest tie-in. Though results are incomplete at the moment, indications are that this campaign was as much a success as the first.

In the current campaign Puritan has dropped the contest because it does not wish to be known as a "gimmick" advertiser and because it has established to the satisfaction of its retailers the fact that the tv strate-gy is a traffic-builder in itself.

Tv has come of age for Puritan, and the company is now forming plans to make further use of the medium in other, leading markets. ▼

**HECKING OVER** list of participating dealers whose names will appear in June "New York Times" and "Los Angeles Times" ads are Hal Breit- (r), v.p. at Wesley Associates, and client general sales manager Leonard Titleman of Puritan. At left is Ban-Lon window display-rack





# If you

Here is part of a heart-warming (and heart-rending) letter received recently at SPONSOR from Coy Palmer, co-owner KPDN, Pampa, Texas. If you're ever tempted to think of Madison Avenue as the original Ulcer Gulch, read this saga of placid Texas life at a Class IV station. Palmer says, "If the pace kills me, there is a nice equity that the family can at least live on for several years." He likes the rat race in a small market better than the back-stabbing of a big market. How do you feel about it?

**M**y heart was bleeding for the poor manager after reading the "Hectic Day of a Station Manager" page 34 in your 5 March issue.

Huh! You should hear about the life of a co-owner and general manager of a small town radio station operation. In this kind of place where you double as news man, announcer, commercial man, on-the-air personality, copywriter, traffic manager, bill collector, etc.

To begin with his hours are very attractive. Here follows a typical day, and this is not exaggerating.

8:15: On the air for 30 minutes with a program, playing piano, organ, answering phone calls, giving commercials, and in general keeping the program alive with comments here and there.

8:45: Show over, go to office. Look at what the schedule would be if it were possible to follow it. At least see the things that must be attended to—whether it's midnight or earlier when they are gotten to.

8:50: Take a phone call from a lady whose little darling needs to record a song. An original no less, and they just know I could learn it and play for her. Too, would I be kind as to appear with her on such and such a date to play for her.

9:00: Talk briefly with bookkeeper about some special bill a client wants right now.

9:05: Could I possibly be at the Chamber office at ten for a meeting of the so and so committee. I would

# Think you've got it tough—read this

to be late because of a program could be on until 10:00.

9:15: Leave office for a remote broadcast. One that is a regular broadcast from a client's place of business, and in its eleventh year of broadcast.

9:30: On air with interview program lasting until 10:00.

10:10: In committee meeting for member.

10:45: Leave the committee meeting still in progress to return to office. Open to think a client insisted I tell him that morning for a copy change. Hurry to his business, spend minutes there and return to office 11:20.

11:25: Morning mail stacked on desk that is already loaded with messages left over from day before.

11:30: Look at mail and answer urgent letters needing immediate attention.

11:55: Start to lunch and in comes a man who only has one hour to remain in Pampa, and needs to get time to think about ordering schedule for next month for regional account. Needs a lengthy discussion. 12:00 he is still going strong. He skips a later breakfast and assumes someone else did.

12:15: Leaving to get some sort of check, get a call from a representative who is placing a new kind of merchandise in a local firm. Needs to get me there at once to talk of possible radio advertising. Explain I have not been to lunch and must have lunch due to ulcers. He is angry, and insists he will have to be gone in 30 minutes. I explain that such people whom I have caused ulcers, and that I will have lunch and if he is still here we will meet. He decides to wait.

12:30: Arrive home for special diet check.

12:00: Drive to the firm for conference. It lasts until 2:45. Suddenly remember that I was due at a church meeting to provide information regarding time clearances for special broadcasts coming up next week. While on the way to the church, re-

member I didn't write the copy for the client I had serviced that morning. Oh well, Joe won't mind if I do it tonight and postpone starting him until tomorrow.

3:00: Arrive at the church. Find the pastor and members all mad and upset. They can't possibly see why I should have been late. After calming their nerves, they decide not to go ahead with their plans. Too many other expenses have come up.

3:15: On way to do a special remote from a store that is having a special sale. Will not settle for anyone but "me" for the job.

3:30: On the air, and lucky that I didn't let something keep me from remembering to be there.

3:50: On way back to office to answer more mail, write some copy.

4:00: Writing letters, digging out information called for. Suddenly in walks the announcer. We are off the air. The engineer is out of town. I hurry to the transmitter site. Find that the wind has caused an overload by static electricity. Get station back on.

4:30: On the way back to the office. Get call on the two-way radio there has been a serious wreck. I hurry to the scene. Serious. Two killed. Spend over an hour getting data and doing short broadcasts from the scene. Hurry back to write the story for the night news. The news man was sick today.

5:55: Back in office. Remember we had promised to go with a couple to a banquet. Supposed to be ready by 6:30: Hurry home. Rush through a bath, ready to go by 6:45.

7:00: At banquet. The dinner music is sick. They knew of Coy would be there so just knew I wouldn't mind playing the organ for the music. (Actually I suspect they just sorta planned it that way).

8:00: Finally sit down to eat while rest of program is going on. The wife is plenty burned up since she seldom is with me anyway. By then the ulcers are churning so I can't eat.

9:30: After three long-winded people, who are supposed to just make

short announcements, have spent the entire time extolling their virtues, etc., the main speaker is introduced. He is a professional and is aware of the time so is kind and only takes 15 minutes.

10:00: Get the friends and wife home. Must go back to the office. Too many things that were left from the day before and must get them out.

10:30: Back in office writing the copy I needed to write in the morning.

10:35: Call comes in. A client who has never used radio is mad at paper. Would I come to his store at once to get some copy and get him on the next morning early.

Realizing that this might be our chance to land a big account, I drop everything and go down. Spend 30 minutes with him, then decide to record his commercials.

11:15: Back in office hunting the right sound, the right introductions to the commercials, finally get them recorded. It's after midnight. All is quiet on the radio front. The night man has gone. I can work with quiet.

Starting the copy that must be scheduled. Get it written, re-do the log getting those commercials all spotted. Write note to morning man explaining where transcriptions are for new spots, etc.

1:00: Still have mail to answer. Decide might as well make a night of it and get the desk cleaned off. It is Sunday morning and I want a clean desk to start the next week with.

Work two to three hours. A strange thing happens all this time. The phone rings every few minutes. To my knowledge, we never have anyone at the station, yet, all through these two hours there are phone calls and the people seem to think it is commonplace for someone to be there. Mostly want to talk about weather forecast, or do we have a certain record, or some of them just drunks that are lonely and want to visit.

Get home at 3:15 a.m. Go to bed. (Please turn to page 50)

# Who's who in cigarette advertising

The complex of cigarette manufacturers and their advertising agencies has become more confusing in recent years with the multiplicity of brands, types and packaging. Few ad pros know who does what on what account and where they can be reached. For this reason, SPONSOR presents a rundown of top advertising personnel for each of the Big Six cigarette companies and their ad agencies, brand by

## AMERICAN TOBACCO—Albert R. Stevens, adv. mgr.; Alan Garratt, adv. mgr.; ACC d

	BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
1.	<b>Pall Mall</b> <i>Alan Garratt</i>	CLIFFORD SPILLER SSCB, N. Y.	BROOKS ELMS EDWARD GOING	JERRY O'BRIEN	JOHN KELLEHER <i>sup.</i> FRED SPRUYTENBURG <i>asst.</i>
2.	<b>Riviera</b> <i>Garratt</i>	CLEMENS HATHAWAY SSCB, N. Y.	ARTHUR COSTILLO	NONE	WM. FERGUSON
3.	<b>Lucky Strike</b> <i>Albert R. Stevens</i>	THAYER CUMMINGS BBDO, N. Y.	DONALD ROWE	ARTHUR C. ERICKSON DAVIO BELL	HOPE MARTINEZ <i>radio</i> ANNE SLATTERY <i>tv</i>
4.	<b>Hit Parade</b> <i>Garratt</i>	NO CURRENT ADVERTISING BBDO, N. Y.	NONE	NONE	NONE
5.	<b>Dual Filter Tareyton</b> <i>Stevens</i>	GRAEME MAC LEOD GUMBINNER ADV., N. Y.	STANLEY EVANS JAMES MC MENEMY	NONE	JANET MURPHY DOROTHY BARNETT <i>asst.</i>
6.	<b>Herbert Tareyton</b> <i>Stevens</i>	NO CURRENT ADVERTISING GUMBINNER ADV., N. Y.	NONE	NONE	NONE

## BROWN AND WILLIAMSON—J. W. Burgard, v.p. adv.; C. E. McDannald, adv. m

1.	<b>Viceroy</b>  <i>(FOR WHOLE BATES ACCOUNT: A. M. Foster, sr. v.p.-group head; D. Loomis, v.p. oper.; T. Howard Black Jr., v.p. staff; Al Reibling, acct. exec. est. &amp; billing)</i>	ALLAN MILLER TED BATES, N. Y.	JOHN DOBLE	NONE	NORM CHESTER <i>asst. v.p.</i> WM. E. WARNER <i>synd. buy</i> JOHN SINNOTT <i>net buyer</i> EDWARD C. POWELL <i>spot</i>
2.	<b>Kool</b>	JOHN OOHERTY TED BATES, N. Y.	TEO LONERGAN	NONE	SAME AS ABOVE
3.	<b>Life</b>	MILLER TED BATES, N. Y.	BOWEN MUNOAY	NONE	SAME AS ABOVE
4.	<b>Du Maurier</b>	MILLER TED BATES, N. Y.	MUNOAY	NONE	SAME AS ABOVE
5.	<b>Kentucky Kings</b> <i>(entering test mkt. soon)</i>	LOOMIS <i>(new brand)</i>	BRUCE CRAWFORD	NONE	NONE
6.	<b>Bel-Air</b>	OOHERTY	CRAWFORD	NONE	SAME AS ABOVE
7.	<b>Raleigh</b>	P. F. MARSHALL KEYES, MAOON, JONES, CHIC.	NONE	NONE	DR. JAYE S. NIEFELD <i>medi</i> MERLE MYERS <i>buyer</i>

# for the 'Big 6' and their agencies?

brand, in this three-page chart. The Big Six in order of 1959 production are R. J. Reynolds, American Tobacco, Liggett & Myers, P. Lorillard, Brown & Williamson, Philip Morris. These, with four other

concerns—Larus & Brother, Stephano Bros, U. S. Tobacco and Riggio Tobacco—comprise practically the entire United States cigarette industry.

Domestic cigarette production in '59 increased

## LIGGETT & MYERS—L. W. Bruff, adv. dir.

BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
Chesterfield	JAMES E. KLEID MC CANN-ERICKSON, N. Y.	ROBERT ROGERS HARRY ELLSWORTH	MARION MINSTRI	AL SANNO <i>assoc. med.</i> JOHN MORENA <i>med. acct. sup.</i> JOHN CURRAN <i>broadcast buyer</i> GINI CONWAY <i>buyer</i>
Duke	CARL EVERETT M-E, N. Y.	PAUL DOUGLASS	NONE	SAME AS ABOVE
Oasis	EVERETT M-E, N. Y.	DOUGLASS	NONE	SAME AS ABOVE
Fatima	KLEID M-E, N. Y.	NONE	NONE	SAME AS ABOVE
Piedmont	KLEID M-E, N. Y.	NONE	NONE	SAME AS ABOVE
L & M	CLIFFORD L. FITZGERALD D-F-S, N. Y.	NORMAN LAUCHNER	NONE	KEN TORGERSON <i>sup.</i> LOUIS FISCHER

## P. LORILLARD—Daniel Ladd, dir. of adv.; George Whitmore, brand adv. mgr.

Kent (GUILD COPELAND,	FRANK CAMBRIA SUP. ON BRANDS) LENNEN & NEWELL, N. Y.	OLIVER TOIGO	WALTER SENETE	SALLY REYNOLDS JIM ALEXANDER MANNY KLEIN
Old Gold	ELKIN KAUFMAN ( <i>Straights</i> ) DAVID LAUX ( <i>Filter</i> ) L&N, N. Y.	NONE	NONE	SAME AS ABOVE
Newport	LEO KELMENSEN L&N, N. Y.	FRANK O'HARE	NONE	SAME AS ABOVE
Spring	MARTIN DWYER L&N, N. Y.	NONE	NONE	SAME AS ABOVE
Embassy	LAUX (NO CURRENT ADVERTISING) L&N, N. Y.		NONE	NONE

6.1% over the year for a total of 462.7 billion, according to Harry M. Wooten's annual survey of the market. Of this total, filters accounted for 233.65 billion; regular, 141.52 billion; unfiltered kings, 87.8 billion. Wooten reports the biggest individual brand sales gain was shown by Newport (84.6%);

the biggest loss, Regent (77.3%), compared with '58 SPONSOR's chart lists—in this sequence—the company men directly responsible for the ad program the brands and brand managers (if any), the agencies, account supervisors, account executives and timebuyers, for the Big Six producers.

**PHILIP MORRIS**—Roger M. Greene, v.p., dir. adv.; Thomas Christensen, adv. mgr.

	BRAND & MGR.	ACCT. SUP. & AGCY.	ACCT. EXEC.	ASST. ACCT. EXEC.	TIMEBUYER
1.	<b>Philip Morris</b> <i>H. Blakeney Henry</i>	OWEN B. SMITH LEO BURNETT, CHIC.	OON REEO	NONE	HAROLO TILLSON <i>med. acct.</i>
2.	<b>Marlboro</b> <i>John T. Landry</i>	SMITH LB, CHIC.	RICHARD HALPIN	NONE	GUSTAV PFLEGER <i>acct. sup.</i>
3.	<b>Mayfield</b> <i>Robert S. Gordon</i>	SMITH LB, CHIC.	REEO	NONE	TILLSON
4.	<b>Parliament</b> <i>Perry E. Leary</i>	CRAWFORD BLAGOEN BENTON & BOWLES, N. Y.	JOHN SHEEOY	CARL SCHEEO	OON HARRIS <i>assoc. med. d.</i> DAVID WEDECK <i>asst. med. d.</i> JIM THOMPSON <i>buyer</i> JERRY NOONAN <i>asst.</i> WALTER REICHEL <i>asst.</i>
5.	<b>Benson &amp; Hedges</b> <i>Gordon</i>	CHARLES C. ROLLINS OOYLE OANE BERNBACH, N. Y.	HAROLO SELTZER	RONALO WHYTE	NONE
6.	<b>Alpine</b> <i>Alan Bick</i>	ROLLINS DOB, N. Y.	SELTZER	WHYTE	JEAN JAFFE
7.	<b>Spud</b> <i>Gordon</i>	ROLLINS DOB, N. Y.	SELTZER	WHYTE	NONE

**R. J. REYNOLDS**—Howard Gray, adv. mgr.

1.	<b>Camel</b>	JAMES J. HOULAHAN WM. ESTY, N. Y.	THOMAS LUCKENBILL	NONE	HAROLO SIMPSON <i>radio/tv</i> <i>ing</i> <i>head timebuyer</i>
2.	<b>Winston</b>	SAME AS ABOVE	GRANT THOMPSON	NONE	SAME AS ABOVE
3.	<b>Salem</b>	SAME AS ABOVE	SAM NORTHCROSS	NONE	SAME AS ABOVE
4.	<b>Cavalier</b>	SAME AS ABOVE	THOMPSON	NONE	SAME AS ABOVE





**SPECIAL CHARACTERS** were created for White Rose Tea radio commercials. Anderson & Cairns staffers listening to tapes: a.e. Ed Ridley (l), radio/tv dir. Victor Seydel. Invented professor and assistant also appear, animated, in W. R. tv spots

## Low local tea holds off giants

White Rose tea, local in New York, is outspent by rivals 3-to-1 but holds its own with smart radio buys

Mixes 60's, 30's, I.D.'s adjacent to news, weather multi-station flights; uses two outlets in-between

The tidal wave of tea advertising in which national and regional ads routinely engulf metropolitan New York has yet to dampen the efforts of primarily local White Rose. Far-round ally to White Rose, both in offensive foray and holding effort: radio.

Naturally Seeman Bros., which markets White Rose, and its agency, Anderson & Cairns, cannot reply in kind to the rivals' saturation methods. They are outspent up to 3-to-1. They've maintained what they consider a "favorable competitive position," with the help of a spot radio strategy that blends selectivity, flexibility and continuity. Currently the

tea company is in a four-station spot flight. Within a couple of weeks it'll drop back to a two-station sustaining campaign.

What happens after that depends on market conditions. As A&C radio/tv director Victor Seydel puts it, "In our position we must be able to make rapid strategy changes. Radio is very adaptable, ready to go into the breach and extend our total reach during a flight, or keep our name before the public in a sustaining period. And, with the loyal audiences stations deliver, we can also maintain continuity where indicated."

White Rose is primarily after the housewife and also welcomes adult

male listenership. It concentrates on morning news, weather and top personality adjacencies for its e.t.'s, with station lineups designed to reach people in all economic strata.

The present flight, launched 28 March to run about a month, is carried by WRCA, WOR, WNEW and WCBS. On WRCA, White Rose has three 30-second spots, Monday through Saturday a.m., all tied in with the station's weather jingles. The WOR buy consists of 10-second I.D.'s right after two newscasts between 9 and 11 a.m., weekdays. Spread over the WNEW broadcast day, Monday through Saturday, W.R. has 15 minute announcements. And on WCBS the tea advertiser continues to sponsor a five-minute a.m. newscast three days a week on an alternating basis. With this relatively permanent WCBS buy, W.R. maintains continuity with what it looks on as a prestige program which will enhance its quality image.

(Please turn to page 52)

# New tv data from TPI, Sindlinger

Both services stress need for more qualitative analyses; delve into audience characteristics, attitudes

TPI uses personal-coincidental interview, Sindlinger, 24-hour telephone recall – methods new in syndication

The numbers are flying thicker and faster than ever along ad row. Where there were five syndicated rating services competing for the net tv advertiser's dollar, now there are seven.

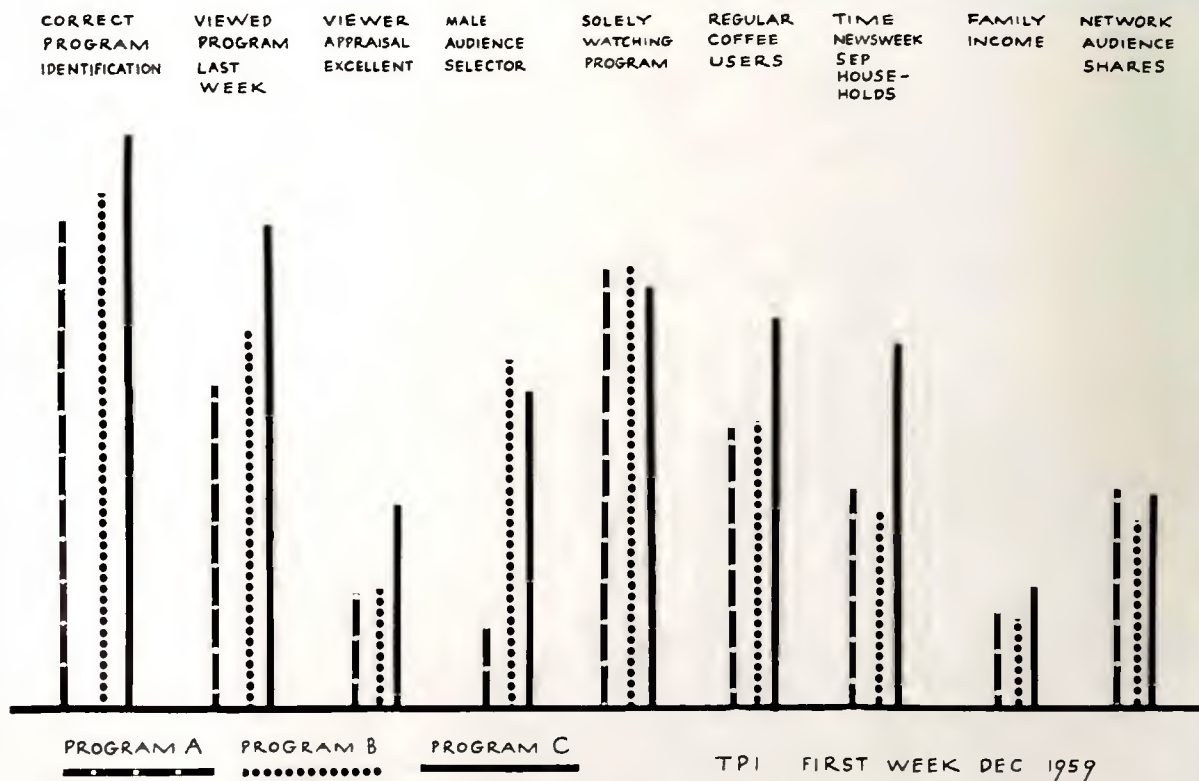
Television Personal Interviews and Sindlinger, the new entries in this influential field of higher math, are among the first to admit that added starters aren't required for what they

call the "quantitative" research done by older practitioners. They're motivated by what they consider a vital need for more "qualitative" findings. As they see it, sheer audience size doesn't tell the advertiser enough about his program's effectiveness; he has to know more about audience composition and characteristics as they relate to his goals.

While TPI and Sindlinger have done tv research previously, not much of their material is available on a syndicated basis, that is, regular reports with a fixed format and available to all qualified customers.

Mainspring of TPI's method is the personal-coincidental interview. Unlike any other syndicated service TPI questions viewers right in their own living room while the program to be evaluated are on the air. Under this system the interviewer can validate which program is tuned and who is watching. He spends some 12 minutes firing questions about the household situation, punching replies on a coded IBM card for future processing. (TPI representatives report

## A CROSS-SECTION OF TPI'S 100 RATING CRITERIA



PROGRAM EFFECTIVENESS is not determined simply by audience size, says TPI. Here is illustration of how profiles for three shows vary as various factors important to advertisers are used as measuring rod

ly are refused entry by no more than 10% of the homes called on, with the average turndown at around 5%.)

TPI interviewers record age and sex of viewers, non-viewers, and family members not at home, income and education. They check ability to identify program and sponsor, attitude toward program on a five-point scale, whether program was viewed the week before, other activities in tv room, who selected program, and whether channel was switched to new present program. They delve into specific brand usage and package size in several product categories, and also determine intent to purchase such products. In addition, radio listening and presence of specific magazines are checked.

TPI conducts this survey in seven cities for one week four times a year.

It interviews a minimum of 600 different households for every half hour of prime evening time during the week selected. The duplex method is used, whereby for each half hour 300 interviews are coincidental and the rest based on 30-minute recall by the 300 households interviewed during the next half hour.

Armed with resulting "qualitative" show popularity ratings from the seven cities, subscribers can have a program's effectiveness plotted on the basis of about 100 different criteria, according to a TPI official. (See chart for examples.)

Sindlinger offers national audience size ratings, but looks on them primarily as a jumping-off place for its research into characteristics of the people in the audience, which is syndicated, and studies of product use and plans to buy on the part of the

audience, available on a custom basis. The organization gathers its information by telephone the night after programs under study are aired, refreshing memories via roster recall. Calls go out to a different sample of 1,600 each night, from which an average of 1,220 are tv households and eligible for the survey.

Here's what Sindlinger publishes daily, within a week after air time:

- Tv sets in use by 15-minute periods and region. Local times are used as an aid to spot buys.
- Tables showing sample count for every rating, so client's research department can determine significance of rating changes.
- Audience report in terms of people instead of sets tuned. It gives the percentage of males, females and children (both sexes under age 12)

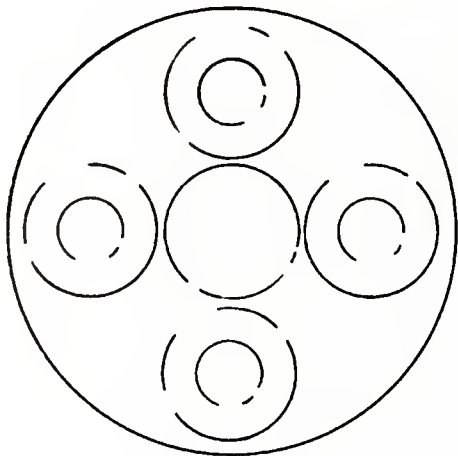
(Please turn to page 70)

## NET TV PICTURE COMES FROM SINDLINGER WEEKLY

E. TV Share Base: Using TV Where Program Could Be Viewed .....	% OF C # (000)	55.3 25,203	62.6 28,510
F. Program Coverage .....	% OF C # (000)	89.5 40,784	97.1 44,267
<b>CBS - TV</b>			
G. Total Households Tuned .....	% OF F # (000)	KATE SMITH 19.6 7,974	THE TEXAN F 20.9 9,251
H. Average Households Tuned ....	% OF F # (000)	17.2 7,009	19.2 8,514
I. Percent All Households .....	% OF A	13.4	16.3
J. Share of Households .....		T31.5 A27.8	T32.4 A29.4
K. Tuned All of Program .....	% OF G	79.9	84.8
" Less Than All .....	% OF G	20.1	15.2
L. Population Viewing .....	% OF D # (000)	12.6 19,644	15.3 23,890
Males 12 & older .....	% OF L	32.7	36.9
Females 12 & older .....	% OF L	53.0	46.8
Under 12 .....	% OF L	14.3	16.3
E. TV Share Base: Using TV Where Program Could Be Viewed .....	% OF C # (000)	51.6 23,510	52.9 24,102
F. Program Coverage .....	% OF C # (000)	82.4 37,544	83.4 38,011
<b>NBC - TV</b>			
G. Total Households Tuned .....	% OF F # (000)	RICHARD DIAMOND 14.0 5,268	LOVE & MARRIA 9.2 3,498
H. Average Households Tuned ...	% OF F # (000)	12.9	14.4

MANY-FACETED study of national tv ratings includes not only share of audience figures but such qualitative categories as age and sex of audiences, and whether program is viewed as whole or in part

# The Shape of Things



Here is the "shape" that means truly fine pictures . . . the shape of the all new black-and-white television camera, the RCA TK-12. This is the camera that gives you sparkle and impact in your commercials, whether live or taped. Your advertisers' products can be revealed clear and sharp, in all their fine detail . . . Shadings and colorings stand out, with brilliance and realism.

This completely new camera uses the large new RCA 4½-inch Image Orthicon tube. The 50% increase in image size results in the same degree of extra quality and detail you would expect from using a larger negative in advertising photography.

Here is the camera for top telecasters, for those with the reputation of providing their advertisers with the very best.

## For the Finest Picture in Town!

**NEW MONOCHROME TV CAMERA—TK-12  
WITH 4½-INCH IMAGE ORTHICON**



to Come



**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

# Should a representative ever bypass the timebuyer?

**A buyer and two station representatives discuss factors to be considered by sales personnel on approaching client or media head**

**Evelyn Lee Jones**, *timebuyer, Donahue & Coe, Inc., New York*

This question can be answered with a plain "yes" and a fancy "no." When a rep *completely* bypasses an agency and goes directly to a client he's dead



*Only after all other means have failed the representative*

wrong! However, if the rep makes his pitch to the agency and a timebuyer flatly refuses, for no valid reasons, to discuss the proposal with his media director, supervisor or the client—it's difficult to prevent, or even condemn, the rep's direct approach to the client. If the agency has duly considered the pitch and, for any one or a dozen reasons, rejects the idea of submitting it to the client, and if the rep still persists in his determination to visit the client, let him. If, by any chance, the client is impressed, he'll call his agency demanding to know why the proposal wasn't brought to his attention. The agency is ready for this call. It has all the negative facts at its fingertips. Such response cannot fail to impress the client just as a considered recommendation—even one that is not bought—brings momentary joy to a client's heart. He knows his agency is working for him. Timebuyers must recognize a few hard facts about reps; these expense-account trudgers have a job to do, a boss to report to, commissions to earn. Timebuyers who refuse to listen to new, honest pitches are guilty of chasing reps to client doors. It's part of a buyer's job to listen to, and evaluate, pitches just as it's part of a rep's job to make them. One hard

and fast rule should always apply to this rep-client situation: the agency should always be advised by the rep that he plans to make a client call to discuss market "X" and/or if the pitch is covered in a letter or telegram, the agency should receive a copy destined to reach it at the same time as the client receives his communique. A rep should never put a buyer—or an agency—out on a limb. A rep should always remember the slogan: a rep's best friend is his agency list.

**Max M. Friedman**, *Eastern sales manager, H-R Representatives, Inc., N. Y.*

No. Nor should the timebuyer ever bypass a representative. The timebuyer receives his education and edification from many sources, but primarily it is the representative who gives him the important data on markets, stations, ratings and prices. So, of course, it's of the utmost importance that a representative and a buyer work compatibly together—that the buyer be aware of *all* facts so he can intelligently present his supervisors and associates with the material they need for intelligent media purchases. He must know as



*Reps should never bypass the buyer unless they have his consent*

much or more about market facts as the people to whom he reports. So he must *never* be bypassed.

There may be some circumstances where a buyer is restricted to a budget that he has not created and the representative has a "creative" pitch, meaning new money. The rep then must go "upstairs," but from the *bottom* never from the top. Salesmen who have tried bypassing the timebuyer completely, usually find themselves getting a hearing but having to

go back to the buyer anyway for analysis of the purchase. Under of circumstances, when there's a difference of opinion between the buyer and the representative a visit to the upper echelon is sometimes necessary—but only on the buyer's approval. In fact, the timebuyer often wants the rep to go "upstairs" with a "pitch." Another legitimate occasion for a representative to go beyond the buyer is when he wishes to register a complaint about the pre-buying stations without consulting the competing stations' representative.

To bypass a timebuyer, however, is to lose a valuable contact. He may miss possibly new and interesting material. The representative salesmen who practices this bit of play is looking for an atmosphere of hostility. As a buyer does not like to be bypassed, neither does the representative.

**Carl L. Schuele**, *president & general manager, Broadcast Time Sales, New York*

We at Broadcast Time Sales believe very strongly in making direct calls on clients. In fact, so deep is our conviction, that we have established a new function, the new business development department, whose sole activity is to make calls on client managers and advertising managers of client companies.

The preceding paragraph is bound to raise a lot of eyebrows in agency and station circles. But the Broadcast Time Sales system has received the approval and even the cooperation of agencies, stations and clients for two important reasons:

1) In making direct calls, we give new business managers always *creative ideas*. We make general all proposals that demonstrate the use of certain radio techniques will further the marketing objectives of the company. Again I'd like to emphasize: at this level, BTS *all* sells ideas.

2) We always aim for special campaigns *in addition* to the basic

ich the client has currently allo-  
ed.

Agency media men have given  
ir vote of confidence to the BTS  
cedure for this reason: The ad-  
ional test money BTS succeeds in  
ting allotted to radio means *extra*  
nmission to agencies. In effect,  
're selling for them, the agencies.  
The new business development de-  
tment is a full-time specialty of




*Reps should  
call on buyer,  
media director  
and client alike*

S, and operates out of all  
anches. For example, Bob Cronin,  
w business manager at our Chicago  
ice, not only devotes his time to  
aking client calls, but is in charge  
new business sales promotion. He  
responsible for administering a  
l-scale direct mail campaign,  
amed at clients, which furnishes  
w ideas and creative methods of  
ing radio.

We've found the reception at the  
ent level extremely enthusiastic,  
pecially when we're able to sit  
wn with sales managers. The BTS  
eory of selling radio is basically  
at radio should be considered as a  
ocal" extension to a sponsor's pres-  
nt sales staff. Across the country are  
ousands of razor-sharp salesmen  
(radio personalities) ready to bring  
ur product to their loyal "follow-  
gs." Time after time we've proven  
at radio salesmen reach, and can  
ll every prospect for products or  
ervices, because everyone listens to  
dio!

BTS' lead is now being followed by  
her reps, which is one good reason  
at radio is rapidly regaining its  
vice at the conference tables.

As exclusive radio representative,  
is our unswerving duty to try and  
t radio the share of business it has  
ghtfully earned by its achievements  
moving the nation's merchandise.  
Making client calls has proved to  
one of the positive, effective means  
bringing radio to its deserved posi-  
on of eminence. There are many  
ore factors that will aid radio's  
use, and we who sell the medium  
ust be ever on the alert for better  
ays to put our story across. 



Superior Programming  
is the reason why more  
appreciative listeners  
keep their radios tuned to  
Gordon Broadcasting Co. stations.

Careful selection of the best interpretations in fine music,  
together with News in Depth, means fine radio . . .  
with advertising limited timewise—screened tastewise.



**KSDO**  
San Diego

Best Fine Radio Buy In The Booming-Buying Southwest

**KBUZ**  
Phoenix

The Gordon Broadcasting Company  
KSDO San Diego AM KBUZ Phoenix AM and FM

## TV RESULTS

### BUILDING SUPPLIES

SPONSOR: Vulcan Waterproofing Co. AGENCY: Marston Assoc.

**Capsule case history:** Without a doubt Vulcan is sold on television advertising. In an effort to increase consumer sales and promote its waterproofing goods the Vulcan Waterproofing Co. of Toledo purchased a schedule of announcements on WTOL-TV through its Detroit agency, Marston Assoc. Almost immediately Vulcan felt the increase in sales. In a letter to Hal Van Tassle of WTOL-TV, Wayne A. Marston expressed the appreciation of his client for the selling effort put forth in behalf of Vulcan and for the excellent results. Total sales from the campaign surpassed Vulcan's expectations many times over. The outstanding increase was instrumental in the recent expansion of the company's operation. "Our belief in the pulling power of television, and especially WTOL-TV, was not unfounded," said Marston. "We look forward to a long association with WTOL-TV that will be as productive as Vulcan's campaign."

WTOL-TV, Toledo

Announcements

### RESTAURANTS

SPONSOR: Trinkhaus Manor

AGENCY: Direct

**Capsule case history:** The effectiveness of spot television was well illustrated by WKTV, Utica-Rome, during a contest which taught the potency of tv advertising to a restaurateur and wife-appreciation to husbands. In an effort to attract greater volume to Trinkhaus Manor, one of the area's most lavish supper clubs, WKTV scheduled a "Deserving Wife" contest. Husbands were invited to write, in 25 words or less, why they felt their respective wives deserved a night out. The winner received six nights out at Trinkhaus Manor and the runner-up four nights out. Additionally, baby sitters were provided. "The contest really opened my eyes to television advertising," said Anthony Trinkhaus, proprietor. "Wherever I went people were talking about the contest—even in Syracuse." Husbands did not wait to win the contest, but began taking their wives to Trinkhaus. "From now on I am going to discontinue all other advertising and go in heavily for television in my promotions," Trinkhaus said.

WKTV, Utica-Rome

Announcements

### BAKERY PRODUCTS

SPONSOR: Nolde Bread

AGENCY: Di

**Capsule case history:** When the Nolde Baking Co., Norfolk-Hampton, Va., was offered minute participations WVEC-TV's new comedy strip show, *Bungles and the Three Stooges*, (6-6:30 p.m., Monday-Friday), it decided to go ahead and try a spot campaign in the kid's show. Results made it clear to the bread people which side their advertising is buttered on. Racking up a tremendous child audience in a two month period—one segment got a 37% increase in sales for its bread jumped dramatically. In its area of distribution, which encompasses Norfolk-Hampton-Newport News, the advertising produced unprecedented volume for the baking company. Sales gained momentum as fast as the show itself, which also produced good results for the other participating advertisers. Nolde's advertising manager at WVEC-TV that "*Bungles and the Three Stooges* is without question the best advertising in years for our product."

WVEC-TV

Participa

### DRY CLEANING

SPONSOR: G&K Cleaners (Gross Bros.-Kronick) AGENCY: C

**Capsule case history:** Although it owned two plants and had a good volume of business back in 1950, G&K Cleaners wanted No. 1 position in the Minneapolis-St. Paul market. Newspapers were producing some results, but not spectacularly. WCCO-TV persuaded I. D. Fink, its president, to switch the fairly large print budget entirely to tv on a long-term basis. A heavy campaign of I.D.'s was scheduled and in two months both plants had to be expanded. Satisfied with G&K then sponsored *Masterpiece Theatre*, WCCO-TV's weekly run Sunday evening (9:30) movie. Sales skyrocketed and time and sponsorship lasted six years, during which G&K practically captured the entire dry cleaning market. When the station finally dropped the feature, it experimented for a while with various schedules—and with equal success. Today, still the leader, it sponsors on WCCO-TV two weekly 15-minute evening newscasts and runs monthly Saturday schedules for its special promotions throughout the year.

WCCO-TV, Minneapolis-St. Paul

Programs & Announc





Fresh, pure  
golden Orange Juice—  
2,000 quarts a minute  
from the  
market on the move!

**TAMPA-ST. PETERSBURG**

At the Tropicana Orange Juice plant in Bradenton, Florida, 2,000 quarts of America's favorite fruit juice are processed *every minute*. As impressive as this is, it is only part of the 50,000,000 gallons of pure orange juice that will be processed by Tropicana and other similar plants in Florida this year.

Reminder: This rich, healthy market is *dominated* by WTVT, the station on the move—your most profitable buy in the entire Southeast.

SHARE OF AUDIENCE			
45.6%...Latest ARB 9:00 A.M.-Midnight			
Check the Top 50 Shows!			
ARB		Nielsen	
WTVT	38	WTVT	34
Station B	12	Station B	16
Station C	0	Station C	0

Station on the move **WTVT**  
TAMPA - ST. PETERSBURG



Channel  
**13**

**MEDIA ANALYST**

(Continued from page 31)

... explore the techniques of the services and often guide them into new and productive areas; open new areas of investigation such as studies on early vs. late movies, how local kid shows or syndicated programs stack up; investigate and study radio programming. In the case of network tv buys, the analyst must analyze the media values of the shows under consideration, check on competition by looking at data at local, multi-market and national levels. (Local level often

shows most significant clues.) After this, the time period, sets-in-use, network share, lead-in and following program must all be examined, along with audience composition. The lineup must be analyzed. End figures may be a simple compilation of rating, homes reached and cost-per-1,000, but the buy can turn on these estimates.

In addition to this, clients must be furnished with full reports of how a campaign is doing at least every six months and presentations are prepared for new campaigns (at BBDO,

this would be the work of the media planning services). At all times, media analysis must mesh perfectly with the agency research department and marketing strategy of each client.

When a buyer selects a station is the end product of a long chain planning. Indeed, the analyst's overall data on stations by markets often predetermine the markets themselves.

With so much reliance on analysis could an agency's creativity be stifled by over-research? "Only if research is not media-oriented, could there be such a danger," BBDO's Ed Papazian assured SPONSOR. "It's up to the media analyst to see it is oriented

"It's how you present and use the numbers," D&C's Herbst said. "I know any researcher who tries to hide the truth behind them is in trouble."

It's unlikely that the Herbsts and Papazians of the ad industry will ever fall into that trap despite the fact that the slide-rule was their original pass-key to advertising. Their rise to a top slot in buying decisions since tv grew up in the mid-50's was inevitable. Indeed if one were to trace tv's history, it might be seen that first came the show business people, next came the salesmen, and then (by special request of more sophisticated clients) comes a new wave of strong men—media analysts.

# IMPACT!



**MORE** Metropolitan Share of Audience  
**MORE** Average Quarter-Hour "Homes Reached"  
**THAN** ALL Other El Paso Stations Combined\*

\*ARB, November 1959

In Metropolitan audience . . . in area "Homes Reached" audience . . . KROD-TV once again proves itself to be the dominant voice of El Paso. 53.2% Metropolitan Share of Audience . . . 53.9% of the total Average Quarter-Hour "Homes Reached" . . . and that's in a competitive, 3-station, 3-network market. Ask your Bolling man for the full story on this must station in West Texas', Southern New Mexico's must market.



**KROD-TV**  
**EL PASO, TEXAS**



**KROD-TV KVII-TV KOSA-TV**  
 EL PASO AMARILLO ODESSA-MIDLAND

DELIVERS TEXAS' 3 FASTEST-GROWING MARKETS  
 IN EFFECTIVE BUYING INCOME — 1959 - 1965\*\*

\*\*Sales Management, Nov. 10, 1959  
 "Marketing On the Move"

- |                      |          |
|----------------------|----------|
| 1. Odessa-Midland    | Up 66.9% |
| 2. El Paso           | Up 57.8% |
| 3. Amarillo          | Up 53.3% |
| 4. Lubbock           | Up 50.9% |
| 5. Corpus Christi    | Up 48.2% |
| 6. Houston           | Up 47.7% |
| 7. Dallas-Fort Worth | Up 46.1% |
| 8. Temple            | Up 45.5% |

3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE  
 QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board  
 Cecil L. Trigg, President  
 George C. Collier, Nat. Sales Mgr.



**KPDN**

(Continued from page 37)

4:00: A terrific rain storm comes. Finally get to sleep.

6:30: Phone ringing. Sleepily answer it. The Sunday morning cannot get the station on the air. The engineer still out of town. Hastily to the transmitter. The roof has a leak, and water all over the high voltage wires. Start drying process. Finally get electric heaters to hasten drying. Not safe to turn the transmitter on for at least another 30 minutes, maybe longer. Wires are soaked.

8:00: Receive a call from the pastor of a church that has an early broadcast at 8:30. Why are we on the air? Of all mornings he should be on this morning because the weather is so bad that most will stay home to listen. Too, his great-grandfather and so and so cousins, nephews, uncles, and everyone else are in town and want to hear him preach, etc. He does not care what kind of trouble we have, get that station on the air or he will cancel, etc., etc.

# USO—WHEREVER THEY GO!



Seoul, Korea

## April—USO Month

Listed in the March-April Issue of the  
Ad Council's Radio-TV Bulletin

**USO's World-Wide Services to Our Cold War Armed Forces Include:**

- 238 USO clubs and lounges for off-post recreation and counsel
- Mobile services on wheels to remote Nike and radar sites
- USO show troupes touring overseas military bases year-round

8:40: Decide it will be safe to turn the transmitter on. It spews and sputters a few seconds, but nothing serious develops, and at 9:00 I decide it will hold. Make note to get an electrician there at 1:00 and put in new wiring. I have bypassed some of the burned and shorted wiring enough, so that it will probably be all right until that afternoon.

9:15: Hurriedly taking bath to try and make it to Sunday School.

9:45: In Sunday school and people are wondering what kind of "binge" I've been on.

Noon: Insist on taking family out to lunch and we can at least be to-

gether. Run into a client that has been meaning to tell me for a week to cancel. He can't wait until the next day because he knows I won't mind talking now. He pulls up a chair and takes most of the meal time chatting. The family can wait.

1:30: We leave the eating place for home. I remember that I was to meet the electrician at 1:00. Hurry to the transmitter. He is gone. Call him back. He is angry, and does not want to return. Finally persuade him. We shut the station down at 2:00 and at 4:00 have the repair wiring in. Hurry back to change programing, make up lost spots, etc.

## WHITE ROSE

(Continued from page 41)

The agency has found that maximum penetration in New York with W.R.'s budget is reached with four or five stations. The allocation radio during a flight ranges between \$2,000 and \$4,000 per week. In two-station holding campaigns, W.R. spends from \$500 to \$1,000 a week.

You won't find much uniformity from one W.R. flight lineup to another. For instance, the January into-February hot tea drive was carried by WCBS, WINS, WMGM and WNEW, only two of which are in the current flight. Except where continuity is sought, W.R. approach is to "get a segment of the adult radio audience and our story a sufficient number of times to make it take hold," in the words of a.e. Ed Ridley. Then for a subsequent flight W.R. seeks to extend reach via other stations, provided audiences and availabilities meet requirements.

Even within a given flight there is diversity in that for budgetary reasons all stations aren't necessarily used over the entire period. Instead, again selectivity is substituted for saturation. Stations considered vital may get a shorter turn, the method being to pair off two of them so there is a week or two of overlap.

Focal point in the W.R. copy theme is its blending process. "Anyone who buys tea leaves, any kind, any size," asserts W. R. in what seems a reiteration of a competitor's (Tetley) copy point about leaf size. "It's the way you perform with them, how you blend them, that makes the perfect cup of tea," the theme continues. "White Rose knows that secret of magic blending. That's why White Rose is the tea with the full, rich flavor." To deliver this message W.R. developed two characters, a professor and his female assistant.

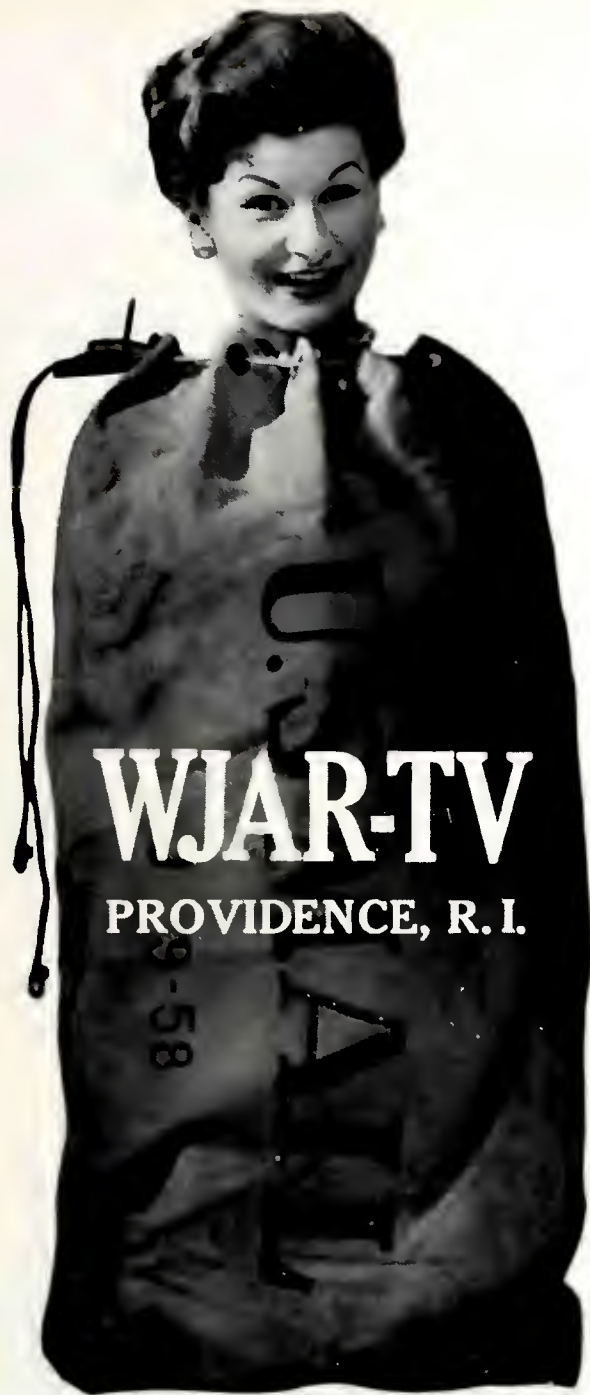
These characters appear in a stylized form, he turbaned, she in a turban, in W.R.'s tv spots which run during flights but not in the sustaining campaigns. For the current flight, 10 spots and I.D.'s, a total of about 12 per week, are on WCBS-TV; WNEW-TV is carrying the same mixture of spot-lengths, totaling about 12 a week. The tv adjacencies are primarily daytime programs, watched by women, and high-rated adult audience nighttime shows.

**W S L S  
T V  
H A V E  
M E E T  
T H E M**

PUT THEM ALL TOGETHER AND THEY SPELL CHANNEL 10, WSLS-TV IN ROANOKE, VIRGINIA. PUT THEM TOGETHER ..... 58 COUNTY MARKET, TOTAL TV HOMES, 448,000. THE PEOPLE IN THESE 58 COUNTIES BUY THE PRODUCTS ADVERTISED ON WSLS-TV.

**WSLS**  
**TELEVISION**  
NATIONAL REPRESENTATIVES,  
BLAIR TELEVISION ASSOCIATES

**10**



**WJAR-TV**  
**PROVIDENCE, R. I.**

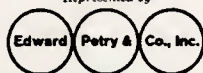
# Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never



before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

*Represented by*

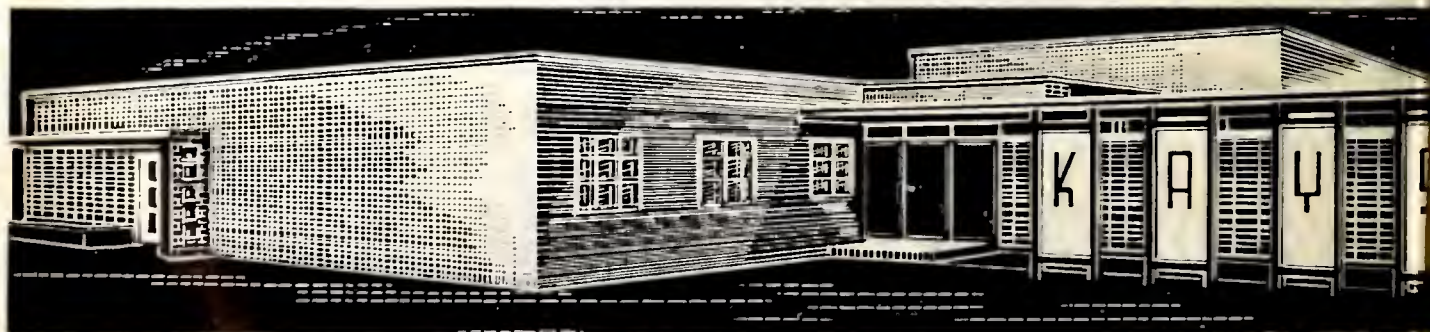


**CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET**


OUR TOWER  
IS UP AGAIN!

we're "sold" on  
sight and sound

see your katz man



HAYS

KAYS 

KANS.

the golden k network

KAKE TV  
wichita



KTVC  
ensign

# WASHINGTON WEEK

16 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

A hot Federal Power Commission trail and the persistent "payola" scent now appear to have almost completely eliminated the possibility of the more far-reaching broadcasting legislative proposals for this year.

The Dick Clark payola show finally goes on the road, starting 26 April, with over 20 witnesses on the schedule to appear before the Harris Legislative Overnight Subcommittee. If any newsworthy revelations are forthcoming this phase could break the bounds of the single week allotted and could run into May.

Already postponed indefinitely are hearings on bills to require that the FCC regulate networks as it now does individual stations, and to present bars to quick and easy sales of stations. Early May would be the first possible time for the start of such hearings. Late May would be more likely.

Adjournment of this Congress is set for the early days of July. Even if passing legislation is not passed by that time and a special session does become necessary, no controversial items like network regulation will be handled.

All of this amounts to almost an ironclad guarantee that most of the far-reaching recommendations in the broadcasting report of the Harris House Commerce Legislative Oversight subcommittee will go over until next year.

That, in turn, would mean that any hearings held in the remainder of this session on specific bills would have to be required all over again next year. This is the final year of the 86th Congress, and all bills not passed by the end of the session will die automatically.

Purely procedural bills, such as pre-grant hearing procedures to take the place of post-grant protests in non-hearing cases, will likely be passed by the House.

The Senate passed four such bills last year, so House approval would send the measures to the White House.

The House Commerce Committee could conceivably approve and manage to get through the House, with Senate passage also possible, bills to carry out FCC recommendations for criminal penalties for payola, plugola and quiz show rigging.

The FCC has not only approved ideas very much like those under consideration, but there isn't any real opposition. Mostly, they would apply criminal penalties to actions by station employees, whom the FCC can't reach under present law.

The idea of temporary license suspension as a lesser penalty for station wrongdoing—the "death penalty" of license revocation is now the only penalty the FCC can exact—seems somewhat more controversial. As such, it probably will not pass in the limited time left in this session, despite the fact that the Harris subcommittee favored it and the FCC asks for it.

Most of the new crusading actions at both FTC and FCC are the direct result of Harris pressure.

This pressure will be just as strong during the Congressional recess, encompassing this year both political conventions and November elections.

Kintner became FTC chairman as a part of the Attorney General Rogers-Vice President Nixon drive to counteract Harris revelations. Ford replaced Doerfer as part of the same scheme. The direction for both bureaus has been set. New legislation or none, broadcasting and ad agencies will be kept busy trying to keep changes at these bureaus from getting out of hand.

# FILM-SCOPE

16 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

There's been quite a bit of new sponsor money in syndication in the last few months, chiefly in the automotive, tobacco, food and beer fields.

The new spenders who have come into syndication appear to have more than offset losses from advertisers such as Schlitz which gave up syndication recently.

Here's a checklist of new syndication advertisers, and the shows they're using, in four key product areas:

PRODUCT	ADVERTISER	SHOW
Automotive:	Studebaker dealers (D'Arcy)	Four Just Men (ITC) & Tombstone Territory (Ziv)
	Renault (N, L & B)	Four Just Men (ITC)
	Volkswagen (D-D-B)	Four Just Men (ITC)
Tobacco:	Duke (McCann-Erickson)	Sea Hunt (Ziv)
	Consolidated Cigar (EWR&R)	Home Run Derby (Ziv)
Food:	General Foods (B & B)	Fury (ITC)
	Quaker Oats (JWT)	Alcoa-Goodyear re-runs (Screen Gems)
Beer:	Jax Beer (DCS&S)	Manhunt (Screen Gems) & Shotgun Slade (MCA)

Amoco (Jos. Katz) has switched its syndication budget from a single regional deal to a station-by-station buying formula.

The refiner has about completed its shopping for alternate weeks in most of the markets which were covered last season in one regional buy.

Amoco's strategy is this: Buy ratings results in the best syndication availability in which stations have to offer in each market.

Before last season Amoco was a long-time network user with a regional network on CBS TV's Person to Person; then it entered syndication via a 59 market buy of CBS Films' US Border Patrol, but there'll be no additional production of this series.

Mary Jane candy (Charles N. Miller Co.) scored a 90% increase in Boston tail sales through just two months' use of UAA's cartoon series, Big Mac, WHDH-TV, Boston.

The candy firm sponsors the show from 10:00-10:30 a.m. Saturdays and has tied in massive consumer and trade promotion.

Video tape was used for the commercials, which WHDH-TV produced, utilizing animated and live approaches.

WNTA-TV, New York, has introduced a tape programming block built up around Play of the Week, which it originates.

Columbia Records purchased a five-minute show video tape called Playback to follow each Play of the Week telecast.

CBS Films began production of 36 Maiden Lane this week.

The series about an insurance investigator reflects a revised interest in production location in and around New York City.



The estrangement of the syndicators and the NAB, which became pronounced in 1959, was seriously aggravated this year.

Up to two years ago the film section of the NAB convention was one of the most attractive and colorful spots in the meetings.

This month for the second straight year syndicators had only hospitality suites in scattered locations at hotels.

This treatment has thrown the syndicators into three groups:

1) Network arms, such as ABC Films, CBS Films and CNP, which are going along with parent policies and are expressing no special opinions of their own regarding the NAB convention.

2) Syndicators like MCA and MGM with primarily network interests, which regard the convention as mainly social, and not a real opportunity for selling.

3) The remaining syndicators, many of which have thrown up their hands in disgust at the NAB, and which may withdraw entirely in the future rather than continue to participate half-way.

Station men in some cases are even angrier than the syndicators themselves: Many, after traveling 1,000 miles, have lost a chance to discuss local film problems face-to-face with top syndication executives.

One syndication executive said: "What's more important at the convention—to discuss film programming or the height of station towers?"

## COMMERCIALS

Robert Lawrence took a blast at gimmicks and the bidding system in commercials in an open letter to the trade this week.

He pointed out that advertisers are spending only 7% of their tv budgets in commercials—\$100 million out of \$1.5 billion in tv in 1959—and that even this amount could be put to better use.

Today commercials cost 75% more than they did 10 years ago, chiefly because of the increased costs of labor and materials.

However, Lawrence trained his sights on gimmicks, photogenic license, near-deception, and cramming as much talk as possible into each spot. He held up creativity for praise.

Lawrence complained that through the biddings system a producer is "chosen for his price, not his merit." He argued that creativity costs money and that the bidding method hampers use of the best talents.

He made a plea for an end to "jazzy substitutes that cost as much as, and sometimes more than, the real thing."

A group of 50 distinguished advertising executives have been named as a Tv Commercials Council to judge the forthcoming festival in May in New York City.

Council members represent many major advertisers and a large percentage of important agencies.

Although the festival will hold its events in New York, council members have been selected from many other key advertising centers.

Two announcements regarding procedures of the festival have been made: Commercials will be accepted on video tape, and the entry deadline has been extended to Friday, 22 April.

(For more details, see p. 32, this issue.)

# SPONSOR HEARS

16 APRIL 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Typical of the Hollywood stars' attitude toward tv is the basic reason for the blowup in the negotiations by Colgate (Bates) for a Fred MacMurray series.

MacMurray's plan is to get the season's episodes in the can within three months.

This, naturally, would preclude required changes in characters and story lines as the weaknesses of the undertaking became manifest.

The series would have been a successor to the *Millionaire*.

Looks like General Mills' ad staff is headed for a shakeup.

One of the reported sparks: the dissatisfactory results obtained by the cakemix operation from the several tv specials this season.

If pressure from the Government or the talent unions forces the MCA empire to divest itself of either production or talent representation, the odds are that the spinoff will be the talent agency.

The relative income from the two operations, as revealed in MCA's first public financial statement, makes it easy to see where the choice will be. (See page 22, 26 March SPONSOR SCOPE.)

You may recall an item in SPONSOR HEARS some months ago about a client that found it easier to change agencies than replace a faltering sales manager.

Well, that sales manager—who blamed the advertising for his troubles—has just been replaced.

Rep salesmen that cover Ted Bates figure that here's one agency that they can make a full time job of, if so inclined.

The Bates philosophy in spot is never to consider a buy frozen, but to keep on the lookout for an improved cost-per-thousand.

Hence a salesman, if he's got an especially attractive availability, can always expect to get a hearing on any active campaign at Bates.

For reps the NAB convention this time added up to a fairly sublime climate.

Generally speaking, there was very little heckling and griping by stations, and the reps who put on special presentations for their flock encountered a goodly percentage of attendance and gratifying level of enthusiasm.

On the social side, the air of comradery couldn't have been more sweeping.

An agency's sharply fluctuating billings produces the toughest impact on to-grade people who are shackled to the shop because their savings are invested in company stock.

The fact that at the moment they'd have to take a severe clipping in their equity frequently dissuades them from accepting attractive outside offers.



SHOPPING LIST



THE NEW  
**WCOL**

## Mother's biggest helper... THE NEW WCOL

What stores are featuring what items? Where are today's biggest values to be found? Who's having a sale? What new products should I introduce to my family... my household?

The modern Columbus, Ohio, Housewife gets the best and most answers to these questions from the New WCOL! Even the course of her weekly shopping trip is 24-hours-a-day broadcasting 1230 AM 92.3 FM

often planned with the aid of WCOL weather broadcasts.

Pulse, Hooper and Nielsen prove that today's Columbus housewife, listens most to the station that helps her most. The New WCOL.

That's why no sales campaign is complete without the new sell of the New WCOL... Columbus' Sound of the Sixties!

represented nationally by: **robert e. eastman & CO., inc.**



THE CAPITAL STATION  
COLUMBUS 15, OHIO

Station WING, Dayton; WEZE, Boston; WKLO, Louisville, and WIZE, Springfield, O., are other AIR TRAILS stations.

# NEWS & IDEA WRAP-UP

**WASHINGTON PARTY-GOERS**—National Press Club Congressional Night in Washington, grouped an interesting combination, namely (l-r) Speaker of House Sam Rayburn, ABC TV stars Connie Stevens, Efrem Zimbalist, Jr., singer Dorothy Sarnoff and Senator Lyndon B. Johnson



**PHYSICAL CULTURE**, exuded and taught by well-rounded Debbie Drake, is the highlight of WISH-TV's (Indianapolis) "Passport to Beauty" show. Though geared to women, program draws considerable male interest, as evidenced by many requests for Debbie to speak at men's clubs



Looks like General Mills' cereal mix division (BBDO) will unleash another saturation campaign this summer on CBS Radio. Expenditure for this will run around \$300,000.

**Campaigns:**

- **Thomas J. Lipton, Inc.** next week introduces, nationally, its new **Lipton Instant Tea**. The campaign described as a multi-million dollar promotion, will center around radio, prime nighttime network (*Father Knows Best* will be kicked) and tv spots in a minimum of 80 markets. Agency: SSCB.

- **Fradelis Frozen Foods** feature its 12 dinners as well as new Dunk 'n Dine main courses a concentrated spot and participatory schedule on KTTV, Los Angeles. Some 12 Southern California radio stations will back up the sale of the Fradelis items and will be used to promote two new household products.

**EGGING HER ON!** These Fairyland people in Tampa surround WFLA-TV's "Rising Room" teacher Miss Kay, as she seeks new places for the station's annual Easter hunt—eagerly awaited by scores of young



**NO PLACE LIKE SPACE**, except WHAT's studios, according to d.j. Hot F... whose Philadelphia arrival via helicopter was greeted by station's (l-r) Bill C... Mary Dee, Mary Mason and Lloyd "Father"

is—a Golden Aluminum tray and a  
 rex glass cooking utensil. Agency:  
 ckman Koblitz, Los Angeles.

• **McCulloch Chain Saws** is  
 unching an intensive advertising  
 mpaign on tv and radio in the  
 icific Northwest. Sponsored shows  
 clude *Saturday Sportspecial* on CBS  
 adio and *Hank Weaver News* on  
 BC Radio on Mondays and Fridays.  
 hers, both tv and radio, will be on  
 local station basis. The saturation  
 mpaign, which starts immediately  
 d runs through mid-May, borders  
 ound news and sports programs ap-  
 ealing to male audiences. Agency:  
 S&S&R, Los Angeles.

• **ReaLemon-Puritan Co.** this  
 eek kicks-off a major spring promo-  
 on for its Lemonade Fiesta via the  
*uck Paar Show* on NBC TV. The  
 mpaign is designed for the first big  
 oliday-picnic period of 30 May. Ad-  
 itional special promotions for 4  
 uly, mid-August and Labor Day are  
 the works.

**New product:** two new potato prod-  
 cts from **General Mills** — Betty

Crocker Scalloped Potatoes and Betty  
 Crocker Au Gratin Potatoes — will  
 soon be available in selected intro-  
 ductory markets. Spot tv will be used  
 throughout the introductory period.  
 Agency: Knox Reeves.

**Financial report: American To-  
 bacco Co.** reports dollar sales during  
 the first quarter appears certain to set  
 a new all-time high. Net income dur-  
 ing the first two months of 1960 also  
 was higher than the corresponding  
 1959 period.

**The Chicago Area Agricultural  
 Advertising Association** will hold  
 a seminar for top executives in all  
 phases of manufacturing for farm  
 market, as well as their agencies and  
 farm radio stations.

Set for **2 May at the Drake Ho-  
 tel in Chicago**, this seminar will be  
 devoted entirely to the **marketing  
 and advertising problems of a  
 changing agricultural economy.**

Among the scheduled speakers: J.  
 E. Streetman, v.p., Ralston Purina;  
 W. D. Tyler, executive v.p., B&B;

and Sam Schneider, midwest man-  
 ager, CBS Spot Sales.

**Strictly personnel: W.E.S. Gris-  
 wold Jr.**, appointed director of cor-  
 porate development of Lever Bros. . .  
**Robert Haag**, promoted to national  
 sales manager, retail division, and  
**Charles Pratt**, to advertising man-  
 ager, the Alberto-Culver Co.

## AGENCIES

**Agency appointments: Pepsi-  
 Cola**, billing \$13 million, from K&E  
 to BBDO . . . **Sofskin, Inc.**, billing  
 \$500,000, with a planned network  
 radio and spot tv campaign, to **Kas-  
 tor, Hilton, Chesley, Clifford &  
 Atherton** . . . The newly-created Dow  
 Chemical division, Dow Industrial  
 Service, to **MacManus, John &  
 Adams** . . . The Plymouth Dealers  
 Association of Greater St. Louis, to  
**French Advertising, St. Louis** . . .  
 WMAR-TV, Baltimore, to **Newhoff-  
 Blumberg Advertising, Baltimore**  
 . . . Dakota Sales-Makers (KVOX,

**NEW HOME**, for John Blair & Co., an 11-story building under con-  
 struction on Chicago's Michigan Ave., was visited during the NAB  
 convention by (l-r) Harry Smart, v.p. Blair-TV, Chic.; Ed Shurick, exec  
 p., Blair-TV, N.Y.; Bob Thomas, sls. dir. WBNS-TV, Col., O.; John Blair



**VIP CONCLAVE** at 38th annual NAB convention in Chicago last week  
 included (l-r) Christian Herter, Secretary of State; Frank Stanton, pres.  
 CBS; Clair McCollough of the Steinman stations, who was keynoter



**BAIT FOR CHANNEL EIGHT**, in shape of donuts, resulted from one  
 WSIX-TV (Nashville) thinking man who ordered goodies for agencies.  
 Station's Mickey Martin (l) with admen Bill Dillon (c), Joe Andrews

Fargo-Moorhead; KBOM, Bismarck-Mandan; KSJB, Jamestown; KCJB, Minot; and KRAD, Grand Forks) to **Dean & Slaughter**, Minneapolis . . . Eatwell Provision, Inc., processor of Nopoli brand Italian style meat specialties, with a planned radio/tv campaign, to **Weiss & Geller**, New York.

**New quarters:** Tatham-Laird will move its New York offices to 411 Madison Avenue to accommodate a fully departmentalized and expanded staff.

**Thisa 'n' data:** **F. C. Miller**, executive v.p. of Bozell & Jacobs, Omaha, honored as Advertising Man of the Year by the Omaha Advertising Clubs . . . **Cargill, Wilson & Acree**, Richmond, Va. last week celebrated its 10th anniversary and the formal opening of its expanded office building . . . The **Women's Advertising Club of Chicago** meets this week (19 April) to hear a talk by **Emily Taft Douglas**, and to select the Chicago Advertising Woman of the Year for 1960.

**Admen on the move:** **Howard Axelberg**, named executive v.p. of Liller, Neal, Battle & Lindsey, Inc. . . . **Dr. Virginia Miles** and **Stephen Richards**, to v.p.'s of the McCann-Marschalk Co. . . . **Ira Avery** and **Alexander Cantwell**, elected v.p.'s of BBDO . . . **Julian Pace**, to v.p. of Ted Bates . . . **Edward Gallagher**, to v.p. at Compton . . . **Anthony DePierro**, to Geyer, Morey, Madden & Ballard as v.p. . . . **Jerry Sachs**, to media director in the Los Angeles office of Doyle Dane Bernbach . . . **Ray Hunter**, to media director of the Pittsburgh office of BBDO . . . **Robert**

**McMahon**, to account supervisor in the Pittsburgh office of Fuller & Smith & Ross.

**Add to personnel news:** **Dwight Reynolds**, to media supervisor, and **Rosemarie Bramel**, timebuyer, Wade Advertising . . . **Walter Stone**, to account executive at Compton . . . **Lucian Douglas Jr.**, to account executive at Simcock Advertising, New Orleans . . . **John Twiddy**, to buyer in the media department of MacManus, John & Adams . . . **John Goshen**, to account executive at Norman, Craig & Kummel . . . **Arnold Deutschman**, elected assistant v.p. of Ted Bates . . . **Ken Jensen**, to publicity and sales promotion at Honig-Cooper & Harrington, Los Angeles . . . **Robert Bassindale**, to a group creative supervisor at Tatham-Laird, Chicago . . . **Frances Marotta**, to media director for Moss Associates, New York . . . **Norman Kangas** and **David Garrett**, to account executives at Baker/Johnson & Dickinson, Milwaukee.

## EQUIPMENT

**Ampex** caused some excitement at the NAB Convention with its new **Inter-Sync**.

By use of this signal synchronizer, videotape can now do anything film can do—lap—dissolve or wipe from tape to live, from live to tape, film to tape, or tape to tape, all without splicing or waiting.

Use of the synchronizer is not confined to program production or commercials, since it makes possible synchronizing a single VTR to station sync, thus permitting the station

to cut, wipe or lap-dissolve from any program into local tape. It also ends all danger of complaints from local advertisers about picture rollover when going into a taped commercial insert.

The significance of this new Ampex technique: **Videotape is now equal to the flexibility of film for all purposes.**

**Some new RCA equipment developments introduced at the Convention:**

- The **RCA Tv automation system**, to handle tv broadcasting situations ranging from a station break to round-the-clock operation, and geared to handle switching and equipment control. It's a perforated paper tape prepared when the program schedule for the day is formulated and inserted in a tape "reader" in the station control room.

- A new **monochrome tv studio camera with a larger image 4½ inch pickup tube** for high-quality "live" tv broadcasting or tape recording copies of uniform clarity. This pickup tube is designed to play an important role in the use of magnetic tape recording producing pictures of increased resolution and better gray scale rendition than the standard 3 inch studio camera tube.

- A newly-developed **electronic editing unit**, added to the RCA tape recorder, which, with its frame-lock module, will enable the tape producer to employ any of the video effects used in live tv or film production.

**Gates Radio Co.**, a subsidiary of Harris-Intertype Corp., has developed a new cartridge tape system designed to reproduce announcements, production aids, themes and the top tunes of the week from programing material recorded on a single cartridge.

In the operation of the new system "Cartritape," any number of commercials and themes may be recorded on a cartridge until the tape is completely filled. Segments may be as

**TV NEWS from M & A ALEXANDER!**

**VERY IMPORTANT PERSONALITIES PRODUCT**

*The greatest star-name package ever offered to television!*

Call, Write or wire . . .  
**M & A ALEXANDER PRODUCTIONS, INC.**  
 Hollywood:  
 6040 Sunset Boulevard, HOLLYWOOD 4-3414  
 New York City:  
 Larry Stern, 141 East 55th Street, PLaza 5-5266

**W N J R**  
**1st in new york**  
**dec. negro pulse**  
 (BASED ON U.S. CENSUS)

port as a second or as long as 46 minutes. The unit may be stopped and started between syllables without noticeable wow.

## FILM

Official Films' new management has issued a report on the first two months of its administration.

Its salient points are these:

- Overhead and operating expenses have been cut at a rate that will save \$250,000 a year.

- The sales force has been ramped, making a prediction of increased sales possible.

Although Official does not expect to show a profit for the fiscal year ending in June, it does anticipate profits in coming months to balance out past losses.

**Sales:** Ziv-UA's *Home Run Derby* to Studebaker dealers (Price & Price) on KDKA-TV, Pittsburgh; Galles Motor (Galbe & Assoc.) on KOAT-TV, Albuquerque; Armour on KXLY-TV, Spokane; Foremost Dairies on KFDM-TV, Beaumont; Household Finance of Holyoke in Boston; KPTV, Portland; WDBJ-TV, Roanoke; WJTV, Jackson; and WCTV, Tallahassee . . . CBS Films' *Twilight Zone* to Australia (ABC) . . . Fremantle International has sold a group of films to a new station in Brasilia, the new Brazilian capital, TV-Alvorada.

**More sales:** MCA's *Johnny Midnight* to Chef Milani foods, Roth Packing Co., Wultex Clothing, Armour, Crosby Milling, Golden Flake (Frank M. Taylor), Liggett & Myers, Childs Big Chain Foods, R. J. Reynolds, and Amoco gasoline; also *Shotgun Slade* to Amoco, R. J. Reynolds, and Blue Plate Foods, and *Coronado 9* to Amoco and R. J. Reynolds. Individual markets and call letters were not disclosed.

**Trade note:** Official Film's new management reports cutting overhead and operating expenses at the rate of \$250,000 annually, and is optimistic on profit chances for the second half of this year.

**Programs:** Morton Productions of Chicago will distribute *Ten-Twen-*

*ty*, a pocket billiards competition program.

**Production:** Dennis M. Kennedy and Raymond J. Christensen have incorporated their film studios in Omaha, Nebraska, for authorized capital of \$100,000.

**Strictly personnel:** Robert M. Weitman named tv production v.p. of MGM . . . Worthington Miner becomes executive producer for The Play of the Week Co., a new division of NTA . . . Alwin D. L. Zecha

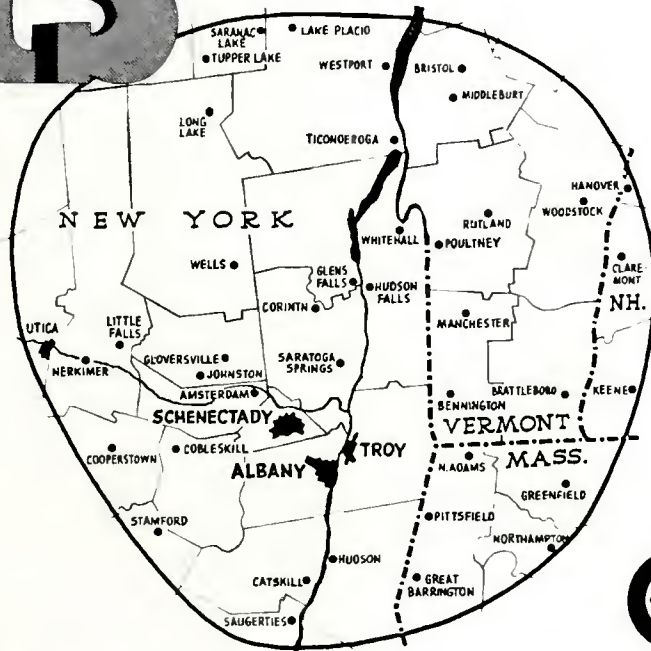
appointed Asian Sales manager of Screen Gems . . . David Sontag becomes New York program manager of CBS Films . . . Gilbert Haimsohn appointed production manager for Magna Film Productions of Watertown, Mass.

## NETWORKS

**Network tv sales:** Scott Paper Co. (JWT), to sponsor a new situation comedy series, *Bringing Up Buddy*, on CBS TV, Mondays, 8:30-9 p.m.,

# LUCKY CHANNEL 13

BRINGING YOU CONSISTENT SALES... through *Quality* programming

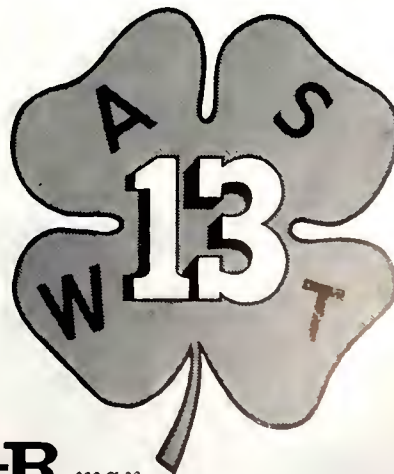


# WAST

delivering

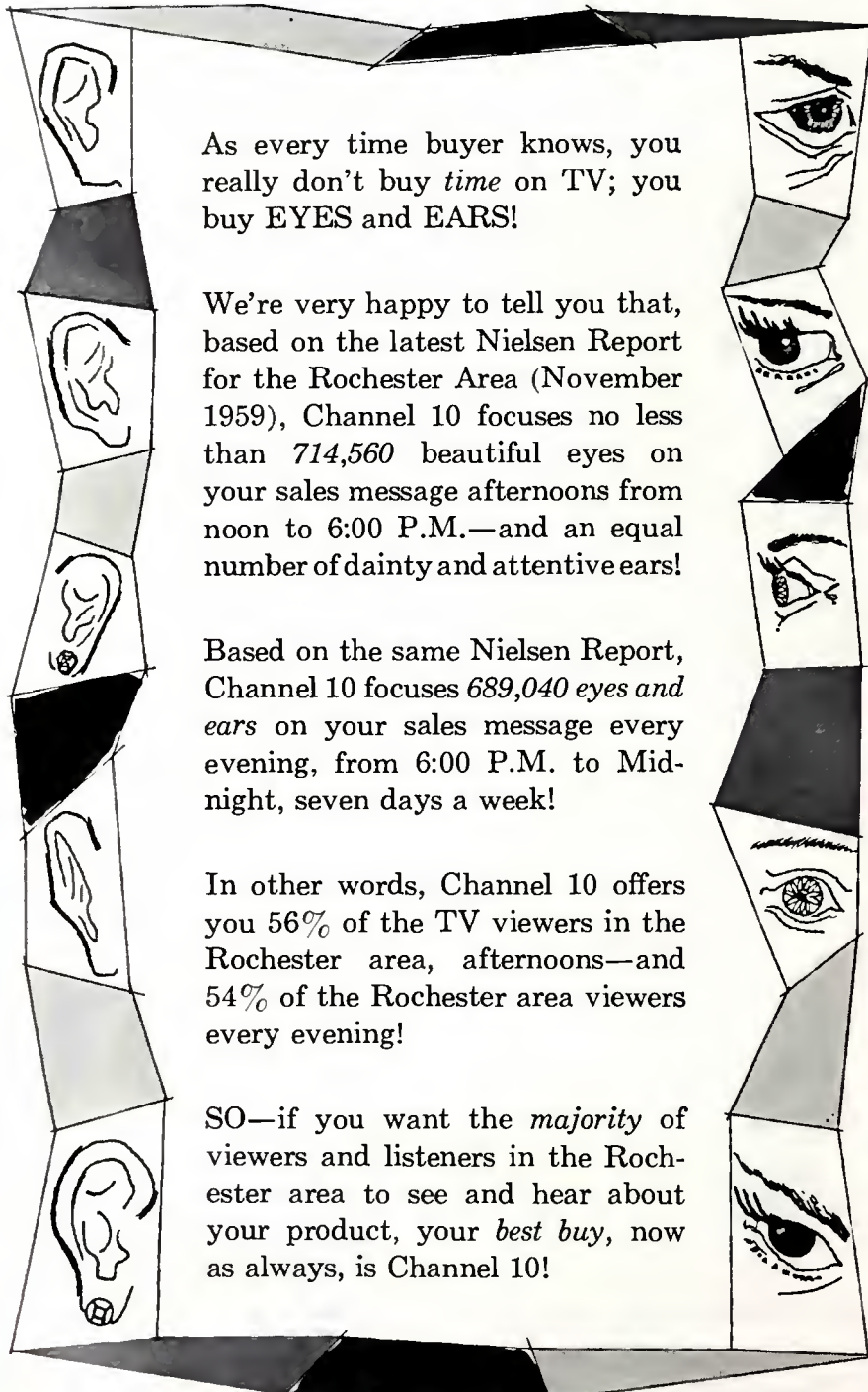
ALBANY - SCHENECTADY - TROY  
AMERICA'S 29TH MARKET!

Engineered to cover Eastern New York, Western Massachusetts and parts of New Hampshire and Vermont with the ABC Network.



call your ~~5555~~ **H-R** man

# For SAILIE 714,560 EYES and EARS In the Rich Rochester Area !



As every time buyer knows, you really don't buy *time* on TV; you buy EYES and EARS!

We're very happy to tell you that, based on the latest Nielsen Report for the Rochester Area (November 1959), Channel 10 focuses no less than 714,560 beautiful eyes on your sales message afternoons from noon to 6:00 P.M.—and an equal number of dainty and attentive ears!

Based on the same Nielsen Report, Channel 10 focuses 689,040 eyes and ears on your sales message every evening, from 6:00 P.M. to Midnight, seven days a week!

In other words, Channel 10 offers you 56% of the TV viewers in the Rochester area, afternoons—and 54% of the Rochester area viewers every evening!

SO—if you want the *majority* of viewers and listeners in the Rochester area to see and hear about your product, your *best buy*, now as always, is Channel 10!

## CHANNEL 10

ROCHESTER, N. Y.

CBS BASIC (WVET-TV • WHEC-TV) ABC AFFILIATE

THE BOLLING CO. INC. NATIONAL REPRESENTATIVES EVERETT-McKINNEY INC.

next season. *Father Knows Best*, now in that time slot, moves to Tuesday, 8-8:30 p.m. in September, partly for Scott . . . Miles Labs (Wade) and R. J. Reynolds (Esty) to co-sponsor *The Flintstones*, situation comedy series to air this fall on ABC TV Fridays, 8:30-9 p.m. . . . Block Drug (Grey), for alternate weeks on *People Are Funny*, beginning 4 May on NBC TV and running through 7 September . . . P&G (Grey), for *The Jeannie Carson Show*, to bow on ABC TV Thursday, 30 June, 9-9:30 p.m.

**Network tv renewals:** Pet Milk Co. (Gardner), for alternate-weeks of the *Red Skelton Show* over CBS TV Tuesdays, 9:30-10 p.m., starting 27 September . . . Carter (SSCB), for participations on *American Bandstand*, ABC TV.

**Network programing note:** Barry Sullivan will star in a new half-hour Western series, *The Tall Man*, to be presented as a nighttime feature on NBC TV during the 1960-61 season.

**New affiliate:** KSOO-TV, Sioux Falls, S. D., to NBC TV. The station is expected to go on the air this summer.

**Kudos:** To *John Gunther's High Road*, on ABC TV, the 1960 Spotlight on Education award of the North American Newspaper Alliance.

**Personnel notes:** Carl Lindeman, daytime programing v.p. at NBC TV, promoted to v.p., for program sales . . . Joseph Keating, Mutual Network v.p. in charge of programs and operations, named to the radio/tv committee for the 1960 United Fund and Community Chest campaign.

### RADIO STATIONS

**NAB Convention sidelights:**

1) Progress, it seems, has been made in the fm field. Operators of such stations from all over the country gave some glowing local success stories, which are significant because fm has to prove itself at the local level before it can expect to attract much national business.

2) The National Association of Fm Broadcasters is still very much interested in exploring further the



possibilities of working actively with RAB to sell the medium. But at the moment, the NAFMB is holding out for selling fm as a separate entity not just as radio as RAB wants to. If this one detail can be ironed out, the fm'ers and RAB could work hand in hand.

3) Other hopeful signs for fm: an listenership is now beginning to show up in both Hooper and other surveys. And New York and Chicago agencies both sent their research people to the Convention to bring back data on fm.

**deas at work:**

• **Spot the goof contest:** Some 5,000 listeners entered the one-day "April Fool Goof" contest on WIP, Philadelphia. The idea: Following a one-week air promotion, station offered prizes to listeners spotting each of 14 intentional "goofs," irregularly spaced, one an hour, for 14 hours on April.

• **April Fool stunts — continued:** WVOX, Mt. Kisco, N. Y., did a switch and called it April Fun Day. Hammick was a give-away contest for a '51 Ford from a local dealer. Winner had to guess the station's price for it—from 1¢ to \$50 . . . WING, Dayton, April fooled its audience by playing the top hits from the 1 April '59 hits-of-the-week list.

• **Welcoming committee:** To introduce a new air personality to the listening audience, WAPI, Birmingham, staged a party for him at the airport, attracting some 5,000 Alabamians. Station aired a three and one-half hour broadcast direct from its remote unit parked at the airport, with all the personalities sharing the m.c. honors, and with a local high school band filling in the background music.

• **An unusual source of ad revenue:** KPHO, Phoenix, is complying with the FCC edict requiring stations to identify donors of records furnished for program use, but with this added feature: station sold the more than 30 such announcements per day to a local real estate dealer.

**W N J R**  
1st in new york  
dec. negro pulse  
(BASED ON U.S. CENSUS)

The purchase comes to more than 200 announcements per week at the rate of \$35,000 a year.

**Station acquisitions:** KNKS, Hanford, Cal., to John Cohan, president of Salinas Broadcasting Co. (KSBW-AM-FM-TV, Salinas; KSBY-TV, San Luis Obispo) and owner of KVEC, San Luis Obispo, for \$360,000, brokered by Hamilton-Landis & Associates . . . WAPL, Appleton, Wis., to the John Dixons of Rockford, Ill., for \$163,000.

**Thisa 'n' data:** KFI, Los Angeles, will air the Dodger games for Dual Filter Tareyton, Roi-Tan Cigars, and the Union Oil Co. of Southern Cal. . . . R. Peter Straus, president of WMCA, New York, has been appointed chairman of the over-all committee for Deborah Hospital Month in May . . . Anniversary note: WOW, Omaha, last week celebrated its 37th birthday.

**Kudos:** KEWB, San Francisco, win-  
(Please turn to page 68)



**WFBM-TV more than doubles  
your Indianapolis potential**

**For every 10 "food dollars" spent in Indianapolis Trading Area . . . there are \$13 spent in its Satellite Markets.**

**Call us . . . find out why this big Mid-Indiana television market is different!**

*where else* will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just one station with no overlapping basic affiliates of the same network!

**WFBM-TV** dominates Mid-Indiana, because it is the *only* basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

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

**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 • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.  
Represented Nationally by the KATZ agency



CHANNEL 6  
**WFBM TV**  
INDIANAPOLIS

11TH YEAR  
OF LEADERSHIP



**SURE**

every time buyer  
reads

**SPONSOR**

**SPONSOR**

**BUT FOR EVERY TIMEBUYER  
THERE ARE TEN OTHER DECISION  
MAKERS BEHIND THE SCENES  
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

**SPONSOR**  
sells the **TEAM** that buys the **TIME**

## WRAP-UP

(Continued from page 65)

ner of the "Public Interest Award" of the National Safety Council . . . To **WINS**, New York, a certificate in recognition of its cooperation with the fire department from Mayor Robert Wagner . . . To all **Oklahoma am and fm stations**, a tribute from the Governor for its contributions to the communities, in honor of Radio Month.

**Station staffers:** **Robert Hoth**, promoted to executive v.p. of Public Radio Corp. (KIOA, Des Moines; KBKC, Kansas City; and KAKC, Tulsa) . . . **David Gordon** and **Read Wight**, to v.p.'s of WPAT, Patterson, N. J. . . . **Victor Simon**, to general manager, and **Frank Sanzo**, to sales manager of KMGM, Albuquerque . . . **Sumner Pearl**, to sales manager of WFYI, Garden City, L. I. . . . **Fred von Hofen**, to head national sales at KOL, Seattle . . . **Al Grosby**, to sales manager of WYSL-AM-FM, Buffalo . . . **Jim Uglum**, to manager and **Ron Titus**, to sales manager of KUTT, Fargo . . . **Michael Drechsler**, to director of sales promotion for WKNB, Hartford . . . **Don Gilman**, to account executive with KOIL, Omaha . . . **Dan Milliken**, to account executive at WCKY, Cincinnati . . . **Frank Armstrong**, to assistant national sales manager of WDIA, Memphis.

## REPRESENTATIVES

The only re-shuffling of station representation at the NAB Convention:

1) The Todd Storz New Orleans

station, **WTIX**, to **Robert E. Eastman**. This move eliminates **Adam Young** from the Storz lineup completely.

2) **But Young** did pick up, **WXIX-TV**, Milwaukee, which was formerly repped by **Gil Perna**.

**Indication of spot growth in the midwest:** PGW is opening an office in St. Louis. With this move, St. Louis now has a full house, with every major rep firm in business there.

According to a survey by **Edward Petry & Co.**, its represented radio and tv stations donated more than \$22.6 million in time and talent to public service during 1959.

The largest single total for any of the public service categories was the \$2.9 million contributed to Civic Groups. Religion was the second largest beneficiary and projects of the Advertising Council, the third.

During 1959 the survey shows that on the average the Petry-represented stations contributed more than 1,000 announcements a day, a total of 389,706 for the year. These same stations also planned, broadcast and telecast 45,994 public service programs last year—nearly 900 public interest shows per week.

**Rep appointments:** The McLendon Corp.'s **WYSL**, Buffalo, to **Daren F. McGavren Co.** . . . **WCUM**, Cumberland, Md., and **WEEZ**, Chester, Pa., to **Philadelphia Spot Sales** as a regional rep . . . **WEAN**, Providence, to **Kettell-Carter**, Boston, as New England rep.

**Rep appointments — personnel:**

**Pete Watkins**, to the New York sales staff of PGW . . . **Peter Prince**, to the New York sales staff of Broadcast Time Sales . . . **Joseph Payne**, to the tv department in the New York office of the George P. Hollingbe Co. . . . **John Rohrbach, Jr.**, to the sales staff of NBC TV Spot Sales-Central Division . . . **Don Saraceni**, to assistant sales manager of **Blair TV**, Chicago.

## TV STATIONS

**Tv Personal Interviews, Inc.**, will go into the field 24 April for planned week of interviewing that will cover all network night time programing.

In the second of its surveys, TPI will conduct personal interviews in the room where tv is being viewed while the program is on the air. Responses are observed and recorded as they occur on special IBM Punched A-Punch cards.

What the TPI data will cover: degree of viewer involvement in the program; audience composition; audience exposure to other medium advertising awareness of viewer brand usage; number of sets-in-use and the like.

(For TPI story, see page 42.)

**All out for color: KMTV, Omaha, and the Sidles Co.**, a RCA contributor, this past week telecast full day (17 hours) in full color. The campaign followed a week-long promotion with a heavy Sidles tv schedule and a tie-in for the local color set dealers to remain open the day of the telecast.

**Ideas at work:**

• **A mapped-out promotion:** Capitalizing on the current interest in world affairs, **KGLO-TV**, Macon City, Iowa, offered a World Affairs News Map to viewers for 25¢. The station ordered some 2,500 copies of the map but was swamped, in three weeks with 6,000 requests.

• **A meeting of the media:** Executives of the home office of **Foster & Kleiser** outdoor advertising company in San Francisco agency figures dealing with the firm recently attended a luncheon given by Metropolitan Broadcasting Corp. at its New York station, **WNEW-TV**.

New, exciting  
**KviiL**  
music

**1150**  
DALLAS



a gesture of thanks to the many people attending the session, F&K set up a special painted billboard placed it at an outdoor location in the heart of the advertising agency district. It read: "Thank you for attending the WNEW-TV party" and listed all the names of those present.

**Ballet has its day on tv:** KETV-TV, Omaha, recently televised a *With Dancing* half-hour sponsored by the Ballet Theater of Omaha. The idea: Elfi Hosman, operator and instructor at the Theater wanted to tell Omahans about ballet and felt the best way to do it was to have her herself appear on a tv show. Result: The school has since received applications for enrollment. According to Mrs. Hosman, she is "so pleased with the results that she's considering a ballet series on KETV this year."

**Joining forces:** In an unusual approach to an unusual problem, radio and tv in the Lexington market (KBIG, WKYT-TV, WLAP, WEX-TV, and WVLK) got together to tell the story of the Central Kentucky area to the industry. The reason: Since Lexington and Central Kentucky are comparatively close in terms of miles to Cincinnati and Louisville, the area stations felt they were not being considered as a rate market. So the stations, over a period of nine months and with the cooperation of the Chamber of Commerce created a national campaign to draw all attention to the isolated situation existing in Lexington.

**'n' data:** KOB-TV, Albuquerque, recently hosted official opening ceremonies for its new \$100,000 studios. Business notes: The Western Regional Ford Dealers purchased, for the 26-week baseball season, the *Meet Your Giants* tv package produced by Franklin Mieuli & Associates. General Lifeco & Safeco Insurance Companies of America (Lifeco & Weber) will sponsor the *General Sports Newsreel* which will immediately follow L.A. Dodgers games on KTTV, Los Angeles. Los Angeles: John W. Kluge, president and chairman of Metropolitan Broadcasting Corporation, received the Award of Washington, D. C.'s Award of Merit for "outstanding contributions in the field of broadcast-

# test this perfect combination

# Open

## the Southern California Market

More and better radio penetration . . . and for less money, too!

The John Poole Broadcasting Company combines two powerful facilities, KBIG and KBIQ (FM) . . . separately programmed to increase sales impact, at a special combination discount!

Ask your KBIG, KBIQ or Weed Representative for details.

740 KC  
**KBIG**

104.3 MC  
**KBIQ**  
(FM)



John Poole  
Broadcasting Company, Inc.  
6540 Sunset Boulevard  
Los Angeles 28, California  
HOLLYWOOD 3-3205

National Representative: Weed Radio Corp.

## NEW TV DATA

(Continued from page 43)

broken down by region.

• National tv ratings plotted on large chart (see portion reproduced on page 43). Covers all prime time net shows, broken down among eight criteria, including age and sex, percentage tuned to all and less than all of the show, percent of all households, with or without tv, watching, in addition to the more conventional audience share categories.

From here Sindlinger moves into study of the characteristics of each program's audience. Its series, known as "Household Characteristics by Tv Program," encompasses ratings broken down as to household income, age and occupation of household head, location of household by market size, size of household, number of tv sets owned, and ownership of color tv. The research firm computes characteristics on an individual as well as household basis, examining in-home, out-of-home and color tv viewers in terms of age and occupation by sex, and age by household income. These characteristics rating reports are published quarterly, based on the first eight weeks of interviewing for each quarter. Each program's characteristic rating will be based on a sample of over 9,600 tv homes.

Here's an example of the difference a characteristic rating can make.

One Sindlinger client with a multi-million dollar investment in a tv program had reason to be concerned over his 15.3 average minute household rating. On closer examination, however, it was found that among his best potential customers—the \$5,000 to \$7,500 income group and the clerical, sales, craftsman and foreman group—his characteristic rating is 19.5. Furthermore, within the household head age group of 35 through 44, which buys half of the sponsor's product, the rating turned out to be 21.4 among females and 19.9 among males.

On a custom basis, Sindlinger evaluates what would happen to a specific program were it to change timeslot and face other competition. Other custom services: product use by program viewers; plans to buy by program viewers; sponsor identification by program viewers, and exposure to specific combinations of media by program viewers. ■

# Tv and radio NEWSMAKER



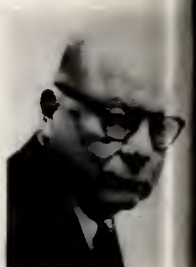
**Robert A. Schmid** has been appointed executive v.p. of the Headley-Reed Co. He will be in charge of station development, headquartered in New York. Schmid joined the rep firm as v.p. in January, 1959. Prior to that time he was, for eight years, senior manager and member of the board of directors of RKO-General. Previously, he held a similar position at Mutual. Schmid is owner of WESC, Greenville, S. C. Also appointed: I. N. Hardingham, senior v.p. and general manager. He joined Headley-Reed in 1958.


**Donald C. Kamin** has been appointed Midwest sales manager for Storer Broadcasting Co. An experienced broadcast salesman, he joins Storer after five years of service with the Katz Agency in Chicago where his duties called for the national representation of several Storer stations. Prior to that, he was a radio salesman for the George P. Hollingbery Co. in Chicago. Kamin was graduated from Northwestern University where he majored in business administration. He served two years in the Army.



**Richard H. Close**, director of NBC Sales, has been elected v.p. He's been active in the spot sales division for more than 20 years, having joined NBC in 1937 as a page. His posts since then include supervisor of national spot sales training, sales service manager for NBC radio's represented stations, and account executive in national spot sales. Close also was regional manager, national spot sales; Eastern sales manager for radio, tv; and national manager for represented stations, NBC Spot Sales.

**Worthington Miner**, who developed and produced such programs as *Studio One*, *Toast of the Town*, *Medic*, and *Frontier*, has been named executive producer of The Play of The Week Production Co., a new division of National Telefilm Associates. (David Susskind will continue his relationship with the series on an individual play production basis.) Miner's career in the theater started in 1925. He became manager of program development at CBS TV in 1939 and later moved to NBC TV as executive producer.





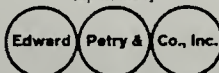
WE  
BUTTER  
THE BREAD  
ON BOTH  
SIDES AT  
KERO-TV

There's More Than  
One Side to KERO-TV,  
Bakersfield.  
It's the one and only  
advertising medium  
that spreads over  
the whole of the  
Southern San Joaquin  
Valley, all five  
rich-living counties  
of it.

# KERO-TV BAKERSFIELD

CALIFORNIA'S SUPER-market

*Represented by*



*The Original Station Representative*



A TRANSCONTINENT STATION

CHANNEL 10



## The seller's viewpoint

*Do you really know your customers? Do you really like them? According to Ted Smith, manager of the Detroit office of Adam Young Inc. and Young Television, these are two of the most deeply significant questions any seller or marketer of national advertised products should ask himself. Here is a highly provocative argument for radio that doesn't depend on ratings, charts or coverage areas. How about your own "Seller's Viewpoint"? Get that gripe or question off your chest and send it in today. Just make it a straight-from-the-shoulder talk to SPONSOR readers—in not more than 500 words.*



### WHO BUYS YOUR CAR, MISTER?

**A** few weeks ago, when a new decade was only eight days old, a dynamo called Whit Hobbs came into this city, and delivered a speech at the Adcraft Club. If you didn't hear this man, you missed something that could be pretty important to you in this next ten years. In fact, if you don't adopt some of Mr. Hobb's philosophies—whether you get them from him, or someone else—the consequences could be grave.

Mr. Hobbs had nothing to say—but common sense. He is a creative copy director of BBDO, and, quite naturally, spoke as a copy man. In doing so, he proved conclusively that copy, sales, marketing and research are forever welded—that the good is based on logic, truth, fact, and originality; and the bad, on whim, deception, half truth and sameness. On the latter point, he dwelt quite a while. He spoke of the halcyon days, "Before I went grey—all over." He spoke of the dead, laden feeling one gets from an over-saturation of unoriginality in advertising today.

Most of all, he *implored us to learn to like our customers*. He urged us not to over estimate our customers, and *not* to under estimate them—but to learn to like them.

And so I say: who buys *your* car, mister?

Is it a special type of person, as some people would have me believe? Is it someone who has never erred in the eyes of the law, beyond a parking ticket donated by an over-zealous cop while the recipient was in church?

Or is it simply a person *old enough to drive*, who happens to have the required downpayment?

Not long before coming here last September, I had occasion to chat with an agency man in New York. The agency handles Rolls Royce, and we were discussing the already classic advertisement that is headed—"\$13,500." "There was a reason for that ad," he explained. "You see, even though we have production limitations that Detroit does not have, we want to keep orders out in front. True

we placed the ad in such mags as *New Yorker*, because felt that these readers would more likely have the kind of money we are talking about. We didn't really care, however, whether the customer bought the magazine, or whether he picked up a copy in a streetcar or a dentist's office. The important consideration was that he should have access to \$13,500."

The person who buys your car does not often read the *New York Times*. He does not read *Saturday Review* very often. He does not see many Broadway productions, though he does buy the records of the musicals. He buys these, because he does listen to the radio, and he hears these records pretty often. If you want to talk to this man, you can talk to him every day, *on the radio*.

Is he listening to a special kind of radio?

Yes, he is. He is listening to the very special kind of radio that reaches out and offers a handshake and says, "I want to be your friend." For in the simple philosophy of offering the hand of friendship can be found the key to the dramatic rise in popularity of the modern radio station. The old line stations which have continued to dominate a market have done so because they adopted a policy of talking to, not at their listeners. And in practically every one of these cases, you'll find that their domination lies mainly in peak traffic hours, when they are facing life with Portia. When, in fact, they are providing for short periods of time, the kind of music and service that the leading independents and semi-independents provide all day, all night long.

Modern radio isn't new—it's damned nearly ten years old, as a nationwide recognized established entity. So for the next decade, starting right now, it will be wise for you to get to know this fellow.

I urge you: get to know him now. After all, he buys your car—mister.



# THIS CAPTIVE AUDIENCE IS TRYING TO REACH YOU!



## Help forge the only link with freedom that 76 million satellite captives have— support Radio Free Europe

Leaders of the broadcasting industry—men like Goldenson, McGannon, Sarnoff and Stanton—are today urging you to help tell the truth to the audience that needs it most. Use *your* programs, *your* voice to back up your Radio Free Europe colleagues. Seldom has American broadcasting had such an opportunity to help sustain *free* broadcasting throughout the world. Your RFE kit contains all the radio and television materials you need to do a complete job.

### What Radio Free Europe is

RFE is a privately supported network of 28 transmitter and relay stations broadcasting to

*76 million* captive peoples in Poland, Hungary, Czechoslovakia, Bulgaria and Romania. It is on the air up to 18 hours a day reaching this vital, truth-hungry audience.

### Why RFE is important

Without broadcasts like those of RFE, the captive peoples of satellite countries would never know the truth about the outside world. It gives moral sustenance to those nations which have traditionally loved freedom. During the Special Campaign period, April 24—May 8, please give Radio Free Europe your all-out personal support.

# Broadcasters for Radio Free Europe

# SPONSOR SPEAKS

## The convention in retrospect

A big convention, chock full of meetings, speeches, socializing presentations, plans, and parties, is always difficult to see in proper perspective.

By now, though, most of us who attended the NAB's 38th annual convention at the Conrad Hilton, have had a chance to return home, unpack our luggage, review our notes, and think through what we saw and heard in Chicago.

What single impression remains most vividly?

Many NAB members and associates with whom we talked seem to feel that this was a very "quiet convention."

It is true that there were comparatively few, if any, fireworks. There were many interesting and professionally planned meetings. These were some exciting new technical exhibits by RCA, AMPEX, Collins, Gates, GE, and others. There were challenges, such as those advanced by RAB's Kevin Sweeney, at the radio session. There were thoughtful reports on the Tv Code by Don McGannon, and the TIO by Lou Hausman. There was a moving tribute to Hal Fellows by Frank Stanton.


But to us the one most significant speech at Chicago was delivered quietly, and forcefully, by the NAB's Broadcaster of the Year, Clair R. McCollough.

Clair, in his keynote address, called for "intensive self-inspection" by every NAB member, in three areas of activity—"Our trade practices, our performance before the public, and our national association."

He was most specific and most pointed in enumerating "the fundamental ills of broadcasting . . . rate manipulations, trade deals, downgrading the competition in our own media."

Said McCollough, "Until we cure them . . . and we can only cure them individually, we run the continuing risk of loss of advertiser confidence . . . and public confidence."

To those outside the industry, it may seem surprising that Clair ranks this problem as even more serious than broadcasting's more publicized ills.

But those who know the record of this industry statesman know that he speaks from deep, mature experience when he calls on the industry to take an inventory of its business practices, and to undertake the job with "courage, determination, a high sense of business values, and a goodly amount of moral rearmament." We agree with his analysis. 

## 10-SECOND SPOTS

**Slogans unlimited:** KOMO-TV Seattle, is promoting via auto bumper stickers. Sample stickers: "Made in Disneyland by Mickey Mouse"; "Built in Chicago by the Untouchables"; "Made in Detroit by the Three Stooges"; "Built in Mule Shovel Texas, by The Rebel"; "Protected by Robert Taylor's Detectives"; "Made in Mukilteo by The Real McCoys."

**Like a bold:** From a WINS, New York, press release—"Can your dog sing? If he can, WINS is looking for this very genius."  
*He not only sings; he takes pay.*

**Elephant boy:** With only \$50 in pocket, an adman went to the psychiatrist.

"For \$50," said the psychiatrist, "I'll answer two questions. Please state your problem so two questions will solve it."

After considerable thought, the man asked, "Is it all right for me to marry an elephant?"

"Of course not," said the psychiatrist. "Society would not allow it. It wouldn't work out. I see no solution but trouble ahead in such a union. Don't forget it. Now, what's your second question?"

Asked the adman, "Do you know anyone who'd like to buy an over-the-hill engagement ring?"—Carl de Pina, WBZ, Boston.

**Sugar-coating:** Oscar Levant told his doctor won't let him watch the Chevy *Dinah Shore Show* on account of his diabetes.

**Backfire:** In his daily "Money Street" contest for listeners in the Pittsburgh, Pa., area, WCAE personality Tommy Shafer made his announcement: "Anyone living on Money Street I'm about to name regardless of borough or hamlet, call. First one in is the winner. Money Street is Railroad Avenue. Winner was Mrs. Aretha Jones, 17 Railroad Ave., Tallahassee, Fla. She was visiting in Pittsburgh."

**Like real:** Hear about the conventioneer who tumbled in his hotel bed about 4 a.m., dreamt he swallowed a snowball, and in the morning his pillow was gone?

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