Hitch YOUR Wagon to the Star stations and Watch Your Sales GO UP!

**KOIL**
No. 1
A Vital Force in Selling Today’s OMAHA

**KMYR**
No. 1
A Vital Force in Selling Today’s DENVER

Check the RATING of Your Choice Your STAR STATION is a MUST BUY Station!

**AGENCY DILEMMA**
**WHAT PRICE MARKETING?**
At last week’s annual meeting, 4A’s weighed client services against profits, were cautiously optimistic about fall spending. Here's why

Page 29

Todd Storz tackles the local rates
Page 31

Air media’s rosy future: a population study
Page 36

What you should know about tv film
Page 40

DIGEST ON PAGE 2
Mail Pouch and Kentucky Club are two of the nationally famous buy-words which help contribute to the super market value of the WTRF-TV area. These and other quality tobacco products are manufactured by The Bloch Brothers Tobacco Company of Wheeling, West Virginia... with 500 employees influenced by the programming of WTRF-TV... in an area of 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.

"I have been working for the Bloch Brothers people for 22 years, and it's part of my job to help protect the quality of our tobacco products. Even away from work I'm conscious of quality—in food, in clothing, in just about everything. That includes TV-viewing, too, which is why the favorite station at our house is WTRF-TV."
Michigan's Great Area Station – Strategically Located
to Exclusively Serve LANSING—FLINT—JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint... NBC—CBS—ABC

Represented by Peters, Griffin, Woodward, Inc.
DIGEST OF ARTICLES

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SPONSOR PUBLICATIONS INC.
©1958 Sponsor Publications Inc.
ONE TV STATION REACHES 1/5 OF CANADA

1/5 of all Canadian furniture sales are made in our Hamilton Toronto Niagara coverage area

"Within our huge coverage area 2,552,715 people spend $126,133,000 each year in over 688 furniture outlets. This represents 21.69% of all furniture sales made yearly in Canada. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769
NEWSMAKER
of the week

The privilege of a station to editorialize—a la the newspaper—is still a topic of hot controversy. These views by FCC chairman John C. Doerfer, obtained by SPONSOR during his attendance of the NAB convention in L.A., throw a sharp light and broad breath of understanding of the problem.

The newsmaker: John C. Doerfer has never been one to pussyfoot on an issue that concerns both the public and the industry weal. Hence, this opening gambit of his in the exclusive interview on what are his personal thoughts about broadcaster editorializing:

“Most broadcasters are showing an unwarranted timidity and a fear of public officials that is hampering creative thought in a vital medium of communication.”

While equally firm that stations should not use editorial freedom in a “loose or irresponsible manner,” Doerfer does not feel broadcasters should fetter themselves “because of proposed Congressional safeguards which are not even needed under the Constitution.”

Doerfer cited as unrealistic the proposal before Congress that first priority in licensing of a tv station should go to applicants not owning other media of mass communication. However, in his view, in cases of joint ownership of newspaper and station “there should be a distinct separation of editorial policies and staff.”

How would the FCC chairman like to see stations perform their editorial function? These are some of his answers:

• Stations should become more skilled in developing an editorial approach to their news gathering.

• These techniques should be commensurate with their size, facilities and experience.

• A small station “should not leap upon a different issue every day just for the sake of editorializing,” but should weigh single issues in the light of their importance.

• Large and small stations should plan a constructive approach toward presenting their views, rather than pell-mell attack—using techniques that would give stations a “wall of independence, bounded by their own responsibility.”

Doerfer’s closing moral: “When you deny the right of broadcast media to editorialize, you are not only separating creativity and judgment in news reporting and challenging Section 326 of the Communications Act and Article One of the Constitution, but flouting a basic right.”

(See Sponsor Speaks, 18 March, Shall a station editorialize?)
First to buy Paramount...

all 700 Feature Films...

KETV, Omaha’s Leading Movie Station*

- 40-plus Bob Hope and/or Bing Crosby Pictures, including “The Road” Pictures
- Jack Benny
- Cecil B. DeMille
- Shirley Temple Hits
- For Whom The Bell Tolls
- Lost Weekend
- Wake Island
- To Each His Own
- and hundreds of others.

*Feb. ’58 ARB gives leadership to KETV’s 9:35 PM Movie Masterpiece. 21.0 average rating all week. Omaha’s highest-rated movies, including Warner’s, RKO, Columbia, Selznick, and United Artists.

Leadership Guaranteed

KETV didn’t buy the Paramount package to gain leadership—KETV already has leadership. But now KETV’s movie lead is guaranteed for years to come!

Contact at once for remaining availabilities.

KETV channel 7

OMAHA WORLD-HERALD STATION

SPONSOR • 3 MAY 1958
On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.

the liveliest station in town • 50,000 watts

wmgm
RADIO NEW YORK CITY
hear is wmgm

ALL THE YANKEE BALL GAMES PLAY-BY-PLAY EXCLUSIVELY ON WMGM
WMGM—The Metro-Goldwyn-Mayer Radio Station in New York—1050 kc
400 Park Avenue Phone Murray Hill 8-1000
Represented Nationally by George P. Wellington Co.
ADVERTISING MEN are beginning to realize that it is ridiculous to spend time, talent, and money on hand-tailored advertising campaigns and then spoil the effect by placing this custom advertising on ordinary television stations. Hence the growing popularity of KPRC-TV in Houston, Texas, which is in a class by itself.

KPRC-TV advertising wears infinitely longer—a matter of many months. It makes your products and service more attractive and more distinguished because of the subtle methods of presentation. The whole manner is more generous, and therefore, more comfortable. Short pauses are just a little longer and stay in your mind. Even the station-identifications have an ante-bellum elegance about them.

Above all, KPRC-TV makes up its daily telecasts from remarkable sponsors, collected from the four corners of the nation. You will get a great deal of satisfaction out of being in the company of other advertisers of such impeccable taste.

KPRC-TV is run by a small company of dedicated television men in the City of Houston, Texas. They have been at it, man and boy, since 1949. You'll find all the pertinent data in SRDS, or write to Jack McGrew, Station Manager, or Edward Petry & Co., National Representatives.
Business continued to perk nicely this week for national spot tv.
The biggest buy came out of Benton & Bowles: Shick Shaver in about 100 markets.
The campaign apparently is pointed to the graduation trade.
Other buying activities included P&G’s Joy (Burnett), Parker Pen’s T-Ball Jotter (Tatham-Laird), General Foods’ Kool Shake (FCB Chicago), Tide (B&B), Ivory (Compton), and P&G’s Whirl (B&B).
Incidentally, Rinso is testing a liquid soap in Texas.
(See Chicago Report in SPOT BUYS, page 54, and WRAP-UP, page 59, for more on tv spot.)

National spot radio on the other hand had a comparatively quiet week.
The market lists were limited, and the accounts included Del Monte, Roi Tan Cigar, Swansdown Cake Flour, and Arrid.

One of the top agencies has devised a tactic to counter the rating madness that tv columnists supposedly incite among network advertisers.
The stratagem is to ask the client to forget for a moment the ratings quoted with disdain by the columnist and answer for himself this question: In what other medium—for the same expenditure—could your advertising message reach an audience of 7 to 10 million households?

Adam Young soon will be circulating a Pulse audience composition study to refute NBC Radio’s argument that teenagers dominate independent station listening.
The breakdown was based on audiences from 6 a.m. to 6 p.m. of independent stations that rated first, second, or third in 10 major markets.
The adult audience by quarter-hour for such stations in all 10 markets averaged 84.9%.
The highest teenage figure in any market was 25%

The tv networks picked up quite a number of sales the past week, but commercial schedules for the fall are still slow in taking shape.
The main reason for this: The bellwethers are taking their time deciding on what shows they want and where they want them.
Here’s a quick rundown of how some of the major tv sponsors stand network-wise:

**GENERAL FOODS:** Decided on the Ann Sothern show as a replacement for December Bride on CBS TV Monday night, but has yet to lock up its plans.

**BROWN & WILLIAMSON:** Will have Naked City on ABC TV Tuesday 9:30 and is cogitating over what to place on NBC TV Monday 9:30.

**COLGATE:** Will stick along with Millionaire and Thin Man and probably spot Dotto on NBC TV Tuesday 9 p.m.

**OLDSMOBILE:** A lineup of 225 stations on ABC Tuesday 9:30 with a half-hour show starring Patti Page.

**P&G:** Will share a minute each with Ralston and Miles of The Rifleman (ABC TV Tuesdays), while Ralston and Miles will take a minute each of Leave It to Beaver on the same network Fridays.

**QUAKER OATS:** Considering Donna Reed Show Wednesday nights on ABC TV.
Elgin Watch is in the market again this season for a pre-Christmas campaign via JWT.

The focus is on participating in a special, but the buy could be into several regularly scheduled network programs.

Ted Bates is now the anchor— or coordinating— agency for American Home Products as well as the Colgate account.

Other anchor agencies for top-rank package accounts: J. Walter Thompson for Lever; Compton for P&G; Benton & Bowles for General Foods; and Y&R for Bristol-Myers.

Don't be surprised if the multi-program concept introduced by the Ford Roadshow on CBS Radio is reflected in the fall planning of 7-Up.

Ted Jardine, who heads the account for JWT, was in New York this week to lay the groundwork for a radio network spread along Roadshow lines.

CBS TV and NBC TV are under pressure from a number of accounts for advance information on just how many periods the network propose to preempt for specials during the coming season.

The reasons they give for this insistence:
- Advertisers don't like the idea of being vague about such preemptions when the season's contract is consummated.
- The agencies need this information to make the network schedule conform with the budget set by the client.

P.S.: NBC TV's enthusiasm for selling specials has undergone a chill lately. It doesn't want to put a blight on the main aim of the network—regular sponsorship.

Radio advertisers will be able to get specific figures this year on the sale of transistor sets:

The EIA has started to segregate them from other types of receivers.

Meantime from A. C. Elles, I.D.E.A., Inc., sales manager, SPONSOR-SCOPE has obtained these estimates:
- Of the 3,300,000 portables turned out in '57, about 50% were transistors.
- Toward the end of the year nearly 70% of the portables were of the transistor type.
- The portable market for '58 will be down 10-20%, but the transistor figure will be up considerably. In other words, the transistor share will be up to 80%, as compared to 20% in 1954.

Incidentally, the peak seasons for transistor sales are November-December (Christmas gifts) and May-June (for wedding-graduation gifts and outdoor living).

You can get a close line on what they're talking about at plans or procedural meetings through the inquiries that come to an agency’s information center.

SPONSOR-SCOPE this week checked the librarians of a cross-section of Madison Avenue agencies on the types of air media questions put to them most recently.

The list showed these to be in the majority:
1. Listening and viewing habits by age and income groups and working women.
2. Percentages of sponsor identification.
3. Trends toward various types of tv programing.
4. Auto listening habits and FM-set ownership.
5. What is the effect of tv on marketing.
6. Tv network, radio network, tv spot, and radio spot billings.
7. Percentage of the advertising dollar spent in tv.
8. Successful case histories in various facets of air media.
9. Ranking of agencies in tv and radio billings.
10. Justification for agency commission on tv production and services.
THE NAB CONVENTION in L.A. this week drew an attendance of around 1,300, including a sizeable contingent of admen from the East and Midwest.

Aside from the major speeches (see page 39), the focus of interest was on panels, group meetings, and technical demonstrations. These events included:

**FM:** Jon Ross, of L.A.’s Ross, Reisman agency, contended FM stations were making a mistake in selling too “softly.” He said that the medium can’t afford to rely solely on the twin arguments of above-average-intelligence and higher income audiences. A snappier approach is needed. (Note: Philco and Motorola are reported introducing FM auto receivers this fall.)

**VIDEOTAPE:** RCA appears to be pitching its tape in the direction of commercial producers. Ampex was interested in squashing the notion that you can’t edit tape. There wasn’t much interest in color tape demonstrations because of the feeling that—aside from union jurisdictional problems—black and white problem must first be ironed out.

**NBC:** Bob Sarnoff displayed the network’s “tape central” in Burbank whose 12 machines went into operation with DST.

**TV FILM SYNDICATION:** TPA president Milton Gordon argued that the economic climate favored syndication campaigns for the 1958-59 season—either because medium-sized advertisers can’t afford networks, or because they have decided to be more selective in their marketing activities.

Frederick S. Houwink, WMAL-TV. Washington, urged that the advertiser’s interests ought to be considered in barter deals. An equitable balance should be maintained between the number of spot announcements given the client and these two factors: (1) the market value of the film property, and (2) the actual value of the station’s time.

**Joe Floyd,** KELO-TV. Sioux Falls, S. D., who presided at this meeting, urged a uniform film contract and a simplified method for handling film so that costs could be cut. NTA president Oliver Unser predicted stations will have to use “A” time to play post-1948 features to meet the “fair prices” required by the distributor.

**ASSOCIATION OF MAXIMUM SERVICE TELECASTERS:** Impressed its audience with a well-documented presentation of how the group operates in gathering facts about the characteristics of TV signals, field testing, etc.

Leonard Goldenson and Ollie Trevz made an all-out plea at a meeting of ABC TV affiliates in L.A. this week for better clearance cooperation.

Only 42% of the affiliates, said Trevz, are clearing satisfactorily for ABC TV, while CBS TV and NBC TV are getting a much better break from their stations.

ABC TV, the affiliates were told, just can’t compete if it must toss line programing into delayed and fringe-time periods.

Ex-Wisconsin U. prof. and station operator Gerald Bartell and NBC Radio’s Joe Culligan this week locked adjectives over whether the network affiliate or the independent station is producing the superior service for listeners.

In a talk before Omaha Ad Club Culligan remarked: “These ‘Tiffanies’ of radio (affiliates) will stand head and shoulders above the mob of jukebox stations which will be wallowing in hopeless mediocrity with dreary fad music . . .”

Retorted Bartell in a telegram to SPONSOR-SCOPE: “It is as difficult to defend rock ‘n’ roll as it is to understand the programing of certain networks.

“On the one side, are the operators who substitute a rigid music formula for imagination and talent. On the other, is a tag-tag, non-sequential programing burdened by an insupportable news and commercial format, and a random music policy.

“For the network, the road back may be a thorny one—like a behemoth of the Pleistocene Age in a desperate struggle for survival in a changing world.”
There won't be as many pilots going the rounds this month as anticipated.

Official Films, for instance, had elaborate plans for six new series, will end up with two: Adventures of the Invisible Man (produced in England with U.S. stars) and Western Union.

Note: Both are on the verge of a national sale.
(For more tv film developments, see FILM-SCOPE, page 49, and WRAP-UP, page 62.)

Paul Roberts, former Mutual president, this week cut his final ties with the network by disposing of his MBS common stock to Frederick Pittera, board chairman of Carbonless Paper Corp.

Pittera told SPONSOR-SCOPE that his ownership of 165 common shares out of the 1,100 outstanding makes him the largest single stockholder in the network.

Prediction by one school of agency marketers: The recession will have the effect of making the discount house and the big promotional retailer respectable members of the dealer community.

The resulting impact on advertising: As the sales clerk continues to dwindle in importance, the brand manufacturer will have to concentrate more of his cost in preselling the prospect.
(For more on marketing developments, see MARKETING WEEK, page 50.)

P&G's Canadian organization has put itself on record as refusing to accept as valid any station measurements influenced by special promotional gimmicks during survey periods.

Wrote J. A. MacDonald, P&G Canada's media and production manager, to the Dominion's Bureau of Broadcast Measurement: "We are investigating all reports of special promotions and where in our opinion these activities are likely to affect the validity of the spring survey, we will make no use whatever of the survey data for any market so affected."

An immediate taboo was put on Winnipeg radio data.

Don't look to CBS TV to rush into a revision of its discount structure just because of the changes made by NBC TV.

Noted a CBS TV sales executive to SPONSOR-SCOPE this week: "We're going to analyze NBC's discounts and see what effect they have on ours. Then we'll wait until some of our advertisers ask us what we're going to do about it."

The following table—based on a lineup of 125 stations—shows the progress made by NBC TV in closing the discount gap between itself and CBS TV:

<table>
<thead>
<tr>
<th>Advertiser Schedule</th>
<th>Old NBC Discount</th>
<th>New NBC Discount</th>
<th>CBS Discount</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Nighttime)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate week 1/2 hr.</td>
<td>6%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Weekly 1/2 hr.</td>
<td>16%</td>
<td>20%</td>
<td>23%</td>
</tr>
<tr>
<td>Alternate week hour</td>
<td>8%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Weekly hour</td>
<td>18%</td>
<td>22%</td>
<td>25%</td>
</tr>
<tr>
<td>(Daytime)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate week 1/4 hr.</td>
<td>5%</td>
<td>8%</td>
<td>5%</td>
</tr>
<tr>
<td>Weekly 1/4 hr.</td>
<td>15%</td>
<td>22%</td>
<td>21%</td>
</tr>
<tr>
<td>Alternate week hour</td>
<td>8%</td>
<td>8%</td>
<td>5%</td>
</tr>
<tr>
<td>Weekly hour</td>
<td>18%</td>
<td>25%</td>
<td>25%</td>
</tr>
</tbody>
</table>

(For more on changing discount structures, see page 33.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 59; Washington Week, page 67; SPONSOR Hears, page 68, and Tv and Radio Newsmakers, page 74.
This Wednesday at 6 p.m.
The New Orleans radio station with 32.2% of the audience will become

20 TIMES MORE POWERFUL

May 7, WTIX goes to 5,000 watts—and takes over the 690 spot on the dial. Result? Over 1,000,000 new listeners added. Now WTIX's 24-hour service extends over the entire Gulf area—from Texas to Florida.

Now, more than ever, the New Orleans buy is WTIX—the station which even before the change had more audience than the next 3 stations combined. (Current Hooper.)

See the Adam Young man, or WTIX General Manager Fred Berthelson.

The change-over story is being brought forcefully to New Orleans' attention by powerful promotion, including posters like this one at high-traffic Canal & Royal Streets.

WTIX
first...and getting faster...and now 20 times more powerful...with 5,000 watts
NEW ORLEANS

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
NOW SHOOTING AT ZIV STUDIO!

TARGET

Never before such stars...such impact!

Every week IMPACT stories like:

"5 HOURS TO LIVE" starring STEVE McNALLY
"THE CAVE" starring CESAR ROMERO
"NO WAY OUT" starring PAT O’BRIEN
"TATTOO ARTIST" starring DAVID BRIAN
"POLICE DOCTOR" starring GENE BARRY

IN PRODUCTION: MANY GREAT IMPACT STORIES WITH MANY MORE STARS!
O'BRIEN  CESAR ROMERO  
TA GRANVILLE  DAVID  
AN  LOLA ALBRIGHT  JOHN  
AND  STEPHEN McNALLY  
ARD DUFF  HANS CONRIED  
HOMEIER  KENT TAYLOR  
A RIVA  JOHN BERARDINO  
BARRY  NEVILLE BRAND  
PHE MENJOU  Your host
YES...WBRE-TV does have a 19 County Coverage

Pennsylvania Counties Covered:
- LUZERNE
- LACKAWANNA
- LYCOMING
- COLUMBIA
- COLUMBIA
- SCHUYLKILL
- NORTHUMBERLAND
- MONROE
- PIKE
- WAYNE
- WYOMING
- SULLIVAN
- SUSQUEHANNA
- BRADFORD
- UNION
- LEHIGH
- SNYDER
- MONTOUR
- CARBON
- CLINTON

2,000,000 Population!
Estimated Buying Income-$2,000,000,000!
Equivalent to the Nation's 24th Market!

This is the year for CONCENTRATION . . . when marginal prospects rate only marginal attention . . . when to produce real results, you must concentrate your best efforts on your best prospects . . . those who are most likely to buy . . . and buy in quantity!

ONE station has proven over the years, that their audience is TOP GRADE; large-buying prospects in all segments of this big Northeastern Pennsylvania Market . . . WBRE-TV!

A DOMINANT STATION IN A DOMINANT MARKET WITH A DOMINANT SALES OPPORTUNITY FOR YOU!!!
Timebuyers at work

Otis Hutchins, Doyle Dane Bernbach, New York, makes a list that timebuyers might check in preparing a radio campaign. "First," Otis says, "spot radio should not be used sparingly for the best results. Saturation schedules prove beyond a doubt the value of repetition. If your budget is limited, it is better to use two or three days a week than to spread it out. Second, don't put all your eggs in one basket. Use as many stations in a market as you can. If necessary, rotate the stations. Third, study audience composition carefully; here is the key to all successful buying. Fourth, clearly define the campaign's objectives before buying. The who, what, where, when and why of newspaper reporting can be applied equally as well in determining a product's market. Fifth, look for segments during prime time that give you extra mileage. Five-minute news shows, for example, often have a minimum of advertising, integrate the product's message with the program content, and establish solid product identification. There are many other guideposts, of course—and if a buyer puts two and two together, sometimes he can get five."

Bob Palmer, Cunningham & Walsh, Inc., all-media buyer for American Cyanamid, Agricultural Div., points out that while manufacturers of feed, farm chemicals, tractors and animal health products invest millions of dollars in advertising, many do not use radio and tv. "The problem is not one of availability of farm programing," Bob says, "as hundreds of radio and tv stations schedule regular farm shows. Lack of up-to-date audience information is the primary reason. We are sure, of course, that the farmer listens to radio and tv. But we don't know when, why and to whom." Bob feels this is a rich market for broadcast, yet in the past year only two stations have released major farm audience studies. He thinks that until information necessary in making the basic decision to use broadcast, can be supplied to agricultural advertisers, radio and tv will not receive their share of the appropriations. "The leading farm stations and the National Association of Radio and Television Farm Directors should cooperatively undertake a comprehensive market study," Bob says.

That Floyd's a helluva bellringer too! His good times campaign has caught on like wildfire. Viewers are flooding Joe's KEL-O-LAND switchboards and mailrooms with "business is good" reports; and each item is beamed back to the KELO group's four-state audience.*

The Bellringer campaign confirms two statistical facts—today's most lucrative market is KEL-O-LAND; and KELO-TV with its booster stations gets you there fast!

* a million-plus people in South Dakota, Iowa, Minnesota, Nebraska.
We have said of MEDIC: "No one else in 1958 will offer a program that approaches MEDIC's prestige, production quality and dramatic content." According to the stations which have already bought MEDIC, we need say no more. These include the Storer Group, Westinghouse's WJZ-TV in Baltimore, WABD in New York, WTTG in Washington, KTLA in Los Angeles, WGN-TV in Chicago and KRON-TV in San Francisco. From their point of view, MEDIC speaks for itself.

VICTORY PROGRAM SALES
A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.
A number of columns ago I mentioned that I often felt sorry for top network brass. This was apropos of what seemed to me to be the ironic situation wherein advertising agencies were once again setting up screams about the high cost of network video advertising. ABC TV, they claimed, had taken over such substantial chunks of the CBS TV and NBC TV audience that individual network show shares were down all around. In Washington, at the identical time, the harrowing Barrow report was issued. Its horrific suggestions were based on the notion that ABC TV just couldn't make the kind of progress it should in a free economy because of the manner in which CBS TV and NBC TV had monopolized the web business.

Now at the risk being accused of fostering a Society for the Prevention of Cruelty to Network Executives I would like to say a few more words in behalf of my harried web friends. William Paley and Frank Stanton, respectively Chairman of the Board and President of CBS, Inc. each earned $299,807.94 in 1957. Brigadier General David Sarnoff and his son Bobby, who held ditto titles at the National Broadcasting Company earned $200,000 and $186,500 respectively during the past year. I want to suggest to the stockholders of both corporations that they seriously consider giving these gentlemen and all of their associates in the higher web councils solid wage increases.

**Webs in orbit**

It is a poorly kept secret that business has softened up somewhat and all the networks are hard-pressed to keep their grosses up to standards set in previous years. It is even more generally acknowledged that in this year 1958, even should you bring in a record-breaking gross amount of dollars, you would still be fortunate to turn up any sort of respectable net profit. It is to achieve some success in these two areas that most corporate officers are paid. Not so with our web buddies. It is necessary for them to accomplish this phase of their jobs in what little spare time they can steal from hearings in Washington.

This piece was prompted by the recent remarks of Dick Salant, CBS staff vice president before the Ohio Broadcasters Association. Dick knows much more about this problem than I, or most other people for that matter. He called his speech: "Where Did You Go? Washington.—What Did You Do? Nothing." And some of the facts he revealed should give us all pause for thought.

"Since the beginning of 1954," said Dick, "there've been the Plotkin Report, the Jones Report, the Potter Report, the Bricker Report, the Cox Report, the Evins Report, the Celler Report and the Barrow Report. We've dug out and submitted literally thousands of pieces of paper for the Evins Committee, the Celler Committee, the Moulder Committee, the FCC Network Study Staff and the Depart-
AMERICAN RESEARCH BUREAU  
MARCH 1957 REPORT  
GRAND RAPIDS-KALAMAZOO

<table>
<thead>
<tr>
<th>TIME PERIODS</th>
<th>WKZO-TV</th>
<th>Station B</th>
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<tr>
<td>MONDAY THRU FRIDAY</td>
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<td>6:00 p.m. to 11:00 p.m.</td>
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<td>9:00 a.m. to 11:00 p.m.</td>
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<td>16</td>
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NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.6%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

BUT...You'll Find WKZO-TV  
Leads To Sales Records  
In Kalamazoo-Grand Rapids!

When you're on the track of greater sales in Kalamazoo-Grand Rapids, you need the market dominance of WKZO-TV. Want proof? Look at this! ARB shows WKZO-TV is first in 267% more quarter hours than the next-best station — 327 for WKZO-TV, 89 for Station B! WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

WKZO-TV  
100,000 WATTS • CHANNEL 3 • 1000' TOWER  
For Greater Western Michigan  
Avery-Knodel, Inc., Exclusive National Representatives

NOTE: No one has yet captured or photographed this creature, reputed to live in the eternal snows of the Himalayas.
ment of Justice. When one group gets finished with them, they return them, we file them. Then we disinter them all over again when the next group decides to go over exactly the same issues.

"Between May 1954 and March, 1958", continues Dick, "eight CBS officers have appeared in formal hearings 15 different times as witnesses before nine Federal investigating groups. And there's no end in sight. Next month we are scheduled to appear before the Communications Subcommittee of the Senate Committee on Interstate and Foreign Commerce on the Smathers Bill dealing with music and broadcasting. Senator Magnuson has announced that his Committee plans another go-around on pay television next month. The same Committee will hold hearings on Senator Bricker's bill to regulate networks. And Senator Monroney has said he plans to have hearings on ratings in the near future.

"And so it goes," added Dick somewhat wistfully, "We seem to be in orbit, going around and around the world of Washington in 80 years with different Committees tracing the same ground when they can't think of anything new."

**Committee on legislative oversight**

Dick, a much wiser and better informed man than I, says he does not know what to do about this, that he doesn't know the cause or the cure. I certainly don't either, but I'd like to suggest something which may at first blush seem slightly wild. I'd like to see a different kind of Congressional Committee, a Committee on Congressional Oversight. This would be a Committee, which would keep close track of data submitted by broadcasters and other businessmen on specific facts of consequence in specific issues such as alleged network monopoly, pay television, etc., etc. When a Congressional Committee asked for data on any such issue, the Congressional Oversight lads would look up their records, and point out that certain late, verified and specific facts on the issue were already available, having been submitted to a previous Committee. And maybe the Committee on Legislative Oversight could decide that it would be a fair idea to pass some legislation making it impossible for a Congressional Committee to badger a citizen or group for information he has already furnished a previous Congressional group.

There are no doubt all kinds of reasons why this naive suggestion can't possibly be accepted. But I thought the suggestion I made when the Paar Show was struggling for clearances was naive too. I felt the show was good for television, and recommended that where an NBC affiliate was unable to or didn't care to carry the show, it could be offered to CBS or ABC affiliates. I understand that quite a few CBS and ABC stations now carry the show.

Somebody who knew how to swing it, either picked up my clearance suggestion, or got the same idea himself. I fervently hope somebody figures out a way to wipe out all this wasteful duplication of effort the webs are required to go through with Congress these days. To me it makes nothing but good sense that if top network brass were not required to spend disproportionate amounts of time on the most useless and silly of these probes, television would benefit greatly. For when all is said and done these are the men who lead the way, and tv will grow as an advertising medium and culturally in almost direct proportion to the amount of constructive thought its leaders are able to devote to it.
The Transcontinent Television Corporation welcomes a powerful combination to its family of stations:

WNEP-TV (formerly WARM-TV), Channel 16, Scranton, and WILK-TV, Channel 34 Wilkes-Barre.

The two stations are now operating in combination with identical programming—but the prosperous Scranton—Wilkes-Barre market will soon be covered by WNEP-TV alone, when it increases power to 1,500,000 watts and becomes America's most powerful TV station.

Basic affiliation with the ABC Television Network will continue to bring such top-rated shows as Maverick, Lawrence Welk, Disneyland, Wyatt Earp and The Real McCoys to the nearly 2,000,000 people in the growing Scranton—Wilkes-Barre trading area.

And the new single facility—with studios in Scranton and Wilkes-Barre and transmitting from the Wilkes-Barre site—will enable Transcontinent to strengthen the ties between the two cities...to maintain its policy of greater service to the community and to the advertiser.

WNPC-TV, Rochester
WGR Radio, WGR-TV, Buffalo
WSVX Radio, WSVX-TV, Harrisonburg
Represented by Peters, Griffin & Woodward
WILK-TV, Wilkes-Barre
WNEP-TV, Scranton
Represented by Avery-Knodel, Inc.
Hilburne Fulks  
V.P. in Charge of Marketing  
Standard Fruit and Steamship Co.

Bruce Paschal  
Assistant Sales Manager  
Standard Fruit and Steamship Co.

Kenneth F. Browning  
V.P.  
Tracy-Locke Co., Inc.

sell the TEAM that buys the TIME
Everett O. Liaboe
Account Executive
Tracy-Locke Co., Inc.

Standard Fruit Co., handled by Tracy-Locke Company, Inc. out of New Orleans, is one of the country's larger buyers of time.

The men pictured are some of the key personnel on this important team responsible for the purchase of air over many stations in America.

Every member of this buying team receives SPONSOR.

As a matter of record SPONSOR has by far the largest number of advertiser-agency paid subscribers of any publication in the broadcast field — 7622 as of 21 December 1957. 50% larger than the next big book in the industry.

SPONSOR really reaches the team that buys the time. Reaches thousands more of them — reaches them more economically than any other broadcast or general advertising journal on the market.

By every independent survey — SPONSOR is the basic station buy.

Before you finalize your advertising schedule get to see SPONSOR'S new picture story "TO THOSE WHO LIVE ON AIR". It's a 50 slide presentation — in color — packed with vital information every station manager ought to know. And it's yours for the asking. Just drop a note on your letterhead to:


SPONSOR
sells the TEAM that buys the TIME
If your clients give a hoot about sales...

...switch your San Antonio budget to KONO — the station that's No. 1* throughout the day — the station with sales appeal — the station that has more national and local advertisers than any other TWO San Antonio stations. Get the facts...

See your H-R REPRESENTATIVE or Clarke Brown man

*Feb.-Mar. Hooper gives KONO 28.3 share of audience with a big 17.5% sets-in-use tally

860 kc  5000 watts

KONO
SAN ANTONIO Radio

Spot: a shadow medium?

We at the Television Bureau of Advertising were concerned to see your headline: "Spot: the shadow medium," in your April 12th issue of SPONSOR. While we can't speak for spot sponsor, we certainly can and have been for spot television. Let's look at what we have done and see just how "shadowy" spot television is today.

TvB is about to issue its Second Annual Spot Report of expenditures in spot television by advertiser and by brand. Thus, TvB, by a full year, leads all broadcast media in the reporting of brand expenditures.

TvB's Spot Sampler, a milestone in measurement of the delivered audience of spot television (unlike the coverage information provided by other media) has been in constant use by the leading agencies and advertisers. ... TvB's "Focusing the TV Spotlight" presentation alerted an estimated 6000 advertisers in person. ... TvB's special Nielsen tabulation shows how to determine an individual spot's rating... is the first such definitive research available. ... TvB's unique Nielsen studies enable spot advertisers to measure the reach of their schedule in terms of customer-homes, heavy vs. light consumers of this particular product, and the best market for that particular advertiser. Such information has never been available in any other medium... TvB has also been instrumental in the promotion of spot television through the trade press of a variety of industries. For instance, TvB based articles concerning spot appeared recently in the following: Women's Wear Daily, Department Store Economist, Linens & Domestics, Drugs & Cosmetics, Coffee & Tea Industries Magazine, and Quick Frozen Foods Magazine.

... TvB is about to release transcripts of ID's which will form the first such compendium ever compiled. This, plus the listing of who uses ID's, the time of day, and their expenditures, will form a basic tool for the evaluation of this form of spot televi-
In the effective use of our own spot television information, Tvv can cite its work with Philip Morris, Clorox Chemical, Lipton Tea, Stephan Shampoo, National Association of Insurance Agents, National Board of Fire Underwriters, the New York Stock Exchange test, the New York Life Insurance test, Conoc, Esso and others.

It is hard to decide what more should be done to measure spot television once you have covered its billings, its audience, its flexibility, its cost efficiency and its impact. Tvb has had an uphill fight to acquaint even the trade press with the material available from us concerning spot. You can be certain that both Printer's Ink and Advertising Age have been contacted concerning their omission of spot television information.

This spot information from Tvb, as you know, is only a part of our total operation. We can show just as complete a documentation of our measurement and promotion of network television.

Actually, much of our promotion of television concerns all of television which includes both network and spot. You can see why we are concerned about your editorial, particularly when sponsor itself has run some 4696 lines on spot television based on Tvb information just since July. We believe that we provide far more than "a few standard statistics" but we would certainly welcome any suggestions you can give us for new areas of exploration.

Norman E. Cash
President, Tvb
New York

New reader
At a recent convention of trade association executives, your publication, sponsor, was brought to my attention for containing interesting and valuable material.

In view of this recommendation from some of my associates, I should like to receive a copy of the last issue of your publication with a view toward entering my subscription after examining this copy.

Leon Grizer
exec. dir., Retail Dry Goods Assn., Inc.
New York

Every Denver listener knows that a spot on Kosi goes in one ear—and stays there! Kosi's well-rounded sound appeals to the entire family...keeps everyone at attention while creating the urge to splurge. Cost per thousand figures using Pulse or Hooper offer proof that the "bonanza buy" in Denver is Kosi.


Kosi's big round family sound has ear appeal!

February Pulse rates Kosi No.1
Independent in 16-station Denver Market

Mid-America Broadcasting Company

sponsor • 3 may 1958
Compare all major national television markets!

The Charlotte-WBTV Television Market ranks twenty-one in the nation. Television Magazine proves that a market is "people delivered"... not geographical outlines... and credits WBTV's 71-county coverage area with 602,361 sets... twenty-one in the nation.

Compare all national television markets! Then call CBS Television Spot Sales for complete facts on the nation's twenty-one market.
What price marketing?

Agencymen at 4A’s meeting predict more use of spot by recession-hit hard goods who’re trimming ad spending

Key problem of agencymen today is maintaining level of profit against the inroads of costly client services

By Evelyn Konrad

Two major problems concerning agency management executives gathered at The Greenbrier last week for the 4A’s annual exchange of thoughts:

1. How many collateral services must today’s agency offer clients to do a well-rounded job in this competitive climate—and how are agencies to be reimbursed for the vast operating costs implicit?

2. What will be the likely extent and duration of the current recession—and how can the agencies and their clients protect themselves against it?

While discussions on marketing services and a forecast of the nation’s economy (by National Industrial Conference Board chief economist Martin Gainsbrugh) were among the highlights of the agenda, these subjects had the edge on the more informal and private cocktail party and golf course idea exchanges as well. In the relaxed (though unseasonably chill) surroundings of Greenbrier, growing agency services and the recession were the two problems common to all from management executives of agencies billing $1 million or less to those from the $200 million-plus giant shops.

Both problems will have a far-reaching impact upon air media, network and spot, before the year’s end. To measure the type and extent of these effects, SPONSOR discussed these questions with top management executives from a wide cross-section of agencies ranging from such New York-centered giants as BBDO, J. Walter Thompson, Wm. Esty, Bryan Houston, Warwick & Legler and Grey Advertising; to Detroit majors Campbell-Ewald and MacManus, John & Adams: Chicago Needham; Louis & Brorby, Tatham Laird and Waldie & Briggs; New Orleans’ Fitzgerald; San Francisco’s Guild, Bascom & Bonfigli; and even two German affiliates, each with a staff numbering over 200, Die Werbe G.m.b.H., Essen, and William Wilkens Werbung, Hamburg.
Here’s what agencymen predict for fall 1958:

MacManus, John & Adams’ Ernie Jones sees swing to spot “bought on shorter term.”

BBDO’s Dave Danforth sees no air billing cuts ahead for agency with hard, soft goods

Guild, Baseom & Bonfigli’s Gil Burton: “spot radio will boom, due to low cost.”

Campbell-Ewald’s Tom Adams says: “Clients will buy cautiously, spot may grow.”

Esty’s Dr. Wulfeck foresees further air media growth in 1959: “This fall like fall ’57.”

Here are some of the conclusions that developed from this depth-interviewing:

- Agency compensation, as questioned in Prof. Frey’s report to the ANA, continues to be the overriding “big problem” in closed-door sessions. And there’s no single solution forthcoming. Not only does the interpretation of what constitutes marketing services vary from one agency to the next, but compensation for them frequently varies as much from one client to another within the same agency as it does among agencies.

**Problem:** The same extent of marketing services that were covered by media commissions one year may not be adequately paid for when the client’s media strategy shifts from network to costly-to-handle spot.

- Agencies are beginning to pay the price for their own stress on marketing services during the past year or two. As the commission system came under fire, agencies fought back by emphasizing collateral services. But under the normal stimulus of agency competition, they were drawn into a “marketing-armaments race,” with giant agencies battling for marketing supremacy.

**Problem:** In this period of recession, all clients are making demands for these services. The squeeze is on the medium—or small-sized agency which can’t staff competitively with the giants. And the pressure’s on the big shop to come through with proof of the claims made for agency marketing aid in less critical months of 1956 and 1957.

- Effects of the recession are likely to show up in fall media strategy. There’s little question now but that billing on automotives, hardest-hit by the business set-back, will be substantially off in the fall. However, *Sponsor*’s discussion of media problems with heads of varying size and types of agencies indicates that a number of accounts not hit by the recession may swing toward heavier use of spot as well.

**Problem:** Some soft goods advertisers, although sales are up, view long-term network commitments cautiously and may substitute spot tv and radio in fall. A shift in balance between network and spot would affect the operating costs and profitability of the agency billing under $20 million, particularly.

One tv/radio forecast for 1958 and 1959 was common to meet top agencymen interviewed: Air media billings have not yet reached their growth potential. Most agencies anticipate that tv and radio will account for a still larger share of the advertising dollar during the next year or two than they have in their recent boom years.

“The agency whose accounts are diversified, including not only the big-ticket products hit by temporary business set-backs but fast-moving items as well, should show the same proportion of air and print billings in 1958 as it had in 1957,” Dave Danforth, BBDO executive v.p. and newly-elected 4A’s chairman, told *Sponsor*.

“At BBDO, we’re also anticipating the same breakdown between network and spot tv, based on the fact that our

(Please turn to page 52)
Spot radio tackles the local rates

- The Storz Stations, in a bold move that may even affect their own billings, hit out at a spot bugaboo
- From now on there exists no doubt as to who pays national and who pays local rates, ending old confusion

By Bill Miksch

The tangled, thorny briar patch of national vs. local rates in spot radio has just been run through by a bulldozer named Todd Storz. Whether the briars will jungle up again remains to be seen. But at the moment things look hopeful by this joint action of the Storz Stations and their representatives—John Blair and Adam Young.

Effective 1 May, the Storz group set up a clear-cut line of division between who pays national rates and who pays local. The line was drawn at the semi-annual conclave of the group held at Chicago’s Sheraton Hotel from 17 to 20 April. Here is the new pattern of rate differentials:

- All product accounts shall be charged the prevailing “local” or “retail” published rate. However, in certain instances there are products and/or services that do not easily conform to either of these two basic classifications.
- In no event will any account be allowed consideration at the local rate unless the following conditions prevail:
  (1) Continuity, either live or electrical transcription must be produced and written at the local level in each market. No electrical transcriptions produced for national use or parts thereof may be used on schedules carried at the local rate.
  (2) Continuity for a “local” or “retail” account must consist of such information as retailers’ local name, address, telephone number, store hours, and other purely local information for at least 51% of the length of any given piece of continuity. Advertisers using the local rate may not employ general institutional or product continuity of an established brand or service name for more than half of each commercial message.
  (3) Certain local products will be allowed the local rate provided: (a) Distribution of the product is limited to the immediate trade area of the city involved; (b) products in this category are manufactured or processed from only one source within the scope of the trade area involved; (c) the local product account, in general, does not employ an advertising agency or is represented by a local advertising agency or by a branch of a national agency operating in this instance only as a local agency; (d) any contract with the station for advertising of products in this category is written and executed at the local level with billing rendered to a local address, the address being either that of a recognized local agency or a bona fide fully-operating office of the advertiser; (e) payment for advertising rendered to accounts in this category shall be made by check drawn solely on banks located within the local market involved.

The problems presented by the common practice of stations offering local
or regional accounts rates ranging up to as high as 75% less than national advertisers' pay have been many. National accounts and their agencies were quick to grasp the meaning of such a system. Send out timebuyers and make a deal direct, use local distributors and dealers, co-op funds and any other means to circumvent the national rate by buying direct. Beers, automotives, drug chains and oil companies went off to make their deals as "local" or "retail" accounts and save an average of 50%. Their less enterprising — but more ethical competitors — were often chagrined to learn of such differentials and lost interest in spot radio advertising. Their view of a competitor company paying half as much as they paid for the same air time was understandably dim.

Under the Storz plan just adopted, here are the accounts that will get national or local rates:

- Will pay national rate: (1) Ale, beer, and wine. (2) Automotive dealer associations and/or regional or zone offices of automotive manufacturers. (3) Any distributor or wholesaler of a national product or appliance. (4) Food brokers, drug jobbers and other product brokers. (5) Manufacturer’s representatives. (6) Petroleum products. (7) Publishers. (8) Transportation companies and facilities operating generally in interstate commerce.

- Will pay local rates: (1) Soft drink franchised bottlers. (2) Finance companies. (3) Banks. (4) Retail clothing and grocery chain stores, etc., when advertising said stores. (When only the retailer’s store is advertised, the copy restrictions mentioned earlier in Sections 1 and 2 are waived.)

Todd Storz sees that conforming to this policy will have immediate and far-reaching effects. "It will mean," he says, "that in some instances the national representative will be selling our stations at the local rate. It will also mean that our local salesmen will sometimes be selling at the national rate. "We believe," Storz continues, "that our present definition will warrant refinement after some experience has been achieved in operating under these ground rules. But, even under this policy, any account can quickly ascertain whether they will be entitled to the local or national rate. Our stations will not deviate from this policy."

How are the advertisers going to take it? What will be the feelings of those accounts which have been maneuvering to get national advertising at the "retail" price?

Storz says, "While we realize that this move may cost us considerable billing in the immediate future, we are hopeful that in the long term our stations will benefit by this firm rate policy. Radio deserves better treatment than to be sold on a barter basis." The Storz Stations are: WDGY, Minneapolis-St. Paul; WHB, Kansas City; WQAM, Miami (John Blair Co., represented), and WTIX, New Orleans (Adam Young represented).

A new confidence in spot

Adam Young is also free to admit that national advertisers who have been taking advantage of local rate loopholes will shortly face some hard decisions. But he also feels that the new confidence of all advertisers in spot radio once inequities have been eliminated will be beneficial to the industry. In fact, it is Young's hope that his other stations will follow suit as well as stations of other reps.

If the policy were to be adopted generally by those stations that now have local and national rates, then here is what could be expected:

- No longer would the local radio station be in a position of seeming to favor either its national representative or its local salesman. The confusion
that has existed for years would be gone.

- Broadcasters would have two sales forces—local and national, operating in harmony and mutual enthusiasm.
- Representatives would be able to sell time to their clients which would be no different were the client to contact a local salesman and buy through him.
- Advertising agencies would no longer be forced to travel timebuyers either as deal-makers or as detectives.
- Spot radio could be purchased with complete confidence in all markets. No longer would embarrassed agencies have to explain to clients why another got a “better deal.”

The practice of setting up lower advertising rates for local clients than for national goes back a long way. The newspapers started it in an effort to favor the local merchants whose budgets for advertising were bound to be smaller than those of the large corporations operating on a national scale. In theory it was a case of charging what the “tariff can bear.”

Radio was quick to adopt the same practice. The adoption was natural, inasmuch as the stations were either owned by the newspapers or in competition with them for advertising dollars. Some stations even added a third rate card for regional advertisers.

The cost differential between national and local rates is astonishing. In extreme cases the local rate may be 75% cheaper than the national rate. In general, however, the local client is favored by a 35% to 55% differential.

Thus it is easy to see what a substantial saving a national account can effect provided it can manage to find a loophole enabling it to take advantage of a station’s “local” or “retail” rate. And many have found the loopholes.

It is true that within larger markets—especially among net-affiliated or larger stations—the practice of having local and national rates is less common. Many of these stations get along handsomely with a single rate for all clients. This is the Utopian situation. But where stations are more fiercely competitive and perhaps hungrier, the double-rate (sometimes even triple rate, for some even have a third rate card for regional advertisers) will prevail. So as long as double rates continue, the main thing seems to be—make it clear who pays what.

**NET TV: NEW INCENTIVES FOR CLIENTS**

The battle for fall network TV business is beginning to shape up. In the last month, two networks revised their rate cards to hike up maximum discount rates as an incentive to advertisers. NBC TV moved first with its April Rate Guide, raising its maximum daytime discount from 25% to 30%. Last week, ABC TV brought out its Rate Card No. 8 with a maximum discount increase from 30% to 32.5%. So now only CBS TV remains with an unchanged card and a maximum discount rate of 25%.

Rumors that CBS TV is also at work on a new card have been denied at the network. But many admen are asking how long they will hold out. The guess of many is that by fall, CBS TV will be out with a revised discount system too.

The revisions by NBC TV and ABC TV appear to point up the fact that television is trying to get away from the rate structures carried over from radio. They also point up a desire to offer clients still more incentive for long-term firm commitments, heavier frequency, daytime buys.

The ABC TV rate card, for example, increases the discount on each time period contracted firm and non-cancellable on an every week basis for 52 consecutive weeks from 5-7%. But it has not increased its 5% discount on each time period contracted firm and non-cancellable for 26 alternate week telecasts over 52 consecutive weeks.

The new card also establishes rates for one-minute participations at 22% of the hour rate in Class A time, 16.5% in C and D time (four commercials per half hour) and 15% of the hour rate in C and D time (six commercials per half hour). The ABC TV card became effective on 15 April.

The new discount plan at NBC TV becomes effective on 1 October. It provides for annual discounts to year-round advertisers sponsoring a combination of daytime and evening programs, or a combination of every-week and alternate-week programs. It also provides hourly discounts on a fortnightly basis instead of the present one-week span. This is supposed to give flexibility without penalty to advertisers on an alternate week basis.

Requirements for reaching the 25% maximum discount are reduced. It is now possible for an alternate week sponsor of both nighttime and a daytime program to earn a 10% annual discount. Advertisers who sponsor multiple program periods on a year-round basis can get a 15% annual discount. Thus an advertiser with an every-week evening half hour and an alternate week daytime half hour will be entitled to the maximum annual discount of 15% on both programs. Under the present structure, the same advertiser would have earned 10% annual discount only on his evening half hour.

The 25% maximum discount will now be offered to the advertiser who uses one and one-half hours weekly rather than the two hours now required.

In addition, advertisers sponsoring daytime periods may earn up to 5% extra discount on these periods by ordering line-ups of 100 or more interconnected optional stations (exclusive of the Program Extension Plan Group and associated Stations). Thus the maximum daytime discount is increased to 30%.

**HOW NET TV RATE CARD REVISIONS ARE UPPING DISCOUNTS**

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<td>30%</td>
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*Maximum daytime.
Oona O'Tuna drops anchor in

Breast-O-Chicken Tuna, Inc., has two new skippers at the helm this year. One is George Dew, company president. The other is Oona O'Tuna, who captains the firm's fishing fleet.

The latter is a cartoon character, broadly beamed fore and aft, cut from the same sailcloth as Tugboat Annie. Hers is an adventuresome life, with a recurrent challenge: to get her boat loads of freshly-caught tuna back to the packing plant on a tight time deadline. How she overcomes a long list of obstacles to insure fresh delivery provides a continuing theme for the company's commercials.

The new cartoon character was devised for three purposes: to establish a symbol for both the company and its business practices; to create interest in the symbol itself; and third, to provide a symbol which would be animate for tv, yet visual for carry-over into other marketing areas.

This cartoon approach is a departure for Breast-O-Chicken.

"The new ad approach is one of the best things that ever happened to BOC," says Larry M. Kaner, sales vice-president and advertising manager of the company, which was founded in 1912.

"It reflects our thinking and the agency thinking that advertising must first be entertaining and interesting," he continues. "But, of course, it must also sell. We doubt very much, though, if you can win loyal customers unless you make them your friends. In other words," he summarizes, "first sell your company, then sell your product."

Oona O'Tuna has been presented in spots. This, too, is a departure for the company. Last year it backed a network spectacular, The Maurice Chevalier Paris Show. This year the emphasis is in particular markets. The reason, explains Bob Footman, BOC account supervisor for Guild, Bascom & Bonfigli, San Francisco agency, is that "there are few national products."

"If a product has genuine national distribution," he adds, "then it should have nation-wide media, like network tv. If it doesn't have national distribution then it should concentrate on markets it has, or where distribution is impending."

BOC demonstrated its belief in Oona O'Tuna by allocating an ad budget well in excess of $1,000,000 for this campaign which runs until October.

Campaign peak

The campaign, which began last fall and has been building momentum since, will reach its peak this month when all media will get heavy play. Oona O'Tuna set sail last 1 September on KCOP, Los Angeles, with 90-second spots, combining animation and live action.

The debut occurred with a filmed show called Wanderlust. Two weeks later it broke on KLZ-TV in Denver and WTOP-TV in Washington, D.C., and on 1 October on WWL-TV, New Orleans. It ran six months in each of these markets.

Wanderlust was chosen to set the right mood for Oona O'Tuna's adventures. This philosophy of relating the show to the commercial is termed "fusion" by Courtenay Moon, GB&B vice-president in charge of tv. He believes there is good "fusion" when "the show is of such nature that it provides a favorable selling climate for the type of commercial we use.

"We don't want an emotional wrench between show and commer-
Breast-O'-Chicken Tuna company is beginning to see results of last year's changing management, ad philosophy

A cartoon character, fleet skipper Oona O'Tuna, was created first for tv, is now used to tie in other media

These followed the same pattern," Arnold points out, "of getting the viewer to smile before we present our sales proposition."

A typical example of the latter goes like this: Announcer Hugh Conover opens by picking clocks off a fence with a rifle to "kill time." A quick guilt reaction follows: "you're supposed to save time" in Tunaville, home of the fictional cannery.

The copy then goes on to make four points. That quality control is a full-time process—from catching to canning. That the oil in which the tuna is packed can be used in salads (this highlights the basic difference between U. S. and Japanese-packed tuna: the former is packed in oil, the latter in brine.)

The third copy point is that BOC is offered in two types of pack: as solid meat or chunk style. The fourth point reiterates the basic cartoon theme of speed—"quicker off the clipper."

The efficacy of the campaign was not long in showing in the four test markets, which garnered an average increase in sales of 31%. Denver, formerly a weak market, paced the gain with 87% while New Orleans, where BOC already had over half the market, went up 20%.

This success represented the payoff on a fairly heady gamble by the new management—president Dew and sales-ad director Kaner. The duo invested two-thirds of the available ad budget last year in creating the new commercials and getting them on the air.

The program has been broadened considerably from the initial opening on tv. On 19 March, billed as "the first cartoon in the history of radio," Oona O'Tuna debuted in 60-second spots in 10 markets. In five of them 30-second participations in d.j. shows are also employed.

Sound effects are the base of the radio effort. The fleet skipper is blown apart with an explosion, put back to-

(Please turn to page 56)

Agency team: Guild, Bascom & Bonfigli staffers who contributed to new campaign include, (l. to r.), Maxwell Arnold, Jr., v.p., copy; Dan Bonfigli, partner and Peter McDonald, a.e.
Bright outlook for soft goods means:

Two adjacent headlines on the financial page of a prominent newspaper last week provided a roundabout commentary on the advertising outlook for air media.

One headline noted that tobacco manufacturer R. J. Reynolds set sales and profit records for the first quarter of 1958.

The other, describing a General Electric stockholders' meeting, covered GE’s promotional needle—"Operation Upturn"—which has been designed to bolster lagging sales.

What does this have to do with air media? Plenty.

It points up the well-known fact that soft goods are not suffering the sales problems of hard goods. Less obvious, however, is the fact that the different sales directions being traveled by both hard and soft goods are only partly a recession development.

The truth is that hard goods were due for a sales upset, anyway. And, by the same token, it will take more than the current drop in business to offset the promising outlook for soft goods. In a word, money not spent on an appliance will be plunked down for food, clothing, toiletries, etc.

This is all to the good for tv and radio. For the air media were nursed on soft goods, grew up with soft goods and will prosper in the future with soft goods.

The outlines of this future were begun more than 20 years ago when the depression caused a decline in marriages. The result was that men and women of marriageable age have been relatively scarce during the 1950’s. In the late 40’s and early 50’s, the net increase in the number of households (a reflection of marriages) was above the million mark, hitting a peak of 1,650,000 for the year ending April ’49.

However, Census Bureau figures for...
Healthy sales of soft goods is being bolstered by fast rising population, a trend away from hard goods purchases

Despite heavy car and appliance sales in the past, the broadcast media still live by package goods advertising

April 1952 showed that the increase in households during the previous 12 months came to less than 850,000. This figure went as low as 560,000 for April 1954. It has picked up since then but has never hit the million mark.

The latest published census projections on future household formation show that the million mark won't be hit again until somewhere between 1965 and 1970. This projection was made in 1955 and is considered conservative today. At that time the average annual figure for new households during the 1955-60 period was set between 521,000 and 778,000. The actual average has been running above the maximum figure. Nevertheless, it is not considered likely by demographic (population) experts that a-million- new-households-a-year rate will begin before the early 60's.

It should follow, of course, that as the rate of new households declines, the demand for new houses, appliances and cars declines also. But one important complication enters into the picture here.

As one economist close to the broadcasting business explains it: "Logically, you'd expect a drop in hard goods demand in the early 50's when the drop came in new family formation. The reason it didn't was that the pent-up demand for hard goods still wasn't satisfied at that time. Don't forget that new home building continued over the million-a-year mark until last year. First, there was a lot of undoubling among young families living with their parents or others. Later, as prosperous times continued, people continued to buy homes. Government policy on low down payments also helped keep new homes sales up."

While it is true that once people buy their homes and appliances they will turn to soft good purchases, there are other factors bolstering the soft goods market. A big boost to sales has been the tremendous baby boom, a development which the census people never dreamed of in their wildest imagination during the 30's.

The birth rate started rising noticeably during the early 40's. Virgil Reed, J. Walter Thompson's population expert, puts the starting date at a very definite point in time—nine months after August 1940, when the draft law was enacted.

During the 30's, the baby figure hovered around 2.4 to 2.5 million births per year. In 1940 it went up slightly to 2.6 million. In 1943, it hit a peak of 3.1 million. In 1947, it went to 3.8 million. In 1955, it was 4.2 million.

The population jump had been a pump primer for sales of all types of products. With hard goods sales off now and the population continuing to climb fast, the picture, say many economists, is one of a continually filling reservoir of purchasing power for soft goods.

The importance of soft goods to air media has been clearly spelled out time and time again by breakdowns of spending. The top 10 product categories in spot tv, according to Tvb's gross time estimates, were all soft goods categories in 1957. Automotive (other than gasoline and lubricants) came in 11th in spending while the household equipment and appliances category was 15th. In 1956, automotive spending in spot tv was 10th, while the household equipment group was 13th.

These two categories are more important in network tv but not as critical to the medium as food, soaps and toiletries. During 1956 and 1957 automotive spending was in 4th place, according to PIB, while household equipment spending finished 7th both years. However, both categories showed declines from 1956 to 1957 while most of the other leaders showed increases.

In spot radio, except for automotive spenders, hard goods advertisers are difficult to find. Appliances have accounted for less than 1% of total spot radio spending during the past two years, SRA figures indicate.

There is no published source of information.

(Please turn to page 70)
At the 36th annual convention of the National Association of Broadcasters in Los Angeles last week, the nation’s radio and television industry heard itself challenged to meet several opportunities:

- CBS president Frank Stanton called for radio and TV to fulfill their responsibility to their country by keeping the public better informed in this “new age” of satellites and ICBM’s.
- McCann-Erickson president Marion Harper called for broadcast media to help the country meet domestic and international challenges through more public service, more educational programming, harder selling.
- FCC chairman John C. Doerfer called for radio and TV to take greater advantage of its opportunity to editorialize—and live up to its public obligation to do more than just report the news.
- NAB president and board chairman Harold E. Fellows called for industry recognition of the tremendous public service performed by FCC commissioners and their staffs—and proposed that the Federal government pay any future travel expenses necessary for the FCC to continue doing its job.

CBS’s Stanton, delivering the Tuesday morning keynote address, insisted that the real danger from Russia’s satellites and ICBM’s lies in “the falling off of an aroused, interested, alert people once the initial shock of the discovery of new realities lapses.” Stanton said that broadcasters “face the duty to get before the American people a continuing report of what is going on here and abroad.”

“We must make absolutely sure,” he added, “that we do the job so well that there will never sneak up upon this nation a Pearl Harbor of ICBM proportions.” Both networks and stations, he continued, “must see with complete clarity the urgency of this information-disseminating function, and come to an unqualified determination to do the job. We must throw the full weight of our skills, experience and resources behind this effort, for this is the real test of the public interest, convenience and necessity upon which our franchises depend.”

Stanton suggested “four fronts on which we must move.” The first:

UPWARD VIEWING TREND COMPARED WITH LAST YEAR CONTINUES: ARB

The ARB TV viewing figures for 1958 continue to show increases over last year. ARB data for March show higher sets-in-use for practically every time period throughout the day and evening. Dips were confined to early morning viewing in all time zones and mid-afternoon in the Pacific zone. Increases were particularly marked at night in the Central zone. Nearly every time slot in that zone was up around five rating points.

Average TV sets-in-use by time zones, March, 1958

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 Speakers at 36th annual NAB meeting tell broadcasters they can and must meet the challenge of opportunity

McCann’s Harper, CBS’s Stanton, FCC’s Doerfer, NAB’s Fellows outline the broadcasters’ responsibilities

“Resist with vigor and unity of purpose all shortsighted efforts . . . to weaken the basic structure of broadcasting.” The second: “Take a fresh look at the ‘public interest, convenience and necessity.’” Third: “Broaden our outlook of what constitutes an adequate news service.” And fourth: “Join the rest of the press in the fight for the right to get information and . . . report it.”

Speaking at the Tuesday management luncheon, Harper proposed that radio and tv go “all-out” to participate in the Advertising Council’s four-month campaign to build confidence in the economy. The campaign, he said, “can contribute a vital share of influence in conditioning a state of mind to bring a return of prosperity.”

Harper also urged intensified selling efforts to generate greater advertising support behind industry’s products. He emphasized that periods of recession offer the best opportunity for improving competitive positions in an industry, and offered as proof the fact that of the 100 largest advertisers, the 20 leading growth companies are those which increased their ad spending at a far higher rate than the average increase in national ad spending.

However, Harper cautioned radio and tv that its ability to meet today’s challenges depends on its public acceptance. “Your audience relations, public relations and government relations can be seriously damaged by even occasional triple-spotting, or by even occasional offensiveness or bluntness of commercials.” He concluded by emphasizing that those aspects of community and national life in which the American people most want betterment are the very ones which the capacities of broadcasting are ideally equipped to serve.

At Tuesday morning’s keynote session, FCC chairman Doerfer challenged broadcasters to do more than run a business—to, in fact, build “a great new institution.” Broadcasters, he said, “have not yet approached their potential in developing the art of commenting on the news or local problems.”

Doerfer insisted that “10 years is a long time to stand in stunned silence—especially when the press continues to appropriate this field unabated and virtually unchallenged by the only other effective medium of mass communications that exists.”

Broadcasters have no real reason to fear sponsor disapproval for editorializing, Doerfer insisted, any more than newspapers and magazines fear advertiser disapproval for editorializing. “It is difficult to see why a good editorial program should drive away sponsors and audience,” he maintained. “In fact, new and exciting programming should attract both.”

NAB president Fellows, speaking at Wednesday’s luncheon, praised the role that the FCC and its staff has played in the development of the broadcasting industry. And, he added, if the FCC is to continue to contribute doing its job, its members must also continue to travel, to attend association meetings, visit networks and stations.

“If commissioners are to keep abreast of sound and proper administration of the law,” said Fellows, “they cannot live in a cave. This is not a business of manufacturing cement blocks. This is a dynamic business which touches the lives of millions of people every hour of the day. Commissioners must visit to know—they must talk with and to broadcasters.”

“If government officials must travel to observe, to learn and in other respects discharge their official responsibilities,” Fellows continued, “then let the government pick up the tab and relieve industry of the responsibility.”

Fellows called upon broadcasters to “resist any restraint which will make it impossible for government executives . . . to become acquainted with the new developments and the practical operating problems of the industries they regulate.”
What you should know about TV film

In June, McGraw-Hill Book Co. will publish a book called Television Advertising, covering every aspect of TV production, relating to the planning and production of TV film.

Television commercials on film are best photographed on 35mm film, the standard size used in feature production for theaters. The quality is considerably better, both in picture and sound, than the quality usually achieved on 16mm film. In addition, the larger film is easier to edit. Once the film has been completed and approved, a certain number of reduction prints are usually made in the 16mm size because many television stations are not equipped to handle 35mm film. In the reduced size the quality still is better than could be obtained by original photography on 16mm film, mainly because the finished product goes through many “duplicating” (duplicating) processes to incorporate supers, optical effects, titles, composite scenes, etc., and the finest equipment to produce these effects is made only in the 35mm size. The principal reason for any photography at all in 16mm is cost, which is a good deal less than for 35mm photography.

A similar situation exists when the commercials are shot originally in color, although 16mm color film has quality advantages not possessed by 16mm black-and-white. Some advertisers today prefer to have at least a portion of their commercial schedule photographed originally in color, even though for some time they will use only black-and-white prints made from the color originals. Such prints may be superior to prints made from black-and-white originals because of the absence of grain in color films. On the other hand, care must be taken to use colors that will register properly on the gray scale. Color photography of course is more expensive than comparable photography in black and white (about 25 per cent), largely due to the higher cost of color film and color processing.

In addition, the large magazines of film cannot be carried on a hand-held camera, so the shots must be shorter; and, finally, most hand-held cameras are spring-wound and can run continuously only for relatively short scenes. An exception is the Arriflex with its 400-foot magazines, built-in electric motor and shoulder-strap storage battery.

Some camera techniques

Before any actual shooting is done on a commercial, a schedule is worked out to make the most effective use of personnel and studio sets. Generally when outdoor shooting is included it is scheduled first in order to take advantage of a possible good day that might be followed by rain. It would be taking quite a chance to complete the studio work and then find that the entire company had to sit around idly waiting for the sun to come out; this has happened, and it quickly runs up a formidable expense.

All the shots that are to be made on one set are made at the same time, regardless of where they fit into the commercial. For this reason, the final scene of the commercial may well be the first scene that is shot, being most elaborate. Then, perhaps, part of the set is taken down ("struck"), and some of the actors are dismissed. In the progress of a scene from long shots to close-ups, other parts of the set and the props that go with them may be removed, until finally the last shot made on the set may be a close view of one person in a very small part of the set. It is useful to keep this routine in mind in the preparation of the commercial. Obviously, it is uneconomical to call for an elaborate set that can be used only in one shot. It is much more practical to construct the commercial in such a way that the same set can be used for a diversity of purposes. For example, one set may be used to indicate different rooms by dressing parts of the set in different ways, but of course this cannot be done where the whole room must be shown at once. Again, it is often possible to suggest a large setting in a small area by the use of strategically placed detail. A grand ballroom, for instance, often is suggested in a fairly small area simply by the use of a single, but elaborate, crystal chandelier.

This doubling up in the use of a set, however, must not be carried too far, or other values may be lost. Probably the greatest danger is in loss of depth. For example, a restaurant scene can quite adequately be represented by a table for two right up against a flat wall, but, since this has little depth dimension, it lacks charm and interest. A scene with other diners in the background will be somewhat more expensive, but usually worth it.

When scenes are shot at different times and in different places, there is the problem of matching tone, or amount of light, on the scenes. It can be disturbing and bewildering to a viewer to see radical changes in light values from one scene to the next. This is a technical problem, but it is a problem the cameramen constantly have in mind.

Sound systems

There are two methods used in recording sound for films: double system and single system. In the former, sound is recorded on a film (or magnetic tape) that is separate from the picture film and is not, in fact, in the camera at all; in the single system, picture and sound are recorded on the same film, in the camera.

Practically all professional film work is done with the double system because it makes for much better quality. One film negative cannot serve most effectively both for picture and sound; when both are photographically exposed and developed in the laboratory in one process, a compromise in one direction or the other always must be made. With a double system, a type of film negative best suited for pictures can be used in the camera and another type, best for sound can be used in the recording equipment. The ideal characteristics for picture negative and sound negative are almost diametrically opposed, i.e., low contrast for best picture reproduction and
extremely high contrast for best sound reproduction.

Or, as is being done with increasing frequency, the original recording of sound may be made on magnetic tape, which not only permits higher quality than can be obtained on film, but in addition can be erased and used over again until the sound has been recorded as desired. When a recording has been approved, the sound can easily then be transferred from tape to film. The final step, with the double system, after both picture and sound have been edited, is to combine them on one film, called a “composite.”

A single system starts out with what is, in effect, a composite. It is less expensive, of course, than starting with two separate films; it is handier and it is quicker. For these reasons, single-system sound is quite useful for news films, on-the-spot interviews, sports coverage, and, in brief, in all cases where it is important to get the picture and sound while they can be had, regardless of quality, or where speed or economy must take precedence over quality.

Off-screen narration, sometimes called “voice over,” is a good deal less expensive than on-screen (direct, live or lip sync) narration or dialogue. Picture and sound can be recorded at different times. Scenes are shot more rapidly, since they require only pantomime, with no necessity to memorize scripts and develop perfect readings. A partial exception to this is the situation in which performers, usually singers, are called on to synchronize lip movements with sounds previously recorded. This is called a “playback.” Even this is generally simpler and less expensive than shooting in live sound, although, naturally, it requires more time than shooting a silent picture without the need for synchronization.

Live sound is not only more expensive than off-screen sound, but consumes more time and calls for considerably more precise timing of scenes. A commercial with only two seconds too much live sound may have to be reshot completely. If this is not discovered while the cast, crew, and sets are on hand, it may prove quite costly. So, to provide at least some flexibility in timing, it is well to include a sequence employing off-screen narration. The off-screen narration always can be done over, if need be, at a reasonable cost.

Off-screen music and sound effects are combined with the voice film sound track by a process called “dubbing” or “re-recording.” Music may be used to heighten the effect of action, to help establish a mood, and to serve as a background adding dimension to off-screen narration. Often a sound effect, correctly dubbed in, can give the impression of live sound: a car starting, for example, a bell ringing, a ship’s whistle blowing. Many times this can be psychologically quite useful in a commercial: for instance, hearing the sound of a blowout in a tire commercial can add considerably to the force of the picture of the event.

Editing

Film editing, which consists of assembling, in accordance with the script or storyboard, the various scenes and sounds called for, is not a glamorous or widely publicized occupation, but it is vitally important. The final impression made by the commercial depends greatly on the quality of the editing. A film editor faces problems similar to those of a director in changing from feature to commercial films. He must reorient himself to a sales point of view; he must not allow himself to think of the product merely as a prop; he must remember that the product, large or small, common place or unusual, is the hero of the story.

The mood, or emotional content, of a commercial can be greatly affected by the editing. A sort of rhythm can be established. A scene may be broken up into views from different camera angles frequently, occasionally, seldom, or not at all, and the rhythm and effect of the scene will depend on which choice is made. When many fairly brief shots are used, a feeling of excitement and tension tends to be created.

(Please turn to page 72)
As fall programing firms up, SPONSOR ASKS:

How strong will the tv give-away show

Four specialists in the field say tv give-aways will be bigger than ever, but indications are that new format will be keyed to more home audience participation.

Thomas W. Moore, vice president in charge of programing and talent for ABC-TV, New York.

Television give-away shows fill programing need

The number of television programs offering prizes is going to get bigger. For those who participate in the program itself, there is the thrill of having a chance to win prizes which might otherwise be unobtainable. For the viewer, such a program offers imagination—what it would be like to win such prizes for himself or herself.

Both cash and merchandise prizes have their advantages. A large amount of money as a prize is obviously a tremendous lure to contestant and viewer. Merchandise prizes, on the other hand, make it possible for the producer and advertiser to offer valuable items at small cost since many companies are willing to provide them at a price far below their actual retail value. In many instances, merchandise has value above and beyond cash since it may happen to be the very thing that the contestant has always wanted to own, but could never afford.

In maintaining quality entertainment, and at the same time providing economic advertising for the sponsor, merchandise give-away programs fill an important need in programing. Evidence of the success of this type of programing is the record of ABC-TV’s Do You Trust Your Wife? which has built steadily in audience size.


Timing is right for home audience quizzes

Home audience quizzes, as an adjunct to the studio-participant quizzes, will reach their peak next season. Their popularity started this season with shows such as Do You Trust Your Wife? and has been building ever since. Not that they are new. Entire programs in the past have been created around them such as Stop The Music. But our timing was right when we introduced it again.

A few years ago someone started the chain letter idea and it swept the world. The same thing happened a few years back when give-away shows came into style. It was just what the public wanted at that precise moment. It was only natural, therefore, after watching hundreds of people win thousands of dollars or prizes, that an offer to participate from your own home should become popular.

Producers must give the public what it wants or they aren’t in business very long. Hence, the sudden appearance of the home gimmick on so many shows. This is the time to develop complete shows around the give-away. Before too long some courageous producer will bring out something completely different which will catch the public’s fancy, and the popularity of give-away shows will begin to diminish. Meanwhile you’ll have more before you have less with each one trying to outdo the other. From a producer’s standpoint, it’s important to keep in step with the times. And the timing is right for home audience quizzes.


Good shows will last, bad ones fall

Home audience participation is becoming an integral part of the give-away format.

The quiz show producer has been forced to face the fact that, with so many quiz shows on the air, the viewers’ interest in seeing someone else win thousands of dollars in cash or prizes would pall. What better way to stimulate the viewer, than to answer the universal question “What’s in it for me?”

Why does the viewer respond in such a gratifying manner? For one thing, the rules for the home viewer are usually very simple. Sometimes he does nothing more than write his name on a postcard. Americans love contests, and almost every one of them thinks he has a chance to win. And he does. Then, too, the current recession probably has some effect on it. Producers remembering the success of Bingo and Bank Night during the depression, undoubtedly believe that with unemployment and the tight money situation, more and more people will forego other expensive forms of entertainment to stay at home and watch television.

It’s the responsibility of the agency, publicity and pr men to get the most for their clients’ dollar. And they know that the giveaway show is the least expensive method of obtaining extensive coverage. They appreciate, too, the fact that even though they can’t give a commercial spiel on a give-away show, the attractive manner in which their merchandise is displayed creates a desire for it.

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What is the future of the give-away show?

The future of the giveaway show is comparable to the future of any form of entertainment—the good, solid shows will last—the poorly presented imitations will fall by the wayside—at any rate, we look forward to arranging a trip to the moon for some lucky winner on some future give-away show.

Al Gross, advertising & sales promotion manager, Sabena Belgian Airlines, New York

The give-away show will gain in momentum next season because more and more advertisers are realizing both the economy and impact of this type of programing. Certainly our participation in tv network shows, quiz as well as variety, has been very successful.

Show types are carefully analyzed and chosen so that our message hits the mass market—the women's market by day and the men's market by night. The highly rated daytime quiz show *The Price Is Right* alone provides us with millions of viewers both for our message and for an association with other products of similar high quality.

We have tangible evidence of the results of our quiz show participation. From reports by our sales managers in most major cities, we estimate that our offices receive about 400 telephone calls after each show. These calls, asking for more information on tours or whatever was featured on a particular show, usually result in a high percentage of sales.

Our 1959 advertising plans include expanding our use of give-away shows, as we are thoroughly convinced of their selling power.
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<td>Movie</td>
<td>Honeymooners (C)</td>
<td>21.5</td>
</tr>
<tr>
<td>3</td>
<td>Movie</td>
<td>Death Valley Days (W)</td>
<td>21.0</td>
</tr>
<tr>
<td>4</td>
<td>TV</td>
<td>Sheriff of Cochise (W)</td>
<td>20.0</td>
</tr>
<tr>
<td>5</td>
<td>Movie</td>
<td>State Trooper (A)</td>
<td>19.7</td>
</tr>
<tr>
<td>6</td>
<td>Movie</td>
<td>Silent Service (A)</td>
<td>19.7</td>
</tr>
<tr>
<td>7</td>
<td>Movie</td>
<td>Sea Hunt (A)</td>
<td>19.6</td>
</tr>
<tr>
<td>8</td>
<td>TV</td>
<td>Gray Ghost (A)</td>
<td>19.1</td>
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<tr>
<td>9</td>
<td>TV</td>
<td>Whirlybirds (A)</td>
<td>19.1</td>
</tr>
<tr>
<td>10</td>
<td>TV</td>
<td>Annie Oakley (W)</td>
<td>18.8</td>
</tr>
</tbody>
</table>

### Top 10 shows in 10 or more markets

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Type</th>
<th>Title</th>
<th>Average Ratings</th>
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<tr>
<td>1</td>
<td>TV</td>
<td>Doctor Christian (D)</td>
<td>17.1</td>
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<tr>
<td>2</td>
<td>TV</td>
<td>Doctor Hudson's Secret Journal (D)</td>
<td>16.7</td>
</tr>
<tr>
<td>3</td>
<td>TV</td>
<td>Mike Hammer (M)</td>
<td>16.6</td>
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<td>4</td>
<td>TV</td>
<td>Grand Ole Opry (Mu)</td>
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<td>5</td>
<td>TV</td>
<td>Stories of the Century (W)</td>
<td>15.0</td>
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<td>TV</td>
<td>Little Rascals (C)</td>
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<td>7</td>
<td>TV</td>
<td>Crusader (A)</td>
<td>14.3</td>
</tr>
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<td>8</td>
<td>TV</td>
<td>If You Had A Million (D)</td>
<td>14.3</td>
</tr>
<tr>
<td>9</td>
<td>TV</td>
<td>Casey Jones (A)</td>
<td>13.9</td>
</tr>
<tr>
<td>10</td>
<td>TV</td>
<td>Amos 'n Andy (C)</td>
<td>13.7</td>
</tr>
</tbody>
</table>
It just takes one **BIG** one...

**NO QUESTION ABOUT WHO’S LEADING THE FIELD IN MOBILE.**

WKRG-TV is lengths ahead (Nielsen, ARB and Pulse) . . . continues to pull further and further in front.

**NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE**

Even before, Nielsen gave WKRG-TV 46,000 *extra families* in the Mobile Market. Now, a new, maximum-height tower sends WKRG-TV’s better programming booming into tens of thousands of additional Mid-Gulf homes . . . as the map below clearly shows.

For full details of WKRG-TV’s lead, call your Avery-Knodel man . . . or C. P. Persons, Jr., V.P. and Gen’l Mgr. of WKRG-TV.
CONSUMER GOODS

SPONSOR: Monroe Merchants
AGENCY: Direct

Capsule case history: From 23 April through 27 April, 1958, KNOE, Monroe, La., staged a “Merchandise Fair” at the Ouachita Valley Fair Grounds to stimulate Monroe and West Monroe economy. Business men who wished to participate could purchase a $200 package of announcements on KNOE and exhibit their goods at the fair. This was the first time in the city’s history that such an undertaking had been promoted by a single medium. The special package rate was available on a first-come, first-served basis. More than 30 local merchants erected exhibits at the fair grounds and displayed products such as electronic ovens, light bulbs, automobiles and every known type of appliance. As part of the festivities local personalities were on hand to boost public interest. More than 15,000 people visited the fair. Sales for the five-day period were overwhelming. Local businessmen agree that it was the most successful campaign they had ever experienced and attributes its success to radio.

KNOE, Monroe
PURCHASE: Announcements

TIRES & ACCESSORIES

SPONSOR: Youngk Tire Service, Inc.
AGENCY: Direct

Capsule case history: About two years ago, Youngk Tire Service, Inc., of Portsmouth, Va., purchased a modest schedule on WAVY, Norfolk, Va. One month after the advertising began, sales were up 40% over the same month of the previous year. After two years of continued use of WAVY, Youngk is experiencing the same success they had in 1956. In April, 1958, Youngk teamed with the Joyines Tire Service, of Norfolk, a local General Tire dealer, and each purchased 17 announcements on WAVY to advertise the new General Tire-Miler tires and a few other accessories. This was the only medium used for this particular campaign. After using only eight announcements, Youngk had to call the station and request substitute copy be run. The reason? Both Youngk and Joyines were completely sold out of every item being promoted in the spots. Youngk has more than doubled their original schedule on WAVY. “It is obvious that WAVY delivers the audience I want to hit,” said Youngk spokesperson. “Our market continues to expand.”

WAVY, Norfolk
PURCHASE: Announcements

HARDWARE GOODS

SPONSOR: Super Hardware
AGENCY: Direct

Capsule case history: In anticipation of the opening of their new hardware store in Nashville, Tenn., James Carter and Glenn Wiles, the owners of Super Hardware surveyed all available media to determine which one could deliver the impact needed to draw customers to the opening. After all the results were in, the partners decided on radio as the medium they could use most effectively. They purchased 50 one-minute announcements to run one week on WSIX, Nashville. This was the only campaign except for handbills distributed in local neighborhoods. When opening day rolled around it was raining. Even so, when the owners arrived at 9:00 a.m., they were elated to find well over 100 people waiting in line. Extra clerks had been put on, but they were unable to accommodate all the customers. Two weeks later they repeated the campaign, and again the response was overwhelming. Carter & Wiles have now signed a contract with WSIX for a third schedule for one year.

WSIX, Nashville
PURCHASE: Announcements

LAUNDRY SERVICE

SPONSOR: U-DO-IT Laundramats, Inc.
AGENCY: Direct

Capsule case history: The U-DO-IT Laundramats, Inc., of Springfield, Ohio, opened the first of its self service 24-hour laundramats with a schedule on WIZE. The campaign consisted of 30 humorous spots over a one-week period, plus one small newspaper ad. No other advertising was used. On opening day the response was tremendous. The store was packed from early morning to late night. Immediately after the first campaign, U-DO-IT purchased 500 announcements to be run throughout a year. The announcements were scheduled to be run 10 per day once a week, rotating the days each week. Two months after the opening of the laundry a second store was opened and met with an even better response. The U-DO-IT Laundramats have steadily grown since their beginning a few short months ago. Several other branches have been planned for the immediate future, with the bulk of the advertising expenditure being funneled to radio. “The U-DO-IT Laundramat is building its business with radio,” said one of its owners.

WIZE, Springfield
PURCHASE: Announcements
"HEADquarters U.S.A."—in more ways than 600

Washington has more feathers in its cap than just being capital of the federal government. From Air Transport Association to Wildlife Management Institute, some 600 national organizations have established their headquarters in the Metropolitan Area—48 in the last four years alone.* They are of every type—industrial and scientific, professional and social service, trade and labor. They employ 12,000 well-paid people. They appreciate the unique advantages that only Washington, of all cities, can provide. So will your radio schedule!

*Economic Development Committee, Washington Board of Trade  REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
BEST SHOT OF THE YEAR

FALL FACTS BASICS

IN USE 19 JULY

FINAL AD DEADLINE 1 JULY
The focus of the week in syndication was on developments at the NAB convention.

It's the last time that the syndicators will be able to put on the ballyhoo at these annual meetings. In any event, the highlights of their participation this week included:

- MCA's big ado over the availability of the Paramount library, with several sales either concluded or pending. (WBZ-TV signed up for the complete package of 700 features at a price of $2 million for six years.)
- NTA's strong bid for recruitment to its film network via one of the most elaborate exhibits staged at an NAB convention.
- TPA president Milton Gordon's plea for better understanding of the syndicators' problem plus a veiled hint of higher syndication prices. Gordon's thesis: A producer-distributor gross in excess of $1,725,000 before he can realize a profit on a syndicated series.

In case you've wondered why Ziv is taking Highway Patrol into a fourth year of production instead of sitting back for re-run residuals, there's a good reason: the profit margin.

With a $60,000 gross on each film, Ziv is able to realize approximately a $9,000 net profit on each show.

Although bargaining is still rampant, a general rule-of-thumb has emerged in re-run buying.

It boils down to this: A station pays a price equal to a one-minute commercial in the time it is scheduled to run.

You can look for expansion—rather than belt-tightening—in the merchandising services offered with syndicated series.

Plans of one major film company call for a panel of full-time merchandising experts for each of the larger advertiser types: such as beer, food products, institutionals, etc.

CBS TV Film will solidify its plans to go after off-beat types of advertisers this summer.

It will set up a new business division to pursue such prospects as airlines, travel agencies, housing supply companies, etc.

Flashes from the film field: Hal Roach has made nine pilots, available for viewing this week. Investment: $435,000 . . . Screen Gems changed the title of its fall syndicated offering from Dial 116 to Rescue 8. The series is based on adventures of Los Angeles rescue squad . . . CNP will probably offer a third series for fall sale . . . Adventures of William Tell is under production in Switzerland by NTA. Robin Hood director Ralph Smart is producing the series . . . James Delaney will head the new re-run sales division, Proven Programs, for ABC Film . . . Dragnet, off network this June, can now be peddled for syndication under its own title, rather than Badge 714.

(For further film news, see SPONSOR-SCOPE and Film Wrap-up, p. 62.)
MARKETING WEEK

Attention, marketing men!
Are you keeping up-to-date on the location of new retail outlets? If so, are you keeping your agency's media buyers aware of what's happening?
One shrewd marketing man doubts it.
He explained: "I've come across a number of cases where supermarkets are moving way out to exurbia. That means there are people out there. That also means that media departments ought to check to see if the newspapers they're using are reaching these people. I've checked some instances and found out they're not. The only way to reach these customers is through radio and tv's long reach."

There's another side to that coin. Some cities are the shopping centers for vast areas. Here, too, is a case where metropolitan dailies' limited delivery zones call for electronic transmission of the ad message.

Television has been an important factor in the growing trend among retailers to give important brands display in two or more places.
So reports E. B. Weiss, merchandising director of Doyle Dane Bernbach. Tv, he said, has added new dimensions to pre-selling—and it is pre-selling which is making additional displays for a single brand so effective in retailing.

Weiss is the author of a marketing study—"Winning Multi-Location Exposure for Brands in Mass Outlets"—just published by DDB.
The meaning of multi-location exposure, Weiss said, is that point-of-sale advertising is now learning the value of repetition, a lesson consumer advertising learned many years ago.

There's more than meets the eye in US Steel's new promotional look, whose symbol can be used as a trademark for any product made of steel.
If admen are wondering why the country's biggest steel producer is stressing steel in general and not just USS steel, here are some answers:
1. US Steel marketers are confident their firm will get its share (if not more) of any increase in steel consumption.
2. There are certain practical reasons why steel firms cannot get much promotional mileage out of consumer product tags with the steel company's name prominently displayed. In the first place, manufacturers of steel products for consumers use metal from more than one supplier. Secondly, these manufacturers, in promoting their own name, sometimes regard the steel supplier's tag as competition.
Some incidental intelligence: There's $9 worth of steel in the average major appliance.

Though USS' new promotion was unveiled on 1 April, its new slogan ("Steel lightens your work . . . brightens your leisure . . . widens your world") had actually been on the air for three months.
Network tv spearheaded the campaign via the US Steel Hour, a further sample of video's speed. (For another example of the medium's flexibility, see item on Pillsbury in 26 April MARKETING WEEK.)
Network tv also introduced the trademark itself to consumers. Its debut was 9 April. The print kickoff came on 19 April.
For those wondering what to call the concave diamond shapes used in the new "steelmark," mathematicians dub it a hypocycloid.
"THIS IS ALICE"

...one of the big new TV programs on the BIG NIGHT coming to TV this fall...

on America's dynamic new

NTA FILM NETWORK

Produced for NTA by Desilu

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y.

For full details of the BIG NIGHT, just phone, wire or write...
AGENCY DILEMMA

(Cont'd from page 30)

big network properties, including U. S. Steel Hour have been renewed for fall.”

Even some agencies already billing over 50% in air media foresee further growth for tv and radio in 1958. Says William Esty v.p. Dr. Wallace Wolfcek: “We haven’t had any cuts in ad budgets, and since our accounts are mainly package goods, we anticipate some increased expenditures. As for 1958, I believe air billing will account for some 60% of total agency billing as it did in 1957, with the same proportion of network and spot that we had last year.”

But the outlook for fall network tv buying is not optimistic everywhere. “Tv may still get a bigger share of the ad dollar than in past years, but this growth is more likely in 1959 and 1960 than this year,” Campbell-Ewald’s new president Tom Adams, told sponsor. “This fall, some of the automotives may swing to spot for flexibility.”

In his agency, fall buying is completed, with commitments comparable to fall 1957, according to tv/radio v.p. Phil McHugh, who told sponsor, “Long-term commitments would be a problem if the recession continues, but the networks are being realistic on this score and offering shorter contracts.”

Spot buying is unquestionably more costly for agencies to handle than the network time buy as such, most agency heads agree. Yet, in this highly competitive year, some soft goods advertisers prefer it not only for its greater flexibility but because of the stress in marketing strategy upon local impact in trouble areas.

“A successful spot campaign demands the full-time attention of at least one good media man throughout so that schedules can be refined and kept up to maximum efficiency,” says Bryan Houston media v.p. John Ennis. “Not only is the setting up of a spot buy more costly for the agency than making a network time buy, but the carry-through involves many more man-hours as well.”

This additional problem in agency operating costs arises during a year when ever-growing collateral services are already squeezing profits down to a minimum.

“We don’t believe that cost-accounting by media is the answer, but an agency must make a fair return on each account,” says MacManus, John & Adams’ young president Ernie Jones. “Today, when some agencies employ as many or more people for collateral services as they do for the primary media and copy creating function, agency management has to review servicing of each account individually.”

Smaller agencies, unable to compete with the $20-million-plus shops’ marketing staffs on a quantitative basis, continue to stress copy creativity. “All agencies feel this is a year to re-appraise operating expenses,” says GRAB v.p. and general manager, Gil Burton. “As a $12-million agency, we have a small marketing staff and we offer this type of counsel mostly as a plus in return for media commissions. But our cost of handling media is high, since a large proportion of our billing is in spot, programing and announcement buys both. The biggest change we have seen in the past year is a shift to spot radio buying which continues into 1958, because our clients want maximum impact and frequency on a local level.”

While concern over the nation’s economy was the predominant leitmotif of post-session discussions, the fall outlook seemed optimistic. No one expects a boom during the second half of 1958, but a gradual improvement in the business climate is forecast.

Economist Martin Gainsbrugh told 4A’s membership to anticipate a fourth quarter 1958 gross national product of $430 to $431 billion, substantially above the first quarter’s $424 billion and only slightly below fourth quarter 1957. He put the business future squarely on the shoulders of admen: “To date, the forces of recession have been locked largely within the hard goods industry. If soft goods sales hold up during the next few weeks, a levelling out is likely. Final demand for goods and services for consumers and government is off less than 2% so far from the highest point of 1957.”

---

In the Syracuse Market

WSYR’s COVERAGE EQUALS THAT OF 3 MAJOR COMPETITORS*

The amazing coverage superiority of WSYR is illustrated by these facts:

- It reaches 80% more homes than the No. 2 station in Syracuse.
- It’s weekly circulation is as great as that of stations 2, 3 and 4 combined!

That’s probably because WSYR attracts the adult, able-to-buy audience by high quality programming in all major areas of entertainment and public service.

---

WSYR

5 KW • SYRACUSE, N. Y. • 570 KC
"MAN WITHOUT A GUN"
...one of the big new TV programs on the BIG NIGHT coming to TV this fall...
on America's dynamic new

For full details of the BIG NIGHT, just phone, wire or write...
RADIO BUYS

Tea Council of the U. S. A., Inc., New York, is preparing a campaign in 30 markets to promote iced tea drinking. Starting dates depend upon the markets. In the South, the schedules kick-off 15 May and 15 June; in the North, 1 June. Minute announcements during daytime segments are being placed, with frequency depending upon the market. Buying is not completed. Media Supervisor: Gus Pflegler. Agency: Leo Burnett Co., Chicago. (Agency declined to comment.)

General Motors Acceptance Co., New York, is planning a campaign in 180 markets for its automobile financing plans following the pattern of previous years. The schedules start this month for 16 weeks, run weekends from 4 p.m. Friday to 9 a.m. Monday; average frequency: 20 per week per market. Minute announcements are of a public service character: 30 seconds report traffic news; the second 30 seconds sell GMAC. Buyer: Rena Mayer. Agency: Campbell-Ewald Co., Inc., New York.

TV BUYS

Carter Products, Inc., New York, is adding to its current schedules in major markets for its Arrid cream deodorant. Minutes and chainbreaks are being slotted; run for 26 weeks. Frequency depends upon the market. Buyer: Steve Suren. Agency: SSCP, New York. (Agency declined to comment.)


The Toni Co., Div. of The Gillette Co., Chicago, is entering into 60 markets to push its new products Self and Adorn. Nighttime minutes and chainbreaks are being used. Frequencies vary from market to market. Media Supervisor: Arnella Selsor. Agency: North Advertising Inc., Chicago. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is kicking off a campaign in 25 markets for its Lava soap. The short-term campaign runs for 13 weeks. Minutes and chainbreaks are being aired, with frequencies varying. Media Supervisor: Gus Pflegler. Agency: Leo Burnett Co., Inc., Chicago. (Agency declined to comment.)

RADIO and TV BUYS

American Oil Co., New York, is preparing a radio/TV campaign in 120 Eastern markets for its gasolines and oils. The campaign starts in early June, runs through Labor Day. In radio, news programs and minute announcements are sought; in TV, minutes and chainbreaks. Frequencies vary from market to market. Buying has just started. Buyer: Vince Barnett. Agency: The Joseph Katz Co., New York. (Agency declined to comment.)
"HOW TO MARRY A MILLIONAIRE"
...one of the big new TV programs on the BIG NIGHT coming to TV this fall...
on America's dynamic new

For full details of the BIG NIGHT, just phone, wire or write...
OONA O'TUNA

(Cont'd from page 35)

...gather with a slide whistle. She also
...sings a jingle: “I'm Oona O'Tuna:
...And I love to croon a-: bout Breast-
...O'-Chicken Tuna: Breast-O'-Chicken's
...quicker: Quicker off the clipper.” The
...radio commercials are on a rough
...flight cycle; they are scheduled for
...four to five weeks, with a two to three
...week hiatus.

On 1 May Oona O'Tuna moved into
...four “minor” markets on a spot tv
...basis. Both 30's and 60's are being
...tested in chain store participations,
...and used in daytime shows.

“These spots mark our first tv test-
...ing of Oona in minor markets,” says
...account supervisor Footman. “We have
...not abandoned programs; these spots
...were specifically requested by brokers.”

The Oona O'Tuna theme gets wide
...exposure; it appears in all media with
...one notable exception: it does not ap-
...pear in any merchandising display.
...Many manufacturers believe a theme
...carry-over from advertising to product
...is valuable and look for ways to incor-
...porate it, not only through all media
...but in point-of-sale and packaging.

Account supervisor Footman dis-
...agrees. A point-of-sale piece, he says,
...“must create impulse then and there
...and does not need a carry-over from
...the advertising theme. The shopper is
...not seeking entertainment,” he stresses.

“She is concerned with the practical
...problem of feeding her family. She is
...looking for ideas and suggestions. If
...you can give them to her on the spot,
...she buys your product. Advertising,”
...he believes, “prepares her to buy;
...ideas and suggestions make her buy.”

Besides tv, radio and merchandis-
...ing, BOC is strong in car cards. The
...company has used this medium for 25
...years, making it one of the oldest
...users in the West. With the introd-
...uction of Oona O'Tuna on tv last 1 Sep-
...tember, BOC put car cards in 30 mar-
...kets and, on 1 May, this was jumped
to 53 markets. In addition the car-
...toon character is being used in new-
...spapers and one national woman's mag-
...azine. Campaign allocations break
down to about 10% tv; 30% radio;
40% magazines and newspapers and
20% car cards.

So, market by market, the Oona
...O'Tuna campaign is coming full cycle.
The character was created for, and
...launched on, tv spots. It moved into
...radio and car cards, then into print,
...and now is back to tv again.
"PREMIERE PERFORMANCE"

...one of the big new TV programs on the BIG NIGHT coming to TV this fall...

These are just a few of the 39 truly great minute programs that will be seen on "Premiere Performance," returning in the fall for its second triumphant year on the air.

Produced by those master creators of superb entertainment—20th Century-Fox and Paramount—it features noted stories by noted writers... that are sure to attract millions of TV viewers.

Note the fact that it's all part of the Big Night combined with three great new half-hour series... is coming to TV this fall on TV stations associated with...

America's dynamic new...
PICTURE WRAP-UP

WXYZ, Detroit, has joined forces with the American Institute of Men's & Boys' Wear to encourage teen-agers to dress better through a series of spot recordings by famous artists. Discussing the "dress right" spots are (l. to r.) John Heavenrich, president of Whaling's Men's Store and head of the Institute's Detroit chapter; Detroit mayor Louis C. Miriani; WXYZ v.p. Hal Neal; and WXYZ d.j. Fred Wolf.

KCBS, San Francisco, recently completed an unusual promotion in its State Fair Slogan Contest. Entrants vied to come up with the winning slogan for the California State Fair, with first prize a piece of land in the Sierra Mountains. To top it off, KCBS had "Nevada" Carson, nephew of scout Kit Carson, pony-express deed to winner along the historic trails from the Sierra Mountains to San Francisco.

Potential marble champs of the Madison Square Boys' Club practice up for the WRCA-TV Marble Championship broadcast play-by-play by Marty Glickman (with clipboard) over WRCA-TV, New York. Some 32 boys' clubs participated in the tournament.

"Put the ship in salesmanship" is the theme of a campaign launched by KDKA Radio, Pittsburgh, to keep its national reps—Peters, Griffin, Woodward—fully informed. Donald J. Tragesser, KDKA sales mgr., discusses theme with prom. mgr. June Buzelli.

Joseph Seideman (r.) of KBIG, Catalina Island, Calif., receives the coveted "Sammy" award for top creative salesmanship in Los Angeles market. Presenting trophy is L. E. Doyle, pres. of the Sales Executives Club of L.A., and looking on is "Miss Sammy Award"
ADVERTISERS

P&G continues to run appreciably ahead of the previous year in profits and net income.


Campaigns and promotions:
- This week the Kellogg Co. initiates a saturation spot campaign for 40% Bran Flakes in radio and 11 tv markets.
- New time: The latest campaign of the F. & M. Schaefer Brewing Co., running now through 25 October, features the theme . . . “Eastern Daylight Schaefer Time.” Some 400 spots each week will be carried on major N. Y. metropolitan stations.
- The Campbell Soup Co. will repeat its Soup ‘n Sandwich promotion this summer. The campaign will begin in June on Campbell’s Lassie show (CBS).
- Liftsavers, a new heel device, announces a $500,000 saturation ad campaign to introduce the new do-it-yourself molded lift nationally. It will kick off immediately, using tv spots in 60 markets. Agency: Product Services.

For Father’s Day: The Gillette Safety Razor Co. will spend over one million dollars in nation-wide tv, radio and print campaign to promote its products for Father’s Day, vacation and graduation gift-buyers . . . Same objective for J. B. Williams shaving products campaign to begin 19 May on Twenty One, To Tell The Truth, Original Amateur Hour, and on radio and in print.

Baseball Bug: Phillies Cigars purchased tv and radio segments in Phillies, Orioles, Pirates and Cubs games. Commercials will be aired on 16 tv and 39 radio stations in seven states.


AGENCIES

Topic that seemed to take the spotlight at the 4A’s meet in White Sulphur Springs:
1) Possibility of heavy goods advertisers curtailing their budgets.
2) The trend among top agency management to help the client administer his business instead of hewing to the agency’s primary goal, the creative function. (McManus, John & Adams’ Ernest Jones posed this dilemma.)
3) Admen are over-sensitive to the public’s opinion of them. A Gallup & Robinson survey shows that housewives surveyed had a higher regard for the adman’s function than surveyed admen had anticipated.

Smith & Dorian, Inc., was elected the 16th member of the Mutual Advertising Agency Network. This gives the network its first representation in New York City and San Francisco.

Here’s an eye opener: Advertising people receive more money
than the average employee but have three years less life in which to enjoy it. Charles F. Adams, v.p., MacManus, John & Adams, told advertising students of Long Island University.

Adams was awarded honorary membership in Alpha Delta Sigma, national advertising fraternity.

Agency appointments: Mohr & Eicoff, for the Whitehouse Record Co., Harrison, N. J. Their campaign will purchase $750,000 worth of tv time this year . . . Kenyon & Eckhardt, for Crown & Zellerbach's corporate advertising . . . L. H. Hartman, for the Wagner Baking Corporation . . . Burke Dowling Adams, for Foster Grant's plastic materials and chemical division . . . Doyle Dane Bernbach, for Northern Warren Corporation's Cutex lipstick and manicure preparations, Odorono deodorant and Peggy Sage . . . North Advertising for the Pilser Brewing Co., Cleveland. The account is expected to bill over $600,000.

As the result of the recent merger, Liller, Neal, Battle & Lindsey, announce its new officers:

C. K. Liller, chairman of the board; William Neal, president; James Battle, senior v.p.; Dan Lindsey, v.p. and manager of the Richmond office.


Add personnel alignments:

CHICAGO REPORT

National spot this week continued to show a lot of life among Chicago agencies.

The spot activity included:

• Procter & Gamble for Joy, via Leo Burnett, has bought nighttime minutes in approximately 40 markets.
• Parker Pen for T-Ball Jotter, via Tatham-Laird, goes into a five-week campaign in 66 markets with one-minute and 20-second I.D.s, starting 1 May.
• Wrigley Gum, via Arthur Meyerhoff, has bought nighttime minutes and 20-seconds in 40 markets, aimed at the family audience.
• Perkins Div. of General Foods for Kool Shave, via Foote, Cone & Belding, is scheduled for minutes in about one hundred markets beginning 1 June, beamed at kids and family.

Twenty-five consecutive years of network broadcasting will be marked in June when Don McNeill's Breakfast Club celebrates its silver anniversary.

This longest running radio network variety show, originating in Chicago via ABN, still maintains virtually the same format it started with 25 years ago and two of the original cast of 12 are still with the show.

The Golden Mike, a McCall's Magazine prize awarded annually to only seven outstanding women in radio and television, will be awarded for the second consecutive year to Lee Phillips, WBBM-TV's personality for her last summer's series, "The Unwed Mother, The Unwanted Child."

The State of Illinois has appointed United Film and Recording Studios to produce a full-length motion picture on rehabilitation of the mentally ill. Shooting begins this month on location in state hospitals.

George C. Reeves, v.p. and manager of J. Walter Thompson, Chicago, was elected vice chairman of the American Association of Advertising Agencies, at the association's annual meeting in White Sulphur Springs, W. Va.

Where they’ve gone: Frank H. Hoell has joined the Chicago office of Kenyon & Eckhardt as account exec on the Wilson account. Hoell was formerly with D'Arcy Advertising... William S. Wheeler was named account exec for the American Dairy account at Campbell-Mithun... Congoleum-Naird, Inc., has named Keyes, Madden & Jones to handle its advertising.

More personnel moves:
John H. McComb was named v.p. and director of production of EWR... Eleanor Herzog has joined the John W. Shaw agency as copywriter. Miss Herzog was formerly with Keyes, Madden & Jones... Jack Friedman, copy chief at EWR, will move to Keyes, Madden & Jones as senior writer on 1 May... Don W. Wells, formerly with Lanolin Plus, was named merchandising executive at FC&B, Chicago... Bob Bowens has been added to the writing staff at Dallas Jones Studio... Leonard Dubkin joined Lewis & Martin film studio as account exec... Robert T. Donnelly named new account exec in Chicago CBS tv sales... Dr. Mark Munn has been promoted to WGN director of research.

**NETWORKS**

MBS president Armand Hammer met with the network’s affiliates at the NAB convention, and told them, among other things:

“We are in business to stay, and intend to make the money necessary for the kind of service affiliates desire to increase their prestige, impact and sales promotion.

“We in Mutual mean business—and we intend to get the business because we’re not afraid of our competition. Maybe some day, who knows, some of our competitors today will ask to be let in.”

Added stations: Keystone Broadcasting adds seven new affiliates, bringing the total to 1,038. These are:
No Surprise!

YES... AGAIN

KLZ-RADIO IS first WITH LISTENERS!

PULSE, FEB. '58 SAYS KLZ-RADIO HAS MORE FIRST-PLACE ¼ HOURS MONDAY THRU FRIDAY Than All Other DENVER STATIONS COMBINED! The secret, of course, is Showmanship!

Telephone your KATZ man or call Lee Fondren in Denver

KLZ-radio 560
CBS for the Rocky Mountain Area

KLZ-Radio


New biz for the tv networks:

• Buick, for full hour sponsorship of eight Bob Hope Shows on NBC TV next season.
• Sweets Co., two ABC TV daytime shows—Superman, on Mondays and Wild Bill Hickok, on Wednesdays.
• Ford, an alternate-hour sponsor on NBC TV's Wagon Train during the 1958-59 season.
• R. J. Reynolds, for Salem, ABC TV's new show Anybody Can Play—
an audience panel quiz show, starting 6 July in place of Adventure at Scott Island.
• Armour Auxiliaries, for Liquid Chiffon, two NBC TV daytime shows—
The Price Is Right and Dough Re Mi.

Renewals: Lever Bros., four alternate-week quarter-hour segments on
NBC TV's Truth or Consequences, for 52 weeks . . . Buick continues its alternate-week sponsorship, for next season, on NBC TV's Tales of Wells Fargo.

FILM

Gross-Krasne continues its expansion plans as a contending syndicator.

Latest move is the relocation of its sales headquarters from New York to Hollywood. Within the next few weeks, G-K will add several new series to its current roster. (Current series: African Patrol, Streets of Danger, O'Henry Playhouse.)

Other expansion moves include:

• New offices in Miami, Dallas, Detroit, St. Louis, San Francisco.
• The addition of veteran film distributor Jerry King to the executive staff.
• Several new sales executives.

NTA's sales pitch for its "Big Night" programing gets underway in New York this week.

With a saturation ad campaign already in the works, west coast v.p. Berne Tabakin is heading east to direct sales and program planning.

Selling campaign will be known as the multi-vision plan.
To Brussels: Guild Films is the first syndicator to be represented at the Brussels Fair.

R. Gould Morrison of Guild’s international staff, will headquarter at the entertainment section of the fair.

Apparently the host of a film series can influence viewer liking for the program.

A recent Schwerin research study reports that a male host evoked a higher liking for a half-hour drama, than did a female narrator for the same show.

Sales:
- Six new sales resulted from a sudden spurt for ABC Film’s 26 Men.

New buyers are Blue Plate Foods in Louisville; Eisner Food Stores, Champaign; Desert Distributors, El Centro; and stations KELO-TV, Sioux Falls; WDEF-TV, Chattanooga; and KVSOTV, Ardmore. Series is now in a total of 178 markets.
- Lee Optical has purchased CNP’s Union Pacific in 11 Texas markets.
- Science Fiction Theater (Ziv) was sold in the first quarter to 57 additional stations.

In addition, U. S. National Bank bought the series in four Oregon markets, bringing the grand total to 183 markets sold.
- The entire Warner film library (more than 700 films) was bought last week by Storer Broadcasting, for its two Ohio stations, WJW-TV, Cleveland, and WSPD-TV, Toledo.

Renew series: The Hal Roach slate of nine pilots (see Film-Scope, p 49), ready this week, includes:
- Cindy, a comedy starring Evelyn Rudie.
- The Veil, a dramatic anthology of true mysteries. Host: Boris Karloff.
- The Tall Man, starring Michael Rennie.
- Man of Action, a waterfront adventure with John Ireland.
- McGarry and Me, headlining Virginia Mayo and Michael O’Shea.
- Battles of the Century, to be narrated by Bob Considine.
- Landmark, a dramatic anthology.
- The Fabulous Oliver Chantry, with George Sanders.
- The Joe DiMaggio Show, true sports adventure.

RADIO STATIONS

The RAB’s pitch at the NAB convention was labelled “Your Future Is Sound” and focused on demonstrating these factors:
- Regional and national sales calls by RAB salesmen with factual presentations and taped examples of the best in radio commercials.
- The area sales clinics conducted by RAB in some 40 markets each year.
- The regional management conferences which give station owners, managers and salesmen the benefit of the latest thinking on investing radio with maximum effectiveness.

The RAB also made available a list showing that at least 1,000 spot and network advertisers in radio for the first quarter of 1958. Also a footnote to the effect that the list contained 72 of the 95 eligible blue-chip (Top 100 class) advertisers of 1957.

“Buy-now” campaigns are on the upbeat:

Mickey McClung, president and general manager, Golden Empire Broadcasting Co. (KHSL & KHSJ-
WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: A&B, ABC Affiliate. Coll Peters, Griffin, Woodward for availabilities.

WGR-TV
ABC CHANNEL 2
BUFFALO
SYMBOL OF SERVICE
A TRANSCONTINENTAL STATION
WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSYA Radio, WSYA-TV, Harrisonburg

WREX-TV MEANS ROCKFORD AND A BILLION DOLLAR MARKET NETWORK AT THE CROSSROADS OF MID-AMERICA

The sales power of WREX-TV’s combined coverage, spans market portions of 23 counties in Illinois and Wisconsin. Brings preferred CBS-ABC network programs to over 260,000 television homes.

Rockford’s metropolitan area is the sales jewel in the WREX-TV market crown . . . 55,760 households—$6,949 sales potential per household 16th in national ranking of C. S. I. per household.

J. M. BAISCH, General Manager REPRESENTED BY H-R TELEVISION, INC.

TV, Chico; KVCV, Redding) gave station employees $10 bonus checks, with one stipulation—that it be spent immediately with a local merchant. To prove: “Business is good.”

WJW, Cleveland, in an effort to boom the downtown shopping area, will air a nightly program, Police Beat, sponsored by The Euclid Avenue Assn. Commercials will plug shopping news.

Contests, promotions and stunts:

- WPEO, Peoria, welcomed springtime with a “Sounds of Spring” contest. Listeners were to identify three sounds of spring (ex: children playing jacks) for cash awards.
- WSAI, Cincinnati, promotes a fund-raising drive called “Operation Goodwill” for the city’s Goodwill Industries.
- KGO, San Francisco, is holding a mammoth $20,000 Riddle Contest—a four-line puzzle to be solved by listeners.
- KLUB, Salt Lake City, offers listeners the chance to voice their approval or disapproval of a commercial—and win money for it. It’s a “Do you like that spot?” contest centering on the Famlee Bread campaign developed by Ross Jurney & Associates.

Covering the Brussels World’s Fair: WTOP, Washington, D.C., has a booth set up in the American Pavilion, and reports the Fair’s happenings via tape telephone.

Change of call letters: KHUM, Eureka, today becomes KINS . . . Anniversary: KFI, Los Angeles, celebrates its 36th year of broadcasting.

Kudos: WRC, Wash., D.C., cited by American Motors for its contribution in the Rambler sales campaign . . . WHC, Hartford, wins Hartford Ad Club Merit award for public service programing . . . WSVA, Harrisonburg, Va., awarded 2nd place in the nationwide Herald-Tribune Fresh Air Fund’s annual competition . . . WYBC, Pittsburgh, honored by Pa. Associated Press Broadcasters Assn. for outstanding news reporting . . . same for WISN, Milwaukee, by the Milwaukee Press Club . . . ditto for KLIF, Dallas, from the Atlantic City, New Jersey Press Club . . . National Safety Awards to WQAM, Miami and WTX, New Orleans . . . KWFT, Wichita Falls’ Farm director, Earl Sargent, named a top-winner in “Save the Soil and Save Texas” awards program . . . WTSP, St. Petersburg’s commentator George Christie awarded by the Florida American Legion for his anti-Communist campaign.

Station staffers: Cliff Lantz, to KRHM, Los Angeles, as account executive . . . Claire Crawford, named director of merchandising and pr, WORL, Boston . . . John Williams, news director, KETV, Omaha . . . Charlene Hibbard and Hal Corwin, to the staff of KOWN, Escondido, Calif. . . . E. Kelly Crosskill and Lee Ware to the sales dept., WLDB, Bangor . . . Larry Cooper, named director of public affairs, KMOX, St. Louis . . . Robert Woodell, news director and Lou Parker, program director, WWHG, Hornell, N. Y.

DTV STATIONS

Some 350 registrants at the American Women in Radio & TV convention in San Francisco indicated a more pronounced trend
among agency women to participate in the group and their industry-wide activities.
Agency women attended from each buying center of the country.
Program features encompassed more media, business and marketing features.
Sponsor's correspondent spotted women who are station owners, managers and promotion and sales executives—indicative of the dollars and cents mood of many sessions.
Award winners: Phyllis Knight, WHAF, Louisville; Rosell Fabiani, WRBL-TV, Columbus, Ga.; Alma John, WWRL, N.Y.C.; Kay West, KEX, Portland; Lee Phillips, WBBM-TV, Chicago; Ruth Allen, WGAR, Cleveland.

Education and public service:
KMOX-TV, St. Louis, will soon begin programming special filmed interviews with the city's soldiers overseas . . . WPTZ-TV, Plattsburgh, begins a live educational series in cooperation with State U. Teachers College, for residents of Northern N. Y. and Vermont.

New plant: KTVU, San Fran.-Oakland, now completing its new, modern building, located on Jack London Square.
On the editorializing front:
WSTV, Steubenville, aired a proposal for community harmony and the end of factional bickering to the City Council, which is in the throes of a crackdown on vice and gambling.

Promotion: WKRC-TV, Cincinnati, is offering a series of contests for five weeks to promote CBS and local viewership, principally in daytime. Winners get weekend in N. Y. and Washington, transported via "CBS Star Train."

New affiliation: KTIV, Sioux City, becomes an ABC TV affiliate 22 May.

People on the move: William Murray, appointed resident manager, WHTN-TV, Charleston, W. Va. . . .
Cecil Webb, named director of sales promotion, KRON-TV, San Francisco . . . Al Shore, from account executive to local sales manager, KVTV, Sioux City . . . John Stodelle, local sales manager, KFMB-TV, San Diego . . .
Don Miller, to the engineering staff, WSVA, Harrisonburg.
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY**
delivers both—

**AT A 10% SAVINGS!**

**YOU NEED TWIN BILLING**
in Indiana!

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

see your H-R man soon!

**wsjv 28**
**wkjg 33**
WASHINGTON WEEK

Washington turned quiet this week after some months of frantic activity.
All six FCC Commissioners were out on the West Coast with the NAB convention, apparently unworried that this might be deemed further fraternization.
The Congressional investigators were resting, with one eye open to pounce on the broadcasting industry again.
Only one hearing was scheduled for the entire week. That was the time set aside for opponents of the bill to ban interstate advertising of alcoholic beverages.
Opponents are taking the tack that the bill is unconstitutional, because it would remove a legitimate business tool from a legitimate business.
NAB had already circulated its testimony to the effect that the bill would discriminate against broadcasters as opposed to other ad media. NAB and the distillers, to name two, had been fooled by the schedule allowing one day to each side and setting up the anti side for the second day during the week before last.
As it developed, the temperance forces marshalled a dozen and a half more witnesses than they had originally scheduled. And they talked longer.
The House Commerce Committee still has no plans for hearings on the subject. Meanwhile the clock ticks toward adjournment and the electioneering rush.

Another anti force is having delay trouble: the army opposed to subscription television.
Long weeks ago, the Senate Commerce Committee ordered the Thurmond (D., S.C.) resolution reported. That resolution would express the sense of the Senate that the FCC should not approve any sort of pay-tv, trial or otherwise, until and unless Congress provided express authority.
Nothing has been heard of the resolution since. The actual report was held up pending printing of the opposing views. None have been provided.
Further, the same committee’s communications subcommittee under the chairmanship of Sen. John Pastore (D., R. I.) was supposed to hold fee-tv hearings.
Sen. Warren Magnuson (D., Wash.), chairman of the Committee, told this reporter that the Thurmond resolution could be reported any time Thurmond called it up. Thurmond told this reporter it would probably be called up some time, but pointed out that the pay-tv hearings are to be held.
Pastore would not mention a date for hearings, but insisted they would be held as soon as the subcommittee’s busy schedule will permit.

The quiet of this week will probably not hold for long.
An old sparring partner of the broadcasting industry, Kenneth Cox, is now due back in town. The Senate Commerce Committee chairman Warren Magnuson has promised ranking minority member John Bricker (R., Ohio) that the latter’s network regulation bill can have a hearing.
Cox is likely to return to the committee long enough to head that probe. He must still put the finishing touches on the third report of the earlier investigation he needed. That one resulted in a stinging attack on network practices, to which the committee majority would not subscribe.
The hearing on the Bricker bill might be delayed until July, however, in which case nothing could be done this session.
NBC executives are taking courses at TV technician schools as insurance against any future walkouts by NABET.

Similar training at CBS came in handy during the recent IBEW strike.

Those page ads McCann-Erickson ran in the New York dailies expressing implicit faith in the American economy had this ironic timing: **They came in the middle of a stream of letouts.**

The agency's explanation: Its payroll was running **over the safety mark (60%).**

**Pharmaceutical's Twenty-One (NBC TV)** this week hit the jackpot on the number of products crowded into a single half-hour: six, to be exact.

Commercial attention was paid to Geritol, Sominex, New Serutan, Electric Shave, and Aqua Velva. The last two were **combined as a sort of piggy-back.**

Spurred by the action of the FCC in holding up the license renewals of all but three Atlanta stations, a Washington lawyer wired a station he represents:

"Recommend you **immediately add 96 minutes of educational programing per week.**"

The stipulated time was based on a formula the lawyer **deemed acceptable to the FCC.**

Judging by the rate that CBS TV and NBC TV are scrounging around for games of chance, daytime programing this fall—Madison Avenue fears—will resemble a Las Vegas where **nobody loses.**

Also causing apprehension is the trend toward converting some of these bingo strips into nighttime versions.

Don Davis, head of KMBC-TV and amateur Kansas City historian, in digging through some musty files discovered that **KMBC had television as far back as 1933.**

His source: a house programing organ that related that Ted Malone's **Between the Bookends was being aired daily over experimental W9XAL** and was drawing fan mail from a "distance of 600 miles under good reception conditions."

The current exchange of angry words between Jack Paar and Walter Winchell will probably recall to an earlier generation the time when such on-the-air feuds were strictly of a **mock nature** and intended for laughs. Examples of the bloodless warfare:

The continuing fire of witty insults between Winchell and the late Ben Bernie and between Jack Benny and the late Fred Allen.

With the retirement of Virginia Spragle from JWT this week, another agency business service died: **the script and talent buyer.**

In a sense, it rang down the final curtain on an era: the agency as a **creative showman.**

A fitting epitaph suggested by a JWT veteran: **The stopwatches have been tossed out the window as the sliders take over.**
First Annual Westinghouse History Award
goes to WSB Radio, Atlanta

For the "best historical program on American radio or television in 1957"

Subject of inquiry: "Why did the South Lose the Civil War?" This first program in WSB Radio's staff-produced "Witness" series topped all other historicals in the nation-wide competition.

Other accolades to the quality of WSB local programming came in March. The Associated Press at its annual Press Award dinner honored the WSB Radio News Bureau with four Superior awards, one Excellent, and an Honorable Mention. Comprehensive news coverage, news commentary, farm news, sports and women's news were categories cited.

Dedication to broadcasting in the public interest is one reason why WSB commands the largest, most loyal audience in Georgia radio. Listeners believe in WSB Radio. This believability builds sales for WSB advertisers.

AIR MEDIA OUTLOOK
(Continued from page 37)

formation on network radio spending, so the amount of money spent by hard goods advertisers is not easy to estimate. However, a perusal of sponsor's list of network radio clients, run every four weeks, shows without question that the medium lives primarily on soft goods advertising.

The pickup in hard goods sales depends on many factors, but the rate of new household formation is a key one. As mentioned before, the most recent census projection, which put the million-a-year for additional households somewhere in the late 60's, is considered conservative. This conservatism is apparently due, said JWT's Reed, to the experts' natural reluctance to go out on a limb.

Reed expects the marriage inclinations of wartime babies to show up early in the 60's. He pointed out that the long-term trend has been toward marriage at an earlier age, "despite what your grandmother told you about early marriages in her day."

Behind Reed's statement on marriageable ages are facts documented by the Census Bureau going back to the 19th Century. The median age for first marriages among men was 26.1 years in 1890, 24.3 years in 1940 and 22.9 years in 1956. Among women the figures are 22 years in 1890, 21.5 years in 1940 and 20.1 years in 1956. This has been a consistent trend through wars, depressions and despite the fact that men and women spend more time than ever going to school.

Just as the drop in new household formation did not automatically mean a drop in hard goods sales, so the reverse is true. Hard goods sales will not necessarily go up hand-in-hand with the increase in households (though, in the long run, it will).

A great deal depends, for example, on government housing policy. Will the government be liberal on mortgage insurance and in setting up a secondary market for mortgages? No one can say for sure, though the history of the post World War II era indicates that U. S. will be permanent prop for the housing industry.

A sharp comeback for the hard goods business, in any case, would not hurt soft goods, if the past is any indication. When the auto and appliance manufacturers were prospering, soft goods were, too. With the Census Bureau continually upping its projections of future population, this side-by-side sharing of prosperity is expected to continue.

The most recent projections of U. S. population were made more than two years ago. At that time, the estimate was revised upward because of the discovery that population growth during the 1952-55 period was 500,000 greater than expected. The new series of projections (the Census Bureau makes maximum, minimum and intermediate projections) put the 1965 population at 186-193 million and the 1975 population at 207-228 million.

Even the maximum projections (the bureau won't call them "predictions" or "forecasts") seem already conservative. For example, the maximum projected figure for 1 January 1957 was 169 million. The actual figure was 169.8 million, nearly a million more than expected.

It would not be surprising, therefore, if the actual population hits somewhere in the neighborhood of 230-235 million by 1975.

The actual figure is subject to a number of "ifs" and "buts," among them the length of the current recession and its effect on marriages. However, certain population patterns are easier to predict, particularly the breakdown by age groups.

It can be safely predicted that the number of young adults will remain at a fairly low level through the remainder of this decade, but will sharply increase during the late 60's and 70's. For example, the number of persons reaching 21 will average 24% annually above the 1954 figure (the lowest point) during the 1961-65 period, 51% above the 1954 figure during the 1966-70 period and 68% during the 1971-75 period.

For the immediate future, there will be a shortage in the labor market. This will open opportunities for working women on the one hand but put a strain on wage earners on the other, since a relatively small labor force will be supporting relatively large numbers of children and people of middle-age and over.

Buying patterns, of course, will be affected but, here again, the outlook for soft goods is promising. The demands of the old and young are not so much for appliances, autos and housing but for food, clothing and services—offering a market for soft goods such as the nation has never seen before.
When it comes to the writing, art direction and production of TV commercials, there shouldn't be any such word as Chance.
TV FILM

(Continued from page 41)

and, at the other extreme, a long, unbroken shot may be helpful if a leisurely and restful atmosphere is wanted.

Changes in the picture accomplished through the use of an optical printer after the regular photography has been completed are known as “opticals.” The ones most commonly in use are fades, dissolves, and wipes.

“Fade in” describes the gradual appearance of a picture on a blank screen; “fade out” refers to the opposite effect. When one scene is faded out and a new one faded in, there is a definite break between them that has been compared to the lowering of a curtain in the theater between scenes. This sort of pause is rarely needed in a television commercial, first, because the telling of the sales story for most products does not require indicating any notable amount of time elapsing between one scene and another, and, second, because such a definite pause takes up valuable commercial time. On the other hand, fades are frequently used in commercials for other reasons.

For example, a product may be faded into a scene or faded out, as many other elements or lettering. This is a somewhat less abrupt way than “popping” them in or out. Especially in animation, fades are used in commercials in this way.

A combination of the two types of fade is a “dissolve;” the first scene fades out simultaneously with the fading in of the second. Since this effect usually is accomplished by overlapping films of the two scenes and printing them together, it is often referred to in film work as a “lap dissolve.” Both dissolves and fades can be, if necessary, handled in the camera during the photography by adjusting the amount of light taken in and maneuvering the film, but of course the exact control possible in the laboratory usually cannot be achieved in this way; so the method is rarely used, except where it is urgent to cut down to the minimum the time spent in processing.

Dissolves are used much more often than fades for transitions between scenes in commercials because they do not interrupt the forward movement of the commercial, as a fade-out or fade-in does, even if only slightly; during a dissolve there is always a picture on the screen. Sometimes an object, usually the product, seems to stay in the same place through the transition and appear in the second scene. This is a “match dissolve;” the position of the object in the first scene is exactly calibrated in respect to the camera and then matched in the scene to follow. This is not a quick or simple thing to do, as may be imagined, but often the effect is worth the trouble.

An optical transition that indicates even a smaller lapse of time than a dissolve, or even action taking place simultaneously, is the “wipe.” A wipe, as the name suggests, gives the impression that the first scene is wiped off the screen by the second. This can be done in a variety of styles. If the second scene starts as a pinpoint and then, in an expanding circle, covers the screen, it is an “iris.” A “barn-door” wipe imitates the effect of double doors opening in the center to reveal the new scene. Probably the most common wipes, vertical, horizontal, or diagonal, simply start at one side or corner of the screen and proceed to the opposite.

Often a vertical wipe is stopped halfway across the screen to provide a

Eyeing Texas? The fabulous Beaumont-Port Arthur-Orange area of over 1,000,000 prosperous people is covered only by K F D M Beaumont Radio & TV

CBS

ABC

See PETERS-GRIFFIN-WOODWARD, INC.

SPONSOR • 3 MAY 1958
split-screen effect, showing action simultaneously taking place in two locations, as in a phone call, for example. Sometimes it is useful to wipe in a shot of the announcer speaking to the camera in a circle or oval on a small part of the screen while a demonstration or other action is taking place on the main portion of the screen. Wipes serve a multitude of purposes in television commercials. A few other examples will further illustrate the diversity of uses. An iris, for instance, may blank out a scene except for the product in the center of the screen, and then reverse itself to reveal a new scene in which the product also plays part; this would be done by using a combination of a match dissolve with an iris-in and an iris-out. The product itself sometimes is used as one edge of a wipe across the screen, a new scene following the close-up of the product on the screen, the product moving off as the new scene is wiped on. A wipe may be in the form of a trade-mark or product name, permitting the effect of looking at a scene as though through a cutout of the trade-mark or name, which then disappears as the whole scene is revealed.

Another transitional effect is the "flip frame," in which a scene appears to revolve, revealing a new scene. Still a different way of accomplishing the same thing is to call for the new scene to push the first one out of the frame, as though slides were being used, or magic-lantern slides, with the second one pushing the first one away. A page-turning wipe sometimes is effective; a new scene is wiped in as a page of a book is turned.

One of the hardest-working optical effects in commercials consists of wiping letters or words on or off the screen, or popping or fading them on or off. In many cases this is done on top of a scene and is then referred to as "double-printing" or, more often in television, "superimposing" or "supering" the words or letters.

Everything that is important in a commercial should be expressed visually and not carried only on the sound track. This includes not only the name of the product and the slogan but also, whenever they can be stated briefly, the principal sales points. The television viewer will remember words he sees on the screen longer than words he only hears.

The possibilities in the use of optics in a television commercial are almost limitless, and, when wisely used, provide an opportunity to increase greatly the effectiveness of the commercial.

All of the optics mentioned so far may, on some occasions, be distracting, but there are optics that are not distracting or even noticeable. A "matte" (pronounced "mat") shot is a good example; when properly done it gives an impression of straight photography. A matte is a device that blocks out a part of a picture being photographed. Later, on an optical printer, that part is put into the picture from another film. This makes it possible to combine studio photography with background scenes obtained on location.

Rear projection is a technique for adding background to a scene while it is being photographed, the background desired, either still or in motion, simply being projected onto a translucent screen behind the performers. Not every studio is equipped for rear projection, but the device is coming into more common use, largely because of the demand for it in the production of television commercials.
Put Your Money Where The Buying is

by Bert Ferguson
Exec. Vice-President, WDIA

Ask our advertisers, "Why WDIA?" and you'll get this answer: WDIA SELLS THE MEMPHIS NEGRO MARKET AS NO OTHER MEDIUM CAN!

LARGEST NEGRO MARKET

WDIA, with the only 50,000 watt transmitter in this area, reaches 1,237,686 Negroes. Almost one-tenth of the nation's total Negro population ... with the overwhelming earnings of $616,294,100 last year.

According to a 129-city survey, Memphis ranks first in ratio of total Negro income to total white income, with $28,79 of Negro income for every $100 of white income. Quite a contrast with New York — where the ratio is $6.59 for every $100, and Chicago — with $7.89 for every $100!

HIGH VOLUME—SALES RESPONSIVE!

This Negro market spends an average of 80% of its income on consumer goods; last year bought 61.3% of the flour sold in Memphis ... 52.7% of the hair tonic and dressing ... 47.9% of the sugar ... WDIA's year-in, year-out advertisers include:

BAYER ASPIRIN • BREAD/CHICKEN TUNA • BRUCE WAX AND POLISH • COLGATE - PALMOLIVE COMPANY • CONTINENTAL TRAILWAYS • GENERAL FOODS CORPORATION

Negroes make up 40% of the Memphis market! And, before it buys, this big Memphis Negro market listens to WDIA!

WDIA ALONE DELIVERS IT!

More than a radio station to its loyal audience, WDIA is an integral part of their daily lives. WDIA combines unmatched personal appeal, hard-hitting salesmanship and powerful coverage to sell the largest Negro market in America!

Write us today for facts and figures on a success story in your field!

WDIA is represented nationally by John E. Pearson Company
EGMONT SONDERLING, President
HAROLD WALKER, Vice-President, Sales

William J. McIlvain has been named vice president in charge of broadcasting for the Leo Burnett Co., Inc., it has been announced by the Chicago agency. Formerly vice president in charge of network relations at the agency’s New York office, McIlvain will now move to Burnett’s Chicago headquarters. He began his career with Burnett in 1945 as a timebuyer and supervisor of radio and tv commercial productions. In 1947 he was transferred to the N. Y. office and three years later was promoted to manager of the branch. Before his election to vice president in charge of network relations, he held the position of vice president and manager for three years. Burnett’s air billings totaled $48,000,000 for 1957, an increase of 33% since 1950.

David W. Tebet has been promoted to general program executive of NBC television network programs, it was announced by Robert F. Lewine, vice president of NBC TV network programs. He will continue his former function as manager of special programs in charge of talent and casting. In addition, he will take over the responsibility of the network’s special program assignments. Before joining the NBC TV’s programing department in 1956, Tebet was for six years public relations representative for Max Liebman Productions. He began his career in the entertainment field with the Shubert Theatres. Later he became a press representative and, for 12 years, was associated with John C. Wilson Productions and other theatrical producers. Tebet is a native of Philadelphia and attended Temple University.

Jack Delier has recently been appointed sales manager of KWTV, Oklahoma City, it was announced by Edgar T. Bell, KWTV station manager. In addition to his new responsibilities as sales manager, Delier will continue his former activities in charge of that station’s national sales. Before joining KWTV in 1953, he was associated with Universal Pictures Corporation where he was director of film sales and distribution. During World War II he served as Lt. Col. for the U. S. Air Corps. Delier is a graduate of the University of Oklahoma and also attended Creighton University in Omaha. He replaces Fred L. Vance, who has moved to KVOA and KVOA TV, Tucson, Arizona.
in this 46-county heart of industrial America

WWVA is first in every time period ...tops the next 4 stations combined

The January 1958 PULSE for the Upper Ohio River Valley (shown above) proves again that Radio Station WWVA is first in every time period, from 6 AM to midnight, seven days a week! What's more, WWVA's average audience share Monday through Friday is greater than the next four stations combined!

In fact, WWVA is the only single medium of any kind that offers you dominant coverage of the bustling Upper Ohio River Valley Market, the Heart of Industrial America, where more than 1,764,000 persons enjoy an income of over $2 billion a year.

The 50,000-watt voice of WWVA covers 486,700 radio homes in this big market and gives you a big audience bonus in 29 other counties! See your JOHN BLAIR rep today.

“Famous on the local scene”

WWVA

CBS RADIO in WHEELING

National Representative: John Blair & Co.
National Sales Director: M. E. McMurray
625 Madison Ave., N.Y. • 230 N.Michigan Ave., Chicago

Storer Radio

WWVA  WJBK  WIBG  WJW  WSPD  WAGA  WGBS
Wheeling  Detroit  Philadelphia  Cleveland  Toledo  Atlanta  Miami

SPONSOR • 3 MAY 1958
The right to know

Two weeks ago, a Senate subcommittee held hearings on a subject of vital interest to all communications media. The hearings concerned a proposed amendment which would, in effect, prevent Federal officers and agencies from withholding certain information from the public or from limiting the availability of records to the public.

This is of obvious concern to radio and television broadcasters—important enough, in fact, for action by the entire industry. At the hearings, Robert D. Swezey, chairman of the NAB Freedom of Information Committee (and executive v.p. of WDSU Broadcasting Corp., New Orleans), made some cogent remarks on the subject which bear repeating.

"The right of the American people to be informed on the conduct of their government is the very essence of the democratic process," said Swezey. He went on to admit that the industry is not suggesting release of information which might jeopardize national security. But, he added, "The tight, unrealistic secrecy imposed by many government officials and agencies is, in our opinion, quite unnecessarily stemming the free flow of information to the American people—information which is essential if they are to form reasonable and secure judgments with respect to the manner in which the affairs of their government are being conducted."

After suggesting several ways that access to records and files can be improved, Swezey added this note: "The tendency to withhold and secrete information gradually jells, solidifies and finally hardens into a sort of official inertia."

Swezey concluded by pledging the fullest support of the radio and television industry to cooperate with the Committee in arriving at a realistic solution to what has become an often perplexing and sometimes dangerous problem. We can only second Swezey's remarks, and suggest that radio and tv stations do everything within their power to maintain their freedom to seek out the truth and make it public.

THIS WE FIGHT FOR: A "buying mood" can end the recession quickly. Effective advertising can create that "mood." More than ever, stations have a responsibility to determine and provide full audience and market data to help their advertisers do the selling job now.

10-SECOND SPOTS

Peter Piper: Come National Pickle Week (22-31 May), WHHY, Montgomery, Ala., is set. Tom Doran, station d.j., has launched a "Dill Pickle Dunkers Society." issued 10,000 membership cards. Doran terms the pickle "a versatile little vegetable which can't be taken seriously." Sounds to us like a description of a d.j.

Style: From north of the border, Phil Stone of Toronto's CHUM reports a new game called Advertising Agency Roulette. You place six jackets in a box; one has padded shoulders. Or you place six admen in a box and one needs padded shoulders.

No politico: Don Coleman, account exec at Campbell-Mithun for American Dairy Association assures us there is absolutely nothing political in his client's initials—ADA.

Critique: sponsor's Spot-Watcher has been viewing tv with a jaundiced eye, raises the following questions:

(1) In the Pepto Bismol tv commercial, how come the secretary has a large family size bottle of PB in her desk drawer? Our Spot-Watcher has yet to find a secretary who has room for a large size of anything in a drawer—what with shoes, make-up mirror, eye shadow, lipstick, peanut butter crackers, rain boots and sundry items taking up practically all space.

(2) Why does the gal in the Kleenex commercial try to take off her make-up without first creaming her face?

(3) If the Chevrolet offers such a comfortable, relaxed ride, then how come the model who portrays the passenger in commercials on the Dinah Shore Show appears to be sitting on the edge of a rain-spout, three stories high? Does she lean front as she does to keep the camera in focus—on her?

Summit: The height of something—other has been reached by WIP, Philadelphia, which uses this title for press releases: "WIPples and WIPpercusions." Proving the pan is mightier than the sword.

Add Philly: Also from City of Brotherly Love comes this one: Eddie Callahan, son of WPEN salesman Ed Callahan, was asked to bring into school samples of four letter words. Eddie's contribution: "Philadelphia, Pennsylvania, presentation, Manischewitz." How about tel-e-vision, man-i-co-tti?
Yes, Business is GOOD in Omaha, home of the Strategic Air Command, which has just been assigned a key role in missiles.

The Defense Department has just announced plans to spend $25,000,000 in the Omaha area to equip SAC for its missiles mission.

This brings Omaha's 1958 building program, public and private to an all-time record of $250,000,000!

Yes, business is GOOD in Omaha!

Get your share of this big, healthy market with the number one sales station. The station with the fabulous news ratings, the outstanding MGM film library and the top personalities—WOW-TV, Channel 6!

The mighty intercontinental ballistic missile, the SM-65 Atlas—symbol of the future roles the Strategic Air Command will play in space operations.
KBET-TV...

leading station in Central California's major population centers!*

Almost 75% of the people in California's third largest TV market are covered in three counties alone by KBET-TV. One example of this is the fact that 77% of the registered autos in the entire market are located in Sacramento, San Joaquin and Stanislaus counties.**


**Compiled from the Calif. Dept. of Motor Vehicles

KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA

Call H-R Television, Inc. for Current Avails
NOW!  

The New Orleans radio station with 32.2% of the audience—WTIX—is 10 times more powerful with 5,000 watts on 690 k.c.

happened May 7th, at 6 p.m. WTIX took the 690 spot on the dial, and increased its power 20 times—to 5,000 watts. Result? Over 40,000 new listeners added! Now WTIX’s service extends over the entire Gulf— from Texas to Florida. Now, more than the big New Orleans buy is WTIX—the station which even before the change was more powerful than the next 3 stations combined.

and—first in every daytime Pulse 1/4 hour, and—first in 462 of all 504 Pulse quarters. Talk 5,000 watts and 690 kc, to Adam Young . . . or WTIX General Manager Fred Berthelson.

**Current figures.  
Jan. Feb., 6 a.m.-midnight.

WTIX  

FIRST... and getting fiercer . . . and now 20 times more powerful with 5,000 watts on 690 kc.  

NEW ORLEANS

TV'S ROCKY ROAD TO SIMPLER RATES

NBC Spot Sales and Blair TV have tackled the problem of simplifying the rate card structure. Latest progress report indicates solution won’t be easy.

Page 27

Nighttime radio:  
After 7-p.m. slots fill up  
Page 29

How high is your adv. agency I. Q.?  
Second of a SPONSOR series  
Page 34

TV BASICS:  
latest figs. prove web viewers loyal  
Page 39
To sell Indiana, you need both the 2nd and 3rd ranking markets.

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

YOU NEED TWO LURES in Indiana!

In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover two major markets—South Bend-Elkhart and Fort Wayne—with one combination buy which saves 10%! The coverage they get is from within—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—$2.8 billion Effective Buying Income. Yours, with just one buy!

call your H-R man now!
during

DRIVING TIME
6-9 A.M.
4-7 P.M.

MORE PEOPLE LISTEN TO
WPEN
THAN TO ANY OTHER RADIO STATION IN PHILADELPHIA*

YEAR IN
YEAR OUT
WPEN
IS FIRST IN
OUT OF HOME LISTENING
ALL DAY LONG
ALL WEEK LONG

*PULSE 1956-1957

REPRESENTED NATIONALLY BY GILL PERNIA, INC. New York, Chicago, Los Angeles, San Francisco, Boston

SPONSOR • 10 MAY 1958
DIGEST OF ARTICLES

Can tv rate cards be simplified?
27 NBC Spot Sales and Blair Tv are studying the burden that complicated rate structures put upon agencies. But problem won’t be easily solved.

Spot radio—Progress after dark
29 Combination plans and saturation campaigns are moving more and more radio clients into after-7 p.m. slots. One day a smart client will dominate.

Radio packs Jamaica’s retail stores
31 When retail sales took a nose-dive due to shopping center competition, Jamaica merchants called in an expert, turned the tide with radio spots.

Tv: Network plus spot equals big audiences
32 Nielsen study shows spot can add up to five times the local network audience. NBC Spot Sales offers clients free research to prove it.

How new packaging pushes clients into tv
33 Today’s push-button toothpaste is typical of close link between tv and package. Food and drug admen look for “action” package, tv does rest.

Rate your advertising agency I.Q.
34 The second of sponsor’s reader quizzes, this one to test your knowledge of advertising agencies and the people who make them. Answers on p. 36.

In the good new summertime
35 A new study by H-R Television points up the reason for tv clients to up their summer advertising schedules to meet the season’s sales boom.

Why Stahl-Meyer banks on air media
37 This New York meat packer sells brands separately by using kids’ tv show for frankfurters; old-time personalities to sell ham on radio.

Web tv viewers: They’re not fickle
39 Latest ranking of show types remains the same as it was at start of season: western shows, first; quiz and 30-minute drama tied for second.

SPONSOR ASKS: How can you keep live tv show costs down?
52 This week two admen and a packager describe the steps they are taking to keep costs down and show quality up as talent price levels move up.

FEATURES

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WHO-TV HEADS the BILL!

DES MOINES METROPOLITAN AREA SURVEY
AMERICAN RESEARCH BUREAU
FEB. 8 - MARCH 7, 1958

<table>
<thead>
<tr>
<th>FIRST PLACE QUARTER HOURS</th>
<th>NUMBER REPORTED</th>
<th>PERCENTAGE OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 Week</td>
<td>4-Week</td>
</tr>
<tr>
<td>WHO-TV</td>
<td>256</td>
<td>232</td>
</tr>
<tr>
<td>STATION K</td>
<td>162</td>
<td>186</td>
</tr>
<tr>
<td>STATION W</td>
<td>47</td>
<td>51</td>
</tr>
<tr>
<td>TIES</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>

WHO-TV is the top star in Central Iowa.
WHO-TV's dominance is the result of decades of better programming, public service and highest integrity — a wealth of broadcast experience that has made WHO one of the great names in the radio-television industry. Ask your PGW Colonel for the full story.

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

WHO-TV
Channel 13 • Des Moines
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc.,
National Representatives

SPONSOR • 10 MAY 1958
This week Westinghouse (through McCann) bought an $11-million Desilu network package, including trade merchandising support of Desi Arnaz and Lucille Ball. The buy, representing a $4-million increase over the firm’s current network tv effort underlines the anti-recession philosophy of Gwilym Price, Westinghouse board chairman: “Sell harder.”

The newsmaker: A dynamic Welshman with a high regard for salesmanship, Gwilym A. Price, chairman of the board of Westinghouse Electric Corp., has always been a staunch believer in the power of television. In his 2 April speech to stockholders he offered a solution to lagging sales (particularly in the hard-hit consumer appliance field):

“We hope to create new sales opportunities this year with a vigorous promotion…”

This week his policy went into effect when Westinghouse (through McCann-Erickson) made one of the largest, most spectacular network tv buys ever contracted by a single firm: the $11-million buy from Desi Arnaz and Lucille Ball.

Here’s what Westinghouse is getting for its investment (some $4 million higher in network tv than its current Studio One expenditure): 41 one-hour Westinghouse Desilu Playhouse productions consisting of dramas, Westerns, musicals and seven Desi-Lucy specials.

Said Westinghouse president Mark Cresap, Jr., when announcing the buy: “The seven special programs will feature the hour-long adventures of Desi and Lucy like those which were the four top-rated tv shows of the current season and which reached an audience of as many as 50 million people.”

Top-ranking achievement: the Desilu merchandising support that goes with the shows. Perhaps the single most important feature of this recession-defying television buy is the “good-will ambassador” clause which underscores Price’s belief in tying national tv advertising in directly with grass-roots promotion: Desi Arnaz and Lucille Ball, currently among the hottest tv properties, will travel the trade circuit as Westinghouse ambassadors, addressing sales conventions, trade meetings, dealer gatherings for the company.

By making such merchandising use of its top tv talent, Westinghouse is continuing a trend now gathering momentum among marketingwise tv sponsors who want to relate costly network efforts to their local market and trade promotions.
MONTH AFTER MONTH.....
AFTER MONTH.....
AFTER MONTH.....

Radio Memphis
WMPS
IS FIRST!
(PULSE, August 1956, through March 1958)

<table>
<thead>
<tr>
<th>Month</th>
<th>Monday Through Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6 AM-Noon % Audience</td>
</tr>
<tr>
<td>AUGUST 1956</td>
<td>22 (Tie) First</td>
</tr>
<tr>
<td>NOVEMBER 1956</td>
<td>23 (1)</td>
</tr>
<tr>
<td>JANUARY 1957</td>
<td>23 (1)</td>
</tr>
<tr>
<td>MARCH 1957</td>
<td>24 (1)</td>
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<tr>
<td>MAY 1957</td>
<td>23 (1)</td>
</tr>
<tr>
<td>JULY 1957</td>
<td>23 (1)</td>
</tr>
<tr>
<td>SEPTEMBER 1957</td>
<td>24 (1)</td>
</tr>
<tr>
<td>NOVEMBER 1957</td>
<td>24 (1)</td>
</tr>
<tr>
<td>JANUARY 1958</td>
<td>24 (1)</td>
</tr>
<tr>
<td>MARCH 1958</td>
<td>25 (1)</td>
</tr>
</tbody>
</table>

No, we didn't forget 6 PM to midnight where WMPS also ranks first. (Pulse March, '58) It's just that we thought we'd cluttered up the page with enough firsts as it was. So, here's proof that the programming policy of WMPS has withstood the test of time and competition.

This same outstanding programming is heard on the other Plough stations in Baltimore, Boston and Chicago.

Keep your eye on these other Plough, Inc. Stations:
Radio Baltimore | Radio Boston | Radio Chicago
WCAO          | WCOP         | WJJD

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.
NEW YORK   CHICAGO   LOS ANGELES   BOSTON   ATLANTA   SAN FRANCISCO   SEATTLE
television's most celebrated series
LASSIE
now available for the first time
to help you sell locally
... titled
JEFF'S COLLIE

Honored in two successive seasons with the Emmy, and with the Peabody Award, its greatest fame is in the marketplace where it has attained a brilliant sales-producing record, far outrating all series placed in opposition on the networks. As JEFF'S COLLIE, it will do the same for you right in your own market. Wire or phone Michael M. Sillerman, Executive Vice-President, TPA, 488 Madison Avenue, New York City, Plaza 5-2100.
And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on WGAL-TV.

wgal-tv
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

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

If you have any doubts about Detroit's recognition of tv as the No. 1 sales medium, hear this: With auto sales running 60-70% behind last year, the Big Three collectively appears to be cutting back a mere 10-15% on regular network tv series for the fall.

What adds a note of astonishment to the network tv-automotive picture is the fact that General Motors apparently will be spending even more on regular programing than it did the previous year.

Based on commitments to date, here's how SPONSOR-SCOPE compares network tv expenditures (time and talent) for the two periods:

<table>
<thead>
<tr>
<th></th>
<th>1958-59</th>
<th>1957-58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buick</td>
<td>$6,000,000</td>
<td>$6,500,000</td>
</tr>
<tr>
<td>Chevrolet</td>
<td>17,500,000</td>
<td>16,500,000</td>
</tr>
<tr>
<td>GM Family (WWWorld)</td>
<td>5,000,000</td>
<td>4,500,000</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>5,700,000</td>
<td>4,800,000</td>
</tr>
<tr>
<td>Ford</td>
<td>11,500,000</td>
<td>13,000,000</td>
</tr>
<tr>
<td>Dodge-Plymouth</td>
<td>8,500,000</td>
<td>12,000,000</td>
</tr>
<tr>
<td>Chrysler Family</td>
<td>3,500,000</td>
<td>7,000,000</td>
</tr>
</tbody>
</table>

CBS TV more and more appears to be acquiring the label of the "soft-goods network."

So far, it hasn't signed up a single dollar's worth of automotive business for the 1958-59 season.

Chrysler has offered to keep Climax! going if CBS TV is agreeable to an alternate-week cutback, but the network doesn't seem to be excited about the prospect.

CBS TV's only other remaining automotive client, Mercury, doesn't have to make a decision on the Ed Sullivan show for several months.

Pulse's Sidney Roslow (at an NAB panel meeting) estimated the latest plus for out-of-home radio listening at 20%—that is, in major metropolitan markets.

He expects this audience to become more sizeable with an expanding economy, population increase, and changes in living habits.

Barbers will now become beneficiaries of the concept of using spot tv to sell the customer's customer.

Stephan's Dandruff Remover Hair Tonic—directly available through barbers—will spend most of a $1-million budget to urge an application after the haircut.

Cunningham & Walsh just got the account.

The buyer of syndicated films for a major agency this week expressed himself as miffed by the fact that some syndicators were jacking up the prices on what they considered "hot markets."

Definition of a "hot market": An area that's on the business upgrade even while other areas are feeling the pinch of the recession.

Included by marketers in the "hot" category these days: Denver, Dallas, Albuquerque, Omaha, Oklahoma City, Kansas City.

Note that these spots tend to have a strong agricultural base; and farm income currently is moving up.
Even if the big packager of grocery products were inclined to pull back on his air media spending, the burgeoning threat from private labels prevents him. The supermarket chains have taken advantage of the recession’s impact on the economy-conscious shopper to step up their private label lines.

Faced with this expanding shelf competition, the national brand has no choice but to keep up its expenditures.

Also working to advertising’s advantage in this period of economic uneasiness are these two factors:

1) The rigidity of the price structure (an unprecedented situation in face of a diminishing output).
2) The tendency among the vast majority of manufacturers to make the same gross profit margin available for advertising.

In other words, the recession for the marketing forces has been quite soft in comparison with the trend in actual production.

(For more on the marketing theme see MARKETING WEEK, page 50.)

Westinghouse brought off the slickest coup yet in the use of tv names as ambassadors of goodwill:

The $11-million deal with Desilu Productions for next year’s program series includes the services of Lucille Ball and Desi Arnaz in Westinghouse’s behalf at dealer meetings, salesmen conventions, and community affairs.

(See more details on the significance of this buy in NEWSMAKER OF THE WEEK, page 4.)

NBC Spot Sales this week put out questionnaire polling timebuyers on the use they’re making of local radio.

The focus of the queries was on a comparison of three types of programed stations: (1) top 40 tunes, (2) standard music and news, and (3) “varied programing” (obviously network affiliates).

The questions deal with (a) relationship of programing to a commercial’s sales effectiveness, (b) degree of listener attentiveness, (c) value of a radio personality as a salesman, (d) which type of station best meets current listening demands and (e) preference of news programing.

Come up with a click western and an advertiser, apparently, won’t balk at a $5,000 raise for the succeeding season.

It’s happened in the case of Wells Fargo. The average weekly gross price is jumping from $38,500 to $43,000 for Buick and American Tobacco.

As advertisers start renewing their tv network commitments for the fall, they find that time billings will run 6-8% over what they were the year before.

Here’s how the prices of a one-time shot in prime time stack up on the networks:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>MINIMUM LINEUP</th>
<th>AVERAGE LINEUP</th>
<th>MAXIMUM LINEUP</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Half-Hour)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC TV</td>
<td>$39,600</td>
<td>$17,500</td>
<td>$54,430</td>
</tr>
<tr>
<td>CBS TV</td>
<td>49,980</td>
<td>65,000</td>
<td>73,170</td>
</tr>
<tr>
<td>NBC TV</td>
<td>50,750</td>
<td>68,000</td>
<td>85,000</td>
</tr>
<tr>
<td></td>
<td>(One-Hour)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ABC TV</td>
<td>$66,000</td>
<td>$74,000</td>
<td>$81,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>83,300</td>
<td>105,000</td>
<td>121,950</td>
</tr>
<tr>
<td>NBC TV</td>
<td>83,500</td>
<td>110,000</td>
<td>123,500</td>
</tr>
</tbody>
</table>
Product Services, Inc., this week was looking for two-minute tv announcement availabilities for a mail-order campaign by Borg-Johnson pocket radios.

The schedules call for 20 spots week, day and night. Adjacencies to sports, American Bandstand (ABC TV), and feature films are preferred.

Other new national tv spot activities include: Armstrong Tire (L&N), nighttime minutes for 15 weeks; Bab-O (Brown & Butcher), three a week in major markets.

Look for Pepsi-Cola and Coca-Cola to go high, wide, and handsome in both network and spot radio this summer.

Pepsi will be promoting its first new jingle in many a year in a massive way. Coca-Cola will be countering with heavy co-op schedules.

Wildroot (BBDO), which is dropping Robin Hood and sponsoring Bowling Time in some markets, will likely focus a major share of its tv money in spot announcements this fall, using the top 50 markets.

The hair conditioner has found network somewhat awkward for its purposes. Reason: It was riding three products that conflicted with each other.

NBC Radio’s latest special-day gimmick to stimulate some quick business: 25 editorial spots on the theme of Father’s Day sprinkled among the network’s programing the week of 9-14 June.

Commercial announcements will be sold fore and aft.

Network tv isn’t the only medium picking up some chips from Detroit: CBS Radio this week got about $350,000 worth of business from Oldsmobile.

As a stopgap—while taking a tv hiatus for the summer—Oldsmobile will spot five-minute recordings on CBS Radio for 13 weeks, starting 17 June. Seven of these will be aired per week.

It looks like a long hardworking summer for the tv networks in patching together a strong representation of nighttime sponsors. Activity this week was pretty much on the dull side.

One account that got itself set for next season is Quaker Oats (via JWT): alternate sponsorship of Ozzie and Harriet and The Naked City on ABC TV.

(See Network under NEWS WRAP-UP, page 57, for other sales and renewals.)

Bell & Howell president C. H. Percy discounted as baseless this week the Madison Avenue speculation that there were top echelon plans for Peter G. Peterson, who recently left McCann-Erickson to join B&H.

There’s no fact, Percy told SPONSOR-SCOPE, behind the long-range guess that Peterson would take over Percy’s spot and Percy would move into the chairmanship.

The N. Y. Yankee baseball team’s management this week threatened to open tv warfare with the National League over the step-up of games fed to New York.

The Yankee’s gripe: With National League games being channeled from three cities to two New York stations, the Yankee gate can be hurt appreciably. The Yankees now are the sole big league baseball club in Metropolitan New York.

The Yankee’s veiled counter-threat: It might make its game available for coast-to-coast sponsorship—which, obviously, would put a crimp in the L.A. Dodgers’ and the S.F. Giant’s aspirations for pay-tv riches.

P.S.: The management of WNTA, New York, assured the Yankee ownership that none of the Dodger and Giants games will be fed New York viewers on Yankee home-playing dates.
CBS TV cites this as further proof that tv is a potent direct selling force:
A CBS-ordered survey by the Market Planning Corp. among 2,585 stores where the influence of the salesclerk is practically nil showed that three-fourths of the managers preferred tv for pre-selling.
The retail places were grocery, drug, hardware, variety, and discount stores.

An air of bullishness prevails at NBC TV over the billings outlook for 1958's third quarter.
The expectation at NBC TV: Not only will the third quarter exceed the billings for last year, but the network will show a margin over CBS TV in commercial nighttime hours.
NBC Corporate Planning tried to show which way the wind was blowing by issuing the following comparison of regularly scheduled commercial program time in terms of total hours and minutes for last April:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>APRIL 1958</th>
<th>APRIL 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC TV</td>
<td>47:38 (36.9%)</td>
<td>43:38 (34.7%)</td>
</tr>
<tr>
<td>CBS TV</td>
<td>53:43 (41.6%)</td>
<td>59:20 (47.2%)</td>
</tr>
<tr>
<td>ABC TV</td>
<td>27:40 (21.5%)</td>
<td>22:50 (18.1%)</td>
</tr>
<tr>
<td>TOTAL TIME</td>
<td>129 hrs: 1 min.</td>
<td>125 hrs: 48 min.</td>
</tr>
</tbody>
</table>

The one-day strike called by the stagehands union (IA) against the N.Y. film producers this week is just the opening rumble in a long drawn-out battle over which union is to control the handling of videotape.

IA president George Walsh put out the fire, temporarily prevailing upon his N.Y. local to negotiate an agreement which will let the producers experiment with tape working conditions and wages until December 1959.
The key to all the coming turmoil is this: Are the networks going to do commercials on videotape? If so, the film producers want to be protected, since the wages paid IBEW or NABET people are much below those paid by the independent film producers under their agreement with the IA.
The same key question applies to the current jurisdictional debate between AFTRA and the Screen Actors Guild.
P.S.: Tele-studio this week before an invited trade press produced a 45-second videotape commercial for Mennen After Shave Lotion via McCann-Erickson.

For perhaps the first time NBC TV is arming itself statistically against competition from syndicated films.
A case in point occurred this week when a client disclosed to the network that he was waiving between continuing with the Como Show or going syndication.

NBC TV rapidly put together this table comparing the top-rated syndicated show in five major markets with Como's rating:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>SYNDICATED SHOW</th>
<th>COMO SHOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>Sea Hunt: 25:3</td>
<td>44.6</td>
</tr>
<tr>
<td>Chicago</td>
<td>Silent Service: 26:0</td>
<td>39.4</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Death Valley Days: 19:0</td>
<td>27.7</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Frontier Doctor: 31:7</td>
<td>43.6</td>
</tr>
<tr>
<td>Boston</td>
<td>26 Men: 25:6</td>
<td>41.7</td>
</tr>
</tbody>
</table>

Note: All the above syndicated shows except Silent Service were scheduled before 8 p.m.—the Como Show's starting time. Source of ratings: January ARB.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 55; News and Idea Wrap-Up, page 57; Washington Week, page 67; Sponsor Hears, page 68, and Tv and Radio Newsmakers, page 74.
the true measure of success in the Philadelphia market

WCAU RADIO DOMINATES

1ST IN NIELSEN*
1ST IN PULSE**
1ST IN CUMULATIVE PULSE
reaching 941,400 different families or 79.6% of all Philadelphia Metropolitan homes every week!***

It means in terms of buying power that WCAU RADIO families make up a $345,000,000 to $2,344,000,000 RICHER MARKET annually than that reached by the other 5 Philadelphia stations!****

* Nielsen, Feb—March '58
** Pulse of Philadelphia, Jan.—Feb. '58
*** Cumulative Pulse, Dec. 1957
**** Sales Management, May 10—1957 Buying Income per Family

Represented nationally by CBS Radio Spot Sales
famous on the local scene...

Storer Broadcasting Company

WSPD-TV Toledo
WJBK-TV Detroit
WJW-TV Cleveland
WAGA-TV Atlanta
WVUE-TV Wilmington-Philadelphia
WVUE-TV Wheeling
WWVA Wheeling
WAGA Atlanta
WGBS Miami

National Sales Offices: 625 Madison Ave., New York 22, Plaza 1-3940 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6491

Reprints of this advertisement available upon request.
The brilliant blush and dignified beauty of cherry blossoms are a part of the personality of Washington . . . Personality of any community is the sum of its local characteristics and habits, even to the broadcasting preferences of its people. Storer Broadcasting is known for the localized nature of its stations in the communities they serve.
CASE HISTORY: AUTOMOBILES

Volvo...On the Go...
Thanks to KBIG RADIO!

HERE’S VOLVO...that speedy, comfortable example of superb Swedish engineering reaching for the Number One position in foreign car sales in the huge Southern California market.

WHO WOULD HAVE DREAMED
that an auto relatively unknown less than a year ago would be bought by so many Southern Californians in so short a time! Kent Goodman, President of Advertising Agencies Inc. who has been at the helm of Volvo’s campaign since the car’s introduction to the U.S., writes:

"RADIO — and for that matter KBIG radio—has played a large part in Volvo’s success. KBIG’s signal is perfect for covering dealers in San Diego and San Bernardino, as well as the giant Los Angeles-Orange County market. To put it another way, wherever your station hits, we have a dealer. KBIG gives us coverage that counts."

GOODMAN HAS USED OVER 1000 SPOTS for Volvo since mid-1957.

If you’re looking for coverage that counts in added sales, contact your KBIG or Weed man for more case histories. Remember... KBIG is your All-Southern California radio station.

KBIG
The Golden Station
10,000 WATS
740 on your dial

JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 20, California
Telephone, Hollywood 1-2305
Nat. Rep. WEED and Company

Lois Green, Grant Advertising, Los Angeles, media director, who buys for Dr. Pepper, Southern California Dodge Dealers, Hotpoint Appliances and Marquardt Aircraft, feels that stations should offer a minimum guarantee of rating points per week on floating schedules. "This would eliminate the practice of random shifts," Lois says, "which can lead to a drop from 75 points to 35 points. A minimum of six shifts in a 21-spot schedule will keep a weekly rating total approaching the original level." Lois thinks that time is not as important as quality, which should involve not merely ratings, (she uses them as an "arbitrary yardstick,"') but the type of adjacency: "That is, that the audience composition—adults, children, etc. —be the prime market for the advertiser." Lois also sees penetration of a specific market as another important factor in station evaluation; she studies it carefully before setting up a schedule. "I place the weekly unduplicated audience of some stations as high as 90% of the multi-station market, as opposed to 50% unduplicated audience of some other stations."

Bob Kibrick, media director for Richard K. Manoff, Inc., New York, commends the SRA for its efforts in helping to standardize some of the tedious, costly routines of timebuying. "The new confirmation form adopted by the SRA is a simple but important step in the direction of more efficiency and economy in media," Bob says, noting the big workload a busy media department must face. In a recent spot radio buy, his department requested availabilities from 521 stations through 57 New York rep firms for schedules of varying duration and intensity in 124 markets. Orders were subsequently placed with 127 stations, through 35 rep firms. The estimating, interviewing, evaluating, ordering and budgeting had to be completed in less than two hours.

"Because pressure situations like this are not infrequent," Bob feels that stations and reps should standardize not only confirmation forms, but availability forms too, and generally improve the manner of submitting data. "Every delay means less time for objective study, and harms both advertisers and stations," he concludes.
Proof Again of WXEX-TV DOMINANCE!

Here's what the March, 1958 ARB Metropolitan Report for Richmond shows:

1. Sign-on to sign-off —
   Sunday thru Saturday —
   WXEX-TV has more 1/4-hr. FIRSTS than any other Richmond area TV station*

2. 7 P.M. to sign-off —
   Sunday thru Saturday —
   WXEX-TV rates FIRST in 46.7% of all 1/4-hours. Station B—27.3%. Station C—26%.

*When at least two stations are on the air. Excludes children's hours of 5 to 7 P.M. Monday through Friday.

WXEX-TV

Tom Tinsley, President  NBC BASIC—CHANNEL 8  Irvin G. Abeloff, Vice-Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.
the Metro Area
IN THE TOP 50 OF ALL
262 METRO AREAS IN
PERCENTAGE OF GROWTH IN
- POPULATION
- E.B.I.
- RETAIL SALES
Source: Sales Management Marketing on the Move—November 19, 1957

the TV Market
53 COUNTY COVERAGE AREA
TV Homes 197,344
Population 1,195,100
Families 295,600
E.B.I. $1,288,883,000
Retail Sales $828,816,000
Source: Television Data Book March, 1958

the Station
LEADS IN 380 OUT OF 419
QUARTER HOURS TIED 5*
*Metro Pulse, Jan. ’58

Channel 4 WRBL-TV
COLUMBUS, GEORGIA
CALL HOLLINGBERY CO.

Commercial fusion ... not rating fission

The victim lies bleeding on the floor. The dagger protrudes from his back. The villain raises his Luger and draws a bead on the noble hero.

“And now, a brief message from our sponsor.”
This is not only poor showmanship, it is incredibly bad salesmanship.

Yet it happens dozens of times every day, and on some of the highest rated programs.

And every day, thousands and thousands of times, the great rating battle goes on among agencies and advertisers. The rating fusion process often leaves broadcasters and sponsors widely separated especially when this not uncommon event occurs: the sponsor is perfectly happy with a modestly rated show because it is selling his product; yet he can’t get prime network or spot time because the broadcaster is concerned with building a maximum audience in given time blocks.

More and more agencies feel that ratings are only one, and by no means the most important one, of a number of ways of measuring the commercial effectiveness of a program.

The single most important element, in our opinion, is what we call commercial fusion.

No program either sells or fails to sell. That’s not what a program is for. A program entertains, excites, stimulates ... or it doesn’t. From the sponsor’s point of view, and from the agency’s, all any program can do is to give him an opportunity to present a commercial message before a group of potential customers.

The commercial does the selling, not the program

So it should follow that the greater the audience the more sales can be delivered by the same commercial.

In our experience, it doesn’t work that way. We have seen television programs that reach tremendous audiences sell small amounts of product ... and with darned good commercials, too. It isn’t only the recession that sees some of these programs scuffling for sponsorship as this is written.

The reason these programs don’t work as advertising media is that they do not provide the right kind of climate within which the commercial can do its selling job.

When we look at any program for any client we ask ourselves:

“Does this show give us an opportunity to present our commercials at a time and in a situation when the audience is in a mood to receive them?”

“Will the commercials interrupt the program to a degree which the audience will resent?”

“Will the character of the program develop a receptivity for the commercial message, particularly the friendly, relaxed type of commercial message that we favor?”

Stack most of today’s cliff-hangers and “adult” Westerns against these criteria and see for yourself how they measure up.

(Please turn to page 21)
"Everybody and his brother gets one of these! It's that latest letter from Nielsen on network efficiency. The boss takes one look at it and zowie! Copies to everybody! What's it say? Same thing the last one said—ABC still delivers more homes per dollar than any other network! Here, look for yourself!"
A.C. NIELSEN COMPANY
WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION
500 FIFTH AVENUE - NEW YORK 36, NEW YORK - PENNSYLVANIA 6-2849
April 22, 1958

Mr. Donald W. Coyle, Vice President
Research & Sales Development
American Broadcasting Company
Seven West 66th Street
New York 23, New York

Dear Don:

There are several valid computation methods, each with its own application, that can be used to determine the average cost of delivering 1000 commercial minutes.

One method is to accumulate the time and talent costs of all sponsored programs on the network and divide this total by the sum of the commercial minutes delivered by these programs.

Using this method of computation, based on Nielsen Average Audience and program cost data published for January-February 1958, the networks' cost-per-1000 commercial minutes are:

<table>
<thead>
<tr>
<th>Network</th>
<th>Evening Programs (se)</th>
<th>Evening Once-a-Week Programs (x)</th>
<th>Evening Once-a-Week and Multi-Weekly Programs (y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>2.87</td>
<td>3.33</td>
<td>3.33</td>
</tr>
<tr>
<td>Network B</td>
<td>2.98</td>
<td>2.94</td>
<td>2.94</td>
</tr>
<tr>
<td>Network C</td>
<td>3.33</td>
<td>3.33</td>
<td>3.33</td>
</tr>
</tbody>
</table>

Sincerely,

William S. Hamill

Today the most efficient buy in network TV is...
While high-rated network programs without this element of fusion have been bouncing about like ping-pong balls, we have had a medium-rated program for Skippy Peanut Butter on the network for seven years and another for Ralston Purina which is on its third year. Both these programs are good yardsticks because each represents the bulk of the sponsor’s advertising budget. If advertising on the program doesn’t sell the product there’s nothing else working for us.

The sales results on both products prove that ratings and results are not the same thing.

There is a lesson in all this experience which sponsors seem to be learning more quickly than broadcasters, if the recent crop of “Top 20” show cancellations is any indication. Ratings alone may or may not be a good measurement of total audience size, but there is a difference between reaching an audience and selling it.

Wouldn’t it be better to sell 50% of a nine million audience than 5% of a 30 million audience?

Or, to put it another way, is there any sound commercial sense in “reaching” 30 million people at a very high cost when you can only sell 1.5 million of them... and when, at a much lower cost, you can reach nine million people and sell four million of them?

These figures are hypothetical and exaggerated, but the real-life parallels to these figures are presenting many broadcasters and sponsors with their “moments of truth” in television.

It’s interesting, too, to note that some of the medium-rated programs which provide the best fusion are also the ones that most of the critics (nasty word) consider the “better” television programs.

**Exclusivity outranks ratings**

Sponsors are becoming less concerned with gross audience and more concerned with effective audience. It is up to networks and stations to share this concern and lose some of the preoccupation with gross audience alone as measured by ratings.

We love a high rating as well as the next fellow, and we are as downcast as anyone when one of our shows drops a point or two.

But we consider fusion much more important than gross rating points, and there are two other things we think are more important as well.

**Frequency**, in our experience, is next to fusion in importance. We believe that selling is more effective on tv if it is done every week than every other week. We think a $20,000 show getting a 15 rating every week is a better buy than a split-sponsorship of a $40,000 show getting a 30 rating. Mathematically, the total audience reached in cost-per-1,000 is the same. But effectively, we have found that the every week frequency sells more. Look at the gaps in split-sponsorship availabilities and you’ll see that lots of other people are learning this, too.

The third key element that out-ranks ratings is exclusivity. This raises another bugaboo, that of “sponsor identification.” We feel that exclusive sponsorship has many plus values besides that of elimination of distraction. When one of the “Top 10” programs (Playhouse 90 as measured by an ARB survey last year in Seattle) can only turn up a .2% sponsor identification for a long-term advertiser, the case for exclusive sponsorship is dramatically evident.

Concern with ratings is important. Preoccupation with ratings to the exclusion of fusion, frequency and exclusivity... this is the road to non-commercial television.
JACKSON, MISSISSIPPI . . .
the South's fastest growing TV Market

260,778
OPEN DOORS

The South's fastest growing TV market — Jackson, Mississippi — now has 260,778* TV homes inviting you to display your wares. And the BUY-POWER is there, too — over 1,500,000 people with a $1,300,000,000-PLUS effective buying income. Only two stations reach this prime market — WJTV and WLBT.

*Television Magazine April 1958 issue.

260,778 TV HOMES
SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

Easy listening
Thanks for the very fine mention in your April 26 issue (Those easy listening radio commercials), concerning Bob and Ray and myself.
It's nice to be credited with having started "the present creative surge in radio copy." But the truth is I never would have written Harry and Bert without having seen and heard some of the work being done in tv commercials by John Hubley, and also the "Busy Day" Jello series written by Bob Shapiro at Y&R and art-directed by Jack Sidebotham. (He later teamed up with me on the art end of Piels.)

Ed Graham
president
Goulding-Elliott-Graham Productions, Inc.

Subscription by deed
I am sending you these two ads apropos of your reprint of the editorial "Rating Madness" which reached my desk a few days ago.

It seems to me, at least, that we are subscribing to your editorial by deeds.
Louis Hausman
v.p. advtg. and prom.
CBS Radio

D.j. rebuttal
Mr. Arthur J. Berry, Jr., President of WEOK in Poughkeepsie, N. Y., seems to feel that disc jockey (I'd prefer the phrase 'disc emcee') chatter is empty-
headed. He states in his letter to sponsor that he’s 'clammed-up' his d.j.'s.

Could Poughkeepsie be so different than Fort Payne, Alabama? If I 'clammed-up' my Doug Holerfield, Joe Baker, Adis Childers, B. L. Helms and Mac Cooper we wouldn't have a listener. My disc emcee's are 'friends of the family.' Of course I'm fortunate in having boys who are not 'empty-headed.' WFPA's Disc Emcees are alert, intelligent and a part of our station's over-all personality. With the exception of one, all of our Disc Emcee's are local boys. We've trained, developed and promoted them into a small town block-buster of entertainment and salesmanship.

As a former Disc Emcee in Cleveland, Ohio, (WSRS, WJMO, WERE) I feel that an announcer reading a commercial will never replace a Disc Emcee selling a product!

George Gothberg
president
WFPA—Radio Ranch
Fort Payne, Alabama

Any other comment?

NAIB plug
Your issue of April 12 included an item in "Sponsor-Scope" that indicated there is little likelihood of the rebirth of the National Association of Independent Broadcasters.

We hope this organization materializes and becomes strong. As independent radio specialists, Broadcast Time Sales is for the NAIB and is ready with a check as a charter supporter.

Most reps have both network and independent stations on their list. Possibly for this reason they prefer to ignore the great differences between these two types of stations.

We can see the desirability of the NAIB because we are aware of the deluge of materials being sent out daily by the networks to everyone even remotely concerned with spending a national advertising dollar. We also think it would be beneficial to have someone representing independent radio.

The networks have every reason to sell aggressively. If the independent stations do not meet this challenge, they have no one to blame except themselves.

Carl L. Schuele
gen. mgr.
Broadcast Time Sales
New York

We support those efforts which lead to a stronger industry.

On-The-Go
RADIO in HOUSTON!

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

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

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

General Electric, General Foods, General Mills, General Motors—all agree it's sound strategy to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they know that on CBS Radio, commercial salvos hit more listeners (47% more people listen per commercial minute than on any other radio network). And they hit them harder. (By its very nature, CBS Radio programming screens out the non-listening listener.) That's why, in the battle for the dollar, these generals make sure their campaigns are on the CBS Radio Network. Maybe what's good for them is good for you!
Why is WDGY first in Minneapolis—St. Paul?

(HOOPER & PULSE)

... because it's the 50,000 watt station with the 50,000 watt personalities...

You need coverage—you get coverage with 50,000 watt WDGY. But it takes more than coverage to get you audience. A 50,000 watt station needs 50,000 watt personalities, like Dan Daniel, here. Dan's the tall, thin, friendly, contest-minded, heavily-sponsored Texas drawler, who has made the Twin Cities safety-conscious. Dan is typical of the sound that has made WDGY first all-day per Hooper and Pulse... and of the "response-ability" that is giving WDGY its biggest billings ever! Talk coverage and audience to the Blair man... or WDGY g.m. Jack Thayer.

WDGY 50,000 watts
MINNEAPOLIS-ST. PAUL

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
Spot tv’s rocky road to simpler rates

• NBC Spot Sales and Blair Tv are studying rate card changes as agencies become burdened with complexities

• Simplification will be a tough nut to crack as cards are basically a reflection of varying station audiences

By Alfred J. Jaffe

Agency buyers, who have become increasingly burdened with the complexities of tv station rate cards, may find some relief coming their way.

This week at least two important reps, NBC Spot Sales and Blair Tv, were studying the problem of rate simplification. Their aim: to make spot tv easier to buy as well as easier to sell.

Admittedly, a tough problem to solve, rate card complexities have multiplied during the past year or so for a number of reasons. The most important are:

• Additional package plans are being ground out at a speed too fast for agencies to digest.

• Standard definitions of broad time periods (Class “A,” “B,” “C,” etc.) are harder to find.

• The old frequency rate cards which provide discounts for the varied program and announcement lengths (the frequency usually ranging from one to 260 times) have become outdated in some respects. However, little has been done to bring them into line with current buying trends.

• Exceptions to the rate cards are legion, particularly with participation shows. These are often put into a separate category and, sometimes, each show will have a separate price.

Aside from the time consumed at agencies in calculating discounts, the variety of discounts available has put an additional burden on buyers. The agency too often has to search the rate card (or query reps and stations) to find out if it is getting the best discount it is entitled to. This is the reason for P&G’s proposal recently that its agencies review rates at the end of a contract and pick the discount most favorable.

A tipoff that the reps themselves are concerned about rate complexity is the fact that NBC Spot Sales’ new chief-tain, P. A. (Buddy) Sugg has put down rate card simplification among his first important jobs to tackle.

Sugg, who started at NBC 1 April as vice president for owned stations and Spot Sales, explained why:

“It takes a Ouija board and electronic calculator to figure out discounts sometimes. Suppose an agency wants to get some idea of what a campaign in spot tv will cost. It should be easy to calculate but it isn’t. Now, that’s bad for stations, too. It means that it’s that much harder for us to sell ourselves.”

The rep firm is now involved in studying the question for the NBC o&os. Whatever changes are recommended will, of course, be suggested to other NBC Spot Sales stations.

Sugg made clear the rate study will start with bedrock. He is even concerned with the names of station sales officials listed in Standard Rate and Data Service books. “It should be...
RADIO RATES ARE BECOMING SIMPLIFIED

<table>
<thead>
<tr>
<th>ANNOUNCEMENTS</th>
<th>FLAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-9 AM; 4-7 PM; Mon thru Sat</td>
<td>Each</td>
</tr>
<tr>
<td>6 weekly, staggered, 1 per day</td>
<td>25.00</td>
</tr>
<tr>
<td>Less than 6, staggered</td>
<td>30.00</td>
</tr>
<tr>
<td>Specified position (6-9 AM only)</td>
<td>35.00</td>
</tr>
<tr>
<td>9 AM - 4 PM, Mon thru Sat</td>
<td>22.00</td>
</tr>
<tr>
<td>6 weekly, 1 per day</td>
<td>23.00</td>
</tr>
<tr>
<td>Less than 6</td>
<td></td>
</tr>
<tr>
<td>After 7 PM, Mon thru Sat; all day Sun</td>
<td>15.00</td>
</tr>
<tr>
<td>6 weekly, 1 per day</td>
<td>16.00</td>
</tr>
<tr>
<td>Less than 6</td>
<td></td>
</tr>
</tbody>
</table>

IMPACT PLANS

<table>
<thead>
<tr>
<th>IMPACT PLANS</th>
<th>FLAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 AM - 4 PM, Mon thru Sat</td>
<td>Each</td>
</tr>
<tr>
<td>12 announcements weekly</td>
<td>20.00</td>
</tr>
<tr>
<td>24 announcements weekly</td>
<td>19.00</td>
</tr>
<tr>
<td>48 announcements weekly</td>
<td>18.00</td>
</tr>
<tr>
<td>96 announcements weekly</td>
<td>16.00</td>
</tr>
<tr>
<td>After 7 PM, Mon thru Sat; all day Sun</td>
<td>14.00</td>
</tr>
<tr>
<td>12 announcements weekly</td>
<td>13.00</td>
</tr>
<tr>
<td>24 announcements weekly</td>
<td>12.00</td>
</tr>
<tr>
<td>48 announcements weekly</td>
<td>10.00</td>
</tr>
</tbody>
</table>

Portions of Impact Plan announcements may be scheduled between 6-9 AM and 4-7 PM Mon thru Sat at the applicable rates for these periods. Since these announcements may count toward Impact Plan frequency, the balance of the schedule will be sold at pro-rata the Impact Plan rate.

1D’s—50% applicable minute rate. ID’s may not be combined with other broadcast service for the purpose of establishing frequency on either the ID’s or the other broadcast service.

NEWS STRIP RATES

<table>
<thead>
<tr>
<th>NEWS STRIP RATES</th>
<th>FLAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 minute newscasts</td>
<td></td>
</tr>
<tr>
<td>6-9 AM; 4-7 PM; Mon thru Sat</td>
<td></td>
</tr>
<tr>
<td>6 weekly, 1 per day</td>
<td>40.00</td>
</tr>
<tr>
<td>Less than 6</td>
<td>45.00</td>
</tr>
<tr>
<td>9 AM - 4 PM, Mon thru Sat</td>
<td></td>
</tr>
<tr>
<td>6 weekly, 1 per day</td>
<td>30.00</td>
</tr>
<tr>
<td>Less than 6</td>
<td>35.00</td>
</tr>
<tr>
<td>After 7 PM, Mon thru Sat; all day Sun</td>
<td></td>
</tr>
<tr>
<td>6 weekly, 1 per day</td>
<td>20.00</td>
</tr>
<tr>
<td>Less than 6</td>
<td>25.00</td>
</tr>
</tbody>
</table>

Rate card above is used by southern station repped by John Blair, who has pioneered simplified cards. About two dozen Blair radio stations use a card with a format almost identical to it.

However, Sugg points out, are due for obvious overhaul.

He feels, for one thing, that except possibly for the west coast, there should be uniform definition of time classifications for his o&o’s. He also fails to see the sense of having, for example, 260-time discounts for hour and half-hour periods. “Who uses five hours or half-hours a week on one station in spot TV?” he asked.

The Blair TV discussions regarding rate card changes came out of a conviction that the frequency discounts are becoming outdated and are no longer an effective selling tool in spot.

This conviction is shared by some other reps, too, and, as a matter of fact, there appears to be the beginning of a trend toward a flat rate card. This would not affect the packages but would provide discounts based only on the length of the contract. The most commonly discussed figure is 20% off for 52 weeks of consecutive advertising, though there has also been talk of 13- and 26-week discounts.

Some stations already offer 20% for a year’s advertising. CBS o&o’s offer it and allow it to be applied against packages, too. In the latter instance, the discount is applied against the net price for the package. For example, a 12-Plan allows a 45% discount so that, say, $10,000 of gross time is sold for $5,500. The 20% is then applied against the $5,500—not the $10,000—so the net comes to $4,400.

Other criticisms of frequency discounts (sometimes called the “basic” rate card though package discounts are usually the basic buy for daytime advertising) are that they are cumbersome and impractical. Advertisers, it is said, often don’t know in advance how much frequency they will use. Most important is the feeling that it provides no incentive for clients since they will not buy more time just to get into the next discount bracket.

Some reps are not particularly sanguine about the ease of cutting through the tangle of discounts and packages now published.

Said one veteran rep: “The underlying problem is the fluctuations of ratings within one time classification. It’s difficult to establish a rate equally saleable throughout the day from 9:00 a.m. to 6:00 p.m. That’s why we have these discount plans in addition to the frequency discounts. Complicated rates are basically an effort to equalize the cost-per-1,000 for all time periods.

“I don’t know what you can do about that. If a station has a hard time selling a certain time period, he’s going to make allowances in his price. You can’t expect him to let time go unsold—time which he can never recover—just to keep the rate card simple. This doesn’t only apply to time periods. It applies to types of an-

( Please turn to page 70)
Spot radio—Progress after dark

The process of popularizing nighttime radio to ad clients is a slow operation but it is getting results

Here’s a status report along with thoughts on programing and some high-power ammo for selling night

By Bill Miksch

Although radio advertisers are not exactly rushing back into nighttime radio, the fear of the dark that afflicted them since tv’s advent seems to be dissipating. Between 10% and 20% of national spot radio business now rides at night—an improvement over two years ago when the period was nearly virginal.

This became apparent last year as national clients long absent from the night radio scene came trickling back. So far this year, the pattern continues. The problem now facing the broadcast-advertising industry is to step up the tempo of the comeback which presently seems somewhat tortoise-paced.

This could be accomplished in short order if just one major national account suddenly moved into nighttime radio, dominated it with a saturation campaign and then publicized its successes. At that point night spot radio would become as sought after as Sophia Loren at a stag smoker.

But until this happens, the process of popularizing night radio will have to be a gradual, step-by-painful-step operation.

In this pursuit much has been done; much remains to be done. Here is a rundown on thinking in advertising and broadcasting circles and what reps and stations are doing to influence thinking in favor of nighttime spot.

Advertiser interest: “The favorable reaction among clients to nighttime radio,” says Dick O’Connell, head of Richard O’Connell Co., “is not overwhelming, but there is definitely more interest being evidenced.”

Says Sam Vitt, media supervisor at Doherty, Clifford, Steers & Shenfield Agency: “In general, there seems to be more interest among advertisers in nighttime radio mostly because the sellers are doing more to promote it both through rate adjustments and coming up with fresh audience data.”

Jim Eshleman, sales manager in radio for Edward Petry Co., says, “Practically all accounts that are buying heavy schedules and aren’t hitting specifically at housewife audiences in daytime are taking night slots along with day. It seems nighttime radio’s long-term barriers are gradually being broken down.”

None of these comments, however heartening, implies that nighttime spot radio is getting a big play. Much of the business that comes in for after 7 p.m. slotting is due in large measure to (1) overflow from saturation schedules in the daytime; (2) combination day and night rates that make the whole package an attractive buy; (3) lower nighttime rates; (4) an aim by the client to catch audiences at all hours with a scatter-load shot.

Nighttime formats

- Nighttime programing: Many stations are revamping night formats in an effort to attract advertisers with the argument of “important” programing. Many others aren’t; indeed there are some who have thought so little of their own chances of selling nighttime at all that they have never even revised rate cards in those hours since pre-tv days—still listing night as “A” time.

“There doesn’t seem to be much now to distinguish night from day radio programing,” says Dick Pickett, Foote, Cone & Belding media man. “Radio stations will have to prove their audiences both in quality and quantity to attract more business at night, and probably the best way they can do that is through intelligent programing well-promoted. Such a pattern—as distinguished from background music and news—might bring in quality audiences.

Pickett’s thinking is reflected by many other broadcasters and admen. “Programing and promotion are the twin prongs which will jolt national
Dick O'Connell advises many of his stations, depending on the markets, to do more sweet music and news. In the news category he frequently recommends the same coverage at night as is given daytime audiences.

Many of the John Blair Co. stations have found nighttime success with the Open Line format. The Open Line is a moderator-panel discussion with listeners phoning in their own comments and suggestions, had its start on Storz station WQAM, Miami, with Allan Courtney, local personality, conducting it.

Another type of programming that enjoys current success is the Night Beat format as represented by WSB, Atlanta, and which is a sort of pot-pourri of interviews, community doings many of which are picked up remote from the city's streets.

Grand Ole Opry, hill-billy music nighttime stanza on WSM, Nashville, attracted Ted Bates agency for its Standard Brands products. Now JWT has also gone in on the same show with its Standard Brands line.

**Off-beat formats**

These two examples are by no means the limits of creative radio programming at night. Newscasts, sportscasts, country music, classical music and a wide variety of fare indicates a trend toward more thought in after-dark programing. One thing seems to recur: "off-beat" formats are frequently the most discussed among listeners. They may be the road back for nighttime radio.

*Rates: A realistic reappraisal of nighttime rates by many stations has certainly played some part in the winning back of advertisers. Packages and combination day and night plans also have proved a stimulant. Night rates, in general, are presently running about 60% of daytime rates.

When a night-day combination package is set up it offers the advertiser a chance for "dollar-averaging" where cost-per-1,000 is concerned. As a result it has been responsible for many commercials for national products at night.

Adam Young Co. recently instituted a new package called the "Day-Night Plan" where half the announcements run in daytime, the other half at night at about 50% less. Several national advertisers including Vaseline Hair Tonic and Bristol Myers have bought into it.

In Boston, last month, WHDH initiated its "Around-The-Clock Plan." This consists of 24 one-minute spots to be broadcast during a seven-day period, each of the announcements to be scheduled in a different hour of the 24-hour clock. Depending on availability, all 24 spots could be broadcast during one 24-hour period. The plan is limited to 10 plans per week, may be purchased from one to five plans per week for from one to 52 weeks. Cost per plan is $525.

Research: With all the research and evidence of a large nighttime radio audience that has been turned up in the past year, it is hard to understand why more advertisers aren’t specifically asking for nighttime slots instead of simply accepting them. Perhaps the answer lies partially in the comment by Ray Henzy, vice president in charge of radio for John E. Pearson Co. “If it’s sold hard enough,” says Henzy, “advertisers may appreciate the potential of spot radio at night. It hasn’t been promoted hard enough.”

Here are some facts and figures from various sources all bolstering the case for nighttime spot radio.

The chart on working women (top left), prepared from U. S. Census material by CBS Radio Spot Sales, gives a good picture of the distaff audience available to radio at night while they catch up in their homemaking chores. These women are not so available during the day, however. When they do return from work, it is also reasonable to suppose that they do not all settle down to tv, but rather do their laundering, ironing or primping up for a later evening date to the accompaniment of radio.

**Multiple-set homes**

Since radio has become such a personal companion, the multiple-set home is far from a rarity. Indeed, sets are located in bedrooms, kitchens, dens, dining rooms and very frequently in the home workshops in the basements. The importance of the latter location, from a standpoint of catching the man of the house indulging in some “how-to” hobby is evident in the growth of this hobby. In 1946, the U. S. Department of Commerce reports 6 million “do-it-yourself” units (portable tools, grinders, drills, sanders, etc.) were sold to American males. Within seven years, retail sales of such tools rocketed to 95 million annually. The husband tinkering at the workbench is
hardly a video viewer, but he is often a radio listener.

A memo last month from Edward G. O’Berst to the CBS Radio Spot Sales salesmen on the subject of nighttime circulation had this to say: “Since many of our current advertisers are scheduling announcements on a run of schedule basis and are required to take nighttime spots I feel that the strength of our stations at night, as shown in the attached tables, highlight the fact that nighttime radio on our CBS stations is a good buy. The tables mentioned include weekly percent circulation for December 1957 CPA for seven markets (New York, Chicago, Los Angeles, Boston, Philadelphia, St. Louis, San Francisco) and weekly station total circulation based on NCS #2 for four markets (Charlotte, Richmond, Minneapolis-St. Paul, Salt Lake City). The weekly percent circulation tables contrast the CBS station homes reached between 6 p.m. and 6 a.m. with 6 a.m. to noon for competing outlets. The weekly station totals also contrast total homes reached by the CBS outlet at night with those delivered in the daytime by competitors. The delivery strength of the CBS stations at night is impressive in all cases and deserves careful study by any client who is still hesitant about nighttime radio.

A. C. Nielsen sets-in-use figures have shown that practically any night from Monday through Friday at 8 p.m. more than 4 million homes are tuned to radio plus about 1.5 million cars (with an average of about two listeners.

Please turn to page 72)

SELLING HIGHLIGHTS ON NIGHT RADIO

- Nielsen sets-in-use figures show that practically any week night at 8 p.m. more than 4 million homes are tuned to radio plus about 1.5 million cars • RAB discloses that 63.4% of all U.S. families listen to radio at home at night • A three-market (New York, Chicago, San Francisco) study by NBC Radio Spot Sales and The Pulse showed that on such counts as car ownership, tv ownership, education, socio-economic level, age and family size the night radio audience is equal to the day radio audience, scotching old fear that listeners at night are inferior.

October 1956 was a black month for merchants of Jamaica, a section of Queens, one of New York’s five boroughs. Jamaica ranks third in retail areas of metropolitan New York, but borders on Nassau county—where, in October 1956 three spanning new huge shopping centers suddenly sprung up.

Business along Jamaica Avenue plummeted overnight. Not only did Nassauites stop coming, but Jamaica residents deserted their own section.

A small group of Jamaica merchants met to work out a counter-offensive. The group called itself the Merchants’ Bureau of the Jamaica Chamber of Commerce. Noris Donlon, manager of Macy’s Jamaica, was named chairman, to be assisted by Harold Merhan, vice-president of sales for Gertz Department Store.

Remembering that Paterson, N. J., had solved a similar problem with a joint radio promotion, the group called in the architect of that campaign, Lewis Wolff, president of Force, Inc., a Paterson advertising agency.

Wolff outlined a program that called for contributions from all merchants to create a fund to promote Jamaica as a retail center via radio.

The Merchants’ Bureau signed up participants for a half-year on a contribution basis of 1/10 of 1% of gross sales. Wolff called in Chuck LeMieux, account executive and Arthur Hamilton, manager, of station WRCA, NBC’s flagship in New York. The trio planned a spot spectacular opener for early October: 50 one-minute commercials for one week. A quick sampling of Jamaica shoppers showed that most of the people who heard these commercials were shopping on weekends.

The next phase went on with 10 one-minute spots—but all on Friday. Results were apparent after the first week. Based on this a pre-Christmas campaign of 50 one-minute spots a week for four weeks was set.

Early in January, when the Merchants’ Bureau went looking for re-subscribers to the promotion, the results were documented. Not only did the charter members come back, but additional merchants signed up.

Another spectacular came the first week in March called “Salute to Jamaica.” That week some 65 spots plus 100 or more mentions during programs appeared on WRCA.

The campaign, budgeted in excess of $125,000, is now scheduled to run throughout the year. It will consist of seasonal promotions as well as special sales days called “Jamaica Days.” The campaign is predominantly radio, of which about 90% goes to WRCA.

“An intensive radio promotion of this type is valuable,” Wolf notes, “not as an entity, but as a pilot with which local merchants can coordinate their own advertising and promotion. Our idea is to bring shoppers to Jamaica; we leave it to the retailer to get the shopper into his store.”

Has it been successful so far? “No question,” reports Donlon. “The new shopping center competition coupled with the business downturn, should have produced a decrease in sales. Instead of that, the majority of our stores have lifted their volume above that of last year.”

RADIO PACKS JAMAICA’S RETAIL STORES
UNDuplicated Audience

Network Alone vs. Network Plus Spot

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>Network Alone</th>
<th>Network Plus Spot</th>
<th>No. of Times Seen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety Show</td>
<td>32.3</td>
<td>62.5</td>
<td>2.1</td>
</tr>
<tr>
<td>1 wk</td>
<td>55.2</td>
<td>84.1</td>
<td>6.2</td>
</tr>
<tr>
<td>Western</td>
<td>22.9</td>
<td>59.5</td>
<td>2.0</td>
</tr>
<tr>
<td>1 wk</td>
<td>44.7</td>
<td>81.5</td>
<td>5.8</td>
</tr>
<tr>
<td>Children's Program</td>
<td>19.4</td>
<td>60.0</td>
<td>1.9</td>
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<tr>
<td>1 wk</td>
<td>36.9</td>
<td>86.4</td>
<td>5.3</td>
</tr>
<tr>
<td>Family Situation</td>
<td>12.4</td>
<td>56.0</td>
<td>1.9</td>
</tr>
<tr>
<td>Comedy</td>
<td>29.5</td>
<td>80.6</td>
<td>5.4</td>
</tr>
<tr>
<td>Dramatic Show</td>
<td>33.9</td>
<td>64.4</td>
<td>2.0</td>
</tr>
<tr>
<td>1 wk</td>
<td>69.5</td>
<td>88.8</td>
<td>5.7</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>21.0</td>
<td>60.2</td>
<td>1.9</td>
</tr>
<tr>
<td>1 wk</td>
<td>45.4</td>
<td>85.5</td>
<td>5.4</td>
</tr>
<tr>
<td>Average</td>
<td>23.7</td>
<td>60.2</td>
<td>2.0</td>
</tr>
<tr>
<td>All 6 Programs</td>
<td>46.9</td>
<td>84.5</td>
<td>5.6</td>
</tr>
</tbody>
</table>

Network Program Homes

NEW HOMES ADDED BY SPOT

Network Plus Spot Equals Big Rating

NBC Spot Sales is offering free research to buttress its claim that a TV spot schedule can add a hefty number of viewers to a network advertiser's local audience.

The offer resulted from a special study A. C. Nielsen did for the rep firm. Any network TV client can qualify for the free research and the rep points out there is no charge or obligation. However, the research must be confined to New York, Chicago or Los Angeles.

The special Nielsen study was made in New York. Six programs were chosen, two from each network (see chart above), including high-rated and low-rated shows. Next, a schedule of 14 20-second announcements, based on December WRCA-TV availabilities, were measured. The schedule was composed of 10 announcements during the day, two on the weekend and two in the late evening hours.

On the average, it was found the spot schedule added 153% to size of the network audience over one week in terms of unduplicated homes. The average network rating came to 23.7% of New York area homes. With the spot schedule added, the homes reached figure rose to 60.2% on the average.

The study also showed, said Thomas B. McFadden, vice president in charge of NBC Spot Sales, that the addition of a spot schedule did not upset the audience composition balance.

The average audience composition to the six network shows broke down as follows: men, 33%; women, 41%; teen-agers, 12%; children, 14%. The spot schedule reached an audience divided as follows: men, 32%; women, 46%; teen-agers, 9%; children, 13%.

The study went into cost efficiency also. It was found that in a single week the six programs delivered, on the average, 155 different homes per dollar spent. The spot schedule would have delivered 406 additional new homes for every dollar spent. Over four weeks, the net shows added homes at the rate of 51 per dollar spent.
v's best salesman yet!

- The race for new food and drug package gimmicks is on. Impact of tv makes new package obsolete much faster
- Dentifrices are fighting the battle of push-button containers on tv. New package trend will spread to foods too

continuous search for advertisable differences."

- Aerosol containers, spray bottles and plastic squeeze packaging have made only a dent in food packaging to date. The move toward it is expected to accelerate during the next year, as the food giants decide to use blitzkrieg tactics on previously small-sale items in their line.

"We're now in the process of planning a spray container for seasoning," the advertising v.p. of a giant food manufacturer told sponsor. "Such packaging innovations are one way to take a prosaic product and give it an exciting tv personality. Many packaging decisions we make are influenced by the medium we intend to use to advertise it."

- Tv creates faster acceptance and faster obsolescence of new package devices. In many ways, tv has actually made packaging into a Frankenstein, forcing food and drug manufacturers into more variations of the same product for competitive reasons.

"Tv eats up new products as fast as it does new performers," says Edward H. Sonneck, executive v.p. and general manager of the Market Planning Corp. "It can speed up national distribution and instant recognition of new packages on supermarket shelves more than any other medium. But at the same time, it is a factor in the segmentation of the market. Consumers are convenience-conscious. They've come to expect a choice not just of brands but of packaging. And, just as tv made new-product introduction a faster process, it has virtually forced manufacturers into variations on a theme."

This segmentation of the market is beginning to arouse some kicks on the retailer level. Supermarket operators now need to make shelf room not only for five brands of the same product, but for some three or four variations within each brand.

"It doesn't alter the over-all volume we do per brand, but it doubles and even triples the amount of space we have to give a type of commodity," says the manager of a 40-store southern chain.

- The high cost of new convenience-packaging forces use of tv for rapid national distribution. In most instances, manufacturers realize from the start that the new packaging device will only appeal to a fraction of the consumers per market. Therefore, the only way to amortize the cost of repackaging is rapid national distribution.

"Package gimmicks are the big deal today. Tv is the medium that puts them over. But generally these package innovations, while costly, only fragment the total market," says C&W v.p. and Colgate account supervisor Wally Drew.

- New packaging is becoming an increasingly important boon to spot tv. In several instances, it has promoted new uses of the medium.

Bristol-Myers and Revlon are two advertisers who tend to make new packages national from the start by using their network tv vehicles, but use spot tv for additional impact in major markets.

For its Ipana Plus, Bristol-Myers tried an experiment and did it successfully: It used a short-term Id campaign to put over Ipana Plus.

"The technique worked beautifully for us," says John Kennedy. "Sales reflected a good knowledge of our new package story. And, since Id's were the primary effort we used in the introductory campaign, we can assume that they did the job. When we go to an aerosol container, we may use the same technique again—providing our packaging story is as clearly and easily demonstrable."

The extent of Ipana Plus' spot tv campaign: 2,150 prime-time Id's in over 100 markets during three weeks, with frequency ranging from four to 20 announcements weekly.

Bristol-Myers' successful use of Id's to introduce a new packaging concept may set the pace for advertising the avalanche of new packaging gimmicks anticipated in the drug and food fields during the next few months.

John Kennedy of Bristol-Myers

Avalanche of new packaging fragments brand market, causes problem of overcrowded shelves
SPONSOR CHALLENGE:

Rate your advertising I.Q. in...

ADVERTISING AGENCIES

This questionnaire on advertising agencies is the second in a series of "fun" quizzes to help you test your general knowledge in all phases of air media advertising. If you read SPONSOR regularly, these quizzes should be fairly easy, since the answers to the questions here, in most cases, appeared previously in print. Answers and scoring appear on page 36. Good luck with this challenge to your advertising I.Q.—and watch those trick questions.

1) The American Association of Advertising Agencies was established in:
   a. 1917  b. 1921  c. 1932  d. 1939

2) The two agencies which handled the 1956 Republican and Democratic presidential campaigns were:
   a. BBDO and Y&R  c. NC&K and Y&R
   b. JWT and BBDO  d. BBDO and NC&K

3) The 4A's was founded with a membership of nearly 100 agencies. Today 4A's membership numbers approximately:
   a. 200  b. 330  c. 420  d. 1,500

4) The top three agencies in 1957 air billings were:
   a. JWT, Y&R, BBDO  c. McCann, Y&R, JWT
   b. McCann, Y&R, BBDO  d. Y&R, JWT, B&B

5) The top-level advertising and marketing executives engaged by the 4A's to do a study of agency services is:
   a. Prof. Albert Frey  c. Charles Mortimer
   b. Clarence Eldridge  d. Emerson Foote

6) The father of Mc-E's Marion Harper was a partner in:
   a. Lord & Thomas  c. J. Walter Thompson
   b. The Blackman Co.  d. Sherman & Marquette

7) The 15% agency commission system was no longer binding on 4A members after they filed a:
   a. consent decree  c. dissent decree
   b. retraction  d. nolo contendere

8) One of these air-media agencies operates its media department with all-media buyers:
   a. BBDO  b. Y&R  c. JWT  d. B&B

9) The biggest spot TV and radio agency in 1957 was:

10) The newly-elected chairman of the 4A's is:
    a. Fred Gamble  c. Norman Strouse
    b. Mel Brorby  d. J. Davis Danforth

11) This Viennese psychologist made motivational research part of agency service, is now with McCann-Erickson:
    a. Dr. Dichter  c. Dr. Sulzberger
    b. Dr. Lazarsfeld  d. Dr. Herzog

12) This agency head specialized in research:
    a. Bart Cummings, Compton  c. Bill Lewis, K&E

13) The ad agency with the largest number of overseas branches bearing its own name is:
    a. Grant  b. Y&R  c. JWT  d. BBDO

14) One agency, not headquartered in New York, has become known for its humorous TV commercials. It is:
    a. Garden b. Campbell-Ewald  c. BB&B  d. Tracy-Locke

15) Once an employee, Pat Weaver now works with them:
    a. JWT  b. Y&R  c. BBDO  d. B&B

16) An agency that recently acquired its first major automobile account is:

17) Which of these agencies does not include any of the original management?
    a. Bryan Houston  c. Cunningham & Walsh
    b. Leo Burnett  d. Compton

18) Which two of these agencies have TV/radio directors who were well-known performers in their own right?
    a. Y&R and BBDO  c. C&W and FC&B
    b. JWT and B&B  d. JWT and FC&B

19) Which agency group is located in the following cities:
    Dallas, New Orleans, Detroit, Chicago and San Francisco?
    a. Tracy-Locke, Fitzgerald, Gardner, Botsford-Constantine, Campbell-Ewald, Gardner
    b. Tracy-Locke, Fitzgerald, Campbell-Ewald, Burnett, GB&B

20) Mc-E's pr and marketing services are called:
    a. Market Planning Corp.  c. Sales and Merchandising and Communications, Inc.
    b. Mc-E's PR and Communications, Inc.
    d. Marketing Counselors, and CCI
Spot tv—the good new summertime

- Myth of a “summer slump” is challenged in a new spot tv presentation by H-R Reps showing exact opposite
- Retail sales in August are higher than in any month except December; it’s also the best month for food sales

The persisting myth of the “summer sales slump” got some further exploding this week. In a 24-page presentation aimed at television advertisers, the station representative firm of H-R Television detonated the charge with facts and figures showing that in virtually every major product category the summer quarter exceeds the first quarter in retail sales, equals second quarter sales and is not too far below the acme of the last quarter.

Here are some surprising highlights from this new piece of research:
- Retail sales in August are higher than for any month except December.
- More durable goods are sold in July than in December.
- August is the year’s best month for food sales.
- For non-durable goods, August is exceeded only by November and December.
- July is the best month for gasoline sales, with August slightly behind.

- Sales of household appliances, automotive, hardware, grocery and drug store products are higher in the summer than their average for the other three quarters.

“Everything has changed in the summertime except certain traditional timebuying practices,” points out Frank Pellegrin, H-R vice president and partner, who directed the research and production of the study.

The traditional timebuying practices referred to are the frequent client cut-back of television schedules during the warm weather months. This has usually been done on the grounds that either business or summer viewing is off. Both these reasons are worked over in the study, are shown to be fallacious. The traditional concept of “the seasonal hill-and-valley” is dispelled.

For example, the prediction is made that the volume of viewing this summer will outstrip the seasonal (October through June) peak viewership of two years ago, that home hours of viewing during an average day this summer will top 190 million.

The sources from which H-R has drawn its data include U. S. Department of Commerce, A. C. Nielsen Co., Television Bureau of Advertising, Leo Burnett Agency research department, N. C. Rorabaugh, American Research Bureau—even The Saturday Evening Post.

Yet despite all the evidence, some advertisers that still cling to their pattern of buying in previous years will miss the boat. The chart at the beginning of this article points up the ironic pattern of buying less when sales are more. Last year, when gasoline sales were 26.7% of the year’s total, gasoline clients were in spot tv with only 22.8% of their budgets. Manufacturers of household appliances were billing only 15.9% in spot tv last summer although retail sales were 24.9% of the year’s total.

In the face of healthy retail buying, accounts still persisted in letting their summer investment in tv advertising lag behind. Total retail sales during last summer were 25.4% of the year’s total, yet spot tv billing during the same quarter ran to only 20.7%.

One of the major misconceptions that affects summer tv advertising is
the long-held belief that everybody is away on vacations, so why bother?

The fact is that only approximately two out of three families with annual incomes of $5,000 and over travel on their vacations; of families under this income bracket, only about half leave home for their "two glorious weeks with pay."

During an average week in the summer of 1958, only 2% of the approximately 43 million tv families will be away from home for vacations (about 870,000 families). During the other seasons, 0.7% tv families will be vacationing away from home, an average per week of 298,000 families. So the summertime potential "net loss" due to vacation trips is 1.3%—only 573,000 families throughout the entire country.

Of these 573,000 families who play gypsy for two weeks, how many are actually lost as tv viewers? This is another point the H-R presentation emphasizes. "Vacationers are rarely out of reach of a tv screen," it points out. According to The Pulse, Inc., about 50% of vacationing families regularly watch tv. Hotels, motels, summer cottages have tv sets. Bars and restaurants that don't have tv are few and far between. And the fact most often lost sight of is that a great many families that do go away from their own homes simply move into somebody else's. They go back to their home towns, back to the farm to visit relatives or friends and there they meet up once again with the familiar set in the living room.

According to Advertest Research, Inc., there is someone at home on the average summer day in 97 out of 100 homes.

For the advertiser who still hesitates to invest in summer spot tv in the face of the foregoing evidence, the study goes still deeper—into the realm of cost-per-1,000. In several time segments, spot tv offers better cost efficiency in the summer than in peak winter months, based on sets-in-use totals.

ARB research shows that housewife viewing in the period from noon to 5 p.m. has more sets-in-use in July than in February.

A TSB analysis of the top 100 markets demonstrates that a Monday through Friday schedule in the 11:30 p.m. to sign-off time slot (local in each city has a better cost-per-1,000 during July than in the month of February).

Also brought to light is the fact that consistent spot advertisers who continue schedules throughout summer months fall heir to the 52-week discounts offered by most stations, thus realizing substantial savings. Case histories of such accounts are mentioned. For example, in Memphis, an advertiser saved 21% on each summer tv spot by extending a daytime five-plan from 39 to 52 weeks. In Boston, a client extended a prime nighttime schedule from 39 to 52 weeks and saved, through discounts, 40% on each summer announcement.

Research for the presentation took up the full time of two staff members for several weeks, and was written by H-R's Don Softness. Many copies are already in the mails, but others are available from H-R on request.

---

**Answers to agency I. Q. quiz**

1) a. The 4A's celebrates its 41st anniversary this year.
2) d. So you thought it was Leonard Hall and Paul Butler, eh?
3) b. At sponsor's prestation there were 333, though numbers fluctuate.
4) c. Sponsor listing of top 50 air agencies, 30 November 1957 issue.
5) b. His survey was initiated in 1957, when Prof. Frey's study of agency services neared completion.
6) b. Compton elder statesmen recall a summer in the early 30's, when Marion Harper, Jr., then in college, got his first agency job with the Blackman Co.
7) a. or d., depending upon whether you like yours in Latin or English.
8) b. Just ask the reps!
9) d. 20,000 little filters are bound to add up!
10) d. J. Davis Danforth was elected at Greenbrier on 24 April.
11) d. Ach, how I'm mit Weltschmerz overkum! Vy did you change brands, shugarplum?
12) b. He was head of research at William Esty prior to moving over to Lennen & Newell. Cousin John Toigo was then creative director at Biow.
13) a. A one-agency promotion for air travel.
14) c. They also like to be known as Grits, Bagles & Borsch!
15) b. As consultant to Kaiser Aluminum, Weaver again works with Y&R.
16) b. They weren't the only ones pitching . . . but, they got it.
17) d. Not one of the three original partners—Mead, Compton and Frazier—is with the agency today.
18) d. Danny Seymour was a big radio name and FC&B's Roger Pryor pops up on the tv screen in pre-1948 movies.
19) b. There's big money in those names. The five shops combined will bill some $150 million in 1958 (sponsor estimate).
20) a. Both services are available to McCann clients (and others) for a fee.

**HOW DO YOU RATE?**

Score five points for each question you answered correctly. Here's how you rate:

**85 to 100**
You're an authority on advertising agencies, and can get a job tomorrow as an advertising agency consultant.

**70 to 80**
You know agencies pretty well, and you probably read sponsors regularly.

**55 to 65**
Better study up, if you hope to make the agency field your career.

**50 or less**
Let's face it—you're living in another world. Get yourself back into orbit.
Why Stahl-Meyer banks on air media

- In a campaign that’s unusual for a meat packer, Stahl-Meyer puts a majority of its ad budget into tv and radio

- This technique not only maintains brand identity, but permits use of a flexible schedule to promote seasonal sales

Should an advertiser with two brand labels—one competitively priced, the other premium-priced—match the higher-priced line with the higher-priced medium, tv?

Confronted with this situation Stahl-Meyer, New York meat packer, took an opposite tack: For its competitively-priced line of frankfurters, packed under its own name, the company uses tv heavily. For its higher priced line of canned, boneless hickory-smoked hams and bacon, packed under the name Ferris, the company runs an extensive radio campaign.

Both campaigns run simultaneously in the metropolitan New York market and in a few adjoining markets. Both are continuous throughout the year, peaking for seasonal promotions, returning to a reminder base in between.

Stahl-Meyer is not numbered among the largest meat packers, though its distribution and acceptance belie its dollar volume. Last year its total sales volume was about $20,000,000. This year it expects a slight gain—approaching $22,000,000.

It is, at the same time, an old-line company, particularly for the meat business. The founding firm, E. W. Burr, was a pre-Civil war packer of barreled beef. The subsequent Stahl-Meyer company bought the F. A. Ferris Co. founded in 1836 and believed to be one of the first meat brands, possibly the oldest still in existence. S-M now operates Ferris as a wholly-owned subsidiary.

The company is both regional and national, depending on product. Distribution for its fresh meats (as opposed to canned meats) is centered in the metropolitan New York area, but ranges up through New England and south to Baltimore. Its canned line, both S-M and Ferris, has national distribution, with strongest sales areas on the east and west coasts.

Including Ferris, S-M’s advertising budget, is not large by national standards. SPONSOR estimates it to be about $200,000 including production, of which about $50,000 goes into tv, $100,000 to radio and $50,000 to print. An additional $100,000 is probably devoted to promotions, displays, etc. While the print budget does show in national media, the tv and radio expenditures are concentrated in the Middle Atlantic area, mostly New York.

For a meat packer, this constitutes a heavy advertising budget concentration in air media. “We think tv and radio suit our purposes,” says Alexander Hoedt, Stahl-Meyer’s advertising manager. “Meat prices to the packer fluctuate greatly over a period of time, depending on seasons, supply, crops, weather and other unpredictable factors. Because of this we must have a flexible advertising program.”

“Air media permit us to switch our advertising on short notice,” he continues. “If a particular meat product becomes plentiful and consequently a good buy, we can make that fact known quickly. From a different stand-
point, a change in approach could be dictated by sales. If we find one product is beginning to lag behind, we can quickly and easily apply a little extra effort," he notes.

The divestiture between the Stahl-Meyer and Ferris lines in advertising strategy is about as complete as possible. The former runs on TV, the latter on radio. S&M brand products are pushed in regard to establishing long-term brand loyalties but not on a consistent pattern; Ferris products get regular seasonal promotions which are constant from year to year.

Two campaigns

An analysis of two campaigns currently underway will indicate the differences in concept employed to achieve the desired objectives:

Stahl-Meyer is now devoting its major promotional effort to selling frankfurters, what with the coming summer season and its trend to lighter cooking and picnics. To capitalize on seasonal advantages, the company, and its agency, Hicks & Greist, decided to sell frankfurters through children, always big frankfurter consumers. The decision to concentrate on the children’s market almost dictated use of kids’ TV shows. Four are used.

“We believe it’s necessary to offer children something other than a specific need, such as clothes or food,” explains L. Edward Ricchiuto, H&G account executive for Stahl-Meyer. “So we developed an emotional appeal by building interest in something else which then permits us to transfer this interest to the product.” To do this the promotion was devised in four parts, each with a different purpose.

The promotion began on January 27 this year. The first part ran for three weeks, and was, in effect, a compromise in aiming at a kids’ market. “Admittedly,” notes Ricchiuto, “product advantage is not a hot appeal for children. But it does do two things:

“First, it prepares parents for later requests by children. No matter what program a child is watching on TV,” he says, “the mother has a sixth sense as to what’s on. The mother got our message about protein content and stronger bodies.

“Secondly, it introduces the product to the child. We used only kid personality shows. We had the personalities participate by eating the frankfurters. This helped us with the emulation factor.

“After three weeks we believed we had both mother and child exposed to the basic health sell,” he explains. “We were not yet shooting for big sales.”

The second step was a contest which ran for six weeks. First prize was a quarter midget racer, a vehicle that seats two children, has a self-contained engine. It can be driven on any hard surface, operates like a car, but has a low top speed for safety. The contest was to name the racer.

“A contest is the most valuable emotional tool for children,” Ricchiuto says. “This prize was beyond their wildest dreams. Kids don’t worry about odds; they believe they’ll win. By printing the offer on the product, and making a package bottom neces-
sary for entry, we made the kids brand-conscious for Stahl-Meyer.”

Four shows, four contests

Although the contest was being run only in the metropolitan New York area, it was being promoted on four different kids’ shows, each with its own star. So the company set up, in effect, four contests. Each show personality was provided with a car, so that every show had a winner. This guaranteed for the star that one of his viewers would be a winner and he would not be left in the awkward position of explaining that the winner watched a different show or channel.

Entries were mailed directly to the show personalities. “Parents were still kept in the middle of this,” Ricchiuto points out, “since they first had to buy a package of frankfurters, then help in addressing and mailing the entries.”

The contest drew over 19,000 entries, and had a stimulating effect on sales. Four winners were picked and each show made an in-person presentation of the prize. In addition each show offered 25 second prizes—crash helmets for boys, Revlon dolls for girls.

The third step in the frankfurter promotion, which ran for three-and-a-half weeks, was a self-liquidating premium—a water sub-machine gun. The contestant was required to send a package label, plus 50 cents, to a mail order house.

“At the end of the second step,” Ricchiuto explains, “we had made 104 kids very happy. But there were 18,-

(Please turn to page 72)
Web tv viewers: they’re not fickle

- Ranking of shows by categories remains the same as it was at the beginning of the 1957-58 season, Nielsen shows
- Westerns still capture audience preference, with quiz and 30 minute general drama shows tying for second place

Can advertisers investing millions of dollars in network tv predict whether early season preferences of video audiences remain the same as the season draws to a close? Latest Nielsen network tv viewing percentages indicate they can. The ranking of show types at the beginning of the 1957-58 season remained, as spring began, practically the same, according to Nielsen.

The figures below are a comparison of average audience percentage by show categories for the two weeks ending 19 October, 1957 with the two weeks ending 22 March, 1958.

Westerns, which started off with a bang, are still the leading contenders for home viewing. The average rating for October was 25.9%, compared with a March rating of 31.2%.

Quiz and audience participation shows remain in second place. Their average rating for October was 25.1%—for March, 24.2%.

The 30-minute general drama category, in third place in October with 22.7%, tied for second place in March.

The rest of the show categories’ ranking follows in this order:

In fourth place, situation comedy shows, with an October rating of 22.5% and a March rating of 23.7%; in fifth place, the 60-minute variety shows, with 22.3% for October, 23.1% for March; sixth place, suspense drama, with 19.7% for October, 21.8% for March; seventh place, the 60-minute general drama category, with 17.9% for October, 21.4% for March; eighth place, adventure shows, with 16.1% for October, 18.7% for March; last with the only real drop shown, is the 30-minute variety category, with an 18.0% rating for October, and a 15.7% average for March.

March figures, on the whole, are higher due primarily to a larger percentage of home viewing.

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 10 May

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Nighttime</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SPONSORED HOURS</td>
<td>SPONSORED HOURS</td>
</tr>
<tr>
<td></td>
<td>% Live</td>
<td></td>
</tr>
<tr>
<td>Live</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.5 ABC</td>
<td>8.0</td>
<td>45.8 ABC</td>
</tr>
<tr>
<td>90.8 CBS†</td>
<td>30.8</td>
<td>42.9 CBS†</td>
</tr>
<tr>
<td>90.4 NBC</td>
<td>26.0</td>
<td>57.3 NBC</td>
</tr>
</tbody>
</table>

† Excluding participation shows.

AVERAGE COST OF NETWORK SPONSORED PROGRAMING

<table>
<thead>
<tr>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
<th>Cost</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hour drama</td>
<td>5</td>
<td>Half-hour drama</td>
<td>11</td>
<td>Situation comedy</td>
<td>15</td>
<td>Hour music-variety</td>
<td>6</td>
</tr>
<tr>
<td>$54,000</td>
<td></td>
<td>$32,682</td>
<td>11</td>
<td>$37,287</td>
<td>15</td>
<td>$101,917</td>
<td>6</td>
</tr>
<tr>
<td>Half-hour music-var.</td>
<td>10</td>
<td>Half-hour adventure</td>
<td>11</td>
<td>Quiz</td>
<td>13</td>
<td>Half-hour western</td>
<td>11</td>
</tr>
<tr>
<td>$42,200</td>
<td></td>
<td>$31,818</td>
<td>11</td>
<td>$28,173</td>
<td>13</td>
<td>$36,136</td>
<td>11</td>
</tr>
</tbody>
</table>

Averages are as of March. All programs are once-weekly and all are nighttime shows.
### 2. ALPHABETICAL PROGRAM INDEX

**Sponsored Nighttime Network Programs 6-11 p.m.**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adventures at Scott Island:</strong> A-F</td>
<td>38,000</td>
<td>R. J. Reynolds, Esty</td>
</tr>
<tr>
<td><strong>Adventures of McGraw:</strong> My-A-F</td>
<td>33,000</td>
<td>PGG, Benton &amp; Bowles</td>
</tr>
<tr>
<td><strong>Air Power:</strong> D-F</td>
<td>45,000</td>
<td>Prudential, Reach McKelvin ($18 S)</td>
</tr>
<tr>
<td><strong>Alcoa-Goodyear Theater:</strong> Dr-F</td>
<td>38,000</td>
<td>Alcoa, FSR; alt Goodyear, Y&amp;G</td>
</tr>
<tr>
<td><strong>Steve Allen Show:</strong> V-L</td>
<td>108,000</td>
<td>S. C. Johnson, Needham, Louis &amp; Borby; U. S. Time, Print, Greyhound, Grey, Pharma-Craft, JWT; Polaroid (5/11, 5/31), DDB</td>
</tr>
<tr>
<td><strong>Armstrong Circle Theatre:</strong> Dr-L</td>
<td>43,000</td>
<td>Armstrong Cork, BBDO</td>
</tr>
<tr>
<td><strong>Bachelor Father:</strong> Sc-F</td>
<td>38,500</td>
<td>Amore Tobacco, BBDO</td>
</tr>
<tr>
<td><strong>Baseball Corner</strong></td>
<td>3,000</td>
<td>General Mills (6/1 $)</td>
</tr>
<tr>
<td><strong>Jack Benny:</strong> C-F</td>
<td>65,000</td>
<td>Amore Tobacco, BBDO</td>
</tr>
<tr>
<td><strong>Polly Bergen:</strong> Mu-V-L</td>
<td>47,000</td>
<td>Max Factor, DDB</td>
</tr>
<tr>
<td><strong>Better Record:</strong> Mu-L</td>
<td>50,000</td>
<td>Oldsmobile, Brother</td>
</tr>
<tr>
<td><strong>Bold Journey:</strong> A-F</td>
<td>8,500</td>
<td>Ralston Purina, GBG</td>
</tr>
<tr>
<td><strong>Pat Boone:</strong> V-L</td>
<td>45,000</td>
<td>Chevrolet, Campbell-Ewald</td>
</tr>
<tr>
<td><strong>Jim Bowie:</strong> W-F</td>
<td>32,000</td>
<td>Amer Chicke, DFS</td>
</tr>
<tr>
<td><strong>Broken Arrow:</strong> W-F</td>
<td>31,000</td>
<td>Miles, Wad; Ralston Purina, Gardner</td>
</tr>
<tr>
<td><strong>Burns &amp; Allen:</strong> Sc-F</td>
<td>40,000</td>
<td>Carnation, EV, KGR; Gen Mills, BBDO</td>
</tr>
<tr>
<td><strong>Casa Invites You:</strong> CV-L</td>
<td>40,000</td>
<td>Helena Rubenstein, Ogilvy, B &amp; M (L 5/25)</td>
</tr>
<tr>
<td><strong>The Californians:</strong> W-F</td>
<td>37,500</td>
<td>Singor Sewing, YGR; Lipton, YGR</td>
</tr>
<tr>
<td><strong>Cavalcade of Sports:</strong> Sp-L</td>
<td>45,000</td>
<td>Gillette, Maxon</td>
</tr>
<tr>
<td><strong>Cheyenne:</strong> W-F</td>
<td>78,000</td>
<td>Gen Elect, YGR, BBDO &amp; Grey</td>
</tr>
<tr>
<td><strong>Circus Boy:</strong> A-F</td>
<td>34,000</td>
<td>Mars, Knox Reeves; alt Kellogg, Bur- net</td>
</tr>
<tr>
<td><strong>Dick Clark:</strong> V-L</td>
<td>14,500</td>
<td>Breck-Nut Lifesaver, YGR</td>
</tr>
<tr>
<td><strong>Rosemary Clooney:</strong> V-L</td>
<td>42,000</td>
<td>Lever Bros, JWT</td>
</tr>
<tr>
<td><strong>Climax:</strong> Dr-L</td>
<td>59,000</td>
<td>Chrysler, Mc-E</td>
</tr>
<tr>
<td><strong>Club Oasis:</strong> V-L</td>
<td>58,000</td>
<td>LG&amp;E, M-E</td>
</tr>
<tr>
<td><strong>Perry Como:</strong> V-L</td>
<td>140,000</td>
<td>Kimberly-Clark, FCB: Nixorza, SS CGB; RCA &amp; Whirlpool, GGE; Sun- beam: Perrin-Pau: Amer Dairy, Campbell-Mithun; Knosman, Mogul</td>
</tr>
<tr>
<td><strong>Country Music Jubilee:</strong> Mu-L</td>
<td>8,000</td>
<td>Williamson-Dickie, Evans &amp; Assoc.; Carter Prod., Bates</td>
</tr>
<tr>
<td><strong>Bob Cummings Show:</strong> Sc-F</td>
<td>36,000</td>
<td>R. J. Reynolds; esty; alt Chestrebough- reese, SB</td>
</tr>
<tr>
<td><strong>John Daly News:</strong> N-L&amp;F</td>
<td>6,000</td>
<td>Brystol-Myers, YGR; 4 days open</td>
</tr>
<tr>
<td><strong>December Bride:</strong> Sc-F</td>
<td>29,500</td>
<td>Gen Foods, BBG</td>
</tr>
<tr>
<td><strong>Richards Diamond:</strong> A-F</td>
<td>35,000</td>
<td>Lorillard, LGN</td>
</tr>
<tr>
<td><strong>Disneyland:</strong> M-F</td>
<td>75,000</td>
<td>Dorby, Mr; Gen Mills, Tatham- laird: DFS; Gen Foods, Y&amp;G, Reyn-olds Metals, Buchanan: Frank</td>
</tr>
<tr>
<td><strong>Dragnet:</strong> My-F</td>
<td>35,000</td>
<td>LG&amp;E, D; Gen Foods, BBG</td>
</tr>
<tr>
<td><strong>Wyatt Earp:</strong> W-F</td>
<td>30,000</td>
<td>Gen Mills, D; PGG, Compton</td>
</tr>
<tr>
<td><strong>Doug Edwards News:</strong> N-L&amp;F</td>
<td>9,500</td>
<td>Whitall, Bates, American Can, Compton</td>
</tr>
<tr>
<td><strong>Father Knows Best:</strong> Sc-F</td>
<td>38,000</td>
<td>Scott Paper, JWT; Lever Bros, JWT</td>
</tr>
<tr>
<td><strong>Eddie Fisher:</strong> V-L</td>
<td>115,000</td>
<td>LG&amp;E, M-E</td>
</tr>
<tr>
<td><strong>Tennessee Ernie Ford Show:</strong> V-L</td>
<td>58,000</td>
<td>Prudential, Reach McKelvin (5/18 S)</td>
</tr>
<tr>
<td><strong>G.E. Theatre:</strong> Dr-F</td>
<td>115,000</td>
<td>Alcoa, FSR; alt Goodyear, Y&amp;G</td>
</tr>
<tr>
<td><strong>Godfrey’s Scouts:</strong> V-L</td>
<td>32,000</td>
<td>Gunsmoke: W-F</td>
</tr>
<tr>
<td><strong>Have Gun Will Travel:</strong> W-F</td>
<td>36,000</td>
<td>Hitchcock Presents: My-F</td>
</tr>
<tr>
<td><strong>Robin Hood:</strong> A-F</td>
<td>29,000</td>
<td>I Love Lucy: Sc-F</td>
</tr>
<tr>
<td><strong>I’ve Got a Secret:</strong> Q-L</td>
<td>40,000</td>
<td>Jefferson Drum: W-F</td>
</tr>
<tr>
<td><strong>Kraft Ty Theatre:</strong> Dr-L</td>
<td>53,000</td>
<td>Lassie: A-F</td>
</tr>
<tr>
<td><strong>Leave It To Beaver:</strong> Sc-F</td>
<td>35,000</td>
<td>Hitchcock Presents: My-F</td>
</tr>
<tr>
<td><strong>Life of Riley:</strong> Sc-F</td>
<td>30,500</td>
<td>Line-up: My-F</td>
</tr>
<tr>
<td><strong>M Squad:</strong> My-F</td>
<td>34,000</td>
<td>Make Me Laugh: C-L</td>
</tr>
<tr>
<td><strong>Maverick:</strong> W-F</td>
<td>17,500</td>
<td>Merry Mason: My-F</td>
</tr>
<tr>
<td><strong>Meet the Press:</strong> I-L</td>
<td>28,000</td>
<td>M Squad: My-F</td>
</tr>
<tr>
<td><strong>Millionaire:</strong> Dr-F</td>
<td>35,000</td>
<td>Make Me Laugh: C-L</td>
</tr>
<tr>
<td><strong>Mr. Adams &amp; Eve:</strong> Sc-F</td>
<td>34,000</td>
<td>Musical Bingo: Q-L</td>
</tr>
<tr>
<td><strong>Patrice Munsel:</strong> Mu-V-L</td>
<td>55,000</td>
<td>Name that Tune: Q-L</td>
</tr>
<tr>
<td><strong>Original Amateur Hour:</strong> V-L</td>
<td>23,000</td>
<td>Navy Log: Dr-F</td>
</tr>
<tr>
<td><strong>Ozzi &amp; Harriet:</strong> Sc-F</td>
<td>37,000</td>
<td>No Warning: Dr-F</td>
</tr>
<tr>
<td><strong>Pantomime Quiz:</strong> Q-L</td>
<td>23,000</td>
<td>Original Amateur Hour: V-L</td>
</tr>
<tr>
<td><strong>People Are Funny:</strong> M-F</td>
<td>24,000</td>
<td>People’s Choice: Sc-F</td>
</tr>
<tr>
<td><strong>Person To Person:</strong> I-L</td>
<td>34,000</td>
<td>Plantagenet: Q-L</td>
</tr>
<tr>
<td><strong>Playhouse 90:</strong> Dr-L&amp;F</td>
<td>39,000</td>
<td>Price Is Right: Q-L</td>
</tr>
<tr>
<td><strong>Post Fight Beat</strong></td>
<td>15,000</td>
<td>The Real McCoys: Sc-F</td>
</tr>
<tr>
<td><strong>Restless Gunn:</strong> W-F</td>
<td>73,900</td>
<td>Rin Tin Tin: A-F</td>
</tr>
<tr>
<td><strong>Schlitz Playhouse:</strong> Dr-F</td>
<td>36,000</td>
<td>Schlitz Playhouse: Dr-F</td>
</tr>
<tr>
<td><strong>Sponsoring Network Programs:</strong></td>
<td>38,000</td>
<td>Ford, JWT</td>
</tr>
</tbody>
</table>

**SPONSORS AND AGENCIES**

- Ford, JWT
- Gen Elect, BBDO
- RCA & Whirlpool, GGE
- Lipton, YGR; Toni, North
- LG&E, DFS; Sperry Rand 11 wk in 4 YR
- Whitehall, Bates; alt Lever, JWT
- Bristol-Myers, YGR
- Johnson & Johnson, YGR; Wildrose, BBDO
- Gold Seal, Campbell-Mithun
- R. I. Reynolds, Esty
- Lorillard, LGN; Chemstrand, DGD
- Kraft, JWT
- Campbell Soup, BBDO
- Remington Rand, Compton; alt 1/2 open
- Lever Bros, BBDO; alt wk open
- PG&G, YGR; Brown & Williamson, Bates
- Amer Tobacco, SCGB; alt H. Bishes Specter
- American Tobacco, Gumbiner
- Libby-Owens-Ford, FGSG; Pilburt, Burnett, Armour, FGCB
- Kaiser Companies, YGR
- Pan American Airways, JWT
- Colgate, Bates
- R. J. Reynolds, Esty
- Buick, Kudner; Frigidaire, Kudner
- Associated Products, Grey; 6/6 S
- Kellogg, Burnett; Whitehall, Bates
- U. S. Rubber; F. D. Richards
- Royal McBever, YGR; alt F. Lorraine, LON
- Pharmaceuticals, Parker
- Kodak, JWT
- Associated Products, Grey
- R. J. Reynolds, Esty; Toni, North
- Borden, YGR; Amer Home Products, YGR
- Florists Delivery Assn., Grant; 1958 Time-Life, YGR
- Amer Gas, LGN; Bristol-Myers, BBDO
- Kimberly-Clark, FCB; Alliston, Denton, BBDO: Chemstrand, DGD; F. Re-ynolds, Esty
- Spedcil, KG; alt RCA, KGE
- Sykelsia, JWT
- Warner-Lambert, SCGB; alt suet
- Nabisco, KGE
- Schlitz, JWT

*Color show, (L) Live, (F) Film, **Cost is per segment. List does not include sustaining, participating or copro programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency com- mission). They do not include commercials or time charges. This list covers period 10 May-6 June. Program types are indicated as follows: (A) Audience Participation, (C) Comedy, (D) Documentary, (F) Film, (I) Interview, (J) Juvenile, (M) Misc., (M) Music, (M) Mystery, (N) News, (Q) Quiz, (S) Serial, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.*

Listing continues on page 42
What Is A PULSE Radio Survey?

The PULSE is the trade name given to radio surveys conducted by PULSE, Inc. PULSE, Inc. has been taking radio surveys for seventeen years and is considered the most authoritative radio audience measuring company in the broadcast industry. Proof of this is the fact that PULSE reports are used by more radio stations than any other method and/or survey company.

Unlike an “independent” survey, PULSE is an authentic, researched method in which the radio audience in a particular city is correctly measured. “Independent” surveys are more often than not surveys taken by radio stations themselves and the coefficient of error is very, very high! Besides that very important fact, radio stations often take these surveys in a method which clearly slants the answer and, of course, could only come out one way. Their way.

A PULSE report is usually ordered by a group of stations in a particular city or area. The date of the actual survey is not released to the stations involved but the survey month is usually known. Each subscribing station pays their proportionate part. Part of the cost of a PULSE report is born by (90) ninety of the leading national advertising agencies. Clearly, the advertising agency is interested in knowing the share of radio audience enjoyed by each station, since this report is used as a basic yardstick in determining which station will carry its client’s message. Because this is most important, the ninety major advertising agencies subscribe to PULSE for its known reputation and authenticity.

Subscribing radio stations are free to use the final results of a PULSE report to sell local and national accounts. Understand, that whether or not a station subscribes, has no bearing upon the final outcome of a PULSE survey. The radio stations surveyed are not the only subscribers. Agency subscribers paying a share of the report are interested in the exact deposition of the audience too, and that is exactly what they get.

Quote, unquote...

Compliments of a friend

The foregoing quotation spearheads an advertisement by a radio station famous for its quality, integrity, and leadership.

Naturally we are pleased. But the important aspect is that this station’s typical reaction explains the fundamental reason why Pulse has grown from one-market coverage back in 1941 to more than 200 markets in 1958.

...and the same holds true for Pulse Television reports covering 200 markets

And the first quarter of 1958 is our best in Pulse’s entire history.

For pioneering an exclusive plus, out-of-home radio, correctly additive to in-home radio, per 15-minutes, per station, per program, the American Marketing Association gave Pulse a special award for its 1948-49 exploration. Since then, the out-of-home millions have been correctly reported by Pulse.

Currently Pulse finds that watching television out of home adds 4% to the in-home audience. As the service with the most subscribers, count on Pulse to incorporate this important and exclusive TV out-of-home when it becomes an important consideration for Pulse subscribers.

730 FIFTH AVENUE
NEW YORK 19, NEW YORK

PULSE, Inc.
LOS ANGELES • CHICAGO • LONDON

SPONSOR • 10 MAY 1958
### 3. NIGHTTIME

#### SUNDAY

<table>
<thead>
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<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td>6:00</td>
<td>The Last Word</td>
<td>Meet The Press</td>
<td>Pan American Airways</td>
</tr>
<tr>
<td>6:15</td>
<td>Air Power Promotional</td>
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<tr>
<td>6:30</td>
<td>You Asked for It Shelly Peanut Butter</td>
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<tr>
<td>6:45</td>
<td>You Asked for It Shelly Peanut Butter</td>
<td></td>
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<tr>
<td>6:45</td>
<td></td>
<td>Outlook suit</td>
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<tr>
<td>7:00</td>
<td></td>
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<tr>
<td>7:15</td>
<td>Maverick Kaiser Company</td>
<td>Bachelor Father</td>
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<tr>
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<td>8:00</td>
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<td>Bachelor Father</td>
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<td>Caesar Invites You Talents Buthistle</td>
<td>Baseball Corner</td>
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<td>9:45</td>
<td>Enterprise suit</td>
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<td>10:00</td>
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<td>10:15</td>
<td>The Mike Wallace Interview</td>
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#### MONDAY

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#### TUESDAY

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**NOTE:** L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

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### Index continued... Sponsored Nighttime Network Programs 6-11 p.m.

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dinah Shore Chevy Show: Mu-V.L.</em></td>
<td>150,000</td>
<td>Chevrolet, Camp-Ewald</td>
</tr>
<tr>
<td>Phil Silvers Show: Sc-F</td>
<td>42,000</td>
<td>P&amp;G, Burnett; R. J. Reynolds, Esty</td>
</tr>
<tr>
<td>Sgt. Preston: A-F</td>
<td>32,000</td>
<td>Quaker Oats, WBT</td>
</tr>
<tr>
<td>Frank Sinatra: V-L&amp;F</td>
<td>67,500</td>
<td>Chesterfield, Mc-E, Bulova, Mc-E</td>
</tr>
<tr>
<td>$64,000 Challenge: Q-L</td>
<td>35,000</td>
<td>P. Lorrillard, Y&amp;G; Revlon, BBDG</td>
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<tr>
<td>$64,000 Question: Q-L</td>
<td>39,000</td>
<td>Revlon, BBDG</td>
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<tr>
<td><em>Red Skelton: CV-LAF</em></td>
<td>52,000</td>
<td>Pet Milk, Gardner; alt S. C. Johnson, FCB</td>
</tr>
<tr>
<td>Gale Storm Show: Sc-F</td>
<td>55,000</td>
<td>Nestle, B. Houston; Helene Curtis, E. H. Weiss</td>
</tr>
<tr>
<td>Studio One In Hollywood: Dr-L</td>
<td></td>
<td>Westinghouse, Mc-E</td>
</tr>
<tr>
<td>Sugarfoot: W-F</td>
<td>40,000</td>
<td>(11/2 hr.)</td>
</tr>
<tr>
<td>Ed Sullivan Show: V-L</td>
<td>79,500</td>
<td>Amer. Chicle, Bates; Luden's, Mathis; Colgate-Palmolive, Bates</td>
</tr>
<tr>
<td>Sunday News Special: N-L</td>
<td>9,500</td>
<td>Mercury, K&amp;F; alt Kodak, JWT</td>
</tr>
<tr>
<td>Suspicion: My-L&amp;F</td>
<td>79,500</td>
<td>Whitehall, Bates; alt Carter Products, Bates</td>
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</table>

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
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<tbody>
<tr>
<td>Saville: W-F</td>
<td>5/1 hr.</td>
<td>Amer. Chicle, Bates; Luden's, Mathis; Colgate-Palmolive, Bates</td>
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<tr>
<td>Ed Sullivan Show: V-L</td>
<td>79,500</td>
<td>Mercury, K&amp;F; alt Kodak, JWT</td>
</tr>
<tr>
<td>Sunday News Special: N-L</td>
<td>9,500</td>
<td>Whitehall, Bates; alt Carter Products, Bates</td>
</tr>
<tr>
<td>Sterling Drug: 5/12, 5/19, 6/6) DFS; P&amp;G (5/19)</td>
<td>15/26, 6/27</td>
<td>Grey; Phillips-Van Heusen, Bell &amp; Howell ([5/12) Mc-E</td>
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<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tales of Wells Fargo: W-F</td>
<td>36,000</td>
<td>Amer. Tobacco, SSCG; alt Kudner</td>
</tr>
<tr>
<td>The Thin Man: My-F</td>
<td>40,000</td>
<td>Colgate-Palmolive, Bates</td>
</tr>
<tr>
<td>This Is Your Life: D-L</td>
<td>52,000</td>
<td>P&amp;G, BBDG</td>
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<tr>
<td>Danny Thomas: Sc-F</td>
<td>79,500</td>
<td>Gen Foods, BBDG</td>
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<tr>
<td><em>The Tic Tac Dough: Q-L</em></td>
<td>47,500</td>
<td>Warner-Lambert, Lenen &amp; RCA, KGE</td>
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<tr>
<td>To Tell The Truth: Q-L</td>
<td>23,500</td>
<td>Pharmaceutical Companies, Parkson</td>
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<tr>
<td>Tombstone Territory: W-F</td>
<td>22,000</td>
<td>Bristol-Myers, Y&amp;G</td>
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<tr>
<td>Top Dollar: Q-L</td>
<td>42,500</td>
<td>Brown &amp; Wesson, Bates</td>
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<tr>
<td>Trackdown: A-F</td>
<td>23,500</td>
<td>Amer. Tobacco, BBDG; alt Mobil Oil, Compton</td>
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<tr>
<td>Twenty-One: Q-L</td>
<td>33,500</td>
<td>Pharmaceutical Companies, Parkson</td>
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<tr>
<td>Turning Point</td>
<td>30,500</td>
<td>Schick, Warwick &amp; Legler; alt JWT</td>
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<tr>
<td>U.S. Steel Hour: Dr-L</td>
<td>11,500</td>
<td>Drake, Y&amp;G; Edel, FCB, Feral Foods, B&amp;B</td>
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<tr>
<td>Voice of Firestone: Mu-L</td>
<td>25,000</td>
<td>Firestone, Sweeney &amp; James</td>
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<tr>
<td>Wagon Train: W-F</td>
<td>20,000</td>
<td>Drackett, Y&amp;G, B&amp;B, Feral Foods, B&amp;B</td>
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**SPONSOR: 10 MAY 1958**
### 10 May - 6 June

<table>
<thead>
<tr>
<th>SATURDAY</th>
<th>FRIDAY</th>
<th>THURSDAY</th>
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<td><strong>News</strong></td>
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<td><strong>Sports Focus</strong></td>
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<tr>
<td><strong>Wagon Train</strong> (7:30-8:30)</td>
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<td>Circus Boy (8:30-9:30)</td>
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<td>D. Edwards Whitehall</td>
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<td>Tocqueville (8-9)</td>
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<td>vs.</td>
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<tr>
<td><strong>Kraft Theatre</strong></td>
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<td>Navy Log (9-10)</td>
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<td>Shower Of Stars (8-9)</td>
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<tr>
<td><strong>Kraft Theatre</strong></td>
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<tr>
<td>This Is Your Life (9-10)</td>
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<td>Make Me Laugh (9-10)</td>
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<td><strong>Kraft Theatre</strong></td>
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<tr>
<td>This Is Your Life (9-10)</td>
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<td>Playhouse 90 (9-10)</td>
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### Specials and Spectaculars

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<tbody>
<tr>
<td>&quot;Dupont Show of the Month: Dr-L.&quot;</td>
<td>275,000</td>
<td>Dupont, BBDO—6-7</td>
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<td>&quot;High Adventure with Lowell Thomas: D-F&quot;</td>
<td>250,000</td>
<td>Delco, Camp-Fawld—5-28</td>
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<tr>
<td>&quot;Jerry Lewis Show: CV-L&quot;</td>
<td>230,000</td>
<td>Oldsmobile, Brother—5-16</td>
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<tr>
<td>&quot;Shower of Stars: CV-L&quot;</td>
<td>200,000</td>
<td>Chrysler, Burnett—5-15</td>
</tr>
<tr>
<td>&quot;Wide, Wide World: M-L&quot;</td>
<td>210,000</td>
<td>Gen. Motors, McM J6-A—5-11, 5-25</td>
</tr>
</tbody>
</table>

**SPONSOR • 10 May 1958**

**AGraph**

**JUNE**

- Wallace: I-L
- Wednesday Fights: Sp-L
- Jенко: Welk: Mu-L
- Top Tunes: V-L
- Point: A-F
- My Line: Q-L
- Wyan: Dr-F
- Asked For It: M-F
- Bet Your Life: Q-L
- Ina Young: Dr-F
- For Hit Parade: Mu-L
- Grey Theatre: W-F
- A-F

**SPONSORS AND AGENCIES**

- "Philip Morris, Aver"
- "Mennen, Mc-E; Miles, Wade"
- "Dodge, Grant"
- "Dodge & Plymouth, Grant"
- "Phillips-Van Heusen, Grov"
- "Helene Curtis, Ludgin; Kellogg, Burnett"
- "H. Bishop, Spector: Quaker, Oats, NLC"
- "Skippy Peanut Butter, GB"
- "Desso, BBDO; Teni, North"
- "P&G, BOB"
- "Amer Tobacco, BBDO; Teni, North"
- "Gen Foods, BOB; Ford, JWT"
- "AC Spark Plug, Brother; 7-Up, JWT"
Chip Off the Farm Bloc

We'd like you to meet one of the bosses of a $400 million business called farming in Central Ohio. He feeds his own corn into his own hogs, has two tractors and a city-shopping family that wants all of the better things of life.

You find him sharing his noontime, as usual, with Bill Zipf, farm director and farm news reporter for WBNS-TV. They have been friends for nine years—personal friends, because Bill Zipf is a reporter who travels 30,000 miles of rural roads a year and shows up at the studio with dirt on his shoes.

You can see why the casual offer of a Farm Almanac, on Bill's "Farmtime" program, pulls requests from 33
Ohio counties and over 130 small towns. More important, you see an example of the face-to-face approach by which WBNS-TV, born and raised in Central Ohio, attracts its larger audiences, day and night.

Time buyers, too canny ever to fall off a hay wagon, have reduced volumes of these facts to one conclusion: "If you want to be seen in Central Ohio—WBNS-TV."

**WBNS-TV**

CBS Television in Columbus, Ohio  
Market Center of 2,000,000 people  
316 kw. Affiliated with The Columbus Dispatch, The Ohio State Journal and WBNS Radio. Represented by Blair TV.
# DAYTIME

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
<td><strong>NBC</strong></td>
</tr>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>Carry Moore</td>
</tr>
<tr>
<td>10:15</td>
<td>Look Up &amp; Live</td>
<td>How Do You Rate? (3/01)</td>
</tr>
<tr>
<td>10:30</td>
<td>Love My Life</td>
<td>Arthur Godfrey</td>
</tr>
<tr>
<td>10:45</td>
<td>Eye On N. Y.</td>
<td>Arthur Godfrey</td>
</tr>
<tr>
<td>11:00</td>
<td>Camera Three</td>
<td>Truth or Consequences</td>
</tr>
<tr>
<td>11:15</td>
<td>Our Miss Brooks</td>
<td>Love of Life</td>
</tr>
<tr>
<td>11:30</td>
<td>Wild Bill Hickok</td>
<td>Guiding Light</td>
</tr>
<tr>
<td>11:45</td>
<td>Wild Bill Hickok</td>
<td>Guiding Light</td>
</tr>
<tr>
<td>12N</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>12:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>12:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>1:00</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>1:15</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>1:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>1:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>2:00</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>2:15</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>2:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>2:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>3:00</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>3:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>3:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>4:00</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>4:15</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>4:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>4:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>5:00</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>5:15</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
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<tr>
<td>5:30</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
<tr>
<td>5:45</td>
<td>Wild Bill Hickok</td>
<td>Close-Up</td>
</tr>
</tbody>
</table>

**NOTE:** The preceding date means last day on air. Following dates mean starting date for new show or new sponsor in slot listed.

**HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPHS & INDEX**

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programing 10 May to 6 June, inclusive (with possible exception of changes made by the networks after pretime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: Tonight, NBC, 11:15 p.m.-1:00.
<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>ABC</td>
<td>CBS</td>
</tr>
<tr>
<td>Dough Re Mi suit</td>
<td>Garry Moore act all Libby</td>
<td>Garry Moore act all Libby</td>
</tr>
<tr>
<td>Treasure Hunt Drackett (L) 9/11</td>
<td>How Do You Rate?</td>
<td>Treasure Hunt Drackett (L) 9/11</td>
</tr>
<tr>
<td>Truth or Consequences</td>
<td>Truth or Consequences</td>
<td>Truth or Consequences</td>
</tr>
<tr>
<td>Tic Tac Dough Gen Foods alt Briskin</td>
<td>Love of Life</td>
<td>Love of Life</td>
</tr>
<tr>
<td>It Could Be You Gen Foods alt Children of Sea Corn Prod</td>
<td>Search for Tomorrow P&amp;G</td>
<td>It Could Be You Gen Foods alt All Miller</td>
</tr>
<tr>
<td>Howard Miller</td>
<td>No service</td>
<td>No service</td>
</tr>
<tr>
<td>Howard Miller</td>
<td>No service</td>
<td>Howard Miller</td>
</tr>
<tr>
<td>Kitty Foley suit</td>
<td>Close-Up on-op</td>
<td>Howard Miller</td>
</tr>
<tr>
<td>Matinee P&amp;G Corn Prod</td>
<td>American Bandstand co-op</td>
<td>Matinee P&amp;G</td>
</tr>
<tr>
<td>Matinee suit</td>
<td>Big Payoff suit</td>
<td>Big Payoff suit</td>
</tr>
<tr>
<td>Queen for a Day Drackett (L) 9/11 Chicken of Sea Amer Home alt-three Prod</td>
<td>Verdict Is Yours Your Wife? Gen Foods act all suit</td>
<td>Verdict Is Yours Your Wife? Gen Foods act all suit</td>
</tr>
<tr>
<td>P&amp;G Modern Romance Sterling Drug</td>
<td>American Bandstand part &amp; co-op</td>
<td>American Bandstand co-op</td>
</tr>
<tr>
<td>Comedy Time suit</td>
<td>Woody Woodpecker Kellogg</td>
<td>The Buccaneers Kellogg alt Corn Prod P&amp;G</td>
</tr>
<tr>
<td>Mickey Mouse Club Britcyno, Pitts alt Gen Foods</td>
<td>Mickey Mouse Club Gen Foods alt suit</td>
<td>Mickey Mouse Club Gen Foods alt suit</td>
</tr>
</tbody>
</table>

10 MAY - 6 JUNE

a.m., Monday-Friday, participating sponsorship; Sunday News Special, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); Today, NBC, 7:00-9:00 a.m., Monday-Friday, participating; Captain Kangaroo, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; News CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate. Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 40.
"TV HOUR OF STARS" ... the BIG-TIME comes to daytime TV... Monday through Friday starting in the fall on...

America's dynamic new NTA FILM NETWORK

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. • JUdson 2-730
Postscripts to the NAB convention from the point-of-view of syndicators:

- Syndicators aren’t convinced the broadcasters don’t want them. Feeling is that station men still want to see new film wares at the annual meetings.
- There’s disagreement among the syndicators as to whether regional meetings will be as effective for them, but they do agree on one point: It’s senseless to leave NAB.
- Course of action to be taken will be rooted this week or next, when film leaders get together. Meeting will probably be at Screen Gems.

Schaefer Beer has about crystallized its summer and fall syndication plans.

With the Dodgers’ move west, Schaefer’s agency, BBDO, revamped media strategy to this extent: heavier concentration in TV films.

Schaefer’s schedule to date: New York Confidential (TPA), slotted for September starts in Philadelphia, Washington, New Haven and Albany; Decoy (Official) starts in Norfolk this month; Silent Service (CNP), renewed in Boston, Syracuse, Plattsburgh and Bangor.

Only market still open for a film buy: New York City.

BBDO is looking for a syndicated series for Niagara-Mohawk, a New York State power company. The coverage area: Five upper New York markets.

Likely starting date: September.

Contrary to most agency opinion, syndicated film fare doesn’t necessarily take a back seat to network when judged on a national rating scale.

Nielsen and ARB have both done special ratings on a national basis for several syndicated shows, using the same methods as employed when rating networks. Here’re some results:

<table>
<thead>
<tr>
<th>SHOW</th>
<th>WEIGHTED NAT. RATING*</th>
<th>TOTAL HOMES REACHED</th>
<th>PROGRAM COVERAGE (OF U.S. TV HOMES)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annie Oakley</td>
<td>30.2</td>
<td>10,029,000</td>
<td>88.2%</td>
</tr>
<tr>
<td>(Nielsen, Oct.-Nov., ’56)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death Valley Days</td>
<td>22.9</td>
<td>8,158,000</td>
<td>86.6%</td>
</tr>
<tr>
<td>(Nielsen, Oct., 1957)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Highway Patrol</td>
<td>29.0</td>
<td>9,610,000</td>
<td>87.1%</td>
</tr>
<tr>
<td>(ARB, March, 1957)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silent Service</td>
<td>22.4</td>
<td>8,157,000</td>
<td>88.2%</td>
</tr>
<tr>
<td>(Nielsen, Nov., 1957)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sky King</td>
<td>22.4</td>
<td>8,292,000</td>
<td>90.7%</td>
</tr>
<tr>
<td>(Nielsen, Dec., 1957)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Total Audience.

Flashes from the field: CBS TV Film chalked up more than $500,000 in station sales from its new off-network properties (You Are There, Eve Arden, Mr. Adams & Eve) at the NAB convention . . . Pre-renewal sales on a second year of Silent Service total 26 markets . . . For the sixth year Brooks Potato Chips is sponsoring The Cisco Kid in Springfield, Mo. . . . NTA has signed three sponsors to participate in its double impact programing: Max Factor, Schick and Carter Products.

(For further film news, see SPONSOR-SCOPE, and Film Wrap-up, p. 59.)
MARKETING WEEK

Look for the giant grocery manufacturers to put a real fillip in the move toward packaging frozen food in plastic film. And expect some big developments in five to seven weeks.

Plastic film could upset the frozen food packaging field since it rides so well a trend of the times: convenience products. Food in plastic film can be heated in boiling water in five to 12 minutes compared to the 30 and 40 minutes often required for oven-prepared frozen food.

With demonstration commercials a natural for this kind of product, tv can expect some added business soon.

Already marketing products in this field are Seabrook Farms and Fox de Luxe. Pushing the plastic film is Continental Can’s Shellmar-Betner division.

Improved shelf life is expected to be one important by-product of plastic film packaging. The film is actually in two layers: an outside layer of du Pont’s heat-resistant Miral and an inner layer of air-tight polyethylene. The latter permits a high vacuum to be drawn, thus preserving food. While machinery for such vacuums are not fully-developed, they are not far off.

Talking about convenience foods, one adman quoted these statistics:

Before World War II, the average woman spent six hours in the kitchen; seven years ago the figure was two hours, 20 minutes; today, it’s one hour, 20 minutes.

The Storecast System’s new merchandising operation, which gets under way 12 May, highlights some behind-the-scenes storecasting developments arising out of a recent FCC decision.

In plumping for multiplexing last year, the FCC banned supersonic beeps over fm. These had been used by storecasters as a device to boost volume when commercials were aired and by Storecast System to cut out commercials from grocery chains not participating in a particular client’s merchandising efforts. Storecast System, probably the biggest in its field, was believed to be the only storecaster sending its music-with-plugs to more than one chain via a single station.

With the deadline for the supersonic beeps just passed, Storecast System had the choice of (1) continuing as before, but permitting non-participating chains to pick up its client’s commercials, (2) get into multiplexing and service each participating chain with a separate program or (3) take its commercials out of the stores. It elected the third alternative, and, while continuing the music side of its operation, moved the merchandising part over to am.

Some storecasters are moving into multiplexing, a technical development of great potential. Storecast System doubts whether multiplexing is ready for commercial use. The firm also feels that multiplexing in storecasting may develop some Robinson-Patman problems.

Storecast System’s new project, called “Merchandising,” so far ties in 230 grocery sponsors, three chains (American Stores, First National, National Tea) and three stations (WCFL, Chicago; WICC, Bridgeport, Conn., and WHAY, Hartford-New Britain, Conn.

The merchandising firm’s “Stars of the Store” promotion provides:

• For clients: in-store merchandising by Storecast System, identification with the promotion via point-of-sale posters and plugs for the promotion over radio.
  • For stores: a traffic-building promotion helped by radio plugs (plus, in some cases, fm music in the store by courtesy of Storecast System).
  • For stations: identification in p-o-s material, opportunities for new business, personal appearances in stores by d.j.’s.
IF YOU USE RADIO ADVERTISING
YOU SHOULD READ THIS MESSAGE
FROM THE
MANAGEMENT OF RADIO STATION WBT

Throughout its 36-year history, WBT has followed a program of philosophy of providing the best possible programs for all segments of the radio audience. We call this Full-Service Broadcasting because it is not limited to "popular" music and five-minute newscasts.

We provide our listeners with news—news in depth—reported by reputable, experienced news men and women from all corners of the globe. We provide our listeners with music—but not just one kind of music. WBT offers country music, "popular" music, classical music, and many variations of the three.

This Full-Service Programming gives our listeners discussion programs, drama, comedy and quiz programs. It means church services, educational programs—programs to stimulate the imagination, the ability to think—and the ability to feel.

Through the years, audience research surveys have shown us that this is the type programming most Charlotte and Mecklenburg County listeners prefer.

But the influence of Charlotte and its institutions is not confined to municipal boundaries. What of the listeners in Rock Hill?—In Hickory?—and in Caffney? What do people in Winnsboro want from WBT and in Salisbury and Monroe? To find out, we recently asked the Pulse, Incorporated to send its representatives into the homes of listeners living in Charlotte and within a 60-mile radius of Charlotte to check program preferences. This was the acid test for WBT's brand of Full-Service Programming.

The results of this survey, conducted during the month of March, have just been released.

We are happy to say that WBT has met the test and its programming concepts have been justified.

The survey shows that WBT is the most popular Charlotte station in every time segment surveyed in the 25-county area (Sunday-Saturday, 6 A.M.-Midnight) except one. In that segment WBT won a tie.

For this over-whelming vote of confidence by our listeners and for the support of you, our sponsors, we are everlastingly grateful and sincerely humble and our pledge to you is a continuation of Full-Service programming and audience leadership in the future.
How can you keep live tv costs down?

This week two admen and a show packager described the steps they are taking to keep production cost to a minimum and still maintain their quality standard.


First of all, careful selection of people, from production and writing staff to cast, is by far the most important. People should be edited as carefully as lines in the script. The human pattern has a habit of repeating itself needlessly.

The same yardstick usually applies in reverse. The director who brought his last show in on time and according to plan is the director most apt to do it again. Barring the unexpected, of course. The actor who spends his time fiddling, or the fiddler who spends his time acting, have a tendency to follow the pattern throughout.

As has been said many times before in our field of mass communications—we may consider it a business of ideas, which it is, but in the end it is a business of personalities. Of course, there are the standard rules to watch—the rules known to nearly all in the business. Rules like getting the script well set in advance in the hands of at least the principals in the cast. Or, like bringing in the director at the outset to enable him to plan well ahead of smooth production, minimizing unnecessary time consumption.

The production meetings on most types of live shows should be held at least two weeks in advance of air date. Thorough meetings, of course, and preceded by casting of principals. Late casting, particularly in variety shows involving heavy production, often entails revision of all elements in the show from billboard to billboard, and seldom without heavy expense. Conflicts between writers and producers or between producers and directors, or between staff and star, should be ironed out well in advance. The longer these conflicts, as earnest and legitimate as they may be, the costlier they become.

Pre-planning pays off everywhere, of course. The longer the dancers rehearse in leotards, the less likely they are to consume expensive camera time when the chips are down. In the end, it's the track-records of people on your show you should bet on—the people you send through the stage door.

Joe Spery, radio/tv production manager, Campbell-Mithun, Inc., New York

Habits usually cost money

The thesis is, we want a good commercial nonetheless. The whole area of whether to use four singers instead of six, of course, will be debated long after two-way television telephones are commonplace. As in any business undertaking, though, there must be a breaking point where quality need not be sacrificed for sheer cost considerations.

Probably the one best answer to the poser is: have a cost-conscious person create the original storyboards. Unfortunately, this is easier to say than to do.

Second best is: have a close supervision of all tv production by able gentlemen who have proved they can work within their budgets.

And, within the practicalities of time, every single item to be used on the air that comes through the pur-
out passing them on to advertisers and without affecting the values of the programs.

By this, we don't mean that we would eat the costs. We mean that we can, and have, effectively devised a method to control them.

How we stretch the program dollar beyond its natural limit begins—with the writer. We know that a well-constructed story, primarily about people, is what most interests the viewer. So, we play faces—not places.

By meeting with the writer before he has written a word, and by carefully pre-planning and pre-blocking, we are able to prepare a script well within the bounds of budget, but without limiting the writer’s creativity.

This is no trick. We know our medium and we know its limitations. We know how to carefully plan a TV program that is pictorially and historically effective—one that won't be burdened with excess rehearsal hours, scenic and property elements that may never get on camera or burdened with casts that bulge at the seams.

When we have decided on the places to play, we then come to the faces that play. The faces? Like Tony Perkins, Tony Franciosa, John Cassavetes, Neva Paterson, Lee Remick, Bradford Dillman, Ed Andrews, Phyllis Love, Signe Hasso, Carol Bruce, William Prince—the list is a long one. Some are stars—some will be—some have been; but all are pros. Rather than pay a small amount to many performers, we pay high prices to a few. In the long run, it more than evens itself out in favor of the advertisers.

Pre-planning — an essential — also simplifies the director’s job. The script he receives is tight, comprehensive, lucid. The playing and shot areas are clearly defined . . . not in written stage direction, but in story progression and motivation contained in the finished script. The result we want—he knows. So his job is one of refinement with an aesthetic touch. To obtain this, we do not hamper him with ambitiously contrived effects.

As for the words, the director is able to have them delivered properly—and quicker—by the people who are cast to speak them. The “faces” we emphasize. Naturally, when the director gets what he wants more quickly, he requires less time and, naturally, less time requires less money.

Hooper . . . Pulse . . . you NAME it, pardner! In every Tulsa survey during the last 18 months, I've been FIRST by a COUNTRY MILE! Match THIS with my reasonable RATES . . . and you get a cost-per-thousand so far below any OTHER Tulsa station that it's almost like hoss-stealin' to buy me.

Hey, and see that big HAT I'm wearing? Ahem! That's my big 5 mv Primary Coverage Pattern in the rich Tulsa Trade Area.

Come on! Get ACQUAINTED with me . . . and you'll get acquainted with SELLING POWER, the likes of which you've never seen BEFORE.

THE NO. 1 NEWS STATION IN THE NATION*

The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Altoona—Johnstown, Pa. . . . WFBG
Amarillo, Tex. . . . . . . . . . . KFDA
Amarillo, Tex. . . . . . . . . . . KRNT
Atlanta, Ga. . . . . . . . . . . . . WLB-A

*Winner of coveted A. P. Award for best news coverage of all A. P. radio and TV stations for 1957

For your market, contact
Television Programs of America, Inc., 488 Madison Ave., New York 22
How many puffs in a station break—
or when does sales resistance become resentment?

Here's another place where film comes into the picture—
...because pre-testing is easy with commercials on film—
lets you test to your heart's content before you show them.
Important, too—film gives you full control of time and
station...keeps you in the driver's seat all the way.
Use black-and-white—or color...there's an Eastman
Film for every purpose.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.
National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The California Oil Co., Perth Amboy, N. J., is preparing a big-budget campaign in Eastern markets for its Chevron gasolines and oils (previously under the Calso trademark). The schedules start in early June, run into the middle of the summer. Minutes and chain-breaks are being bought, with frequencies varying. Buying is not completed. Buyer: Trow Elliman. Agency: BBDO, New York. (Agency declined to comment.)

William Wrigley Co., Chicago, is entering 40 markets throughout the country for its chewing gums. The campaign begins this month; minutes and I.D.'s during nighttime periods are slotted. Frequency varies from market to market. Buyer: John Russel. Agency: Arthur Meyerhoff & Co., Chicago. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is scheduling announcements in 35 Eastern seaboard markets for its Jiff Peanut Butter. Minute and 20-second announcements during nighttime segments are being slotted, with a family audience in mind. Frequencies vary from market to market. Media Supervisor: Gus Pflegler. Agency: Leo Burnett Co., Inc., Chicago. (Agency declined to comment.)

Lever Bros. Co., New York, is planning a campaign in top markets throughout the country for its Rinso Blue. Schedules kick-off this month for four weeks. Minutes and chainbreaks are being placed; frequency varies from market to market. Buyer: Tom Glynn. Agency: J. Walter Thompson Co., New York. (Agency declined to comment.)

RADIO BUYS

California Packing Corp., San Francisco, is initiating a campaign in top markets for its Del Monte line. The short-termers starts this month. Minutes are being scheduled during daytime hours; frequency varies from market to market. Media Director: Allen G. Jones. Agency: McCann-Erickson, Inc., San Francisco. (Agency declined to comment.)

RADIO and TV BUYS

The Texas Oil Co., New York, is setting up radio and tv schedules in 80 to 100 markets for its Texaco gasolines and oils. The campaign starts in late May, runs for four weeks. In radio, minute announcements are being slotted during early morning and late afternoon segments. In tv, minutes and 20's during prime time are being used. Frequencies vary from market to market. Buyer: Jack Bray. Agency: Cunningham & Walsh, Inc., New York. (Agency declined to comment.)
PICTURE WRAP-UP

NAB’s new Television Code Review Board, effective May 1, includes (l. to r.) E. K. (Joe) Hartenbower, KCMO TV, Kansas City; Mrs. Hugh McClung, KHSI TV, Chico, Calif.; Roger Clipp, Triangle Stations, Philadelphia, new Code Review Board chairman; Donald McGannon, Westinghouse Broadcasting; and Richard A. Borel, WBNS TV, Columbus, Ohio.

David Hardacre (r.), one of the 1958 co-winners of the Voice of Democracy award, was congratulated at the NAB convention by (l. to r.) NAB president Harold E. Fellows, McCann-Erickson president Marion Harper, and W. D. “Dub” Rogers, KDUB, Lovett, Texas. The award is given each year by NAB for the best essays on democracy.

Harold E. Fellows (r.), NAB president and board chairman, presented the 1958 Keynote award to CBS president Frank Stanton. Stanton was keynote speaker at the 36th annual NAB convention in Los Angeles last week.

Mutual Broadcasting System conventioneers at NAB included this smiling group: (l. to r.) national sales manager Robert Marcatto; Truman A. Morris, WBEA, Chillicothe, Ohio; Carl L. Lindberg and Howard Hayes, WOKO, Albany, N. Y.; and MBS station relations director Charles King. MBS radio network affiliates met at the Hotel Biltmore during the annual NAB convention.

SPONSOR • 10 MAY 1958
Alva Ray Hunter

"double" satires off Promotions slated a Ted and in Pa., commercials recting Ketchum, a tv to Pittsburgh anburgh. ad FC&B changes office, quarter rector cast broadcasting, continues the and SPONSOR

This is part of the network's "double impact" plan — Sundays and one evening during the week.

Promotions and campaigns:
- Cameo Curtains Inc., kicked off a zany radio campaign featuring satires on soap operas, rocket trips to Venus, etc. The campaign, currently in N.Y. on WRCA (via Tex and Jinx and Tex Antoine) and WMGM (via Ted Brown) is a four week test for a nationwide spot radio campaign slated for fall.
- Five natural gas companies in Pa., Ohio and W. Va., are featuring a unique campaign via tv and radio to help home builders sell "all-gas" homes. Ketchum, MacLeod & Grove, directing the campaign, plans 400 radio commercials on nine stations and 200 tv commercials on six stations, in the Pittsburgh area alone.
- Avis Rent-A-Car System plans an animated "missle age" cartoon spot to promote its advance business trips reservations. An eight week "test" tv ad campaign is now underway in Pittsburgh.

AGENCIES

FC&B reshuffled its tv-radio department this week and the changes worked out this way:
- John B. Simpson, v.p. and director of broadcast for the Chicago office, becomes v.p. and national director of broadcasting. He'll head-quarter in N.Y.
- Roger Pryor, v.p. in charge of broadcasting, N.Y., becomes broadcast production chief for all FC&B offices.
- Edmund L. Cashman, v.p., continues in charge of West Coast offices, and Homer Heck becomes head of the Chicago staff.
- J. Walter Thompson is expanding its tv-radio department in Chicago.
- Sherrill Taylor — formerly of RAB — is joining Jack Mossman, department head.

Tv-radio production head George Polk at 29 rates as the youngest v.p. at BBDO.

His has been a meteoric rise within the New York office. Polk started as a messenger 7 1/2 years ago and worked through media research, time-buying and head timebuyer.


At McCann-Erickson, Chicago: Mitchell Streicker, named manager of media research . . . William Ewart and John Hugunin, to the creative staff.


David M. Close, to the service dept., N. Y., Charles Kennedy, service dept., Chicago and Martha Gehring to the media selection staff, Phila., N. W. Ayer.

NETWORKS

ABC Radio will air the 1958 Notre Dame football games this fall, sponsored by Pontiac. Agency—MacManus, John & Adams.

"But Boss…

reform Traffic Court??"

"Certainly! We have always taken an editorial interest in civic affairs."

"But Boss, pop off on politics? Think of CITY HALL! Why not play it safe like everybody else?"

"That’s not how we got to be FIRST in Cincinnati!"

Come to think of it, I guess he’s right.

But Gosh… City Hall…

CINCINNATI

GORDON BROADCASTING COMPANY
SHERWOOD R. GORDON, CEO
SOLD NATIONALLY BY ADAM YOUNG, INC.

wsai

SPONSOR • 10 MAY 1958
New biz for the tv networks:

- Kraft, for full sponsorship of the Milton Berle Show, to air on NBC-TV next fall, in the Wednesday 9-9:30 p.m. slot.
- Associated Products, for Musical Bingo, to start on ABC-TV 6 June. 3:30-9:00 p.m. Grey is the agency.
- General Foods, for alternate Friday quarter-hour segment of The Price Is Right, daytime, for 52 weeks.

Renewals: Chevrolet, for the Dinah Shore Chevy Show, NBC-TV, for next season...Kaiser, for ABC-TV's Maverick...Mars, for alternate week sponsorship of Circus Boy, returning to NBC-TV next October as a Saturday morning feature.

**REPS**

Robert E. Eastman Co. starts 1 June with WNEW, New York, as its first station.

Eastman, former ABN president, will shortly add four other radio stations to his list.

He's opening offices in New York, Chicago, and San Francisco.

H-R Reps has issued a presentation documenting with facts and figures why tv remains a strong advertising bet in the summertime.

The arguments include:

- A preponderant share of American families stay home in the summertime.
- A large number of consumer goods categories hit their peak sales in the summertime.
- Even those families that go on trips aren't "lost" to tv viewing.
- Retail sales, according to Department of Commerce, are higher than for any month except December. August is also the best month for food sales, while July is the biggest month for gasoline sales. More durables are sold in the June-August period than any other period of the year.

**ASSOCIATIONS**

Starting in 1959, by a membership vote of 947 to 59, the NAB will:

1) Restrict management conference registration at the annual convention to the ownership, management and officers of active association members.

2) Limit exhibits to those associate members who are manufacturers of broadcast equipment.

3) Tailor the programing of fall conferences to the various operational phases of station management.

Bud Rogers, chairman of TVB, said at the conclusion of the board meeting in Lubbock, Tex., "Tv has its job cut out, and as other key business and industry leaders have indicated, now is not the time to re-trench."

Rogers added that TVB will base its 1958 program on:

1) Hard sell of the medium itself.
2) Expanded service in the inter-
The first advertisement announcing the sale of the famous Lassie series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Cadillac, Mich. .......... WWTV
Cape Girardeau, Mo. ........ KFVS
Charleston, W. Va. .......... WCBS
Chico, Calif. .......... KHSN
Cleveland, Ohio .......... WJW
Colorado Springs, Colo. .......... KKT
Columbus, Ga. ......... WRBL

For your market, contact
Television Programs of America, Inc., 488 Madison Ave., New York 22

CHANNEL

WSIX-TV
NASHVILLE
DOMINATES
THE DAYTIME
in Middle Tennessee

In 134 of 160 weekday quarter hours between
9 A.M. and 5 P.M., WSIx is in First or
Second place in Nashville's 3-station market!

AGAIN Channel 8
delivers more audience per dollar!

The Highest-Rated
night-time movie
[55.3 share of audience]
Rating: 25.3

Represented by:
H. R. TELEVISION, INC.
CLARKE BROWN COMPANY

ALSO

The Highest-Rated
live program—wrestling
[50.5 share of audience]
Rating: 26.6

* (including ties)
March 1958 ARB

Sponsor • 10 May 1958

est of advertisers, agencies and members.

Meeting results: The annual general membership meeting of the N. Y. chapter of the Academy of TV Arts and Sciences, resulted in the formation of a committee for... "the expansion and improvement of TV in N. Y."

The Langer Bill in the Senate, which would prohibit all radio and TV advertising of alcohol beverages, continues to stir up protest.

Latest complaints registered before the Senate Commerce Committee by:
- Harold E. Fellows, NAB president, who termed the bill "discriminating against one perfectly legitimate item of commerce."
- The Advertising Federation of America, which protested the bill's invasion on the right to advertise...
- The 4A's, which decried the dangerous precedent such a bill would set.

They were elected:

FILM

Syndicators could look back on some thoughtful comment offered by station management at the NAB convention.

Such comments as these:
- NAB TV Film Committee's Frederick S. Houwink, WMAL-TV. Washington asked syndicators to make uniform the legal form of contracts, said: "As it now exists, station management must refer every contract to its legal counsel before signing."
- A. James Ebel, KOLN-TV, Lincoln, urged there be less of a turnover among film salesmen: "A good film representative informs and serves as well as sells," Ebel noted.
- Dwight W. Martin, WAFB-TV, Baton Rouge, noted that his station had set up three criteria to help them use film properly: (1) the practice of varying film by classifying them, drama, comedy, etc.; (2) a prohibition against using a rerun on the
same night of a week used for a first showing; and (3) the purchase of a sufficient variety of film packages to vary the stars.

An analysis of Ziv syndication sponsors shows an increase of 38% in the number of drug and toiletries companies.

Some Ziv drug sponsors: Sterling Drug, Bristol-Myers, Procter & Gamble.

Sales:
- Early renewals on CNP’s Silent Service are to Schlitz Brewing, in Chicago; Shaefer Brewing and Robert Burns, Boston; General Cigar, San Francisco; Natural Gas in Pittsburgh, Society for Savings, Cleveland; O’Keefe Brewing, Buffalo and Carthage; Lee Optical, San Antonio; Schoenling Brewing, Dayton; Manufacturer’s Light & Heat Co., Wheeling; and Pine State Creamery, Raleigh-Durham.

In addition, there have been 13 station sales.
- Ziv’s Economee division for re-run station sales had a 67% increase in gross billings during the first four months of 1958, over the similar period last year.

Highest sales have been on Science Fiction Theater, I Led Three Lives and Dr. Christian.
- Seven station sales were made this week on Gross-Krasne’s African Patrol. Five of the seven were made at the NAB convention.
- AAP, too, had a good convention sales picture. Four stations bought both the Vanguard and Jupiter packages, one station bought just the Jupiter, and four stations purchased segments of the Gold Mine Library.

WPIX, New York, is the latest entry into the syndication business.

Station will peddle its Russian Revolution, which came up with impressive ratings in New York, and an upcoming film, Private Life of a Dictator, to stations throughout the U.S. and Canada.

Under production: Writer Robert Biers and producer Gilbert Laurence are preparing a new series, Trail of the White Poppy, based on exploits of the Narcotics Bureau...Barbary Coast will be the first series of Allied Artists’ subsidiary, Interstate TV. Series is
INCREASING RATINGS
AND REVENUE
FOR YOUR STATION

Are you bothered by the thought that your audiences could be bigger, your sales higher and your profits rosier?

A number of aggressive radio and television station operators are taking advantage of a unique package service that integrates sales and audience promotion, research, merchandising, advertising and publicity in an overall battle plan to increase ratings and revenue.

The Wexton Company, Inc., specialist for 11 years in broadcast promotion, offers this comprehensive service on an exclusive basis to one TV, one AM and one FM station in each market.

By pooling the industry's top promotion, merchandising and advertising talent under the direction of John H. Eckstein, formerly Director of Advertising and Promotion of the American Broadcasting Company, Wexton insures against hit-or-miss handling of these vital activities—works as an integral part of the station-rep team.

The following services are available to Wexton clients:

AUDIENCE PROMOTION (jingles, contests, premiums, local ads, ID's, local publicity)
RESEARCH (audience and market studies)
SALES PROMOTION (presentations, including film and slide, sales kits, data files, direct mail)
TRADE PAPER ADVERTISING
MERCHANDISING (point-of-sale, tie-ins, merchandising strategy and materials)
PRODUCTION (station breaks, commercials, programs)
PUBLICITY (clearing house for receiving — via special teletype circuit—and placing day-by-day news releases from stations; developing feature stories, special events, personal appearances)

Markets already serviced by Wexton: Buffalo New York, Pittsburgh, Rochester, Joplin, Scranton — Wilkes-Barre, Harrisonburg, Clarksburg, Parkersburg, Akron, Providence, Monroe, Steubenville.

To find out how you can increase your ratings and revenue on a reasonable budget, contact:

THE WEXTON COMPANY, INC.
Broadcast Promotion and Advertising
444 Madison Avenue, New York, N. Y., MUnray Hill 8-4050
being produced in conjunction with ABC . . . Sonia Henie will be starred in a new series of 90-minute variety films being produced by former Wide Worlder Alan Neuman.

Kudos: Albert G. Hartigan, ABC Film account executive, has been named alumnus of the year, by Syracuse University's Radio and TV Center . . . CBS TV Film's newfilm team of Frank Kearns and Yousef Masraff received top awards from the Overseas Press Club.

New feature packages: Screen Gems is releasing two new groupings: 78 two-reelers starring the Three Stooges; and a new Shock package of 20 films, to be called Son of Shock . . . Academy Award winner La Strada headlines a new package of seven features to be released by Trans-Lux TV. The films will go to tv following completion of current theatrical engagements.


Robert Morin has joined MGM-TV as sales executive . . . Wilbur T. Blume, to Monopiegic Productions as production head . . . Robert Lang, named account executive in NTA's west coast division . . . Sidney Yallen, appointed vice-president, Bentley Productions.

Also added: Max Brown, named office manager, NTA . . . Joseph J. Doyle, promoted to booking supervisor, Guild Films . . . Leonard Bogdanoff, to Bernard L. Shubert and Telestar Films as comptroller.

TPA this week added five account executives, including: Sherlee Barish, Edward I. Adler, Tom Privette, Edwin D. Staub, and Bryan D. Stoner. In addition Jose Garcia was named Puerto Rico sales rep.

The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Las Vegas, Nev. ........... KLRJ
Lebanon, Pa. ............. WLBR
Lincoln, Neb. ............ KOLB
Los Angeles, Calif. ......... KTTV

For your market, contact
Television Programs of America, Inc., 488 Madison Ave., New York 22

COMMERCIALS

The Center for Research and Marketing, Inc., announces a program for measuring "the degree to which a tv commercial is communicating its major sales message."

The test areas: communications (what content comes across); assimilation (what it means and how important it is in the context of the consumers' needs, motives, and emotions) and credibility (whether or not it is actually or potentially believable within the framework of the product itself and the life experience of the viewer).

Storyboard Reports has set up a new air check service for tv and radio.

Method: Both pictures and sounds of tv commercials are taken off the air, and presented to clients in the form of a storyboard—an actual photo of each change of scene with the accompanying audio alongside it. The entire commercial is on one sheet of paper.


In time for a spring promotional campaign, the Edsel theme is "Swing Time Push."

Stan Freberg is doing a series of Plymouth radio commercials via Ayer.

Awards: To Academy Pictures by the New York Art Directors Club for:

Live action and animated color commercial for Timken Roller Bearings (BBDO), a distinctive award . . . Animated color commercial for Union Carbide (J. M. Mathes), a merit award. More awards: To the Gardiner Advertising Agency, Salt Lake City, for three live tv commercials produced for Cook's Tea & Coffee, by the National Federation of Ad Agencies meeting in California.

TV STATIONS

Tv stations represented by Katz are cooperating in gathering specialized market information requested by agencies and advertisers.
Joe Patrick is another KFABulous factor in the big trend to KFAB in the Big Omaha Market. Joe is the genial emcee (7:00-9:00 a.m.) of Omaha's most provocative morning program, "The Morning Watch." He also has the top-rated sports programs in a new Pulse Area Survey of half-million radio homes.

Top personalities like Joe Patrick, combined with fresh, new program ideas and features, have made KFAB by far the best buy in Omaha radio. A Petry man will be glad to give you all the KFABulous facts...so will KFAB's General Sales Manager, E. R. Morrison.

Meet Joe Patrick!
In the initial survey of this kind WOOD-TV, Grand Rapids, polled viewers of its sports show on their sports goods buying habits and preferences. The data had been requested by a rifle and ammunition manufacturer.

Reports from the videotape front:

- **KDKA-TV, Pittsburgh**, launched its newly acquired Ampex VR-1000 tape recorder last week with a taping of the arrival of the Pirates.

- **KYW-TV, Cleveland**, is ready to use its Videotape Recorder on the stations new science and engineering series, *Breakthrough.*

In an address at the general session of the annual convention of American Women in Radio and Television in S.F., Donald McGannon, president, Westinghouse Broadcasting Co., suggested:

“It might be wise to let more of the ‘feminine touch’ flavor commercial programing ... for women best understand the motivations to which other women respond”.

**Educational tv:**

- **WTOP-TV, Washington, D.C.**, offers a series of live practical educational programs. The first subject will be shorthand. Title of the series is *Classroom 9: Shorthand.*

- **WJZ-TV, Baltimore**, along with the student tv workshop of Morgan State College, produces a new series entitled *Morgan State '58.* The first program will feature “A Look Into Russia.”

“Buy Now” campaigns hit tv: KTTV, L.A., airs daily reports calling attention to local business and industries who are proving that “business is better” ... WITI-TV, Milwaukee, starts it’s “business is good” theme with a series of slides showing optimistic, factual business information.

**RADIO STATIONS**

KOFI, Kalispell, Montana, thinks that its proof that radio can still pay against all kinds of odds.

Within a depressed market the station in 30 months has doubled its studio space, doubled its staff, tripled its power and seen the local tv station shutter.

Boasts the KOFI management: “A vital part of the station’s growth has been rigid adherence to a ratecard, no double spotting, no double billing and a mature middle-of-the-road programing.”

Radio broadcasters should talk in terms of the total audience over a month, instead of talking in terms of ratings, said E. K. Hartenbower, general manager, KCMO, Kansas City and chairman of NAB’s radio research committee, at the NAB convention.

Other panelists included: George Blechta, v.p. and eastern sales manager, Nielsen; Edward Hynes, Jr., president, Trendex; Dr. Sidney Roslow, director, Pulse; Frank Stisser, v.p., Hooper.

“Buy Now” campaigns continue:

- **KELO, Sioux Falls,** under the slogan of “the Bellringer campaign” emphasizes the bright side of the economic picture. This idea was adopted by the Advertising Council for recommendation to all radio stations.

- **WKAB, Mobile,** conducts daily two-minute taped interviews with leading business men, to be aired every a.m.

- **WNEW, New York,** is translating the “buy now” theme into pop music, with the reminder that the key to economic recovery is buying. Lonny Starr, d.j., on Music Hall devotes a quarter hour to “BUY BUY blues” songs, like ... “I’ll Buy You A Star”, “BUY A Paper Doll,” etc.

What the convention-busy agency men may have missed: All L.A. radio stations ran spots welcoming NAB conventioners, but KFWB ran an added attraction—announcements by a sexy-sounding, husky-voiced gal greeting agency personnel there by name.

**Promoting National Radio Month:**

KMOX, St. Louis, conducts a listener contest on “I like KMOX because”, awarding radios to the winners ... The Flint Radio Broadcasters Association holds a “I like radio close to me because” contest ... WWJ, Detroit, will feature week-to-week variations emphasizing the different roles
radio plays in the life of the individual, the community and the nation.

**New Company:** Gibson Broadcasting, Inc., Cal., was formed this week with Lee Gillette as president; Ken Nelson, secretary-treasurer; Frank Carlson, v.p.

**New Owners:** KIST, Santa Barbara, sold to a group headed by Karl Rembe, general manager of the station. The purchase is subject to FCC approval . . . Stark Broadcasting Corp., operators of WCMW, Canton, Ind., purchased WARU, Wabash . . . subject to FCC approval.

**First Multiplexing operation in San Diego:** KITT, a new FM station. (Multiplexing is a new electronic marvel enabling an FM station to put three separate program services on the air at the same time over the same frequency.)

Some station sidelights: WNTA, Newark, will broadcast language lessons for tourists travelling abroad . . . KAKC, Tulsa, is offering a free wake-up service to anyone in the city. This service operates on a 24-hour-a-day basis by station staff members . . . WINS, New York, is looking for a pooped pooch to send to Miami for a vacation. Two humans will be allowed to accompany it.


The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

New Haven—Hartford, Conn. . . . WNHC
New Orleans, La. . . . . . . . WDSU
New York, N.Y. . . . . . . . WPIX

For your market, contact:
Television Programs of America, Inc., 488 Madison Ave., New York 22

![Reach 2 Great Inland Empires](image)

**KXOA**

**SACRAMENTO**

1st PULSE OCT. 1957

more quarter hour firsts
6:00 a.m. to midnight

51st Market population*
45th Market Retail Sales*
22nd Market Sales Per Hsd*

*SRDS

KXOA

El Centro - Imperial Valley
Over 50% of Valley Audience for 31 Years (Every Survey)

Nation's 7th Farm County

KXO

Rep—Raymer or Riley Gibson, Pres. KXO-KXOA

KXO

Kep—McGauren-Quinn or Howard Haman, V.P.

**SPONSOR • 10 MAY 1958**
For outstanding Service to Wisconsin and Michigan Agriculture*…The Land of Milk and Money* and named runner-up nationally by the American Farm Bureau Federation
WBAY Channel 2 Green Bay, Wis.
The networks are on notice that they must prepare to send their top officials to Washington again.

A definite date has been set for hearings on a bill which would put the webs under FCC regulation on the same basis that stations are now regulated. The sessions start 2 June.

The bill was introduced by Sen. John Bricker (R., Ohio), ranking minority member of the Senate Commerce Committee. But Bricker doesn't have much support for the bill within the committee.

Nevertheless, the hearings will be full-dress affairs and will call for the expensive attendance of the best network brains.

The date was earlier than had been expected. With the FCC far, far from the report stage on its own network investigation, the Committee can hardly expect to get much in the way of definitive testimony from the commissioners.

This, in turn, will slow up the Senate Committee's own deliberations. It isn't in the cards for the Bricker bill to make any progress this year. After which the bill will die and will have to be reintroduced next year.

Before the network hearings the same Senate Commerce Committee will hold hearings starting 27 May on TV allocations problems.

Probably at the series of dates starting 27 May, there will only be time for the FCC to be heard. The committee issued an interim report on allocations last year. It called for FCC consideration of a shift of all TV to the UHF band. It also wanted selective deintermixture considered.

The FCC issued an order just before that report in which it was stated that these alternatives would be considered, and the report applauded that decision. Since that time, both methods have been allowed to die on the vine.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Legislative Oversight subcommittee, indicated that group is far from finished with its probe of the FCC.

In a speech before the Washington Bar Association, Harris raised a threat to many, many TV licenses. He noted that illegal contacts with Commissioners had been made in many contested TV cases. He raised the question of whether these licenses should not be voided.

He also spoke of questionable conduct by more than one FCC commissioner, and insisted that public confidence in the FCC must be restored.

Notwithstanding what might have been an implication in the Harris speech, President Eisenhower nominated Robert T. Bartley for reappointment to another 7-year-term on the Commission. The Texas Democrat is a nephew of House Speaker Sam Rayburn (D., Tex.).

It is the Senate Commerce Committee which will have to pass on the Bartley renomination and confirmation is considered certain.

ASCAP has its troubles.

BMI this week unleashed another army of witnesses at Senate Commerce Committee hearings on the ASCAP charges against BMI.

In the House the Small Business Subcommittee, headed by Rep. James Roosevelt (D., Calif.), called on the Justice Department to probe whether ASCAP has been guilty of antitrust law violations.
SPONSOR HEARS

Network TV programming this fall could take a sharp turn in the direction of the sideshow.

The new Garry Moore Show, which CBS TV is offering at $59,000 gross per half hour, will contain such routines as a dog that tapdances and a rabbit that shoots a bow and arrow.

NBC Radio speechmakers playing the luncheon circuit these days have evolved this cheery thesis.

If network radio could pick itself up from the floor and stage the comeback it has, then there's every chance the same thing will happen to the American economy.

Admen who had been gunning for the $6-million Frigidaire business posed this query across luncheon tables this week:

If Grey gets the account, will it have to give up its RCA connections? (RCA holds stock in Whirlpool and is also in the cooking-range field.)

Revlon will take another stab at turning out an acceptable kine of the bingo gimmick, Bid and Buy, that it hopes to use as a summer replacement for the $64,000 Question.

CBS TV turned down the original audition version as substandard.

Emerson Foote's return to McCann-Erickson has started a flow of speculative forecasts along these lines:

1) Terry Clyne may leave to take a post at Bulova.
2) Tom McAvity is slated for a top corporate spot on TV programing.

A Park Avenue agency had a research organization do a viewer profile on enthusiasts of bingo programs.

A thumbnail of the findings: The audience was overwhelmingly 1) in the upper age brackets, 2) in the low income group, and 3) of quite limited education.

Added observation: Their range of social activity is very restricted.

It may sound like dreamstuff right now, but the years aren't far off when the soaps and detergents could feel the effects of another great turn in the home appliance field:

Economically-priced automatic clothes washers and dishwashers that clean and disinfect electronically.

Watch for one of the appliance giants to market such a portable dishwasher within about a year.

Reports of looming account switches stepped up in volume this week.

Among those mentioned were: the chemical division of Eastman Kodak ($1.4 million); Goodyear Tire (with Compton as the bidder); and a slice of the Westinghouse appliance empire.

Additional scuttlebutt: Relations between Coca-Cola (the dealer section) again are at the straining point.
KLZ-TV’s imaginative weekly live remote series, “Panorama,” has earned one of TV’s highest awards. George Foster Peabody—for Local Meritorious Public Service.

Says the Peabody citation: “Panorama, through the inquisitive and revealing eye of the TV camera tells the story ‘This is our land and these are our people’ with particular emphasis on the West...a notable achievement in creative television on the local level.”

It marks the first time any Colorado radio or TV station has won this distinguished honor.

KLZ-TV president, Hugh B. Terry, and Channel 7 personnel are grateful for this high tribute—pledge themselves to continued showmanship and service in the public interest.

CBS IN DENVER

KLZ TELEVISION

Represented by the KATZ Agency.
SIMPLER TV RATES
(Cont'd from page 28)

nouncements. For example, if a station has a hard time selling ID's, it's going to set up a separate classification for ID's."

Since the rate card jungle is, in the final analysis, a way of coming up with competitive cost-per-1,000 figures, the proposal to set cost-per-1,000 guarantees has been made more than once. Such a guarantee would simplify the rate card to a fare-thee-well. There would, presumably, be little left of the rate card in the traditional sense. All that would be necessary would be a basic cost-per-1,000 figure for each of the various program and announcement lengths plus frequency or dollar volume discounts.

While the idea is beguiling on the surface, nearly all stations are dead set against it. In the first place, it's regarded as abject surrender to the principle that the number of people viewing a tv program is the only measure of its advertising effectiveness. Secondly, there's not enough confidence in the rating services. Stations' opinions on sample size and the degree of audience fluctuation shown from one report to another and within the same report are too well known to bear repeating.

Cost-per-1,000 guarantees have been tried, but they've been usually out of desperation so that a real test of their workability has never been made.

One rate card problem is the reluctance of stations to tamper with the "basic rate," used in the frequency discount tables. When stations had a hard time selling daytime, instead of changing the 50% traditional ratio of Class "C" to Class "A," they set up package plans with discounts of 40 and 50% weekly off the one-time Class "C" rate. This compared with a smaller maximum discount (usually about 25%) for buying 250 announcements.

It is true that the frequency discount tables provided little incentive for buying short bursts of a dozen or two dozen announcements. However, the stations could have, it is pointed out, converted these tables to a weekly basis in response to the prevailing demand and then added a simple discount structure to reward long-term advertisers.

While the same problems of rate complexity exist in radio, the fact that announcement buying is the prevailing mode has helped pave the way for simpler cards. Blair has been a pioneer in this work and about two dozen of its stations now have brief rate cards almost identical in format.

The Blair format neatly provides for a radio rate card that is basically comprised of three sections:

• Traffic time announcement rates: These usually cover 6:00-9:00 a.m. and 4:00-7:00 p.m. Monday-through-Friday or Monday-through-Saturday. There is a price for less than six rotating announcements per week, one for six or more (at least one a day) rotating announcements and a premium price for fixed position. Sometimes morning and evening have separate rates and sometimes the same.

• Other times: Announcement rates here are usually dubbed Impact Plans by the Blair stations. There are prices for 12, 24, 48 and 96 announcements weekly. Here, too, morning and evening rates are sometimes identical and sometimes different.

• Newscasts: Announcement rates are divided into traffic and non-traffic times with separate prices for one a day or more and less than one a day. ID's are usually 50% of the applicable minute rate but may not be combined with other buys for establishing frequency discounts. Impact Plan announcements scheduled in traffic times are counted in figuring out Impact Plan frequency discounts. Six-month rate protection is the rule. There are no rates for program buys. In the event this unusual type of radio buy is sought, advertisers must contact the station or rep.

There is little likelihood of tv stations coming up, with rate cards as beautifully simple as the Blair card. For one thing, tv stations have to cover time charges for programming. For another, there is greater fluctuation in tv audiences than in radio. Finally, the higher costs of tv make differences in rate classification an important matter.

One step NBC's Sugg would like to see taken is the setting up of a code of ethics covering rates. One reason, nobody needs be told, is the occasional practice of stations in setting up special plans for advertisers without publishing them. A code, he said, would not only simplify the rate card situation but remove the cloud of uncertainty that sometimes hovers over the broadcast business and brings buyer and seller into tough horse-trading over the bargaining table.
YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!

ARB SURVEY — METROPOLITAN LINCOLN
Jan. 12-18, 1958

KOLN-TV is TOPS on the 10 P.M. NEWS. Sunday through Saturday, the picture is as follows:

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<td>KCOLN-TV (10:00 News)</td>
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Nebraska has only two big television markets — and it takes TWO stations to cover them both.

KOLN-TV is your only satisfactory outlet for Lincoln-Land — 232,397 sets in 69 counties. All surveys prove that KOLN-TV is essential in this area.

Ask Avery-Knodel for complete market and coverage data on KOLN-TV, the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives
396 kids who had sent in a label with an entry naming the car, and received nothing. The premium step was inserted to take care of the losers.

Besides giving the original losing entrants a chance to win a prize, this phase of the promotion built more new customers and caused most of the original 19,000 to buy another package in order to get the label for the premium.

The fourth phase is currently running. Now the product is in the home. The children are aware of the brand name; so, too, are the parents who have probably helped fill out blanks once or twice.

"By this time the contest entrants have forgotten the contest," says Richiuto. "The premium winners have stopped playing with the gun. So we must introduce the memory factor, by having the show personality continue to eat the product. And we must transfer the idea of continuing to buy the product."

The vehicle for this is a new animated character, called "The Bight Lil' Kid." This is a studious-looking, Lord Fauntleroy-type little boy, but self-admittedly savvy. He is presented as superior to his child contemporaries, yet, it is believed, not obnoxiously so. It's a difficult character to engineer.

How long will this fourth step be maintained? "Stahl-Meyer keeps a daily check on sales figures," Richiuto notes. "As long as the animated portion maintains its effectiveness, we'll continue to use it."

The schedule calls for 11 one-minute participations a week, spread over four shows. Three a week are scheduled on Terry-Toons, with Claude Kirschner on WOR-TV; Time for Fun, with Johnny Jellybean on WABC-TV; and the Sandy Becker Show on WABD. Two a week run on Wonderama with Herb Sheldon on WABD.

In contrast to this the Ferris campaign, which began on 27 November last year, has an entirely different focus. The appeal here is to adults; indeed the voice used for the commercials is that of Benny Delmar, as Senator Claghorn. It assumes listeners will identify the Senator with the late Fred Allen's classic "Allen's Alley."

Use of Delmar's Claghorn character is to suggest a Southern invitation to gracious hospitality, as well as a reaffirmation of the meats' hill-country appetite appeal. The Senator is now spokesman for the Ferris brand — on radio and in newspapers, and at company sales meetings.

"We were looking," reports Frank Guthrie, Stahl-Meyer's vice-president in charge of sales and advertising, "for a distinctively American theme to convey the idea that an American product prepared for American tastes is preferable to an imported canned ham. At the same time we wanted to forcibly remind the public that Ferris hams and bacon are hickory smoked the old-fashioned way... that they are worth a slightly higher price because of premium quality."

Holidays are the backbone of Ferris ham sales. Its bacon moves well throughout the year, and, of course, some ham is sold regularly.

The Claghorn campaign was introduced the month before Christmas. For the first four weeks some 97 one-minute spots ran weekly on seven radio stations in New York and vicinity. After Christmas the campaign dropped to about 18 spots a week on two stations. A similar pattern occurred at Easter.

"Results of the Ferris radio promotion have been excellent," reports ad manager Hoedt. "Each successive holiday promotion has set new sales records, and intervening periods reach higher base levels. We expect to set all-time high sales figures for each of the holidays in 1958."

Retail food dealers, whether chain stores or independents, traditionally are anxious for packer support by advertising to consumers. It's common for salesmen calling on the retail trade to carry around tear sheets of recent print ads to prove such support.

With a majority of his ad budget going into air media, Hoedt was unable to supply his salesmen with this type of documentation. So he has devised a system of preparing brochures before each major promotion for each product line. The brochure explains what the theme and content of the promotion will be, and lists the heavy support it will be given, by showing the air media schedules.

Though somewhat unusual, the heavy-weighted air campaign for Stahl-Meyer is working out well. It permits the company to make a sizable splash in a major market, on a relatively modest budget. And, most importantly, it's paying off in sales.

ers per car). Nielsen also has scotched the "everyone's watching tv-at-night-so-who's-to-listen?" myth by uncovering such evidence that the cumulative radio audience in a week comes close to half the same tv audience.

The quality of the nighttime radio audience, often questioned by advertisers, has also been proved by NBC Radio Spot Sales based on research by The Pulse last November. On such scores as auto ownership, socio-economic level, tv ownership, age of housewife, education of head of the house, and family size, the nighttime radio family was demonstrated to equal in quality the daytime radio family. The survey was conducted in three major markets: New York, Chicago and San Francisco.

The Radio Advertising Bureau has reported that 63.4% of all U. S. families listen to radio at home at night. A Peters, Griffin, Woodward presentation based on a study of 23 stations representing 31% of total radio homes showed that in "prime" daytime traffic periods radio reaches 780,611 families in and out of homes while nighttime radio delivers 650,511. Yet the cost-per-1,000 between 6:30 and 9 a.m. is 80¢ against 73¢ between 6 and 10 p.m.

A study by The Pulse showed 10 to 15% more listeners per radio set at night than in "prime" 7 to 9 a.m. period and 30% more than in afternoons.

Perhaps no more dramatic proofs of nighttime radio's performance for advertisers has been offered than the continuing series of tests run by RAB. These tests which advertised with nighttime commercials on stations in markets to which the product advertised was not only a stranger but completely unobtainable all showed a high incidence of recall when people were later stopped in the street and questioned about what they had heard. Typical was the experiment in San Diego (where nobody buys coal; average temperature 59°). RAB ran a radio jingle for Blue Coal exclusively in the night schedule of KFMB. After the last of 52 announcements were aired, a random check of San Diegans turned up the fact that 11% recalled the ads, many could sing back the jingle.
In Rochester, N. Y.

All of the

TOP 12

Favorite Radio Shows

are heard on

WHEC

(BASIC CBS)

* Out of 72 competitive quarter hours, WHEC rates 58 firsts and 3 ties for 1st!

all this . . . and HONORS, too!

GEORGE WASHINGTON HONOR MEDAL of the Freedoms Foundation at Valley Forge for "Youth Asks The Question" series...Awarded February 22, 1957

NATIONAL SAFETY COUNCIL'S Public Interest Award for exceptional service to Farm Safety...Awarded November 18, 1957

OUTSTANDING SERVICE TO THE COMMUNITY...Safety Award of the Rochester Safety Council...Awarded June 6, 1957

THE MARCH OF Dimes...National Foundation for Infantile Paralysis Certificate of Appreciation of Outstanding Service...Awarded February 9, 1957

* Rochester Metropolitan Pulse, Oct., 1957
Paul A. Louis has been named vice president in charge of network relations and programing for the Leo Burnett Company's New York office. He joined Burnett in 1956 as a vice president in the broadcasting program division, where he specialized in radio and tv programing at the agency's Chicago headquarters. Louis began his career in broadcasting in 1932 as a writer and producer for NBC, Chicago. Later he came to New York to join CBS where he handled the radio activities for the network's Columbia Concert Corp. During his seven-year tenure at CBS he was in charge of the opera and concert schedules. Louis first focused his interest on the ad agency when he joined D'Arcy Advertising as v.p. in charge of broadcasting activities, where he is credited with the production of the Ken Murray Show and the Walt Disney spectacular.

John Grogan's appointment as vice president in charge of radio programing has pointed up Du Mont's interest in radio expansion. Further evidence of this interest is Du Mont's FCC-approved acquisition of WHK, Cleveland, (the first of a series). Grogan began his career in broadcasting at KNBC-TV, Kansas City, where he was staff announcer. In 1945 he joined WNEW, New York, as a director and was later appointed production manager. After a tour as production manager for W RCA-TV, he moved in 1953 to William Esty where he was producer-director for the Camel Caravan. In 1955 he returned to WNEW as program manager, then shifted to WABD in June 1957.

Leon H. Lowenthal has been appointed general manager of WKRC-FM, Cincinnati. The move is indicative of the comeback of fm. What has actually happened is this: The WKRC ownership has not only embarked on an expansion of its fm facilities but separated the operation of fm from am. Lowenthal's background: He was vice president and general manager of Musicast, Inc., for the past two years, specializing in the commercial broadcasting of background music. He was also in the retail record field as an executive and buyer. WKRC-FM will start a new format—a full 15-hour schedule of music—show hits and pop tunes during the day, classical music from 6 p.m. to midnight.
Never before in the history of St. Louis has a radio station scored such solid audience gains in such little time.

St. Louis fell in love with Wonderful WIL Radio's bright, happy personalities...enjoyable music...complete news...24-hours a day.

WIL, now in its 37th-year, was reborn in 1958, when it became a Balaban Station.

The result: Instantaneous Combustion.

Yes, wonderful WIL is setting this great midwestern market on fire! So, get hot with WIL radio. Add Motion to Promotion! For instantaneous action, call John Box or your Adam Young man.

Sold Nationally by ADAM YOUNG, INC.

One of the Balaban Stations...in tempo with the times
Convention after thought

You've undoubtedly been to those industry conventions where the industry's bright future is emphasized by speaker after speaker, where all is sweetness and light, where nothing lies ahead but hope and joy. You come back with the feeling that constructive accomplishment has been next to nil.

The 36th annual convention of the National Association of Broadcasters in Los Angeles was anything but this. In fact, we're proud to be part of an industry which, above all else, is aware that it has problems and challenges—and is willing to face them openly, talk them out and seek a solution.

You have only to look at the subject matter of several of the prominent speakers to see this. McCann-Erickson's Marion Harper could have talked about radio and television's great contribution to the economy—but he didn't. He said very frankly that the industry has a real job ahead, and it had better get down to doing it.

CBS president Frank Stanton could have used the NAB rostrum as a platform for any one of a number of purposes, but with his usual objectivity, he called on radio and tv to fulfill its responsibility to the country and the public in keeping people informed on world issues.

Even FCC chairman Doerfer could have offered a pacific message on the industry—but he didn't; he took radio and tv to task, in effect, for not taking advantage of the right to editorialize.

This attitude of constructive criticism, of earnest effort to do what should and must be done, is typical of our industry. It is one of the reasons why broadcast media have grown faster and more mature in such a short period of time. It took print media many more years to accomplish the same thing—and there are some doubts even today about print media's maturity in light of its attitude toward competitive media.

The NAB convention once again affirmed the stature of this industry. All that is lacking is honest effort to resolve the problems before us, and judging from NAB members at the convention, that effort will most assuredly be forthcoming.

**10-SECOND SPOTS**

**Butts:** Those public ash trays New York City is installing along Madison Avenue are begging for gags. Best to date was this one by WMCA's d.j. team of Gallagher and O'Brien:

**GALLAGHER:** Do people who work on Madison Avenue smoke more? Is that why the street was first to get those sidewalk ashtrays?

**O'BRIEN:** I don't think so. They're also very good for olive pits.

**Lucky:** A few weeks ago, R. Clifton Daniel, manager of WCAE, Pittsburgh, was held up while parked for a red light. The thug slammed him with a pistol, stole his wallet and car. The car was recovered, but not the wallet. The other day, Pittsburgh police picked up several suspects, one of whom had Daniel's wallet and some cards and papers. Would Daniel come to No. 1 Station to identify the thief? Daniel couldn't make it. During the night, someone had stolen his car again. *Troubles come not single spy but in battalions.*

**Pop!** Heading on news release from Gillette Safety Razor Co.:

$1,300,000 in Advertising Support for Gillette's '58 Father's Day Promotion.

*As usual, Daddy gets the sharp edge.*

**Quote:** By CBS Radio's Galen Drake:

"A wedding ring is a matrimonial tourniquet designed to stop circulation."

**D.S.T:** We heard this story attributed to a WNEW, New York, newscast: Out in Wisconsin, the d.j. of a radio station kept reminding listeners about every quarter hour on Saturday, 26 April, to be sure to turn their clocks ahead for Daylight Time that midnight. On Sunday the d.j. was late for work. He'd forgotten to turn his own clocks ahead.

**Up, psychos!** From classified ad in the N. Y. Times.—“WANTED, persons with extrasensory, clairvoyant powers to appear on new TV series. . . .”

Isn't that carrying "remote pickups" a little too far?

**How to:** Quote from Charles F. Adams, vice president of MacManus, John & Adams, Inc.—"When I decided to embark on an advertising career, I simply went to the head of one of the nation's largest advertising agencies and asked, "Do you suppose you could find a place in the organization for me, Dad?"
It was a great first quarter!

For the full broadcast day, sign-on to sign-off, WRCA-TV’s share of audience in the first quarter of 1958 was up 17% over last year.* WRCA-TV’s national sales for the first quarter were 17.5% greater than last year’s. *(FEB JAN., FEB., MAR., 1957 VS 1958)

We’re now enjoying another great quarter. Come on along and sink your teeth into the juiciest market in the United States... with a schedule on the NBC leadership station in New York!

WRCA-TV • 4 NEW YORK Sold by NBC Spot Sales
UNIQUELY SAN FRANCISCO

Here is one of the truly great cities of the world. Sophistication to satisfy the cosmopolite. Mecca for education, music, art. Western hub of business and finance.

Ever alert to excitement, Golden Gate people will enjoy the new KYA . . . its companionable music, stimulating Games for Family Fun, its gaiety, reminiscences, vitality — all familiar to San Francisco's pattern of living. And for the added fillip, incisive news reports with terse, tart editorials.

Uniquely San Francisco in composition and quality, this radio is a carefully researched programing bearing the Bartell Family stamp of scholarship, salesmanship, showmanship.

Bartell It...and Sell It!

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by Adam Young, Inc. for WOKY The KATZ Agency
HOW AGENCIES SELL CLIENTS ON TV IN 1958

Fall buying has been slow to firm up this year due to client push for shorter contracts. Here’s how top agencies cope with the problem.

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Summer Preview: this year’s radio commercials
Page 33

Madison Avenue goes to a psychoanalyst
Page 36

Why foreign cars are taking to the air
Page 38
Ever been to Mount Rushmore?

2½ million vacationers see it every year—and add $100 Million to Big Aggie Land's income

Nice country, this part of Big Aggie Land. There's famous Mount Rushmore in the Black Hills. The busts sculptured on the faces of this mountain are fantastic in detail and carved to proportion of men 465 feet tall. There are mountain trout streams, championship golf courses, resorts and ranches, the famous Badlands National Park, and outdoor camping sites. Yes, it's nice country. And 2½ million vacationers visit here every year.

This tourist trade adds $100 million annually to the WNAX-570 market coverage area...a plus factor WNAX-570 delivers to advertisers. And radio means WNAX-570 in Big Aggie Land.

America's 41st Radio Market

Big Aggie Land is a major U.S. radio market even without the tourist bonus. WNAX-570 NCS #2 Market Coverage Area takes in 175 counties with 2,217,000 population, 609,590 radio homes and over $2,400,000,000 in annual retail sales. The NCS #2 Daytime Weekly Circulation ranks Big Aggie Land as the country's 41st market.

These are the facts on Big Aggie Land. This is the market covered by WNAX-570. Ask your Katz man for full details.
We offer you a large share of the Northeastern Ohio buying audience.

You reach Northeastern Ohio's real buying audience through WGAR. Because WGAR surrounds your commercials with radio for grown-ups...of all ages.

For example, this fall, WGAR presents professional football at its exciting best featuring the Cleveland Browns. Dynamically reported for Northeastern Ohio's big sports-minded radio audience by top sportscaster Bill McCollgan...whose colorful game descriptions are seats on the 50-yard line for thousands of the Browns' faithful and enthusiastic fans.

WGAR maintains this policy in all its programming...good music...variety shows...sports...accurate news coverage...drama—featuring performers from top CBS talent.

So reach your real buying audience through WGAR.
DIGEST OF ARTICLES

How agencies sell clients on net tv in 1958
31 Fall buying has been slow to firm up this year due to client push for shorter contracts. Here's how top agencies are coping with the problem

This summer's radio campaigns
33 Radio's summer bandwagon starts to roll. Many clients are already aboard; others have one foot on step. You'll hear these commercials

The silent audience
34 The U.S. viewer may talk a lot about tv programing but he writes few letters about it. Unless inspired, mail critical of a show is rare

A psychoanalyst puts Madison Avenue on the couch
36 Surveys reveal that the adman thinks less of his profession than the public does. sponsor goes to a prominent N.Y. analyst to find out why

Minute shows sell Nescafé
38 Latest twist in tv commercials are Nescafé's miniature musical comedies complete with plot, songs and dialogue—all rolled up in 60 seconds

Why foreign cars are turning to air media
39 After years of selling via print, some of the biggest manufacturers of foreign cars are turning to tv/radio. These are reasons for the switch

Trewax grows with proven formula: spot radio
40 This regional wax manufacturer went into spot radio in 1954. Result: Today's market is national; today's spot radio budget bigger than ever

America's influential housewives
42 CBS Radio Spot Sales has just completed a study of the distaff side. Finding: housewives are more influenced by radio than by other media

Educational tv: a perennial problem
43 Despite apathy of educators and sponsors, Betty Adams of WJAR-TV, Providence, R.I., draws heavy mail with daily adult education series

SPONSOR ASKS: What did you get out of the NAB Convention?
50 The recent NAB Convention left broadcasters with mixed opinions. These three station managers felt it was a success. Here's why

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SPONSOR PUBLICATIONS INC.
combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St.
Phone: 2-4625. Los Angeles Office: 6087 Sunset Blvd. Phone: Hollywood 4-8089
Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscription: U.S. $3 a year, Canada and
foreign $4. Single copies 20c. Printed in U.S.A.
Address all correspondence to 40 E. 49th St.
N. Y. 17, N. Y. Murray Hill 8-2772. Published
weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Balti-
more postoffice under the Act of 3 March 1879.
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Symbol of service

Looking for protection of your advertising dollars? wroc-tv, Channel 5, Rochester, N. Y., serving 307,750 TV homes in 13 Western New York counties, reaches 27.4% more homes daily than the other Rochester channel (NCS #2). Thus every rating point on wroc-tv, Channel 5 is worth 27.4% more than a rating point on the other channel.

In an area like Rochester with over a million population, 1 ½ billion dollar buying income and one of the highest per capita incomes, such superiority has great significance.

For unusual results in an unusual market that is famous as a test market, viewers and advertisers turn to Channel 5, wroc-tv, Rochester’s most powerful station.

A symbol of service, like the devoted policeman, wroc-tv guards the interests of audiences and advertisers. Represented by Peters, Griffin, Woodward.
The determination of Needham, Louis & Broby to lay more stress on broadcast activities has been spotlighted by a realignment of its air operations and the moving up of James G. Cominos, director of the television-radio department, to vice president in charge of its broadcast organization.

**The newsmaker:** James G. Cominos' appointment as vice president in charge of all television and radio operations for Chicago-based Needham, Louis & Broby is the second instance in recent weeks of the enhanced role he will play at the agency. He was recently elevated to the board of directors. Aside from the now-retired John Louis, Sr., who had a special interest in broadcast advertising, Cominos is the first tv/radio executive at the agency to move into the policy-making echelon.

The appointment is more than a new title for Cominos. He will, henceforth, be freed from day-to-day administrative problems and spend more time on the creative aspects of program selection and analysis. This involves, among other things, longer sojourns in New York. Taking over the administrative part of his job and moving in as director of the department is Scott Keck, formerly assistant director.

Along with these two moves, three other major organizational changes have been made. Alan Wallace, vice president in charge of programs, assumes the duties of developing new programs as well as supervising the agency's film program buying unit. The creation and production of both tv and radio commercials has been "separated out" and put under Kenneth C. T. Snyder, vice president in charge of commercial production. Harold A. Smith has been brought over from NBC, where he was manager of sales planning and development of its central division network tv sales department and made manager of program promotion and merchandising.

All three will report to Keck, as will Walter Daspit, Jr., manager of business affairs; Robert Salter, manager of tv/radio operations in New York, and Michael W. Gradle, manager of tv/radio in Hollywood.

The new alignment is a reflection of the increasing volume of NL&B broadcast billings, now approaching half of total agency income. It follows the agency's resignation of the Wilson & Co. account early this year and the decision of Quaker Oats to move its Ken-L Ration over to J. Walter Thompson.

Cominos had been director of the tv/radio department since 1953. Previously, he had worked at BBDO for a number of years.
Believable as the re-awakening of nature, a child’s wonder, a mother’s love. That is WWJ-TV in Detroit. Eleven years of superior television service to south-eastern Michigan—strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a price-less advantage, every product a cordial acceptance that quickly leads to sales.
SINCLAIR REFINING IS SOLD ON SPOT...

FROM HOME OFFICE...

"Driving today? Remember to drive with care — and buy SINCLAIR — Power-X Gasoline." Slotted to reach the motorist at breakfast and enroute to and from work, that 5-second reminder will be broadcast 525,200 times in 1958 — the biggest campaign, for size, scope and duration, in Spot Radio history. "Spot," says SINCLAIR REFINING COMPANY's Vice President and General Sales Manager, Louis W. Leath, "is doing a great job for SINCLAIR."

To boost coverage and frequency, yet keep to a reasonable, affordable budget, SINCLAIR REFINING switched to Spot. The same allocation that had purchased only scattered Radio-TV programming in about 100 major markets now brought SINCLAIR saturation schedules in those same markets — 40 to 250 spots a week, weeks a year — plus sizable weekly campaigns on a year-round basis in 350 additional markets. Totals: 450 cities; 900 stations; 100 announcements per week. And in every market served by SINCLAIR and by an NBC Spot Sales-represented radio station, SINCLAIR uses the NBC Spot Sales station!

Standing, left to right: Louis W. Leath, Vice President and General Sales Manager, Sinclair Refining Company; Jack Price, Radio Sales Representative, NBC Spot Sales.

Seated, left to right: Stanley F. Ellsworth, Vice President and Advertising Executive, Morey, Humm, & Warwick, Inc.; James J. Delaney, Advertising Manager, Sinclair Refining Company; Reynolds Girdler, Director of Public Relations & Advertising, Sinclair Oil Corporation; Willis K. Wernicke, Radio-TV Vice President, Morey, Humm & Warwick.
TO SERVICE STATION...

In Chicago, where radio station WMAQ plays a major role in the SINCLAIR schedule, George Gaudio, operator of the Sinclair station at North Avenue and LaSalle Street reports: "I customers tell me they hear the Sinclair radio commercials, and I know those spots have brought me business. If customers are in automobiles and they listen to their radios, especially WMAQ. Personally, I know of no better way for Sinclair to advertise the products I sell."

A questionnaire sent to SINCLAIR marketers brought a request from 95% of them for continued use of Spot Radio, along with overwhelming confirmation of rising sales throughout SINCLAIR territory. And SINCLAIR men agree right down the line: in the markets served by NBC Spot Sales-represented radio stations, credit for this campaign's tremendous success belongs, in large part, to those stations.

Left to right: Howard Coleman, Manager, Radio Station WMAQ; Carl K. Foster, Manager Sales Promotion, Central District, Sinclair Refining Company; George Gaudio, Sinclair station operator, Chicago.
NOW! The New Orleans radio Station

WITH 32.2% of the audience—WTIX—is

20 times more powerful

with 5,000 watts

ON 690 K.C.

It happened May 7th, at 6 p.m. WTIX took over the 690 spot on the dial, and increased its power 20 times—to 5,000 watts. Result? Over 1,000,000 new listeners added! Now WTIX’s 24-hour service extends over the entire Gulf area—from Texas to Florida. Now, more than ever, the big New Orleans buy is WTIX—the station which even before the change was more popular than the next 3 stations combined (Hooper), and—first in every daytime Pulse ¼ hour, and—first in 462 of all 504 Pulse quarters.* Talk 5,000 watts and 690 kc. to Adam Young... or WTIX General Manager Fred Berthelson.

WTIX

first... and getting firster

... and now 20 times more powerful with

5,000 watts on 690 kc.

NEW ORLEANS

WDGY Minneapolis St. Paul

REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City

REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans

REPRESENTED BY ADAM YOUNG INC.

WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.
Will the tv networks have to put more steam behind merchandising and promotion to improve their grip on advertisers?

You can get a strong argument on the positive side of this question from agency account planners and strategists. Here’s their point of view:

- The basic weakness of tv network selling is that most of it is done in a vacuum with hardly any orientation to the advertiser’s distribution problems, objectives, and needs.
- The honeymoon period for the medium is over, and it now will have to show what a program can or should do—if properly promoted and merchandised at the point-of-sale.
- Even though the P&Gs may scorn this sort of help, there are many advertisers who would welcome a plan that puts the network merchandiser at work alongside his sales organization.

This is how one of these agency strategists put it to SPONSOR-SCOPE this week:

“I’ve never seen so many network plans fall through mainly because the client demanded to know how it would pay off in merchandising mileage.”

(See How they woo cagey clients into tv, page 31)

Brylcreem will be back on the roster of tv spot announcement users this fall. It’s withdrawing from syndication because it wants more frequency.

(See FILM-SCOPE, page 47, for more details.)

Sano Cigarettes (U.S. Tobacco) has found out that consumers can be steered into buying by the carton if the right kind of radio saturation is used.

The brand not only is renewing its schedule of 80 spots a week collectively on four N.Y. stations—WINS, WMGM, WMCA and WRCA—but is extending the campaign to five other markets. Agency: C. J. LaRoche.

A big one was tossed into the national radio spot pool this week by Beech-Nut Baby Foods via Y&R—a schedule of about 10 spots a week that will run in all the major markets until the end of the year.

Spot tv also fared well this week with Benton & Bowles a rich source.

The schedules involved Johnson’s Wax, Schick, Post Cereals, plus a renewal of the Maxwell House Coffee-Ban I.D. contract for next season.

Added note on radio: Calumet Baking Powder, one of spot’s oldest customers, also was dealing it out this week through Y&R.

The other anti-triple-spotting shoe dropped in Denver this week: Compton joined Benton & Bowles in canceling all chainbreak business on Denver stations.

Mainly affected are two accounts: P&G and General Foods (the former handled by both agencies).

The cancelations climaxed a drive by B&B and Compton to obtain from Denver tv stations a promise not to triple-spot commercials.

P.S.: Compton this week also filed with ABC TV a claim for billings rebates for time alleged to have been usurped from Wyatt Earp by affiliates for triple-spotting.
Reps as a class have a strong antagonism toward buying by formula, but here's one bit of mathematics they like: the practice by M&M Candy and Uncle Ben's Rice of upping the spot budget as the cost-per-1000 becomes more favorable.

Thus if the cost-per goes down 25% in a market, there’s a corresponding increase of 25% in spot money for the same market.

Cannon Mills has launched a test TV and radio campaign in four markets to find out whether women can be induced to buy their white goods outside the traditional January and August sales periods.

The test areas: Two TV stations each in Richmond and Miami, and three radio stations each in Norfolk, Va., and Rochester, N. Y.

Another objective of the experiment, administered by N. W. Ayer: Whether the white goods manufacturer can improve results when he picks the media—as against co-op advertising where the advertiser does the choosing.

Major reps in Chicago put on a hard pitch at Leo Burnett this week for the $4-million worth of business ABC TV has been carrying this season for Kellogg. But the indications are that the network will get a renewal for 1958-59.

The agency got a thorough presentation from ABC TV, covering total viewers of the late afternoon Kellogg strip, cost-per-1000, etc.

Latest from ABC TV headquarters: "We're busy at the moment putting together a programming strip for Kellogg's sponsorship next season, which we'll be submitting shortly to Burnett."

Station management could take a cue for strengthening business goodwill from a move made this week by the Gannett properties in New York State.

With the title of regional manager, Dale Taylor has been assigned the function of circulating continuously among district managers, jobbers, food brokers, and distributors in areas covered by Gannett stations.

The obvious objective: Keep the national advertiser's field channels aware of the Gannett stations' story on coverage and services.

For Gannett it's an extension of something it's been doing for its newspaper properties for years.

If the experience of Trendex can be taken as a clue, TV advertisers are becoming more interested in who picked the show than in how many members of the family looked at it.

Trendex is finding that most assignments are designed to get more information on the housewife.

The objectives: (1) Find out whether she actually picked the advertiser's program, and (2) check on what brand of the particular product she usually buys.

AB-PT board of directors disclosed to stockholders this week that president Leonard H. Goldenson's aggregate remuneration is $181,000 (including expense allowances of $25,000).

Also that he held 50,000 shares of common stock. Chairman Edward J. Noble's holdings were given at 225,028 shares of preferred and 8,949 of common.

The U.S. Bureau of the Census in 1960 will again include in its personal quizzing the question of household ownership of TV sets.

The first time it did this was in 1950, when the percentage of ownership came to a mere 10%. (The status as of this January was 33.2%, according to the Advertising Research Foundation.)
It appears that some important air media history is about to repeat itself.

Back in the 1937 recession P&G took advantage of the network holes left open by faint-hearted advertisers to consolidate its daytime radio empire.

Now both Lever Bros. and General Foods are bent on taking advantage of a similar situation prevailing in nighttime network TV to strengthen their respective positions for the 1958-59 season.

Lever has moved into six choice half-hours across-the-board, while General Foods is lodged in four highly desirable periods on CBS TV.

Though Lever will be an alternate on all these shows, it eventually could wind up in a position of control.

Network TV billings, according to LNA, continued on the upswing in March.
The gross time calculations per network and margins over March 1957: ABC TV, $9,402,-000, plus 37.3%; CBS TV, $21,211,070, plus 5.2%; NBC TV, $18,845,860, plus 13.3%.
Total gross take for the first quarter: $143,704,116 (up 13.5%).

The three radio networks this week became the beneficiaries of a windfall from General Foods: a 36-week campaign for Jell-O (Y&R).

It calls for 90 spots a week split up among the threesome on an alternate week basis so that, in effect, each network will have a schedule of around 540 jingles.

It's all new advertising dollars, set aside for this specific plan.

The $6-million Frigidaire account this week went to Dancer-Fitzgerald-Sample whose chances originally hadn't seemed too good.
The betting along Madison Avenue was that the plum—recently Kudner's—would go to either Benton & Bowles or Grey.

Agency comment: Seems the General Motors family this year has a strong affinity for dark horses (the previous one being McCann-Erickson for Buick).

Of the several hundred accounts that have come and gone in network TV, only 22 can lay claim to consistent activity in the medium over 10 years. They are:

American Home
American Tobacco
Bristol-Myers
Cheesebrough-Ponds
Colgate-Palmolive
Firestone
Ford Motor Co.

General Electric
General Foods
General Mills
General Motors
Gillette
Kellogg
Lever Bros.

Liggett & Myers
National Biscuit
National Dairy
Philip Morris
Procter & Gamble
Quaker Oats
RCA
Sterling Drugs

Filling in the apertures was still slow-going for the TV networks this week.

With the buyer in the driver's seat, one thing became obvious: The schedules this fall will—as it looks now—come close to being surrealistic. It's a long throw from the neatly balanced concepts of the Pat Weaver school. Here's a quick rundown:

- The latest sales include Revlon, for the first half hour of the new Garry Moore Show (CBS TV) at $59,000 for the show; S. C. Johnson's sponsorship of Ed Wyn's My Old Man series in the Friday 8:30 CBS TV period; RCA's underwriting Northwest Passage on NBC TV (Friday 8:30); and American Home, NBC TV, Thursday 9 p.m., with the show to be selected.

- Number of periods still available by network: ABC TV, 14 half-hours; CBS TV, eight half-hours; NBC TV, 10 half-hours.

- Programming set to date shows a total of 20 Westerns, as compared to 14 last season, and 16 situation comedies vs. 20 for the 1957-58 season.
The way was cleared by AFTRA this week for McCann-Erickson to produce five Mennen After-Shave videotape commercials at Tele-studios under these terms:

- A 35mm kine will be produced simultaneously.
- The videotapes will be used but once on the ABC TV Wednesday Night Fights and any further use will have to be approved by AFTRA.

Note: No serious jurisdictional problem was involved here, since Tele-studios always has had a contract with AFTRA.

(For background on videotape hassle see 10 May SPONSOR-SCOPE, page 10.)

Few agencies in network tv can duplicate the sense of peacefulness in which SSCB finds itself for the coming season: nothing to do but renew the current shows.

These continuations for which SSCB is the agency of record are M Squad and Wells Fargo for Pall Mall and the Cono Show for Noxzema.

SSCB, however, did have this fleck in the season's record: Warner-Hudnut's decision to abandon Restless Gun.

ABC TV finds itself in a much-improved live-clearance position for the coming season: it expects the live ratio to run between 75-80% of all U.S. tv homes.

In its current Value Network presentation, ABC TV notes that its 82 basic prime affiliates reaches 83% of tv homes and that in the fall the level will be 87%.

An example of how the network has bettered its clearance problem:

Before its recent affiliates meeting in L.A., ABC TV could muster but 42% of homes for the upcoming 10:30 p.m. John Daly program (Whitehall-Lorillard).

Several days after Ollie Treyz urged the affiliates at this meeting for better cooperation, clearances, in terms of homes, jumped to 70%.

Incidentally, the 10:30 period is station-controlled time.

**The Steve Allen Show**, which puts the emphasis on comedy, apparently has the edge over the competition in wooing the young housewife.

The percentages of housewives by age groups per 100 homes:

<table>
<thead>
<tr>
<th>show</th>
<th>16-34</th>
<th>35-49</th>
<th>50 and over</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steve Allen</td>
<td>30.3</td>
<td>30.0</td>
<td>22.2</td>
</tr>
<tr>
<td>Ed Sullivan</td>
<td>18.8</td>
<td>27.8</td>
<td>34.7</td>
</tr>
<tr>
<td>Maverick</td>
<td>25.6</td>
<td>22.1</td>
<td>15.4</td>
</tr>
</tbody>
</table>

Source: November-February Nielsen.

**Chicago FCB's research department** has compiled for its clients' guidance a batch of data pointing up the dimensions of the huge population increase which is expected to come over the next couple of years.

The compendium of facts and projections includes these items:

- Every 7½ seconds, on the average, a baby is born in the U.S.A.
- In 1958, the teen-age population numbers around 18 million.
- In 1963 there will be about 22 million teen-agers and in 1968 the count will be in the neighborhood of 26 million.
- This year about 2,200,000 people will become adults. In 1968 those passing the 21 mark will total 3,800,000.
- In 1957 there were 1,500,000 marriages. For 1968 the expectation is 2,500,000.
- At the other end of the teen-age outlook there's this factor to contemplate: a tremendous increase in the level of older people.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76, and Film-Scope, page 47.
IF YOU HAD A MILLION

ANOTHER 39 FROM MCA TV

FROM MCA TV FILM SYNDICATION.

FEBRUARY PRODUCTION WITH MARVIN MILLER...
FROM MCA TV FILM SYNDICATION.

MARTIN, FORD, SEARS ROEBUCK, 7 & HALF HOURS NOW AVAILABLE OF THIS DON
MARLBORO, FORD, SEARS ROEBUCK, 7 & HALF HOURS NOW AVAILABLE OF THIS DON.

BY FACEMAKERS LIKE BEET FOODS FOR NUGUA, BLUE PLATE FOODS, GALLO WINE,

SYNDICATED DRAJA (MARCH VELSEN-25) 3 WITH A 4% SHARE OF AUDIENCE.

SYNDICATED DRAJA (MARCH VELSEN-25) 3 WITH A 4% SHARE OF AUDIENCE.

THE ONLY TV DRAMATIC SERIES CONSISTENTLY IN Nielsen's "TOP 20" THAT YOU CAN

BUY LOCALLY! NOW IN ITS 7TH STRAIGHT MONTH AS NEW YORK'S HIGHEST-RATED

BUY LOCALLY! NOW IN ITS 7TH STRAIGHT MONTH AS NEW YORK'S HIGHEST-RATED
**We’re Riding High**

... at KONO

Higher and higher go the KONO ratings every month! Now KONO advertisers get a whopping 30.4 average share of all-day radio audience.

AND with an all-day average of 17.7% sets in use.

IF you want to sell San Antonio — get on the KONO sales wagon while choice times are still available.

See your H-R REPRESENTATIVE or Clarke Brown man

860 kc  5000 watts

KONO

SAN ANTONIO / Radio

---

**Timebuyers at work**

Sam Vitt, DCSS, New York, offers these suggestions in buying tv for the fall. “First,” says Sam. “Buy early, if possible. The more time you have, the better your choices will be. Third, consider all time segments, not just prime time. Daytime and fringe periods with good ratings often go begging at prices too good to pass by. Third, check carefully when buying feature film packages. Ask for film titles and schedules so that you can properly evaluate both the entertainment and the audience. Fourth, remember that it is often wise to stagger your schedule. Try buying a partial package, then increase the budget as better slots open up. In this way, you can take full advantage of spot’s selectivity. Fifth, from this month on, study fall network programming as it takes shape. No one, of course, can predict next season’s successes, but you can get a good idea of what to expect from the caliber of the producers involved, the amount of money being spent, the time segment. Then buy your adjacencies according to your program rankings.”

Muriel Bullis, media coordinator, Erwin, Wasey, Ruthrauff & Ryan, Los Angeles, points out that “many stations feel they must offer merchandising services while in fact the most important considerations are coverage, audience.” She feels that many of these services are worthless—and that a station should offer merchandising only if it can afford professional merchandising services, either through a specialist employed by the station, or through a top-level merchandising service on the outside. She emphasizes the fact that merchandising must be tailored to the advertiser. Companies with their own selling organization can frequently use certain forms of merchandising helps. But firms selling through brokers need a different type of merchandising.

“Perhaps if stations began to de-emphasize merchandising cooperation services which are of little value could be eliminated and the money applied more productively. Certainly it would be better for stations which cannot provide top-grade merchandising to drop such services. After all, our primary interest is the medium itself.”
"Jaxie" Jacksonville, Florida's most famous Porpoise, says . . .

the new WFGA-TV, Florida's Colorful Station, has been picked by Television Age and Billboard for national honors in Two Station Markets.

★ 2nd Place Award — General Audience Promotion
★ 2nd Place Award — Sales Promotion

We would like to thank the judges who bestowed these honors on WFGA-TV — a station that has been on the air only since September, 1957.

JESSE H. CRipe
Station Manager

BILL WALKER
Promotion Manager

Represented by Peters, Griffin, Woodward, Inc. NBC-ABC

WFGA-TV
Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION
A year-round series of hour-long comedies, musicals and dramatic programs entitled "The Westinghouse Desilu Playhouse," plus Westinghouse Lucille Ball-Desi Arnaz "specials."
You can be sure—if you’re Westinghouse

It would be hard to find an advertiser whose range of television experience has been so broad and consistent as Westinghouse.

Week after week for nine solid years, Westinghouse has demonstrated products ranging from an electric light bulb to an atomic power station that lights an entire city.

It has presented to a constantly growing television audience, programs of every kind—daytime and nighttime, drama and musicals, one-time “specials” and entire election campaigns. Today the audience for its weekly dramatic program is 28 times larger than it was nine years ago.

Westinghouse has just underscored its confidence in the medium it has come to know so well. It announced that next Fall it would continue to talk to its customers through a weekly network hour; it would embark on an even more ambitious scale of programming; and it would increase its annual television investment.

What is perhaps most significant about this decision is that it is not based alone on the spectacular audiences that television occasionally delivers—such as the 60 million viewers who watched Westinghouse messages on the CBS Television Network during the national political conventions. It is based equally on a firm belief in the fundamental values of television: the unique impact of each television impression; the vast audience that even the average program attracts; and the cumulative effect of these impressions week after week over a sustained period of time.

Like Westinghouse you can be sure of finding television’s unique values—and indeed television’s largest average audiences—on the CBS TELEVISION NETWORK.
Anti-Recession campaign gets up steam

On both ends of the recent National Association of Broadcasters Convention in Los Angeles, as far as I was concerned, talent took over. I mean performing talent. For me, each convention opens with the reunion dinner of the members of the American Broadcasters Mission to Europe. It was the summer of 1945 when this group made its trek through the ETO, and now some 13 years later, all of the 14 members of the original party are still among the reasonably hale and hustling. As Variety's editor, Abel Green, the member of the clan from the Broadway precinct put it: "This is the original to-hell-with-Forest club." It was Abel who supplied the talent for our reunion dinner. He inveigled Mr. Eddie Cantor into showing up at the Sunday night gathering as our first outside guest in 13 years.

At the other end of the Convention, the last luncheon on the closing Thursday the NAB paid tribute to Miss Dinah Shore. I stand way up front on the line of Dinah's long-time admirers, having written a number of glowing reviews on her activities in one phase of showbusiness and another through the long summers and winters. But even I was startled by the standing ovation given little old Frances Ruth following Harold Fellows's smooth introduction. I remarked to Jack Stapp, one of Dinah's earliest bosses from Nashville, who happened to be at a neighboring table, that the ovation would indicate that Dinah had at least invented penicillin.

Among other posies Harold tossed at dynamic Dinah was the remark that she was indisputably the world's number one automobile salesman. That she certainly is, and more. She's a woman who has worked hard, both at her business of becoming the nation's No. 1 girl singing television personality; and, from everything apparent to the naked eye, the more important job of being a good wife and mother. Mrs. Montgomery made it plain in her short address to the assembled broadcasters that she understood and loved the people in radio-televison and showbusiness. She indicated that it would make her extremely happy if her children decided to make their futures in these fields. The people of the industry, she said, were stimulating, warm, exciting, helpful, sincere, and several other glowing adjectives I failed to note.

NBC's awesome tape central

Seated at Dinah's right, on the dais, was a gentleman, who to me, has always exemplified what the lady was talking about. I'm referring to John West, an old RCA Victor boss of mine, who is now, as he's been for a number of years, headman for the NBC Pacific Coast division. In his own quiet, solid, relaxed way John has made notable contributions to a number of phases of the business through the years. I'm sure he's played a leading part in developing a respectable amount of shows and talent for NBC since he headed westward, and I'm even surer that he has made many meaningful
ARB Proves Only KCMC-TV Delivers the Area It’s Keyed to Serve

SPECIAL RESEARCH in DAYTIME PERIODS containing DUPLICATED & UNDUPLICATED PROGRAMS establishes KCMC-TV complete dominance in the hardest test of all!

ARB Telephone Coincidental Conducted in Cities Indicated Below

<table>
<thead>
<tr>
<th>TEXARKANA (Miller - Bow’s Counties)</th>
<th>Clarksville, Texas (Red River County)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 - 11:30 a.m. (Duplicated CBS Network Programming) between KCMC-TV and Station B)</td>
<td>11 - 11:30 a.m. (Duplicated CBS Network Programming) between KCMC-TV and Station B)</td>
</tr>
<tr>
<td>KCMC-TV 18.5 75.2%</td>
<td>KCMC-TV 15.7 73.3%</td>
</tr>
<tr>
<td>Station B 15 6.1%</td>
<td>Station B 15.7 4.2%</td>
</tr>
<tr>
<td>Station C 4.6 18.7%</td>
<td>Station C 5.7 25.3%</td>
</tr>
</tbody>
</table>

11:30 - 11:45 a.m. (KCMC-TV Programming) Locally, Stations B & C Different Network Shows)
| KCMC-TV 13.6 55.3% |
| Station B 4.6 16.7% |
| Station C 4.4 26.0% |

11:45 - 12 Noon (KCMC-TV Programming) Locally, Stations B & C Different Network Shows)
| KCMC-TV 14.4 68.6% |
| Station B 2.5 14.8% |
| Station C 4.3 26.2% |

3 - 3:15 p.m. (KCMC-TV Programming) Locally, Stations B & C Different Network Shows)
| KCMC-TV 20.2 67.4% |
| Station B 2.9 26.3% |
| Station C 3.9 6.3% |

3:15 - 4 p.m. (Duplicated CBS Network Programming) between KCMC-TV and Station B) |
| KCMC-TV 28.2 81.5% |
| Station B 2.0 6.7% |
| Station C 3.5 11.8% |

OKLA.  TEXAS  ARK.

KCMC-TV 100,000 WATTS — CHANNEL 6  
TEXARKANA, TEXAS - ARKANSAS

This is the Exclusive Northeast Texas — Southwest Arkansas Market KCMC-TV Delivers for Your Program & Commercials

Richard M. Peters  
General Manager

Jack Rollings  
Natl. Sales Manager

Represented by Venard, Rmtoul & McConnell, Inc.
contributions on the administrative and business side of the operation. To me the most awesome spectacle developed in television in quite a few years is the NBC Tape Central at Burbank, where a battery of video tape recorders, in a most magic fashion take shows off the line as they are telecast live from New York, and retelecast those shows at more suitable times in the Pacific Coast and Mountain Time areas—all automatically. The engineering geniuses behind this fantastic automaton deserve more credit than I can give them, but you can be sure that John was the top level man who saw the need for the setup, and okayed the $1 1/2 million budget.

All of this I'm guessing because in the little time I talked with John he said not a word about what he'd been doing, but merely asked about my own activities. Believe me, however, the guess is a most educated one, as Harold Fellows indicated, when he told the closing Convention luncheon that John had been largely responsible for many of the arrangements which made the Convention the success it was, despite difficulties inherent in holding one of these brouhahas in as far-flung and loose-put-together a neighborhood as Los Angeles.

The outstanding single item at the Convention, to me, was the color video tape recorders, of both RCA and Ampex. Color continues to have its problems in so far as achieving a substantial audience is concerned, but inevitably it will come, and when it does tape will long since have played its significant part in tint tv development. Incidentally several major advertising agencies are presently engaged in more or less formal studies of the potential usages of vtr, particularly in so far as producing more effective commercials is concerned. Bob Miner of Ampex recently told the Advertising Club of Oakland, California that stations, advertisers and agencies have been developing commercial applications of tv tape recorders, which Ampex itself never dreamed of. The Ampex vtr, of course, has a separate audio record and erase component. Miner told me this feature was used by a car dealer to show a car commercial with live video quality, and insert the price, audio-wise just a few minutes before airtime.

**NAB's lethargic air**

Otherwise the Convention as a whole, seemed to me to have a lethargic, almost tired air about it.

But getting back to the beginning—Eddie Cantor certainly manages to keep abreast of the industry's movement and activity. He told our group how high he was on radio as a medium, and how much he and other stars (including Bob Hope to whom he'd talked) would like to work in radio again, under the right circumstances. He also told us that he was working hard to get tv shows to use his "Bye Now—Buy Now" anti-recession slogan as a closer.

The following Monday and Tuesday I was in Washington, and there some other people were engaged in the same drive as Mr. Cantor, The Advertising Council, lead by Marion Harper, Jr. of McCann-Erickson, (who did himself proud at the NAB as a key speaker) was making plans to kick off a campaign on the theme "Confidence in Growing America". Over 200 business leaders attended this meeting and pledged more than $10,000,000 worth of air time and printed space to help halt the recession. Among those present were Charles Mortimer of General Foods, Frank Stanton of CBS, Leonard Goldenson of ABC-Paramount and Chris Witting of Dumont. I'm glad they, as well as Eddie, are in this battle to bring back better business.
Your Omaha radio investment talks biggest . . . where the biggest Pulse* is

New Pulse? Old Story! KOWH is first a.m.; first p.m.; first all day! 7.9 average Pulse! 32 out of 40 first place quarter hours! Thus KOWH continues to dominate Omaha’s radio day, just as it has for almost 8 years.

The reasons: Programs and personalities that get through to people.

Audiences aren’t the only ones who turn to KOWH. Advertisers do too. Good coverage, too, on 660 kc. Check with Adam Young or KOWH General Manager Virgil Sharpe.

*March, 1958 Pulse

KOWH OMAHA
Represented by Adam Young Inc.

SPONSOR • 17 MAY 1958
It's a fact worth repeating: 40% of all network sponsored time is on the NBC Radio Network. That's 33% more than the second network—a lead of 13 commercial hours per week. NBC is the only network to show an increase in sponsored time in the past year!

The number of advertisers has leapt ahead, too... from 26 in 1956 to 115 in 1957... more advertisers than any other network. Thirteen of the top pre-television blue chip advertisers are now back on NBC Radio.

Credit this growth to NBC's imaginative programming aimed at increasing radio's usefulness for advertisers and audiences. Concepts like STARDUST which brings big star excitement back to radio; public service features like NEWS ON THE HOUR which attract
DID YOU KNOW THAT NBC RADIO HAS A 33% LEAD IN SPONSORED TIME?

Yes

One position nighttime in the nation's major markets. Now the NBC Radio Network joins the surge toward new peaks of advertiser and audience acceptance with 33% more sponsored time than the second network.

NBC RADIO NETWORK
SOARING to NEW HEIGHTS over SACRAMENTO

Aug. 1957—KXOA goes Independent!
Oct. 1957—KXOA reaches 1st Place with 26 ¼ Hr. firsts & ties—Pulse
Mar. 1958—KXOA increases 1st Place lead with 29 ¼ Hr. firsts & ties—Pulse

NOW 50TH U. S. Market: Sacramento County

Nat’l. Rep.—McGavren-Quinn
V.P.-Mgr.—Howard Haman

"SRDS May 1958

Still coming
To say, as Art Barry does in SPONSOR of April 19, that disc jockies should “clam up” is like saying that singers should not sing... because some persons do not sing well.

We here work on the opposite theory. We consider our d.j.’s program producers; we give them vast latitude in music selection and program balance and comment.

Here—where competition from other stations is about the same as it is in Poughkeepsie, where Art keeps house—our “talky d.j.’s” run away with the audience.

A good reason for it, I think. A listener can hear records anywhere, including on her own record player. An interesting or amusing disc jockey—in other words, a performer who knows music—provides intimate entertainment.

Seems to me that’s what radio is for. Information AND entertainment.

Jerome Sill
President, WFPG
Atlantic City

Man who wasn’t there
On page 39 of your 3 May issue of SPONSOR you show my picture over the caption “FCC Chairman John C. Doerfer.” I am of course flattered to know that you still have my picture on file, but I believe you should apologize to John, my good friend and former colleague, and make a correction in your next issue.

Seriously, however, I always enjoyed your magazine while I was a Commissioner and I wish you continued success.

E. M. Webster
Commodore (Retired) USCG
Kensington, Md.

• SPONSOR does apologize to both Chm. Doerfer and Commodore Webster. Their faces were switched, but ours are red!

Station identification
Bryan Houston’s lament concerning the failure of radio stations to publicize their spot on the dial to the tourist strikes a responsive chord.

(Please turn to page 26)
WSJS

television

WINSTON-SALEM

CHANNEL 12

SELLS ON SIGHT

VIRGINIA

NORTH CAROLINA

REACHING MORE THAN
600,000
TV SETS

IN 75 PIEDMONT
NORTH CAROLINA AND
VIRGINIA COUNTIES

CALL HEADLEY-REED

SPONSOR • 17 MAY 1958
Tulsa rates 2nd in the nation in per capita ownership of personal automobiles. Here's solid evidence that Oklahoma's No. 1 market is a rich market. Only KVOO blankets all of this rich market area, and gives you bonus coverage in Kansas, Missouri and Arkansas as well. Get your full share of this No. 1 market; get all of it; get on KVOO!

Roadside signs do a good job for the individual station but radio as a whole would benefit from an industry campaign to get area radio stations listed on all road maps furnished by the oil companies, and to get similar listings in tourist publications that serve each state.

WMTE is situated in one of the country's leading resort areas on the shores of Lake Michigan. To supplement our signs, the enclosed card is distributed through a chain of gas stations. Because of space limitations and because this is essentially a vacation-time gimmick with us, we only list stations outside Michigan metropolitan areas. The card will fit in the car glove compartment or clip on the sun visor. The sponsor, a gasoline distributor, promotes these cards on a weekend saturation of newscasts throughout the vacation period. We find it an effective, low-cost promotion.

E. H. Owens
sales manager, WMTE
Manistee, Michigan

SPONSOR reprints below the card WMTE uses to keep its traveling radio audience informed.

IN MICHIGAN'S VACATIONLAND
LISTEN AS YOU Go
TO RADIO
IN MANISTEE — ITS WMTE - 1340

Cost per thousand

In your interesting discussion of Compton's growth on Page 70 of the April 26 issue, you refer to Compton's "cost per 1000 of commercial minutes." Does this mean the same as cost per 1000 per commercial minute? If not, what is its meaning?

Also, for my information, is there any reason to suppose that the average of $3.84 per 1000 per minute of commercial time for a nighttime half hour on the three networks would change significantly for another month in the peak viewing season?

John B. Gunter
Gardner Advertising Co.
New York

We appreciate having this error called to our attention. This reference should read "cost per 1000 per commercial minute." Mr. Gunter is correct in assuming that there is no significant change over a 1-month period, as SPONSOR pointed out in its article, "Summer selling" which appeared in our 8 March issue.
Consistent and interesting programming for women listeners is one reason the Beeline delivers more for the money. Katherine Kitchen has been a Beeline feature for 25 years. Thousands of loyal listeners tune in and frequently respond directly by mail or phone. In addition, Katherine Kitchen is featured in McClatchy Bee newspapers.

As a group purchase, these mountain-ringed radio stations deliver more radio homes than any other combination of competitive stations...at by far the lowest cost-per-thousand. (Nielsen & SR&D)
Some homes are more VALUABLE

*Source: Allstate, "Life Study of Consumer Expenditures," 1957. **Average audience based on homes with households as classified by A. C. Nielsen.***

$GET \text{AGE}$ homes are a prime example. For advertisers, they comprise the most valuable audience in America. Because the $GET \text{AGE}$ (the years between 16 and 49) includes families when they're young and growing ... when their wants and appetites are most prodigious. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. $GET \text{AGE}$ families spend an average of one-third more, per household, than any other age group!*

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*Average audience and program cost data based on A. C. Nielsen, January-February, 1957, Sunday through Saturday, 7:30-10:30 P.M. (NYT). Cost per Household homes per commercial minute for household homes (16-49 years of age), based on programming costs provided to include all A. C. Nielsen household-classified homes.
than others

The payoff: 72% of ABC Television’s average audience** is made up of GET AGE homes. Corresponding figure for each of the other two networks is 64%. What’s more, cost per thousand for GET AGE householders on ABC is $3.92. The other two: $4.95 and $4.55.***

Household for household, GET AGE families buy far more automobiles than anyone else. They buy far more groceries, far more home appliances, far more of everything that’s advertised on television. And remember:

You get them at the GET AGE on abc-tv
... NOT SEVENTEEN?
... NOT EIGHTEEN?
... NOT NINETEEN?

YES... WBRE-TV does have a 19 County Coverage

2,000,000 Population!
Estimated Buying Income-
$2,000,000,000!
Equivalent to the Nation's 24th Market!

This is the year for CONCENTRATION . . . when marginal prospects rate only marginal attention . . . when to produce real results, you must concentrate your best efforts on your best prospects . . . those who are most likely to buy . . . and buy in quantity!

ONE station has proven over the years, that their audience is TOP GRADE; large-buying prospects in all segments of this big Northeastern Pennsylvania Market . . . WBRE-TV!

Pennsylvania Counties Covered:
- LUZERNE
- LACKAWANNA
- LYCOMING
- COLUMBIA
- SCHUYLKILL
- NORTHUMBERLAND
- MONROE
- PIKE
- WAYNE
- WYOMING
- SULLIVAN
- SUSQUEHANNA
- BRADFORD
- UNION
- LEHIGH
- SNYDER
- MONTOUR
- CARBON
- CLINTON

It is a Zoological fact that the height of a Giraffe from the bottom of its front feet to the top of its head has towered 14 feet . . . the better to reach the choice tender leaves.

WBRE TV Channel 28
WILKES-BARRE, PA.

AN NBC BASIC BUY: National Representative: The Headley-Reed
A DOMINANT STATION . . . IN A DOMINANT MARKET . . . WITH A DOMINANT SALES OPPORTUNITY FOR YOU!
How they woo cagey clients into tv

- Agency tv v.p.'s are meeting client reluctance head-on with more persuasive marketing data, merchandising plans
- The most effective means of firming slow sales are flexible contracts, star assist in trade promotion ideas

This week, network tv buying is still moving along at a tortoise pace. A major new $11 million net tv buy made headline early in May when Westinghouse contracted for the Desi Lu package, but most other news has involved renewals. On the whole, the three networks still have a number of openings in prime evening time without commitment.

What are the hurdles the big agencies face behind the scenes that slow down buying enthusiasm? And what are agency tv v.p.'s doing to turn network tv recommendations into a definite sale?

These are the trends emerging from extensive SPONSOR interviews with agency tv directors whose network clients range from recession-hit automobiles to top-selling cigarettes, drug and food products, cosmetic and appliance accounts:

- Some clients who fully intend to use network tv this fall as in the past are purposely holding up final contracts to see how the network lineups shape and insure the best possible buy. To fight this lethargy, agencies have been scouting show product longer and more intensively than in seasons past, offering clients wider choice. "We've seen 71 new shows since January," Wm. Esty v.p. Sam Northcross told SPONSOR. Their effort is typical of the highly-selective effort made by agencies this year.
- Clients want more than a good show in prime time, and agencies are out bargaining for the plus-factors. The biggest upcoming trend is star cooperation in trade and dealer promotions and conventions. In the case of the Westinghouse Desi Lu contract, Lucille Ball's and Desi Arnaz's agreement to work in dealer meetings and sales conventions was a major factor in clinching the deal.

"We now feel a tv program is only part-answer to a large marketing problem and can't be just a show with some commercials in it," says McCann v.p. and tv director George Haight. "We sell the client on the entirety of a network tv show, with stress on the trade carry-through. We're also asking more stars to cooperate with varying merchandising and promotion plans."

- Agency tv directors are bargaining hard for shorter network contracts where "inflexibility" is a client's major objection to firming a sale. This does not mean that 52-week or 39-week renewals are out, but many tv directors now insist on 26- or even 13 week contracts with the networks on the theory that it's better to keep this business on network for a short haul than to lose it altogether.

"A couple of our clients object to long contracts because they don't want..."
Four ways agencies are helping clients make net buys

More stars cooperate in merchandising: Merchandising and promotion pluses are major attractions in firming contracts with reluctant packagers, seek full cooperation in efforts to get dealer backing for the show. McCann-Erickson's contract with Desilu, providing that the stars will make sales and dealer convention appearances is typical of the trend. Other agencies, which rushed into network buys in previous years without nailing down star consent to appear in commercials, now frequently include such provisos in original negotiations, present it to clients as additional buying incentive to overcome current buying lethargy.

Many clients fear long-term commitments: Agency-men seek to overcome network inflexibility by including easier escape hatches in time and program buys both. While bulk of renewals and current commitments for fall are on 39- and 52-week basis, one reason for slow signing of additional commitments is fear of tying up large chunks of money for a year or more. To date, short contracts are still mostly confined to fringe time, but networks may find this a major hurdle among clients in recession-hit industries. By end of summer, some agencymen anticipate a last-minute rush into live shows because they're easy to cancel.

Agencies back recommendations with in-depth marketing research: More top client executives demand to know reasons why they should invest in big-money efforts. Burden of proof is upon more thorough data. Te directors today consider showmanship only part of their job, are becoming increasingly research-and-marketing-conscious. Detailed recommendations include not only facts about programming appeal, potential audience, promotion possibilities and potential dealer support, but more in-depth research on integration of commercials, speculative storyboards and sometimes film roughs. Today's net tv pitch is costly.

Special appeal to "flexibility-minded" clients: Marginal network advertisers may switch to spot tv, but supplement it with seasonal specials for a concentrated push at crucial selling times. Appeal of specials is multi-faceted: (1) Clients like program excitement factor in one-shots, even though they're more reluctant to gamble on novel or off-beat programming in regularly sponsored fare. (2) Specials offer the promotion and merchandising opportunities that marketing-conscious clients stress today. (3) Irregular scheduling of specials gives clients more leeway in timing promotions.

to tie up such big chunks of money through 1959," says Compton media v.p. Frank Kemp. "So we try to get 13-week contracts for weekly shows, or 26 weeks for alternate-week sponsors."

At least three 13-week prime time commitments have been made by top agencies. In each case, the property bought on such short term is a network-owned film package.

* Network recommendations demand greater research and marketing documentation this year. In many instances, the basic role of the tv director has changed as a result of the different emphasis in client presentations. For example, tv directors whose big drawing card was showmanship and show business background, today find themselves attending marketing planning meetings, spending a considerable portion of their time relating programming to marketing research.

A top BBDO tv executive told sponsor: "A promise of maximum circulation is no longer enough to develop client confidence in a network tv buy. We do intensive research to relate the programming content to the client's marketing objectives before recommending it. For instance, we spend more time and money on researching 'the climate of a show' as a vehicle for a particular product commercial, through a system we've worked out with Scherwin. A network tv buy is judged as a unit today, with as much concern for its merchandising potential, impact on trade and dealers and audience composition as on cost efficiency and circulation."

Frequently these days giant advertisers are as cautious about their net tv investments as small clients for whom a cost-increase can be crucial.

"More than ever, each network recommendation has to be backed up with more market and consumer research to be convincing," says K&E tv v.p. Jim Bealle. "We haven't found any pressure for shorter contracts as such. For instance, RCA and Whirlpool have bought into Como on a 52-week basis. But we work more closely with marketing objectives in mind and backed by research data before broaching the subject of network tv. Today there's a very sound business approach to a network tv buy, with many considerations over and beyond the medium itself and show quality."

* Specials are easier to sell to clients this year because of their intrinsic excitement and promotability. Two 1957-58 network tv advertisers who had continuous sponsorship during the past year are now considering a switch to seasonally-timed specials plus spot tv instead. Pontiac (through Mac-Manus, John & Adams) is doubling its sponsorship of specials during the season to come.

"They suit our marketing problems ideally," says Mark Lawrence, tv v.p. for MacManus, John & Adams. "With specials we don't get tied in to an inflexible long-term commitment. Also, every tv appearance on a special becomes an event, making it seem like you've got double the budget. They get a good play-back from customers and dealers last year because they lent themselves to good promotion. But the burden is on the agency to negotiate for good properties. So far, we've got one out of 10 set for the year."

Since agency recommendations for specials are more speculative in terms of their circulation expectations, they generally stress different data as a client-persuader. Even preliminary recommendations include the trade and audience-promotion plans because tune-ins are so totally dependent upon whipping up interest.

* Clients are less willing than ever to gamble on new show concepts. They're playing it safe and most agency tv directors are going along with it, basing recommendations strongly on the star's track record or the past per-

(Please turn to page 72)
Preview of summer's radio campaigns

The hot-weather radio bandwagon is beginning to roll and advertising clients are now climbing aboard

Weekends are much in demand by accounts to catch the vast out-of-home audience on beach and highway

By Bill Miksch

As the thermometer starts to climb, summer radio business appears to be climbing with it. Clients with special advertising campaigns geared to the summer season are coming into both spot and network line-ups. Many year-round radio accounts with products that have strong warm weather appeal are stepping up their schedules.

Cooling drinks, ice creams, gasolines, oils, suntan lotions, picnic and outdoor barbecue supplies, automobiles, summer foods and desserts, beers, sunglasses, holiday and vacation items, deodorants are coming into summer radio to catch the listener in the festive, outdoor mood. How deep this mood goes will be brought out farther along in this story when facts about summer radio listening and their relation to product sales are revealed.

The ways in which summer radio are being used by agencies and clients are many. Saturation campaigns on weekends, specific commercials aimed at the motoring public, at beachcombers, boat enthusiasts, baseball fans, horse followers, picnickers, campers, vacationers, at the stay-at-homes; holiday and pre-holiday advertising slanted for Father's Day, Memorial Day, Independence Day and Labor Day—all things seem to be in for the summer.

Buying seemed to go slowly during the early spring. But now the tempo has picked up and the bandwagon has started to roll in both network and spot radio.

**Iced tea is back**

Perhaps one of the most interesting campaigns is the one starting for Lipton’s Tea (Young & Rubicam). Hitting at the ice tea drinkers, this company has considerably expanded its spot radio budget throughout the country. On the hottest days, extra announcements are provided for. One station in each market has been designated as the “weather control center.” This station checks the temperatures in its area, decides when the thermometer prescribes the extra announcements, then alerts its neighbor stations to fatten the schedule.

Tetley Tea, (Ogilvy, Benson & Mather), consistent user of spot radio, is continuing its schedule but is heaving up for the summer trade in iced tea. McCormick’s Tea (Lennen & Newell) is coming in with a campaign starting 23 May. For the entire trade, the Tea Council (Leo Burnett Co.) is readying a campaign in about 30 markets to whet the thirst of iced tea tippers. One-minute spots are being used. Starting dates of the campaign vary with the climate of the markets; in the South, schedules begin 15 May and 15 June; in the North, they kick off on 1 June.

One of the very welcome newcomers to summer radio is Champion Spark Plugs (J. Walter Thompson), striking out for summer driving business with a 39-week schedule with minute participations in traffic times.

In the field of cool-off confects, Good Humor is back again this year.

After a highly successful season last year when it used radio to sell its flavors-of-the-week on streets, at ball parks, along beaches in playgrounds and wherever else the summer crowds gather, this company has begun another schedule of bell-ringing commercials through its agency, MacManus, John & Adams. Good Humor attributes its five-year sales rise of 40% entirely to spot radio.

Joining Good Humor will be the veteran chocolate-dipped ice cream bar—Eskimo Pies (Cunningham & Walsh) which will make its radio bid for hot weather business starting 21 May in a four-week campaign pretty much confined to minute announcements on Thursdays and Fridays.

Iced tea and ice cream are by no means the only cooling products that will be getting a big play on radio in the warm-weather months. In network radio, General Foods is coming into ABC's Breakfast Club through August with Kool-Aid soft drink via its agency Foote, Cone & Belding. Canada Dry (J. M. Mathes Co.) also will be back in the summer spot radio line-up.

Beers, of course, will also be heard from often in the months ahead both on network and spot. Schaefer Brewing (BBDO), Pabst Brewing (it has several agencies for its varied products including Hoffman beverages: Norman, Craig & Kummel; Y&R; Grey; Ballantine (Wh. Esty) will be among the foam-topped coolers that

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**TYPICAL SUMMER CLIENTS IN SPOT**

<table>
<thead>
<tr>
<th>Eskimo Pies</th>
<th>Coppertone</th>
<th>Champion Spark Plugs</th>
<th>Good Humor</th>
<th>Texaco</th>
<th>Mum Mist Deodorant</th>
<th>Cut Rite Wax Paper (Scott)</th>
<th>Tetley Tea</th>
<th>Greyhound Bus</th>
<th>GMAC</th>
<th>Sinclair</th>
<th>Hudson Paper Co.</th>
<th>Ting Complexion Aid</th>
<th>Schaefer</th>
<th>Lipton Tea</th>
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**TYPICAL SUMMER CLIENTS IN NETWORK**

| Kool-Aid (General Foods) | Cool Ray Sunglasses | Texaco Gasoline & Oil | Miller Brewing | Pioneer Belts & Suspenders | Hertz Driv-Ur-Self | GM (safe driving campaign) | Tetley Tea | Jello (General Foods) | Oldsmobile | Ford | Shulton (deodorants, etc.) | Savings & Loan Foundation | Delco Batteries | Fritos |
will be promoted in spot radio. Miller Brewing (Mathisson & Associates), which uses golf telecasts in winter tv, will seek summer exposure in radio with a 26-week campaign of participations in 50 newscasts weekly on ABC Radio.

There are several clients who will use radio to reach the al fresco set. Scott Paper Co. through J. Walter Thompson, for example, will run a spot radio saturation campaign for Cut-Rite Wax Paper before each major holiday (Memorial Day, July 4th). And Hudson Pulp & Paper (Norman, Craig & Kummel) will use a summer schedule to sell its line of consumer paper products.

Not only will there be no excuse for unwrapped goodies, but there will be no excuse for one to get eyestrain on sunny days. Cool Ray Sunglasses (Sutherland Abbott Agency) is coming into NBC Monitor on five weekends during May and June to make sure that no one squints.

There'll be no reason for painful sunburns either if the radio audience drop into their drug stores on the way to the beach. Shulton, Inc., makers of Bronze Tan, will be both in spot radio and on CBS Radio network. Copper-tone suntan oil, cream and lotion (Grant) will be in spot this summer. This company has won a leading place in suntan oil sales through spot radio; volume has gone from $173,000 to $4 million since 1950.

And, in the event any sun-worshipper forgets to appoint himself first, there will be Ting Complexion Aid, made by Pharma-Craft and serviced by Cohen & Aleshire agency, beaming its message via spot radio.

The foregoing represent only a portion of the advertisers who are investing in summer radio campaigns. More are to be covered in this article; more are still to be heard from as the warm days close in. Says Wells Barnett, stations operations manager for John Blair Co.: "Last year was our best summer yet, but it looks now as if '58 will top it." Other reps and the networks generally echo this thought.

What are some of the reasons underlying this spurt in summer radio time sales. For one thing, advertisers have

(Please turn to page 74)

There aren’t many letters coming to sponsors or webs these days. The fact is, viewers aren’t letter-writers

Heavy mail critical of a show isn’t common. Tv’s audience is more apt to praise a program than damn it

While the traditionally voluble U.S. tv viewer may have a pronounced set of opinions about programing, his program votes are basically silent ones. The fact is that while the tv viewer may spend a considerable amount of time talking about tv, he spends little time writing letters about it. If it were not for ratings, sponsors and broadcasters would have little idea of audience likes and dislikes.

This conclusion stood out this week following a sponsor check on tv program executives on the effect of viewer mail on programing the upcoming tv season. These facts also stood out:

• Unless inspired, heavy mail critical of a show is rare.
• Laudatory opinions are more apt to move the viewer to sit down, pen in hand, but a few thousand letters are enough to send the sponsor into hand springs of delight.
• Where mail critical of a show runs to noticeable volume, chances are it was inspired by a newspaper article.
• While there are occasional instances of inspired or “related” mail that reflects intelligent criticism and constructive suggestions, a great deal of criticism of tv programs is of the crackpot variety.

• By and large, sponsors do not run for the woods when there is a perceptible amount of critical mail. However, some programing people feel this absence of fright exists only because there is little controversial material on the air anyway.

The mail volume story was summed up by Herbert A. Carlborg, director of editing at CBS: “You’d be surprised how little we receive of a critical nature. Certainly much less than most people suppose.

“This is particularly true of unsolicited mail. Inspired mail can mount to a fairly sizeable figure but in terms of the total audience watching a show, even this amounts to a minute frac-

tion of the entire viewing audience.”

Carlborg said it was easy to recognize inspired mail. The wording is similar with certain obvious phrases recurring in each letter—evidence to Carlborg that a great deal of inspired mail is not thought out.

He pointed out, however, that certain types of inspired mail are welcome. He cited the case of an article in Family Circle magazine with a your voice-can-be-heard theme. In the article Carlborg’s name was mentioned.

“We received a number of letters with positive and helpful ideas,” Carlborg said. “We don’t mind that at all. We’ll go to a lot of trouble to see if people have a legitimate gripe. We’ve had kines sent here from the coast on a number of occasions so that we could screen them and find out exactly what was bothering people.”

To many advertisers, the ratings picture provides enough evidence of criticism. One ad manager superintendenting three tv shows, two of them placed on a spot basis, said:

“People don’t usually write if they don’t like a show. They’ll just tune it off—which is enough for us. If enough of them do it, it’ll show up in the ratings books.”

Sponsors of children’s shows get a moderate amount of mail from mop pets asking for photographs of their heroes and the letters, of course, are primarily laudatory. Unsolicited critical mail on children’s programing will be gotten occasionally from adults, but considering the amount of public comment on the alleged link between violence in tv programing and juvenile delinquency, the volume is not considered large by admen.

Why are parents reluctant to write? One advertising executive familiar with the mail picture felt that it usually takes an organization to spur letters and that parents prefer to control the viewing at home rather than at the

spoon • 17 May 1958
broadcasting studio. "Which," he said, "is really the way it should be done anyway."

One organization dealing with children's programing that has gotten some attention is the National Association for Better Radio and Television. It is a Southern California-based outfit sparked by a Mrs. Clara Logan (see story below).

Among other things, NAFBRAT annually rates children's programing. It pays particular attention to the amount of violence in the shows it rates and urges its members to be articulate about their opinions. Letters are spurred by a list of 325 advertiser executives, including board chairmen, presidents, general managers and advertising managers, which is distributed to members.

While NAFBRAT is well-known as tv pressure groups go, few admen are familiar with the organization. There is little evidence that its letter-writing policies have made much of a mark on Madison Ave.

There are occasionally mail flurries based on religious, racial or political questions. Much of this comes from extremists. For example, on a Name That Tune show not too long ago a Negro paired with a white girl put his arm around her in a spontaneous gesture to express delight at their winning. From one southern city a Chamber of Commerce became excited enough about this affront to racial purity to trigger a comparatively heavy volume of mail. There was no noticeable volume from any other southern market and no further protests after the initial one.

"Certain people," said one program executive, "will jump to conclusions about a show even before it's on the air. I recall a case of a story a writer did for a Catholic press association attacking a Playhouse 90 story as Communist after seeing only the script. His story brought in 1,000 letters—which is a considerable number of letters about one program. Each letter received by the network was answered. After the show was put on a number of people wrote back and apologized. And there was nothing changed in the script."

While there is more letter-writing activity on the praise side of the ledger, the volume doesn't get into box-car numbers. For example, Texaco's special, Swing Into Spring, presented on 9 April, elicited about 600 letters to NBC, a couple hundred to the sponsor and an unknown number (but not believed large) to stations. To the sponsor and agency, Cunningham & Walsh, this reaction was gratifying.

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**VIOLENCE IN KIDS' SHOWS: NAFBRAT TARGET FOR NINE YEARS**

The National Association for Better Radio and Television has been known primarily for its attacks on violence in children's programing on the air.

In recent months, however, it has made its pressure felt in other broadcasting areas, too.

NAFBRAT prepared a lengthy attack on KCOP last year asking the FCC to revoke the tv station's license at the time its sale to a Bing Crosby-Kenyon Brown syndicate was up before the commission.

The FCC refused to hold up the sale but approval, it was noted at the time, came after the new owners said they would, among other things, drop three shows NAFBRAT didn't like.

Another instance was KTLA's dropping of plans to experiment with subliminal projection. NAFBRAT was active in a campaign against it.

NAFBRAT's campaign against violence in children's programing has been going on since 1949. At present it has roughly 275 members, roughly divided between individuals and organizations.

A key group within NAFBRAT is its evaluation committee of 12 to 15 women ("It has to be women; they're the only ones who have time for it," says NAFBRAT President Clara Logan).

The committee prepares an annual report on children's programs, both network and spot, seen or heard in the Los Angeles area. The programs are put into six categories, ranging from excellent to most objectionable.

Here are some tv examples at both ends of the scale:

Excellent: Captain Kangaroo, Disneyland, Gumby, The Jungle, Little Schoolhouse, Mr. Wizard.

Most objectionable: Long John Silver, Superman, Tales of the Texas Rangers.

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A psychoanalyst puts Madison Avenue on the couch

By Evelyn Konrad

Do admen have a deep-rooted guilt complex?

They do, says a survey by Gallup & Robinson, which polled admen and housewives on the agencyman's public image.

The survey asked 100 housewives and 100 admen whether they considered agencymen respectable, honest, hardworking, neurotic, hard-drinking. Here's how their views compared:

Forty-three housewives labeled admen respectable; only nine agencymen thought they would.

Only four admen figured that housewives would call admen honest. Twenty housewives actually did.

Only three housewives pegged admen as neurotic; 28 admen figured they would.

This survey indicates that admen have a lower opinion of themselves than the general public does. SPONSOR decided to find out why. For the answer, a SPONSOR editor interviewed an eminent New York psychiatrist who treats a sizable number of advertising men and women. The doctor preferred to remain anonymous.

Q) Are many of your patients in advertising?

A) Seven out of 35. A very high percentage of my patients is in television. People who work in television tend to be more frightened and anxiety-ridden than people in any other field.

Q) What's the chief cause for anxiety?

A) There don't seem to be clear-cut channels of responsibility, so they have a tough time making decisions. Executives in other businesses don't seem to worry as much about a decision; they make it and stick to it more.

I have a patient who's a partner in a big firm. Last year he decided on a revolutionary new way for making buttonholes. He and his partners invested $50,000 in new machines for making buttonholes, put a big advertising campaign behind the new process and marketed their whole line around these new buttonholes.

The process flopped. My patient and his partners lost a big chunk of money, but he wasn't unduly worried. He made a decision and he stuck to it. But within two weeks after his advertising campaign was launched, the president of his agency became a patient of mine.

Q) Why do you think the agency president was more worried about the money loss than the client?

A) I think he felt guilty because the money that was lost wasn't his. When he was a little boy, he used to play marbles. He told me about one time when he'd lost all his marbles. He didn't cry; he wanted to go on playing. So he got his younger brother to lend him all of his marbles. Within an hour, he'd lost them, too. Then he cried.

Q) Are agency men less honest than other businessmen?

A) I don't think so. In fact, I think many suffer from what you might call a mental "hand-washing compulsion neurosis."

What I mean is, they tend to bend over backwards trying to be ultra-scrupulous because they think they're suspect. For instance, the vice president of an agency who's a friend, not a patient, of mine tells me that he periodically forces his wife to buy a bread brand competitive with his own client's brand.

"Don't you like your client's product?" I asked.

"As a matter of fact I do," he told me. "But I just want to make sure we eat it because we like it and not because it pays our bills."

I've never seen a Ford salesman buying a Chevrolet just to appease his conscience, have you?

Q) Do agency men feel they work hard?

A) Now there's something I don't understand. They work as long if not longer hours than other professions, but they keep feeling guilty about the work they do.

I have a doctor as a patient who tells me proudly, as a badge of his own achievement, that he's so good he gets $1,000 per operation and therefore has to work only seven or eight hours a week to make a very good living.

When I ask agency men about the amount of work they do, they quickly tell me they worked four nights or over the weekend, as if they had to justify their earnings by number of man-hours.
they devoted to the job day-by-day.
Perhaps there are two reasons for this. First of all, the aura of glamour still lingers over the advertising field—or at least agencymen think that it does to the public and to their clients. Therefore, they feel it's up to them to prove their work isn't just a lark.

Secondly, the product of their work is less tangible than surgery. You may see a television campaign on the air and know that you contributed to it. But it's a little harder to see the relationship it bears to the welfare of the public and the national economy.

Maybe there's still another reason for it. The advertising people I know seem to enjoy their work a lot more than some of the businessmen-clients they deal with. Secretly, they feel their work is more "fun" than their client's. And the closer a man's work is to the so-called "glamour" jobs in an agency—like television or copywriting, for instance, as against research—the more he tends to feel this way. Since they derive these psychic rewards from their work, they feel shame for being paid.

Q) What are the more overt symptoms of admen's guilt?
A) A status-consciousness and driving compulsion to impress, I think. Some that I've known have been immersed in an extremely severe anxiety and their way to reassure themselves seems to be by spending to the hilt.

I once knew a girl of 22 who was so unsure of herself she had to go into debt on her clothes, spend twice as much as she was able to afford, just to feel as good as everyone else.

I also knew a man who was a timebuyer earning $12,000 when I first met him. He spent $15,000, on the theory that if he drove himself hard enough he'd give the appearance of success and he'd have to move upward. So sure enough, in a year he became associate media director of the agency at $15,000, and so he spent $18,000. Well, the strain of being continuously in debt made him do inferior work, and within a year he was pounding the pavement looking for a job. After a long layoff, he got one: He's a timebuyer at $3,000, spending $7,500 and feeling better.

There seem to be several causes for this sort of spending-pattern: For one thing, advertising attracts restless, ambitious people. For another, people in advertising can move ahead faster than those in more stable industries; they can also plunge downward faster. And finally, since their day is devoted to telling other people to spend money, they seem to feel guilty if they don't spend at the same or at a faster rate.

Q) How would you explain client-agencyman relationships in psychological terms?
A) Perhaps more than in any other business, an agencyman's client represents the father image. Not only does he have ultimate authority, such as final okay on a copy approach or total advertising campaign, but he "does out the allowance"—that is, controls the budget. And, as if that weren't enough, he has virtual hiring and firing power.

It's logical, therefore, that a lot of the repressed conflicts an agencyman may have had with his father are transferred onto the client. In fact, a number of my patients refer to their clients as "the Great White Father." Those that suffered severely from an Oedipus complex can work themselves into a passionate hatred of the client over trivial disagreements. Since they have to suppress these hatreds in the normal course of business transactions, they frequently take them home and there act out the hated role of omnipotent patriarch out of revenge.

Q) Does that mean that agencymen are more severe fathers?
A) There's no general rule about it, other than perhaps the fact that agencymen are more ambivalent in their family relationships, more swayed by their day-by-day client problems.

Q) Are agencymen tougher to live with?
A) For their wives, I would say they probably are. Since they're status-conscious, they demand social perfection. Since they frequently feel imposed upon by the client's authority, they are likely to transfer frustrations into their home with a greater intensity than say an executive in a steel company who has only one direct boss.

Q) If you had a daughter, would you advise her against marrying an agencyman?
A) It's too late. She already did. •
"MINUTE" SHOWS SELL NESCAFÉ

Nescafé, known as a producer of instant coffee, is now producing instant commercials—musical comedies, complete with plot, songs and dialogue, and all in 60 seconds.

These shows-within-a-show (they are being used on Nescafé's Oh! Susanna episodes) employ eight performers, with musical backgrounds, both TV and theater. Rather than use an established singing group, Bryan Houston, Inc., Nescafé's agency, put together a new "company" with an original sound.

Through research Nescafé knows that young adults in the 20 to 45-year-old age group comprise the largest body of instant coffee consumers. The story line for these commercials shows such people in happy situations; e.g., four couples are holding a barbecue, with the guests taking over all the cooking chores. The hostess, however, retains one job for herself—making the Nescafé.

All of the commercials are based on the famous song "Let's Have Another Cup of Coffee," written by Irving Berlin, and which has long been the Nescafé theme. In these playlets, the entire song is used with a different lyric for each presentation.

The performers are also used by Nescafé for regular radio and TV singing spots.

In group are Don Cady, Nestlé v.p., standing, second from left, and Gale Storm, center

Gale Storm O.K.'s script with Emerson Cole and Bill Templeton, both with Bryan Houston

Why foreign

When Volkswagen's new advertising campaign (via J. M. Mathes, Inc.) gets into high gear, the budget will be in excess of $1,000,000 a year, SPONSOR learned this week. And approximately 20% of the budget is slated for air media.

By fall, Volkswagen spot commercials will probably be scheduled on both radio and TV, with a remote chance of a network TV show within the next year.

The use of air media by the best-selling imported car points up a significant trend in the foreign car market: almost all the imports are gradually swinging to air media, for two reasons:

1) When foreign cars began selling in the U.S. years ago, their advertising was concentrated in print—mainly selected magazines to reach what was thought to be a select market of foreign car buyers. Now that a mass market exists for foreign cars, importers are swinging to mass media.

2) As the number of foreign car dealers increases—and as American car dealers add imports to their domestic lines—radio and TV, particularly spot, are becoming more popular. Explains one Texas foreign car dealer: "I sell to a wider area than my local newspaper can cover. Spot radio helps me reach customers further away."

Budgets climbing

It's evident from a look at the ad programs of the 10 best-selling foreign cars (excluding sports cars) that radio and TV are scheduled for a constantly increasing share of future imported car ad budgets (see chart). Even more significant, though, is the way the budgets have been climbing as sales mount; in 1955, when foreign car sales in the U.S. totaled 100,000, the top budget for any import was under $500,000. This year, with anticipated sales of 300,000, at least two imports will go over the $1,000,000 mark, with the average ad budget about $250,000 by SPONSOR estimate.

One of the first foreign cars to use air media is one of the fastest-growing in terms of U.S. sales: the Swedish
ars are trying air media

Volvo. According to Kent Goodman, president of Volvo's advertising agency (Advertising Agencies, Inc.), Volvo's 1958 ad budget will total about $1,000,000—18% in tv.

"Radio spot saturation," says Goodman, "was a major factor in our phenomenal success. We couldn't have made the penetration of the market we've made without radio." At present, Volvo radio spots are used on 26 stations in 11 major markets, eight of the stations in Los Angeles, Volvo's biggest market. Volvo also sponsors a weekly hour children's show on Los Angeles KHJ-TV, its only use of tv at present, although a substantial spot tv buy is planned within the next three months.

Goodman, a former radio salesman himself, believes that other foreign car marketers are beginning to realize that for mass sales in the U.S., a mass medium that offers repetition is essential. He considers radio and tv vital to Volvo's sales expansion, hopes eventually to see Volvo sponsoring a coast-to-coast network tv show.

Another foreign make being advertised via spot radio is the French Simca, but the spots are placed not by the importer—Simca, Inc., New York City—but by its distributors. For example, Paris Auto, an eastern Simca distributor covering the New York metropolitan area, spends about 60% of its annual $75,000 ad budget in radio spots on 19 stations in 19 cities.

American automobile makers, who once laughed at the foreign imports, are now smiling for another reason: both General Motors and Ford are importing foreign cars of their own and selling them as fast as they come off the boat.

GM's Vauxhall, made in Britain, is a good example of this type of import planning extensive use of air media. Radio spots for Vauxhall will break this summer in about 50 principal markets, and Vauxhall plugs will also be included in Pontiac's network tv commercials this fall (the Vauxhall is sold through some 2,600 Pontiac dealers).

The fast-selling British Ford is another import with a big ad budget: over $1,000,000 by sponsor estimate. However the only British Ford radio or tv spots are placed by dealers or distributors—for the present at least. ➡

WHO'S WHO IN FOREIGN ECONOMY CAR RADIO/TV ADVERTISING

<table>
<thead>
<tr>
<th>MAKE OF CAR</th>
<th>COMPANY</th>
<th>AD MANAGER</th>
<th>AD AGENCY</th>
<th>ACCT EXEC</th>
<th>ANNUAL AD BUDGET</th>
<th>USE OF AIR MEDIA</th>
<th>ESTIMATED 1958 SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volkswagen</td>
<td>Scott Stewart</td>
<td>En'wod Cliffs, N. J.</td>
<td>J. M. Mathes N. Y.</td>
<td>Rudolph Ville</td>
<td>in excess of $1,000,000*</td>
<td>radio/tv planned</td>
<td>80,000</td>
</tr>
<tr>
<td>Renault</td>
<td>Ethel Norling</td>
<td>Renault, Inc., N. Y.</td>
<td>Needham, Louis &amp; Brorby N. Y.</td>
<td>William E. Malone, Jr.</td>
<td>$750,000*</td>
<td>spot radio</td>
<td>60,000</td>
</tr>
<tr>
<td>British Ford</td>
<td>Don Smith</td>
<td>Ford Motor Co., Ltd.</td>
<td>JWT N. Y.</td>
<td>Clifford Snyder</td>
<td>in excess of $1,000,000*</td>
<td>spot radio</td>
<td>40,000</td>
</tr>
<tr>
<td>Hillman</td>
<td>Peter Easton</td>
<td>Rootes Motors, N. Y.</td>
<td>EWR&amp;R N. Y.</td>
<td>John Loudon</td>
<td>$750,000*</td>
<td>occasional spot radio and tv</td>
<td>25,000</td>
</tr>
<tr>
<td>Volvo</td>
<td>David Beasley</td>
<td>Volvo Dist. Inc. En'wod Cliffs, N. J.</td>
<td>Advertising Agencies, Inc. San Francisco</td>
<td>Kent Goodman</td>
<td>$1,000,000</td>
<td>radio/tv</td>
<td>16,000</td>
</tr>
<tr>
<td>German Ford</td>
<td>Don Smith</td>
<td>Ford of Germany</td>
<td>JWT N. Y.</td>
<td>Richard Cass</td>
<td>under $250,000*</td>
<td>spot radio</td>
<td>12,000</td>
</tr>
<tr>
<td>Simca</td>
<td>A. M. Dela</td>
<td>Simca, Inc., N. Y.</td>
<td>Richard K. Meltzer San Francisco</td>
<td>Newton Free</td>
<td>$250,000</td>
<td>spot radio &amp; tv</td>
<td>10,000</td>
</tr>
</tbody>
</table>

*SPONSOR estimate. †By dealers or distributors. ‡Road & Track estimate.
Trewax grows with proven formula

- Four years ago this company put $7,000, most of its advertising budget, into a spot radio test in California.

- Again, this year, most of the budget, $96,000, is once more slated for radio. Today's market: going national.

Trewax is a brand name unfamiliar to consumers in most sections of the country. Thanks to radio, this is only a temporary situation.

Trewax, a line of floor waxes, was developed in California in 1949. Sales began in 1950, radio advertising in 1954. Since then it has become a staple on the West Coast where it has wide distribution, and sales second only to S. C. Johnson, the country's leading wax marketer.

Harry Fox, the man who developed the formula for Trewax and still heads the company, believes three factors are responsible for the product's tremendous growth in a competitive field: a good product, good dealer relations and radio advertising.

The strength of Fox's conviction about air media advertising can be seen in his 1958 advertising budget breakdown: the total budget is about $100,000. Of this about $66,000 goes into air media, almost all of it into radio. The remaining $4,000 is distributed to trade publications.

Fox's belief in the ability of radio to sell Trewax is founded on solid experience. Beginning with sales of about $10,000 in 1950, the company managed to nearly double the figures from year to year until 1954. That year it reached a temporary plateau. Existing dealers were happy, but it was harder to get new ones; regular customers were satisfied but new ones weren't appearing in numbers.

Trewax, which had its production geared to a sizeable increase that year, found inventories beginning to back up in mid-summer. To get its story across quickly, and sell fast, it tried spot radio. Results were apparent within a month. Sales for that month in 1954 were triple those of the year previous. By the end of the year, the company had doubled its dealer outlets in the Southern California area it was then selling in.

Sales for 1954 totalled about $230,000. The ad budget was about $10,000 with $7,000 going into radio. In 1955 sales rose to about $45,000, the budget to $30,000, radio's share to $21,000. By last year sales reached about $600,000, and the ad budget was about $48,000 of which radio was allocated $40,000.

This year is the one Harry Fox has marked for full-scale Trewax expansion. As long ago as 1955 he predicted that 1958 would see sales topping $1 million. The recession seems to be no deterrent to that prediction; in the first quarter of 1958 his total sales were about $252,000. And, of course, with his ad budget doubled, that portion going into air media has become larger.

Expansion of this size can't take place in Trewax' seven-state home territory on the West Coast where, says Fox, the product has "over 99% paint hardware-department store distribution." So, the product is reversing Horace Greeley's famous admonition, and heading East.

Distribution was set up early this year in Florida and Georgia. The sales effort will move up the East Coast from these two states, but that's projected for later, perhaps next year.

More immediate is a beachhead now being established in the Mid-West. Distribution is underway in the states of Michigan, Ohio, Illinois, Indiana, Minnesota, Iowa and Wisconsin. The last is significant because the home of the country's largest producer of waxes, S. C. Johnson, and Trewax' biggest competitor in the West, is Racine, Wisc. This latest move has elements of David going after Goliath in his own back yard.

In moving into these areas Trewax will use a pattern of advertising and merchandising it has found successful in its other expansions. The advertising will be radio, primarily in smaller cities. The pattern is to go into smaller cities first, since a limited advertising budget is no hindrance to making a competitive splash.

The radio spots begin on a heavy schedule—six to eight 30-second's daily, for periods of two months or more. By then sales are moving nicely, so the schedule is withdrawn until the residual effect begins to abate, at which time the schedule is renewed.

"As long as a market looks like it's carrying itself, we leave it alone," explains Emil Reisman, partner in the Ross-Reisman Co., Los Angeles agency. (The other partner, Jon Ross, has handled Trewax advertising since its inception.)

"For instance," Reisman continues, "we average a schedule once every six months in the (San Francisco) Bay area. This year we may get a nine-month run. We maintain a constant check on the market; as a result we
make and change plans about two weeks before their execution."

Trewax has too, a fixed idea as to what kind of dealer and distributor merchandising it expects. "The pattern we’ll be looking for," Fox explains, "was set by the first two radio stations we used: KBIG, Los Angeles, and KSFO, San Francisco." Included in the expected package are postcard mailings to dealers and wires to distributors when a new spot schedule begins, followed by visits from the station account executive to every distributor and large-volume dealer in the area.

"We prepare dealers and distributors for the advertising," explains Reisman, "by first pointing out the results of our advertising in other areas. Then we outline the kind of advertising proposed for this market—the number of spots, the kind of saturation, the products to be featured and the residual effect to expect between schedules."

To achieve a tie-in effect locally when introducing a new product to the Trewax line, dealer tags are used. "These are more feasible in a small market than a large one," Reisman believes, "since people in smaller communities tend to remember and associate products with particular stores. Therefore," he explains, "they are not attempted in, say, Los Angeles, but they have proved very successful in such markets as Santa Barbara, Fresno, Bakersfield and Midland-Odessa, Tex."

Though Trewax uses advertising heavily when breaking into new markets, it insures that there is always something there to advertise. "We do not use advertising to force distribution," emphasizes Jerry Fox, Trewax general manager and son of the president. "When the product is on the shelf, advertising begins."

The company uses manufacturer’s representatives in all the areas in which it has distribution. In the West, its home ground, it has five area salesmen working with distributors and stations to service dealers. It is using eight agents in the Midwest and has a full-time salesman in Florida-Georgia.

Until this year, Trewax had been Catholic in its choice of media. Besides radio, it used a few trade publications, some point-of-sale material, and one consumer magazine (Sunset).

In February the company tried a test: they used tv to supplement radio. A new product was introduced to make the test—Gold Label Self Polishing Liquid. The test was run in Phoenix and Tucson, Arizona.

In both, the regular radio schedule was maintained. Added to this was tv: for the first two weeks, four 20-second sound-over-slide spots were carried in AA time, followed by two weeks with eight I.D.’s each.

Results: both distribution of the new product and re-orders were accomplished in one-half the anticipated time. The success of the tests had led to the creation of a series of 20-second animated spots by Chris Jenkyns and Playhouse Pictures, Hollywood. These spots will be used to augment radio only, in as-yet undetermined markets.

These too will be concentrated in smaller markets where Trewax, with its small budget, can conduct a campaign on equal footing with a heavy-budget competitor. Markets will be ones where the product is already familiar through radio. The tv spots, so far, are built around the company’s Gold Label line, though there is a visual mention of the rest of the line (which has a different label design) at the end.

Limited to a relatively small ad budget (as compared with its national competitors, like Johnson), Trewax overlooks no bet in getting top mileage out of its expenditures. Toward this end it often experiments with media. One such test was carried on in the Midland-Odessa (Tex.) market opening last summer.

Trewax opened the market in its usual fashion—with a saturation spot radio campaign that ran for eight weeks. The company then decided to test the effectiveness of a radio-newspaper combination.

Not surprisingly, notes Jay Reitzin, Trewax sales manager and Fox’s son-in-law, dealers were initially happy. "Seeing their names and store logo in type gave them a feeling of pride and identification, they hadn’t had before," Reitzin reports.

"There was just one hitch," he continues. "We found that, on an equal time basis, there is stronger immediate consumer response to radio than to newspapers. Dealers were prouder of the display of their logo in the newspaper ad, but all noticed the decline in response."

"We learned our lesson," he continues. "When we go back in the Spring with another campaign, it will be with radio first. If we add anything, it will be tv."

Trewax traces its beginnings to 1949 when Fox, a former door-to-door floor polisher salesman, developed a new floor-waxing product containing exceptional amounts of carnauba, an

(Sponsor • 17 May 1958)
All about women: the influential so

- CBS Radio Spot Sales comes up with some pertinent data on the distaff side regarding shopping habits
- It shows that women control 85% of all family budget spending, listen mostly to radio before going to shop

A few answers to the riddle that started with Eve came to light this week. "All About Women," the new study by CBS Radio Spot Sales is now being shown to admen, and while it can hardly hope to tell all about women, it does manage a complete coverage of their radio listening habits, media preferences, shopping practices, and general dominance over the male sex in decisions on family spending.

For example, it is the distaff side that influences 92% of all grocery purchases; 79% of all family auto purchases. Also it is women who own 65% of the nation's private wealth and women who hold 65% of all accounts in mutual savings banks. They own $100 billion worth of stocks, and virtually control some of the "blue chips," holding approximately 60% of the DuPont securities and 54% of the GE shares.

There are 61,993,000 women 14 years of age and over in the U.S.; one out of three are workers and earn an estimated total of $42 billion a year. When it comes to disbursing the family budget (average family buying income is at $5,736) women influence 85% of all expenditures.

Small wonder then that CBS Radio Spot Sales decided to explore this important audience. Fred Haywood, sales promotion manager, was in charge of the project. About four weeks of research went into the presentation and this was under the direction of Ed O'Berst, research director. Sources were: Radio Advertising Bureau, W. R. Simmons & Associates, McCall's Magazine and The Home Testing Institute, Inc., The Pulse, Inc., A. C. Nielsen Co., U. S. Census and Sales Management.

Here is what CBS Radio Spot Sales found out about the listening habits of housewives. More than three out of four listen to radio on any given weekday; 93.7% listen to radio each week; seven out of 10 listen on a weekend day. The typical housewife was shown to average 5.5 days of listening each week.

To break this female audience down into listening by day parts, CBS went to an RAB and The Pulse survey, came up with the following figures: 55.3% of housewives questioned about average weekday listening tuned in during mornings, 40.3% listened in the afternoon and 33.3% formed an evening audience.

On an average weekend day, 41.5% listened in the morning, 35.2% in the afternoons and 30.2% at night. Where did these housewives do most of their listening?

Both on weekdays and weekends, the kitchen was the area where most listening took place. On weekdays, 47.9% were tuned in there; 29.3% listen to radio in the bedroom; 19% in the living room and 15.5% in autos. On weekends, auto listening picks up sharply with 26.6% of the housewives hearing radio in cars. In the bedroom, 22.8% listen to radio on weekends, 20.5% in the living room, but again the kitchen tops them all with 38.3%.

The presentation contains some very pertinent data on relating media to shopping among the women. (See charts.)

### PER CENT OF WOMEN EXPOSED TO EACH MEDIUM BEFORE SHOPPING

<table>
<thead>
<tr>
<th>Purchase:</th>
<th>Purchase: Canoe Soups</th>
<th>Purchase: Cold Cereals</th>
<th>Purchase: Frozen Orange Juice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cake Mixes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td>34.4%</td>
<td>Radio</td>
<td>34.7%</td>
</tr>
<tr>
<td>Newspapers</td>
<td>21.9%</td>
<td>Newspapers</td>
<td>22.7%</td>
</tr>
<tr>
<td>Tv</td>
<td>20.6%</td>
<td>Tv</td>
<td>19.2%</td>
</tr>
<tr>
<td>Magazines</td>
<td>5.8%</td>
<td>Magazines</td>
<td>5.2%</td>
</tr>
</tbody>
</table>

### AND HERE'S THE PERCENT OF TIME WOMEN SPENT WITH EACH MEDIUM*

<table>
<thead>
<tr>
<th>Purchase:</th>
<th>Purchase:</th>
<th>Purchase:</th>
<th>Purchase:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cake Mixes</td>
<td>Canoe Soups</td>
<td>Cold Cereals</td>
<td>Frozen Orange Juice</td>
</tr>
<tr>
<td>Radio</td>
<td>59.9%</td>
<td>Radio</td>
<td>61.8%</td>
</tr>
<tr>
<td>Newspapers</td>
<td>11.0%</td>
<td>Newspapers</td>
<td>11.4%</td>
</tr>
<tr>
<td>Tv</td>
<td>25.2%</td>
<td>Tv</td>
<td>24.4%</td>
</tr>
<tr>
<td>Magazines</td>
<td>3.9%</td>
<td>Magazines</td>
<td>2.4%</td>
</tr>
</tbody>
</table>

*Represents share of all time spent with media prior to shopping (% of all minutes spent with all media)

SOURCE: Radio Advertising Bureau
Radio reaches over 34% of the women who buy in supermarkets. Newspapers reach only about 23% in the same pre-shopping period, television 19% and magazines 5.5%. This was derived from interviews by RAB with 13,714 women shoppers as they entered supermarkets in Buffalo, Kansas City, New Orleans and San Francisco. Exposure was based on at least 16 minutes spent with each medium.

What does such pre-shopping exposure mean to the advertiser whose wares are piled high on supermarket shelves? So long as his wares are displayed in competition with rival products, he will do well to impress his brand name on the ladies. Here's what the CBS study reveals about shopping decisions:

In more than eight out of 10 purchases, ranging over the whole field of food and grocery products, it is the women who originate the purchases, who do the actual buying and who make the brand decisions.

Here is a table from the presentation demonstrating the point:

<table>
<thead>
<tr>
<th>Who bought</th>
<th>Whose idea</th>
<th>Who chose brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women</td>
<td>82.3%</td>
<td>81.2%</td>
</tr>
<tr>
<td>Men</td>
<td>15.9%</td>
<td>12.8%</td>
</tr>
<tr>
<td>Children</td>
<td>2.5%</td>
<td>5.7%</td>
</tr>
</tbody>
</table>

(Totals adding up to more than 100% are result of dual purchases and dual decisions.) These facts on food buying decisions were from a Home Testing Institute study for McCall's Magazine were reported in February 1958 Food Business.

"All About Women" goes on to explore other facets of the sex where they relate to listening and spending. It shows that among working women, more than 94% of the single ones and over 93% of the married listen each week to radio.

CBS Radio Spot Sales is now planning a follow-up presentation to this one on women. Since radio personalities have been shown to exert considerable influence on women, who in turn influence family spending, CBS is compiling a book listing well over 200 personalities on CBS-affiliated radio stations with a thumbnail sketch and biography on each.

Can educational TV on a commercial channel in a small city, be a success? The answer: Yes.

A good case in point is a show currently entitled The World Around Us which appears on WJAR-TV, Providence, R.I. Measured by public service standards it does extremely well, averaging some 300 letters and cards a week. Special series or further-information offers drive this response up.

The show achieves this rapport with a wide variety of entertainment that ranges from Thailand to trajectory, from Sukiyaki to space flight. It's a one-woman enterprise: the woman being Betty Adams who is the show's producer, director, writer and talent.

The show debuted in mid-March 1956, under the name Operation Schoolhouse. And therein lies a story. The show was conceived as an adult education program to be presented on a regular basis. It was Miss Adams' hope to have the material for each program "prepared and presented by a professional representative of an educational or public service institution." This proved to be a hope which Miss Adams would, today, term naive.

Her mid-1958 stand is more realistic. She began formulating her current view when, after inviting 75 representative education leaders to a conference for show ideas and suggestions, only 30 attended. A follow-up mimeographed summary of the conference, with a request to list the subjects each would be able and willing to present, brought five responses. Of these, one committed himself to participation, on a once-a-month basis—this, remember, for a daily program.

"After a year of trying to charm and disarm the educators, we finally by-passed them completely," Miss Adams reports. "We changed the name of the show to The World Around Us.

"The average of 300 letters a week are proof," Miss Adams says. "that a program with a budget consisting of only the producer's salary and whatever can be scrounged when special effects are indispensable, can be an effective adult education tool."

Miss Adams also has a commercial problem; her program does not have a sponsor. Admittedly if she had a sponsor she couldn't expect educator participation, since they wouldn't want to imply commercial endorsement. But since she isn't getting help from educators anyway, she's had the welcome mat out for sponsors. So far, none have been forthcoming.

Can educational TV be a success on a commercial channel? "We've done it for over two years," Miss Adams recalls. "With only the desires of my audience, expressed through surveys and letters, and the help of non-professionals, we've found a way. All it takes," she adds, "is courage and imagination."
DANGER IS OUR BUSINESS!
Not for *us* the quiet life. No sir! CNP's our name and *danger's* been our game ever since we started our new series, DANGER IS MY BUSINESS!®

With characteristic CNP initiative and derring-do, we set out to bring something *different* into syndication—adventure to stir even the tiredest blood. Not the everyday brand of synthetic rehash—made in the peace and quiet of studio sound stages—but honest-to-goodness, on-the-spot, filmed-in-color* sagas of actual men to whom danger is the only way of life. And, by Hemingway, we've done it!

Ah, the perils we've looked upon unafraid! While cameramen have flown on patrols into the eyes of hurricanes, clambered out upon the naked girders of rising skyscrapers, accompanied nitro-shooters into blazing oil fields—we've never so much as blinked an eye.

In fact, the only risk we've refused to face is a business risk. When it comes to *that*, we only bet on a sure thing . . . like DANGER IS MY BUSINESS!®

*Available in color or black-and-white

**NBC TELEVISION FILMS—A DIVISION OF**

**CNP**

**CALIFORNIA NATIONAL PRODUCTIONS, INC.**
North Carolina's INTERURBIA

WHERE
DRUG SALES
ARE GREATER
 THAN IN ANY OTHER
METROPOLITAN MARKET
IN THE TWO
CAROLINAS

North Carolina's INTERURBIA . . . the largest metropolitan market in the two Carolinas. INTERURBIA plus the entire Prosperous Piedmont is yours with WFMY-TV . . . where Drug Sales alone exceed $81,712,000.
The business spotlight of the week was on TPA: Even though the selling season is barely under way, TPA has rustled up quite a number of sales for the fall. The transactions include:

- **New York Confidential**: sold in 88 markets, including 55 to DX Sunray Oil in a $500,000 deal. (Sunray currently sponsors Capt. David Grief.)
- **Jeff's Collie**: re-runs of Lassie, sold in 112 markets.
- **Adventures of Tugboat Annie**: sold in 122 markets.

There's a good reason for the optimism currently being expressed by syndicators: the large regional buys are falling into place.

With Sunray Oil’s purchase of New York Confidential this week, close to 80% of large regional sponsors of syndicated series have either renewed or bought new series for fall. (See FILM-SCOPE, 12 April.)

Of current advertisers who haven’t completed their fall plans, only two—Brylcreem and Wildroot—plan to drop sponsorship of film series. Here’s a run-down on others that haven’t made their decisions for next season:

- **Hamm Brewing**, disappointed with ratings on its current series, Harbor Command, (in 55 markets) will stick with regional film programming, but probably buy available film market-by-market directly from stations. Reason: Hamm’s agency, Campbell-Mithun, thinks it’s a cheaper buy.
- **Nationwide Insurance**, sponsoring Mama in 32 markets, will expand into 40 markets this fall with a new series. Its agency, Ben Sackheim, wants a similar family-type series; hopes to complete plans this month.
- **Nestlé’s DeCaf** (through Dancer-Fitzgerald-Sample) may replace its NBC TV Huntley-Brinkley news lineup in 50 markets with a syndicated series.

MCA’s reported $8-$81/2 million deal with WCBS-TV, New York, for its Paramount library points up an important fact: its advantage in having the last big package of available features.

As one station group sales manager remarked this week: “Sure, the price is way out of line. But we can’t afford not to buy it.”

If you’re selling primarily to the country’s 60 leading market areas and are interested in a film program, spot is your most efficient buy.

So states Katz Agency, in its booklet, How to Make a TV Half Hour Work Overtime. The booklet makes this point: As compared to a 100-station network lineup, a syndicated series on the most expensive station in each market (in prime time) will save more than $11,000 weekly in time costs.

Here’s how when network and spot are compared:

- 100 markets, NBC (alternate-week, half-hour) $59,177.70
- 60 top selected markets (same, on highest rate station) 47,443.25
- Savings on spot 11,764.45

Flashes from the film field: NTA and National Theatres are awaiting a Justice Dept. opinion before making any decision about merging ... Canada Dry, once a heavy syndication sponsor, is buying market-by-market now; most recent purchase is Union Pacific in Charlotte.

(For further film news, see SPONSOR-SCOPE and FILM WRAP-UP, page 62.)
The Home Improvement Council's drive to get radio stations behind its campaign has struck pay dirt.

More than 1,000 stations have requested the council's kit of materials designed to aid stations in drumming up local home improvement business. The requests follow a mailing to all U.S. radio stations by Local Trademarks, Inc., on 25 March.

(Local Trademarks, an unusual outfit, describes itself as a retailer's ad agency. In preparing ad programs, it works for a fee, does not buy space or time. Among its specialties are syndicated trademarks or characters—such as "Bill Ding" for building firms—which a client can use exclusively in his own market.)

Despite some second thoughts by many advertisers about co-op funds, Home Improvement Council, supported by the biggest names in the business, is urging stations to make hay with co-op opportunities. There is a feeling that many merchants are not aware they are entitled to co-op. Most paint manufacturers—this industry probably represents the biggest single product, dollar-wise, in the council—give co-op.

Little is written about automated selling (via vending machines), but the business is doing very nicely.

It is also becoming more competitive. The growing number of machines in operation is cutting down, in some product categories, weekly sales per machine.

Volume last year was estimated at around 82 billion. Vend magazine's 1958 directory puts 1957 sales at about 5% above the previous year.

Probably the most sensational growth has been in hot canned foods. The number of machines in use, according to the Vend directory, has gone from 6,800 in 1956 to 15,000 in 1957.

In the old-line categories there has also been growth. Machines for cigarettes have advanced, for example, from 565,000 in 1956 to 645,000 in 1957.

Steve Allen is working overtime for Greyhound's current vacation promotion. The NBC star is being used to give an added audio fillip to the TV show by means of:

- A special recording of the new Greyhound jingle (introduced on Allen's show 6 April). This is being distributed to 30,000 Greyhound employees and agents. The jingle is on a cardboard record, contains a message from Allen and is meant to enhance appreciation by Greyhound people of Allen's ad support.

- Recordings featuring Allen for airing in Greyhound terminals.

The campaign, running during April, May and June, is being pushed also via spot TV and radio, newspapers, posters, tour folders and point-of-sale displays. It features the phrase "C'mon along," as a follow-up to the slogan: "It's such a comfort to take the bus . . . and leave the driving to us." The end of the slogan reflects Greyhound's prime effort: to turn auto drivers into bus riders. More than 80% of all traveling is done in private cars.

How much marketing aid should an agency give a client under the standard compensation arrangements? With the demand for marketing services increasing, this question is becoming harder to answer.

One answer is that the amount of marketing advice depends on the client's need. But this means that some clients get more than others. The problem has become such that one agency, to avoid hassles and misunderstanding, is determined to keep its clients in the dark about what other clients are getting in marketing aid.
ASSURING THE MOST FOR YOUR EQUIPMENT DOLLAR

TYPE BA-26A

TRANSISTORIZED

TURNTABLE EQUALIZING PREAMPLIFIER

Designed to provide both amplification and equalization of turntable output!

This compact equipment makes a modern replacement for bulkier combinations of separate amplifier and equalizing filters. Designed to provide both amplification and equalization of output of studio transcription turntables employing either the RCA Type MI-11874-4 or RCA Type MI-11874-5 Pickup Heads. The entire unit is completely self-contained including a-c power supply. Built-in equalization conforms to new industry standards of both NAB and RIAA. A three position switch compensates for variations in transcriptions and records. Etched wiring circuits provide stable, trouble-free operation. Transistors are employed throughout to assure freedom from microphonics. Absence of inductances make the BA-26 insensitive to stray hum field pickup, greatly simplifying installation. Mounts easily in turntable, provides essentially noise-free operation and long equipment life.

For full particulars about the new BA-26A Transistorized Turntable Equalizing Preamplifier, see your RCA Broadcast Representative. In Canada: RCA Victor Company, Limited, Montreal.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.
As dust settles from home trek, SPONSOR ASKS:

What did you get out of the NAB?

The recent NAB Convention left broadcasters with mixed opinions. These three station managers felt the Convention was a success.

Marion Harris, president, KGB, San Diego

Radio editorials best public service

The most significant report heard during the recent NAB convention as far as this broadcaster is concerned was FCC Chairman John C. Doerfer's delineation of the path to be followed by radio broadcasters in the area of editorializing. Those of us who have extended our efforts toward broadening the public's thinking with regard to local and national issues were given positive support by the commission in our interpretation of "editorializing."

Chairman Doerfer's address was gratifying to us at KGB as it confirms our faith in our particular line of programming. For some time, KGB has originated such programs as Inquiring Reporter, KGB Pulsebeat, and KGB News Reel. Subjects of local importance such as sewage disposal system, expansion of airport facilities, whether religion be taught in the schools, and whether the international border be closed to juveniles are discussed. People in all walks of life, from laymen to specialized authorities are interviewed.

Even though KGB is located in one of the many cities lacking a competitive newspaper, our purpose in these programs is not to direct listeners' thinking in any one direction, as is the newspaper editorial, but rather to make the people in general fully aware of a particular situation by discussing its every aspect.

Perhaps radio must coin its own word for its editorials since a radio editorial involves twice the effort, twice the thought, and twice the planning because it gives two sides to a question.

We have long felt the growing public need for radio stations to provide more informative type programming. Again, this was evidenced by Chairman Doerfer's urging that broadcasters do more "radio editorializing" since it offers "one of the best opportunities for performing local public service." And this, after all, is the basic principle of the broadcasting industry.

Jack Roth, manager, KONO, San Antonio, Texas

It's time to exercise our franchise

There has been one major point of failure on the part of the broadcaster in the past. This weakness has now been attacked with an injection of life-giving plasma, and the doctor in this case was FCC Chairman John C. Doerfer.

The major weakness is the past record, or rather lack of record, in the field of editorializing. Broadcasters have rarely, if ever, taken an editorial stand on an issue, and the press has stolen the show. Editors of even the smallest weeklies have carried the crusade of editorial journalism. The public will never look to the broadcaster with respect and confidence until we take up the gauntlet of editorial broadcasting.

There has been no clear-cut decision on the part of the FCC in the past as regards editorial reporting on the part of the broadcaster. Now Chairman Doerfer has given the official sanction we have been waiting for. In fact, he went further to illustrate the fact that, in the event there was a renewal hearing for the broadcaster's license and a newcomer showed a willingness to undertake editorial responsibility, this might be a pivotal factor in the decision of the FCC as to who would receive favorable consideration.

Every city, town and hamlet has a need for this service from the broadcaster. Most people, regardless of their station in life, draw their opinions from others whom they consider better informed or completely honest and forthright in convictions. The broadcasting industry has the most complete resources known to man today for guiding public opinion. The time has come for us to fully exercise the franchise that we have from the government and take editorial stands for the betterment of local, county, state and national conditions.

Eugene S. Thomas, vice president & general manager, KETV, Omaha

We've come a long way

Compare the 1958 National Association of Broadcasters convention in Los Angeles with that held in the same city in 1948—to realize how much specific help the recent meeting gave to broadcasters and advertisers alike.

In 1948, the convention listened to a special NAB committee, composed of Gordon Gray, Herb Krueger, Vic Ratner and myself, which recommended that stations support their industry-wide program to show radio effectiveness to advertisers, just as newspapers and magazines had done for years. This appeal was followed by related steps toward organization of the Radio Advertising Bureau and later the Television Bureau of Advertising. In
1958, Kevin Sweeney and Jack Hardestey of the RAB and Pete Cash of TVB recited accomplishments of their now well-established organizations—and outlined steps by which broadcasters this year will do still more to increase sales and thus help to restore nation-wide prosperity.

At the opening TV session, devoted to films, such veterans as Dwight Martin and George Shupert, each experienced in both buying and selling films, stressed the gains to be made if films are purchased selectively, scheduled to win maximum audiences, and priced, promoted and sold intelligently. This was a timely reminder to KETV, Omaha, which had just bought the 700 Paramount features and to scores of other stations which were then negotiating similar purchases.

Contrariwise, at the last day’s television session devoted to color TV, such veterans as Clair McCollough testified that manufacturers, broadcasters and the public are all suffering from poorly planned color selling.

Sandwiched between opening and closing talks on selling was Chuck Towers’ advice that close control of operating expenses is needed now more than ever for profit maintenance. Chuck was buttressed by first-hand reports from Dub Rodgers, Harold See and others who already have installed videotape, IBM or other time and labor-saving devices.

Unveiling of tentative program schedules for the 1958-59 season by the network chiefs help affiliated stations to plan ahead. The challenge by government and industry leaders to stations to turn their cameras on local activity and local reaction to national issues, inspired lively discussions among station operators concerning various approaches to this task.

Speeches and hotel room conversations combined to deliver the 1958 convention’s most important lesson: “Improve sales, employee relations, and service to the community, while keeping costs down.”
**WSLS-TV**

_A subliminal ad_

**ROANOKE, VA.**

we have

**WSLS-TV**

the largest share

**ROANOKE, VA.**

of audience

**WSLS-TV**

by the

**ROANOKE, VA.**

latest A.R.B.

**WSLS-TV**

Feb.-March 1958

**ROANOKE, VA.**

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**SPOT BUYS**

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**TV BUYS**

The Procter & Gamble Co., Cincinnati, is scheduling announcements in top markets for its Tide. The campaign starts this month; minutes and chainbreaks are being slotted. Frequency depends upon the market. Buyer: Pete Dalton. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is entering 40 markets for its Joy detergent. The schedules start this month; minutes during nighttime segments are being used. Frequencies depend upon the market. Media Supervisor: Gus Phlegler. Agency: Leo Burnett Co., Inc., Chicago. (Agency declined to comment.)

The Parker Pen Co., Janesville, Wis., is going into 66 markets for its T-Ball Jotter pen. The five-week campaign starts this month. Minutes and I.D.'s are being aired, with frequencies varying. Buyer: Harold Bennett. Agency: Tatham-Laird, Inc., Chicago. (Agency declined to comment.)

**RADIO BUYS**

McCormick & Co., Inc., Baltimore, is kicking off a campaign for its iced tea. The 13-week schedule starts this week. Minute announcements during the early afternoon are being slotted; average frequency: 15 per week per market. Buyer: Chips Barrabee. Agency: Lennen & Newell, Inc., New York. (Agency declined to comment.)


General Foods Corp., White Plains, N.Y., is scheduling announcements in major markets for its Swans Down Cake Flour. The eight-week campaign starts this month. One minute spots throughout the day are being placed; frequency depends upon the market. Buyer: Bob Gleckler. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

**RADIO and TV BUYS**

J. H. Filbert, Inc., Baltimore, is going into radio and tv markets for its Mrs. Filbert's Margarine. The schedule begins 21 May for a summer run. In radio, in about 60 markets, minutes and I.D.'s during daytime segments are being slotted. In tv, in about 40 markets, minutes, I.D.'s and 20's are being scheduled during both daytime and nighttime segments. Frequencies vary from market to market. Buyer: Tom O'Dea. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

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**COVER ALL OF MICHIGAN'S 2ND. MARKET**

**That has a...**

_4-BILLION DOLLAR RETAIL SALES POTENTIAL INCLUDING FLINT, SAGINAW BAY CITY and MIDLAND... AND ALL EASTERN MICHIGAN Ask Your Petryman**

**WNEM-TV**

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**52**

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**Sponsor • 17 May 1958**
T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

Never underestimate the power of good photography—as in these 60- and 30-second spots for new superwhite Kolynos Tooth Paste. Simple home situations come alive...and dental demonstrations, ethically handled, carry more than ordinary conviction. An authoritative voice-over completes the message, always in keeping with the relaxed pace of the commercial. Produced by SARRA for WHITEHALL LABORATORIES CO. through TATHAM-LAIRD, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

When a woman throws a hot iron over her shoulder—you're looking at one of SARRA's 60-second commercials for Van Heusen Shirts. Essentially, these spots are straight "sell"—carried off by Bert Parks, in style! With most of the action on his own shoulders (no pun intended), Parks gets over all the selling points of Van Heusen Shirts with plenty of product identification in high key photograph. Produced by SARRA for THE PHILLIPS-VAN HEUSEN CORPORATION through GREY ADVERTISING AGENCY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

60- and 20-second spots and 10-second ID's for better Sunbeam Batter Whipped Bread leave no doubt that this is superior bread—no holes, no streaks, no poor end-slices. In one commercial, for example, slices are fanned out via stop motion. In another, jam oozes through ordinary slices. In every one, a convincing demonstration focuses the viewer's attention on Batter Whipped Sunbeam, with a short jingle for a lively close. Produced by SARRA for QUALITY BAKERS OF AMERICA COOPERATIVE, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Memorable because it's the funniest to date! This series of 60-second commercials for Jax Beer is a three-way creative effort. Written and voiced by Allen Swift...with puppetry by Paul Ashley...and brought into advertising focus for the TV screen by SARRA. Hilarious dialogue and delightful puppets in rib-tickling situations never miss the primary purpose—to sell Jax Beer! Produced by SARRA for JACKSON BREWING CO. through FITZGERALD ADVERTISING AGENCY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
Let’s be specific!

South Florida’s First ARB Area Study shows WTVJ’s total coverage. Channel 4 has greater share of audience than all other South Florida stations combined!

Ask your PGW colonel for new book “Dimensions”... WTVJ’s detailed analysis of ARB’s March area study for South Florida. It shows how WTVJ delivers solid audience in every one of South Florida’s 18 counties—total coverage from Ft. Pierce to Key West!

This ad appeared in Advertising Age and Broadcasting on May 19, and in Sponsor on May 17, 1958
SPECIFICALLY... special ARB tabulations show that WTVJ delivers a net unduplicated audience (sign-on to sign-off) on a “viewed 5 days per week or more” basis:

31.7% greater than Station “A”
130.8% greater than Station “B”

And, on the same basis, between 6 pm and sign-off WTVJ delivers a net unduplicated audience:

38.1% greater than Station “A”
184.4% greater than Station “B”
**TV RESULTS**

### RESTAURANT

**SPONSOR:** Breisch’s Restaurant  
**AGENCY:** Direct

**Capsule case history:** For the past year and a half, Breisch’s Restaurant has been a consistent advertiser on KOMU-TV, Columbia, Mo. Prior to Breisch’s entry into tv, the restaurant had done limited promotion. The restaurant has been using three 10-second Class “B” announcements weekly for a monthly expenditure of $117. This is the only advertising medium utilized. Since Breisch’s began its schedule on KOMU-TV, sales receipts have risen 45% over the same period a year ago. In a recent test, Breisch’s ran a special promotion featuring Hawaiian Night. The owner purchased two 1-minute Class “B” announcements—the only advertising used. More than 300 people were served on Hawaiian Night, and an equal number were turned away due to the restaurant’s limited seating capacity. “Tv has proved to be the best medium for my advertising dollar,” said Leroy Watkins, owner. “I plan to continue using it throughout the year.”

**PURCHASE:** Announcements

**KOMU-TV,** Columbia

### FLOUR

**SPONSOR:** Mooresville Flour Mills, Inc.  
**AGENCY:** Direct

**Capsule case history:** As sponsor of Joe Smith’s Southern Playboys, on WSOC-TV, Charlotte, N. C., Mooresville Flour Mills, Inc., of Mooresville, has found a program that delivers heavy sales in the Charlotte market. For the past three months, since Mooresville began sponsoring Joe Smith’s Southern Playboys, the company reports marked increases in flour, corn meal and feed sales. The major portion of the customers said they had heard the announcements on WSOC-TV. With the aid of WSOC-TV’s production staff and the air salesmanship of Joe Smith and his Playboys, the Mooresville announcements were given high entertainment value. Not only did regular customers make more frequent purchases, but a great many new accounts were opened which Mooresville attributes directly to the television program. “Adding new accounts is of even greater importance than sales increases alone,” said Joe Gilley, Jr. “We plan to use this program indefinitely.”

**PURCHASE:** Sponsorship

**WSOC-TV,** Charlotte

### FURNITURE

**SPONSOR:** Fowler Furniture Company  
**AGENCY:** Direct

**Capsule case history:** Fowler Furniture Co. of Tyler, Texas, believes that tv will move its merchandise. They have been a steady advertiser on KLTV since October 1956. To cite one example: In a recent promotion for dining room suites, 10 April thru 18 April, Fowler advertised its sets priced at $29.95, $39.95 and $59.95 each. At the conclusion of the campaign Fowler had sold 30 sets at an average price of $50 per set. In addition to the advertised suites, the company sold 26 other dinettes priced from $69.95 to $139.95, bringing the average price for each suite sold to $70. Fowler used three sports shows, 6:15-6:25 p.m., Thursday and Tuesday and Thursday during the 10-day campaign. Each show carried two 1-minute participations at which time a sample set was displayed. Customers came from a 40 mile radius of Tyler to purchase the advertised specials. Since Fowler put the major portion of his advertising budget into tv, his sales have steadily increased while a competitive furniture store’s sales have decreased.

**PURCHASE:** Sponsorship

**KLTV,** Tyler

### PUBLIC RELATIONS

**SPONSOR:** Folger Coffee  
**AGENCY:** Direct

**Capsule case history:** KTVU, San Francisco, suddenly received rights to televise the NCAA basketball playoffs, 10 March and 15 March. KTVU offered sponsorship of the games to Folgers, a sizable West Coast coffee distributor. Folgers had little time to make a decision. The company was then completing a large scale campaign for their instant coffee using all media, where they had been meeting with considerable success. Folgers made a snap decision to participate, to promote public relations, by bringing the San Francisco audience important local viewing fare, rather than sales. “When the NCAA playoff sponsorship was offered to us by Channel 2, we made one of the quickest decisions in our advertising history,” commented Peter Folger. “Now it looks like it was one of our best decisions. The sportscasts did an outstanding public relations job for us, but at the same time they were a big sales builder. The hundreds of letters praising the Folger-sponsored telecast have underscored the point that no effort to build good will is ever wasted.”

**PURCHASE:** Half-Sponsorships

**KTVU,** San Francisco

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*Sponsor • 17 May 1958*
In this busy area . . .
most television viewers
watch WBEN-TV
most of the time

The independent Trendex
program-rating service made more
than 100,000 telephone calls in this
area during its latest AREA study.
It found that WBEN-TV was in
FIRST PLACE in 120 out of 156
MEASURED HALF HOURS.

WBEN-TV was first in 76.9% of
the time periods measured.

Quality programming, the foremost network shows
from CBS, balanced entertainment for the entire family,
perfect pictures and perfect sound — all for more than
4 million people on Channel 4.

TV viewers of Buffalo, Western New York, nearby Pennsylvania
and Canada have voted overwhelmingly in favor of the entertainment,
educational, cultural and informative programs presented as a
community responsibility — year in year out —
by WBEN-TV on Channel 4.

Proof again — your TV dollars count for more on Channel 4.

Represented nationally by
HARRINGTON, RIGHTER AND PARSONS

WBEN-TV
CBS the nation’s top network

A SERVICE OF THE BUFFALO EVENING NEWS

SPONSOR • 17 MAY 1958
Awaiting a buffet dinner at KABC TV’s “California Holiday” luau during NAB convention are Pat Shaw, Bob Riemenschneider and Pat Shinzing of Gardner Advertising, St. Louis, and Elton Rule, general sales manager of KABC TV. “California Holiday” included lunch, rides and special show at Disneyland.

Dry-land navy from Nebraska recruited three new Admirals when Omaha Advertising Club president Ed Covert (third from left) presented certificates to (l. to r.) Ogden Knapp, NBC station relations; Tom Knodle, NBC station relations v.p., and Matthew J. Culligan (r.), v.p., in charge of NBC Radio network.

Close shave on the new beard of WFMY TV senior producer Jack Markham is attempted by fellow whisker-growers (l. to r.) film director Don Causey and engineers John Broadway and Doug Johnson. WFMY TV staffers grew the beards to celebrate Greensboro, N. C., sesquicentennial.

Suzzi, noted anthropoid film star, “monkeys” around with Paul Talbott of Freman-tle Overseas Radio & TV. Suzzi took the film to Mexico where she will emcee a television show of CBS-produced films.
ADVERTISERS

Hudnut Hair Preparation brands, a division of Warner Lambert Pharmaceutical Co., moves from SSC&B to Lambert & Feasley, (a subsidiary of W.L.), 1 August.

Hudnut products include, Richard Hudnut, Quick, Pin Quick, Beauty Curl, Enriched Creme Shampoo and Creme Rinse.

The account billed about $2,000,000 in former years.

Current campaigns and promotions:
- Anheuser-Busch promotes its theme “Pick-A-Pair of G-Paks” during June and July via print and spots on some 400 radio and TV stations.
- A new peanut butter bearing the Home Brand label of Wm. Barnes Co., Minneapolis, will be introduced in a 10-state area via TV and print. Jackson, Haerr, Peterson & Hall, Peoria, handle the account.
- Dr. Scholl’s has added another radio show to its Zino-pad campaign—NBC’s Bandstand, for Wednesdays and Thursdays.
- Chunky Chocolate Corp., ran a promotion via CKLW-TV, Detroit, for its Kit Kat Candy Bars and Chunky Bars with three spots weekly on Popeye, to attract the youngsters. During the three week period, over 30,000 pieces of mail containing candy wrappers, responded.

Latest stockholder reports:
- Westinghouse’s billing for the first quarter of 1958 is $149,329,000—5% under 1957, and net income is $12,903,000—9% lower than the same time last year.
- Gillette’s net income, for the three months ending 31 March, 1958, is $5,737,850—a decline from the 1957 figure of $6,964,900.
- Dr. Pepper reports first quarter sales rose 8% over the 1957 report. Net after taxes reached $35,081, compared with $4,212 in the 1957 quarter.

Here’s some of Ballentine’s baseball TV and radio schedule: 141 Yankee games, via WPIX, N. Y.; 70 Phillie games split among WFIL, WRCV, and WVUE; 35 Games of the Week, over WTN, Albany and 26 games via WTOP, Savannah.

The entire 154 game schedule of both Yanks and Phillies will be aired over WMGM, New York.


AGENCIES

Research is not enough, said Dr. Jaye Niefeld, research director, Keyes, Madden & Jones, to members of the American Association for Public Opinion Research convening in Chicago.

“Research,” noted Niefeld, “must be reliable and it must be communicated in such a way as to have interest, be understood and employed as an aid in management decision making.”

WPEO, Peoria, conducted a round table on modern radio with agency people, clients and reps from a 250 mile radius.

The panelists and their topics:
- Bill Brewer, of Potts-Woodbury Inc., Kansas City: Ratings Aren’t Everything.
- Nick Takton, ad manager, Clark Oil and Refining Corp., Milwaukee: Radio’s Mobile Audience.

Ruth Babick, of Earle Ludgin, Chicago: Today’s Woman Audience.


They’re expanding their quarters: SSC&B moves to 575 Lexington Ave., N. Y., and will occupy four floors in this new building. The agency now employs more than 300, and has annual billings of over $40 million . . .

Joseph Katz expands its floor space with an additional 2,200 square feet at 555 Fifth Ave., N. Y… Mike Fadell Advertising, Minneapolis, moves to the Treasure Masters Building 1 June.


More on promotions: George Bell, associate art director, Brown & Butterer; Gerald Lesser, account executive, Keyes, Madden & Jones; Gordon Gunn, research director, BBDO, L.A.

REPS

Blair-TV is telling the story of the station reps to colleges and universities.

The rep firm, celebrating its 25th year, presents their “Market Sense” presentation covering the role of spot tv today as well as their two new concepts—the Test Market Plan and Purse-Susasion.


Timebuyers note: Blair-TV is holding an ad agency timebuyer’s contest to find a name for the cartoon character used as a symbol of the daytime housewife viewer for the rep firm’s daytime tv presentation. Any suggestions?

Rep appointments: Walker Reps for WAPL, Appleton, Wisconsin; The Bolling Co., for WJPS, Evansville; Venard, Rintoul & McConnell, for WDXB, Chattanooga; Bob Dore Associates, for WKIS, Orlando; WAPX, Montgomery; KLOS, Glendale; WJRD, Tuscaloosa, Ala.; and KLYN, Amarillo.


NETWORKS

Merle S. Jones, president CBS TV stations, disclosed the executive structure of his division and the appointment of several new executives.

The officer and department heads are:

John Cowden, v.p., sales promotion and advertising; Thomas Means, director of sales promotion and advertising; and Charles Oppenheim, director of public relations.

Network tv got several renewals this week.

Here’s a rundown on such renewals and sales:

- Procter & Gamble renewed its sponsorship of NBC-TV’s Loretta Young Show for 52 weeks, and has extended its half-hour sponsorship of Suspicion (NBC-TV) through 22 September... both orders through B&B.
- Singer and Lipton renew Californians (NBC-TV) for 52 weeks via Y&R.
- Summer replacement: The Chevy Showroom will bow 3 July in place of the Pat Boone Show (ABC-TV). Chevrolet is the sponsor.
- For the fourth consecutive year, Ideal Toy Co., has signed to sponsor the telecast of Macy’s Thanksgiving Day Parade. Grey is the agency.
- Canada Dry has ordered 10 participations in NBC-TV’s Today show, to start 21 July. J. M. Mathes is the agency.

Other daytime NBC-TV orders: Armour, for alternate Monday quarter-hour segments on Dough-Re-Mi, and alternate Monday quarter-hour segments on The Price Is Right; Glamores, for quarter-hour segments on various days on Treasure Hunt... Sterling Drug, renews alternate sponsorship on quarter-hour segments on Modern Romances.

The CBS Radio Network is providing a special one-hour-delayed service of the entire daily broadcast schedule for all affiliates remaining on Standard Time.

The broadcast schedule is being taped in Chicago and played over a separate circuit to Standard Time stations to prevent any disruption of the affiliates’ schedules.

For this, CBS will set up two sets of lines, one for DST stations and a separate network to feed programs from Chicago to all ST stations.
1/5 of all Canadian Drug Sales are made in our Hamilton-Toronto-Niagara coverage area

SOLD
BY
CHCH-TV
ADVERTISING
PLUS
PROMOTION

CHCH-TV reaches 1/5 of the Canadian drug market. The 2,522,715 people within our

fast coverage area spend $76,848,000 each year in more than 1,000 drug outlets. This

presents 24.24% of all Canadian drug sales... another black and white fact proving

that CHCH-TV 'sells on sight' to the richest market in Canada. For further informa-

ton call Montreal: UN 6-9868; Toronto: EM 6-9234; Hamilton: JA 2-1101; Van-

couver: TA 7461; New York City: PL 1-4848; Chicago: MI 2-6190; San Francisco: YU 6-6769

CHANNEL II CANADA
They were appointed: Robert D. Daubenspeck named manager, sales development and presentations, tv sales and Arthur Johnson, appointed manager, station sales, of NBC TV Network Sales . . . Mary Kay Murphy named manager, Literary Rights Unit, ABC.


Network awards: Dr. Frank Stanton, pres., CBS, Inc., received honor award for distinguished service in Journalism, by the University of Missouri . . . Robert Sarnoff, pres., NBC, received an award for the network from the American Public Relations Association for pr programing in 1957.

**FILM**

Sales
- With 25 new sales this week, NTA’s Champagne Package of 20th Century features are now in more than 100 market mark.
- Marlboro (through Leo Burnett) has purchased Silent Service in the Baltimore market. Gunther Beer is the alternate sponsor over WBAL-TV.
- WPIX has a successful first week in syndication. Station sold its Russian Revolution to the CBC for its 40-station lineup, as well as to five U.S. stations.

Re new series: Bill Burrud Productions has added a dramatic-documentary series, Treasure, to its two currently in syndication . . . a new children’s series Animaland, filmed in Africa, makes its debut shortly on the Westinghouse Broadcasting stations.

Ratings: For two months in a row, Ziv’s Sea Hunt has made tv history in New York City.

Show hit the Neilson top ten list in both February and March. It’s the first time a syndicated show has done so. Series bowed in January.

Off to Europe: TPA president Milton Gordon and foreign operation v.p., Manny Reiner left this week for a two- to four-week trip to Europe.


Reed Binham, promoted to executive v.p., Bill Burrud Productions, and Jack Heintz, named business counsel of the same firm . . . Robert Mooney and Robert Montgomery, to the sales staff of Guild Films . . . Nick Webster, named v.p. and Richard Sage, secretary, of Filmmakers, Inc. . . . Robert Hart, appointed technical supervisor of Transfilm . . . Phil Cooper will act as west coast sales executive, Atlantic TV.

**ASSOCIATIONS**

Leading ad agencies of Puerto Rico have joined to form the Advertising Agencies Association of Puerto Rico.

The group has adopted a set of standards and membership qualifications similar to the AAs.

Officers include: Jack Zerbe, Y&R, president; Samuel Badillo, Publici-

**INLAND WASHINGTON**

A 12-County, $743,538,000* Marked Covered by KPO WENATCHEE 5000 W - 560 KC
dad Badillo, vice president; Rivera Bernacé, Publicidad Astra, sec-treas.

A.M.A. has formed a past presidents’ council for the N. Y. chapter.

Purpose: Advisory group with lifetime membership to aid the board of directors.

Meetings and conventions: Leading specialists of 12 major advertising media will hold a series of workshop sessions at the AFA convention in Dallas, 10 June... Rep. Oren Harris will be featured speaker at the Connecticut Broadcasters Association’s annual meeting 23 May... The annual management meeting of the National Advertising Agency Network will be held in Quebec, 2-8 June.

Kudos to: Harry Merrick, chairman, Greater National Capital Committee, honored with the Washington Ad Club’s award of achievement... Los Angeles Ad Women’s achievement award winners: tv commercial black & white: 1st place to LeOra Thompson, of LeOra Thompson Assoc., for DeSoto; 2nd place, Fran Harris Tuchman, Harris-Tuchman Prod., for Sebb Shampoo; tv color commercial 1st place to LeOra Thompson for DuPont; best business film, Betty Hopkins, for a tv film for L.A.

They were elected:

NAB’s radio board named three new directors: Joe D. Carroll, general manager, KMYC, Marysville, Cal.; Edward DeGray, v.p. in charge of ABC’s radio network; Armand Hammer, president, MBS.


Ohio Association of Broadcasters: Jay Wagner, general manager, WLEC, Sandusky, Ohio, president; Tom Rogers, WCLT, Newark, v.p. for radio; Allen Land, WHIZ-TV, v.p. for television.


4A’s central region: James Cominos, v.p., NL&B, chairman of the board; Larry Wherry, Wherry,

Baker & Tilden, vice-chairman; Alexander Gunn, JWT, sec-treas.


4A’s St. Louis Council: Marvin McQueen, v.p., D’Arcy, chairman; James Firth, of Winins-Brandon, vice chairman; John Leach, Gardner, sec.-treas.

TV STATIONS

WBBM-TV, Chicago, is distributing a booklet outlining its public affairs efforts during 1957.

This effort, representing a variety of subjects devoted to civic interest, comprised 1,239 programs, 307 partial program features and 6,843 announcements—totaling 300 broadcast hours valued at $2,406,949.

On-the-spot news: WBT & WBTV.
Charlotte, provided Carolinians with instantaneous news coverage of a stricken airliner emergency landing. Only 72 minutes after its occurrence, WBTV dispatched a complete film report by plane to CBS-TV news in New York.

New TV owner: Henry J. Kaiser, president, Kaiser Hawaiian Village TV, Inc., acquires KULA-TV, Honolulu, subject to FCC approval.

Brent Gunts Productions, Baltimore, inaugurates a new Consultation Service for agencies, advertisers, radio and TV stations.

It will cover the fields of programming, production, selling, promotion and all allied creative activities.

Kudos to: WJBK-TV, Detroit, for service in broadcasting of psychology series by the Advisory Council on Educational TV and radio . . . WBTV, Charlotte, for community service, by the Junior Woman's Club . . . Omaha's Gold Frame awards to WOW-TV, for Teen Topics; KMTV for TV Classroom and All the News . . . Amalgamated Clothing Workers awards to CBS producer Ted Ayers, for Face the Nation and CBS radio producer George Vicas, for Radio Beat . . . The Oklahoma Associated Press Broadcasters' Association reporting award to WKY-TV news department . . . Atlanta Board of Education cited WAGA-TV for the tireless energy in promoting Atlanta's outstanding teens.


George Saunders, account executive, WHTN-TV, Huntington, W. Va . . .
Bob Shriver, tv account executive, KOA-TV, Denver . . . William Kelly, appointed film editor and Joe Crabtree, assistant film editor, WAVY-TV, Portsmouth, Va.


Norman Cissna, Lionel Furst, Paul O'Brien, and Angie Cavallaro, to the national sales department, NTA.

RADIO STATIONS

RAB's v.p. and general manager John F. Hardesty spoke critically of timebuyers at a meeting of the Ad Club of N. Y.

"Timebuyers in most instances" he said, "aren't oriented on the mechanics of station operations.

"If agency radio timebuyers and the creators of radio commercials could be exposed to even a limited one-week indoctrination in a local radio station, advertisers would benefit from increased effectiveness in the two most important facets of radio advertising:

1) the commercial
2) the placement of the commercial to reach the desired audience."

Covering the news front: KGO, San Francisco, airs capsule traffic conditions reported by their sky patrol from a Hiller 12-C helicopter . . . WOW, Omaha, has transformed five news vehicles into broadcasting stations, enabling station newsmen to be dispatched to the scene of the news for an on-the-spot report.

Promotions, stunts and contests: WAGC, Chattanooga ran a contest tied in with the Chattanooga Convention and Visitors Bureau, at the request of Mutual's Answer Man, called the "Answer Man Contest." Listeners sent in ideas on what the city is most proud of . . . WCUE, Akron, is running a "Big Man" contest, asking listeners to guess the total weight of five d.j.'s. Cash prize in the amount of
If you want to open more doors and close more sales, it's sound practice to "knock" over KFMB in the highly reliable company of such welcome newsmen as Edward R. Murrow, Eric Severeid, Lowell Thomas and Walter Cronkite. They have access to some 301,000 San Diego County homes (plus thousands more in five additional Southern California Counties) and will help add deep conviction to your message. And they're backed up by a whole corps of local reporters who get an equally warm reception. With news reaching such new peaks of interest the San Diego CBS radio station has one of the strongest selling voices in America. In San Diego KFMB IS CBS. FIRST ON MORE LISTENING THAN ANY OTHER SAN DIEGO RADIO STATION
11½ cents a pound.... WILK, Cleveland, will award a $25 Bond to the biggest baby born in the county each week to promote Manners Big Boy Restaurants.

Anniversaries: WWDC, Washington, D. C., observes its 17th year this week. WWVA, Wheeling's Jamboree, a feature of CBS Saturday Night—Country Style, is celebrating its 25th year of consecutive broadcasting.

Kudos: Todd Storz, president, Storz Stations, honored by New Orleans for his contribution of a 1450 frequency to the city's schools. WCKR, Miami, received the Governor's award for its participation in the state-wide Festival. KYW, Cleveland, won the Alfred P. Sloan award for public service in highway safety.

They were elected: The United Press Broadcasters of Wisconsin: Gene Bernhardt, news director, WEMP, Milwaukee, president; Jerry Harper, WMTV, Madison, v.p. for TV; Chuck Neinas, WBEV, Beaver Dam, v.p. for radio; Ray Doherty, Wisconsin U-P manager, secretary. Charles E. Hamilton, manager, KFI, Los Angeles, elected to the board of directors, Better Business Bureau, L.A. Virginia Lawson Wade, representing WKOAL, Hopkinsville, Ky., elected Miss Radio and TV Queen at Miami Beach Pageant.


CANADA

The official date for Canadian Television Week has been set for 28 September-4 October. Slogan adopted for this year, submitted by Warren Blahout, promotion manager CFPI-TV, London, reads: "Television... Your window on the world."

Canada radio is also fighting the recession: CJMS, Montreal, convinced all retail sponsors to attach "buy now" messages to their employees' checks adding... radio advertising moves goods faster.

On public service: CBC radio networks, Trans-Canada, Dominion and French, awarded the 1957 Alfred P. Sloan plaque for public service in the highway safety field... CFJF, Montreal, with an eye on the opening of the St. Lawrence Seaway in the near future, has launched a series of six half-hour documentaries on "What will the St. Lawrence Seaway mean to you?" to be distributed to private stations through the Canadian Assn. of Radio-Tv Broadcasters, Ottawa.

Appointments and people: Mary Fran Burke, to the promotion department, CFJF, Montreal... Montague Isaacs, to head the newly opened radio-tv division, Torobin Advertising of Montreal... W. F. Souch, appointed western representative, Caldwell A. V Equipment Co., Ltd.

FINANCIAL

Stock market quotations: Following stock in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday three weeks ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

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<th>Stock</th>
<th>April 22</th>
<th>May 13</th>
<th>Change</th>
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<tr>
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American Stock Exchange

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<th></th>
<th>17½</th>
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<td>NTA</td>
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Montreal—The KIMA-TV, Yakima, Washington, with its satellites, KEPR-TV, Pasco, Wash., KIEM-TV, Lewiston, Idaho, and KBTV-KEEZ, Spokane, Moses Lake, Wash., is part of the Cascade Broadcasting Company.

Great, Smidley just great!

You've done it again. Ya missed the biggest single TV buy in the West. You passed up the Cascade Television package again... this KIMA-TV with its satellites. Doesn't an exclusive billion-dollar market tickle your fancy? Here's a half-million people and Cascade's got 'em—exclusively. Let's not miss it again, Smidley, or we'll be missing you around here.

Quite a market...

General merchandise $60,135,000
Apparel... $52,172,000

Source 1957 "Survey of Buying Power"
“Daily Word,” Non-Denominational Religious Program
Now Available to TV Stations Everywhere—and on Transcriptions, for Radio!

Send for free audition prints of this five-minute, Monday through Friday, inspirational religious program—pre-tested “live” for an entire season on KMBC-TV, Kansas City—then released to 25 stations on film, beginning last November. “Daily Word” is now hailed by television executives and audiences as the “find” of the year in religious programming.

Says one station manager: “It is meticulously produced, simple, straightforward, and in the best of taste.” Because of these very qualities, “Daily Word” answers television’s need for a daily non-denominational religious featurette which can be programmed at any time of day or night, and attract audience on merit.

**DAY-AND-DATE PROGRAMS BASED ON “DAILY WORD”**

A 48-page, monthly, pocket-size publication of Unity School of Christianity, an organization teaching the application of Christian principles for success in daily living.

Unity is a school, not a church. Consequently, most of those who read Unity publications retain their own church affiliations. Yet there are thousands of television viewers, radio listeners, and readers who have no church affiliation whatever—and “Daily Word” may be their only contact, as such, with religious life and thought. Daily Word magazine (by subscription, $1 a year) with 850,000 circulation, is published in seven languages and Braille and goes all over the world, where it is read by persons of every race and faith, and also by many who belong to no specific faith.

Rosemary Grace includes in each program a passage from the Bible applying to that day’s dated message in Daily Word... reads the meditation for that day and date... and closes with an inspirational thought for the day. The text is stimulat ing, thought-provoking, and helpful in an intimately personal way. Listener comments run like a refrain: “It gives me a real lift for the day.” “I need just that kind of starter-offer every morning.” “I feel better, work better, and get along better with people because of the message I receive from ‘Daily Word’.”

---

**HERE ARE THE RATINGS IN A TYPICAL 3-STATION MARKET**

January-February 1958
Nielson Daytime Report

**DAILY WORD** . . . 8.3

Look Up and Live . . . . 7.1
Christian Science . . . . 5.1
This Is the Life . . . . 5.0
Lamp Unto My Feet . . . 4.2
The Christophers . . . . 1.5

---

For your free film or transcriptions of a week’s typical programs

**MAIL THIS COUPON OR WRITE**

UNITY LEAGUE OF BROADCASTERS, Don Davis, Chairman,
KMBC Building, Kansas City 5, Missouri

Please send me for audition, without charge or obligation, a week’s typical day-and-date film programs in the “Daily Word” series. I promise to audition the film promptly and report back to you

---

**ROSEMARY GRACE**

Granddaughter of the Founders of Unity, CHARLES AND MYRTLE FILLMORE

Trained in the Pasadena Playhouse and in Hollywood radio, Rosemary Grace brings a fresh, sparkling, vivid personality to religious programming—in films made especially for television and transcriptions for radio. Each daily program times out at 4 minutes, 30 seconds—and the series is dated to be scheduled Mondays through Fridays. A different program every day, made to play day-and-date, with special inspirational messages for every holiday, not just the major ones... for each season of the year, including Lent, vacations, back-school time... and for many birthdays of famous men and anniversaries of important world events.

---

**PRODUCED AND DIRECTED BY ROD FRIEND**
Filmed By BASORE-LONGMOOR Studios
Camera by Tony LaTona. Announcer: Henry Effertz of KMBC-TV. This photo shows the featurette in production. TV and Radio stations are furnished in each shipment a month’s dated schedule of programs—and the shows need not be returned nor recycled. Your films and or transcriptions are for your station only!
penetrating saturation with daytime spot TV

With 20 sales messages every week, rotated week after week to reach a station’s complete daytime audience, PURSE-SUASION combines the persistence of saturation with the impact of television. At remarkably low cost, too. For little more than the average time-and-talent cost of a daytime network quarter-hour, you can have a 20-a-week PURSE-SUASION schedule in all 25 of America’s major markets represented by Blair-TV.

since daytime television can help any homemaker become a better buyer. Pleased even more by advertisers’ increasing use of PURSE-SUASION, because they find it the most effective way to increase shelf-movement of any product for Home or Family.

PURSE-SUASION is keyed to today’s conditions, when every selling dollar needs to work overtime. And if you want statistical proof of television’s selling power, ask about the Test Market Plan made available by the stations Blair-TV represents. It provides documented research of sales effectiveness on your product. Why not phone your Blair office now.

[Image of a cartoon character]
Rep. Oren Harris and his Legislative Oversight subcommittee returned to the spotlight this week with a resumption of the FCC probe and intimations of “revelations” to come.

The promise of revelations to come as voiced by Harris: They will deal with improper approaches to FCC commissioners in cases of contested TV stations. The exposé will “open the eyes of people around the country”. (Recently Harris suggested to a lawyer group that because of this it might be necessary to cancel TV station licenses on a wholesale basis.)

The highlights of the reopened FCC probe included:
- FCC chairman John C. Doerfer’s explanation of why the FCC majority feels that antitrust considerations are the primary responsibility of the Justice Department. (Doerfer appeared to answer charges that FCC policy in setting broadcast standards reinforces RCA monopoly in the equipment manufacturing field.)
- Announcement that a Library of Congress report would be presented, analyzing all FCC decisions in contested TV cases. This will include a record of how the FCC’s criteria has been observed and ignored in the decisions. Following that a subcommittee staff member will make a report deal with station sales, mergers, payoffs to withdrawing applicants, etc.
- Disclosure that off-the-record approaches to commissioners in contested TV cases will be reached early next week.

With broadcast pay-TV in a state of suspended animation, the broadcasting industry and the film industry turn their attention to the wired variety.

A confidence which might not be justified with respect to the over-the-air variety was building into an attack on community antenna systems well before the news that the Bartlesville experiment may throw in the towel.

The film industry continues to strike wherever the iron appears to be hot, notably in Los Angeles and San Francisco and in keeping letter campaigns aimed at Congressmen. The broadcasting industry fearing up its plans at the recent NARTB convention.

For years, TV stations have silently approved the wider circulation which the community antenna systems gave them. The networks didn’t mind the extra circulation, either. All this, despite the fact that the largest maker of CA equipment was openly plumping for wired pay-TV, using his equipment.

With the threat of aired pay-TV supposedly out of the way, broadcasters gathered as many case histories as they could of injury to small TV outlets and prepared to besiege the FCC and Congress with pleas for tighter controls.

Despite a threat by Rep. Oren Harris (D., Ark.) to call his House Commerce Committee back to Washington if the FCC does go ahead with the pay-TV trial, the FCC seems determined to do just that.

That is, unless Congress takes more definite action than it has taken thus far.

The FCC hearings on the Barrow report, issued by its network study staff, were postponed until Monday, 19 May.

The next chapter is the highly controversial subject of spot representation of stations by networks.
SPONSOR HEARS

NBC TV has raised the gross price for the Como show from $114,000 to $120,000 for the full hour.

It's telling clients that practically all of the $6,000 difference will go for anticipated union increases.

McCann-Erickson's Terry Clyne has evolved a rough rule-of-thumb for the size of the kid audience that a network tv western pulls in. It works in reverse, thus:

He estimates that it would be safe to shave off six percentage points from a Nielsen rating to determine the actual adult audience.

It may be too early to tell, but the outlook for seasonal advertisers who buy flights in scheduled tv network shows is not promising this summer.

A number of network regulars look to this type of advertiser to give them several weeks of relief annually.

This may be the beginning of a revolution in tv show business:

The Kraft Show, starring Milton Berle, will (1) avoid Hollywood stars for the sheer value of their names, (2) pass up comedy sketches, and (3) book only guests who are outstanding performers in their respective specialties.

For sponsor identification purposes, nothing apparently can beat the name of the product as part of the show's title.

Club Oasis, according to Trendex, virtually has a 100% identification.

Eddie Fisher, another Liggett & Myers item, scores 72%.

In bidding for durable accounts, the lack of branch offices and field men is proving an increasing handicap to agencies.

The obvious moral: In this marketing era the advertiser is interested in a service that can help merchandise his advertising at the grass-roots level and provide him with objective field intelligence.

That handsome entertaining trio of timebuyers did at the NAB convention got this reaction from the agency's treasurer when he saw the bills:

1) The wry comment: "I was always under the impression that the people we gave business to did the entertaining; 2) circulation of a memo that he personally see the month's expense tabs of everybody in the tv-radio department.

If and when the last of the agency-produced network tv shows—Hit Parade—folds, it will be due largely to the fact that the agency for an alternate account doesn't relish dishing out $6,000 from its commission to BBDO for a production fee.

Hit Parade has been canceled as of 1 July, but NBC TV has asked American Tobacco to withhold announcing it so that the network might dig up an alternate prospect.

Providing an alternate sponsor were available, American Tobacco had plans for strengthening the show at an increased budget of $43,000 net.
Sell All of GREATER ATLANTA with the Award-Winning News Coverage of WAGA Radio

The broad area coverage of WAGA's strong signal matches the broad news coverage of its able staff... making a selling combination that's tough to top! Get the good news on how you can use WAGA to sell this 2 billion dollar market—Call your Katz man today.
CAGEY CLIENTS
(Cont'd from page 32)

formance of the new show's producer.

This play-it-safe attitude reaches up to the multi-million client as well as the marginal network advertiser. For instance, Lever Bros. bought Groucho Marx instead of gambling on some totally new shows that were offered. General Foods picked up a new Ann Sothern show on the basis of her previous audience pull.

"There is less inclination to experiment," says Esty's Sam Northcross. "Our fall renewals to date reflect the sure-fire audience-getters clients want: Phil Silvers, I've Got a Secret, People are Funny and Bob Cummings."

But there's growing concern among agency tv executives over this ultra-cautiousness. As the tv v.p. of one of the top 10 agencies put it: "There's no inclination to kill the business with good taste this year. No one wants to do the very different program. But they fail to realize that net tv is a gamble at its safest level and betting on formula isn't always the answer."

Nor are the agencies willing to concede to a formula buy too easily this year. There seems to be fairly general awareness that the so-called "proved" buy can be a threat to viewing interest come fall. "But about the only thing we can do is dig around as much as possible for hot new properties," says one tv v.p. just returned from the fourth West Coast scouting tour of the season. "In the last analysis, the packagers second-guessed our clients' general mood and stuck to program patterns already established."

One prediction balancing the current buying trends: Since final buys are being delayed by a substantial number of advertisers, show excitement may still be forthcoming via some late-summer live entries from the networks if film shows don't sell.

However, the indications are that any new live programing will be heavily weighted toward quizzes and parlor-game shows. Certainly live drama took a beating in terms of client interest this year.

- Agency network recommendations go to higher-level client executives from the start. A network buy has always required the approval of top client management, but this year preliminary plans are frequently submitted to top management as well.

"Let's put it this way," says the tv v.p. of an agency that has already made more than three prime time commitments for fall. "Until this year, I had barely met one client's financial v.p. But this month, he has actually sat in on two agency presentations for network tv. This is no isolated case. It's not so much that we're dealing on a different level, but that the higher level gets involved earlier and that more client executives study the research behind the presentation."

- Agencies present clients with more complete plans for the network tv campaign, including the way the commercials would be integrated into shows. In some cases, this is a reversal from patterns established during the past two or three years.

"Clients are sufficiently sophisticated about tv today to visualize how commercials can be fitted into specific shows," a JWT tv executive told sponsor. "But they have more confidence in their final decision to buy if they do it with a complete floor plan, including a presentation on the handling of the commercials for the two or three final shows recommended."

This means that agencies have to spend more in preparing recommendations for network tv buys than they did in the past. Not only are their research facilities marshalled into the act, but speculative commercials and collateral material such as promotion and merchandising campaigns must often be carried to a later stage to persuade a client to invest.

This pressure for more in-depth reasons to buy is being passed along to the networks. On one forecast, agency tv v.p.'s tend to agree: By fall the networks will have to provide far more merchandising and audience-promotion help than they ever have before.

In weighing a new network tv buy, clients are certainly as concerned as ever about the new program's chances of success, the cost-efficiency of the medium and the initial outlay of money required. However, they also judge network tv more as a part of the whole marketing effort, than they have in years past, measuring its likely impact against some new sets of criteria as well. And, while net tv clients have become more audience-promotion-minded and intent on merchandising follow-throughs of their own, they will also expect the networks to contribute a maximum effort in these areas. 

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One measure of a TV station:

WNCT has a big one that looks beautiful at night with all its blinking red lights. Downright picturesque beside the Carolina Moon. Few folks in Eastern North Carolina ever see it, though. Most of 'em are home watching the programs on Channel 9.

Message: The latest 19-county Tele-pulse and ARB point to WNCT as a WHALE of a buy. You'll see when you try WNCT for your next buy in the Eastern N. C. market. Hollingbery has avails and free copies of our brochure.
they check the register **every night**
...that’s why 3 out of 4 local advertisers in Philadelphia buy **WCAU-TV**!

When you’re doing business over the counter, tomorrow’s advertising budget depends on how much business you do today!

It’s significant that...with three stations to choose from... 71% of all local advertisers using television in the Philadelphia market buy WCAU-TV.*

More proof that WCAU-TV means **business**... for every advertiser in every time slot, every day of the week.

**WCAU-TV**
...the station that means **business** in Philadelphia

*Broadcast Advertisers Reports 1956
SUMMER RADIO
(Cont'd from page 31)

came to realize that radio's hot-weather audience is big; cost-conscious clients also know that weekend radio is generally a good, economical buy.

One major factor is out-of-home listening, particularly in automobiles. In 1957, for example, 87.5% of all model new cars sold had car radios because the buyers demanded them. This means that last year, at least 5,162,000 new autos left the dealer showrooms radio-equipped. Buyers of lower priced and medium priced cars demanded radio with their deals almost as much as did the purchasers of more expensive vehicles. For instance, 100% of the Cadillacs sold went out complete with radios, but then nearly 94% of all Studebakers and 85% of all Fords were similarly equipped.

This auto radio data is from RAB studies, and here is some further information on the same subject from the same source:

Of all the families who own radio-equipped cars, more than 75% listen to auto radio weekly—a total of about 23.5 million families.

The car radio story is naturally a major part of the summer picture, but there are still other factors to be considered. Radio goes along with practically all people who play out of doors. In a summer week, RAB surveyed groups of people at parks, beaches and picnic grounds of the country's top 10 markets.

Of these groups, 44.2% had a portable radio with them (45% on weekends, 43.8% on weekdays). Of all these portable radios, 71.9% were in use (74.5% weekends, 71% on weekdays). Parks, beaches and picnic areas attract a full 10% of all U.S. families on an average summer weekend. More than 20% of all radios now being sold are portable.

Still another area for out-of-home summer listening must be taken into consideration—the fast-growing hobby of boating. So great is the saturation of radio in these craft that many stations program especially for their boating audiences. For example, WXYZ, Detroit, figures the more than 40,000 boats registered in that area adds about 30% to out-of-home listening, programs fishing forecasts, weather reports and—on Sundays—five straight hours of music "to navigate by."

In Baltimore, WFBK programs for boating fans, gives out thousands of copies of its own Handbook for Boaters, listing recipes for aboard-ship meals, safety rules, regatta dates, and its own program schedules of interest to seafarers. WPRO, Providence, also serves boaters.

Who are some of the other advertisers coming into the medium or stepping up their schedules to catch the summer listeners?

Oldsmobile cars have just bought the new CBS Radio Patti Page Show. On the same net, GM continues its "Am to Live" night driving safety campaign. Ford and Chevrolet are also airing their commercials.

Texaco (Cunningham & Walsh) will be saturating NBC Radio before and during the 4 July weekend; the same company will be in spot, Sinclair (Morey, Humm & Warwick), a steady 52-week client in spot, will undoubtedly shift its strategy during this Summer to hit harder in the weekends.

General Motors Acceptance Corp. (Campbell-Ewald), which has become practically synonymous with radio traffic bulletins, will be back again this summer. For those who don't own their own cars but still like to travel, Greyhound Bus will appeal via spot and Hertz Driv-Ur-Self will be on CBS.

Deodorants are naturally another category due for summer radio. One of the new clients in this field is Mum Mist, a Bristol-Myers product serviced by Dearthly, Clift, Steers & Shemfield. It is beginning an 18-week spot radio campaign with announcements and participations during night and day. Arrid and Shulton deodorants will be heard from too.

As for rather special campaigns or regional ones—and the summer may find quite a few of these by the time it officially arrives—here are just a few: In the South, GE refrigerators (Y&R) will get a play in spot radio, and the same medium in the Midwest will advertise Cities Service gasoline (Ellington & Co.). Then, of course, there is Father's Day, and Ronson Shavers (Grey Adv.) will be in with a spot campaign for that day while Pioneer Suspendor Co. (Feigenbaum & Werners) will be using ABC's Breakfast Club during May and early June to promote their line of gifts.
ingredient from the Brazilian carnauba palm tree, which accounts for the Tre-
 wax name. Most waxes, it seems, contain fractional amounts of the wax, say 3% to 5%; Trewax is compounded with over 50% carnauba wax.

This gives Trewax two things: superior quality and a premium price. In introducing Trewax to new markets, no attempt is made to conceal the product’s higher cost, nor the greater effort needed for application. Instead it’s termed “the Cadillac of floor waxes,” and sold on its superior qualities—that it provides a better protection and that it lasts up to six times as long.

For older markets, where the basic product story is already known, new radio commercials have been produced. These glamorize the Brazilian carnauba theme by opening with the sound of jungle drums and sounds for three seconds. These then fade under an announcer saying: “Deep in the Brazilian jungle, from the carnauba palm tree, comes the world’s hardest natural wax... carnauba... the magic ingredient of Trewax. (The sounds stop.) Trewax gives a harder, glossier, longer-lasting finish that resists wear, is waterproof and easier to clean...”

The tv commercials are likewise different from the straight product-advantage sell, for two reasons: first they are always used in conjunction with radio which has carried the product message; and second, they are devoted to only one product in the line—Gold Label Self-Polishing Liquid. The tv spots are animated, and feature a humorous approach.

In both radio and tv spots, whether hard sell or humor, Trewax is attempting to carve a place for itself in the household market with a relatively small budget, against giants with formidable markets. If successful, it could conceivably force Johnson to add spots to its network tv schedule, and bring other competitors into air media.

Harry Fox sums up his philosophy this way: “If your goal is to create dealer and distributor enthusiasm in local markets, as well as generate sales by consumers, use radio. Good radio,” he continues, “can do your trade promotion at the same time it makes sales.”
John B. Simpson, vice president and director of broadcasting for the Chicago office of Foote, Cone & Belding since 1953, has been appointed vice president and national director of broadcasting for all five FC&B offices. Simpson joined the agency in 1952 as radio, tv supervisor. Prior to this, he had been radio tv director for Russel M. Seeds Agency; producer-director for NBC; production manager of WWL, New Orleans and creative broadcasting head of Stone-Stevens-Howcott-Halsey Agency. To carry on his new responsibilities, Simpson will establish headquarters in N. Y. Other FC&B developments in the tv-radio department this week included the appointment of Roger Pryor, v.p. in charge of broadcasting in N. Y., as broadcasting production chief for all FC&B offices, and Homer Heck appointed to Simpson's Chicago post.

John L. Sinclair has been named Charleston, W. Va. manager of WSAZ-TV. He joins the station after 17 years service with WCHS, Charleston. Sinclair's interest in the field began when, at the University of Michigan, he specialized in radio broadcasting under Professor Waldo Abbott. In 1941, he joined WCHS as promotion manager, then went into the sales end of the radio station. His career was interrupted by a four-year tour in the Navy, and then resumed in 1945. Sinclair was made sales manager in 1949, a position he held until August 1954, when he was appointed sales manager of WCHS-TV. In his new position, Sinclair will be in charge of WSAZ-TV facilities, operations and sales for the entire Charleston region.

Warren Kratky, vice president of Gardner Advertising Co., St. Louis, has been elected to the agency’s board of directors. His election is in conjunction with a recent expansion of the agency’s board from seven to nine members. Gardner president Charles E. Claggett explains that the expansion was stimulated by two factors: 1) Agency accounts and billings hit a 1957 record high of more than $22,000,000; 2) Increased participation among its 253 employees in ownership of the agency. Kratky’s background: He joined Gardner in 1948 and assisted in organizing their marketing department, of which he later became director. He is now a vice president and supervisor on the Duncan Hines Special Baking Mixes account of The Procter & Gamble Co. Also elected to the agency’s board is David Ferriss, a vice president at Gardner, and account supervisor of the Corporate, Inorganic and Organic Divisions of Monsanto Chemical Co.
YOU NEED **TWO** TO TUNE UP sales in Indiana!

In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover *both* from within, with *one* combination TV buy, and save 10%! Add Indianapolis—*get all* the best in just *two buys*!

call your **H-R** man now!
Let's Sell!

When this recession began to gain momentum, a few self-styled authorities were walking around claiming the whole thing was just a state of mind. These same people are still walking around, but many of them are now looking for jobs.

It's apparent to even the most rosy-be-spectacled optimist that the recession is too real to be a state of mind. But ironically, the thing that can do more to lift the economy out of the downturn is a state of mind—one that refuses to accept what has been accepted in the past.

Let's take a few examples. For one thing, many radio and tv stations are participating eagerly in “You Auto Buy Now” campaigns running in hundreds of cities across the U.S. They're proving that consumers who were hesitant to invest in a new car can be persuaded to buy one now—with the right sales approach.

For another thing, radio and tv stations are also proving that if the people have the facts, they will act accordingly. In many cities, business is actually better than last year this time: employment is up, disposable income is up, retail sales are up. The stations—hundreds of them taking sponsor's “Let's Sell Optimism” lead—are getting the real facts to their listeners.

Then, too, many industries are virtually unaffected by recession conditions. Most cigarette companies are enjoying a record year. Industries like soft drinks and frozen foods are doing very well. Even within industries hit worst by the recession, there are some companies doing well—American Motors being a perfect example.

One radio station manager, talking to his staff recently, pointed out the greatest fallacy of all: the theory that the public isn't buying anymore. The truth is that the public is buying—perhaps not the same things they bought last year, perhaps not as much as they've bought in recent years. They still spend, but with discretion.

Under these circumstances, it would seem that advertising has a clear-cut job: to fulfill its role of giving the public sound reasons to buy. This is clearly not a time for retrenching, for wound-licking, for withdrawal. It's a time to sell.

10-SECOND SPOTS

Recession-killer: With “You Auto Buy Now” campaigns beamed at the public via mass media, other industries are trying to get into the act. Sign on a Chicago Loop footwear specialty shop: YOU SHOED BUY NOW!

A la Webster? Definition of a three-station market: radio station, railroad station, comfort station.

Short short: Owners of Chicago's London House, admen's hangout for long lunches, have opened a Michigan Avenue sandwich shop called “Brief Encounter.”

Stay-at-homes: Hal Gold, public relations director at MBS, felt concern for those who had to stay in New York during the NAB Convention on the Coast, sent out miniature bottles of brandy to the trade accompanied with a note that said in part: “We here at Mutual Broadcasting System figured we could at least bridge the distance—in spirits.

Clean story: Now that sidewalk ash trays have been tried out on Madison Avenue, New York plans another experiment: comfort stations for dogs—roofed sandboxes ranging up to six by 12 feet. This could lead to a new adman's phrase such as, “It seems like a great idea but let's let it play in the sand for awhile.”

Peek-a-boo: Dick Seiler, talking to the Broadcast Advertisers Club of Chicago, told of a Canadian inventor who wants to tie in with ARB's Arbitron. Seems he has a device which can be attached to Arbitron which, every few seconds, will snap a photo of the viewers through their own tv screens, enabling the rating people to know when viewers leave the set. But will they know why?

Hark, the herald! New York's test air raid last week turned up a new type of alert. In the sponsor building, as sirens began, a maintenance man hopped the elevator, stopped at each of the 20 floors and blew a bugle. He repeated his trip when the "all clear" sounded.

Color: Last December, Bob Purcell, president of KFWB, Los Angeles, used as radio promotion, “This is Bob Purcell with a holiday gift for you—color radio.” The other day, 71-year-old K. W. Kim traveled from downtown L. A. by bus to the studio, asked for his color radio. Somewhat trapped in the misunderstanding, KFWB decided to forego explanations, instead presented Kim with a table model radio in a brightly colored case.

**This we fight for:** Broadcasters are often required to supply repetitive testimony to Congressional committees. We're for Richard Salant's idea of a law requiring committees to check previous testimony before new hearings.
For The First Time In History

A 250 Watt Local Independent In The Top 50 Markets Has

$500

More Total Listeners

Than Any Station In Its Market, Including A 50,000 Watter, Sometimes Every Day . . . Seven Days A Week, According To The Latest Nielsen.

First Prize . . . $250.00
Second Prize . . . $150.00
Third Prize . . . $100.00

WHO ARE WE?

Answer Will Appear In 7 June Issue Of Sponsor
Everybody sees it first on Channel 8 in San Diego

It's no secret that KFMB-TV news programs reach more people than any other local television program of any kind.

This Day 1958, Monday, is the second highest rated program in the San Diego market. * 41.7 — outrated only by Gunsmoke's 41.8.

Three of the five This Day 1958 programs (Monday through Friday, 7:30-8:00 P.M.) were in the top ten programs in the San Diego market! San Diego knows it is first and best when it is on Channel 8 news programs.

* Nelson station index report, February 1958
WHAT ARE TODAY'S HOT SPOT MARKETS?

Many of the currently "hot" markets are in the farm areas, where income is rising. While there is no spot buying rush, action should start in the near future. Page 31

Dave Susskind: tv critic who won't keep quiet Page 33

How tv film producers rate with ad agencies Page 36

What d.j.'s think about your radio ad campaign Page 38
THIS 2-LB. KANSAS CITY STEAK
is prime strip sirloin taken from pure-bred American Hereford. Kansas City
exports tons of it every day.

Photo: CPI

YOUR STAKE IN KANSAS CITY

And a whopping big stake it is in the steak capital. Survey after survey, KCMO-TV has more
quarter-hour firsts (according to ARB and Nielsen) than any other station.

And KCMO-TV reaches its dominant-size audience in the million-population Kansas City mar-
ket by broadcasting at maximum power from the world's tallest self-supported tower. Your mes-
sage is delivered with full electronic impact.

Stake your claim here. Do it with Mid-America's No. 1 station in size of audience, picture clarity
and sales success.

KCMO-TV

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV
John Blair & Co.—Blair-TV
John Blair & Co.

The Katz Agency
The Katz Agency
The Katz Agency
The Katz Agency
The Katz Agency

Kansas City, Missouri
Joe Harrenbower, General Mgr.
Sid Tremble, Commercial Mgr.

Represented nationally by Katz agency
Meredith Stations Are Affiliated with BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines.
Every Way You Look At It—
DES MOINES, Iowa Prefers
KRNT-TV

△ The Station Most People Watch Most!
△ The Station Most People, by Far Depend on for Accurate News!
△ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV is the one to use to get the kind of results an advertiser must get these days.

KATZ has the NEW—the TRUE—facts on television viewing in Des Moines. Ask them for your copy.

Central Surveys has been engaged in nation-wide market research and public opinion surveys for over 20 years. Among the more than 200 clients are many PUBLIC UTILITY companies. List shown on request.
DIGEST OF ARTICLES

Where are today's hot spot markets?

31 Many of them are in the farm areas, which are currently enjoying rising prices. There's no rush to buy, but look for action before year is out.

The man who won't keep quiet

33 David Suskind of Talent Associates has many unkind things to say about television. No one can say he doesn't practice what he preaches.

Admen: how you can use international tv

34 Last week, for the first time, international admen stressed growing importance of tv for overseas advertising. Here are convention highlights.

Rate your I.Q. on advertisers

35 Third of sponsoring reader quizzes. This week test your know-how on the men behind the products. Check your answers against those on page 39.

How ad agencies rate tv commercial film producers

36 An exclusive SPONSOR survey reveals how film producers rate with the top agencies—and what agencies consider important in evaluating them.

Radio advertising as the d.j.'s see it

38 Because his own security depends on the success of your campaign, the d.j.'s interest is deep. An opinion poll on copy and merchandising.

U.S. Steel adds net news for canned soft drinks

40 Beginning next month, U.S. Steel Corp. is adding CBS TV Morning News time to its schedule to stimulate the sales of canned soft drinks.

How Welch's tomato juice 'double sells' on tv

41 This well known grape juice producer finds television is best way to get face-to-face selling results for its tomato juice in today's competition.

Radio set sales dip, but circulation is up

43 Sale and production of radio sets for March is 554,000 under last year, but RAB figures show set circulation is up 4.5 million over July.

SPONSOR ASKS: How adult can tv get about sex?

48 Here are three admen's replies to SPONSOR's question of the week. Their reaction: As adult as it wishes. Viewers object to bad taste, not sex.

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Secretary-Treasurer
Elaine Cooper Glenn
VP-Assistant Publisher
Bernard Platt
General Manager
Arch L. Madison

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Jessie Ritter
Marion Sawyer
Circulation Department
Seymour Weber
Emily Guttilo
Harry B. Fleischman
Accounting Department
Laura Olsen
Laura Datro
Readers' Service
Nancy Smith

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.


©1958 Sponsor Publications Inc.
The WOC-TV tower is 220 feet higher than the tower of neighboring TV station, assuring satisfactory signals throughout this Big Area of 417,902 TV homes.
Ask your P.G.W. Man to show you NCS Coverage Report.

WOC-TV
Covers the Quint-Cities
Population — 1,583,800*
Families — 489,700*
Effective Buying Income — $2,686,413,000*
*Source: Sales Management "Survey of Buying Power," 1957

WOC-TV
On-the-Air since October, 1949
. . . First in the Quint-Cities
and First in Iowa . . . Serving the
largest market between Chicago
and Omaha . . . between Minneapolis
and St. Louis.

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

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC., EXCLUSIVE NATIONAL REPRESENTATIVE

Channel 6 • Maximum Power • Basic NBC
Steel means Business

It always does. U. S. Steel's decisions have long been watched as an index of future business activity.

Its early decision to renew its distinguished dramatic series on the CBS Television Network* and to increase its investment in television with a program in the daytime**—indicates its confidence in the nation's economy.

It also suggests its confidence in network television. No mere patron of the arts, Steel knows what to expect from network television—and gets it.

It knows that television's audience is constantly growing. It knows that the audience to its own dramatic program (an audience which averages more than 20,000,000 for each broadcast) grows increasingly responsive.

It knows that three out of every four adults in the nation have seen the program and that those who watch it have an even higher opinion of Steel's products and policies than those who don't.

It knows that to open up new markets, expand old ones and maintain a favorable image in the public mind, there is no more powerful medium at its command than network television.

Like Steel, other major television advertisers who mean business have announced their renewals for the coming season: Allstate Insurance, American Tobacco, Campbell Soup, Kimberly-Clark, Socony-Mobil, and Westinghouse.

And like Steel they employ the medium that provides the largest nationwide audiences in all advertising.

THE CBS TELEVISION NETWORK

*The United States Steel Hour, the award-winning series of live dramatic programs produced by the Theatre Guild.

**Beginning on June 4, the Wednesday reports of the CBS Morning News with Richard C. Hottelet.
NEWSMAKER of the week

Eenie, meenie, miney, mo—Compton, Grey, BBDO? Last week the game finally ended. Dancer-Fitzgerald-Sample got the $6 million tap from GM's Frigidaire. Now that the suspense is over, the questions begin. Why? Why did this durable goods account choose an agency whose chief claim to fame is moving impulse items such as soaps and drugs?

The newsmaker: Dr. Lyndon O. Brown, veteran market researcher and vice president of Dancer-Fitzgerald-Sample Agency in New York, may well be the key to Frigidaire's selection. When this appliance manufacturer withdrew from Kudner near the end of March, it was part of a mass exodus of GM products from that agency. But the problems inherent in Frigidaire's sales operation for some time has little or nothing, many admen feel, to do with agencies.

The fact is that the white goods durable has become a problem product in the last few years. White goods durables—refrigerators and kitchen ranges—got their big play in the appliance-hungry years following World War II. Worn out units from the early '30's were replaced; each new home that went up called for new kitchen equipment. 1948 saw 4.7 million units sold.

A decade later, sales have dropped off to 3.5 million. The white goods durables have proved too durable. So well have refrigerators been built that they have a life expectancy of a quarter century. And unlike auto builders, refrigerator manufacturers haven't been able to establish in the public psychology a theory of obsolescence. The styling can be enhanced by a new ice-cube tray or lazy-Susan shelf, but somehow it doesn't stimulate mass sales like adding fins to a car. Perhaps strong research is the answer.

Some admen in the know believe this is why Willet F. Switzer, merchandising manager for Frigidaire who was out scouting for a new agency, finally settled on DFS. There is nothing in its shop at present comparable with refrigerators. But DFS has done well with some of the colossi in quick-turnover items—Sterling Drug, P&G, General Mills. Research has played a big part in the success of such accounts—and research is synonymous with Dr. Brown.

Tall, balding, scholarly, Dr. Brown is the prototype of the academician who brooks no nonsense. Author of Marketing and Distribution Research (a standard work on this field for more than 20 years), a former professor of marketing and advertising at Detroit University and Northwestern, president of Knox College, partner in Stewart, Brown (now Stewart, Dougal) research consultants, Dr. Brown plus the DFS emphasis on air media (close to $50 million last year) may well be the perfect battery for the Frigidaire team.
From the Award-Winning MGM Library of Shorts...

3 great new program series

with Extra Profit Potential

for local TV stations!

<table>
<thead>
<tr>
<th>OUR GANG COMEDIES</th>
<th>CRIME DOES NOT PAY</th>
<th>JOHN NESBITT'S PASSING PARADE</th>
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<tr>
<td>52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming newer subjects than have ever been shown before—and watch the moppets skyrocket your ratings!</td>
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<tr>
<td>48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary staccato style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others!</td>
<td></td>
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<tr>
<td>69 breath-taking adventures in science, history, medicine or geography...scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.</td>
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</table>

MGM-TV offers unlimited runs on these versatile films. Run singly as quarter-hour shows, or combined into half-hours...a natural any hour of the day...morning, noon or night.

MGM-TV suggests that since each film runs only 21 minutes, they can be programmed as a 25-minute series, offering stations an extra profit-making 5-minute segment in which to slot news or weather reports. Ideal for spotting just before joining or leaving the network.

MGM-TV considers these 10-minute films just right for the advertiser with a longer-to-tell message in a quarter-hour segment. Or follow these audience-winners with a 2-minute sponsored weather bulletin for extra profit pick-up.

WRITE...WIRE OR PHONE TO LOCK-UP YOUR MARKET BEFORE IT'S SOLD!

your advertising dollar produces more sales on WGAL-TV

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on WGAL-TV

wg

gal-tv

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

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

SPONSOR • 24 MAY 1958
A profound change is taking place in the advertising agency vis-a-vis the air media. Painted in its broadcast strokes, the emerging picture is this:

As a creator of programs, the agency is through—completely. So the emphasis is being shifted to the building of better commercials, an area heretofore often cultivated only with the left hand.

Here’s how observers sum up the situation:

- Agencies virtually have become a negative force in the production of tv programming.
- In the field of network relations they now can serve only in administrative or advisory capacity.
- Research has pretty well determined the vagaries and compartments of the tv audiences.
- The one field left open to the agency for broad and incisive exploration is the creation of more effective commercials—particularlv in these sales-minded times.

This is what might well happen in concrete terms:

1) The centralizing of all commercial creation, production, research, and extracurricular experimentation under a single head.

2) The commercial high chief will be given senior v.p. status—certainly a rung or two above the head of the tv-radio department.

3) Top-notch commercial people will be rewarded with the kind of salaries to which top copymen have been accustomed.

Major spot tv placements this week included Bayer Aspirin (DFS), Carter’s Whirl-On (DSF), and Warner Hudnut’s Fizzies (Lennen & Newell). The Fizzies orders will be for 13 weeks.

Schenley’s Dubonnet (BBDO) was the big one of the week in spot radio—30-40 announcements a week in top major markets in traffic time.

For a measure of what tv means for the soap giants, note this: both P&G and Lever Bros. will spend over 80% of their next fiscal year’s ad budget in tv.

Both will have more nighttime networks than ever, and their stakes in daytime tv will be record dimensions.

Where spot will benefit: Each company will be unveiling a number of new products—Lever with at least seven.

Several of the reps in Chicago did something this week about coordinating their efforts at selling the values and advantages of spot as a medium.

It’s the first project of its kind outside the precincts of a trade organization, and it will enlist stations to:

1) Make the placements of programs as attractive as possible to advertisers.

2) If feasible, offer “program contributions,” or special discounts, to market-by-market advertisers who bring in their own programs.

The committee consists of Harry Smart and Art Stringer, Blair-TV; Bill Condon, the Katz Agency; Art Curtis, Peters-Griffin-Woodward; and Ed Podolinsky, Weed & Co.

Like many a co-operative idea, this one was triggered by a particular circumstance. While pitching for next season’s Kellogg tv budget against ABC TV, it occurred to the quintet that it could be made the springboard for a permanent enterprise.
P&G has taken the leadership in still another product category: Comet is No. 1 in the cleanser field, edging the long-reigning Ajax (Colgate).

Another interesting facet about Comet: The agency business considers its demonstration commercial one of the slickest in tv to date.

Before Comet’s advent, Ajax held 54% of its market. P&G also heads in dry detergents: 1) Tide, and 2) Cheer.

Here’s bright news for radio and tv stations in farm areas: You’re in for special attention from appliances and automobiles.

These manufacturers are shifting the work-off of inventories from metropolitan to farm and cattle markets because of their more favorable economic situation (see story, page 31).

The geographic dimensions of their sales effort run down through the Mississippi Valley, across the South, and through the Southwest.

The big selling breaks continue to swing from one producer to another.

Last season MCA’s Revue Productions was riding high on the tv networks. At the moment the company with the high pile of chips in front of it for the 1958-59 season is Screen Gems.

Sales include the Goodyear-Alcoa anthology, Naked City, the Donna Reed Show, the Ed Wynn Show, the Man from Tallahassee, an animation deal with Kellogg, and a renewal of Rin Tin Tin.

NBC Radio is introducing a new twist to its programing for national holidays when such events fall on a weekday.

As quickly as practical, the Monitor format will be substituted for the regular weekday schedule. The format’s billing: Monitor-Holiday.

CBS Radio also is taking a fling at exploiting the opportunity for special business during national holidays.

How this market can produce added sales for advertisers is described in a promotional booklet just put out by CBS. It’s entitled Happy Holiday.

Bulova’s complete withdrawal from spot tv, as of 15 June, may be only in the nature of a holiday.

McCann-Erickson, agency for this oldest and most consistent user of spot, offers these two thoughts:

1) For reps to pass along to tv stations: The account found it imperative to pull in its horns because it had gone overboard in its investment on the Frank Sinatra Show—an investment that didn’t turn out too happily.

2) To SPONSOR-SCOPE: The account is taking a hiatus from tv in order to make a complete reappraisal of all media.

Bulova—which came into radio in ’29 and into tv in ’47—was credited by Tvb as spending $4 million gross in spot last year.

According to NBC Corporate Planning’s count for the week ending 4 May, NBC Radio’s margin of commercial time was about eight hours over CBS Radio.

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>SPONSORED</th>
<th>PERCENTAGE OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>36 hrs. 23 min.</td>
<td>38.3%</td>
</tr>
<tr>
<td>CBS</td>
<td>28 hrs. 13 min.</td>
<td>29.7%</td>
</tr>
<tr>
<td>ABC</td>
<td>14 hrs. 7 min.</td>
<td>14.9%</td>
</tr>
<tr>
<td>MBS</td>
<td>16 hrs. 10 min.</td>
<td>17.1%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>94 hrs. 53 min.</td>
<td>100.0%</td>
</tr>
</tbody>
</table>
Here are some rules-of-thumb the trade has developed to measure the values of daytime vs. nighttime network TV.

**RULE I:** In the daytime you get 30% as much audience as you get at night but you pay only 20-25% as much in dollars.

**RULE II:** The cost per commercial minute comes out to $6,000 for daytime and $33,000 at night (this, of course, in terms of talent plus time).

**RULE III:** The cost for a quarter-hour of daytime—100 stations and talent—is $21,000. (With four quarter hours a week, an advertiser can accumulate enough discounts to reduce this to $14-$15,000.)

H. J. Heinz is making its bow into daytime network TV with four quarter-hours a week on NBC TV.

Other daytime network TV developments include swaps between NBC and CBS. Pillsbury, a Garry Moore tenant, shifted its three quarter-hours over to NBC, while Sterling and Miles Laboratories teamed up with CBS.

The first hassle of the new buying season broke this week when Schick beat out Whitehall for the alternate sponsorship which opened up on the Phil Silvers Show. CBS TV pointed out that it had a confirmation from Schick before the Whitehall order came through, but Whitehall nurtured this impression: The network had learned that R. J. Reynolds, the remaining sponsor, deemed Schick a more compatible co-tenant.

The rule restricting eligibility for the contiguous night-time rate to sponsors with back-to-back programs apparently has been modified by CBS TV and NBC TV.

Exceptions have been made for next season to General Foods at CBS and to Liggett & Myers at NBC. Each has two shows on Thursday night separated by an intervening half hour.

The networks' explanations to agencies: The intervening periods were needed to accommodate obligations or orders from standing clients.

Judging from sales to date, the percentage of live shows vs. film will take another sharp dive on the networks this fall.

The count in prime time for the three networks comes to 20 hours live programing and 34 hours of film—a ratio of 35% to 65%.

At the peak of the 1957-58 season the proportions were 45% live and 55% film.

What cushioned live shows during the past season was the vogue of now-vanishing singing shows.

NBC TV's general pitch for business this season includes this provocative thesis: The advertiser doesn't know the dominant size of the families he's getting when he buys into chainbreaks as against network.

The points the presentation makes are that:

1) Within the span of a program, people dial in and out—meaning that although the rating is fairly constant, the total number of viewers is affected by size of family.

2) In a full-length program, this accumulation of viewers sometimes is a distinct—and measurable—plus.

As a case in point the presentation cites these two CBS Monday shows which are back to back (7:30-8:30):

<table>
<thead>
<tr>
<th>CBS</th>
<th>TOTAL</th>
<th>RATING BY NUMBER OF PERSONS IN FAMILY</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROGRAM</td>
<td>RATING</td>
<td>(1.2)</td>
</tr>
<tr>
<td>Robin Hood</td>
<td>20.4</td>
<td>14.9</td>
</tr>
<tr>
<td>Burns &amp; Allen</td>
<td>21.2</td>
<td>24.1</td>
</tr>
</tbody>
</table>

Source: January-February 1958 Nielsen.
CBS Radio is widening its discount horizon to encourage advertisers to mix participation in daytime, nighttime, and weekend schedules.

It’s the first time that the network has offered a wrap-around discount for five-minute units, 2½ minute units, and five-minute segments.

NBC Radio has had this type of discount flexibility in effect for some time.

A Rochester, N. Y., radio station—WBBF—has devised what it hopes is a solution to the local vs. national rate question.

The station this week put itself on a single rate policy.

WBBF’s management says it acted from this premise: Since there always are a number of advertisers who claim they are borderline cases, why not resolve all doubts by the simple expedient of one rate.

It’s beginning to look quite doubtful whether Chrysler will be back this fall with an institutional, or all-models, network tv series.

CBS TV and NBC TV appear to have reconciled themselves to bringing the Chrysler corporate image back into network via the high voltage route— specials.

Meantime Chrysler is under the gun to dispose of its inventory of 850,000 cars, and there’s an expectation that no small part of the company’s 1959 money will be used this year for the task. A goodly chunk of it will likely go into spot.

RAB’s Kevin Sweeney this week flung another one of his dramatic challenges at the type of advertisers who are traditionally lukewarm to radio.

The particular target this time: department stores.

Speaking at the sales promotion division of the National Retail Merchants Association, Sweeney offered to invest $64,000 in radio time over a 52-week period, if a store doing $30 million a year were willing to commit itself for $32,000.

In return the RAB would expect to: (1) pick the stations, (2) write the copy, (3) participate in picking the items, and (4) have access to the results of all the store’s advertising and rights to publish for one year.

NBC TV estimates that its one-time rate for maximum lineups in prime time will look thus as of 1 October:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>HALF HOUR</th>
<th>HOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS TV</td>
<td>$76,200 (196 stations)</td>
<td>$127,000 (195 stations)</td>
</tr>
<tr>
<td>NBC TV</td>
<td>73,920 (193 stations)</td>
<td>123,000 (193 stations)</td>
</tr>
</tbody>
</table>

Note: The estimates are based on an increase of 2% (½% per month) over the May rates for the two networks. (In terms of average lineups, the costs come out roughly to $65,000 for a half hour and $105-110,000 for an hour.)

Tv network sales for the fall didn’t pick up much momentum this week.

Each of the networks, however, had a number of prospects that couldn’t be accommodated until the schedules are shifted to get a better fit.

Thus—according to trade reports—NBC TV’s Bob Kintner has a batch of orders pending final decisions on how to move the pieces on the board.

Among the week’s confirmations: P&G into Restless Gun, alternate weeks; Liggett & Myers into Brains or Brawn and Steve Canyon, NBC TV Thursday, each alternate weeks; Johnson & Johnson and American Chicle, Cheyenne, alternate week half-hour.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 57; Washington Week, page 71; SPONSOR Hears, page 72; Tv and Radio Newsmakers, page 78, and Film-Scope, page 53.
It's no secret that Dove's very extensive advertising has one simple objective. That objective is: to move the most Dove per dollar from stores to homes. Toward that end, PURSE-SUASION gives Dove's advertising dollars unusual selling power. Dove likes the sight plus sound plus motion of Television. Dove also likes daytime frequency, with a great many convincing sales messages every week...and Dove likes PURSE-SUASION rates...and PURSE-SUASION results.

That's why PURSE-SUASION has become part of Dove's schedule in so many major markets.

Put PURSE-SUASION'S selling power at work for you. Phone Blair-TV now for the complete, exciting details.

Blair-TV represents these major-market stations:

- WABC-TV — New York
- WRAL-TV — Raleigh
- KTVB — Boise
- WTVF-TV — Nashville
- WSBI-TV — Atlanta
- KTTV — Los Angeles
- WPVI-TV — Philadelphia
- WRAL-TV — Durham
- WOIO-TV — Cleveland
- KMOV — St. Louis
- WTVB — Raleigh
- WAGA-TV — Atlanta
- WGN-TV — Chicago
- WFSB-TV — Hartford
- WABC-TV — New York
- KING-TV — Seattle-Tacoma
- WPRO-TV — Providence
- WCPX-TV — Cincinnati
- KGW-TV — Portland
- WDSU-TV — New Orleans
- WFLA-TV — Tampa
- WBNS-TV — Columbus
- WMCT — Memphis
- KFRE-TV — Fresno
- WOW-TV — Omaha
- WSB-TV — Atlanta
- WFBG-TV — Altoona

BLAIR-TV
Television's First Exclusive National Representative

NEW YORK
Templeton 6-5800
ST. LOUIS
Oneida 1-5186
CHICAGO
Michigan 7-2300
DALLAS
Riverside 1-4729
BOSTON
Sendwin 6-1427
LOS ANGELES
Beverly 1-3811
DETROIT
Wickso 6-1030
SAN FRANCISCO
Dolores 5-768
JACKSONVILLE
Elgin 6-5770
SEATTLE
Nixon 3-4270

SPONSOR • 24 MAY 1958
When Explorer I soared into orbit, the story was first flashed to a waiting world by NBC News. Such speed, responsibility and drama are characteristic. This year, they have helped NBC News win more awards than any other news service in the broadcasting industry.

The Sylvania "Best Network News Award" was given to the NBC News department "because it has taken a big step in 1957 in doing more things and greater things with news than it has ever done before."

The Saturday Review award for Distinguished Achievement in the Public Interest went to NBC News for "independence of editorial opinion . . . symptomatic of the general emergence of NBC as the leader in radio and television news coverage."

The Overseas Press Club honored Chet Huntley "Best Radio or Television Interpretation of Foreign Affairs," and cited Welles Hangen, NBC Cairo "Best Radio or Television Reporting from Abroad."

Du Pont honored commentator Clifton Utley, of NBC News in Chicago, "for his authoritative, intelli-
onsible and literate reporting and analysis” and praise “he epitomizes the best in American news.”

Out of the fifteen National Press Photographers Annual Awards went to NBC News cameramen. Maurice Ev, with his film of a tornado in Dallas, won a Headlines Award for the best coverage of a news event.

NBC News series with Chet Huntley and David Brinkley was voted the best news program on the air in the annual Look-Listen Opinion Poll conducted by the American Council for Better Broadcasts. “Outlook” was honored by the National Conference of Christians and Jews and by the National Association for Better Radio and Television.

More and more, America is turning on its broadcast dials for the sight and sound of history as it happens. NBC News provides that history with a force, clarity and conviction that have made it, this year, the most honored news-gathering organization in broadcast journalism.

NATIONAL BROADCASTING COMPANY
With the Catalina Station
You Can Take It With You!

VACATION TIME... when KBIG, always a GOOD radio buy in Southern California, becomes a MUST buy for advertisers who want to keep their sales message before their prospects!

THE CATALINA STATION is The Vacation Station for millions of southerners and an additional million out-of-state tourists, because it's the station you can take with you... from L. A. to Vegas, Laguna to Arrowhead, Ensenada to Santa Barbara.

Mail tabulation of current contest entries confirms the surveys: KBIG has listeners in 234 communities of all eight Southern California counties, plus the huge tourist bonus.

FOR STAY-AT HOMES, KBIG provides a daily musical vacation, weaving the magic of romantic Catalina into every program... conjuring up visions of honeymoon and holiday on the isle which symbolizes attainable escapism to Southern Californians.

KBIG SUPPLEMENTS its great musical programs with award-winning newscasts and hot-weather specials which are hot summer buys!

- FISH & GAME REPORTS
- MARINE WEATHER REPORTS
- BEACH WEATHER REPORTS
- JIM HEALY SPORTS REPORTS
- HOURLY NEWS HEADLINES

A KBIG summer feature may be tailor-made for you. Ask your station or Weed contact for details.

Shirley Crowder, Strombercher, LaVene, McKenzie, Los Angeles, media buyer for So. Calif. G. E. Distributors and Plymouth Dealers Association, urges timebuyers to enlist stations to provide more information on audience composition. "Knowing audience components," she feels, "would help buyers persuade account groups and clients to accept buys made on other than a strictly mathematical basis." Shirley sees the current dependence on ratings as stemming from this lack of audience information, which, she notes, most magazines supply. Believing that compatibility between product and station identity is extremely important, she feels stations should "provide audience data such as mean age group, predominant sex, location, income and general characteristics derived from mail responses or special surveys. With this information, it can be proved that a station considered too expensive can deliver a selective audience of potential customers. Until this is done, we will find ourselves in the position of having to defend every creative buy not completely supported by ratings."

Jack Walsh, chief timebuyer at D. P. Brother & Co., Detroit, for Oldsmobile and A. C. Spark Plug Divisions of General Motors, views with concern the National Association of Broadcasters' plan to limit its future annual conventions to top station personnel alone. "Past conventions," Jack says, "have been valuable to buyers as central meeting places where first-hand contacts can be made with station personnel and valuable market and broadcast data can be obtained." He feels the NAB would do better to concentrate on a more practical geographical separation of exhibits—limiting film sales to one floor, technical to several floors, networks to another, and reps to a series of floors. Also an attempt might be made to seek a "closed site" where the customary thong might be reduced to only those who are registered, Jack thinks. "The proposed small closed meeting of top station executives for the purpose of discussing and settling big industry problems could be expedited by holding morning, afternoon and evening meetings for one or two days prior to or just after the convention."
When people who have measured radio returns in the New York area talk shop...

all you hear is **WMGM**

RADIO NEW YORK CITY

the liveliest station in town • 50,000 watts
IDENTIFICATION
through sole sponsorship
of top-flight, half-
hour programming from
20th Century-Fox and
Desilu Studios, two of
the foremost producers of
film entertainment.

SATURATION
in an initial line-up of 115
TV stations, reaching
96.9% of U.S. TV homes,
accounting for 85.6%
of all U.S. retail sales.

PENETRATION
in constant repetition
in three great programs, at
three different times,
reaching three different
television audiences.

FLEXIBILITY
thanks to no “must-buy”
station lists, providing
greater adjustability
to your own sales
and distribution pattern.

LOWER COSTS
in the elimination of
costly coaxial cables... and
through the lower time
charges of NTA's Film
America's newest media concept...

**MULTI-VISION**

multi-vision consists of three great television programs, reaching three different audiences, at three different times... providing the nation's advertisers and their agencies with five virtues not obtainable with just one program.

Retaining IDENTIFICATION for the sponsor, MULTI-VISION produces SATURATION and PENETRATION...with wider FLEXIBILITY... all this at much LOWER COST... in prime time, late time, and day-time.

In an era when every dollar must stretch as far as possible for maximum impact, MULTI-VISION enables advertisers and their agencies to spread their sales messages over a maximum number of unduplicated television homes at a lower expenditure than ever before. The practical response to today's needs of sponsors... beset by split audiences, split sponsorship and murderously high costs... it's an integrated solution to these formerly insoluble problems.

If you're a television sponsor who finds the wired TV networks becoming increasingly unsuited to your needs, look into this new frontier in network television open to you now in the multi-visual approach of the NTA Film Network.

Visible conclusion: today, display some MULTI-VISION of your own... and hear the full story of this far-sighted new concept from...

**NTA FILM NETWORK**

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. JUdson 2-7300
Tv viewers vs. tv commercials

The other day someone asked me what our creative department was doing to meet the growing criticism of tv commercials. This is like the old wife-beating question. It presumes there is growing criticism, and I'm not at all sure this is true. I know there will always be some criticism. Tv is literally so much in the public eye that it invites it, especially from professional critics.

But let's take a closer look at this question of "growing criticism." Does it really come from the average viewer, or mostly from a vocal minority? Is it aimed at the individual commercial, or at how commercials are used, their length, their numbers, their positions?

It's how they are used

The answers to these questions are not easy to give except in fairly general terms. Part of it deals with people's reactions. Everyone in the tv business knows that many viewers consider it fashionable or a sign of intelligence to appear to be anti-commercials. But it is also true that people often do not say what they really feel. We've done some research on this question with the public. What feelings do they have toward commercials? We find that a surprisingly small minority object to commercials generally, and then only because they feel commercials interrupt or dilute the entertainment. The majority of viewers are willing to accept the fact that someone has to pay for their entertainment. Being exposed to some commercials seems to them a reasonable price to pay.

Where this price seems unreasonable is in the area of how commercials are used. The controversy over "Triple-spotting" is an example. This is an extreme instance. In many cases this would appear to be in violation of the NARTB-TV Code and is not general network practice. But there are also situations in general practice, well within the Code, where commercials pile up at the station break in large numbers. This can be especially disturbing to viewers of longer shows or feature films, and can leave an impression that commercials are too many and too long.

Can a commercial writer do anything about this? From the creative side, part of the answer to these criticisms is to produce commercials so interestingly that they will not give viewers this bad impression. The viewer will not feel he is paying too high a price for entertainment if the commercials he sees impress him favorably.

Actually an increasing number of commercials have been trying to do just this. Starting about three or four years ago many commercial writers realized that the novelty of tv had worn off in that viewers would no longer look happily and uncritically at everything, commercials especially. Viewers' reactions toward commercials became an important factor and led to fresher, more original approaches in commercials with less straight sell. This shift has been gradual. Perhaps the public is not aware of it. However we do find that there is a big difference between a viewer's opinion of (Please turn to page 24)
Where you been?

Out to lunch.

Why is your face so red?

Played a game and got stuck with the check. Why's yours?

No time to make a new cut. What game?

Write down the names of all the states in five minutes.

Yes?

I left out Iowa.

Note: We'll give a whole year's supply of batteries for a transistor radio for the best finish to the conversation reported above. Winning entry better include the following: WMT-TV is CBS Television for Eastern Iowa; the mail address is Cedar Rapids; the national rep is The Katz Agency; the station dominates Cedar Rapids, Waterloo, and Dubuque, three of Iowa's six largest cities, plus a 35-county area constituting 41% of the Iowa market. Mail your entries to Everybody Talks About Eastern Iowa But Nobody Ever Does Anything About It. Before midnight.
FOOD FOR THOUGHT: GET AGE homes comprise the most valuable audience in America today. Because the GET AGE (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious . . . whose buying habits have yet to jell. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. GET AGE families spend an average of one-third more money, per household, than any other age group.*

*Source: Alfred P. Sloan, *Life Study of Consumer Expenditures,* 1957. **Average audience based on y on homes with housewife as classified by A. C. Nielsen. ***Average audience and television cost data based on A. C. Nielsen, January-February, 1954. *Source: Data from Nielsen households, 1954. Cost per thousand homes per commercial minute for housewife homes 16-49 years old. Cost per thousand homes 16-49 years old per programming cost calculated to include all A. C. Nielsen household classified homes.
COLD FACTS: 72% of ABC Television's average audience** is made up of GET AGE homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for GET AGE householders on ABC-TV is $3.92. The other two: $4.95 and $4.55.***

Household for household, GET AGE families buy far more groceries than anyone else. They buy far more home appliances, far more automobiles, far more of almost everything that's advertised on television. And remember:

You get them at the GET AGE on abc-tv
specific commercials he has just seen and his general opinion of commercials when he has no particular ones in mind. When he is brought down to real cases, the viewer's reaction is many times more favorable. It is as if he feels each commercial is an exception to the rule, or to what might be called his "image" of commercials.

Another way of looking at this is to see what changes have taken place in people's opinions of commercials for certain product types. A good example, and not the only one, is beer commercials. As little as two years ago hardly anyone had a good word to say for the average beer commercial. Today, beer commercials rank among the national favorite. (We like to think Harry and Bert had something to do with this.)

Aim for Interesting Sell

I mentioned greater concern with viewer's reactions. Copywriters and advertisers know that there are plenty of other commercials on the air besides their own. With this competition, their commercials will have little effect unless they interest the viewer, hold his attention, and communicate something of individual value to him. There are many ways of doing this and many champions of the different ways. One of today's big arguments in commercial writing is facts vs. feeling. Is Hard Sell better than Soft Sell? (These are misleading terms implying a choice between selling aggressively and not caring about selling at all.) To me, this argument is beside the point. Commercial effectiveness is not a question of Hard or Soft Sell. It is a question of Interesting Sell.

The product may be a piece of machinery where factual information is important. Or the product might be for leisure fun where the development of certain feelings is important. For either product the purpose of the commercial is the same,—to interest the viewer in buying. This fundamental principle of interest works in all cases. Information, sales features, facts, product benefits, pleasure, fun, moods,—all must be made interesting to the viewer before they can become memorable, meaningful, and convincing.

Whether this is done with demonstrations, jingles, Chinese babies, two brothers, shaving peaches, or pitting the B's against the A's makes no difference as long as there is the quality of interest.

As always, statements like this tend to be oversimplifications. Obviously there is more to the art of creating effective commercials than this. My point is that without interest the commercial will never get off the ground. Even if the viewer is still watching, he will hardly be affected by any other creative qualities the commercial may have.

From the creative side, interest is the answer to raising viewers' opinions of commercials. This does not mean writing commercials of just certain types, even if all products could be advertised this way. A really creative commercial can use any approach.

So, to get back to our starting point, the answer to criticism of commercials seems not to depend on the type or length or number of commercials. It depends on acceptability, on giving the viewer a good impression of the commercial itself, as well as the product or service that is being sold. And, acceptability in turn depends primarily on just one thing...how well a commercial is done. Doing it very well leads only in one direction, toward more interest, more acceptability and less criticism.
A television market is more than a city

When you use WANE-TV in Fort Wayne, you sell a television market whose:

- Total Retail Sales are greater than those of Metropolitan Nashville and Syracuse combined
- Effective Buying Income is over $1,250,000,000
- Automobile Sales are equal to those of Metropolitan San Diego

Smart advertisers want to tap this market. They do it over WANE-TV as more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: Area ARB 11/57; TV Mag. 3/57. Copyrighted Sales Management 1957

A CORINTHIAN STATION Responsibility in Broadcasting

KOTV Tulsa  •  KGUL-TV Houston  •  WANE & WANE-TV Fort Wayne  •  WISH & WISH-TV Indianapolis

SPONSOR  •  24 MAY 1958
PERSON-TO-PERSON
TO IGOR GREGORIAN

The same day Russia launched Sputnik #2, KWFT listeners heard the voice of Igor Gregorian, Russian government official, chatting by telephone from Moscow with Dave Dary, KWFT News Director.

The Cuban revolt . . . the Starkweather killings . . . the Mike Todd crash . . . all were reported BY PHONE FROM THE SPOT, over KWFT.

Alert reporting by Dave Dary and Bill Ritchie . . . backed by AP, UP, and over 50 correspondents . . . makes KWFT's daily newscast uniquely exciting . . . and puts solid impact behind sponsor commercials!

LEARN MORE . . . about the Southwest's sellingest radio station! Call your H-R man!

Ben Ludy
President & General Manager

LOW FREQUENCY
MAXIMUM CONDUCTIVITY

KWFT
620 kc -- Wichita Falls, Texas

STEVE McNALLY STARS IN ZIV'S ALL NEW IMPACT SERIES!

"5 HOURS TO LIVE"
The father of a 10-year-old boy holds the stolen $100,000.
An international criminal holds the serum that can save the boy's life. Will the
change be made in time to save the boy's life?

TARGET
SUSPENSE!

NOW SHOOTING AT ZIV STUDIO!
agree that

Radio Boston

is BOSTON'S BEST BUY!

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore  Radio Chicago  Radio Memphis
WCAO | WJJD | WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK   CHICAGO   LOS ANGELES   BOSTON   ATLANTA   SAN FRANCISCO   SEATTLE

SPONSOR • 24 MAY 1958
Detroit is listening to a new sound!

Michigan's result-producing independent radio station is now first and only with regularly scheduled stereophonic sound—a new world of listening pleasure! The superb mike-side fidelity of this dimensional sound is capturing the attention and enthusiastic endorsement of all Detroit.

WJBK's added acceptance bonus captures a greater measure of this vast market of millions... WJBK—first in news, music and sports—now in modern sound!
KYW's ON CLOUD 1 'CAUSE OUR RADIO RATINGS ARE OUT OF THIS WORLD!

No Asterisks
No Averages
No Ifs, Buts, or Exceptions
Just FIRST
PULSE-HOOPER-NIELSEN

KYW Cleveland
Represented by Peters, Griffin, Woodward
WESTINGHOUSE BROADCASTING COMPANY, INC.

49TH AND MADISON
(Cont'd from page 26)

expressed the feeling of a dedicated public servant to the contribution that radio makes in the everyday life of a community's citizens, its government and civic pride.

Hugh Boice, Jr.
gen. manager, WEMP
Milwaukee, Wis.

STATEMENT:
Through the cooperative efforts of the radio stations of our nation, the month of May 1958 has been designated as NATIONAL RADIO MONTH.

This observance will help to acquaint the public with the many useful services offered by the industry—services which meet the needs of public purposes.

Radio broadcasting, more than most methods of communication, satisfies the requirements of the individual. Through radio there is available to the listener a unique and selective variety of choices to fit one's personal tastes.

To the community, also, radio broadcasting makes absolutely vital contributions. Up-to-the-moment news reports, the availability of broadcast facilities for governmental use in civil defense and natural disasters, supplying of cost-free information, and support of worthwhile community projects including United Chest, American Red Cross, Polio, and others are but a few of the public services.

Because of all these services, I am happy to call upon Milwaukeeans to join in this observance of NATIONAL RADIO MONTH. Let each one of us take note of the many achievements of radio and salute the men and women of this great industry, especially through personal expression of our appreciation.

Frank P. Zeidler
Mayor, Milwaukee

Case history
We think the Miles' story is great and particularly wish to thank SPONSOR for their conscientious and thorough cooperation.

We would like to have 50 reprints of the article and would appreciate your letting us know what the cost would be.

Snowden M. Hunt, Jr.
Wade Advertising Agency, Inc.
Hollywood, California

* Reprints of this article, (How Miles Calif. Measures Air Media Effectiveness) which appeared in SPONSOR'S 5 April issue are available. Minimum order is 500, although in some instances it may be possible to furnish a smaller amount.
In Kansas City... WHB reaches more men & women... than the next 3 radio stations combined.

WHB 51.7%
Station "A" 26.5%
Station "B" 12.3%
Station "C" 9.5%

It's a Don Loughnane Noon, Too!
Noon to 2... Don talks to 51.7% of all the men and women who listen to the top 4 Kansas City radio stations. This remarkable record may be attributed to Don's deep, resonant, easy-going air voice and the professional air approach which characterizes everything WHB does.

Sure, WHB is consistently and dominantly first in total audience every hour of the day. But you want to know men and women? Great! Of all the men and women who listen to the top 4 Kansas City radio stations... 51.7% listen to first place WHB. (Nielsen, Nov-Dec. audience composition analysis, 6 a.m.-6 p.m. average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man... or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus fantastic audience appeal.

*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hoope... Area Nielsen or Pulse.

WHB
10,000 watts  710 kc.
KANSAS CITY, Missouri

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

SPONSOR • 24 MAY 1958
Where are today’s hot spot markets?

Answer: Many of them are in farm areas, where rising prices are countering the recession mood elsewhere.

There has been no rush to buy these markets but some buying action is expected before the year is over.

The brightening farm price picture this year will require spot advertisers to take another look at the buying income figures in their key markets.

This fact became clearer this week as latest data from the Department of Agriculture showed the over-all index of farm prices continuing to rise.

There are already signs that a number of markets are becoming “hot”—that is, getting a second look because of healthy business indicators. A good number of these are centered in farm areas.

One straw in the wind is the fact that some syndicators are hiking film prices in markets showing a counter-trend to the slowdown elsewhere in the country. (See SPONSOR-SCOPE, 10 May 1958.)

While there is no solid evidence that spot radio and TV clients are rushing into the hot markets, one veteran New York marketer, who said that advertisers are slow to react to changes in buying patterns, expects some reaction before the year is out.

This prediction was bolstered by another from Chicago relating specifically to advertisers of farm products. Bob Walton, veteran farm expert of John Blair & Co., said that the improvement in the farm economic picture will undoubtedly be reflected in increased expenditures by farm clients during the last quarter of the year.

Walton added that judging by com-

### Graph: ‘HOT MARKETS’ ARE CREATED BY RECENT STEADY RISE IN FARM PRICES

- **1957**: 242
- **15 Jan. 1958**: 247
- **15 Feb. 1958**: 252
- **15 Mar. 1958**: 263
- **15 Apr. 1958**: 266

Source: Agric. Dept., index of prices received by farmers compared with 1910-14 base of 100.
SOME KEY FACTS ON THE FARM PICTURE

FARM PRICE UPTURN BEGAN IN 1957

<table>
<thead>
<tr>
<th>Year</th>
<th>All prices</th>
<th>Crops</th>
<th>Livestock &amp; products</th>
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<tr>
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<td>302</td>
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<td>1957</td>
<td>242</td>
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<td>219</td>
</tr>
<tr>
<td>Apr. 15 1958</td>
<td>266</td>
<td>257</td>
<td>275</td>
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</table>

Source: Dept. of Agriculture, prices received by farmers compared with 1910-14 base

NET FARM INCOME UP AFTER POST-KOREAN DIP

<table>
<thead>
<tr>
<th>Year</th>
<th>Millions of U.S. farms</th>
</tr>
</thead>
<tbody>
<tr>
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<td>4.9</td>
</tr>
<tr>
<td>1st qtr. 1958</td>
<td>4.8</td>
</tr>
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</table>

FARM INCOME DIVIDED AMONG FEWER FARMS

The big switch: While the farm economy dipped during the unprecedented prosperity of the 1950's, now that a recession in hard goods has taken hold, farming is showing a contradictory trend. Figures on number of farms show why per capita income didn't decline too much in past years "from people behind the scenes at the large agricultural factories and among growers, farm radio advertising will probably enjoy greater prosperity during the last half of 1958 than ever before."

While the hot market picture is a complicated one and will require close study by marketing researchers, the current situation generally reflects an ironic see-saw between urban and farm income that has been going on for years and has been particularly noticeable since the Korean War. Following the Korean conflict, farm prices began a descent that didn't end until last year. This took place while the urbanites were enjoying unprecedented prosperity.

The big switch began in 1957 when the Department of Agriculture index of farm prices bent upward slightly, going from 235 the year before to 242 last year. (These index figures are a comparison with the 1910-14 base of 100.)

During the first quarter of 1958, the farm price rise really hit its stride. The index rose to 247 on 15 January, 252 on 15 February, 263 on 15 March and 266 on 15 April.

While the various segments of the farm economy are not enjoying this new-found prosperity to the same extent, the midwest is generally doing very well. For example, reports of cash receipts by farmers during the first quarter of this year were reported up over the corresponding quarter in 1957 by the following amounts—Nebraska, 35%; Kansas, 22.5%; Iowa, 11.1%.

One factor in this rise is excellent weather conditions, expected to result in a bumper wheat crop. These three states, plus Texas and Oklahoma, are expected to benefit particularly. Grain belt states to the east should show up well, too, but the general economic picture is a little less bright because of unemployment in the larger industrial cities.

The Midwest and the Southwest are also in good shape because of cattle prices. These suffered more severely than crop prices following Korea but bounced back higher. A smaller supply of cattle is one reason for this, the result of seven years of drought plus competitive factors such as the holding back of cattle by western ranchers to replenish stock herds.

It is not strange, therefore, that among the list of hot markets cited are a strong representation of midwest and southwest cities. These include (and this is, by no means, all-inclusive) Albuquerque, Dallas, Denver, Kansas City, Minneapolis, Oklahoma City, Omaha and Tulsa.

Of the 10 cities listed by the Rand McNally business trend bulletin, showing the best business gains in April compared to a year ago, five were from the Midwest: In addition to Albuquerque and Omaha, mentioned above, there were Des Moines, Phoenix and Sioux Falls. The other five were New Orleans, New York, Roanoke, Shreveport and Tampa.

The farm price rise is not the only factor explaining these economically healthy markets. For example, the Omaha area is benefiting from the Government's construction of a $25 million missile base, upping the Government's investment in the area this year to double that figure. The payroll for the Strategic Air Command in the Omaha environs now comes to around $30 million. Denver is another market benefiting from Air Force installations.

Nor is the farm price picture uniformly good. The government's price index shows cotton and even food grain prices down in April 1958 compared with the same month last year. Fruit and vegetable prices, however, are up considerably, especially fresh market vegetables. Here, the price index jumped from 294 to 416. Potatoes, too, are doing nicely, having risen from 145 to 268.

While prices paid by farmers are up, they are more than offset by prices received.

SPONSOR • 24 MAY 1958
Why packager
David Susskind
won’t keep quiet

Madison Ave. doesn’t cotton to his criticism of video programing but he won’t bow to the ‘conspiracy of silence’

He warns that viewer can tune in his set but tune out his brain, which can hurt effectiveness of commercials

By Alfred J. Jaffe

David Susskind, vice president and co-owner of Talent Associates, is not the only man in the tv business who has called video programing dull, but he is certainly the only packager in the business who is so outspoken and probably the only one who is outspoken at all. As next season’s network lineup shapes up, Susskind finds no reason to hold his fire.

An intense man of 37, he has been carrying on a relentless, sometimes bitter, campaign to upgrade tv. His single-mindedness has made him a highly-placed ad agency executive, said recently:

“Dave is a talented guy. But he’s going to hurt himself with all this criticism. I don’t know why he does it.”

Susskind has been taken to task before—many times behind his back and occasionally to his face. On one of the latter occasions, which took place at a programming session sponsored by Westinghouse Broadcasting Co., a station man said to him, “Why don’t you stop shooting off your mouth? Why do you bring these things up? Did you ever hear the editor of Life criticize his magazine?”

Since this particular session had to do with public service, Susskind had an obvious answer to that one. But defending himself in a more general vein, he said recently, “I’m sick of this conspiracy of silence. ‘Don’t say anything Dave. If you keep quiet, nobody will notice. Live and let live, Dave.’ That’s nonsense. I’m not interested in protecting anybody.”

Quite the opposite. Susskind feels there are too many people in tv programing who have no business there. (He won’t name names; he’s not that foolish.)

“Sure, you can say that if man doesn’t deliver, he’s fired. But if he’s got experience, somebody else hires him. A guy can be kicked out of a network and end up at an agency. So it’s the same people picking shows.”

Susskind’s beef about television programing is that it is (1) unimagina-tive, (2) prone to copy-cat methods, (3) lacking in dynamics and (4) becoming a captive of the Hollywood film mind. He is a great protagonist of live shows in general and a great booster of New York live programing in particular. Live shows in New York, he says, are cheaper than film and comparable to live programing in Hollywood.

“I hear talk about live shows being cheaper on the coast. That’s a myth.”

While he views the future of live programing hopefully, he is understandably discouraged at present, particularly with the fact that the only live dramas being retained for next season are U. S. Steel Hour, Armstrong Circle Theatre (a Talent Associates’ package) and Playhouse 90.

To many a hard-boiled adman, Susskind views are laudable but overladen with an air of innocence. But agency men who have worked with him describe him as a realist, a hard-driving craftsman devoted to his task, a man with unusual show business judgment and a fine understanding of the value of a dollar. “He is a very persuasive talker,” commented the programing chief at one of the top agencies. “He leaves you with the impression that he knows his business.”

Certainly, Susskind’s list of credits entitle him to the reputation of a man with know-how. After a stint with
MCA, he joined his present partner, Alfred Levy, in 1949 to set up Talent Associates as an agent concentrating on representing TV writers, directors and producers. TA signed Fred Coe, David Shaw, Robert Alan Arthur, Gordon Duff, among others, and contributed no little to the live, hour-long drama, one of brightest triumphs in TV's crown. Levy-Susskind packages included Philco-Goodyear TV Playhouse, Mr. Peepers, Jamie and Justice. Beside Armstrong's Circle Theatre, Susskind is now executive producer on duPont's Show of the Month and the Kraft hour. Armstrong and duPont will have Susskind work for them next season, too. As for Kraft, the decision was made to cancel before Susskind was called in by J. Walter Thompson to finish the season.

Susskind has the reputation of an intellectual in ad circles but he wants to avoid the egghead connotation and make clear he is not wedded to literary classics, past and present. "Look," he said, "we've made kines of two situation comedies. There's Too Young to Go Steady. It's with Don Ameche, not John Gielgud. And there's Young Mr. Middleton. It's with Martha Scott, not Clair Bloom."

Susskind's pitch for better programming embraces a wide variety of types. He goes for Father Knows Best, he's crazy about Sgt. Bilko and he thinks What's My Line is fine programming. These to him are islands of quality in a sea of drivel—the waters thereof including most Westerns.

What it comes down to, says Susskind—and here he is talking directly to the advertiser—is that most programming in TV comes through at a low level of intensity. "The viewer is lulled, not galvanized. He sits there with his brain tuned out and that carries over into the commercials. There's nothing to open the pocketbook. And where's the identification? Circulation is important, sure, but that's only 50% of the equation."

Whose fault is it? Susskind lays the major blame at the feet of the net-

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**ADMEN: HOW YOU CAN USE INTERNATIONAL TELEVISION**

Tv has taken its first seven-league step beyond the confines of the U.S.

Last week, for the first time, at the annual International Advertising Association convention in New York's Roosevelt Hotel, agencymen and advertisers from far-flung Athens, Stockholm and points south (some 800 delegates from 50 countries), pointed up television as an important and growing international advertising medium. (For breakdown of international tv growth, number of stations and sets in 43 major foreign markets, see sponsor 5 April 1958.)

One-quarter of the convention week was devoted to the 15 May afternoon panel on international tv advertising. Three industry spokesmen (Halsey Barrett, TvB director of national sales; David H. Polinger, WABC-TV account executive; Al Stern, director of international operations, NBC) talked about the commercial uses of tv overseas.

Here's how the international tv picture shapes:

Tv coverage—Outside of the U.S., there are over 550 tv stations and some 22 million sets in U.S. Said Halsey Barrett: "In 1957 alone, the number of international tv stations increased by 60% and tv sets increased 52%. This is a far greater rate-of-increase than the current growth of U.S. television which added 62% new stations in 1957, had a 12% increase in sets."

Commercial availabilities—Most significant to international admen are the restrictions and limitations frequently put upon commercial tv use overseas. However, in a growing number of overseas markets, governments have come to the conclusion that tv and private tv can exist side-by-side.

Said NBC's Al Stern, who recently returned from a 40,000-mile tour examining tv in Britain, Austria, Germany, Japan, Hong Kong, Malaya, the Philippines and Australia: "State tv can put the emphasis on cultural programming. Commercial tv, operating as an advertising medium, must program to draw large audiences—with emphasis on entertainment. In some countries—Germany, for instance, the state system sells advertising time on an insertion basis for one hour per day."

Ratings and research—Traditionally, in international radio as in tv, the lack of rating services has been a deterrent to a handful of research-minded American companies who sell overseas.

WABC-TV's David Polinger feels that overseas markets should endeavor to organize at least one impartial ratings service to satisfy reluctant advertisers. "A market should be serviced in one of two methods: either a service sponsored and supported mutually by the advertising community, such as in Havana—which I understand to be a highly successful and acceptable method; or by having two survey companies, such as Puerto Rico had. This latter method I feel is necessary to provide a system of checks."
works. "They decide what goes into what time slots." A year ago, Susskind would have put all the blame on the webs, but with the change-over to a buyers' market, he is beginning to feel that most advertisers are just as bad.

Interestingly enough, Susskind has a soft spot for CBS. "It's the best network because it is the best fusion of show business and big business." But here, too, Susskind is driven to gloomy thoughts. CBS, he complains, is following the crowd, displaying a lack of confidence in its creativity. "You can't beat a Western with a Western." It's not necessary to be told that Susskind would like to see Pat Weaver back in network tv.

Susskind acknowledges that it's easy to criticize (though no one can say that he doesn't practice what he preaches) and sympathizes with the problem of programming a network, hour by hour, every day of the week. He's not looking for perfection. He would just like to raise the ratio of quality programing on tv from, say, 10% to, say, 35%.

If anyone doubts the sincerity of Susskind's views, he can easily come back and say (as he did) that he could make more money in film. "I could sell residuals, take my profits in capital gains. If I only wanted to be rich, that's what I'd do. I have 1,000 kines, worth nothing. But I love live television. There's a tension about it that makes it come across. There's a magic in it. With film there's always the feeling that if a scene doesn't come out right you can always do it over."

While Susskind is enthusiastic about tape ("the quality is terrific") he finds there is the same pitfall of the actor relaxing under the knowledge that the scene can be shot again. He feels tape will eventually replace a great deal of film programing.

So, for the foreseeable future, Susskind will stick to his last. For this, many viewers will be grateful. As for Madison Ave., while it admires Susskind, his views do not exactly evoke gratitude. Perhaps there is some case for complaining that tv has become singled out for criticism while the print media remain unscathed. Perhaps in the daily hurly-burly of a cracking business, gratitude is considered a little sentimental, anyway. But, note, that no one has said, so far as his creative superintending is concerned, that Dave Susskind is doing a bad thing.

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**RATE YOUR I.Q. ON ADVERTISERS**

1) What was the biggest account shift among major air users in 1957?

2) Gillette sells what products besides shaving products?
   a. cake mixes and syrup  b. auto tires and fishing rods  c. home permanents and ball point pens  d. hair restorers and hair tonic

3) Who is president of Procter & Gamble?

4) How many brands did American Home products advertise on spot tv in 1957?
   a. 40  c. 11  b. 22  d. 73

5) What advertiser introduced situation comedy to air media?
   a. Philip Morris with I Love Lucy  b. P&G with Vic & Sade  c. Lever Bros. with Amos 'n' Andy  d. Pillsbury with Today's Children

6) How many new brands will Lever Bros. introduce this year?
   a. 3  c. 25  b. 16  d. 8

7) What percent of all advertising did clients spend on tv in 1957?
   a. 10.0%  b. 5.6%  c. 30.6%  d. 12.6%

8) What category of national or regional advertisers is the largest user of syndicated film?

9) How do chewing gum companies rank in sales?
   a. Beech-Nut, Wrigley, American Chicle  b. Wrigley, American Chicle, Beech-Nut  c. American Chicle, Wrigley, Beech-Nut  d. Wrigley, American Chicle, Lucidin

10) What advertiser has the longest record as a continuous network radio client?
   a. Kraft  c. Firestone  b. P&G  d. Lucidin

11) What advertiser has the longest record as a continuous network tv client?
   a. Kraft  c. Firestone  b. P&G  d. Lucidin

12) What advertiser launched the first big comedy-variety shows on both network radio and network tv?

13) What did the Big Three soap firms spend on gross time in tv during 1957?
   a. $73 million  c. $124 million  b. $25 million  d. $331 million

14) Who sponsored the first dramatic series on network radio with a stock cast?
   a. Street & Smith with True Story  b. Lever Bros. with Lux Radio Theatre  c. Lucidin with Love is Forever  d. Campana with First Nighter

15) Who bought the biggest station lineup for a single syndicated show in the history of tv?

16) What category of advertisers ranked first in gross network tv time spending for 1957?
   a. Toiletries  c. Drugs  b. Food  d. Automotive

17) Two decades ago, a well-known client was top spender in network radio. Who was it?

18) How many advertisers spent $20,000 or more in gross time in spot tv during 1957?
   a. 128  c. 2,287  b. 1,287  d. 12,870

19) How many advertisers spent $100,000 or more in gross time in network tv during 1957?
   a. 20  c. 207  b. 107  d. 702

20) Was there ever actually a Lucidin Eye Wash?
   a. Yes  c. Maybe  b. No  d. Who cares?

*Answers on page 39*
How agencies rate television

To most advertising agencies, the best TV commercial film producer isn't the lowest-priced, the best-equipped or the most experienced. He's simply the producer with the best personnel.

This is the outstanding conclusion from an exclusive Sponsort survey of 37 top television executives in 26 of the biggest agencies. The survey, conducted in New York, Chicago and Los Angeles both by mail and in-person interview, turned up these surprising results:

- Out of 50 commercial film producers nominated as best in certain categories, 12 stood out (see list above). One, MPO TV Films, ran well ahead of the entire field.
- Almost every agency is more concerned with quality than price, and most believe that quality is most influenced by personnel caliber. Says Geo. Harrington, acting head, N. W. Ayer film dept.: "If they are good professional motion picture people with an understanding of TV commercial problems, this is the vital key to success."
- Foote, Cone & Belding radio TV v.p. Roger Prior echoes this. "Assuming adequate financing and physical facilities, the single most important consideration is the creative ability of the key members of the permanent staff, since everything else is for hire. Cameras can be rented, opticals can be bought, but the creative ability of the key people is all we are really buying, and the permanent staff determines this."
- Agencymen believe that too many TV commercial film producers are disorganized and inefficient. The TV director of one of the top five agencies puts it this way: "Our biggest problem is to find a producer who will arrive in the studio on the day of shooting completely prepared so that nothing can go wrong. If they would take notes at the pre-production meetings, so that they didn't have to hold up shooting looking for props, sets, costumes, etc., the lives of agency producers would be happier. Producers at film houses don't use their heads in selection of props, fabrics, colors, etc. If the background is grey, they come up with grey fabrics; if we want Tiffany props, they select Woolworth quality."
- Agencies generally dislike the way film producers compete. They call the bidding "viciously competitive" and unrealistic, and especially dislike a film producer who bids too low and then has to come back and ask for more money to finish shooting. Says one top agency TV executive: "Many film producers, in order to get into the agency, will make a low bid—but soon start asking for money by screaming about costs. Or else they begin to hurry their crews with stopwatches."
- Another agencyman adds that most bids don't allow adequate time for developing another viewpoint on the set. "The pressures are on the director to get done with the job quickly because the bid doesn't allow for extra time."
- Agencies recognize that TV commercial film producers are film experts—but many producers are vague on television's special problems and requirements. The TV director of one of the biggest agencies explains it this way: "Too many old-time film producers have not adapted themselves to the needs of radio TV producers. They could be a big help, for example, if they would submit breakdowns on cost." Another agency executive adds that film producers are beginning to understand the problem of TV—that deadlines, for example, must be met.

In rating the individual TV film producers, agencymen were asked to name the one producer who rated highest for quality, most reliable, most economical, most flexible, etc. It's interesting
To the agency tv v.p., a film producer’s personnel is the most important factor.

Other factors: is the producer efficient, does he understand television?

to note that the 12 producers who came out on top were those who scored well across the board and not just in one category. Sarra, for example, got the vote of three agencies for highest quality, four for most reliable, two each for most economical, best facilities and most creative, and one for best on-location. Sarra’s total of 14 first-place votes, therefore, came out higher than another producer who got six agency votes for best animation and three for most creative—a total of nine first-place votes.

In sponsor’s survey, agency executives were also asked whether New York, Chicago or Los Angeles has the best tv commercial film producers (20 of the participating agencies were in New York, seven in Chicago and 10 in Los Angeles). Except for Chicago, agencies tend to vote for the city in which they work: 17 agencies picked New York producers as best, 18 chose Los Angeles, and not one agencyman named Chicago.

One agency tv director chose New York because “New York producers have essentially devoted their lives to tv commercials. In Los Angeles the attitude is that commercials are a necessary evil—something to be inserted in a lovely film to spoil it.” Another New York agency executive claims that producers in L.A. are “old motion picture people with a dyed-in-the-wool attitude who refuse to make a change. We find they won’t be bothered with 20-second commercials, even though they’re already a million-dollar business.”

Another part of the survey asked agency tv directors for any other comments or suggestions involving agency-film producer liaison. Here are some sample comments:

Seymour Frolick, radio/television v.p., Fletcher D. Richards, New York: “Liason with clients is extremely important. ‘Salesmen’ who do not know all they should about production are harmful to some film companies.”

New York agency tv producer: “Consistency is important in evaluating commercial tv film producers. Much has to do with the people you are working with. Good job one week, lousy next.”

Art Ross, radio/television director, Campbell-Ewald, New York: “Agencies should encourage the creative aspect of film companies—as well as the mechanical utilization of their productive services.”

Ray Lind, tv commercial v.p., Benton & Bowles, New York: “There is a great deal of non-commercial talent, cameramen and directors, that could make a healthy contribution to advertising with the right guidance. These people should be sought after and exposed to us for use in advertising.”

Los Angeles agency v.p.: “More time and more money should be expended on actual work and less on bars, agency offices on the lot, and the ever present and slightly soiled red carpet.”

Frank Martello, supervisor of tv commercials, Kenyon & Eckhardt, Chicago: “Generally speaking, most film producers do a good job but it is important to realize that it is the duty of the agency producer to direct the staff of the production outfit and be able to transmit to them all the necessary information and leadership.”

Los Angeles agency v.p.: “Agency representatives generally do not give the individual studio or producing company proper credit for production. The taste of the individual art director or set dresser can make or break a commercial.”

New York agency v.p.: “I think all of the film production houses will eventually dwindle into three or four top houses. The rest must fail because of the keen competition and the lack of manpower.”
Radio advertising as D.J.'s see it

National advertisers can profit from the advice of disk jockeys, for they are the friends of the consumers

SPONSOR polled jockeys from all over the U. S., and here are their views on copy and merchandising

By Bill Miksch

The paper bridge between Madison Avenue and the radio station in America's grassroots—a flimsy span constructed of ratings reports, confirmations and invoices—is rarely crossed from either direction. At one end are the agency buyers and copywriters, at the other the local disk jockey. If they ever do get together they will have some interesting notes to compare.

SPONSOR, at the recent Pop Music Disk Jockey Convention staged by the Storz Stations in Kansas City, set out to cross the bridge in part by bringing back to the national advertiser some views on his advertising from the personalities who take his message to their local audiences. A sampling of the convening d.j.'s was polled with a number of questions relating to radio commercial copy, slotting, merchandising and how they can do a better job as local salesmen.

The jockeys polled were from no single part of the country. They are representative of large and small stations in all sizes of markets. The Eastern Seaboard, Midwest, Deep South and Far West were heard from. Their views were divergent on some points, almost unanimous on others.

The chart on this page is a compilation of their opinions on several of the questions, but is only part of the story. Some of their individual comments indicate that buying a national spot campaign involves more than numbers and rate cards; that a timebuy includes the personality who runs the show.

D.j.'s want to belong

Perhaps one of the most significant things uncovered in the SPONSOR survey was the desire of most disk jockeys to "belong" to the national family whose products they advertise. It is reflected in part by the fact that the majority (60%) would like to do more commercials "live," while 35% would prefer at least to "get into the act" through transcribed announcements with open ends to allow them time for a personal endorsement. The desire to "belong" also is indicated by a general feeling that they don't have enough personal contact with local distributors of the national product.

To a question on how the national client and the disk jockey can improve local sales, more than 60% of the d.j.'s saw personal acquaintance with the advertiser's local representative as an answer. "It would help," said Ken O'Donnell, star of Twilight Moons, KNCO, Garden City, Kansas. "If national advertisers would work through station commercial managers to meet the air people and, when possible, for air people to know advertisers." Apparently many station managers feel this same gap in communications. Said D. J. Leary, general manager of KSMW, Winona, Minnesota, "It's getting harder and harder to find out who the local salesmen are."

Here is a suggestion on how knowing the local salesman might be of benefit to a d.j. selling through the very personal medium of radio. "A talk with a salesman might produce names of local buyers," says Duke Bowman whose show, Jazz, Made In America, emanates from KCNO, Kansas City. "For example," he points out, "you might come up with some such neighborly endorsement as 'Ed Smith just bought a (brand name) tractor and now finds he has more time to go fishing.'" The d.j. can frequently spot what the national account may miss—that radio, in many communities, plays the same intimate role as the country weekly. (Remember,
there are even stations that program obituary notices.)

In addition to a closer relation between the d.j. and the advertiser's representative at the local level, here are a few other suggestions advanced by d.j.'s for better ties: (1) Air checks, (2) Product samples, (3) Releases, tapes or flyers from the station to the advertisers.

In the area of commercial copy, the survey of d.j.'s revealed some interesting views. For example, sponsor asked, "What trends in transcribed commercials do you see for 1958?" About 50% of the d.j.'s were equally divided in the feeling that this year would see more jingles and more combinations of jingles plus talk. About 40% foresee a spate of the comedy "talk" announcements. Less than 10% look for more straight, hard-sell commercials.

D.j.'s want to sell

From their own experience in their own markets, the majority of d.j.'s feel personally-delivered "live" announcements (ad-libbed from fact sheets) have proved most successful for all advertisers. Only about 10% of those queried felt that all-electrically-transcribed pitches do a maximum job. Norman Wain, star of Allum Merry Go Round on WDKO, Cleveland, explains, "The air personality must be used to sell; otherwise the advertiser buys only time—not time plus personality."

Jim Gaines, KALB, Alexandria, Louisiana, says, "The d.j. in any community is still the power behind radio. His personal endorsement of any product has twice the power and credibility of the e.t." Others gave such reasons as: "identification," "national recognition with local flavor," and "sincerity."

In light of many recent charges of "over-commercialization" of radio, the views of d.j.'s on product protection for competing or conflicting commercials were interesting. About 50% were in favor of 15-minute separation between such commercials; 35% wished for half-hour protection, and about 10% went so far as an entire hour's separation. Dave Teig, star of his-own show on WILK, Wilkes-Barre, Pa., was one who recommended the latter, commented, "If I had my way there would never be a product conflict." The eagerness of d.j.'s to serve clients was apparent in the survey.

A question that brought up fairly diverse answers was, "From your own experience, what bearing has the length and number of commercials on product sales? For example, within a three-hour music and news show which would you recommend for a client—one three-one-minute commercials or one one-minute plus six 20-second reminders?" About half voted for the latter; 35% for the former.

"I believe," said Chuck Renwick, d.j. of his show on WSRS-AM-FM, Cleveland, "that frequency, familiarity and brevity are more effective than fewer lengthy pitches. This is contingent, however, on the product." Hence he voted for a minute plus six 20-seconds, "Repetition to reach a changing audience," "blanket coverage," "more impressions," were replies from some who agreed with him. On the other side of the coin, Shel Smith, KMAN, Manhattan, Kansas, felt three minutes would do the trick since it "provides adequate sales stimulus without over-saturation."

The segment buy

Irv Smith, WINS, New York, whose Wake up to Music runs from 6 to 9 a.m., also favors the three-minute spots to get across the whole product message to his constantly changing audience. Dale Green, Dancing Party, KBRS, Springdale, Ark., goes along on the basis that it is "enough, but not too repetitive."

Of the d.j.'s questioned, 65% felt that advertisers could benefit by buying 15-minute program segments, but an overwhelming 80% see no trend in this direction. Segment buys would give sponsors identification is the view of Jean Arnold, star of Night Train on K-REL, Baytown, Texas. It's a chance to sell without other distractions," said another d.j. Said WSRS' Chuck Renwick, Cleveland, "Segments are the most effective way to really do a sales job, provided a close tie-in with a local distributor is arranged."

Nearly all of those favoring segment buys also feel it would help program—"keep it more clean-cut," as one d.j. put it. If segment buys would appear to benefit both product sales and programing, why then is there no trend developing that way? Perhaps because some national advertisers feel, as did a minority of the responding jockeys, that radio's strength lies in saturation.

On the subject of merchandising, a facet of radio advertising that has

( )

ANSWERS TO I.Q. QUIZ ON ADVERTISERS

1) c. To Norman, Craig & Kummel. Pabst billings are about $8 million.
2) c. Toni and Paper-Mate.
3) a. He succeeded the now Secretary of Defense.
4) b. P&G, if you're interested, had 40.
5) c. And they're still around.
6) d. Lever's test labs have been busy.
7) d. As estimated by McE-E.
8) a. Because of regional distribution.
9) b. This ranking is of long-standing.
10) c. Want to argue the point?
11) a. Their dramatic hour is still on.
12) a. The shows starred Ed Wynn and Milton Berle.
13) c. As estimated by TVB and PIB.
14) d. Remember Don Ameche then?
15) c. Carnation had CBS Film's Annie Oakley in about 142 markets.
16) a. Last year was the first time totalies ranked first. Source: PIB.
17) a. Easy, wasn't it?
18) b. As estimated by TVB.
19) c. As estimated by PIB.
20) a. Bet you thought we made up the name.

HOW DO YOU RATE?

Score five points for each question you answered correctly. Here's how you rate:

85 to 100
You're an authority on advertisers in air media. You should go into your own business. If you are already, increase your air spending.

70 to 80
Pretty good. You should consider going into your own business or, at least, up your salary demands.

55 to 65
Well, fair. Don't move into another job too quickly until you bone up on your subject.

50 or less
Be careful, somebody may soon replace you. You're dispensable.
U.S. Steel’s new campaign: sell canned soft drinks via air

- Next month U.S. Steel is adding CBS-TV’s Morning News, carried on 64 stations, to its existing tv schedule.
- The time will be used for seasonal promotions; the first, this summer, is for soft drinks in cans.

United States Steel Corp., already a significant spender in network tv, is going to enlarge its activity substantially beginning June 4. The vehicle is CBS-TV Morning News, carried on 64 stations on the network; the promotion is for soft drinks in cans.

The show runs between 8:45 and 9:05 a.m. in the East and Midwest, and 7:45 and 8:05 a.m. on the West Coast. U.S.S. is buying the show for Wednesday mornings; it carries two commercial minutes. The original buy was for 40 weeks, though it will probably go to 52 and possibly beyond.

The new campaign will be added on top of the company’s existing promotions, notably the “Operations”; Snowflake, Spring Shower, etc., and to its long-time (October 1953) nighttime dramatic show, U. S. Steel Hour.

Commercials on the canned soft drink theme will be carried on the Morning News, as well as the Steel Hour commercials on 2 July and 30 July and parts of three other Hour commercials. The latter show is carried on 135 stations of the CBS TV network.

Cost of this new promotion? snowsoft estimates it will be in the neighborhood of half a million dollars. The major part goes into tv, the balance for ads during the summer in 42 newspapers in 32 markets.

As is the case with its other promotions, U.S.S. is looking for indirect sales for itself. It does not make soft drinks, neither does it make cans. What it does produce, though, is “tinplate,” steel plate with a light spray of tin on the surface. Some industry estimates rank tinplate as the third largest consumer of steel (behind automobiles and construction).

The idea of selling soft drinks in cans is not new. It’s estimated that about 1% of soft drinks today are packaged in cans. This promotion will.

U.S.S. hopes, push that figure to its first stage, 5%, in four to five years. This compares with a figure of about 35% for packaged beer in cans.

Canned soft drinks first became a commercial factor in the early 1950’s. A sales trend was established showing progress during 1953. A pattern of decline set in the next year, continuing through 1955 and 1956. The trend started back up slightly in 1957.

The intent of this promotion will be to generate public acceptance of canned soft drinks again. It will also be an educational campaign directed at grocers to stress handling economics. Once these are realized, U.S.S. believes, distribution problems will be minimized. A third prong of the promotion will be to assist franchised bottlers to promote and merchandise their product at the local level. The company will supply service material for tie-ins with the tv time.

The tv consumer ads will employ both live and animated commercials. For the most part they will be situations with women participants. The subject of soft drinks will be introduced providing a hinge on which to hang the benefits of soft drinks in cans; they are lightweight, save space, require no deposits or returning of empties, chill quickly, are unbreakable.

(please turn to page 75)
A product that 'double sells' on tv

- Until recently Welch's Tomato Juice had limited distribution, neither needed nor received much promotion
- With production increasing, the company sought deeper market penetration. Answer: "personal" selling via tv

"T"he best way to sell a product is face-to-face. Today, however, distribution has become too widespread, life has become too complicated, selling too expensive, there are too many people to be sold, there are too many products to sell.

"You have to do selling on a mass basis."

The speaker is Richard K. Manoff, head of the New York advertising agency bearing his name. The philosophy is one which has taken Welch's Tomato Juice from a relatively non-important standing to a very respectable market position in markets up and down the Eastern seaboard.

The product has, in its day, presented several marketing problems. It is packed by the Welch Grape Juice Co., Inc., Westfield, N.Y. As the company name suggests, grape juice, not tomato juice, is the primary product.

The company is owned by the National Grape Cooperative Association, a group of growers in four regions: Lake Erie, and the states of Michigan, Arkansas and Washington. While the main crop is grapes, these growers do produce some tomatoes, and it's these that make the annual pack of tomato juice.

The supply, however, is anything but limited. The pack lasts only as long as the growers' crop. The pack is not big enough to support national distribution, but it is big enough to need advertising, and it has grown sufficiently to permit distribution along the entire East Coast.

The first major advertising effort for the tomato juice began in September, 1953 when the company bought a half-hour segment of Pleasure Playhouse, a feature movie presentation on WBZ-TV, Boston. Now, almost five years later, the company is still using the same schedule.

The buy in Boston came about this way: For years the Welch Grape Juice Co. marketed the tomato juice in the Eastern half of the country, within practical shipping and freight distance from the plant in Westfield, because of the tremendous additional costs involved in other transportation. Welch never advertised it or promoted it, for the reason that there never were enough tomatoes.

Welch was a grape-growing company and the grape growers grew some tomatoes. As part of the marketing arrangement the company bought the tomatoes. But the supply began to increase, and the market began to develop. So it decided, for the first time, about five years ago to go into New England and see what could be done with consistent advertising.

The results were immediate. From what has been termed "a fairly nice business," sales tripled between 1953 and this year. Selection of the Playhouse was made carefully, the company reports. It picked the show for two reasons, first because it had, and still has, a high rating.

More than that, it runs an hour-and-a-half, on Sunday. Welch has to sell twice—first to the grocery store buyer, then to the consumer. Picking a show on Sunday afternoon provides both of these audiences. Just like any other family man, chain or cooperative store buyers watch tv on Sunday. So it sells them at the same time it sells the housewives. It knows this because trade reaction began the following week.

To shore up the tv advertising emanating from Boston, the company added radio spots throughout New England. Results were uniform: sales have tripled throughout the New England area since the radio spots were added.

Again, there is a definite buying philosophy with the radio spots. They are bought as one-minute participations for the entire year. They are always done live, by a station personality. Special shows about food and furnishings for the housewives are chosen whenever available.

The primary radio buy is the Yankee Network, 30 stations in New England. The show used is the Yankee Home and Food Show, originating live from Boston. The host, Duncan MacDonald, does the commercials. The network is supplemented in larger cities with WICC, Bridgeport, WTIC, Hartford, and WAVZ and WELI in New Haven, all in Connecticut, and WJAR, Providence, R. I.

This past year the company decided

Richard K. Manoff, head of Welch's agency.

Howard F. Nuss is Welch's Grape Juice exec vice president for sales and advertising.

Sponsor • 24 May 1958
to extend the effort into the metropolitan New York market. The pattern was the same as in Boston—a feature film buy on TV. It is Million Dollar Movie on WOR-TV, a feature-film presentation that runs a weekly movie 16 times. Participating sponsors, such as Welch, get a minute on each of the 16 showings, plus a billboard mention before each show. The show is said to have a cumulative audience for each movie (week) of over 50% of all the TV homes in the metropolitan area, with a high concentration of women in the audience.

Besides the two TV stations in Boston and New York, and the radio in New England, Welch uses one other radio station—WCAU, Philadelphia, where it buys participations on the Housewives Protective League show.

Exact budget figures for Welch's Tomato Juice are not released by the company. Indeed, it would be difficult to isolate the precise spending for tomato juice since the company builds a corporate-product image by rotating products in its air media buys. The total Welch advertising expenditure has been estimated to be in the neighborhood of $2 million. Of this, estimates SPONSOR, perhaps 10% goes to tomato juice. About 90% of the tomato juice ad budget goes into air media, the rest into other media, SPONSOR believes.

Why the heavy concentration in air media? "We work on the premise that advertising is selling and that advertising must be managed the way a sales manager manages his sales force," explains Richard Manoff.

"We say to clients: 'If it were possible for you to devise some way to sell your merchandise face-to-face with customers, we would advocate no advertising expenditure at all, because the best way to sell is directly to your customer.'

"But today," he continues, "you have to do selling on a mass basis. It is economically and practically possible to send salesmen around the country on a personal selling operation, so selling has to become automated. Advertising, basically, is the automation of salesmanship."

Manoff speaks with certainty about the method of achieving such automation. "There's no question about it; television is the advertising medium that comes closest to being face-to-face selling," he says.

"We can't see our customers, nor can we feel their presence," he adds. "But we have ways of feeling them because we have ways of evaluating what they're like by the kind of program they're watching. So we wouldn't put a shaving cream commercial on Queen For A Day because we know there are almost no men in the audience. This audience evaluation is the heart of smart TV selection, and underlies the whole question of using TV properly."

The concept of personal selling via TV is carried further. Manoff explains it this way. "We know, in a statistical way, what our typical customer is like, how frequently our typical home makes a purchase of our product. We also know that there is no longer any such thing as one-brand loyalty in tomato juice. A truly brand-loyal family buys at least two brands; one they swear by and any other one which happens to be on sale.

"Knowing this, we are able to go on and establish a statistical market for ourselves, by learning the average number of tomato juice purchases in a year. The number of bottles we sell in a market, divided by the average family purchase, gives us the number of families that are now buying.

"Through experience, and by knowing the competition in the market, the degree of brand loyalty and the degree of resistance people will put up in brand-switching, we are able to get a very close idea of how much selling, that is, how many sales calls, it will take to make a Welch tomato juice customer," Manoff continues.

"Let's assume, for instance," he says, "that out of every 10 people we talk to, five will try the product. Out of this five, one will stay as a steady customer. We then know that we can figure on one regular customer for every 10 calls. Now I'm not speaking of one-shots, or calling only once and then not reappearing. I mean calling regularly; making 52 calls a year.

"If this one-for-10 ratio were the case, then, it becomes a simple matter to decide how much more business we would like to do in a market next year. For example, if it were 10%, we would translate that in terms of cases of merchandise. Then we break that down into customers, based on frequency of consumption.

"Knowing the number of customers we need, we can use our prospect-to-sale percentage to determine precisely how many people we must talk to, or doorbells we must ring, or TV sets we must light up in order to achieve, at

(Please turn to page 76)
Set sales dip, but circulation is up

Sale and production of radio sets for March is 554,000 under last year. Set circulation is up 4.5 million over July.

New web clients for week ending 23 May include Glamorine, GMC Trucks, Grove Labs. Out are Nylonet, Hearst.

The slowing down in radio set sales is not affecting the growth in radio circulation.

According to figures on set sales and production for the month of March (see chart, on bottom of page) this year shows a 554,200 decrease from the same time last year.

But, according to findings released by the joint RAB-Radio Network Research Committee, as of 1 January, 1958, there were 139.5 million U.S. radios in working condition. This is a 4.5 million increase over 1 July, 1957 (see chart).

Here’s the RAB breakdown on where these sets are located: 93.0 million in homes; 36.5 million in autos, and 10.0 million in public places.

This radio set total shows that there are 81½ more radios in the U.S. today than in 1948, which is the first year tv began.

As for set sales, the total for the first three months in 1958 is 2.3 million, compared to 3.5 million set sales for the same time last year.

SPONSOR’s network client list shows these incoming and outgoing sponsors for the week ending 23 May:

ABC: Clairol, GMC Trucks and Glamorine are among the new sponsors. Clients out include Buitoni, Lewyt, Nylonet and Philco.


MBS: Little change her except for buys by General Foods and GMC Trucks.


1. RADIO’S DIMENSIONS TODAY

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<thead>
<tr>
<th>Radio homes index</th>
<th>Radio station index</th>
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<tbody>
<tr>
<td><strong>End of April 1958</strong></td>
<td></td>
</tr>
<tr>
<td>Stations on air</td>
<td>CPs not on air</td>
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<tr>
<td>Am</td>
<td>1,328,116</td>
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<td>Fm</td>
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<th><strong>End of April 1957</strong></th>
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<tr>
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<table>
<thead>
<tr>
<th>Radio set index</th>
<th>Radio set sales index</th>
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<tbody>
<tr>
<td><strong>Set location</strong></td>
<td><strong>Type</strong></td>
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<tr>
<td>Home</td>
<td>93,000,000</td>
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<tr>
<td>Auto</td>
<td>36,000,000</td>
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<tr>
<td>Public places</td>
<td>10,000,000*</td>
</tr>
<tr>
<td>Total</td>
<td>139,500,000</td>
</tr>
</tbody>
</table>

Source: A. C. Nielsen estimate, 1 Mar. each year, homes figures in millions.

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

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

Source: Electronic Industries Assn. (formerly REPTMA). Home figures are retail sales, auto figures are factory production.
2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network breakdown of radio sales, in terms of program time, for the current week compared with four weeks ago. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week ending 23 May, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1 1/2 minutes of commercial time, only major client is credited.*

### ABC

**AFL-CIO**: institutional; *Ed. P. Morgan, J. W. Vandecrook*; 100 min.
**American Cyanamid Co.**: Ancorized chicken: *Breakfast Club*; 10 min.
**Assemblies of God**: religious; *Revivaltime*; 30 min.
**Bankers Life**: White Cross Hospital Plan; *Paul Harvey*; 15 min.
**Breatrix Foods**: Thomas D. Richardson Co.; *Breakfast Club*; 10 min.
**Bristol-Myers**: Bufferin; *Breakfast Club*; 15 min.
**Campana Sales**: Ayda, Italian Balm; *Breakfast Club*; 5 min.
**Clairol**: *Breakfast Club*; 10 min.
**Ex-Lax**: *Newscasts*; 20 min.
**Food Specialties**: Apple Way pizza pie mix; *Breakfast Club*; 5 min.
**General Mills**: Cherios; *Weekend Newscasts*; 60 min.
**Glamorone, Inc.**: Wool, rug and upholstery cleaners; *Breakfast Club*; 15 min.
**GMC Truck Division**: *Speaking of Sports with Howard Cosell*; 25 min.
**Gospel Broadcasting**: *Old Fashioned Revival Hour*; 30 min.
**Billy Graham**: religious; *Hour of Decision*; 30 min.
**Harrison Home Products**: Additators; *Newscasts*; 50 min.
**Highland Church of Christ**: religious; *Herald of Truth*; 30 min.
**Kitchen Art Foods**: Py-O-My Mixes; *Breakfast Club*; 10 min.
**Krecher Corp.**: wheat germ; *Breakfast Club*; 5 min.
**KVP Co.**: freezer wrap, shelving paper; *Breakfast Club*; 5 min.
**Majol Products**: silicone ironing board covers; *Breakfast Club*; 5 min.
**Midas Muffler**: auto mufflers; *Weekday Newscasts*; 25 min.
**Miller Brewing**: High Life; *Newscasts*; 45 min.
**Miller Products**: Perma Starch, Pine-Sol; *Breakfast Club*; 10 min.
**National Brands, div. of Sterling Drug**: Dr. Caldwell's; *Sunshine Boys*; 25 min.
**Niagara Manufacturing Corp.**: *Breakfast Club*; 30 min.
**Oral Roberts Evangelistic Assn.**: religious; *Oral Roberts' Broadcasts*; 30 min.

### CBS

**American Bird Products**: *Houseparty*; 7 1/2 min.
**American Home Foods**: Ma Perkins, Dr. Malone; 20 min.
**Armour**: Arthur Godfrey; 15 min.
**Barbasol**: Sports Time; 15 min.
**Beechnut-Life Savers**: Helen Trent, Nora Drake, Dr. Malone, Couple Next Door; 50 min.
**Best Foods**: Gunsmoke, Galen Drake, Amos 'n Andy, Suspense, Johnny Dollar; 30 min.
**Bristol-Myers**: Helen Trent, Ma Perkins, Backstage Wife, Our Gal Sunday, Nora Drake, Dr. Malone; 32 1/2 min.
**Campana Sales**: Robt. Q. Lewis; 5 min.
**Carnation Co.**: *Houseparty*; 15 min.
**Chun King Sales**: Arthur Godfrey; 15 min.
**Clairol**: Galen Drake, 5 min.
**Colgate-Palmolive**: Backstage Wife, 2nd Mrs. Burton, Our Gal Sunday, Dr. Malone; 37 1/2 min.
**Camstock Foods**: Robert Q. Lewis; 5 min.
**Cowles Magazines**: Robert Q. Lewis; 5 min.
**Curtis Circulation Co.**: Arthur Godfrey; 15 min.
**Ex-Lax**: City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, FBI, Saz Who, Amos 'n Andy; 55 min.

(*Please turn to page 46*)

All data are in terms of program time except for MBS and NBC where commercials shorter than a minute are listed separately.

The NBC radio-media clients chosen with (in min) designation alternate with 30- and 60-second commercials in network program segments. In such cases, the 60-second commercial is not listed and the entire client may be given credit for one segment.

Sponsor • 24 May 1958
35 YEARS OF PROGRESS... AND A NEW BEGINNING!

The official dedication of WRC's new studios took place on May 22nd. With its new facilities, Washington's first radio station will continue to be Washington's favorite radio station.

WRC • 980 Represented by NBC Spot Sales
NBC Leadership Station in Washington, D.C.
## Radio's Current Client List

### Ford Motor
- Frito Co.: Arthur Godfrey; 15 min.
- General Electric: Houseparty, Arthur Godfrey; 22½ min.
- General Foods: Arthur Godfrey; 30 min.
- General Mills: Gunsmoke, Amos 'n Andy, Galen Drake, See Who; 25 min.
- General Motors: Chevrolet; News, Farm News, Business News, Saturday Night—Country Style; United Motors; Lowell Thomas, Suspense; 162½ min.
- Gillette: Freshness; 30 min.
- Glamorene: Couple Next Door, Houseparty; 45 min.
- Grove Labs: No-Doz; FBI, Amos 'n Andy; 15 min.
- Hartz Mountain Products: Arthur Godfrey; 15 min.
- Home Insurance Co.: Jack Benny; 30 min.
- Hudson Vitamin Products: Garden Gate; 5 min.
- Kendall Co.: Galen Drake, Robt. Q. Lewis, Amos 'n Andy; 15 min.
- Kitchens of Sara Lee: Arthur Godfrey; 15 min.
- Knouse Foods: Arthur Godfrey; 15 min.
- Lewis-Howe Co.: Robt. Q. Lewis; 5 min.
- Liggett & Myers Tobacco Co.: Gunsmoke; 10 min.
- Miles Labs.: News; 50 min.
- Dumas Milner Products: Robt. Q. Lewis, Nora Drake, Ma Perkins, Mr. Malone, Helen Trent; 45 min.
- Magen David Wine Corp.: Arthur Godfrey; 15 min.
- Nylanet Corp.: 2nd Mrs. Burton; 7½ min.
- Philip Morris: News; 5 min.
- Pharma-Craft Corp.: Arthur Godfrey; 15 min.
- Plough, Inc.: Robt. Q. Lewis; 15 min.
- R. J. Reynolds Tobacco Co.: Sports Time; 15 min.
- Shulton, Inc.: Arthur Godfrey; 15 min.
- Singer Sewing Machine Co.: Arthur Godfrey; 15 min.
- A. E. Staley: Peter Lind Hayes & Mary Healey; 50 min.
- Standard Brands: Arthur Godfrey; 15 min.
- Sterling Drug: Gunsmoke; 5 min.
- Tetley Tea Co.: Our Gal Sunday, Ma Perkins, Dr. Malone, 2nd Mrs. Burton; 25 min.
- Wm. Wrigley, Jr.: Pat Buttram Show, Howard Miller Show; 150 min.

### MBS

- America's Future: booklet; John T. Flynn—News; 5 min.
- Christian Reformed Church: religious; Back To God; 30 min.
- Colgate-Palmolive: Instant Shave, After Shave, and other men's toiletries, Brisk toothpaste; Sportsred with Bill Stern; 50 min.
- Coty Products: 10 20-sec. adjacencies, 15 8-sec. adjacencies.
- Dawn Bible Students Assn.: Frank & Ernest; 15 min.
- Ex-Lax, Inc.: Ex-Lax; True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard; 25 min.; Gabriel Heather; adjacencies; 8 20-sec.
- First Church of Christ, Scientist: religious; How Christian Science Heals; 30 min.
- General Electric: Kate Smith Show; 20 min.
- General Foods Corp.: Calumet Baking Powder; Gabriel Heather—News; 5 min., 7 8-sec.
- GMC Truck & Coach Division: General Motors; Gabriel Heather—News; 10 min.
- Gospel Hour, Inc.: The Gospel Hour; 25 min.
- Billy Graham Evangelical Assn.: Billy Graham; 30 min.
- Grey Industries, Inc.: Silvaplate, Rub-on-Silver, Silvacrystals; News-casts; 50 min.
- Hudson Vitamin Corp.: Vitamins; Gabriel Heather, Answer Man; 40 min.
- Lee County Land and Title Co.: Lehigh Acres; Gabriel Heather—News; 10 min.
- Lever Brothers: Pepsodent, Dove; Frank Singiser—News; 5 min.
- L. Orillard: Newport; news-cast adjacencies; 24 20-sec.
- Lutheran Laymen's League: religious; Lutheran Hour; 30 min.
- Dumas Milner Corp.: Pine-Sol, Perma Starch, Pine-Sol Room Deodorant, White Wave, Mystic Foam, Mysticlene; The Kate Smith Show; 20 min.
- Niagara Therapy Manufacturing Co.: therapeutic equipment; News—Gabriel Heather; 10 min.
- Nylanet Corp.: Ice Cake; John Wingate—News; 15 min.
- Pharmaceuticals: Susten and Kremel; Gabriel Heather; 10 min.
- Quaker State Oil Refining Corp.: Game of the Day; 150 min.; Ken French—News; 25 min.; Sports Flashes with Frankie Frisch; 30 min.
- Radio Bible Class: religious; Radio Bible Class; 30 min.
- Reader's Digest: 40 newscasts, True Detective Mysteries, Squad Room, Exploring Tomorrow; 235 min., 25 20-sec, 25 8-sec.; Condensed Book; Kate Smith; 35 min.
- Rhodes Pharmacal Co.: Imidrin; Gabriel Heather—News; 5 min.
- Sleep-Eze Co.: Sleep-Eze; News—Westbrook Van Voorhis, News—Lester Smith; 45 min., 10 20-sec.
- Voice of Prophecy: religious; Voice of Prophecy; 30 min.
- Wings of Healing: religious; Wings of Healing; 60 min.
- Word of Life Fellowship: religious; Word of Life Hour; 30 min.

### NBC

- Allis-Chalmers: institutional; Farm & Home Hour; 25 min.
- American Motors: Rambler; Monitor; 55 min. (m-m)
- American Tobacco: Lucky Strike; Monitor; Nightline; 50 min.
- Behlen Mfg. Co.: Pre-fabricated farm buildings; This Farming Business; 15 min.
- Bell Telephone: Telephone Hour; 30 min.
- Billy Graham Evangelistic Assn.: Hour of Decision; 30 min.
- Bristol-Myers: Bufferin; Hourly News; 105 min. (m-m); Trushtay Bandstand, True Confessions, One Man's Family, 5 Star Marine, Woman In My House, Pepper Young, Monitor; 20 min., 19 30-sec.
MIDDLE GEORGIA'S FAVORITE SWITCHBOARD FEATURES

Tony Pavone

All over Middle Georgia listeners know that, for more pure pleasure and information, nothing beats SWITCHBOARD. Tony Pavone, the master switcher, sits in for two hours every night, (8:35-10:35 p.m.) Mondays through Fridays, and brings his listeners the very best in music and information.

The wide range of interviews on SWITCHBOARD ranges from a hypothetical interview with Mr. Death in promotion of Deathless Weekend to a long chat with Georgia's top Lutheran preacher. Every night, Tony talks with the folks who made news that day.

As for music, it's the best there is... music for living. And, of course, the master switcher inserts baseball scores, news bulletins and other information of interest to the listeners.

Listeners are finding that, for the very best, it's always SWITCHBOARD. And, the sales results are showing. Get your line into the Switchboard now and find out how "live" radio can make more money for you in Middle Georgia.

10,000 WATTS

WMAZ

MACON, GA.

NATIONAL REP

avery knodel
How adult can television get

Tv viewers accept adult sex situations, reject the use of sex as substitute for lack of talent. So say three tv men in reply to SPONSOR’s question of the week.

Howard M. Wilson, vice president and copy director, Kenyon & Eckhardt, Inc.

Handled well and wisely sex does not offend

I feel gratified to be called upon for an answer because its publication should stamp me as an expert on the subject. After careful re-reading of Kinsey, Ellis (Havelock not Jim), and Max Lerner, and equally careful study of the opposite sex, I have this to say:

Tv can and should get as adult as it wishes about sex.

Before too many howls of protest arise from the puritanical and howls of glee from the prurient, let me point out that the words “adult” and “sex” must be clearly defined.

Today, the word sex in mass media seems to be concerned with the display of the female mammalian glands. I have seen one of our most prominent tv m.c.’s waste precious minutes of rehearsal time arguing with a screen star about covering her cleavage.

These concerns are neither adult nor particularly sexy. They are the symbols of an immature society, the hallmarks of the juvenile delinquents of sex. They belong on the covers of paperbacks in drugstores—if they belong anywhere. They provide censors with work, and actually prevent them from recognizing the truly adult kind of sex. For the sake of friends who may think I’ve grown old before my time, a few examples:

Ingrid Bergman and Cary Grant kissing each other with delicious intensity while a series of doors opened in delicate superimposition on their heads. I’ve described it miserably, but if you’ve ever seen it, you’re still warm—if you’re an adult. Remember, both people were fully clothed and not a dirty word was uttered.

The look in her eyes, sometimes the curve of her lips, the twist of her well-clothed body, whenever any good Method actress talks of love with her man.

Lauren Bacall kissing Humphrey Bogart and telling him to whistle when he wants her.

Those are adult. They are sex. And the bluest-nosed censors can’t take them away from us.

Roly Howe, production manager, radio-tv department, Erwin Wasey, Ruthrauff & Ryan, Inc., New York

Not how far can I go, but how far should I go?

Sex on television is treated in many ways.

We have its most popular form, the out-and-out appearance on big variety shows of people who are supposed to be able to make up in sex appeal what they lack in artistic talent.

Next, we have the discussion programs wherein some aspect of sex is treated by a group of experts or specialists in the scientific or psychological side of the subject.

Then there are dramatic programs which have as their theme some sexual problems which are developed in the story line.

Lastly, there are the comedy shows where suggestiveness with sexual overtones is frequently substituted for real humor.

To be grown-up or adult about sex, it would seem that one should be able to accept it as a natural human function. Television depicts in one way or another human functions with varying degrees of realism and abstraction.

Often the two are successfully combined. However, television too often points up sex in a way which would indicate that the responsible parties thought of it as the only human function.

Perhaps the best guide for the individuals who find themselves faced with the problem of presenting, discussing or treating “sex” on television would be to ask themselves “How far should I want to go with this subject?” Too often, it would appear that the question is “How much can I get away with?” The result is cleavage alone, rather than a combination of artistic integrity and physical attractiveness.

Fritz Lamont, producer, radio-tv programming dept., Compton Advertising, Inc. New York

Very adult if subject is handled in good taste

The other night I happened to be watching the Jack Paar Show which has been titillating viewers in the late evening hours for quite a few months now and Mr. Paar had as one of his guests Mr. Stockton Helfrich, the Director of NBC’s Continuity Acceptance Department, which is, as almost everyone knows, just a fancy phrase for network television censor.

I am not quite sure why Mr. Helfrich was asked to come on Mr. Paar’s Show except for the fact that he is a very interesting and intelligent man and, also, that there had been rumors in the entertainment industry that some of Mr. Paar’s guests had become a little too “off color” for comfort. Mr. Helfrich explained that
about sex?

there was nothing really to worry about and that the two or three incidents in question were no more than part of a pattern. This pattern seems to be that there are always people or groups who object to certain forms that television must take in presenting its entertainment and informational wares to the public.

Television, since it is and should be the medium of immediacy in our entertainment world, must necessarily come to grips with more problems that deal with sex than theatrical motion pictures.

The very fact that television is dealing with situations in its dramatic programs and news and interview programs that require a little more adult thinking about the problem of sex censorship is one that I think the networks have handled very well. If a man has a mistress in a dramatic script people are no longer surprised to find that this relationship is very well defined. I suppose the basis for all the charges of "bladdness" that have been laid at the agency doorstep are based upon the fact that television shows are seen by a great many more people in a great many more walks of life and at a greater variety of hours than the theatrical motion picture industry could fondly hope for.

Mr. Helfrich said the following in a recent Variety article and I quote: "But what about the challenging new ideas, the ground-breaking art, the calculated risks taken not just to be different but in refusal to be the same? What about those grown up contributions whose very honesty is their defense against censorship? Well, as far as I'm concerned, I say that as long as the writer is honest and the situation is honest in its treatment of sex you will find the American public being very adult and that the letters of protest will recede into the middle distance. But then, as Mr. Paar has said "You're bound to get letters about all of the things you do and they're usually from the same people".

Plastics is only one of the new industries that rocketed Sanford, Maine to national acclaim as "the town that wouldn't die" when a major industry moved South a few years ago. Today Sanford industries play a major role in the southwestern Maine region whose nearly 700 plants employ over 44,000 workers. Their earnings represent more than a fifth of the $1,110,896,000 effective buying income of the 13-county southern Maine-eastern New Hampshire area.

**MAINE CITIZEN AT WORK**

Served and Sold Best by WCSH-TV

Latest ARB Metro just in (April 1958) again proves continuing Channel 6 dominance: of 498 total quarter hours surveyed 64.9% first places to WCSH-TV. 34.3% to nearest competitor. Ask any WEED-Television man. (Preliminary: data SM Survey of Buying Power subject to final revision.)

NBC Television affiliate

(WCSH-TV 6)

PORTLAND, MAINES

Sponsor • 24 May 1958

49
... that's how many times Owen Spann estimates that his alter ego, John Q. Pixie, has interrupted him as he introduces the finest in recorded music, gives weather, news and comments on anything and everything!

This gremlin reads insulting letters, swaps gag lines, and owes his existence to the high falsetto at which Owen can pitch his voice.

For commercials that will be delivered in an attention-riveting manner, place your clients' sales messages on either "Spann-The-Morning-Man" or "Spannland"... or both!

Alabama's Oldest Station
Alabama's Newest Program

WAPI
BIRMINGHAM
The NEW Voice of Alabama
Represented by
Henry L. Cristal

SPOT BUYS

TV BUYS
The Procter & Gamble Co., Cincinnati, is going into major markets for its Whirl Liquid Shortening. The campaign kicks off this month; minutes and chainbreaks are being used, with frequencies varying. Buyer: Paul Roth. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is slotting announcements in major markets for its Ivory soap. Schedule starts this month, with minutes and chainbreaks being used. Frequency varies from market to market. Buyer: Ethel Weider. Agency: Compton Advertising, Inc., New York. (Agency declined to comment.)

The Armstrong Rubber Co., West Haven, Conn., is entering major markets to push its tires. The campaign starts this month, runs for 15 weeks. Minute announcements during nighttime segments are being scheduled; frequency depends upon the market. Buyer: Marion Jones. Agency: Lennen & Newell, Inc., New York. (Agency declined to comment.)

Bristol-Myers Co., New York, is planning a big-budget campaign in about 100 markets to introduce its news aerosol-powered Ipana Touch-n-Brush. The schedule starts in June for 13 weeks. Minutes and chainbreaks are being placed, frequencies varying from market to market. Buyer: Charles Willard. Agency: Doherty, Clifford, Steers & Shenfield, New York. (Agency declined to comment.)

RADIO BUYS
Carter Products, Inc., New York, is planning a campaign in major markets for its Arrid Deodorant Cream. The schedule starts 26 May for seven weeks. Minutes during daytime slots are being used; average frequency: 10 per week per market. Buyer: Steve Suren. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

DAVID BRIAN STARS IN ZIV'S ALL NEW IMPACT SERIES!

"TATTOO ARTIST"
The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

NOW SHOOTING AT ZIV STUDIOS
Up goes Los Angeles into the number two spot! Steadily-rising retail sales have made metropolitan Los Angeles the new number two market in the nation, up from third position last year. In the KNXT 9-county coverage area, retail sales have increased 621 million dollars in a single year. Television homes and effective buying income have shot up, too...making a combination which can send your sales zooming.

Tell your story on KNXT, Southern California's number one advertising medium, reaching nearly 60% of all California's people and wealth! Last year, this year—always—KNXT tops all competition in 7-station Los Angeles, currently with a 29% share of audience and a 21% lead over the nearest competition.

KNXT Market Data (and % of California reached): population 8,000,300 (56.0); television homes 2,478,318 (53.5); retail sales $11,567,162,000 (58.3); food store sales $2,805,427,000 (56.5); drug store sales $379,078,000 (59.5); general merchandise sales $1,410,067,000 (61.9); effective buying income $16,971,399,000 (56.2).

we were talking about good television commercials...

and the name Cascade came up...

Cascade Pictures of California, Inc., 1027 No. Seward St., Hollywood 38, Calif., HO 2-
 Despite all the furor among the various Hollywood guilds for participation in post-1948 feature films, N. Y. banking sources predict the only way they’ll become available to tv in large lots is via outright liquidation of the big studios.

The bankers—with heavy stakes in Hollywood studios—appear convinced that the unions are most interested in keeping the post-1948 product off the tv market than in working out a deal.

In the event of liquidations—and a couple of them are expected within the next two or three years—there’d be nothing to worry about from the clamoring unions.

Take it from Dancer-Fitzgerald-Sample, there’s nothing to the report that Falstaff Beer is cancelling State Trooper.

Said the agency to FILM-SCOPE this week: The brewer is merely suspending State Trooper in those markets where it’s sponsoring the Game of the Week.

Present plans call for State Trooper’s renewal in all 66 Falstaff markets when renewal time comes up in January. A glance at these Trooper’s time clearances in the Falstaff markets will suggest a pretty good reason why:

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Number of Falstaff Markets</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00- 7:30 p.m.</td>
<td>3</td>
</tr>
<tr>
<td>7:30- 8:00 p.m.</td>
<td>9</td>
</tr>
<tr>
<td>8:00- 8:30 p.m.</td>
<td>5</td>
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<tr>
<td>8:30- 9:00 p.m.</td>
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<tr>
<td>9:00- 9:30 p.m.</td>
<td>11</td>
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<tr>
<td>9:30-10:00 p.m.</td>
<td>28</td>
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<tr>
<td>10:00-10:30 p.m.</td>
<td>1</td>
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<tr>
<td>10:30-11:00 p.m.</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>66</strong></td>
</tr>
</tbody>
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Considering the fact they’re being offered as a single package by Screen Gems, the 240 off-the-network Burns & Allen films will likely be used by many stations for daytime stripping.

SG is reported to have paid McCadden $6 million for the collection.

Standard Oil of California is in the market for a second syndicated series, but it hasn’t yet found one it likes.

Calso wants a first-run dramatic-documentary show for institutional advertising in 24 markets to supplement Sea Hunt, which does a product job.

CBS TV Film’s You Are There was considered, but Calso rejected it because it’s a rerun. BBDO is helping Calso conduct the search.

You can look forward to film series stars getting even more involved with their sponsors’ products.

In addition to personal appearance tours, series stars are now making sales-training films and doing tie-ins with products.

Examples: Adolphe Menjou, Target star, and Duncan Rinaldo, star of Cisco Kid. Both have made training films and sales pep talks for several sponsors.

(For further film developments see SPONSOR-SCOPE, page 9 and WRAP-UP, page 62.)
MARKETING WEEK

The tv I.D.'s Bristol-Myers shares with General Foods are being meshed smoothly with one of the heaviest national promotions B-M ever turned loose behind one of its products.

A three-week flight, now going on, is plugging the new one-ounce roll-on Ban deodorant. Network tv is also being used, as are consumer magazines, supplements and point-of-sale motion displays for drug, variety, department stores and supermarkets.

The new size, selling at 73¢, is added to the 1½-ounce size, which retails for 98¢. The latter has been Ban's only size since it was introduced as the first roll-on deodorant about three years ago.

One-ounce Ban meets two marketing problems head-on: (1) the consumer's reluctance to spend more than $1 (including tax) for a deodorant and (2) the flood of competitive roll-ons in the one-ounce size. Despite these problems, however, B-M reports Ban leading all other deodorants in dollar sales.

Timing of the promotion coincides with the usual spring-summer sales peak for deodorants. The Ban campaign gets under way in earnest at the end of this month.

With the Ban promotion, Bristol-Myers is riding a rising market for deodorants. Retail sales this year may well hit $100 million, compared with an estimated $90 million in 1957, $77 million in 1956. In 1942, retail sales were less than $15 million.

An important factor in the deodorant boom is their increasing use by men. It's estimated that about half of U. S. men use a deodorant. B-M is tapping this market with its new Trig.

Though spring and summer see more consumption of deodorants than other times of the year, its spreading use has cut down the differential.

Incidental note: Nearly all deodorants are also anti-perspirants these days. The only major brand that isn't is B-M's Mum.

U. S. Steel's new tv and newspaper promotion for soft drinks in cans (see page 40) presents some unique—not to say formidable—marketing challenges to canmakers.

• A major target are bottlers of Coca-Cola, Pepsi Cola and 7-Up, who account for more than 70% of the soft drink business and have handsome investments in bottling equipment. The Coca-Cola bottlers have recently spent considerable sums to tool up for handling three new bottle sizes.

• While cans offer bottlers the theoretical opportunity of substituting one-man for two-man trucks ("Men on the trucks carry an awful lot of glass and carry it both ways," commented a can-making executive), the Teamsters Union will be a tough bunch to deal with on this issue.

• Multiple packs as a means of merchandising soft drinks in cans is out initially since bottlers will probably stress volume and means of getting consumers to sample drinks in cans. And that means selling one can at a time.

• Can-makers don't expect much help from supermarket private brands since the supers historically leave missionary work to others and then cash in after demand is established.

The problem of changing consumer habits is no minor one, either, but current demand for soft drinks in cans is considered "plus" business. It is, in other words, additional consumption by people who, for one reason or another, don't buy bottled drinks.
Gaiety, grace, poise are characteristics of this charming southern city. Busy distribution point for America's southeast. Cultural center of art, literature, education.

Atlanta loves Bartell Family Radio ... its companionable music, neighborhood news with thoughtful editorial capsules, its sentimental reminiscences, exciting games for family fun. More than a decade of Bartell radio leadership has produced programing based upon local customs, tastes under local management.

Uniquely Atlanta in quality and manner, WAKE radio bears the Bartell Family Radio stamp of scholarship, showmanship, salesmanship.

Bartell It...and Sell It!

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by Adam Young, Inc. for WOKY The KATZ Agency
PICTURE WRAP-UP

Pooped pooch: Over 500 dogs entered contest run by WINS, N. Y., to find the New York's most pooped pooch—the dog who most needs a week's vacation in Miami. Canine winner gets to take two persons along on free trip, with a luxury suite, reserved box at the dog races.

Have Basket, Will Travel: To celebrate one year's anniversary of KABC, Los Angeles, "Country America" show, 20 picnic baskets were delivered to consumer newspaper and magazine press by show's (l. to r.) Bebby Kay, Ginny Jackson, Arnold Carr, Betsy Kay.

Winner again: D-F-S contest winner Walter Teitz, received $100 first prize from PCW a.e., William G. Walters (with PCW a.e., Hap Eaton looking on) in WDSM-AM and TV contest to calculate speed of first ship through Delutch Ship Canal.

Certificate of Merit: Todd Storz of Storz Stations is honored by Mayor deLesseps S. Morrison for the City of New Orleans for contribution of the former Storz 1450 frequency to the city's schools. Storz WTIX has moved to newly acquired 690 frequency.

Focus Pokus: Bob Hope, with KYW-TV's newly installed videotape recorder, makes sure that the cameras are perfectly adjusted for his antics. Videotape showing Hope in vaudeville routine was broadcast on the Arthur Murray Medal Ball program.

With a song in their hearts: (l. to r.) Karen LeMasters, Julie Wilson and Linda Hirt are excited over winning Westinghouse Broadcasting's national singing contest. Trio talks to Cal Bollwinkle (r.) of WOW, Fort Wayne, which sponsored them, and d.j. Marv Hunter.
ADVERTISERS
The American Chicle Co. has been ordered, by the FTC to stop implying, without proof, that its ‘Rol-aids’ are endorsed generally by the medical profession.

The complaint charges that the company’s tv commercials are deceptive, and orders that future advertisements omit the “man in the white coat.”

The controlling stock of Hazel Bishop was purchased this week by Matty Fox’s C & C TV, Inc.

Raymond Spector, president of Hazel Bishop, sold his shares to C&C, but will remain president and chief executive of the company under a five-year contract.

Advertisers were urged this week, to put “news” into their advertisements. Maxwell Sackheim, head of his own agency and exponent of the hard sell technique, gave his views at a Premium Club luncheon.

“Let’s cut out the foolishness and put more in our advertising,” Sackheim said, “whether it’s publication advertising or radio or tv advertising. Let’s interest the public—not ourselves.”

With warm weather setting in, advertisers are beginning to kick-off their summer campaigns. Here are some of the latest buys:

- Mars, Inc., will continue using network tv during the summer months, with alternate sponsorship of Circus Boy and the Mickey Mouse Club. Both on ABC-TV.

- Good Humor plans a heavy summer push on radio and tv. The radio campaign features saturation spots on KABC, L. A.; KDAY, Santa Monica; KBIG, Avalon. Participations are planned via KABC-TV, L. A.

- Sergeant’s Dog Care Products, will participate in two network tv shows this summer—Jack Paar (NBC-TV) and American Bandstand (ABC-TV).

(For more on summer buys, see NETWORKS, WRAP-UP.)

- M. K. Goetz Brewing Co., kicks off its summer campaign this week in 60 spot markets, for Country Club Malt Liquor, via John W. Shaw, Chicago. Nighttime tv and daytime radio will be used.

New promotion: Piel Bros. is holding another consumer contest—this one, called the “Barrels of Money” sweepstakes, offers over $104,000 in prizes. A heavy schedule of radio, tv and print will be used to promote it.


AGENCIES
Lennen & Newell was taking a look this week at the Newport Jazz Festival’s for July broadcasts on CBS Radio with a view to recommending them for sponsorship to Lorillard for Newport cigarettes.

The jazz concerts, incidentally, are impresarioed by a member of the Lorillard family.

CBS Radio has set a price of $10,000

The new agency, named Kastor, Hilton, Chesley & Clifford, Inc., project annual billings at approximately $15 million.

Principal officers are: Peter Hilton, president; H. Kastor Kahn, chairman; Charles Clifford, vice chairman; W. S. Chesley, Jr., chairman of the executive committee and treasurer.

Other new agencies: Bernard Cooper Advertising begins operations in N. Y. . . . Jack Dempsey Enterprises opens an ad and public relations firm in Chicago, in partnership with George F. Florey.


Leo Burnett has named two new board members: Leonard Matthews, v.p. in charge of media, and Edward Theile, v.p. Henry Starr, marketing supervisor, was named a v.p.


REPS

Bob Eastman has about completed the basic personnel alignment for the three offices his rep organization (Robert E. Eastman & Co.) has opened.

The setup as it now stands:
NEW YORK: Eastman will function as manager of this office as well as company president. Jerry Danford and Lee Lahey have joined the sales staff. (A third salesman will be added.)
SAN FRANCISCO: Dick Schutt, formerly with KCBS, will be westcoast manager.

CHICAGO: Dick Arbuckle, formerly of NBC Spot Sales, will be midwest manager. (He'll add a salesman.)

Eastman will announce his list of charter stations in June.

Irene Bolline is secretary-treasurer.

Bringing the mountain to Mohammed: The radio division of Bob Dore Associates has a new twist. If a buyer can’t visit the radio station, Dore’s salesmen bring the station to the buyer.

The reps call on buyers armed with tape recorders, station tapes, pictures of the city, group pictures of average listeners, and taped interviews with local advertisers who use the station, telling the type of response they get.


NETWORKS

NBC-TV is in the throes of reprogramming its daytime schedule. Four new shows are slated to debut 30 June.

Two of the programs—scheduled in the 2-3 p.m. time period, will be in color. Here’s a rundown of the daytime programs:
2-2:30 p.m.—Lucky Partners, quiz.
2:30-3 p.m.—Haggis Baggis, game type.
3:30 p.m.—Today Is Our, serial.
3:30-4 p.m.—From These Roots, serial.

Queen for a Day continues in the 4-4:15 p.m. time slot and Modern Romances follows.

In Detroit, the kids love Channel 9. There isn’t a more loyal group of TV fans than those that watch CKLW-TV cartoons. The ratings show it . . . the response proves it! You’ll be amazed at some of the sales success stories. Ask our representative or write direct.

325,000 Watts
Young Television Corp.
National Representative

GUARDIAN BLDG. • DETROIT 26, MICH.
Herbert V. Akerberg, CBS-TV Network v.p., affiliate relations, retires this week, as a result of ill health. This marks the end of nearly 30 years service with the network.

New tv network sales:
On ABC-TV: Rough Riders, set in the Reconstruction days, debuts Thursday, 18 September, 9:30-10 p.m. P. Lorillard, through Lennen & Newell, sponsors...The Baseball Corner, a behind-the-scenes look at the sport, bows Sunday, 1 June, 9:30 p.m. General Mills, through Knox Reeves, sponsors.

Tv network renewals:
• On ABC-TV: Zorro, by A.C. Spark Plugs and Seven Up...The Voice of Firestone, by Firestone Tire & Rubber....
• On NBC-TV: The Alcoa-Goodyear Theatre, by the Aluminum Co. of America and Goodyear Rubber...Cavalcade of Sports, by Gillette Safety Razor Co....The Perry Como Show, by Sunbeam, American Dairy, Kimberly-Clark, RCA, Noxzema and a new order, the Chemstrand Corp.

Network notes: R. J. Reynolds, for Salem cigarettes, will sponsor Anybody Can Play, debuting on ABC-TV 6 July, replacing Adventures of Scott Island...College All-Star Football Game will air over ABC-TV for the fourth consecutive year on 15 August. Sponsors include Mennen and Liggett & Meyers...Adorn Hair Spray, will sponsor The Adorn Playhouse, a summer replacement on CBS-TV, to air Tuesdays, 8:30-9 p.m.

New affiliate: WCHS-TV, Charleston, W. Va., becomes an ABC-TV primary affiliate 1 July.

Network promotions and campaigns:
• To publicize ABC-TV's Do you Trust Your Wife?, and to tie-in its sponsor, the Food Fair Super Markets, a specially equipped house-trailer staffed by interviewers will visit the sponsor's stores each week to interview married couples for the show's contestants.
• NBC Radio begins an intensive campaign to stimulate summer sales of food and other items connected with eating outdoors. The theme: eating outdoors is convenient, easy and fun.

ASSOCIATIONS

Television members of the NAB and manufacturers have been asked for an additional $75,000 by the Television Allocations Study Organization, so it could complete its report by the end of this year.

The request also includes members of the Association of Maximum Service Telecasters, Inc.

TASO explains that its program is now in an advanced stage and that the additional money is needed to permit completion of that study as well as compilation of data gathered with the aid of some 230 engineers from 130 organizations.

New president: Donald McGannon, president of Westinghouse Broadcasting Co., succeeded John Daly as RTES president.

RAB's new format for sales meetings, at work for the past month in its area sales clinics, includes these ideas:
- An 'autopsy on success' treatment.
- Attendance limited to stimulate group participation.
- Presentations specifically geared to the market under discussion.

Selling optimism: The Tennessee Association of Broadcasters is espousing a campaign to eliminate recession mongering and to sell in a positive manner.

The theme "Tennessee Means Business," will be exploited by 54 radio and tv stations.

They were elected:

The Association of Broadcasting Executives of Texas elected these officers for 1958-59: president, Howard Fisher, radio/tv director, Rogers & Smith; v.p., Wallis Ivy, of Avery-Knodel; secretary, Frances Banister, Crook Advertising Agency; treasurer, Gene Cuny, of KRLD-TV, all Dallas.

Other appointments: Patti Searight, program director, WTOP.

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Other appointments: Patti Sea right, program director, WTOP.
Washington, elected 2nd v.p. of the Women's Ad Club of Washington, D. C.

**H. Needham Smith**, sales manager, WTRF-TV, Wheeling, elected Governor of the 5th district of AFA... J. Paul Scarlock, of the Bell Telephone Co., elected president of the Pittsburgh Radio and TV Club.

**FILM**

MCA's take-it-or-leave-it price in San Francisco for the Paramount library is $2.5 million.

MGM package went for $1.8 million in the same market.

It looks like De Soto might be in the market for a syndicated series. Plans however, haven't been completely firm yet.

AAP reports $1.4 million in sales for the first two months in the second quarter.

To date the Warner feature library has been sold in 145 markets, and the cartoon library in 95.

United Artists will enter the film syndication field this fall, when it plans to market several half-hour series nationally, regionally and locally.

This is disclosed this week in U.A.'s first annual report to its stockholders. The company also reported an increase of tv feature sales to $4.7 million in 1957 from $2 million in 1956.

**Re new series**: Two new series went into syndication sales this week: CNP's *Danger is My Business* and CBS TV Film's *Silent Saber*.

*Danger is My Business*, available in both color and black-and-white, is a documentary, dealing with perilous occupations. It's been filmed on location all over the world.

*Silent Saber* is added to CBS's long list of war dramas. This one's based on the American Revolution.

**Sales**:

- Best Foods (through Guild, Bascom & Bonfigli) has renewed *Harbor Command* on WABG-TV, New York, for Nurea Margarine.
- Liebmann Breweries' Rheingold Beer (through Foote, Cone & Belding) purchased MCA's *State Trooper* in New York for Wednesday's 10:30 p.m. time slot on WRCA-TV.

**CURRENT SHOWS**

- *The Canadian Broadcasting Co.* this week bought Screen Gems' *Casey Jones* for its English-speaking network. CBC also purchased the *Triple Crown* package of 52 features for the CBC Winnipeg station, CBWT-TV.

NTA this week was awarded an injunction which will keep United Artists from acquiring the remainder of AAP stock, at least for a while.

The injunction states thus: United Artists is enjoined from procuring AAP stock, transferring film to itself, and borrowing substantial sums of money with film as the security.

Application for the injunction was made on the basis that NTA signed an agreement with AAP majority stockholders to procure the stock itself.

**Strictly personnel**: MCA this week added five new sales executives: John R. Overall, to the New York syndication sales staff; John Spires, to the European sales staff; Dan Dempsey, to the Northwest syndication sales staff; Boyd Mullins, to San Francisco; and Jack Robinson, who will be based in St. Louis.

In other changes, Lynne Krautbamer, named station servicing director, and Charles Zagrums, mid-Atlantic NTA Pictures district manager, both at NTA... Irving Feld, elected sales vice-president, Guild Films... John F. Logue, to the Pittsburgh office of Wilding Pictures, as account executive.

Two noteworthy resignations: Robert Schmid, has left NTA, where he spent three months on sales relations v.p., to concentrate on his own station acquisitions... Chuck Wasserman has resigned from Transfilm, where he was staff motion picture director.

**TV STATIONS**


Here are some of his reasons on why newscasts make good bets for advertisers.

- News lends itself to producing identity and authority for sponsors.
- If the sponsor buys enough newscasts at a certain time slot on the same station, the product will be identified with the station's news presentations.
- These three things are important when buying news: good production, a personable newscaster, and a distinctive program format.

**Promoting contests**: Frank Corkery, of Richard A. Foley Ad agency, Philadelphia, is top man in WVUE, Philadelphia's "Prize-Vues" contest. He correctly identified various vues of...
December 2, 1957

Mr. Jules Herbaveaux, Vice President
National Broadcasting Company
Merchandise Mart Plaza
Chicago, Illinois

My dear Jules:

Recently we made a decision to extend our radio advertising to certain cities where we have branch offices and this decision was based on our success in using your radio station WMAQ over the past two years.

The inquiries developed on our daily five-minute Stock Market and Business News Program over WMAQ have been turned into new accounts on a satisfactory ratio and in addition we have received institutional and public relations value immeasurable in new business.

On October 1, 1957, we expanded with the same format to seven other midwestern cities. For the past year and again in 1958, radio will be our principal advertising vehicle.

Very truly yours,

A. C. Allyn

WMAQ RADIO

NBC SPOT SALES
• Anyone for a three-week tour of Europe? Ed Fisher, newscaster on WJW-TV, Cleveland, has organized a European trip for his viewers. He will be offering this jaunt via Star Matinee, each weekday.

WHCT, Hartford, will provide tv coverage of the 1958 Insurance City Open. The CBS station will again draw from network facilities to provide Hartford fans not able to attend the ICO tourney in person, a first hand account of the event.

Eugene F. McDonald, Zenith Radio Corp. president-founder and pay-tv’s most zealous proponent, died this week at the age of 68. He got into the electronics field at the beginning of the ‘20s.

Kudos: The Institute for Education by TV and Radio of the Ohio State University presented awards to WBZ-TV, Boston, for Witness Against Himself (cultural category); WJZ-TV, Baltimore, for Adventures in Number and Space (children and youth category); WBNS-TV, Columbus, Ohio, for Imagineering (personal and social problems category) . . .

Add kudos: KTBC-TV, Austin, received a certificate of honor from the University of Texas for educational broadcasting . . . WRC-TV, Washington, D. C., won five awards from the American Association of University Women for its programing.


Tony Kracmer, sales development director, Crosley Broadcasting Corp. . . .


Delaware Valley, and for it, wins a 1958 Ford.
RADIO STATIONS

How the Minit Car Wash in Wheeling, W. Va., came to increase its schedule on WHLL:

Without the knowledge of any of the radio stations in the area, this sponsor checked the radio dials of 5,353 cars as they came in for a washing. Over a three weeks period, they found that 72% of the settings were at WHLL.

• Contests, promotions and stunts:
  • The Flint Broadcasters Association is sending the winner of their National Radio Month contest to a cottage on Lake Huron for two weeks with everything furnished for the family.
  • WINS, N. Y. is looking for the city’s ‘cabbie of the week’ and is asking listeners to send in their nominations.
  • WGAR, Cleveland, celebrated Mothers Day by having the wives of staff personalities take over their chores.

Station members of the A-BUY group in California elected these new officers:
  Chairman, Robert Dumm, of KROY, Sacramento; vice chairman, Robert Harman, commercial manager, XEAK, L. A.; director, Herbert Wixson, general manager, KGEE, Bakersfield; treasurer, Knox La Rue, president, KSTN, Stockton.

Also elected: W. Frank Harden, managing director, WIS, Columbia. S. C., elected v.p., Columbia Sales Executive Club.

Station transfer: KGKO, Dallas, was purchased by the Balaban stations this week, subject to FCC approval.

Awards: KITE, San Antonio, top honor for news coverage by Sigma Delta Chi, national journalistic fraternity . . . W-GTO, Cypress Gardens, a certificate of merit for fostering the promotion and sale of Florida products . . . WHBC, Canton, Ohio’s series. It Happened Yesterday, selected as the best institutional radio show, at the convention of the Public Utilities Advertising Association . . . WADS, Arkansas, received first award for its Valley Health Story series, from The Institute for Education by Radio and TV of Ohio State University.

RESEARCH

Here are LNA-BAR’s estimated expenditures for the top 25 network accounts for the initial quarter of 1958, as released by TVB:

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P&amp;G</td>
<td>$11,933,899</td>
</tr>
<tr>
<td>2</td>
<td>General Motors</td>
<td>5,391,337</td>
</tr>
<tr>
<td>3</td>
<td>Chrysler</td>
<td>5,232,263</td>
</tr>
<tr>
<td>4</td>
<td>General Foods</td>
<td>5,165,950</td>
</tr>
<tr>
<td>5</td>
<td>Lever Brothers</td>
<td>5,070,603</td>
</tr>
<tr>
<td>6</td>
<td>Colgate-Palmolive</td>
<td>5,020,935</td>
</tr>
<tr>
<td>7</td>
<td>Bristol-Myers</td>
<td>4,842,986</td>
</tr>
<tr>
<td>8</td>
<td>American Home</td>
<td>4,683,316</td>
</tr>
<tr>
<td>9</td>
<td>Ford</td>
<td>3,725,625</td>
</tr>
<tr>
<td>10</td>
<td>R. J. Reynolds</td>
<td>3,591,865</td>
</tr>
<tr>
<td>11</td>
<td>Gillette</td>
<td>3,393,602</td>
</tr>
<tr>
<td>12</td>
<td>Kellogg</td>
<td>2,966,246</td>
</tr>
<tr>
<td>13</td>
<td>American Tobacco</td>
<td>2,830,380</td>
</tr>
<tr>
<td>14</td>
<td>Liggett &amp; Myers</td>
<td>2,817,789</td>
</tr>
<tr>
<td>15</td>
<td>Pharmaceuticals</td>
<td>2,489,475</td>
</tr>
<tr>
<td>16</td>
<td>Sterling Drug</td>
<td>2,071,018</td>
</tr>
<tr>
<td>17</td>
<td>P. Lorillard</td>
<td>2,052,309</td>
</tr>
<tr>
<td>18</td>
<td>General Mills</td>
<td>2,036,713</td>
</tr>
<tr>
<td>19</td>
<td>Revlon</td>
<td>1,976,432</td>
</tr>
<tr>
<td>20</td>
<td>National Dairy</td>
<td>1,964,719</td>
</tr>
<tr>
<td>21</td>
<td>Brown &amp; Williamson</td>
<td>1,761,773</td>
</tr>
<tr>
<td>22</td>
<td>RCA</td>
<td>1,590,932</td>
</tr>
</tbody>
</table>

THE BIG “T” IN WESTERN MONTANA

KMSO-Ch. 13

Television

Tremendous coverage
Terrific results

ASK GILL-PERNA
KMSO - MISSOULA
Here are LNA-BAR’s estimated expenditures for the top 25 network brand advertisers for January-March 1958 as released by TvB:

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tide</td>
<td>$2,325,404</td>
</tr>
<tr>
<td>2</td>
<td>Ford</td>
<td>2,152,418</td>
</tr>
<tr>
<td>3</td>
<td>Anacin</td>
<td>2,060,660</td>
</tr>
<tr>
<td>4</td>
<td>Bufferin</td>
<td>2,056,099</td>
</tr>
<tr>
<td>5</td>
<td>Winston</td>
<td>1,920,083</td>
</tr>
<tr>
<td>6</td>
<td>Chevrolet</td>
<td>1,669,850</td>
</tr>
<tr>
<td>7</td>
<td>Plymouth</td>
<td>1,667,917</td>
</tr>
<tr>
<td>8</td>
<td>Dodge</td>
<td>1,649,153</td>
</tr>
<tr>
<td>9</td>
<td>Viceroy</td>
<td>1,351,992</td>
</tr>
<tr>
<td>10</td>
<td>L &amp; M</td>
<td>1,205,213</td>
</tr>
<tr>
<td>11</td>
<td>Colgate Toothpaste</td>
<td>1,157,837</td>
</tr>
<tr>
<td>12</td>
<td>Wisk</td>
<td>1,112,979</td>
</tr>
<tr>
<td>13</td>
<td>Gleem Toothpaste</td>
<td>1,083,972</td>
</tr>
<tr>
<td>14</td>
<td>Kent</td>
<td>1,058,175</td>
</tr>
<tr>
<td>15</td>
<td>Fab</td>
<td>1,036,916</td>
</tr>
<tr>
<td>16</td>
<td>Prudential</td>
<td>1,026,170</td>
</tr>
<tr>
<td>17</td>
<td>Chevrolet</td>
<td>1,015,086</td>
</tr>
<tr>
<td>18</td>
<td>Cheer</td>
<td>989,356</td>
</tr>
<tr>
<td>19</td>
<td>Camel</td>
<td>970,956</td>
</tr>
<tr>
<td>20</td>
<td>Pall Mall</td>
<td>966,255</td>
</tr>
<tr>
<td>21</td>
<td>Geritol</td>
<td>964,497</td>
</tr>
<tr>
<td>22</td>
<td>Hit Parade</td>
<td>906,880</td>
</tr>
<tr>
<td>23</td>
<td>Eastman Kodak</td>
<td>895,487</td>
</tr>
<tr>
<td>24</td>
<td>Mercury</td>
<td>888,381</td>
</tr>
<tr>
<td>25</td>
<td>Bell Telephone</td>
<td>858,387</td>
</tr>
</tbody>
</table>

**FINANCIAL**

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

<table>
<thead>
<tr>
<th>Stock</th>
<th>Tues. May 13</th>
<th>Tues. May 20</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Stock Exchange</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AB-PT</td>
<td>17%</td>
<td>17%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>AT&amp;T</td>
<td>17%</td>
<td>17%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Avco</td>
<td>6%</td>
<td>6%</td>
<td></td>
</tr>
<tr>
<td>CBS “A”</td>
<td>29%</td>
<td>31%</td>
<td>+ 2%</td>
</tr>
<tr>
<td>Columbia Pic.</td>
<td>15%</td>
<td>17%</td>
<td>+ 2%</td>
</tr>
<tr>
<td>Loew’s</td>
<td>16%</td>
<td>16%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Paramount</td>
<td>36%</td>
<td>37%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>RCA</td>
<td>33%</td>
<td>33%</td>
<td></td>
</tr>
<tr>
<td>Storer</td>
<td>24%</td>
<td>24%</td>
<td></td>
</tr>
<tr>
<td>20th-Fox</td>
<td>27%</td>
<td>30%</td>
<td>+ 3%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>18%</td>
<td>18%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Westinghouse</td>
<td>58%</td>
<td>57%</td>
<td>- 1%</td>
</tr>
<tr>
<td>American Stock Exchange</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allied Artists</td>
<td>3%</td>
<td>4%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Assoc. Art. Prod.</td>
<td>9%</td>
<td>9%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>C&amp;C Super</td>
<td>3%</td>
<td>3%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Dumont Labs</td>
<td>3%</td>
<td>3%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>Guild Flms</td>
<td>3%</td>
<td>3%</td>
<td>+ 1%</td>
</tr>
<tr>
<td>NTA</td>
<td>8%</td>
<td>8%</td>
<td></td>
</tr>
</tbody>
</table>
when you’re in BASICS—you’re in!
BEST AD SHOT OF THE YEAR!

“BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver.”
Dick McKeever Radio/TV Time Buyer, BBDO

“As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable.”
Philip Branch Media Supervisor, Grey Advertising Agency

“BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry.”
L.T. Fisher Media Director, Dancer-Fitzgerald-Sample

“Sponsor’s FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often.”
Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

“If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job.”
Lee Rich V.P. — Associate Media Director, Benton & Bowles

“Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients.”
Harold Sieber Media Supervisor, Kenyon & Eckhardt

“You can’t fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn’t have it they won’t use it. FALL FACTS has it — and we wouldn’t be without it.”
Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS “BASICS” IS YOUR BEST AD SHOT OF THE YEAR

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve———page(s) in SPONSOR’S 12th annual FALL FACTS BASICS.
My position preference(s) is:
☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED: __________________ FIRM: __________________

RATES: full page $525 ½ page $305
½ page $390 ¼ page $215

(Above are single insertion rates: contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Some or regular issue of SPONSOR except bleed pages must measure 8½” x 12¾” per page.
PULSE REPORT ★

a 3 months study of listening habits reveals

WVNJ

has more listeners in Essex County than any radio station in New York or New Jersey

Essex County: population 983,500
Effective Buying Income $2,324,743,000
per family E.B.I. — $7,940

Source: Sales Management — Survey of Buying Power — May 1957

WVNJ Newark, New Jersey
RADIO STATION OF The Newark News

* A copy of this revealing report will be mailed to any advertiser or agency.
WASHINGTON WEEK

This was the week when the House Legislative Oversight subcommittee was scheduled to get back into the headlines.

Testimony about illegal approaches to FCC commissioners in contested tv cases, plus other revelations, were counted upon by subcommittee chairman Oren Harris to turn the trick.

Meanwhile Harris and Rep. John Moss (D., Calif.) agreed that Congress should pass legislation taking the profits out of selling stations.

They had heard testimony that you don't even have to have a station to sell to make your fortune: you need only file for a channel and you get bought out by the other applicant.

Other highlights of the probing included:
- Testimony from Library of Congress expert James P. Radigan to the effect that the FCC is less than consistent in contested tv cases.
- A statement by a subcommittee staff member, Robert McMahon, that contestants frequently thumb their noses at the FCC and decide among themselves who is to get a contested channel.

Radigan cited one case that caused some eye-brow lifting. In commenting on the criteria used by the FCC in deciding channel designations, Radigan told about McClatchy being disqualified in California because of newspaper interests, while in Boston the Herald-Traveler won out over other qualified bidders.

The FCC’s Barrow Report hearings went into the spot sales situation.

Network affiliates represented by CBS and NBC spot sales testified that there is nothing wrong with such representation.

The Station Representatives Association testified that there was a great deal wrong with it.

Jay Wright, KSL, Salt Lake City, and Glenn Marshall, Jr., WMBR, Jacksonville, spoke up for light affiliates represented by CBS Spot Sales. Nathan Lord testified for his own WAVE, Louisville, but NBC spot sales also represents six other TV stations.

The Barrow Report recommendation that networks be barred from such representation would deprive the stations of the best reps available, the affiliates argued. They agreed that the networks represent so few stations there can be no monopoly question.

Lloyd Griffin, who led off for the station reps, denied any anti-network bias, but said "national spot and network are, by their very nature, highly competitive."

Frank Headley, of H-R, called for the “restoration of full and free competition” by prohibiting the networks from representing stations in spot.

Eugene Katz, of the Katz agency, outlined a “stations reserved time” plan as a substitute for option time, which would have the effect of opening up more time on affiliated stations for the sale by these stations.

The deadline for filing with the FCC on the proposal by the daytimers for extended operating hours has come and gone.

Although many big industry names filed, and hundreds of small stations contributed their opinions, nothing new was said at all.

The daytimers spoke of changed listening habits. They said people now prefer local stations. It was also argued that only the local station can give warnings of natural disasters, and school closings.

NBC, Westinghouse, General Electric, DuMont, a few clear channel stations, and dozens of regional stations argued that daytimers would interfere with themselves.
Shades of a practice that was quite common in the early days of network radio:
In submitting a list of recommended shows to a tobacco client, an agency this week included one that didn’t even exist—all it mentioned was a Hollywood name.

Hubbell Robinson, Jr., CBS TV programing executive v.p., says there’s nothing to the report he may join General Motors as tv supervisor.
He has, however, been helping GM find somebody.

In some markets, spot advertisers who buy at national rates are finding it not too hard to even the score with competitors who wrangle the local rate.
If they squawk loud enough, the station mollifies them with free announcements.

Just to show how industriously Marion Harper got himself back into the Westinghouse account: He personally, along with executive v.p. Robert Healy, made the pitch to Pittsburgh on the $11-million Desilu series.
Credit for the original groundwork on the deal goes to Terry Clyne.

The Madison Avenue contingent of job-seekers has been swelled lately by agency people out of Detroit.

Says one Detroiter: “The agencies out there are confident of a sharp pickup in the fall, but a lot of us are looking elsewhere just the same.”

Here’s how a topflight agency got into a client’s doghouse this week:
It failed to tell him about the availability of a niche on a network series which had clobbered his own show off the air this season.
The miffed client felt that the agency should have apprised him of the opening before rushing another one of its accounts into the bidding.

A major agency is set to resign a toiletries account because:
The commissions aren’t worth the strain of trying to please the client (whose reputation for eccentricity and toughness is no secret to the trade).
Another of his agencies has found him relatively easy to take. Its formula is to keep him at arm’s length socially and never press for approbation.

The retirement this week of Herb Akerberg at CBS removed the last of the station relations pioneers from the business.
It also recalled one of CBS’ grand tactical moves of the 1930s: the breaking down of NBC’s nearly exclusive alignment of powerhouse affiliates.
Some of the weaning away of the 50,000-watters came about by the buying-in route; others by paying stations like WJR, Detroit, and KMBC, Kansas City, their full national cardrate.
The other historic tactic: Snatching away NBC’s big names—like Jack Benny, Edgar Bergen, and Amos ’n’ Andy via the capital gains route.
Ye Gods, these men work for us!

And that word work just isn’t strong enough! Five years ago we were naive enough to think two men might be enough to bring in the news—two men plus the usual photographers and correspondents living within a 75 mile radius.

But last year we added a third man—and now a fourth.

Today we know we’ve only made a beginning in our development of the kind of television news the folks in the Land of Milk and Money expect and deserve.

NOW 400,000 TV HOMES
1,350,000 POPULATION
42% RURAL—58% URBAN
1,750,000,000 RETAIL SALES
SMALL CITIES . . . BIG FARMS

Haydn R. Evans, Gen. Mgr.
Rep. Weed Television
LISTENING OR HEARING?

Maybe there's only a fine line of distinction, but it's a point to consider when you plan a sales campaign. Mass selling demands reaching as many people as possible. But, do all who listen... hear?

If you want your sales message heard, understood and acted upon... your best buy is KOA-RADIO! Millions of people throughout the rich Western Market set their radio dial at 850 to hear their favorite NBC and regional personalities. KOA's brand of daily programming skillfully integrates these highly-rated personalities with programs that inform, entertain, serve... and sell!

Let KOA-RADIO prove to you that hearing outsells listening!

Represented nationally by

HENRY I. CHRISTAL COMPANY, INC.

AS D.J.'s SEE IT

(Cont'd from page 39)

attracted considerable interest of late, the d.j.'s sounded off with a variety of observations and suggestions.

Perhaps in some measure their replies reflect the policies of their stations inasmuch as some regard merchandising as a much less important arm of air advertising than do others.

“Our money,” said one d.j., “is spent for a better purpose—promoting the entire station.” A few others subscribed to this school of thought, feeling that the building of a station audience plus good programing and well-delivered commercials was sufficient sales stimulus.

But the vast majority (about 70%) of the responding jockeys favored in-store promotion as the realistic tie-in to radio commercials. This was in reply to a dual question put to them by SPONSOR: “In your community, how can you give more help to advertisers through merchandising?” And “What merchandising methods have you found to be particularly successful?”

Here are some of the methods suggested in use by the stations and jockeys: (1) Personal appearances by d.j.'s in stores and supermarkets; (2) In-store interviews; (3) Special tie-in displays set up in drug chains or supermarkets linked to the radio personality but not necessarily demanding his presence; (4) Merchandising sampling or giveaways at point-of-sale.

Talking to regional meetings of the client company was regarded by many d.j.'s as an effective way to whet the enthusiasm of dealers and salesmen for the radio show with which their company is identified. Many d.j.'s feel that the morale of a sales staff or dealers group can be improved by getting to know the local stars who are giving them “air support.”

A number of d.j.'s felt that advertising clients could profit by working out product tie-ins with their local station's promotions and contests, through car cards or pick-up slips on store counters that link their product to their local radio stars. Another effective means of promotion is product giveaways on remote shows.

About 30% of the d.j.'s felt there might be a case for more tie-ins of products to community affairs. Many, however, regard this in poor taste, or as one disc jockey replied to the question—“Hell, no!”
The introduction of soft drinks in cans was, unfortunately, a little premature," says Robert C. Myers, director of market development, U. S. Steel Corp., explaining the high initial rate of acceptance, and the subsequent fall-off in sales.

"The high rate of sales in 1953, when they were first introduced on a major basis, seems to indicate a strong market potential for canned soft drinks." Myers points out. "It shows that many buyers are willing to pay a small premium for the convenience of modern packaging—in cans."

In retrospect, industry officials recall several problems attending the first major canned soft drink promotion in 1953. In some cases cans were imperfectly designed in type of linings, coatings and weights of steel. These had a deleterious effect on the quality of the beverages.

There were other problems. Some packers, anxious to capitalize on the introductory interest, put inferior soda into cans. Consumer disappointment in these rubbed off on cans generally. And, added to the quality difficulties were widespread distribution holes. This, too, caused consumer antagonism when the advertised products were not available in many stores. "All of these problems are now in perspective," Myers reports. "Research has been going on continuously, and the quality of both the soft drinks and the cans are now superior. Our current promotion is being carried on in 32 markets—those areas where canned drinks enjoy maximum supermarket distribution."

The real penetration of canned soft drinks will not occur, obviously, until the two leading packers in the field—Coca-Cola and Pepsi-Cola—begin packing in cans for the domestic market. Both currently pack in cans for Alaska and the Armed Forces overseas, and both have limited tests in industrial locations. But neither has begun regular commercial distribution, probably due to a heavy investment in bottles, as well as resistance from local franchised bottlers.

This promotion is scheduled for summer only. Come fall, U.S.S. will turn its Nexx time over to its fall promotion, Operation Snowflake.
WELCH JUICE

(Cont’d from page 42)

the end of the year, our sales objective. This is exactly the sort of planning done by a sales manager before he sends salesmen out into the field,” Manoff points out.

Manoff holds firmly to this concept of tv as an electronic salesman, and believes sales plans should recognize this. “You wouldn’t try to sell diamonds on a busy street corner, just because lots of people pass by,” he says. “Selling on tv is the same; you plan on the basis of sales objective.”

Welch’s Tomato Juice is the oldest brand of tomato juice in this country. But pioneering the product did not pave the way for primary acceptance. Quite the opposite.

Welch produced tomato juice for the first time at the behest of the Government, for the Armed Forces in World War I. “The company had a literal-minded management in those days,” Manoff said recently, “and when the government said make a tomato juice, the company took the request literally. It spared neither time nor expense to perfect a system of extracting the juice, and nothing but the juice, from the tomato.

“If you’ve ever seen the juice of a tomato, you know it’s an accident. It’s colorless, much like apple juice. When it was canned, after the war, and offered for sale, it was not what you might call a resounding success. “Meanwhile, other canners not pre-occupied with existing processes and stocks on hand, began experimenting, and found that if the tomato pulp were pulverized and mixed with the colorless syrup that was the ‘juice,’ the product became both exciting and salable. It took several years before Welch became competitive.

“As it happens,” Manoff notes, “we are now in a valuable competitive position, again by accident. All our tomatoes are grown in an area near Lake Erie; the soil and climatic conditions are such that our tomatoes are sweeter, have a meater pulp and a thicker juice than tomatoes grown almost anywhere else. The combination gives us a thick, sweet, rich-bodied juice that’s unexcelled.”

The combination today, of a good product with effective tv and radio advertising, is showing steady sales gains for Welch’s Tomato Juice. Market penetration, first in Boston, then New England, and now metropolitan New York, is increasing. As production continues to increase, it’s likely distribution will expand also.

The advertising technique used for penetration in existing markets, as well as expansion into any new ones, won’t change. “After all,” Manoff notes, “advertising is the automation of selling, so it has to work the same way as selling. You have to decide how much of the market you want, then go make your sales calls.

“And, of course,” he adds, “the medium that comes closest to face-to-face selling is tv. I am speaking with particular reference to packaged grocery products. All media have a place of real importance but tv is first in our hearts—and minds.”
What's news in Cleveland?

The Sohio Reporter with award-winning Warren Guthrie is news. Continuously on WJW-TV since 1950, it is the most important news show in Ohio. Aside from all the news-wire and photo services, this one is highlighted by storyboards and animations—animations that add creative movement to the big story of the day.

City Camera, the latest addition and most challenging approach to newscasting, is news. Full-time news cameramen, using fully equipped station wagons, are on the go getting the Cleveland news for rapid-fire screening by two on-the-air veterans. “Camera” is followed by Cleveland’s only network newscast—Doug Edwards with the CBS world and national picture.

Represented nationally by The Katz Agency, Inc.
where is everybody?

The latest 19-county Telepulse and ARB Reports claim that nearly everybody in Eastern North Carolina is at home watching Channel 9. But if you want to talk to these Tar Heels, Hollingbery can arrange it.

Raymond W. Welpott will join NBC's Owned Stations and Spot Sales Div. in June in a general executive capacity under P. A. Sugg. Formerly v.p. of WKY Television System, Inc. and manager of WKY and WKY-TV, Oklahoma City, Welpott brings to his new position more than 20 years of broadcasting experience. He joined General Electric in 1938, and after serving as broadcasting accountant for several GE stations was named asst. to the station manager for radio/tv in 1946, then asst. manager of WGY and WRGB, Schenectady, N. Y. He became manager of WRGB in 1955 when the two operations were separated. Welpott joined WKY in 1957. He served on the NAB Film Committee in 1954, and acted as vice chairman of NBC Radio Affiliates Committee (1957).

John Cowden has been appointed vice president of sales promotion and advertising for CBS TV it was announced by Merle S. Jones, president of CBS TV stations. Cowden began his career with CBS in 1938 as a member of their promotion department. In 1940 he moved to KSFO, San Francisco (then a CBS affiliate) to serve as promotion manager. He returned to New York in 1941 as a member of CBS stations relations department. In 1943 he entered the service, rejoining CBS in 1946 as director of promotion for CBS-owned stations. He held this position until 1951, when he was named operations director of sales promotion and advertising for CBS TV. He will be succeeded by George Bristol.

Al Markim has been appointed an executive assistant to the president of Telestudios, Inc. He was associate director of the CBS executive training program conducted at Telestudios last fall. The program trained CBS executives in the operation and maintenance of technical tv equipment. He is associate producer of the Penny Theatre and Spaceman-U.S.A.F., pilot films the studio has just completed. Markim, a former producer, director and actor, began his tv and radio career with the Armed Forces Network in Germany after W.W. II. He then joined WBRE, Wilkes-Barre, Pa In his new position, Markim will assist Telestudios president, George K. Gould, in all phases of the company's production activities. Telestudios produces video tape commercials.

Sponsor • 24 May 1951
Interview: William B. Templeton

Bryan Houston, Inc. Vice President and TV-Radio Director, William B. Templeton, tells why he selects WLW TV-Radio Stations for NESCAFE Instant Coffee

“For instant results, we select WLW TV and Radio Stations time after time to bring home the business for NESCAFE.”

“The Crosley Group always measures up a cupful of mighty flavorful returns for advertisers.”

“From programs to promotion, the WLW TV-Radio Stations are brimming over with just what the ad men order!”

“Warm it up?”

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

They deserve better

In as personal a field as broadcast advertising, buyers and sellers frequently get to know one another better than just as a first-name acquaintance. This is especially true of national representative salesmen and media buyers who have worked together for years.

In recent weeks spot sellers, both reps and stations, have been shocked at the abrupt job dismissals of some of their most respected agency contemporaries. The indignation has been loud and deep. What disturbs them particularly seems to be the lack, in some cases, of adequate severance arrangements after years of service and an apparent disregard of the human equation. In one case an employee with nearly 20 years of service was given one day’s notice.

Obviously, it’s neither our business nor anyone else’s (except the firms involved) to dictate employment policies. Perhaps the basis on which the terminations were decided and made were just and appropriate. But the industry often gets the impression that ruthless and complete disregard of people rules some agency roosts. The end result is bad industry relations and a drop in the prestige of the firms involved.

We suggest that advertising agencies who are supposed to be skilled in personnel and public relations, exercise a bit of their talent in their own behalf.

A word of caution

There seems to be a flood of criticism about the sameness of tv programing—and how viewer interest is flagging badly. A good deal of this is justified, of course, and we hope will ultimately lead to more imaginative shows and more courageous programing by both agencies and sponsors.

We have only one word of caution. In our attempts to criticize constructively, let’s not allow tv to develop into a whipping boy for what may be completely unrelated ills.

This we fight for: A change of attitude among agencies and advertisers toward “confidential” information. Most companies won’t release market data for “security” reasons—when their competition already knows most, if not all of the really important details.

10-SECOND SPOTS

Recall: The small daughter of Lea Serra, formerly with Video Pictures, was asked in school to quote five proverbs. She rattled off four of the usual ones. The fifth, however, was a little different: “Brush your teeth with Colgate’s.”

Psychos West: New line for the current trend of psychoanalytic adult Westerns: “Howdy, Pardner.” Reply: “Now what did he mean by that?”

Perfect fit: Regal Shoes chain, in a tie-in with WABC, New York, has given over the show window of its Broadway store as a studio for Ed Jordan’s record show. Giving radio still another dimension to add to out-of-home—“in-window-watching.”

Name that lady: Blair TV, station reps, ran a contest for timebuyers to get a name for the cartoon character of the daytime housewife viewer that is the symbol of the firm’s Purse-Saloon. Walter Barber, Compton, was winner with name Betta Buyer, but some of the other entries were dillies: Constance, Spenderella, Money Belle, Tivi O’Day, Bridget Witblair, Mary Byer, Lottie Parsp.Pow, Carrie Cash and Trudy Day which the contestant amplified with a translation: “Troo de day... Wow!”

Observation: A New York adman reports there are more attaché cases than handbags at matinees.

Switcheroo: Chuck Francisco, Chicago go actor and announcer joined ad agencies at their own game when he sent out 1,000 postcards to agency casting directors, tv, radio and film executives announcing, “We give green stamps.”

And more stamps: Atlas Brewing Chicago, is now giving stamps with all bottles of Atlas Prager sold in Illinois. Stamps will be part of the bottle label and can be removed in taverns and restaurants. Now Illinois wives can keep tabs on exactly how many beer hubby had with the boys.

Wanted: From National Enquirer-SNAKES-MODEL. Scientist seeks courageous lady for tv act to assist with 15-foot python, in exchange for magazine & press photographs. Luck: Box 128. But will the lady be lucky, too?
Climbing higher!

TAMPA - ST. PETERSBURG
now in top 30 markets!

30th in retail sales............... $907,532,000
33rd in food store sales......... $206,529,000
27th in automotive sales........ $185,180,000
31st in general merchandise sales.. $127,564,000
35th in population............... 620,000

Sales Management Survey of Buying Power, May 1958

Tampa - St. Petersburg advances four places in retail sales over 1957, made equally dramatic gains in all other categories, is one of the nation's fastest-growing major markets! More than ever, the Twin Cities of the South belong on every modern market list!

Dominate Tampa - St. Petersburg and 239 prospering communities with WTVT

The WKY Television System, Inc. • WSFA-TV Montgomery • WKY-TV & WKY Oklahoma City
Represented by the Katz Agency
STACKED!

...with more TV homes at less cost in America's 37th TV market

Only WSTV-TV Channel 9 gives advertisers greater coverage at lower rates, delivers more homes at lower cost. Highest tower (by over 500 feet) in rich upper Ohio Valley beams over 70 top CBS-ABC shows to 575,910 TV homes* in Steubenville-Wheeling television market...150,500 more than competing Wheeling station...penetrates deeper in 39 high-income, densely populated counties with retail sales of $3,159,860,000. Only WSTV-TV offers "Shopper-Topper" merchandising service for products sold in food stores...moves more products in America's Steel and Coal Center.

*Not including Allegheny and Mahoning counties.
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NOW GROWN TO 400,000 FAMILIES!

THE LAND OF MILK AND HONEY

Here's a market of small cities and big farms—2% rural and 58% urban. We serve a population of 350,000, spending $1,750,000,000 in retail sales. We've been part of this family life since 1924... first with radio, and now CBS channel 2 television.

Why They "Work Like Hell On the Sell"

Caught in the squeeze-play between packager and network, agencies are pitching quality in television commercials. Here's why emphasis has shifted to creativity.

Page 29

What NTA's Ely Landau is planning next

Page 31

The 'new' Western—or, on location with Cactus Films

Page 34

So you want to buy a radio station?

Page 40

THE BAY CHANNEL 2 GREEN BAY

Rayn R. Evans, Gen. Mgr.
Rep. Weed Television
"After a day of looking at thousands of tubes going through our production lines, I relax with television. My family enjoys WTRF-TV because it keeps us up-to-the-minute on local news, and gives us the best of network programs."

Chances are this very morning you used tooth paste or shaving cream squeezed from a Wheeling-made tube. For the Wheeling Stamping Company of WTRF-TV-land is one of the nation's largest manufacturers of collapsible tubes. This Wheeling company, with its 500 employees and $2 million annual payroll, is another reason why the WTRF-TV market is a great one for smart advertisers...a market of 425,196 TV homes, where 2 million people spend $2.1 billion annually.
Proudly Announces

it's primary affiliation
as a basic station of the

COLUMBIA

BROADCASTING

SYSTEM

Represented by PETERS, GRIFFIN, WOODWARD, INC.
DIGEST OF ARTICLES

Today's battlefield: the tv commercial
29 Caught in the squeeze-play between package and network, agencies are pitching quality in tv commercials. Here's why emphasis is on creativity.

What will NTA's Ely Landau do next?
31 NTA's board chairman puts the firm's assets at $10 million, its net worth at $10 million. Five years ago he was a struggling distributor.

"Wonderful Good" promotion by WLBR-TV
33 It's a rare thing when an agency travels a buyer to station in a market noted for thriftiness. This Triangle station brought market to N. Y. C.

New look in westerns
34 Where will the "adult Western" go from here? Sponsor takes you on location as "new" Western is filmed by two psychos from Cactus Films.

Spot tv vs. newspapers
36 CBS Tv Spot Sales compares media's potential and delivered audiences and finds that, dollar for dollar, tv gives you more for your money.

Seaboard buys spot to sell money
37 A confirmed user of radio spots and jingles, Seaboard Finance Co. is currently selling its small-loan service via the humorous approach.

April viewing figures are up
39 ARB sets-in-use figures for April by time zones show increases in most periods during the day when compared with the same month last year.

Johnson motors tv comeback
41 This spring Johnson Motors bought three Bob Hope "specials" to promote their outboard motors. Result: Immediate increase in traffic.

SPONSOR ASKS: What are the advantages of original scores in tv commercials?
44 Four experts in the field not only list the advantages, but tell why they feel original scores prove more economical and more successful.

FEATURES

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67 Washington Week
When it comes to the writing, art direction and production of TV commercials, there shouldn't be any such word as Chance.
The Pennsylvania Association of Broadcasters, at its annual convention in Wernersville, Pa., last week, heard some sharp words of caution from an agency media director. The broadcasters were warned “not to kill the goose that lays the golden eggs” — that is, not to abuse ratings, station coverage, rate structures, etc., or face the loss of air advertisers.

The newsmaker: Lee M. Rich, vice president and media director of Benton & Bowles (sixth biggest agency in total air billings) is one of the most outspoken media men in the business today. He has, in the words of one agency executive, a “sympathetic feel for air media, but a constructively critical attitude toward many current station practices,”

Speaking to the Pennsylvania broadcasters convention, Rich cautioned that the broadcaster has a consumer too: the local advertiser of agency responsible for the choice of media for his client. To sell their consumer, said Rich, broadcasters must do more than convey the value of their product. They must also convey the feeling that broadcasters are sincere in their desire to help the advertiser sell his product. He added that no medium today, particularly broadcasting, can allow the old adage of “let the buyer beware” to continue as standard business practice and still expect to grow.

Rich also cautioned broadcasters on abuses in these areas:
On ratings: “You can’t keep knocking your competitor’s use of one rating service and then use it yourself when it finally puts you in the top slot.”
On coverage: “Some broadcasters . . . use coverage data for promotional exploitation . . . they were not interested in what was right for their consumer, but rather what they could do to these coverage figures which would make them the number one station.”
On rates: “Indiscriminate rate increases . . . which cannot be justified will be a constant source of friction between client and agency, and thus between the agency and the medium.”
On over-commercialization: “Multiple consecutive spotting in any manner cannot be condoned . . . Viewers and listeners drift away, and ultimately so will the advertiser.”

Rich said that an attitude of “togetherness” between agency and broadcasters would help solve most of these problems, and would give advertisers maximum value from broadcast media.

Rich joined Benton & Bowles in 1952, and was named v.p. in 1955 and media director in 1957. He was previously media director of the William H. Weintraub agency (now Norman, Craig & Kummel).

(See Sponsor Speaks, page 76.)
Now, a new, two-station TV buy blankets both the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They're buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!

see your H-R man soon!
SCREEN GEMS ANNOUNCES
NEW FIRST-RUN ACTING
39 HALF-HOUR TV FILMS OF
Out of the heartbeat of Los Angeles' famed rescue operations comes this continuing human-drama adventure series, starring JIM DAVIS as Wes Cameron, and a thrilling newcomer to TV...LANG JEFFRIES, as Skip Johnson

TAKEN "ACTION" NOW!

CONTACT:

SCREEN GEMS INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

IN HIGH GEAR FOR OUR BIG YEAR
Successfully reaching more people has met only half of Bartell Family Radio objectives. Attracting and holding more different people young and old, all over town, in every walk of life — has been a continuing accomplishment. A program of broad appeal, locally accented, is in the Bartell pattern of audience composition. Here is professionalism based upon more than a decade of scholarship, salesmanship, showmanship. This is Bartell Family Radio.
SPONSOR-SCOPE

31 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

It's been an unusually active week for May for new national spot tv.

The action included such accounts as Bromo Seltzer (Warwick & Legler), S. C. Johnson's Pledge (Benton & Bowles), Coco Marsh (Hicks & Greist), P&G's Duncan Hines (Garder), P&G's Pace (Burnett).

If you dig into the reason why a surprising number of network tv users haven't committed themselves for next season, you'll likely find that much of the hesitation is due to this:

- A lack of aggressiveness at the agency top level in telling the client what he ought to do.
- The client's own fear of tying up his money in long-term commitments (see also p. 68).

Agencies like J. Walter Thompson, BBDO, McCann-Erickson, and Lennen & Newell (who have staked their clients to heavy network alignments for the fall) can be looked to as symbolical of the leadership approach.

That approach entails assuming a firm decision of what is best for the client and presenting the decision with deep conviction.

As top management in these, and others, agencies have realized, it is in a time of doubt or crisis that the timid fellow is lost and the person with a logical, positive position takes command.

Groves Laboratories will make its cold remedy commitments six weeks ahead of its usual time to be sure of getting the best positions.

Incidentally, NBC Radio reports that it's already well loaded with cold remedies for the fall. In fact, it says that category is practically locked up.

Note: Pharmaco's Coldine (JWT) will lean heaviest on spot.

Morse International should know within the next week what Vick wants to do in the air media this fall-winter.

The plan will be submitted to the client Thursday (5). A strong possibility is that the campaign will provide for flights in spot, maybe also in network.

Lady Esther (now a part of the Chemway Corp.) is mulling the return of Wayne King after an interval of 20 years—and doing it strictly this time with spot.

The highlights of the discussed campaign, via Donahue & Coe:

- A test in 10 markets for 26 weeks, starting around 16 June. If this proves successful, the campaign will be extended nationwide.
- Tailor-made transcriptions would be aired at the rate of five 15-minute shows a week, plus some five-minute shows. The longer shows would be cleared between 9 a.m. and noon and the five-minute recordings between 4:30 and 6 p.m.

- For spot radio as a whole, the scope of the proposed campaign is the biggest of the past 15 years. It recalls the era in radio when Chevrolet and others created notable identities for themselves—not to mention franchises—by the consistent use of such across-the-board, tailor-made musical recordings.

Historical note: King was credited in the '30s with making Lady Esther a household product. His network schedule ran as high as three half-hours a week.
Look for the next big gesture against the practice of triple-spotting to come out of the Four A's.

Now that the ANA has formerly put the issue in the area of aggressive maneuver by demanding that the NAB include a taboo of triple-spotting in the code the pressure against stations could mount on a widening advertiser front.

Note how careful the ANA has been so far in refraining from mentioning specific advertisers or agencies in its commentaries on the situation.

Obviously, the intent is to exert pressure by cancellation or intimation of cancellation without any overt evidences of concerted counsel.

The die is far from cast and the way is open to compromise, but meanwhile many stations have posed this question: If we do cut out that third commercial and thereby reduce our income by 25-30%, will the advertiser stand still for comparable rate increase?

Also: If the advertiser does stand still, will it mean a further curtailing of the number of spot markets on his list?

CBS TV's attempt to deal a mortal blow to the practice of product protection (by indicating it would permit Lorillard to follow Brown & Williamson not one but two nights a week) has stirred up one of the most violent storms to date in network-advertiser relations.

By the time B&W quieted down, CBS TV agreed:

1) Not to spot Lorillard on the Gale Storm Show (Saturday) which follows B&W's The Texan.

2) Let B&W cancel out of The Line-Up and make it worthwhile for the Louisville company to take over half of Number Please at 8 p.m. Tuesday. CBS TV had irked B&W by selling Lorillard an alternate sponsorship of Person to Person, which follows The Line-Up Friday nights.

B&W's special sore point: Both companies were using their programs to sell filter-tips.

Spot radio needn't grieve too much over that Bufferin cancellation: It's due merely to a temporary reallocation of media. (The schedule had averaged 10 spots a week.)

On the good-news side: Mrs. Filbert's Margarine (SSCB) is testing for eight weeks at the rate of three days a week in 12 markets.

Schlitz's cutback to an alternate week on CBS TV—in contrast to a weekly schedule for several years—spells this change in tv policy: More money for market by market efforts.

The net results: (1) A larger tv budget for the coming fiscal year and (2) more extensive buying of syndication programs.

(For additional syndication developments see FILM-SCOPE, page 49.)

NBC Radio had a bright week in the way of new business, with both Vick's Vapo-rub (Morse) and Grove's Bromo Quinine (Gardner) staking out fall requirements.

Vick bought 20 weeks of 60 six-second announcements a week; Grove took 26 weeks of 15 thirty-second and 40 six-second announcements a week. Also incoming: Dial Soap (FCB), 57 six-second announcements for eight weeks, starting 16 June.

CBS Radio teamed up Jell-O (Y&R) with Lorillard (L&N) for 24 new periods a week for eight weeks. Gross for Jell-O per week: $30,000.

What Arthur Godfrey has come to mean to the Saturday Evening Post (BBDO): It renewed him for his sixth consecutive 13-week cycle this week.
The topic that's been dominating recent NAB regional gatherings: How to educate some of the newer station operators to avoid the temptations of rate-cutting.

Discussions on the theme usually tee off with the observation that a major source of the rate-clipping is the neophytes who are inclined to panic when billings slide off.

The problem posed is two-edged: 1) Convincing the mavericks that their actions would dilute the value of their product, and avoiding any conflicts with the anti-trust laws, as developed in the case of the Philadelphia stations not so long ago.

Remarked a Midwest broadcaster at the latest NAB meet in his state: "If we could wipe out rate-cutting, 80% of our problem would be gone. We and the agency buyers could then do an enormously better job for the advertiser."

There's a trend among radio and tv buyers to include the community-service factor in weighing the value of one station against another.

The latest of these is Emery Advertising, of Baltimore, which in a "station evaluation" questionnaire sent out this week asks this question: "What public service awards have you received in the last three years?"

Another interesting query it poses: "How many people are there exclusively in your station's promotion department?"

New national business in April helped put several of the tv reps on the plus side for the first quarter of this year.

For instance, one rep reported to SPONSOR-SCOPE this week that, although his stations collectively ran about 20% behind for the initial quarter, the billings that came through in April were big enough to give him a 15% margin for the first four months over the like period of 1957.

TvB's spot report for the first quarter of 1958 showed a 1.8% edge over the previous year. The estimated gross expenditure: $119 million.

New York's film commercial producers this week officially were informed by the Stagehand's Union (IA) that videotape machines could be operated under their present basic agreements until 31 December 1959.

In other words, the producers won't have to pay IA film scales on tape work.

The period is to be considered an experimental one, and the truce is to apply as well to the producers' subsidiaries and subcontractors.

Meantime the Screen Actors Guild will try hard to avert the "open war" which AFTRA has declared on the issue of jurisdiction over videotape.

The first of such moves by SAG: A suggestion that AFL-CIO president George Meany arbitrate the dispute.

Agency timebuyers this week got proof that CBS Tv Spot Sales can get as rough with radio as any other competitive medium.

The tv arm of CBS's spot troops, via a promotion flyer, struck squarely at radio's much-vaulted virtues of saturation and frequency.

A sample of the pokes it takes at the other medium: (1) Because radio's audience has diminished so much, saturation and frequency fall far short of effective market penetration; (2) it takes just two tv spots to equal the audience of 100 radio spots and the cost would be less.

Cited in support is this table (attributed to Nielsen):

<table>
<thead>
<tr>
<th></th>
<th>RADIO</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. Spots</td>
<td>100</td>
<td>2</td>
</tr>
<tr>
<td>Cost</td>
<td>$7,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>Net Weekly Rating</td>
<td>42.0</td>
<td>41.2</td>
</tr>
</tbody>
</table>
Arbitron this week issued the second of its sample reports, this one covering the New York area for the weekend of 24-25 May.

This particular installment of instantaneous audience measurement is based on 110 sets reporting.

Subscribers are being asked to help ARB determine the fastest method of delivering the Arbitron reports by noting on a prepaid postcard the date and time of the report’s arrival.

Even though the network has been accepting 13-over-26-weeks commitments from other advertisers, CBS TV turned down P&G’s bid for a similar short-term extension on the Phil Silvers Show.

The network felt it had just cause. Earlier in the year the Silvers show had, at P&G’s behest, been moved to its present Friday night spot—which entailed shifting a Colgate item (Mr. Adam & Eve) elsewhere.

P.S.: Schick meanwhile has taken an alternate place on the Silvers series.

How the agency can help the client more effectively is the pith of the latest guidebook series (No. 5) on advertising management which the ANA released this week.

Packed into its 373 pages about agency relations are contributions by experts on every facet of the ad business. It’s part of a three-year, $200,000 ad management study. The price of seven volumes (two to come) is $150.

The fifth volume—a valuable compendium for all interested in the field—deals in:

Responsibilities, procedures, methods of measuring efficiency, ways of picking an agency, contracts, accounting, and the pros and cons of single vs. multiple agency setups for the advertiser with many brands.

Agency men contributors to the fifth volume include McCann-Erickson’s Marion Harper, Jr., BBDO’s Charles H. Brower, Compton’s Robert D. Holbrook, and Young & Rubicam’s treasurer, George N. Farrand.

Nothing has been said by either side as yet about money, but ASCAP anticipates that radio broadcasters will center their fire in the forthcoming negotiations for a new license contract on a lowering of rates.

The current radio contract calls for a rate of 2.25%, whereas tv stations are paying 2.05% on the net income from programs using ASCAP music.

Local radio stations provide 33% of ASCAP’s income, compared with 52.1% derived from tv stations.

Mutual’s new president and chief stockholder, Armand Hammer, this week reported to a trade press gathering on the measure of success achieved to date by the network’s new operations concept.

The areas Hammer pointed to were:

1) Affiliates have enthusiastically accepted the principle of swapping air time for the network’s services.

2) Affiliates also have increased their clearances.

3) Mutual’s advertiser list has had a mighty pickup in number and diversity. The returning bluechippers include: General Foods, General Motors, General Electric, Colgate, Bristol-Myers.

4) A new special services departments provides affiliates with taped news reports tailor-made for their own areas by MBS staffmen in key U. S. and overseas news centers.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 63; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 74, and Film-Scope, page 49.
That's time-buying in Miami . . . when one station—WQAM
is first in 432 out of 432 Pulse quarter hours

You really can't get anything but a good time on WQAM. Take Pulse: WQAM is first 432 out of 432 hours! (Mon.-Sat., 6 a.m.-midnight).
Hooper? WQAM is first with 40.1% of the audience—three times the next station's listenership. And 264 of 264 daytime Hooper quarters belong to WQAM.

Trendex? Practically a carbon copy of the Hooper. And, finally, WQAM is first on the latest Southern Florida Area Pulse which measures the listening habits of 31.5% of the state's population.
Get the details from those good time charlies at Blair . . . or WQAM General Manager Jack Sandler.

WQAM covering all of Southern Florida with 5,000 watts on 560 kc . . . and radio #1 in MIAMI
Thanks for...
The bandwagon is barrelling. ABC Television has more programs set, more sponsors signed than in any comparable period in the history of the network.

Credit goes, in large part, to all our affiliated stations, for literally clearing the way... for their wholehearted cooperation in securing clearances for next fall's broadcasts.

To them, our deepest appreciation.

To advertisers, a reminder: Jump on the bandwagon yourself.

ABC Television will deliver your message to the most valuable audience in America! For remember:

You get them at the GET AGE on abc-tv
Timebuyers at work

Betty Llewelyn, Burke Dowling Adams, Inc., Los Angeles, timebuyer for Thermador Electrical Manufacturing Co., Ambassador Hotel, White Rock Bottlers and Graybar Electric Co., feels “there is a great danger in rate-cutting beyond the unfairness of the practice. Until the company improves, rate-cutting, if countenanced, could increase—even spread to stations that haven’t yielded to this pressure in the past. How do such stations return to the standards they would like to maintain when the market is again equalized? What can the time salesman do to return his station to its original standing after he’s been underselling it for so long?” These are questions that every station engaged in rate-cutting, or even considering it, should carefully consider, Betty says. In the long run, they can only do irreparable harm to their rate structure, station prestige, and profits. “It is strictly a downhill road,” Betty warns. “Stations must stand firmly behind their rate cards. For integrity is not only the most important element of the advertising business, it is also smart business.”

Fred McCormack, Jr., Ketchum, MacLeod & Grove, Inc., Pittsburgh, thinks that creative buying is just as important as creative selling. “High numbers in the rating books are not an automatic guarantee of high results for the advertiser. In radio, quite often, the station with a lower set of numbers will get the schedule from us. The station may have the specific audience we want rather than the big audience.” Because Fred feels that peak traffic hours on the highest rated stations are often overcrowded with commercials, the smaller station will also get consideration. Commercials, he notes, need plenty of “hearing room” to be effective. “In both radio and television ratings are a basic yardstick,” Fred says. “But they should not be the only guide used. Proven success stories of a station can be a more important factor in reaching the final decisions on a buy. If stations want to beat the rating mania of this business, they should make greater use of documented success stories as sales tools. Then the timebuyer can approach buying with more creativity and imagination.”
"Advertising never sold me anything!"

We've all heard that one before. Often. But it's not true.

Fact is, whether we know it or not—or admit it or not—advertising has sold something to every one of us.

And that's all to the good.

In the first place, a basic function of advertising is to inform. To convey news.

News about products. What they are. Where to get them. How much they cost. Through this function alone, advertising sells great quantities of goods.

Secondly—even people like the little lady above, who make a conscious effort to reject advertising, are made to want the things advertised. Sooner or later, that leads to a sale.

Finally, there is a third and much broader way in which advertising sells us things. It creates so much demand that mass production is possible; hence, more goods are sold to more people for less money.

Yes, it's all to the good, because it makes the wheels go 'round. Advertising makes possible the high-speed distribution that is the key to our economic system. Without it, capitalism as we know it would be impossible.

So, Madam, think what you will. Meanwhile, you can keep enjoying the things made available because of advertising's vast contribution to our economic and social system.

And say what you will, Madam. It's a free country! And that freedom, too, is part of the great tradition of which advertising is a very real part.

Advertising is our business, and we take pride in it. As one of America's ten largest agencies, we are grateful to play a part, along with our clients, in the dynamic growth of the world's economy.

BENTON & BOWLES, INC.
666 Fifth Avenue, New York
Advertising and Marketing counsel to leaders in American business

ADVERTISING AS A SOCIAL FORCE

"Advertising nourishes the consuming power of men. It creates wants for a better standard of living. It sets up before a man the goal of a better home, better clothing, better food for himself and his family. It spurs individual exertion and greater production. . . . The business of advertising has a big part to play in the future of the world."

—from a speech by Sir Winston Churchill, delivered before the Advertising Club of London, 1924
"He must know a
So does Dancer-Fitzgerald-Sample. Its timebuyers’ decisions often determine the success of spot campaigns of some of the agency’s most important clients. A thorough analysis of market and station research gathered by the agency and by CBS Television Spot Sales is standard operating procedure for these experts.

No wonder then that, during the past year, nine Dancer-Fitzgerald-Sample accounts were seen on KOIN-TV, Portland (Ore.)... including such big-leaguers as Carter Products, Nestle, Sterling Drug, American Chicle, Peter Paul and Procter & Gamble.

Good spot to be in? Check with Dancer-Fitzgerald-Sample... or the 354 different national spot advertisers currently placing spot schedules on the 14 stations and the regional network we represent. Better yet, for complete details contact...

CBS TELEVISION SPOT SALES
Representing WCBS-TV New York, WHCT Hartford, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, KMOX-TV St. Louis, WXIX Milwaukee, WBBM-TV Chicago, KGUL-TV Houston, KSL-TV Salt Lake City, KVIN-TV Portland, KNXT Los Angeles, and THE CBS TELEVISION PACIFIC NETWORK
Air media misconception: live music

Si Goldman, president of WJTN, the James Broadcasting Company, Inc., in Jamestown, New York, wrote me recently about the column I did concerning Ted Malone. That piece you may recall was prompted by a letter from Jack Parker of Parker Advertising, Inc., in Saginaw, Michigan, telling of the fine job Malone had done for a meat packing client of Parker's.

But Si's letter speaks very eloquently for itself, and for Mr. Malone. Here it is:

"Dear Joe:

"I was very impressed with your column on April 5th about Ted Malone. You took the words right out of my mouth, and I couldn't agree more with you and Jack Parker.

"Ted Malone's track record

"We've been one of the stations in the East who have programed Ted Malone ever since he started on ABC. After the Westinghouse sponsorship was eliminated and the program went co-op, it was immediately sold to Bigelows, Jamestown's largest and most prominent department store. Bigelows won many awards with Ted, and maintained sponsorship right through all the co-op years and still has sponsorship of the five-minute feature which Ted is supplying for us on tape. An over 8-year continuous 52 weeks a year program for a retailer who knows when his advertising is making the cash register ring, is a record of which Ted can very well be proud. We very definitely are!

"Not only has the program done a job for Bigelows, but it's one of our highest rated features. Ted is a friendly voice, a personality, and a salesman.

"On personal appearances, Ted Malone drew capacity crowds at Chautauqua Institution—so that he has been invited back every year. At the NAB regional meeting in Schenectady, Ted 'stole the show' on the program panel. He's terrific!

"Actually, Ted should not have been dropped from ABC, but he was caught in the middle of that 'Live Music Concept' that came and went. As a member of the ABC Affiliates Advisory Committee, I'm certainly going to recommend Ted's return to the network if he is still interested.

"Ted's obvious success in Michigan and in Jamestown proves that the five-minute show is very workable, salable, listenable, and successful, and if some network doesn't grab him fast, he should arrange a coast-to-coast tape network on his own. He has a proven track record and lasting power."

I do not know whether it would have given the Messrs. Malone, Goldman and others any great comfort if the "live music concept" at ABN had been a success. It certainly would have made me happy. But musical shows, in my opinion, seem to be the most mishandled of all the program types in both radio and television. Surely the highly commendable ABN effort to bring live music shows..."
back to network radio, and the rash of musical shows which hit television in the season just concluded were well intentioned. But the fact remains that serious shortcomings in the actual presentation of the shows in both cases, resulted in hurting the whole concept of live music shows badly.

**Just “good” performance isn’t enough**

It seems to me that a good deal of this failure to properly utilize the unquestioned appeal of popular music and popular music stars can be attributed to several simple factors:

1. Quite often the persons involved in determining the personalities to be used do not know enough about the true popular appeal and basic talents of the performers in the field. Of course it can be said with equal justification that producers of dramatic, comedy and other show types often display a similar lack of familiarity with the talent values. But it seems particularly true in the music field. Any knowledgeable appraisal of the musical talent selected to star in, and work as featured acts in the ABN shows, and many of the tv casualties of the past season would clearly support this statement. I say this with all due respect to the performers who worked these shows. They were from adequate to good, but when you’re trying to set up a new show you need to be more than just adequate or good.

2. A similar lack of real judgment and ability is apparent in many other facets of these shows. Selection of the tunes is often particularly bad. Direction is often shoddy and without any real feeling for musical shows as such.

Much of this, unfortunately, is due not only to a failure on the part of the show planners to recognize the best available talent, but a thorough lack of understanding of how to work out a simple, honest deal with such talent. It is not the best approach for a radio buyer, for example, to attempt to persuade a solid talent to tie itself up on an exclusive basis for both radio and tv, in a situation where no tv commitment is made. And it is foolhardy for a buyer to pass up a strong performer who refuses to permit himself to be thus inequitably tied up.

**Live music can sell**

It seems to me particularly unfortunate that live music shows in both radio and television have had such poor track records lately, because there is no doubt in my mind that they can be among the most influential sales vehicles of all for agencies and their clients. Certainly Dinah Shore, Perry Como, Lawrence Welk, and a number of others have proved this beyond question. And it will be proved again and again, as often as people who understand music and musical performers are involved in the planning and production of such shows.

In the meantime, I read that Bob Eastman, who presumably spearheaded the ABN effort is being paid off on his contract at the rate of $50,000 per year for the next five years. And how are you, Mr. Malone?

---

**Letters to Joe Csida are welcome**

*Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.*

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**MORE THAN 100%**

**Greater Listening Audience**

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**WILS**

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**MORE LISTENERS**

**THAN ALL OTHER STATIONS**

**HEARD IN LANSING COMBINED**

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**CONTACT**

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**RINTOUL &**

**McCONNELL, INC.**

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**ASSOCIATED WITH WPON, PONTIAC, MICHIGAN**

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wherever national spot budget

BASICS like these wi
"BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."
Dick McKeever Radio/TV Time Buyer, BBDO

"As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."
Philip Branch Media Supervisor, Grey Advertising Agency

"BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."
L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

"Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."
Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

"If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."
Lee Rich V.P. — Associate Media Director, Benton & Bowles

"Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."
Harold Sieber Media Supervisor, Kenyon & Eckhardt

"You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."
Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS "BASICS" IS YOUR BEST AD SHOT OF THE YEAR
REACH 'EM

... and sell 'em in San Antonio with KONO radio

March-April, 1958 Hooper shows

17.4% sets in use

('0.5 mornings—14.8 afternoons)

and 30.4%

Average Share of Audience for KONO
... and that’s more audience than the total of SIX other local radio stations—including three networks. Want more facts?

See your H-R REPRESENTATIVE or Clarke Brown man

Madison Ave. analysis
Read your psychiatry article.

Now, how about trying your hand at a little fiction involving an agency man and his client—both being treated by the same analyst unbeknownst to each other. Of course, what eventually happens is that the analyst starts his own agency and steals the account. And the adman falls in love with psychiatry—gives up the ad game and becomes an analyst. Who knows what happens to the client! Where it really gets interesting is with the children of these three men!

As I see it, this could be a serial type of thing that could run for maybe 78 issues.

Martin Katz
Blair TV
New York

Nighttime radio
Regarding the nighttime radio article in your May 10 edition, we recently sold Pabst Beer our 8:00 p.m. to midnight block, Monday through Saturday. Although our own experience in nighttime radio has been limited, we were able to show the Pabst men nighttime radio potential through studies by RAB and articles in SPONSOR and other trade journals. We are convinced that nighttime radio, particularly during the warmer months, can be tremendously effective at bargain prices.

Edd Routt
gen. mgr., KNOE Radio
Monroe, La.

Perforated pages
Editor, dear ... love SPONSOR, wonderful magazine, peruse it from cover to cover, etc.

Love it UNTIL I TRY TO TEAR OUT A PAGE of some particularly succinct and applicable article to route through the staff, and treasure in my files.

Is it possible—could you—would you—think over the possibility of emulating some of the other advertising trade magazines, and perforating your pages for easier tearing and treasuring? Have sustained paper cuts and other
assorted abrasions and contusions wrestling with that nice slick paper and those stubborn staples.

Just a wishful suggestion.

(Mrs.) Elizabeth P. West
media dir.
Bernard B. Schnitzer, Inc.

SPONSOR has been trying to work this out for some time.

NAFBRAT

I was most interested in your article on letter writing. It has always been our belief that the people before the set should take a more active part in our broadcasting system. Too few people realize that here in America the airwaves belong to the public, and that they have a right and responsibility to make their opinions known.

An individual may wonder if his letter will do much good, but when he is a part of an organization encouraging letters, he is more apt to take the time to sit down and write.

Important as it is to write letters, we must not forget that the man at the station is responsible for what goes out over this station. It should not be necessary for us to protest some of the programs based on crime and violence being broadcast when there is a large audience of children. And what a cowardly way to avoid responsibility to say it's the parents' responsibility to turn off the set.

We're glad you are reporting the activities of our association in your fine magazine. We have always felt there should be much closer relationship between sponsor and listener.

I might add that sponsors should take their responsibility more seriously. They should know just what they are putting on the air for children, and they should consult with people who know children.

(Mrs.) Clara S. Logan
pres., NAFBRAT

Sponsor Directory

Thank you very much for the Sponsor Directory. Our switchboard operators were quite tickled with it.

We would very much like to have about six more of these for distribution within our office.

Evelyn B. Flynn
pers. dir.,
Campbell-Mithun, Inc.
Minneapolis


KOSI GETS ACTION

Everyone responds to KOSI's magic formula . . . playing host to more Denver families than any other station. Pulse reveals KOSI Number One Independent in a 16-station market. No wonder, Denver air is so refreshing . . . it's filled with the music Denver families like. Pulse, Hooper, Nielsen all agree . . . Denver ears are tuned to KOSI.

Full impact . . . no double spotting!

5,000 watts Denver is KOSI-land

KOSI
Mid-America Broadcasting Company

Sit in with your Petry man.

SPONSOR • 31 MAY 1958
It was a hard fight
Still is. In television the competition never lets up. It keeps going day and night, 52 weeks a year. And each year it gets tougher.

With the final Nielsen Report now in for the October to April season (the period of peak audience competition among networks) it is now clear that all three networks have delivered larger audiences than ever—an average of 14% more at night and 15% more during the day.

It is also clear that during this season the CBS Television Network—again attracted the largest average audiences in broadcasting—816,000 more homes at night and 115,000 more homes during the day than any other network with a full daytime schedule

—achieved the season’s largest audience for a single program—the 23 million homes that watched a Lucille Ball-Desi Arnaz show

—presented more of the most popular programs than any other network—a monthly average of 6 of the top 10

—won the largest number of program awards for adding new dimensions to the presentation of entertainment and the promotion of public information and understanding—a total of 60

—earned a 16% larger investment from advertisers than the second largest advertising medium.

Whether you consider it in terms of the biggest audiences, the most important awards, or the largest advertising investment, the decision is plain. The winner and still champion in every round, as it has been for the last 68 consecutive Nielsen Reports, is still...

THE CBS TELEVISION NETWORK
1. New York
2. Los Angeles
3. Chicago
4. Philadelphia
5. Detroit
6. Boston-Manchester
7. San Francisco
8. Pittsburgh
9. Cleveland
10. New Haven
11. St. Louis
12. Washington, D.C.
13. Indianapolis-Bloomington
14. Minneapolis-St. Paul
15. Providence

16. CHARLOTTE
17. Hartford-New Britain
18. Baltimore
19. Atlanta
20. Kalamazoo-Grand Rapids
21. Dallas-Fort Worth
22. Cincinnati

...and what a kiss!

Ardent advertisers are now enjoying the sweet kiss of sales success from the Nation’s Sixteenth Television Market!

Television Magazine credits the Charlotte-WBTV Television Market with 689,882 sets, making this the Sixteenth Television Market in the Nation... First in the South!

Re-evaluate your expenditures. Call CBS Television Spot Sales for a date!

Source: Television Magazine Set Count, May, 1958
They “work like hell on the sell!”

- Competition for viewer attention coupled with the recession puts greater burden on effective television selling
- With show control reduced to a virtual veto only, agencies today put top creative effort into TV commercials

By Evelyn Konrad

The big TV agencies have moved their heavy artillery into a new battlefield: The focal point of creative effort today is the TV commercial rather than the TV show.

As the TV v.p. of one of the top 10 air agencies put it: “The show’s no longer the thing with us because we’re confined to behind-the-scenes control only. Nowadays, we work like hell on the sell!”

This renewed stress on the commercial, backed up by all the ammunition that agency marketing and research know-how can provide, began gathering momentum at the turn of the year, but is likely to make its biggest impact on agency TV department structure and advertising by fall and winter 1958-’59.

Today, all eyes are on the commercial, and here’s why:
- Selling is tougher in 1958 and clients demand results from TV investments. While they’re giving a closer look-see to effectiveness of TV expenditures, clients are, at the same time, willing to invest proportionately more on the selling part of their network effort than in years past. Only two years ago, clients in various product categories spent, on the average, less than 5% of gross time and talent network TV costs on commercials. (See Compton 19 March 1956 issue.) Today the proportion spent on commercials has risen considerably, cars leading the way, with 10-12% of their gross network TV costs poured into commercials.

The reasons for new emphasis on commercials from the clients’ viewpoint are apparent. Schwerin Research Corp., which has noted the trend toward more expensive and better-produced commercials this year, pegs the cause this way: “The rising cost of TV program and commercial production have sharpened the advertisers’ critical eye. Their motto is ‘Let’s get
more for our money' and this necessarily entails more than ratings. The show is merely the vehicle."

- As agency role in TV programing has been reduced, competition for new business has begun to revolve increasingly around commercial effectiveness. While TV was in a sellers' market, the big-name TV v.p. of an agency became top management's ace-up-the-sleeve for attracting new clients. Today, however, negotiating with networks and packagers in this buyers' market is no longer enough to justify chunky TV commissions. Track record in effective TV commercials plays as big, or bigger, a part in new client pitches as having an entry in the top 10 net TV show lists.

"TV continues to be a big factor in account switching this year," says Werner Michel, TV/radio v.p. of Reach, McClinton. "But today the agency with the best TV commercials can beat out the shop that only talks about its program-buying success. We're all back in the basic business of creating advertising that sells."

- It's harder than ever to get viewer attention for commercials. "TV commercials have all improved over the years, and you compete with all of them," says Mark Lawrence, TV v.p. for MacManus, John & Adams. "Just as it has become more difficult to come up with something 'different' in programing, so has it become tougher to cop the lead in commercials." And agency TV executives point out that the "sameness" of TV programing puts an added responsibility on the commercial.

"With split sponsorships and multiple Westerns and quizzes, the only way the viewer is going to tie your product to the show is through your commercials," says the TV director of one of the top five agencies. "We almost have to work with an inverse ratio in mind: The lesser the original the programing, the more creative commercials must be."

This competition for viewer attention has sparked a search for commercials that are, paradoxically enough, both unusual and sure-fire. For instance, Pontiac has capitalized on the "big-event" concept of TV advertising by putting star-studded humorous commercials into its TV specials, going so far as to purposely misspell the car name in the Silvers spectacular.

The increased number of such specials and prestige-shows has required the creating of commercials with higher esthetic standards. Says Schwerin v.p., "Hike" Newell: "You can't (or had better not) follow, say, an Ethel (Please turn to page 58)
What will NTA’s Ely Landau do next?

- The restless board chairman of National Telefilm Associates says that he’s aiming for diversification
- Landau’s new target seems to be station ownership, which he regards as better pickings than tv programing

By Alfred J. Jaffe

In the frenetic tv/radio industry, no one is making bigger headlines these days—or more of them—than 38-year-old Ely Landau, board chairman of National Telefilm Associates. The reason: Landau is moving fast toward diversification in several areas, including tv/radio station ownership, theater operation, film production, film distribution and is even in the process of adding a phonograph record company.

The rise of NTA has been meteoric. Landau puts NTA’s assets today at $40 million and its net worth at $10 million. Just about five years ago, he had completed three 15-minute pilots at a total cost of $10,000 and was looking around hard for people who could take the burden of distribution off his back.

NTA has not only gone up but outward, too, a reflection of the restlessness of its board chairman. Tick off the areas into which this restlessness has taken the firm and you’ll find there’s scarcely a corner of the video business which hasn’t been probed.

It is first and primarily (at least now) a distributor of syndicated and movie film. It is also a producer or co-producer of film for tv. It is also a film network. It is also a theatrical distributor of film. It is also a station owner. It is also a distributor of non-theatrical film.

NTA is still proliferating. Landau is negotiating with Elmer Rhoden’s National Theatres, one of the largest movie house chains in the country, for ways and means of joining forces. He is battling United Artists in court for a juicy prize: the Warner Bros. pre-’48 movie package. If victorious, Landau will be the only distributor with two major Hollywood packages.

Things move so fast around NTA that at sponsor’s presstime two more developments were the subject of active rumors in the trade. One was the possible imminent announcement of NTA’s recording company. The other was the possible imminent announcement that
Landau had nailed down his third tv station, reportedly an independent. (If a deal with National Theatres goes through, there will be a fourth station—the theatre chain's WDAF-TV, Kansas City.)

In view of this hyperactive atmosphere, it is odd to hear Landau talking about slowing down. He points out with indisputable logic, however, that the tv business itself has slowed down.

Sounding more like a conservative banker than the fast-moving performer that he is, Landau said: "We are aiming for solidity in an industry that is showing signs of leveling off. After all, the number of tv homes is approaching the 90% mark. How much higher can it go? We came up fast because of our ability to latch on to a movie package. But the supply of the big movie packages is gone."

Cognizant of the feeling in some ad quarters that he has grown too fast, Landau added, "Don't forget that we haven't tried to make a fast profit out of the Twentieth Century-Fox package. We have a three-to-four years' supply. We haven't been selling our product like the other distributors have been selling their stuff. We release ours a group at a time, 78 at a clip. In that way we get the maximum out of a hot library of films."

What are Landau's ultimate ambitions for NTA? When asked, he answers in conventional terms but he made a revealing statement in discussing his station and web ambitions:

"There's something about the tv business most people don't realize. And that's the fact that 71% of the money comes from the sale of time and 29% from the sale of programing." Considering Landau's accomplishments with the 29%, it should not require any great mental dexterity to deduce that Landau's station ambitions extend to the maximum permitted by the FCC. And, considering Landau's keen eye for opportunities, it would not be surprising if, in NTA's inner councils, station ownership is already the tail that wags the dog.

This explains partly Landau's interest in National Theatres. Landau has a firm, "No comment," when questioned about the movie chain but there's no doubt a merger would give Landau access to $17 million in liquid assets resting in Rhoden's coffers. And it's been said that Landau, despite his brashness and confidence, is also eyeing, respectfully, the corps of experienced hands that he could call upon in the event the two firms joined.

With the deft way Landau handles money, there's no telling how many stations could be bought for $17 million. Landau busts his buttons when he describes the financial details of his purchase of WNTA-TV and WNTA (AM and FM), New York.

NTA paid $3.5 million for the properties, including the assumption of around $1 million in debts. "I've been offered $1,900,000 for the radio stations alone," Landau said. "That means that I've bought a tv franchise in the country's biggest market for a million dollars. All the station needs now is programing parity. Who else has gotten a buy like that? We put down $200,000 in cash, we make no payments for two years and the balance of payments is extended over eight years. We'll do $4 million in business the first year and we'll be up to $6 million without much trouble."

Though he's been successful in deferring payments for the New York stations, Landau's ambitions create an immense need for borrowed money and the success of Landau and others at NTA in swinging loans is in no small way responsible for the firm's rapid growth. Each group of Twentieth Century-Fox films, for example, require the outlay of nearly $6 million in cash within 90 days. Even were NTA to sell every film to every tv market within that span the immediate return would

"We are aiming for solidity in an industry that is showing signs of leveling off. After all, the number of tv homes is approaching the 90% mark. How much higher can it go? We came up fast because of our ability to latch onto a movie package. Some people may think we came up too fast but don't forget we haven't tried to make a fast profit out of the Twentieth Century-Fox package. We release features 78 at a time."

"Station ownership is becoming more important with us. There's something about the tv business most people don't realize. And that's the fact that 71% of the money comes from sale of time, 29% from sale of programing. We got a good deal in our New York stations. We've been offered $1,900,000 for the radio station alone. So NTA bought a tv franchise in the biggest market for $1 million."

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SPONSOR • 31 MAY 1958
still be only about 25%. Stations pay the remainder over 18 to 30 months. According to one analyst, NTA uses $5 of borrowed money for every $1 of equity.

Money is no longer a major problem, Landau says. At the beginning, he concedes, “we did it with mirrors.” At present, his track record opens financial doors he would hardly dare knock on in his earlier days.

The multi-faceted operations of NTA being what they are, it would be too much to say that Landau is concentrating on any one thing right now. But there is no doubt that he is spending a considerable part of his working hours on next season’s plans for the film network. NTA has put an estimated $200,000 into promoting the network.

Landau is out to sell nine hours of pre-cleared time a week, five of them during the day. The daytime offering marks the first time the network has gone into weekday strips. Landau has sunk about $12 million into programming the nine hours—more than $4 million for three half-hour series, This Is Alice, How to Marry a Millionaire and Man Without a Gun; an average of $100,000 apiece for 39 features; nearly $3 million for 90 one-hour daytime films, mainly reruns of top-priced shows that have appeared on the wired web; $100,000 apiece for six Shirley Temple features.

In putting a lot of steam behind the network and its shows, Landau is not unaware that there’s a back door open in case his efforts come a-cropper. All the programming is grist for NTA’s distribution mill. “I’m no Don Quixote trying to fight a windmill,” he said.

The past history of Eli Landau will bear this out. However, while he has had a remarkably keen eye for the big opportunity, Landau worked in the shadow of anonymity for a number of years before his star blazed.

While he was in Texas during the war his attention was attracted by Fritos corn chips and in 1947, when he was 27, he got a five-state northeast U.S. franchise for corn chips marketed under the name of Pepcorn. Landau reasoned they would be an ideal product for bars. Landau also noted that of the 7,000-odd tv sets in the New York area, most of them were located in bars. So the Harnell Food Corp.

(Please turn to page 60)

**“WONDERFUL GOOD” PITCH BY WLBR-TV**

The problem of how to get a local advertiser’s tv success story across to the national advertiser was neatly solved on 14 May by WLBR-TV, the Triangle Publications Station of Lebanon – Lancaster, Pa.

Joe Zimmerman, the station general manager, piled about 65 local businessmen and their wives into four chartered buses and brought them to New York City where they joined 200 advertising agency executives in Park Avenue’s Sheraton East Hotel for a Pennsylvania Dutch dinner staged by WLBR-TV.

For many of the agency guests, it was their first actual contact with representatives of an area around which has grown many misconceptions. Because the original German settlers who came to this part of Pennsylvania were simple, thrifty farming folk the idea quickly sprang up that it was just about the “toughest-to-sell” area anywhere. The fact that several of the religious sects among these original settlers spurned education and any “new-fangled” inventions helped foster the notion.

However, this early thriftiness (or what the Pennsylvania Dutch call “shpawrsom”) paid off. Today, Lebanon, Lancaster, York and the environs is not only a lush agricultural area but is a lively manufacturing center as well as a prosperous retail market. It probably is as recession-proof a community as any across the nation.

Timebuyers at the party had the opportunity of learning just how prosperous is the Pennsylvania Dutch country by meeting the merchants who live there.

At the same time that WLBR-TV dispelled fallacies about the region, it drew heavily on its heritage for this unique promotion. Invitations to New York agency people were a series of Pa. Dutch picture postcards in the native lingo: “We want you should visit our Pennsylvania Dutch country just now but if you can’t, we will fetch it to you.” After this teaser came invitations and follow-ups: “It pleases us to give you for dinner—and for free too. It gives the seven sweets and seven suors, mit schnapps too.”

In a way, the party served two purposes. Not only did it serve to acquaint national advertisers with local successes but it cemented the good relations between the station and the Pennsylvania German advertisers. For the latter had a day to remember. On arriving in New York, they were guests of WLBR-TV for theatre or ball game. Most of the men went to see the Yankees, while the majority of wives went to see West Side Story, Jamaica, Say Darling and other Broadway shows. To borrow from the station’s slogan and the Pennsylvania Dutch dialect, it was a “wonderful good” time.
After "adult" Westerns—what? The mature and integrated look

By Bill Miksch

SCENE: On location with the Cactus Ty Films Co. in the Arizona desert. It’s lunch hour, and the camera crews and extras have retired to the shade of a mesquite grove from whence comes the crackle of toasting marshmallows punctuated by the occasional squeal of a sturlet. On a nearby corral fence perch two men, their gaze fixed heavenward on a hovering helicopter. One wears a sequins-trimmed cowboy suit; he is Sandy Trail, star of the new Western tv show, John B. Stetson. The other is distinguished by an enormous pair of dark glasses, chartreuse ascot and coconuut straw calypso hat. He is Alaric Prawn, director for Cactus Films. The helicopter sets down and jettisons a lean, bouncy “Eastern” type youth with a dispatch case—Buzz Beaker, assistant to producer for Madison Avenue’s Finn & Haldie Agency.

ALARIC: Buzzie boy! What a surprise! Sandy, this is our “angel.”

SANDY: (Quietly but with strength) Howdy, pardner.

BUZZ: (Incredulously) You mean this is Sandy Trail? But he’s so short. On tv he comes out looking eight feet tall!

ALARIC: Sandy only works with actors under five feet, and they all ride ponies. By the way, Buzz, did you get the rushes on our latest episode?

BUZZ: You bet; that’s why I’m here. Our account bought this show on the strength of a great, off-beat pilot. Nothing you’ve turned out since—

motely resembles it. What’s happened?

ALARIC: Now, Buzz, be reasonable. You bought a terrific title—John B. Stetson: The Man Who Made Hats for Western Eggheads. It’s a natural, coming on the heels of Jim Bowie, Wyatt Earp, Sugarfoot, Jefferson Drum—

SANDY: Cain’t miss, pardner.

BUZZ: But it is missing! The story line has fallen apart. Let me refresh you on that pilot; it was in the true traditional adult Western style—“Which way’d they go?” “Thataway.” “We’ll head ‘em off at the ford.” Gallop, gallop, gallop—Bang! Bang—

SANDY: Shucks, that’s for non-integrated folk.

BUZZ: (Puzzled) Now where did he pick up a word like “non-integrated”?

ALARIC: Skip it, Buzz. Get on with your complaint.

BUZZ: Well, every can you sent us since the pilot has been off the track. There was the episode where Sandy here was a papoose-sitter for an Indian squaw. Is that your idea of rugged Westernism? And in the last show, Sandy kisses the girl while his horse rides off alone into the sunset!

SANDY: Doggone, that hit me as right good—it symbolized the sex drive in disassociation from occupational frustrations.

BUZZ: (Clutching his crew cut) Alaric, what the blazes is this idiot trying to say?

SANDY: Mistah, when you call me “sick”—smile!

BUZZ: Look, all I want to know is why that horse galloped off alone into the sunset?

SANDY: He’s a neurotic hoss. He’s queer for sunsets.

ALARIC: (Brightly) That’s right, Buzz. There’s nothing unusual about a neurotic horse. Look at Silky Sullivan.

BUZZ: Now listen, you guys. We’re pretty liberal agency on the subject of show control. Velvet fist in iron glove and all that. But we must draw the line somewhere. For example, that Injun of yours—Chief Hot Running Water, or whatever his name is. One week, he’s the villain; the next, he’s Sandy’s sidekick. We get letters.

SANDY: The Injun’s a schizo.

ALARIC: That’s right, Buzz. We thin it’s a nice touch. Frankly, after we shot the pilot, we got to thinking that if we just want a plain old well-adjusted, sado-masochistic Indian we could use a wooden one from a ciga store. So for realism’s sake we wro him in a split personality.

SANDY: Sure, pardner, now this her Injun comes alive. Sometimes he withdrawn, the result of a deep-rooted Oedipus complex that began with wrong post-natal feeding. Then he’s friendly Injun. Other times he suffers hallucinations brought about by the pressure of belonging to a minority group. Then he’s a bad Injun.
BUZZ: And I'll be a loco Injun if I listen to any more of this Freudian nonsense! What's got into you guys?
ALARIC: Buzz, please don't get overwrought in this hot sun.
BUZZ: Well, I am overwrought! I got Trendex to think of. How do you justify an episode where the intrepid Sandy Trail backs down from a fight with a gang of rustlers, and then slinks off to his ranchero to toss a salad? Really! First our hero "chickens out," then he tosses a salad!
ALARIC: It was a chicken salad. You've got to dig the symbolism.
SANDY: Besides, I've rid myself of aggressiveness and group-hostility.
BUZZ: (Furious) That ties it! I'm going to get to the bottom of this. What have you guys been up to?
ALARIC: (Shamefaced) Tell him, Sandy.
SANDY: Sure, pardner. I'll let him have it straight cause I ain't a scared of him nohow seeing I got me an iron-clad contract. Alaric and me have gone into analysis.
ALARIC: (Nervously) For the good of the show, Buzzie old boy.
BUZZ: (Deadly) An iron-clad contract, eh, Sandy? Well, we'll cancel it now. Reach for your gun.
SANDY: Don't carry none since I got oriented.
BUZZ: Ah, but I do. (Whips out a Colt 45. Two shots later, Buzz returns done to the helicopter.

Drawn for SPONSOR by Norma Erler

Sponsor • 31 May 1958
CBS Tv Spot Sales has turned its Cume-Rule study into ammunition aimed at newspapers.

The Cume-Rule, released in January, was based on a specially commissioned Nielsen study showing the cost and audience reached by day and night chain break announcements in various numbers of markets.

For easy calculation, the rep firm put the figures, which included unduplicated audiences over one and four weeks, on a stiff card which operated like a slide rule. Hence, the name Cume-Rule.

The same figures have now been used to compare with newspaper buys costing the same amount of money. Comparing costs in the top markets in multiples of 15 (and going up to a maximum of 75 markets) the data indicates more audience delivered by the video medium.

Two basic comparisons were made. In one case three nighttime announcements on CBS TV stations were compared with five-eighths of a page in the leading newspaper in the same markets. In the other instance, 12 daytime announcements were compared with one-half page ads.

Audiences were compared on a potential and delivered basis. The potential audience comparison was TV homes in each market vs. newspaper circulation. Delivered audience or home impressions was given for TV but not for newspapers.

However, the CBS Tv Spot Sales study pointed out that the Starch “noted” averages for ads of five-eighths to a full page is 30% and for half page ads is 19%. These percentages have been applied by sponsor against the newspaper circulation figures in the charts at right.

Comparison at right uses CBS station and the leading newspaper in each market. TV audience figures are from the Nielsen TV Index as of Oct.-Nov. 1957. The nighttime schedule is based on announcements at 8:00 p.m. Monday, 9:00 Wednesday; 10:00 Friday. The daytime schedule covers 12 announcements between 9:00 a.m. and 6:00 p.m., Monday through Friday. TV costs are one-week rate: newspaper costs from SRDS. Figures in parenthesis are based on Starch averages on “noting” ads (see explanation in story).
Seaboard buys spot to sell money

- Originally a small loan company on the West Coast, Seaboard Finance Co. now has offices throughout the U.S.
- Spot radio jingles have been advertising backbone. Current series sells “Yenom,” money spelled backward

In the midst of today’s somewhat doomy financial atmosphere Seaboard Finance Company, headquartered in Los Angeles, Calif., is proudly noting an 18% gain in dollar volume, totaling lightly more than $200 million for the six months from 1 October 1957 to 31 March this year.

A considerable part of the credit for setting a new record during this soft business period belongs to spot radio, says Paul Appleby, Seaboard president. Though sales contracts dropped 6%, personal loans shot up some 32% during the period, accounting for Seaboard’s healthy record.

Seaboard is backing up its belief that spot radio will generate new business with an appropriation of nearly 1 million this year, sponsor estimates. This includes spots to run in 398 cities in 50 major and 100 minor markets across the country, and in Canada and Hawaii.

The company operates nation-wide, but separates its advertising into three regions—western, eastern and southern. In the western and southern divisions, about 90% of the ad budget is allocated to radio; the balance is split between tv and newspaper ads. In the eastern division, newspapers have a slight edge.

“Having our advertising supervised by three regional divisions,” explains western division ad manager William Van Dyke, “enables us to handle advertising on a market-by-market basis. Since each of our offices is, in effect, a local business serving the community in which it’s located, we find valuable to have this kind of close working control over our advertising.”

Three advertising managers report directly to president Paul Appleby in Los Angeles.

The current Seaboard campaign is titled around the theme “Yenom,” which is, the transcription points out, money spelled backward. “The voice with the “Yenom” copy, there is a live tag, to tie in the address of the local branch or branches in the area covered by the station.

Here’s how this campaign came into being. “A couple of years ago we decided it was time to think about a new approach in our commercials,” recalls Mel Roach. “We have found that jingles always work well for us, so we started with that in mind. Adding the light touch at “Yenom” was simply carrying jingles a step further,” he says.

“But after we had worked out the idea, we began to have second thoughts about it,” he continues. “Were we right, we wondered, to approach the matter of treating money troubles in a light, and even humorous, fashion? We decided, however, that a joke might make a man smile and leave a pleasant recollection, even if we were joking about his money worries.”

The worries were not yet over. “After going ahead and writing the series and distributing e.t.’s, we became worried all over again,” Roach remembers. The reason: rave reactions to the commercials began to come in from stations and from others in the business. “So we worried: would we find ourselves guilty of ‘ivory tower’ advertising,” he says.

Quite the contrary, notes Frank Bull, owner of the agency bearing his name. Results are demonstrably excellent in terms of new business.

They have another virtue, Bull notes. “They are a triumph from the creative standpoint when you consider that finance company copy is the most restricted of any except the liquor industry,” he says. In most states, it seems, all finance company advertising must submit to, and be approved by, a loan commission and bank examiners.”

It’s estimated that Seaboard experiences about a 10% cost factor in radio advertising. This is borne out, generally, by a recent check in Sacra-
mento, Calif. During a six-month period some $1,800 was spent in radio spots. During that time 45 people, who said they heard the radio spots, borrowed an aggregate of $15,000.

Seaboard Finance Co. is the third largest of the small-loan companies (following Household Finance Corp., Chicago, Ill., and Beneficial Finance Co., Wilmington, Del. From a small start in the late Thirties the company grew to 42 offices in four states by the beginning of World War II.

As of the middle of this month the company had 998 branches. It is still growing at a rapid rate. In the 90 days between mid-February and mid-May, for instance, the company added 25 branches. Additional expansion is planned.

Having such a large number of branch offices, of course, creates additional effort in planning and scheduling advertising in order to tailor it to local situations. But there is this advantage: each of the 998 branches can be relied upon to “feed back” information to its district advertising supervisor.

William Van Dyke thinks of the branches as individual “rating services,” at the company’s disposal. He explains that a branch can provide considerable advertising information from its manager, office personnel, loan interviewers, and new customers who come in as well as from its monthly business reports and graphs. All of these, he points out, are in addition to regular available standard rating information.

Here’s how this source of information is tapped, once a new branch office is opened:

Following the selection of a branch location by one of the company’s 60 regional managers, and the hiring of a new manager to be in charge of the branch office, the divisional advertising manager visits the new location.

“Talking to people is as important as talking to radio stations,” explains Van Dyke. “That’s why a visit to the new town is a must for a division advertising manager.”

“Whom do we talk to?” he asks. “Hotel clerks, taxi drivers, storekeepers—anyone who listens to radio. We ask them what station they listen to, and why. That’s what we really want to know.”

“Then we add the findings of our own little ‘survey,’ and correlate this with the information given us by the

stations, including any availabilities.

“Another factor we consider is whether there are any similar accounts already on a station and, if so, how many,” Van Dyke continues. “This influences our decision because while similar accounts tend to earmark the characteristics of the station Seaboard is looking for, too many competitors can dilute our message.”

Seaboard frequently expands by acquisition of existing smaller loan companies. The procedure for determining advertising, however, remains about the same.

“In that case we talk to inherited personnel,” Van Dyke says. “We find out what they are doing in the way of advertising, and what results are being obtained. After this, we survey to see if the advertising is profitable. If results are good, we retain the program but switch to our own copy.”

A comprehensive media program is used when a new office is opened. How this program is established is related by Frank Bull, agency president:

Direct mail: “In a new office we purchase local lists, and send out an announcement that says ‘there’s a new kid in the neighborhood.’ In a takeover area, we circularize the former company’s present and former customers, announcing that ownership has changed, but that personnel are being retained.”

Telephone Directory: “ ‘When does it come out?’ is one of our first questions in a market. You can’t do business without a telephone.”

Newspapers: “Except in certain areas of the eastern division, where they account for a high percentage of the budget, newspaper advertising is confined to announcement ads, plus editorial aid and news pictures of the opening.”

Radio: “A 13-week firm contract on the station (or stations) selected. You cannot buy radio for 30 days, then cancel it. If it’s not pulling, you must analyze why, then act accordingly.”

Sometimes a change of schedule is indicated, Bull continues. “Instead of three or four spots a day throughout the week, we might try weekend saturation. Another problem sometimes occurs when a buy we expected would produce business for many offices in large area proves not to be equally effective for all offices. The important thing is,” he emphasizes, “to find out where the trouble lies before taking action.”

After the advertising starts, loan interviewers begin gathering information. The surveys include the question, “How did you happen to come to Seaboard?” If the answer is “just driving by, a neighbor told me how nice you were, etc.” a second question follows: “ ‘Have you ever seen or heard of any of Seaboard’s advertising?’

“This gives an insight into penetration...
ARB TV SETS-IN-USE FOR APRIL ARE ABOVE SAME MONTH IN 1957

Most hour periods show an increase in viewing during April compared with corresponding month last year, ARB figures show. This upbeat data is a continuation of a trend going on for some months. The figures below show this picture is true by time zones as well as by total U. S. (Total U. S. figures are based on eastern time across the country.) Only exceptions are certain late afternoon-early evening times.

Average tv sets-in-use by time zones, April, 1958

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Standing proudly in front of their own radio station are (l. to r.) John Hopkinson and Quentin Sturm. Taking over last September, with losses at $1000 a week, the pair shaved them in October, minimized them in November, went in the black in December. Each month since has been increasingly profitable, and it was done with no staff change except management. The secret was consistent selling, of new ideas, copy slants, ways of merchandising air time. Though commonplace in cities with heavy competition, this is radical departure outside, they report. Result is that rates have been boosted 50% without the loss of any except seasonal business.

T

here’s a little of Walter Mitty in everybody, but for people in the business of radio and tv it generally takes a specific form: of one day buying an operation, or at least a piece of one.

Two years ago this idea crystallized between two Chicagoans—John Hopkinson, who headed his own rep firm and Quentin Sturm, an account executive at WIND. Today they are partners in WKAB, a 1000 watt daytime radio station at 840 KC, in Mobile, Alabama. Here, in Hopkinson’s words, is the story of how it came about:

“The first decision that my partner, Quentin Sturm, and I made was the easiest. We decided to buy a radio station. From then on things got tougher.

“First, how do you get one? For the past five years there’s been a sellers’ market in stations. Any station, anywhere, that shows even small profits, is asking box car figures. The rule of thumb for selling price is one-and-a-half to two times annual gross billings and the figure can go higher if real estate is involved.

“You need cash, and lots of it. Don’t look for much help from a bank; they look for collateral. What collateral? The equipment probably has a resale value of $16,000 tops. But you do have an alternative—find a ‘sick’ or ‘crippled’ station, losing money because of poor management.

“But let’s go back a bit. My partner and I decided to start looking in 1956. For obvious reasons we made every effort to be hush-hush about our plans. However, the secret leaked out fast and it was then that I learned of the tremendous interest that everybody connected with the radio business, even advertising, has in buying a station.

“We not only were queried by everyone we were ever in contact with, but used to receive from four to five calls a week from total strangers to us. A

So you want to buy a radio station?

Johnson Motors takes plunge in network

With little experience in tv, this outboard motor maker bought three specials that built traffic and sales

J

ohnson Motors, Waukegan, Ill., manufacturer of outboard motors, took a deep plunge in tv this spring. The dip was rewarding and more than met expectations in creating interest and sales, company officials report.

Johnson made the splash with three springtime Bob Hope “specials” on NBC TV. These hour-long shows had major penetration, averaging about a 150-station lineup for each.

Purchase of the shows represented a major investment for Johnson. Sponsor estimates the company’s total ad budget to be about $2 million. As a relief-time buy it’s a safe bet that the three shows took about a third, $700,000, of this.

The buy was dramatic from the company’s point of view. In its 35-year history, it has become the top lineage advertiser in boating and outdoor magazines. But it has never used radio, and its only previous tv experience occurred about three years ago when it bought a few announcements on NBC TV’s Today.

Still, the belief that the product was right for tv did not diminish. For three years J. Walter Thompson Co., Chicago office, Johnson’s agency, researched tv to find the right vehicle. JWT believed this research had produced three specific tv requirements for any show sponsored by Johnson:

1) It had to be a prestige show;
2) It had to attract a comprehensive all-family audience; and,
3) It had to offer strong merchandising opportunities.

The three Hope specials, running on 5 February, 2 March and 5 April, seemed to fulfill these basic requirements, as well as provide the important added bonus of seasonal timing.

According to Johnson’s market research, outboard motor buying begins in February, builds up through March and April and hits peak sales in May.

The company felt that the Hope specials were more than met the prestige requirement. This was especially important because Johnson introduced, this spring, its new “V” block engine, the first in outboard motors.

The audience requirement seemed equally well taken care of. JWT’s search of previous Hope shows revealed the following audience characteristics:

More medium and large-sized families view Hope than one-and-two-member families; it attracts an above-average number of viewers per set—6 against a 2.5 average; the audience breaks down into 45% women, 38% men and 17% children; a higher proportion of “young” families view

40

SPONSOR • 31 MAY 1957
Owning a radio station is an ambition of many people in the broadcast business. Here's how two men did it.

“We got about a 65% response. Some, of course, were really not interested in selling, but just seeing what price their station might bring. But the type we were seeking, those losing money, were quick to answer, and mostly by phone, to keep negotiations confidential.

“Interestingly enough, in practically every station offered for sale, there was a weak management, with a lack of good sales personnel, and an owner unable to find replacements. Of course, there’s always the inducement of a capital gains tax situation, too.

“So far, so good. We had spent some time, and learned where there were some stations for sale. Now we entered the second phase: how do you evaluate the station in terms of potential, to arrive at a reasonable price?

“You must approach this from two directions—national revenue and local revenue. The first assumption is that you will be the leading station in the market after allowing an adequate period (say three months) for your new programing to take hold. This assumption is not meant to be overbearing, but it is necessary because this is what controls national business. The value of national business, both from the revenue point of view and good commercial sound cannot be over-emphasized.

“Next, analyze published FCC figures to determine the flow of national business into the market. You can calculate that once your high ratings are established, you can expect to get a major percentage of that business. And that’s your clue as to the amount of national business you can expect to write.

“Now for the local side. First check the local rate structure; that is, see what the competitive stations in town are getting for a one minute spot. Check Pulse and/or Hooper ratings of (Please turn to page 73)

comes up with new sales

These characteristics are important to Johnson. The company has done considerable research on outboard motor buying motivation. It knows, for instance, that families constitute the best market for outboard motors, and that there are more sales to families with several children, than to those with only one or two children.

The third requisite, strong merchandising opportunity, was exploited fully by Johnson and the agency. Prior to the first show, the company coordinated merchandising with its 4000 dealers across the nation.

After explaining the campaign, and purpose to its dealers, Johnson stressed the value of special tie-in displays featuring Bob Hope. It made-in kits available and it advised dealers to buy adjacencies. Johnson's account supervisor at VT, Carl Von Ammon, explains the philosophy this way: "Network tv is virtually a local medium," he says, "viewers identify the show with their own local station, creating the ideal psychological climate for dealer tie-in."

A further advantage of the specials Von Ammon says, was that they were presented on pre-empted time, leaving adjacencies unsold and available for dealers to pick up.

Dealer cooperation was strong. For the three shows an average of more than 75% of the dealers was represented with adjacencies. Results were reflected almost immediately in attendance at the "all family boat shows" conducted at each dealer's showroom.

The three-shot campaign was a success. Why? The choice of the show was excellent, believes W. H. Jonas, Johnson director of sales and advertising. But also important, he believes, was the merchandising cooperation at local dealer level, and the lead ins and lead outs provided by Hope himself.

Although Johnson Motors has not as yet firmly its schedule next year, it will not be surprising to find network tv coming back for an encore.
*Latest NTI: April 6-19, 1958
It is not particularly surprising that a company whose business is involved with other people's future should be astute about insuring its own.

Convinced that for companies, as well as for people, the present is the best time to protect the future, the Prudential Insurance Company renewed its schedule on the CBS Television Network—a program series which averages 23 million viewers each week.

Each year since 1950 Prudential has placed increasing reliance on the persuasive power of network television. Last year, for example, it devoted more than two-thirds of its entire advertising appropriation to television.

Prudential buys insurance

And apparently with notable success. Prudential reports “Our 22,000 agents throughout the country are proud to be associated with CBS Television in a programming venture with the scope of The Twentieth Century. They consider television a tremendous help in winning the confidence of potential policy holders.”

In the present period of stiffening competition American business employs the most efficient sales tools it can get—which is why more and more advertisers are announcing their renewals on the CBS Television Network each week: Lever Brothers, S. C. Johnson, Liggett & Myers, U. S. Steel, the Nestle Company and Westinghouse.

Like Prudential, they find their best insurance in the network whose vital statistics reveal that for the past 68 consecutive Nielsen Reports it has provided the largest nationwide audiences in all advertising.
Four experts in the field not only list the advantages but tell why they feel original scores prove more economical, more successful in setting mood for commercial.


An original score has many advantages. First of all, it can be depended upon to help create the "mood" of a spot. I believe an original track for a tv commercial can do just what the original score does for a feature film — help to condition the viewer by supplying him with a musical mood befitting the story or product being presented on screen.

Though the viewer may not be consciously aware of the background music, it plays its part in registering the message. Here is a completely legal "subliminal" commercial aid that is often overlooked. An original track, styled for a particular commercial mood, can actually aid a viewer's interpretation of the copy points being made. It can heighten emphasis of the more important selling phases and even lend credibility to a demonstration of the product. Furthermore, an original score can give movement to the commercial, can help advance the plot through introductory scenes to the selling conclusion.

I have never known a producer who would attempt to do a commercial using only stock footage. Yet, I have seen many well-written and otherwise well-produced commercials lessened in effectiveness through the use of stock or library music. Such music is generally an "accompaniment to" a film story, rather than a "part of" the story itself. It takes an original score to achieve complete unity of pictures and sound.

Given the right instrumentation and carefully recorded to highlight and emphasize the picture values, an original piece of music can add much to the memorability of a tv spot. People generally find it easier to remember a musical strain than a paragraph of description. They remember words more easily if accompanied by music. Hence the success of the jingle as we know it in broadcast advertising.

Though the extra costs might be a deterrent in some instances, I feel sure the selling effectiveness of many commercials can be measurably increased with the addition of original scores.

Mitch Leigh, creative director, Music Makers, Inc., New York, advertising music specialists

The fact that there are advantages in employing original scoring for tv commercials has been proved by its increased use. As recently as three years ago, less than 5% of filmed tv commercials contained original music. At present, over 50% are originally scored for specific commercials. This not only makes Music Makers happy; it delights the advertisers and advertising agencies who use our services as well. They have found that original scoring has helped increase sales.


Whether the product or service sells for millions or for pennies, one of the things that the above have in common is the successful use of original scoring in their commercials. Here are some of the reasons:

Custom music sets and maintains the "feel" or mood of the commercial complementing the copy approach and the mood of the photography. It also acts as a cohesive and elisionary force, joining (as a unifying thread) all the individual scenes and special effects and the narration and changing mood from, for instance, the "groundwork" opening to the "hard sell" or "nuts and bolts" section of the commercial.

Perhaps the most important advantage of original scores is, that by applying what we at Music Makers call "musical psychology" (the physical relationships of sounds, pitches, nuances, rhythms, meters, melodies and harmonies), we are able to invade the unconscious of the viewer and affect his human sensibilities; thereby setting him up for the commercial's "hard sell." Yes, the entire industry is finding out what Hollywood found out years ago. A good original music score merits its full screen credit.

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

Music is a very important indefinable plus—a third dimension in tv commercials, since it can effectively augment the selling power of the picture and the spoken word.

As we all know, there are two sources of music for commercials—there is the "canned" library of bridge mood music and full length compositions; the other is an original score.
ores in tv commercials?

"tailor-written" for a specific commercial.

If you are using music strictly as background, you can certainly find some that has been pre-recorded which will fit the purpose. But my experience has been that it sounds like exactly what it is—"canned" music. Frequently, by the time you've added it to your sound track, it's in its sixth or seventh generation and much of the quality is lost. Whereas, with an original score, what is written, can be recorded and transferred with no appreciable loss of quality.

In making a tv commercial you naturally hire the best producer, the best set designer, the best cameraman, the best talent. Why not then secure the best music—which in most cases is an original score. With this score you can create excitement and motivation, emphasize selling points, you can add mood, proper atmosphere and heighten dramatic effects.

An original score need not be expensive! It can be written just as effectively for a solo instrument or a symphony orchestra, depending not only on the size of your budget but, more importantly, on the individual characteristic needs of the particular commercial.

My feeling is that the most effective music is original music, written expressly for the commercial in which it is used, because it then belongs to the commercial and can help create product image.

Steve Elliot, Elliot-Unger-Elliott, commercial film producers, New York

Right score contains all selling points

To begin with, not every commercial needs music. In some spots music can be a distracting element, especially in fast-paced, hard sell commercials. In those messages which need music, stock music is better than no music, and an original score is the very best. Let us limit ourselves, then, to discussing only those which call for music.

We have come very far from the days when music was added as an afterthought. Commercials today are conceived and written with music as an integral and vital part. We have a purely personal and perhaps selfish reason for wanting original scoring in commercials we do.

It would be absurd to feel that every picture we do is a masterpiece, but it is disheartening to do beautiful photography and then have music added as mere background noise.

When a spot is specially scored it is done to a picture which has already been edited into its rough cut form. The composer gets a chance to look at the film and study it. His music can recreate and enhance the mood as it was originally conceived.

Sometimes, by a stroke of good fortune, a piece of stock music will fit a commercial, but unless it is absolutely necessary, why leave such an important element to chance? Advertising agencies have music specialists in their employ who can find scoring of films to very talented men whose profession it is to do just such music.

Some special songs and jingles commissioned for commercials have such memorable refrains that they have practically entered our folklore.

Correctly scored, a film can have every important selling feature highlighted. The music can reinforce and complement the sales message.

An original score may add those attributes which make a film distinctive and memorable.

In Louisville

it's WAVE-TV

for

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

NBC AFFILIATE
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.
We knew these first TARGET ratings would be fabulous! It's just the beginning. TARGET is terrific in over 100 markets. It still may be available in yours.
SCORES BULLSEYES IN FIRST SHOWING!

BIRMINGHAM
AR-TV Thurs. 9:00 P.M.
34.8
- Wyatt Earp, Perry Mason, Steve Allen, Wells Fargo, Groucho
- Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Chey
- and many others.
Pulse Apr. '58

DENVER
KLZ-TV Sat. 8:30 P.M.
20.8
Beats: Lawrence Welk, Father Knows Best, Dragnet, Burns & Allen, The Millionaire, Climax, Zorro, Studio One, I Love Lucy, People Are Funny, and many others.
ARB Apr. '58

LAS VEGAS
KLAS-TV Fri. 9:30 P.M.
23.5
Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.
ARB Apr. '58

BOISE
KOI-TV Fri. 9:30 P.M.
23.7
- Twenty One, Dinah Shore,
- Allen, The Millionaire, G. E.
- Tribune, People Are Funny, U.S. Steel
- Robin Hood, Big Record, Your
- Parade, and many others.
ARB Apr. '58

PORTLAND
KOIN-TV Tues. 10:00 P.M.
17.9
Beats preceding and following shows and tops: Colt .45, Your Hit Parade, Jim Bowie, Alcoa Theatre, Amateur Hour, Truth or Consequences, Top Dollar, Navy Log and Patrice Munsel.
Pulse Apr. '58

CHARLESTON, S. C.
WUSN-TV Tues. 7:00 P.M.
19.2
Beats: $64,000 Challenge, Thin Man, Top Dollar, Rosemary Clooney, Studio One, Your Hit Parade, 20th Century, Jane Wyman Presents, Frank Sinatra and Amateur Hour.
ARB Apr. '58

WEEK AFTER WEEK...

GREAT STARS! GREAT IMPACT STORIES!

PAT O'BRIEN Cesar Romero BONITA GRANVILLE DAVID BRIAN GENE BARRY HOWARD DUFF MARIA RIVA JOHN IRELAND STEVE McNALLY MARIE WINDSOR HANS CONRIED SKIP HOMEIER LOLA ALBRIGHT KENT TAYLOR NEVILLE BRAND HUGH MARLOWE ADOLPHE MENJOU, Host and many more.
Why Chrissie slept in the basement

She did it on advice of counsel — conked off promptly at eight in the southwest corner.

Counsel in this case was a weather counsel—WOOD-TV’s Frank Slaymaker who is looked at and listened to with confidence by all WOODlanders.

When Frank broadcasts in tornado season, it’d be well to sleep in the southwest corner of the basement out of harm’s way — down goes Chrissie and all other sensible WOODlanders (including that needle-nosed mutt named Nick).

If you would have your advertising believed, associate it with people whose word is accepted at face value — like WOOD and WOOD-TV personalities — like Frank Slaymaker.

WOOD-TV is first — morning, noon and night, Monday through Sunday — November ’57 Grand Rapids ARB

WOOD-AM is first — morning, noon and night, Monday through Sunday — April ’57 Grand Rapids Pulse

Everybody in Western and Central Michigan is a WOODwatcher!

WOOD AM TV

WOODland Center, Grand Rapids, Michigan

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

Clairol—a heavy user of syndication—is currently facing a problem that reflects why more cosmetic companies don't use spot film programing.

Clairol's agency, Foote, Cone & Belding, is looking to replace its current run with Honeymooners in 15 markets, with plans to expand into more markets with a new series this fall.

But after exhaustive searching, the agency this week was on the verge of concluding: a series compatible with a cosmetic company just can't be found.

However, FCB hasn't given up looking.

Three more current network series this week became almost definite syndication bets for fall. The three:

1. People's Choice, which distributors are still vying for. William Morris asking price for the 104 episodes: $1 million.
2. Telephone Time, which will probably end up as a Guild property (although negotiations are still going on). Number of episodes: 79.
3. Robin Hood, a minimum of 100 episodes, to be syndicated by Official.

The number of regional sponsors who spend more than $50,000 on syndicated film programing are up 10% over last year.

The new total, according to TvB figures, is 292 companies.

Note: More than 65% of the new sponsors are food producers and distributors, utilities and banks, brewers and oil companies (in that order).

Nabisco may drop some of its syndication series to pick up a network show.

In addition to Sky King, which it sponsors in 104 markets, Nabisco has various syndication properties in about 25 markets.

Plans (through McCann-Erickson) call for a continuation of Sky King, but there's a possibility that Nabisco will drop its other series.

National advertisers currently hesitating on network commitments have become a prime target for film syndicators.

A FILM-SCOPE check this week garnered this information: Whenever a network advertiser cancels its current schedule, syndicators move in wholesale with a polished, well-researched presentation on the advantages of market-by-market buying.

Although there's been no real activity as yet, all indications still point to a heavier use of syndication this year by national advertisers.

One vivid signpost: the inquiries that have been coming into blue chip agencies from clients regarding market-by-market buying.

Flashes from the film field: It's practically a sure thing CBS TV Film will take Gray Ghost into a second year of production . . . CNP's Union Pacific hit the 120 market-mark this week . . . BBDO is on the lookout for syndicated series for five of its clients.

(For further film news see SPONSOR-SCOPE and Film Wrap-up, p. 71.)
MARKETING WEEK

In the inter-media battle, broadcasters have often been taken to task for going once over lightly in researching their markets.

Last week, two examples of radio station enterprise in market research were brought to the attention of advertisers.

BRAND PREFERENCE: Rollins Broadcasting unveiled a survey of Negro buying habits in five markets—New York, Chicago, St. Louis, Norfolk and Indianapolis. Rollins estimates a coverage of 3.4 million Negroes with $51 billion buying power in the five areas.

More than 125 product categories covering a total of 3,313 brands are in the report. Some brand preferences:

Shortening—Crisco was the leader in all five markets; Coffee—Maxwell House instant led in all five, regular Maxwell House in four out of five; Prepared Cake Mix—Pillsbury led in four out of five; Cold Cereal—Kellogg’s corn flakes rated No. One in all markets; Frozen Fruits and Vegetables—Birds Eye swept the field; Laundry Products—Tide led in four markets, Fab in Norfolk; Toilet Bars—Ivory won in four markets, was shaded by Dove in Indianapolis; Cosmetics and Toiletries—Avon showed up importantly in most categories, shared honors with Maybelline eye shadow, Jergens hand lotion, Cutex and Revlon nail polish; Toothpaste—Colgate by a wide margin; Pain Relievers—Anacin, Bayer and Bufferin were strong but Bayer led in three markets; Cold Remedies—4-Way cold tablets showed up best; Soft Drinks—Coke in four markets, Pepsi in Chicago; Cigarettes (men) —Camel and Pall Mall were the leaders; Cigarettes (women)—Viceroy and Pall Mall did best.

Market researchers will no doubt have some bones to pick over the sampling method (respondents were solicited over the air and questionnaires were distributed to civic and social organizations). Sample size was considerable: 12,828.

STORE AUDIT: A bi-weekly store audit covering a dozen chain and independent outlets in Baltimore’s “urbanized area” has been set up by WITH.

Cost will be shared by advertisers with WITH clients getting special rates. Store counts and reports will be supervised by Sidney Hollander Associates. Data will include unit volume, unit brand share, dollar sales and dollar brand shares.

R. C. Embry, WITH v.p., described the audit as the first made available by an advertising medium. Embry pointed out that the Nielsen Food Index provides national, rather than local, figures and comes out six times a year.

The recession has had contradictory effects on banks. On the one hand savings have been rising; on the other, loans have been falling. Either could be used as an argument for increasing bank advertising.

There’s also room in this area for some missionary work by broadcasters. The percent of banks intending to use air advertising dipped slightly this year, according to a survey by the American Bankers Association.

In 1957, 40.5% of banks responding to an ABA questionnaire said they would use radio that year. Early this year, the figure was 38.7%.

Last year 9.1% of banks said they would use tv. In 1958 the figure was 7.8%.

The lighter fruit drink appears to be making headway in the soft drink field, making it a three-way battle with carbonated brands and pure fruit juices.

One particularly active brand is Welchade, now using, via Richard K. Manoff, network tv ("American Bandstand" on ABC TV), radio and newspapers.
more TV-minded. There are 1,701,700 television homes in the Los Angeles Metropolitan Area—a way-average penetration of 84%! And that doesn't count the country-leading percentage of second sets—poolside, patio, and portable—owned by Angelenos! SO IS KRCA! It's the one station with a view to the Angelenos look. That's why ROBERT HALL CLOTHES, INC. used KRCA exclusively to make their first big impression in Television-happy Los Angeles. KRCA CHANNEL 4 • LOS ANGELES—SOLD BY NBC SPOT SALES Angles and Orange Counties. Altogether, KRCA sells in 2,300,000 TV homes in five Southern California counties.
### Top 10 shows in 10 or more markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Network</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Highway Patrol (A)</td>
<td>GIV</td>
<td>23.8</td>
</tr>
<tr>
<td>2</td>
<td>Honeymooners (C)</td>
<td>CBS</td>
<td>20.6</td>
</tr>
<tr>
<td>3</td>
<td>Death Valley Days (W)</td>
<td>MCA</td>
<td>20.5</td>
</tr>
<tr>
<td>4</td>
<td>Silent Service (A)</td>
<td>NBC</td>
<td>20.2</td>
</tr>
<tr>
<td>5</td>
<td>Sheriff of Cochise (M)</td>
<td>MTA</td>
<td>20.0</td>
</tr>
<tr>
<td>6</td>
<td>Sea Hunt (A)</td>
<td>EIV</td>
<td>19.3</td>
</tr>
<tr>
<td>7</td>
<td>Whirlybirds (A)</td>
<td>CBS</td>
<td>19.0</td>
</tr>
<tr>
<td>8</td>
<td>Gray Ghost (A)</td>
<td>CBS FILM</td>
<td>18.9</td>
</tr>
<tr>
<td>9</td>
<td>State Trooper (A)</td>
<td>MCA</td>
<td>18.6</td>
</tr>
<tr>
<td>10</td>
<td>Annie Oakley (W)</td>
<td>CBS</td>
<td>17.7</td>
</tr>
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</table>

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Network</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Doctor Christian (D)</td>
<td>EIV</td>
<td>15.5</td>
</tr>
<tr>
<td>2</td>
<td>Casey Jones (A)</td>
<td>BGREEN GEMS</td>
<td>15.2</td>
</tr>
<tr>
<td>3</td>
<td>Doctor Hudson's Secret Journal (D)</td>
<td>MCA</td>
<td>15.2</td>
</tr>
<tr>
<td>4</td>
<td>Crusader (A)</td>
<td>MCA</td>
<td>14.8</td>
</tr>
<tr>
<td>5</td>
<td>Little Rascals (C)</td>
<td>INTERSTATE</td>
<td>14.4</td>
</tr>
<tr>
<td>6</td>
<td>Decoy (M)</td>
<td>OFFICIAL FILM</td>
<td>13.9</td>
</tr>
<tr>
<td>7</td>
<td>Captain David Grief (A)</td>
<td>GUILD</td>
<td>13.7</td>
</tr>
<tr>
<td>8</td>
<td>Kit Carson (W)</td>
<td>MCA</td>
<td>12.4</td>
</tr>
<tr>
<td>9</td>
<td>Tracer (Misc)</td>
<td>WINDY</td>
<td>11.9</td>
</tr>
<tr>
<td>10</td>
<td>Target (A)</td>
<td>EIV</td>
<td>11.2</td>
</tr>
</tbody>
</table>

### Ratings: Top Spots

<table>
<thead>
<tr>
<th>Network</th>
<th>Time</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago</td>
<td>12:50</td>
<td>28.5</td>
</tr>
<tr>
<td>Detroit</td>
<td>12:50</td>
<td>25.5</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>12:50</td>
<td>21.9</td>
</tr>
<tr>
<td>Atlanta</td>
<td>12:50</td>
<td>21.2</td>
</tr>
<tr>
<td>St. Louis</td>
<td>12:50</td>
<td>20.0</td>
</tr>
<tr>
<td>Chicago</td>
<td>18:30</td>
<td>17.9</td>
</tr>
<tr>
<td>Detroit</td>
<td>18:30</td>
<td>17.2</td>
</tr>
<tr>
<td>Atlanta</td>
<td>18:30</td>
<td>17.0</td>
</tr>
<tr>
<td>New York</td>
<td>18:30</td>
<td>16.2</td>
</tr>
<tr>
<td>St. Louis</td>
<td>18:30</td>
<td>15.2</td>
</tr>
</tbody>
</table>

*Shows types: (A) adventure; (C) comedy; (D) drama; (D) documentary; (K) kids; (M) mystery; (M) musical; (N) soccer; (SP) science fiction; (W) Western. Shows listed are unedited. The average is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 7-14 April. While network shows are fairly close mouth to mouth in the markets in which they are shown, this is true to much greater extent in the syndicated shows. This should help those in mind when analyzing rating trends from market to market. This chart refers to last month's chart. If blank, show was not in S.
JACKSONVILLE'S FAVORITE COWBOYS . . .

These "Six Gun Saturday" ranch hands are riding right into the hearts of Jacksonville viewers and corraling top brand results and ratings.

Take a bead on these wild and woolly ratings—

Sunrise Ranch with Gene Autry—average rating for the hour from 7:30-8:30 AM was a high riding 177.*

Cartoon Corral—rating for this 8:30-8:45 AM show was a blistering 19.8.*

Prairie Playhouse with Roy Rogers—the average rating for the hour from 9:00-10:00 AM was hotter than a blazing six gun at 22.5.*

So Pardner, you'd better saddle-up and flip the old sales lariat around one minute availabilities on these low cost per thousand shows.

Call Ralph Nimmons in Jacksonville at Elgin 6-3381 or contact your nearest P.G.W. "Colonel". They'll be happy to put your brand on these top one minute availabilities.

*March 1958 AGB Ratings

Represented by Peters, Griffin, Woodward, Inc.

NATIONAL REP: WEED TELEVISION  PACIFIC NORTHWEST: MOORE & ASSOCIATES

CASACDE BROADCASTING COMPANY

See how it adds up, Smidley? This Cascade TV is a "must" buy with our time-buyers. One of the nation's top 75 markets, it's the biggest single TV buy in the West. Where else can you grab an exclusive, four-station, three-state market? This is it, Smid; all signed, sealed and delivered by KIMA-TV with its top-flight network. From now on, old man, we'll buy Cascade . . . or I'll know the reason why.

Quite a market . . .

E. B. I: $981,563,000

Drugs $22,603,000

Source: 1957 "Survey of Buying Power"

KIMA-TV

YAKIMA, WASHINGTON

with its satellites

KEIP-TV, Pasco, Wa.

KLEW-TV, Lewiston, Id.

and KRAZ-TV

Spokane, Moses Lake, Wa.
**TV BUYS**

The Procter & Gamble Co., Cincinnati, is scheduling announcements for its Summer-Set hair set; it's the product's initial TV drive. The campaign runs for 13 weeks; minutes and chainbreaks are being slotted. Frequency depends upon the market. Buyer: Hank Linder. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

Max Factor & Co., Hollywood, is entering about 85 markets for its new product, Natural Wave. The schedule is for 13 weeks; a good part of it is made up of minutes in the **20th Century-Fox Hour**, i.e., 66 markets. Buyer: Jerry Sachs. Agency: Doyle Dane Bernbach Inc., New York. (Agency declined to comment.)


E. J. Gallo Winery, Modesto, Calif., is going into 30-40 markets to push its wines. The 13-week schedule kicks off in June. Minutes and chainbreaks are being used; frequency varies from market to market. Buyer: Jerry Sachs. Agency: Doyle Dane Bernbach, Inc., New York. (Agency declined to comment.)


The Toni Co., div. of the Gillette Co., Chicago, is planning a campaign in about 50 markets for its Self and Adorn products. TV schedules start in June, vary in length. Minutes and 20's are being slotted; frequency depends upon the market. Media director: Ted Garralrandt. Agency: North Advertising, Inc., Chicago. (Agency declined to comment.)

**RADIO BUYS**

General Foods Corp., Jello Division, White Plains, N. Y., is running announcements in top markets for its Calumet Baking Powd. The campaign is for four weeks; minutes during daytime segments are being used. Frequency depends upon the market. Buyer: Thur Jones. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

Beech-Nut Life Savers, Inc., Food Division, Canajoharie, N. Y., is going into major markets in June to promote its baby foods. TV schedules are short-termed; minute announcements during daytime segments are being slotted. Frequency varies from market to market. Buying has not begun. Buyer: William Dollard. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)
YOU MIGHT HIT PAYDIRT IN THE YUKON...

BUT... You Need WKZO Radio
To Strike It Rich
In Kalamazoo-Battle Creek
and Greater Western Michigan!

Want more sales in Kalamazoo-Battle Creek and Greater Western Michigan? Then tell your sales story to the biggest share of the radio audience with WKZO! Pulse figures at the left prove that WKZO delivers the lion’s share of the audience morning, afternoon and night!

And, look at this! Some of the most impressive ratings are for WKZO local shows with up to 41% Share of Audience — over twice the share of the nearest competition!

Get the facts. Ask your Avery-Knodel man.
**Radio Results**

**Men's Clothing**

**SPONSOR:** Deaton-Patterson  
**AGENCY:** Direct  
**Capsule Case History:** Deaton-Patterson, a quality men's clothing store of Memphis, Tennessee, has plenty of competition in the Mid-South area. As just one of many retail men's stores, Deaton was forced to find a medium that could deliver his commercial to customers living well outside the metropolitan area, as well as to those in the city. Deaton had tried newspaper ads but with little success, as this type of penetration falls off rapidly outside the retail trading zone. So, Deaton turned to radio. The store applies an unusually high percentage of its gross sales for its ad budget—40%—60% of which is devoted to radio. Deaton decided on WHBQ and two other radio stations as best suited to reach the outlying customers. Three months after Deaton began its radio schedule the store had its best month in 20 years of operation. Four months later it had doubled the volume of the previous year. "Radio has done a tremendous job for us," said the store's co-owner.

**WHBQ, Memphis**  
**PURCHASE:** Announcements

**Restaurant & Food Spices**

**SPONSOR:** Hoffman House  
**AGENCY:** Direct  
**Capsule Case History:** Late evening radio has paid off in Rockford for Hoffman House Dinner Club and Hoffman House Sauces and Dressings. In a recent campaign to announce the opening of the Hoffman House Dinner Club, the restaurant purchased announcements on WROK's **Johnny Brown Show**, Monday through Friday, from 10:15 to midnight and again on Saturdays from 10:00 p.m. to 3:00 a.m. "On opening night, it seemed as if all Rockford had turned out for the grand opening," observed Hoffman House's advertising manager. Hoffman has continued to use this late evening schedule to promote its Dinner Club and continues to attract a full house nightly. Hoffman also uses the **Johnny Brown Show** to advertise its sauces and dressings sold at the dinner club and in local supermarkets. In one instance a supermarket moved 40 cases of dressing with only five announcements. WROK is the only medium the restaurant uses. "Radio has done a tremendous job for us," stated one of Hoffman's executives.

**WROK, Rockford**  
**PURCHASE:** Announcements

**Appliances & TV**

**SPONSOR:** Zimmerman Service, Inc.  
**AGENCY:** Direct  
**Capsule Case History:** Zimmerman Service, Inc., a large independent appliance and TV dealer of Elkhart, Ind., has been a steady user of radio for many years, but recently had been off the air for several months. In April, Zimmerman decided to try "operation saturation," a plan formulated by WTRC, Elkhart to buy all available times in all time periods, both announcements and programs. The promotion ran for three days, 24 April thru 26 April. The bulk of the store's business came on Saturday, the final day of the radio campaign. According to Lamar Zimmerman, store owner and manager, "We would have had a $3,000 loss for the month of April if we hadn't used "operation saturation." "Sales for the month not only hoisted Zimmerman into the black, but exceeded last year's figures for the same month by a considerable margin." Zimmerman was so pleased that they have scheduled a similar campaign for May. The same results occur as in April, they will re-order.

**WTRC, Elkhart**  
**PURCHASE:** Announcements & Programs

**Specials**

**SPONSOR:** Sears Roebuck & Co.  
**AGENCY:** Direct  
**Capsule Case History:** The Sears Roebuck & Co. of Scranton, Pa. had not included radio in its advertising budget for over 10 years, until it purchased a schedule on WGBK. Scranton-Wilkes Barre. When the store planned to start open for a special sale on one particular Monday evening which it ordinarily does not do, the Sears specials were advertised only on radio. Time was available from 6:00 p.m. to 9:00 p.m. on Monday night. Sears scheduled 1 one-minute announcements a day, two days prior to the sale and up to 6:00 p.m. of the sale night. Approximately one hour after the store opened, Sears had a full house. Virtually every item advertised on WGBK was sold out in two hours before closing time. Other items not advertised also received a heavy play. "The campaign was a complete success," said Julius Hirt, manager of the store. "It was far beyond our expectations." Following the promotion, Sears signed up for an additional campaign of 1,000 spots to be used on a saturation basis throughout the year.

**WGBK, Scranton-Wilkes Barre**  
**PURCHASE:** Announcements
This house has over 571,000 neighbors in Washington

Talk about a building bonanza! As of the first of this year, Washington, D. C.'s metropolitan area had 571,065 dwelling units — 164,718 added in the last eight years alone. That means growth—36% since 1950. Better than seven out of ten of these recent dwelling units were single family homes. That means stability. One half of Washington's total dwelling units are only 15 years of age or less. That means a young city. It all means a going, growing market for you.*

How best to get into all these houses with your sales message? We submit that WWDC Radio is as frequent and welcome a visitor as you can find. We have been first or a mighty close second in every PULSE of 1957 and thus far this year. We have a simple formula—to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

Economic Development Committee, Washington Board of Trade   REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
THEY WORK LIKE HELL
(Cont’d from page 30)
Merman medley with a shoddy commercial. You must build a commercial to fit that spot.”

But the higher quality and greater production values in these TV specials in turn made it tougher for other commercials to match the impact. With the current trend toward an abundance of a few program types, the need to tailor-make commercials that will make a unique impression, distinctive and uncommon commercials, becomes a constant concern of the advertiser. With 20 Westerns scheduled for the coming season, the problem of product identification will be especially knotty.

Off-beat and humorous copy is just one approach to the problem of attention-getting. Another now-popular means is the lavish production, the musical-comedy commercial like the recent Knickerbocker beer series made by Robert Lawrence Productions (through Compton). In fact, this big-show commercial approach has become enough of a trend to warrant specialization on the part of some half-dozen choreographers who do nothing but free-lance commercial consulting now.

• Increased agency time and effort in creating commercials helps justify TV commissions. If the search is for the unusual, it’s for the safe bet at the same time. Prior to launching a major new series of TV commercials these days, agencies are mobilizing higher-salaried and more expert specialists into the planning, writing and testing of commercial concepts. These man hours of creative effort look staggering when pitted against the time it took a writer-producer some five years ago to grind out new commercials.

For instance, K&E’s Al Tennyson v.p. in charge of commercial production, figured out that 15 executives (including account men, artists, producers, writers) invested 2,224 hours in a new series of TV commercials that went on the air this month. The series include nine minute-commercials, fifteen 20-12 I.D.’s, and is expected to fulfill an K&E client’s spot TV needs for the next four months. (For breakdown of Compton man-hours on new Knickerbocker series, see chart on page 30.)

• Marketing men have established beachhead in the creation of TV commercials. The high-caliber market research and thinking that was used principally to back up network TV show decisions a year or two ago is put in the conception of commercials these days. When the going got tough, Hollywood a few years back, it became proverbial that “being Hungarian no longer enough.” Today, being top-notch copywriter no longer seems to be enough.

“We’ve got to be familiar with the image of the consumer for our particular product,” says Hank Fownes, v.p. and general manager of MacManus John & Adams, New York. “For example, Pontiac was at one time thought of as the workingman’s car. Well, most recent research showed that the average Pontiac buyer earns $10,000. This isn’t the man with the lunchpail.”

And this kind of market data is being marshalled as guidelines for the creative department. Usually, the marketing and research efforts produce an actual conception of a copy theme a number of weeks. When the commercial is written and in storyboard form, it’s frequently farmed back to search for double-check and pre-production testing.

As clients became increasingly anxious to test commercials prior to
(Please turn to page 60)

Smartest move in Texas is to use the only facility covering the Beaumont-Port Arthur-Orange area of over 1,000,000 prosperous people.

K F D M Beaumont Radio & TV

CBS

See PETERS-GRiffin-WOODWARD, INC.

Sponsor • 31 May 1968
PORT OF DETROIT

Future seaport of the world

Detroit ranks as the United States' second largest import-export gateway. The Detroit River today is the world's busiest waterway. It carries more freight than the Suez, Panama and Kiel Canals combined.

Detroit Bandstand

IT'S REALLY HOT!* 

Imagine when we turned our cameras on the teen-agers of Detroit and southeastern Michigan, presided over by De Young...5:00 to 5:30 PM, Monday through Friday; Saturday, 5:00 to 6:00 PM.

Some mighty good availabilities still open on this Number One afternoon show that's the conversation piece in Detroit and southeastern Michigan. How about seeing your Katz man soon?

*Ail Pulse 17.4 average

Storer Television

WJBK-TV

Detroit

WAGA-TV

Atlanta

WVUE-TV

Wilmington-Philadelphia

WSPD-TV

Toledo

WJW-TV

Cleveland

Represented by THE KATZ AGENCY

Storer Broadcasting Company

National Sales Offices: 625 Madison Ave., New York 22 • 230 N. Michigan, Chicago 1, Ill.
vesting large chunks for final production, many hired outside research help to reinforce copy decisions. Today the big agencies are sharpening their own methods of pre-testing commercials to avoid infiltration from outside consultants into this creative stronghold.

Will the new emphasis on tv commercials change the balance within agency tv departments?

In some ways, it has already begun to do so. For one thing, a new breed of “writer-producers” is coming up fast in a number of agencies. They command higher salaries, have greater prestige, and at a top level, sell clients directly.

At the department head level, agency tv handling may be headed for a major reorganization. A large number of big agencies today, including Y&R, McCann-Erickson, Compton, K+E, to graming and tv commercials responsibilities from the top down. If the creating of effective commercials outweighs negotiating for and buying of network properties, this division of power may cause a shift of balance.

Sign of the times: the growing number of agency v.p.’s in charge of tv commercials on the plans board.

LANDAU

(Cont’d from page 33)

became one of the first tv food advertisers, buying spots before and after the Dodger games on WCBS-TV. All might have gone well except for one unexpected development: Hanneil’s Popcorn chips turned rancid.

Convinced, as they say, that tv was the coming thing, Landau then went to work for Raymond E. Nelson (now president of Landau’s WNTA), who was Hanneil’s ad agency. Landau worked for nothing in order to learn program production; however, he did get $5 once when the rear end of a horse act didn’t show up and Landau took his place.

He left Nelson to try package production and got a part-time job with Moss Associates, which is now NTA’s ad agency. (NTA is sprinkled with men whom Landau once worked for.) His title was tv director, which didn’t mean very much since the agency had no tv business. However, Landau soon brought in wrestling from Chicago on WABD and sold the show to De Soto-Plymouth dealers. He also bought late night movies on WPIX.

In 1950, Landau went to Emil Mogul as head of the radio/tv department. He remained there until 1952. After leaving, he borrowed money from friends and produced his 3 fifteen-minute pilots.

He had trouble finding firms to distribute the films, however. “I was mention a few, have split the tv program down by the best companies in the business,” Landau said. He set up his own distribution outfit, and later bought PSI TV from Bernard Procter.

In December 1953, Landau set up National Telefilm Associates, taking over distribution rights from Eli Landau, Inc., and a few months later he was joined by Unger and Harold Goldman, who is NTA vice president.

Things started to happen fast after that. Without going into details, it might be apt to point out that, while Landau et al drove ahead hard to make a success of NTA, it takes two to make a bargain. As Landau pointed out in describing the events leading up to the purchase of the Twentieth Century-Fox package: “Unger and Goldman chased Spyros Skouras all over the world until he caught us in New York.”

First in Fresno

The February ’58 ARB reports —
From Sign-on to Sign-off
Sunday through Saturday
KMJ-TV leads with 213 quarter-hour firsts
while Station A has 158, and
Station B has 98

KMJ-TV • FRESNO, CALIFORNIA • McClATCHY BROADCASTING COMPANY • The Katz Agency, National Representative

IN TOTAL
RATED TIME
PERIODS

SPONSOR • 31 MAY 1958
Indianapolis is big . . . Its satellites bigger!

Where else in this whole country will you find satellite markets that total 33% richer and 50% bigger than the metropolitan trading zone itself? Or a universe that has such a big, rich central market and such important satellite markets?

where else . . .
— does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
— do you find such a widespread marketing area covered from one central point . . . and by WFBM-TV!
— can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another, longer, better look! We are proud of our current ARB.

The Nation’s 13th Television Market
...with the only basic NBC coverage of 750,000 TV set owning families.

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

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

Represented Nationally by the KATZ Agency
PICTURE WRAP-UP

Circus hi-jinks were staged by CKVL (Verdun-Montreal) to celebrate June jump to 50,000 watts. Shown here with one of three elephants that paraded near Montreal's Queen Elizabeth Hotel is Hal Wardell, director of English programming for bi-lingual CKVL, who donned clown suit to interview visitors. Singer Toni Carroll helped

Dave Scott, d.j. at KQV, Pittsburgh, really believes in persuading people that "You Auto Buy Now." Here he puts the squeeze on Jim McLaughlin, another KQV d.j., to do some spending. Cag photo was arranged to promote KQV's series of optimistic business reports running since February, and to encourage listeners to join Optimist Clu

Congratulations are extended by Harold Reiss (r.) of Friend-Reiss Advertising, Inc., to WMGM d.j. Peter Tripp for outstanding success of special giveaway campaign. Of four d.j.'s used, Tripp pulled 95% of response

Two-time winner! Recipient of McCall's Golden Mike for the second successive year is Lee Phillip (l.) of WBBM-TV. Station was cited for public service. Harriet Atlass (r.) director of public affairs, received scroll

New fishing forecast show on 23-state Kentucky-Indiana network is discussed by l.) to r.) Ken Hart of WFKY, originating station; Robt. Boyd, radio/tv head for sponsor, and Harry Towles, Kentucky Wildlife De.
ASSOCIATIONS
A new record has been established by electronics manufacturers during the fiscal year 1957-58.

EIA marketing data policy committee chairman Frank W. Mansfield reported an estimated $7.5 billion level compared with $5.7 billion for the previous year.

Mansfield stated further, at the Association’s 34th convention that:
1) The electronics industry is about $12.5 billion, going over the $11 billion during fiscal year 1956-57.
2) Factories produced tv’s at a reduced rate during the current fiscal year—6.1 million units vs. 6.7 million units. Offsetting this is a phenomenal increase in the radio and phonograph markets.
3) Sales of home, clock and portable radios by the end of the current fiscal year will have registered a gain of 17%—10.4 million units produced during 1957-58 compared with 8.9 million for 1956-57.

The Southern California Broadcasters Association sent a protest to Congressmen on the proposed Internal Revenue Service ruling to subject cooperative advertising expenditures to excise taxes. The Association claims that the plan of manufacturer helping to pay cost of local advertising for his dealer or distributor, is a great boon for the local retailer.

RAB’s schedule for its 1958 regional management conferences is as follows:
4-5 Sept.—Ponte Vedra Beach, Fla.
8-9 Sept.—Palo Alto, Calif.
11-12 Sept.—Highland Park, Ill.
5-6 Sept.—White Sulphur Springs, W. Va.
2-3 Sept.—Sequoyah State Park, Okla.
9-30 Sept.—Princeton, N. J.

Lawrence Webb, managing director of the State Representatives Association, made a call to station operators to provide accurate information about current national and regional spot business by category, and in dollars.

Webb made the plea before the convention of the Pennsylvania Association of Broadcasters this week.

The association elected the following officers: president, George Kochler, WFIL, Philadelphia; first vice president, Cecil Woodland, WEIL, Scranton; second vice president, Milton Bergstein, WMAJ, State College; secretary, Thomas Metzger, WMRF, Louistown; secretary, J. Robert Gulick, WGAL, Lancaster.

Sig Mickelson, v.p., CBS, Inc., and general manager of CBS news, admitted that broadcast journalism is generally “not as free as other media.”

In an address before the Connecticut Broadcasters Association, Mickelson cited superior personnel, more original reporting and constant peak performance as the prime requisites for correcting the situation.

RESEARCH
Nielsen’s George E. Blechta told the Pennsylvania Broadcasters Association that the way to produce market coverage in depth is to complement the large number of homes reached by tv with the high frequency of impact delivered by radio.

He cited tv’s Gunsmoke and radio’s Ford Road Show for illustration. Said Blechta:

“Gunsmoke in one week reached more different homes than the Ford package reaches in a month, but the average home hears many more Ford commercials than L&M commercials.

Noted Blechta: These characteristics of radio and tv coverage are true whether the campaigns be national or local, and demonstrate that although radio and tv do the same thing for the advertiser, together they can do it better.”

Here is the TvB-N. C. Rorabaugh reports estimating the gross time expenditures for the top 25 national and regional spot tv advertisers:

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>P&amp;G</td>
<td>$7,768,700</td>
</tr>
<tr>
<td>2.</td>
<td>Lever Brothers</td>
<td>3,565,300</td>
</tr>
<tr>
<td>3.</td>
<td>Colgate</td>
<td>2,981,300</td>
</tr>
<tr>
<td>4.</td>
<td>General Foods</td>
<td>2,847,700</td>
</tr>
<tr>
<td>5.</td>
<td>Brown &amp; Williamson</td>
<td>2,589,000</td>
</tr>
<tr>
<td>6.</td>
<td>Adell Chemical</td>
<td>2,217,300</td>
</tr>
<tr>
<td>7.</td>
<td>Continental Baking</td>
<td>2,141,600</td>
</tr>
<tr>
<td>8.</td>
<td>Miles Laboratories</td>
<td>2,127,000</td>
</tr>
<tr>
<td>9.</td>
<td>P. Lorillard</td>
<td>1,834,600</td>
</tr>
<tr>
<td>10.</td>
<td>Warner-Lambert</td>
<td>1,506,800</td>
</tr>
<tr>
<td>11.</td>
<td>Sterling Drug</td>
<td>1,457,500</td>
</tr>
<tr>
<td>12.</td>
<td>American Home</td>
<td>1,392,700</td>
</tr>
<tr>
<td>13.</td>
<td>National Biscuit</td>
<td>1,238,900</td>
</tr>
<tr>
<td>14.</td>
<td>Philip Morris</td>
<td>1,184,700</td>
</tr>
<tr>
<td>15.</td>
<td>Avon Products</td>
<td>1,151,000</td>
</tr>
<tr>
<td>16.</td>
<td>Andrew Jergens</td>
<td>1,121,700</td>
</tr>
<tr>
<td>17.</td>
<td>Coca-Cola Co.</td>
<td>1,082,100</td>
</tr>
<tr>
<td>18.</td>
<td>Carter Products</td>
<td>1,047,100</td>
</tr>
<tr>
<td>19.</td>
<td>Bulova Watch</td>
<td>1,034,000</td>
</tr>
<tr>
<td>20.</td>
<td>Charles Antell, Inc.</td>
<td>968,100</td>
</tr>
<tr>
<td>21.</td>
<td>Shell Oil</td>
<td>966,000</td>
</tr>
<tr>
<td>22.</td>
<td>Standard Brands</td>
<td>955,500</td>
</tr>
<tr>
<td>23.</td>
<td>Robert Hall</td>
<td>947,200</td>
</tr>
<tr>
<td>24.</td>
<td>American Chicle</td>
<td>934,100</td>
</tr>
<tr>
<td>25.</td>
<td>J. A. Folger</td>
<td>840,100</td>
</tr>
</tbody>
</table>

RADIO STATIONS
Nielsen’s latest radio report on the scope of broadcasting, dubbed Radio ‘58, highlights these facts:
1) The advertising effort: (a) $11 billions estimated in total advertising; $21 billions in broadcast advertising.
2) Radio’s potential: 3,530 radio stations including FM; 48.7 million radio homes.
3) Radio ownership: nine out of 10 homes have at least one radio set.
Home listening: 1 hour, 35 minutes per home per day—or, 48.7 million families spend 93 million hours a day listening to radio.

Radio's home reach: 85 out of 100 radio homes are reached at some time during the week (up to 67 of them in a single day part).

RAB’s president, Kevin B. Sweeney, spotlighted these points at a recent board meeting:
1. “Our annual income rate, now at $910,000, is higher than ever—we have more members than ever before (23 stations have joined RAB between 1-20 May).
2. “Target income figures will put RAB's annual income just below the $1 million mark by January, 1959.”

Station switches: WCKR AM & FM, Miami, has been purchased by Harry Sylk, president of the Sun Ray Drug Co., Philadelphia and William Sylk, president of its subsidiary, the Wm. Penn Broadcasting Co. . . . KPLA, Los Angeles, changes its call letters to KBQ, affiliated with AM station KBBG, Catalina.

Sponsor-station anniversary: The Western Holly Stove division of Rheem Manufacturing Co., has signed for its seventh consecutive 1000-spot annual contract on KBBG, Catalina. The company is the station's oldest charter sponsor.

On public service radio:
- WJBK, Detroit, airs the city's rush hour traffic conditions from its 'Traffic-Copter,' with the man at the mike hovering over Detroit's highways.
- KMOW, St. Louis, is distributing tornado-disaster storm cards, which explains the proper safety rules for city residents to follow in case of mishap.
- WTAG, Worcester, Mass., is helping local merchandisers by handing out $5 checks to be spent at a local shop.

Kudos to: WBZ, Boston, and WBZA, Springfield, awarded for outstanding news coverage by the United Press . . . WOW, Omaha, received a merit award for community service by the Ak-Sar-Ben, civic service group . . . The WMAQ-WNBQ, Chicago, news department received two honors from the Illinois Associated Press radio and tv awards competition.

KPOL, Los Angeles' News Today, chosen by the Associated Press as the outstanding radio news commentary in California: KWKS, Pasadena, received a certificate of excellence from the same group.

WICC, Bridgeport, presented with the Alfred Dupont award for public service.


TV STATIONS

The opening of NBC's $4 million structure housing its radio and tv stations in Washington was a spectacular.

The ceremonies were highlighted by President Eisenhower, speaking from the main studio of WRC-TV to 400 guests, representing all branches of the Federal government—communications industry and the civic and business life of the Washington area.

Colorcasting emphasized the ceremonies, with WRC-TV now housing the most modern color facilities ever installed in a tv station.

According to Robert W. Sarnoff, president of NBC, "These new facilities will make it possible to show the whole nation, in living colors, the events, personalities and scenes of our capital."

TyB's January-April report show a 7% jump in average evening program audience, and a 14% jump in average daytime audience for the first four months of 1958.

Another opening: WSYR-AM-TV, formally opens its ultra-modern broadcast center — the only one in Syracuse — the week of 22 June.

It will bring together, for the first time, all company operations under one roof.

Among the innovations: 1 cameras will be able to roll from studio to studio through smoke doors—permitted the use of both studios for a single program; the large studio contains a 24-foot turntable for use in displays.

The new setup also includes 40,000 square feet of space, a videotape recorder, five camera chains, three film chains and three radio studios.

The latest site of the dispute over tv-radio coverage of state legislatures is Louisiana.

WDSU Broadcasting Corp.'s
executive v.p. and general manager Robert D. Swezey challenged the decision of the Legislature to go into secret session for considering teacher's salaries.

"As broadcasters concerned with freedom of information," Swezey said, "we are shocked with the Legislature's decision to shield its deliberations from the public and the press."

Promotions, contests and stunts:
- WTOP-TV, Washington, promotes its summer viewing via its Cool 78 project referring to 78 outstanding motion pictures to be shown on The Early Show and The Late Show—and a Cool 78 contest. Viewers are asked to complete, "I like to spend the summer at home because..."
- KVAR, Phoenix, is currently running a TV type 'commercial' in the city's newspapers to announce a time switch of its late movie. The dramatization notes the 'earliest late show in the area allows viewers to see a good picture and still get a good night's sleep.

More on fighting the recession:
KDKA-TV, Pittsburgh, is kicking off its "Now is the buy word" campaign with a half-hour weekly show called What's The Outlook... WJBK-TV, Detroit, gives free time for auto dealer interviews, by donating spots and I.D.'s in the 'Keep Detroit Dynamic' effort.

Increased power: KPAR-TV, Abilene-Sweetwater, now operates on increased power of 145,000 watts, video and 72,500 watts, audio, as approved by the FCC.

Audios: KRON-TV, San Francisco and KBET-TV, Sacramento, cited by the California Associated Press radio and TV Association for outstanding news programming... KRNT-TV, Des Moines, presented with the Washington Freeman Peck award by the Iowa State Medical Society... The Jefferson Standard Broadcasting Co. (WBT, WBTW, WTBUY, Charlotte) receives the Department of Defense Reserve award.

they were appointed: J. Robert Kerns, named v.p. and managing director, WAGA-TV, Atlanta... Richard Kepler, station manager, WJMR-

KVOO dominates Oklahoma's No. 1 market—a billion-dollar market area with Tulsa right at its center. What's more, this dominant "Voice of Oklahoma" reaches beyond state boundaries to bring you bonus coverage in Kansas, Missouri and Arkansas.

Get your full share; get the No. 1 market—all of it; get on KVOO!
NOW, YOU CAN TRIPLE YOUR AUDIENCE IN WASHINGTON!

If you currently sponsor a program on any of Washington’s 4 TV stations, you can triple (or quadruple even quintuple!) your weekly unduplicated audience with WRC-TV’s 14/50 Plan—14 spots a week at 50% discount. Here’s an example: (Source: A. C. Nielsen Co.)

<table>
<thead>
<tr>
<th>½-HR. NIGHTTIME TV PROGRAM</th>
<th>½-HR. PROGRAM PLUS 14/50 PLN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of homes reached per week 17.7</td>
<td>Percentage of homes reached per week 5</td>
</tr>
<tr>
<td>Number of homes reached per week 89,500</td>
<td>Number of homes reached per week 287</td>
</tr>
<tr>
<td>Average frequency per home per week 2.0</td>
<td>Average frequency per home per week 9</td>
</tr>
<tr>
<td>Total net cost per week $1,590</td>
<td>Total net cost per week $2</td>
</tr>
</tbody>
</table>

The only further proof you need is a hard-sell 14/50 Plan of your own on WRC-TV. Arrange it now with your NBC Spot Sales representative.
The glamour names reeled off during the newest TV case under probe by the House Commerce Legislative Oversight subcommittee must take second place with respect to industry attention.

If even half of the unsupported allegations in this case are proven, the FCC will be shaken apart.

The glamour names include President Eisenhower, Sherman Adams and cabinet members, Republican Congressmen and one Senator, G.O.P. National Chairman Leonard Hall.

Outlined, but with no part proven at this writing, was a giant conspiracy involving Springfield Channel 2 and three St. Louis channel.

WMAV won Springfield Channel 2 in a contest with Sangamo Valley TV. That is plain and on the record. Then come the allegations:

- That WMAV first opposed the shift to Channel 2 to St. Louis in the Springfield deintermix proceeding.
- That it thereafter withdrew most of its opposition and contented itself with asking that UHF Channel 36 be assigned to Springfield in place of the Channel 39 which the FCC proposed.
- That this was because KTVI was on Channel 36, would get 2 if there was a straight switch. (The inference being there was a deal.)
- That CBS, which had won Channel 1 in St. Louis but faced court appeals, bought Channel 4 from its St. Louis affiliate for one-fourth of the value of the station ($2,500,000 was the price). (Channel 11 went to a merger of all but one of the losing applicants).
- That the St. Louis Globe-Democrat, part owner of Channel 4, bought into KTVI.

Eisenhower, Brownell and Summerfield were said to have been approached for help by officials of the Globe-Democrat when the newspaper was seeking Channel 4. Adams was shown to have taken an interest in the Channel 4 case, but there was no evidence that he took any part other than inquiring about the status of the case.

Further allegations brought out by the probe:

- That Commissioner Robert E. Lee first voted for Sangamo Valley, which had received the initial decision and the backing of the broadcast bureau. That after a lunch with House Minority Whip Les Arends (R., Ill.), he had come back steaming mad because nobody had told him Sangamo was a bunch of New Dealers. He is said to have switched his vote.
- That Sen. Everett Dirksen (R., Ill.) had told Sangamo principals that G.O.P. National Chairman Leonard Hall had been active on behalf of WMAV.
- That convicted embezzler Orville E. Hodge, formerly auditor for Illinois, has been the "fixer" who arranged for the political support for WMAV. A check for $1,000 from Hodge to Hall was found. It was from the famous "brown envelop" bank account in which Hodge kept funds allegedly embezzled from Illinois. Both Hall and Hodge called the $1,000 a routine political contribution with no connection with the case.

Though none of the allegations had yet been proven, subcommittee chairman Oren Harris (D., Ark.) was obviously quite confident proof would be forthcoming. Subcommittee counsel Robert Lishman did promise proof.

Harris said the reasons the FCC gives when it awards a TV channel to one applicant over another are just so many words. He said the FCC actually decides these cases on the basis of illegal off-the-record representations by contestants and political pressures.

Meanwhile, the Boston Herald-Traveler had set the stage for a court test of the subpoena powers of Congress. In the Boston Channel 5 case, which is supposed to provide new and perhaps bigger scandals, it was the winning applicant. Here Sherman Adams influence is again alleged. The Harris subcommittee subpoenaed the Herald-Traveler records. The newspaper refused to deliver.
SPONSOR HEARS

A Park Avenue agency buyer was floored this week by the aplomb with which a station wrote him, "How about sending us some business?"

Enclosed with the note was a local rate card.

Another example of how fortunes are growing out of tv:
Ampex stock which was bid at 38 1/4 when the company unveiled its videotape machine at the 1957 NAB convention, this week stood at 67 bid and 69 offered.

The troubles plaguing one of the major agencies on two food accounts and a drug-toiletries account largely stem from an age-old oversight:
The agency ignored the key men while they were on the way up.

NBC TV has indicated to fall sponsors that it might be wise to limit film package contracts to 26 weeks.
The idea: If the series shows no signs of clicking, another can be substituted in mid-season.

Matty Fox’s C&C TV Corp. apparently doesn’t care whether Warner Bros. foundations renews its barter deal for another year.
Fox has his recently-absorbed Hazel Bishop enterprise in the wings ready to take over the Warner spots.

Chrysler is suspending the Monday night Lawrence Welk Show for the summer.
The report in the auto trade is that the money thus saved will be passed on to dealers as an added sales allowance.
The Saturday night Welk session stays as is.

Source of a continuing game of wits between ASCAP auditors and station licensees is the value to be placed on merchandise acquired in trade-for-time deals.
ASCAP contends the yardstick ought to be the time's value according to the rate-card. Counter the stations: We get the stuff far under the list price, and this factor ought to be considered in arriving at the true value of the exchange.
The problem is important because many ASCAP licenses are based on a percentage of the proceeds from programs using ASCAP music.

Here’s what has been keeping agencies from getting early decisions on network tv commitments for next season:
Because of the money involved and the length of the commitments, the decisions in many cases have to be passed on by company directors as well as the chairman.
The directors are faced with this specter: If things don’t pick up, a longterm network deal would block the age-old procedure of cutting back advertising to improve the profit picture.
What's more this big NUMBER ONE is built upon a solid foundation of growth confirmed by all three rating services. KFWB's share of audience* is UP 47.7% in Hooper... UP 44.8% in Nielsen... UP 34.7% in Pulse. You'll agree too that color radio KFWB is the number one buy in Los Angeles. ROBERT M. PURCELL, president and general manager. Represented nationally by JOHN BLAIR & CO.

Total Rated Time Periods: Hooper, Sept.-Nov. '57 to Mar.-April '58; Nielsen, Dec. '57-Jan. '58 to Feb.-Mar. '58; Pulse, Nov.-Dec. '57 to Mar.-April '58
WRAP-UP
(Cont'd from page 65)

TV, New Orleans . . . Bill Exline, sales manager KIRO-TV, Seattle . . . Charles Ashley, news director, WSUN-TV, St Petersburg . . . Jac LeGoff, to the post of news editor-manager, WJBK-TV, Detroit.

NETWORKS

MBS introduced a simplified technique for determining station clearances for network advertisers.

It's designed to cut costs at the station level and speed the flow of accurate information to agencies.

Armand Hammer, Mutual's president, explained the operation:

1) "The new system we are using is comparable to the perpetual inventory system so effectively used in business and industry.

2) "MBS stations are only required to file with the network any deviations from affidavits submitted semi-annually."

The fall TV network season is shaping up gradually, with these latest new orders reported:

Pay-off tip:

buy "BLUE CHIP"  . . . WSIX-TV

NOW Nashville's No. 1 Value and going places fast!

Talk about a market rise! WSIX-TV has really broken thru the top with an audience gain of more than 30% in 4 months. At the same efficient rates, Channel 8 is the blue chip buy—both for present value and future appreciation.

*from Nov. '57 to Mar. '58 ARB

Channel 8
WSIX-TV
Nashville

REPRESENTED BY:
H-R TELEVISION, INC.
CLARKE BROWN COMPANY

ABC: E.S.P. premieres 11 July, 9:30-10 p.m., sponsored by Chesborough-Pond's Vaseline brand products and Pond's beauty products. MC-E is the agency.

CBS: Sports Page debuts 7 June at 1:45 p.m., preceding the Baseball Game of the Week. General Mills sponsors, Knox Reeves is the agency.

NBC: Peter Gunn will fill the Monday 9:30-11 p.m. spot this fall. Bristol-Myers sponsors, through DCS&S . . . Wheaties Sports Page will precede major sporting events this fall. General Mills sponsors. (See ADVERTISERS.)

Five advertisers have placed $7 million in gross NBC TV daytime business this week. They are: The Alberto-Culver Co.; Chesborough-Ponds; the Mentholatum Co.; Standard Brands; and Miles Labs.

Summer replacements: The Investigator, (NBC TV) hour, live, color mystery show sits in for the Fisher-Gobel Show. Sponsors include RCA, Whirlpool, and L&M . . . Also on NBC TV this summer, Buckskin, a western series replacing the Ford Show, sponsored by Ford.


Ohio State University awards to: CBS radio, for Update, public affairs series; A Chronicle of Terror, actuality report; and the network's coverage of the 1957 National Boy Scout Jamboree.

NBC-TV, for Assignment South East Asia, as the best public affairs program on tv.

Network personnel: George Bristol, appointed operations director, sales promotion and advertising, CB TV; . . . Richard Golden, director sales presentations, CB TV; . . . More Rubenstein, art director and Marvin Fuchs, production manager for the advertising and sales promotion department, CBS TV.

ADVERTISERS

The California Oil Co. launched this week, a saturation campaign to introduce its Chevron Gasolin to the East.

This brand was sold under the name of Calso in the marketing area extending from Maine to N. C. Chevron presently in 13 Western markets.

The company will use a cartoon character to sell the new brand in this $2 million campaign. On minute spot tv commercials and print will be used, with the campaign continuing thru the end of the year.

BBDO is the agency.

Wheaties, which was associated with sports for many years, returns to that field this month with an advertising budget ranging $2 million.

The company will utilize script sports programs prior to major games. The campaign emphasizes:

1. Wheaties is new—crisper.
2. Wheaties is projected toward adults as well as children.
3. Wheaties is back in sports.
The FTC announced that the following companies have entered into stipulation agreements to discontinue certain claims considered illegal by the FTC:

- The Plough Co., for T-Tone Rub; the Chattanooga Medicine Co., for Sol-tice; A. W. Curtis Labs, for Curtis Rubbing Oil; Standard Labs, for Sloan’s Liniment; and the Denver Chemical Mfg. Co., for Dencrub.

Promotions and campaigns:
- Pharmaceuticals introduces its latest product — Devarex, a relaxant in capsule form. Starting in mid-July, it will be nationally advertised on Twenty-One, To Tell The Truth, and The Original Amateur Hour.
- Instant Butternut Coffee and KMTV, Omaha, have launched an unusual advertising-promotion campaign utilizing the 550-foot station tower, which is visible for 15 miles when lit. Called, “The Instant Butternut Weather Tower,” it gives city residents the weather outlook at a glance. This is also promoted by a spot tv campaign.
- Colgate’s Halo Shampoo launches a new tv campaign. Male, instead of female stars, and a new Halo song will be used to attract the woman. The campaign breaks with such stars as Peter Lawford, Farley Granger, Jimmy Rogers, Tommy Sands and John Saxon.
- B. T. Babbitt’s ad agency, Brown & Butcher, stimulated redemptions on a nation-wide coupon mailing campaign for Babbitt, via tv commercials aimed at the housewife. Spots were carried on WFIL-TV, Philadelphia’s Features For Women Show.

They were appointed: Robert T. Engles, elected to the board of directors. Creamer-Trowbridge Co. . . . John Beidler, named v.p., Dravo Corp. He will head-up all sales, marketing and new product activities.

FILM

While there was still little activity on sales of fall product this week, those series already in syndication were moving rapidly.

Ziv’s Target sales have reached 38 markets, with recent sales including:
- Thorpe Finance Co. (through Klaue-Van Pietserson-Dunlap) purchased the series, which stars Adolph Menjou, for a 52-week stint in six Wisconsin markets.
- Boyle-Midway (through Geyer) bought the series on alternate weeks in St. Louis and Dallas, for Aero-Wax (Tums, in St. Louis, and Schlitz, in Dallas, will co-sponsor).
- Kroger Stores has added two more markets to one already purchased for Target.

CNP has boosted sales on Union Pacific to a total of 120 markets. Most recent sales include Lee Optical Co., which added nine Texas markets to six already purchased; T. G. Lee Dairy, for Orlando; Safeway Stores, for two Montana markets; Canada Dry, for Charlotte, S. C.

Six new sales were recorded for Telestar’s Topper series this week, bringing the total to about 100 markets.

Sales in 27 markets have brought RKO TV’s new Showcase Package of 18 predominantly post-48 features almost to the $1 million mark, in the past two weeks.

The entire Warner library has been purchased by the Newhouse o-o’s in Syracuse and Birmingham.

AAP also reports two new sales of the Vanguard and Jupiter packages; one of the Warners Bros. cartoons; one Popeyes sales; and the sale of the entire Gold Mine Library of 800 non-Warner features to WWLP, Springfield, Mass.

Screen Gems’ Son of Shock feature group of 20 films has been sold to date in 25 markets— all stations which have previously had the original Shock package.

Re new series: United Artists’ first tv entry will be a drama anthology starring Mercedes McCambridge, entitled The Young in Heart . . . Telestar Films is prepping three new shows for syndicated selling: an adventure series, with around-the-world locations; a social documentary, to be filmed in California; and a musical series, also California-produced . . . CNP launched sales of Danger Is My Business, a documentary series, this week.

Public utility sponsors of syndicated series have increased by
87% in the past two years, according to a recent Ziv analysis.

Ziv's figure comes from a check of its own film sponsors. It compares with a 49% rise in the number of food sponsors and a 38% increase in drug sponsors.

ABC Film held sales meetings this week to organize for the big summer selling push.

Speakers included president George Shupert, Phil Williams and John Burns, sales v.p.'s, and Leonard H. Goldenson, ABC-Paramount head.

Guild Films reports a loss of $463,223 for the fiscal year ending last 27 November.

The company attributes the loss to some $2.2 million in income that was eliminated due to contract cancellations and more than $500,000 in accounts receivable which had to be written off as uncollectible.

In announcing a new sales policy for Guild, president John Cole made these points:

- Guild plans an enlargement of its barter operation.
- The company will give up producing solely for syndication. Before undertaking any production, he stated, Guild will concentrate on sales to national sponsors.

In the foreign markets: A total of 41 program sales have been made by Screen Gems in Latin America since the start of the year. Sales include:

- Nine sales in Cuba (Rin Tin Tin, All Star Theater, Circus Boy, 77th Bengal Lancers, Father Knows Best, Tales of the Texas Rangers, Jet Jackson, Jungle Jim and Suspense).
- Eight sales in Puerto Rico.
- Six sales in Argentina.
- Four in Venezuela.
- Others in Guatemala, El Salvador, Mexico, Panama, Colombia and Brazil.

In addition, reports international director Bill Fineshriber, 218 additional hours will shortly be dubbed into Spanish, making a total of 600 Spanish-dubbed half-hours of Screen Gems product.

Strictly personnel: Lester Krugman has been named executive director of advertising, promotion and merchandising, NTA . . . Alex Sherwood, named south and southeast account exec. ABC Film Syndication . . . Al-}


Martin Roberts, NTA promotion and sales service director, left this week for three weeks in Europe . . . Howard Kany, CBS Newsfilm manager, elected president of Sigma Delta Chi's New York chapter.

AGENCIES

H. L. McClinton, Reach-McClinton president, believes the agency can't do a full job unless it's a "real part of the marketing team."

So he told a meeting of the Canadian Life Insurance Officers Association in Quebec this week.

He sighted his agency's relationship with its client, Prudential, as an example on how such closely-knit marketing cooperation works in reaching sales objective.


Foote, Cone & Belding's Chicago office named these three new v.p.'s: Edward M. Stern, director of media department; Eugene Pomerance, director of research; and Homer Heck, director of broadcasting.

More on new agency promotions:


FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

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<th>Stock</th>
<th>Tues. May 20</th>
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| American Stock Exchange | | |
| Allied Artists | 4 | |
| Assoc. Art. Prod. | 9% | 9% |
| C&C Super | 1% | 1% |
| Dumont Labs | 3% | 4% |
| Guild Films | 3% | 3% |
| NTA | 8% | 8% |
the market to determine the leading stations in the market. "Here is when you start traveling. On weekends you visit the market you're investigating. Call the leading stations. Ask what the rate would be for a really big saturation campaign, to see how this compares with the rate card and how firm the local rate really is. Then you are in a position to accurately estimate your local revenue. "Now, with the potential of the national and local revenue established, you have an idea of what the gross and net of the station can be, and you're ready to start conversation with the owner. If the asking price compares with your analysis of the potential in the market, you're ready to go in business. "For us, that happened last summer. We took over the first part of September. The first thing we did was to change the program to a music-news format, from what was formerly art network, part hillbilly, part pop. "The first survey came in mid-October. We were plenty concerned. Our format, new to the market, had been going only six weeks, and we didn't have the luxury of a bank roll to spend in promotional gimmicks. Yet without pretty girls, or elephants parading own main street, or cash giveaways or contests; with just sensible-listenable programing, heavy on edited news and local public service, the survey showed KAB first—all day long! And the ratings have held up; the latest Pulse, March, shows us first in 39 out of 4 quarter hours among the five non-negro stations in the market. "Being a former rep myself, I've been able to help our reps do a better job. I know the importance of keeping abreast of conditions and market data that prove useful. I've also learned the best way to teach a rep your story to take him with me on my calls; to make him go to the story, retain it for himself. We make it a point to supply him not only with market data, but with air tapes of personalites and program schedules with availabilities. "Looking back, Quentin Sturm and I think of a lot of hard work and long hours, but we consider it time and energy well expended. We are already looking for another 'cripple' in another market. We hope lightning will strike ice."
Ted Fetter has been elected a vice president of ABC. He joined ABC TV in 1953 as director of the program department following many years in the radio, TV and entertainment fields. From 1953 to 1956 he was a producer with CBS TV, and from 1950 to 1953, was with BBDO. During WW II, Fetter was special assistant to Joshua Logan at the Special Services headquarters in the European Theater of Operations in charge of soldier shows. Before the war, he was a director, writer and producer in the theatre for Broadway manageaments. He has several published songs, including Taking A Chance On Love, and the theme song for the 1939 World's Fair. As v.p. and program director Fetter will report to Thomas W. Moore, v.p. in charge of programing for ABC TV,

C. Thomas Garten has been named vice president and commercial manager of WSAZ & WSAZ-TV, Huntington, W. Va. He is past president of the West Virginia Broadcasting Association, and has been affiliated with WSAZ for 15 years. He held the positions of radio station manager and assistant general manager, and has been TV commercial manager since the first of this year. Garten will continue to have full charge of the station promotion and sales departments (including the functions of advertising, publicity and merchandising as well as national and local sales), and the WSAZ-TV, Charleston regional office. Prior to 1954 he was display advertising salesman for the Charleston, W. Va. Daily Mail. Garten is a graduate of Washington and Lee Universi

Thomas C. Harrison, formerly v.p. in charge of the ABC Radio network, has joined the Henry I. Christal Co. as sales manager. Harrison's broad experience in air media includes four years, starting in 1951, with WSM, Nashville, where he was national sales manager in charge of national, regional and local sales. In 1954 he went with the St. Louis office of Joff Blair & Co. as manager. Two years later he joined ABC. Simultaneous with Harrison's appointment Christal announced the promotion of Philbin S. Flanagan to the post of eastern sales manager. Flanagan, in air media sales for 10 years, joined Christal's New York staff in 1952. Both men will headquarter in New York C-

Sponsor  31 May 1959
1/5 of all Canadian Retail Sales are made in our Hamilton-Toronto-Niagara Peninsula coverage area.
A new look at old problems

Over the years, sponsor has spoken out against certain practices which are detrimental to the broadcasting industry. Among them are the poor use of ratings, and over-commercialization.

We have also, on frequent occasions, called for caution on the part of stations in promoting their station coverage, and asked for standardization in coverage measurement. And we've urged stations to provide the type of programing that would encourage local interest and be of public service.

We were happy to see that Lee Rich, vice president and media director of Benton & Bowles, raised all of these points—and several others—in his talk before the convention of the Pennsylvania Association of Broadcasters last week (see Newsmaker of the Week, page 4). Rich's talk was especially good because he pointed out that by working to solve these problems, broadcasters are acting in their own best interest.

Rich raised one point which is especially pertinent now. He said that agencies and media must see that the advertiser gets the most for every advertising dollar he spends. "Advertising expenditures," he explained, "do not come out of an unending pocket . . . Advertising costs that are increased without a corresponding increase in an advertiser's efficiency levels can never be justified by an agency to its client . . . An efficient level of advertising can be maintained only if the advertising agency and the broadcast media make greater strides toward working together."

Congratulations

We want to congratulate WRC and WRC-TV, Washington, D. C., for the most spectacular station dedication ceremony in history (for details, see News & Idea Wrap-Up). When the President of the United States, on a coast-to-coast radio and tv network, dedicates your new station, you've achieved a real first in the industry.

THIS WE FIGHT FOR: This summer, out-of-home radio listening should reach a new high. Yet measurement of this audience is still woefully inadequate. We suggest an intra-industry program to achieve a solution.

10-SECOND SPOTS

Speedy: Not exactly typical but some what representative of a Madison Avenue "rush" lunch is this combination of an adman who sometimes gets snowed under that he can't afford the traditional long lunch hour: Two gibsons-on-the-rocks at Gaston's and on cream cheese sandwich at Chock Full 'O Nuts—to go.

Lyricist: When Joe Floyd, president of KELO-TV and AM of Sioux Falls, Idaho, and his wife recently flew to Europe, they found the following verse awaiting them at Idlewild Airport. It was by Erans Nord, general manager and is intended to be sung to the tune of "Wonderful, Wonderful Copenhagen":

Wonderful, wonderful Copenhagen—Peaceful 'til Joe came around.
He drank thirstily until nearly three,
And took off for Paris town.
Then down to the Alps on a gold tobogan,
A helluva salesman, he!
Since he sailed away
It's been very gay . . .
Here's to girls and grog in
Wonderful, wonderful Copenhagen—Oui, oui.
Why not, "Si, Si?"

Suggestion box: An adman has come up with this title for a new "private eye" tv show—Si Clops.

Award: Dorsey Connors, Chicago station WNBQ's "Wire Coat Hang Queen," received a special gold-plate hanger from the Chicago Dry Cleaners Association. It read: "To Dorsey Connors who, next to the dry cleaning industry, has done more for the garment hanger than anyone else in the world. Also if she could only get the cleaning industry to stop hiding those little clip-on tags which become visible on after the newly-cleaned suit is worn public.

SPCA annex: We've just heard the sad plight of an agency account executive who is longing to turn on his air conditioner but refrained from doing so when he heard a soft "coo" emit from the unit. On investigating, he found a pigeon nesting inside and has decided to hold off. Anyone know how to get pigeon eggs take to hatch?

Agreed: On ABC TV's Make 'Em Laugh, comedian Orson Bean observed, "Gina Lollobrigida is one Roman we wasn't built in a day."
as basic as the alphabet

EGYPTIAN
Searching for the ancient ancestor of our letter C, many scholars eye with favor the Egyptian picture-sign for corner or angle.

PHOENICIAN
With the passage of time, far-traveling Phoenician merchants adapted the corner sign and let it stand for the first sound of gamel—precise meaning of which is not certain.

GREEK
The Greeks changed gamel to gamma and wrote it in various ways. The form pictured here was officially adopted by the Athenians in 403 B.C.

ROMAN
From one of the Greek gamma forms, the Romans created two Latin letters. One was our letter G; the other, our letter C.

Changing listeners into customers is much easier when you buy WWJ. Nearly thirty-eight years of quality radio service to Detroit and southeastern Michigan have built a tremendously loyal audience which accepts WWJ-advertised products quickly and enthusiastically.

Start your radio campaign here—with the WWJ Melody Parade, WWJ News, with popular personalities like Hugh Roberts, Faye Elizabeth, Bob Maxwell and Jim DeLand. It's the basic thing to do!

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

WWJ RADIO
WORLD'S FIRST RADIO STATION
Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.
79.9% of the market's $2 billion Consumer Spendable Income* is in Sacramento, San Joaquin and Stanislaus counties.

In California's third largest TV market, almost 75% of the population resides in these three most important counties where KBET-TV consistently delivers biggest audiences.**

That's why advertisers buying coverage-population-income buy KBET-TV, Channel 10.

*SRDS, April - 1958
Why They're Switching to Star Pitch

Growing trend towards star commercials poses some problems for client and agency alike. But advantages of increased sponsor identification offset greater talent costs

Page 29

Net TV's New Threat--U.S. Dept. of Justice

Page 30

Ask Culligan: Is NBC Back on Top?

Page 31

What Sponsors Like in Radio--SPONSOR exclusive

Page 36
May 1957 through April 1958
WSB-TV dominant in 3-station Atlanta market with percentage of total sets-in-use averaging...

SIGN-ON TO SIGN-OFF, Sunday through Saturday — straight through for one whole year, the whole works! While WSB-TV racked up a share of total sets-in-use averaging a solid 42.5%, station B came up with a figure in the thirties, station C in the twenties. Superior local programming of professional caliber teamed with top local news coverage helps explain why so many more people look at WSB-TV. Concentrate your television advertising in Atlanta on WSB-TV. You will sell more families at lower cost.

*ARB — Atlanta Metropolitan Area

WSB/TV
Represented by Edw. Petry & Co. Affiliated with The Atlanta Journal and Constitution. NBC affiliate
The BIG difference in Philadelphia radio is...................

WPEN is the only Philadelphia radio station presenting LIVE TALENT 24 hours a day, 7 days a week. Listeners tune to enjoy the TALENT just as much as to listen to the music.

The WPEN entertainers are in constant demand for store openings and business celebrations. They make continuous personal appearances—they are a real part of Philadelphia.

WPEN is proud of its ratings, coverage, cost per thousand, merchandising services and promotion. But the BIG difference in Philadelphia radio is TALENT . . . that sells.

Represented nationally by Gili-Perna
New York, Chicago, Los Angeles, San Francisco, Boston
Digs of Articles

The big swing to star commercials
29 sponsor probes the pros and cons of the big-name pitch, learns its pitfalls and advantages, why more clients are picking this type of sell

Net tv faces new threat: Justice Dept.
30 A new spectre moves in to haunt the television networks as the Justice Dept. advises FCC that some basic web policies are antitrust violations

Hottest salesman in radio
31 Matthew (Joe) Culligan, NBC Radio Chief, has sparked the network's rise but he maintains that an advertising medium is bought not sold

What buyers ask sellers about spot radio
32 The rep firm's research departments have a tougher job than a quiz show contestant keeping up with the answers to questions asked by agencies

How Bu-Tay recaptured its sales
34 A sales slump, that bottomed in 1949, resulted in a new ad approach for Bu-Tay. Based solidly on radio, sales have risen steadily since

What makes a sponsor buy radio?
36 In an exclusive sponsor article, radio/tv authority Richard Doherty describes the programming that attracts listeners—and sponsors as well

Independents get the adults, says Adam Young
37 New 10-market radio study by rep shows that the independent's audience (1) is mainly adult; (2) has more adults than 'old-line' net affiliates

How spot radio keeps cows contented
38 Faced with the dual problems of selecting specific markets, and plugging varying products, Glenn Chemical is using radio's flexibility

Color television: no problem for packaging
40 Color tv won't mean that advertisers must redesign their packaging. If it sells on the shelf, it will also sell on the color tv screen

Daytime tv viewing up, Nielsen shows
41 Nielsen's annual March study, just released, shows daytime viewing up 26.6% in a.m., 9.5% in afternoon, and gross tv viewing up 10% over 1957

SPONSOR Asks: How can stations work with advertisers on anti-recession campaigns?
54 Here is a rundown on some of the campaigns local stations have staged to counteract recession fears and sell optimism in their local communities

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18 Agency Ad Libs
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Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
Bernard Platt
General Manager
Arch L. Madsen

EDITORIAL Department
Managing Editor
Alvin W. Outcault
News Editor
Ben Bodec
Senior Editors
Alfred J. Jaffa
Evelyn Konrad
W. F. Milich
Associate Editor
Russ Carpenter
Midwest Editor (Chicago)
Gwen Smart
Western Editor (Los Angeles)
Pete Rankin
Film Editor
Beth Dreiler Brod
Assistant Editors
Jack Lindrup
Gloria Florowitz
Contributing Editor
Joe Guida
Art Editor
Irving Kramer
Production Editor
Florence B. Hamsher

ADVERTISING Department
Sales Manager
James H. Fuller
Advertising Promotion Manager
Jane Pinkerton
VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Eastern Manager
James H. Shoemaker
Production Manager
Jane E. Perry
Sandra Lee Oncay, Asst.

Administrative Staff
Dorris Bowers
George Becker
Jessie Ritter
Morion Sawyer

Circulation Department
Seymour Weber
Emily Curtillo
Harry B. Fleischman

Accounting Department
Laura Oken
Laura Dafro

Readers' Service
Nancy Smith

Member of Business Publications
Audit of Circulations Inc.

SPONSOR Publications Inc.,
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(49th & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772. Chicago Office:
Phone: Fairfax 4-6529, Los Angeles Office: 6001 Spunt Boulevard, Phone: Hollywood 4-8089.
more postoffice under the Act of 3 March 1879.
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...
We've got Iowa IN ONE PACKAGE!

40 OF AMERICA'S 200 best farm counties are in Iowa! They're the cream of American agriculture — help give Iowa farmers an average income of $11,800 per year. Yet NON-agricultural income accounts for 74.5% of Iowa's total!

WHO Radio reaches practically ALL of Iowa's 826,100 rural AND urban families—is "heard regularly" by more Iowa families than the next four commercial stations combined!

Unless you have lived or worked in Iowa, you can hardly imagine the impact that this unique radio operation has on our entire State. Let PGW tell you!

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

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

Peters, Griffin, Woodward, Inc., National Representatives
December Bride, Dick Powell’s Zane Grey Theatre and the Danny Thomas Show, which has been in the Top Ten ever since it moved to the CBS Television Network.

**The Ann Sothern Show.**
No one in the food business does more advertising than General Foods. No one in the food business uses more television. And no one in the food business has more customers.

For the past six years General Foods has consistently placed most of its television advertising on the CBS Television Network—where this season it presented three of the most popular nighttime programs.* Each of these programs attracted a weekly average of more than 30 million people. Combined, they brought General Foods 235 million advertising impressions a week through the October-April season.

Next season General Foods will add a fourth program** to this nighttime schedule. Its reasoning is simple and direct: The more people reached as potential customers, the better its chances for sales. Television offers the biggest potential audience, so television gets the biggest share of the company’s advertising dollar.

And since the television audience keeps on growing each year, it is only natural that General Foods’ investment should grow too.

Like General Foods, other leading advertisers such as Westinghouse, U. S. Steel, Prudential, Procter & Gamble and General Motors’ Delco Division will also profit by the expanding television audience. They have joined an impressive wave of renewals on the network which for 68 consecutive Nielsen Reports has provided the largest nationwide audiences in advertising.

General Foods asks for a fourth helping
Open Sesame
To Sales
In Memphis!

by
Harold F. Walker
Vice-President, Sales
WDIA

The door is wide open for bigger sales and profits for you in Memphis! We've wrapped up 40% of the market—the Negroes in the Memphis market area.

KEY NO. 1: LISTENERSHIP!

You can't reach this market with any other radio station or any other medium! First station in the area to program exclusively to Negroes ... Memphis’ only 50,000 watt station ... WDIA literally dominates sales contact with the Memphis Negro. He first listens to WDIA ... then buys the products advertised on his station!

KEY NO. 2: BUYING POWER!

Within WDIA's listening pattern are 1,237,686 Negroes—almost 10% of all the Negroes in the entire country! They earned $616,294,100 last year. And they spent—on the average—80% of this income on consumer goods!

Negroes in the Memphis area have a higher comparable income than Negroes in any other section of the entire country ... three times the average comparable Negro income in Philadelphia ... almost five times the average in New York!

KEY NO. 3:
SALES RESPONSIVENESS!

Last year, the Memphis Negro market bought 47.9% of the sugar sold in Memphis ... 56.2% of the tooth powder ... 52.7% of the face powder ... 78.4% of the packaged rice!

WDIA's national advertisers include:
EDSEL AUTOMOBILES • GENERAL FOODS CORPORATION • GROVE LABORATORIES • KELLOGG CORN FLAKES • KROGER STORES • WILSON & COMPANY • PURE OIL

We've got the market—and the medium! Why not drop us a line? We'd like to show you how WDIA can open the door to high volume sales and profits for you ... in the sales responsive Memphis Negro market!

WDIA is represented nationally by John E. Pearson Company
EGMONT SONDERLING, President
BERT FERGUSON, Exec. Vice-President

NEWSMAKER
of the week

The latest game of Madison Avenue roulette came to a halt this week when Nelson Gross, Max Factor advertising director, assigned his three major tv-advertised products (billing some $3 million) to K&E. With another million of Max Factor billing loose, the question still is: What do clients seek?

The newsmaker: “Creativity plus marketing know-how,” says Factor’s Gross, “that’s what we want in our agency.”

Nelson Gross is a forceful, crew-cut young man who doesn’t mince words, bases his advertising approach on military methods: “Isolate the enemy, cut off his source of supply (through expert marketing, get him off the shelves or into a less desirable position).”

In this struggle for shelf space and distribution, the cosmetics firm’s major weapon has been network tv. Certainly, Gross’s search for a new agency reflected his need for well-rounded tv servicing. His approach to picking an agency again reflected military tactics at work: First he sent out a questionnaire to prospective agencies, and as one top agencyman remarked, “You had to take a vacation to answer those 73 questions he asked.” (Some 33 agencies replied.)

From the questionnaires, Gross narrowed the choice down to six whom he interviewed in depth.

“We ranked creativity very high,” Gross said. “In fact, I had listed our four criteria for an effective agency like this: creativity, conception, character, congeniality.”

Factor hasn’t been the only cosmetics firm reconnoitering agency row. Lanvin-Parfums, another million dollar account, left North Advertising, assigned its tv/radio billings to Dowd, Redfield & Johnstone and print to Wesley Assoc. Marketing problems may also have been behind this switch. For, although not included in the criteria, Factor was out to find a new marketing and media approach. And K&E’s marketing services seemed to meet their needs.

As Gross told SPONSOR: “There’ll be a change in network buying patterns in another year or two because of the enormous waste circulation most advertisers now face. There are few truly mass products, such as cigarettes, which are ideally suited to network. With burgeoning costs, spot is the only answer to efficiently reaching proper audiences.”

His attitude stems from the cosmetic firm’s sales pattern: Over 60% of Max Factor’s total sales volume is in big cities, some 71.8% from New York alone. Despite this fact, the cosmetics firm has been active on net tv, sponsored Polly Bergen on NBC TV.

SPONSOR • 7 JUNE 1955
$250 Million in Construction Slated for Omaha Metropolitan Area this Year!

This all-time record construction budget for Omaha tells only a part of the city’s success story. New industry will create 3,000 new jobs, adding $15 million annually to Omaha payrolls.

Business is Good in Omaha! Bank clearings are up 4%, bank debits up 6.5% in the first quarter. Retail sales are up 2% from a year ago. And although the eight major livestock markets are off an average of 1%, Omaha receipts show a whopping 5.5% increase!

Business is Good in Omaha! Get your share of this big, healthy market with the number one sales station—WOW-TV!

WOW-TV Channel 6 Omaha
And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on WGAL-TV.

wgal-tv
LANCASTER, PA.
NBC and CBS
STEINMAN STATION • Clair McCollough, Pres.
Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
National spot radio appears to be in for another stiff round of competitive selling from tv.

It's become increasingly evident in recent weeks that the comparative economics of the two spot media are undergoing a searching appraisal on the part of the national advertiser and his agency.

Two basic factors have sparked this probe: (1) the sheer physical increase of tv facilities and a generally easier market have nudged that medium into far more aggressive selling devices; and (2) tv stations now are beginning to package spot in a manner that is challenging radio. (See last item page 11, 31 May SPONSOR-SCOPE.)

In seeking the key to why new business has been hopping for spot tv and lagging for spot radio lately, SPONSOR-SCOPE this week gathered these revealing quotes from knowledgeable Madison Avenue media buyers:

QUOTE No. 1: "More of our clients are looking at spot tv because it's come along with some very attractive packages, which on the basis of cost-per-thousand (especially in fringe time) compare very favorably with radio prices."

QUOTE No. 2: "We've found time and again that radio is a great sales tool, but what can you do when the client becomes skeptical about the steady rise in spot radio rates and raises another eyebrow at all this to-do over rock 'n' roll programing?"

QUOTE No. 3: "Maybe the excitement values of radio's comeback are beginning to show signs of wearing off, and there's a need for stations who have become smug to wake up and revitalize their initiative and imagination in pounding home the economic story of spot radio. With tv now so fluid, it's up to radio to show it's a better buy."

Despite a generally favorable tide (see above), tv reps this week cited the current scramble for Kellogg's late afternoon business as a classic example of the handicap they're under in competing with the tv networks.

The situation they picture is this:

• The rep can negotiate only from the station's ratecard.

• The networks, on the other hand, can wheel and deal all over the lot. In addition to controlling a mass of ratecards, they also can trade on the prices of programs they also control.

• The rep is forced to stand pat with his individual ratecard—or the station winds up as an outcast among its brethren.

(The battle for the Kellogg plum for a while was between ABC TV and spot; but now NBC TV has come in at the 11th hour to stir up still more action.)

On the basis of a SPONSOR-SCOPE check with the networks, the first five agencies in network radio billings for the second quarter of 1958 appear to be:

1) J. Walter Thompson; 2) Bates; 3) Campbell-Ewald; 4) BBDO; 5) Y&R.

SRA estimates that national spot radio billings for the initial quarter of 1958 came to $46,171,000.

Even though the plus margin over the same period for 1957 was but 4%, it was, says SRA, the largest quarter ever.

Gross billings for national spot radio in '57 were $184 million (the radio networks are figured for between $75-80 million).
National spot tv looks headed for a vibrantly healthy summer.

For three weeks in a row, the medium has been jumping in the way of new business.

Take the past week: Saturation-wedded Avon is coming back this month, and Stokley’s Van Camp (L&N) is buying two saturation flights in 31 markets. Ivory Liquid is cutting loose with an extensive campaign through Compton, while Anderson’s Sizzle Spray (Bryan Houston) will be focusing on barbecue addicts with a steady schedule.

Stokley’s schedule: three weeks in July, then back in August for a run of 15 weeks.

You can expect the sharper independent radio stations to lean more and more in these two directions:

1) Developing commercial techniques that will place the message in settings designed to get the maximum benefit of the station’s audience.

2) Render additional local merchandising support—to the point of guaranteeing cooperative deals with supermarkets on in-store brand stacks.

The experiments in commercial techniques will be in the area of more novel and effective dramatizations and lead-ins that catch the audience’s attention.

For the degree of progress made on this experimental front, check some of the bigger radio station groups.

Rep Richard O’Connell this week started campaigning for an overhaul of the rate structures of both radio and tv stations. He feels this would benefit both seller and buyer.

His plan in a nutshell:

1) Flat-rate all time segments and put minute packages on unit bases of 5, 10, 15, 20, 30, and 50 spots per week.

2) Make 20 and 30-second spots 75% of the applicable package rate and sell ID’s at 50% of the applicable package rate.

(For more details see Reps in NEWS WRAP-UP, page 60.)

CBS Radio had a good sales week, getting renewals from GE, Shulton, Wrigley, Chevrolet, plus orders from General Mills, Garrett Wines, and Hertz.

NBC’s newcomers for the week included Dial Soap (50 participations in the news weekly, Monday through Sunday).

Billings note: NBC Radio estimates it will wind up the first half of the year 40% over the equivalent 1957 stretch.

A good index of the ever-changing complexion of radio is the continuing emergence of sub-groups: The latest is the announced formation of the National Association of Independent Program Directors.

The group’s objective: Do in programing what the Association of Independent Metropolitan Stations (AIMS) does on a top management level—“engage in regular exchange of information and ideas”.

A check by SPONSOR-SCOPE this week indicates that NAIPD’s recruitment efforts may get a cool reception in some top management areas—particularly among the owners of the better-known station groups.

The basis of their hesitation: Their programs directors would be discussing something over which they really have no control.

It’s the contention of these groups that in good independent stations, top management not only defines the programing policy but blueprints in detail a format which the station’s staff has the responsibility of guarding and executing.

(See Radio Stations in NEWS WRAP-UP for more details of NAIPD’s plans.)
Even though network tv sales continue at a lackadaisical pace, there’s still room for optimism: Most advertisers have budgeted the money; the trick is to get them to sign on the dotted line.

The reasons for this hesitation were described to SPONSOR-SCOPE this week by Madison Avenue and sponsors thus:

- Waiting for signs that business has a chance of pulling out of the slump during the fourth quarter.
- If the signs are promising, will profits be sufficient to make it unnecessary to transfer tv money to the dividend kitty?
- The networks should be susceptible to softer terms by the time July rolls around—like making talent contributions or looking more leniently at the relative value of marginal time.

Despite their heavy buying to date, there are indications that even P&G, Lever, and General Foods will be casting side glances at the network counters this mid-summer for an available bargain or two. If the bargains don’t break—such as choice minute participations—then it will be spot tv’s turn to pick up the remaining marbles.

Meantime, some of the earlier evening periods on NBC have been sold for 13- and 26-week commitments.

But the network is holding out for the full 52-weeks for most of the mid-evening vacancies.

Here’s a question often asked by account men these days: What is the total number of homes reached by the average network tv show at night?

The answer: Roughly 9 million.

The average daytime quarter-hour accounts for over 3 million.

JWT’s selection of Jackie Gleason for Lever’s Friday 8:30 spot on CBS TV this fall is based on this two-fold premise:

1) He can’t miss in a return to his original half-hour format.
2) He is a natural for the product (Stripe toothpaste) which is especially popular with the youngsters.

The program, if it jells on Gleason’s part, will cost around $45,000.

Several transatlantic airlines are wondering whether it will do them any good to cut loose right away with a heavy advertising campaign.

There are more seats vacant on flights to Europe than had been anticipated, probably due, in part, to the French crisis.

The airlines’ problem: Is it possible at this stage to get people to change their vacation plans?

For an idea of the age segments of housewives that sit up for late shows, note this breakdown for the Jack Paar Show as developed by a Home Testing Institute Survey:

<table>
<thead>
<tr>
<th>AGE OF HOUSEWIFE</th>
<th>TOTAL PANEL</th>
<th>JACK PAAR SHOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 20</td>
<td>0.5</td>
<td>0.6</td>
</tr>
<tr>
<td>20-29</td>
<td>21.1</td>
<td>25.8</td>
</tr>
<tr>
<td>30-39</td>
<td>25.0</td>
<td>32.0</td>
</tr>
<tr>
<td>40-49</td>
<td>20.4</td>
<td>20.3</td>
</tr>
<tr>
<td>50-59</td>
<td>18.0</td>
<td>13.3</td>
</tr>
<tr>
<td>Over 60</td>
<td>15.0</td>
<td>7.7</td>
</tr>
</tbody>
</table>

Note: The panel covered 5,000 homes nationwide. The survey also showed that Paar’s audience is in the big cities and in the larger, younger, and wealthier families.
Marlboro will spend over $1 million within the next eight weeks on a campaign plugging its new softpack.

About 60% of the budget will go into CBS TV's To Tell the Truth. The balance will be spread among spot tv, spot radio, and print.

Marlboro is not changing its course away from its flipbox. It merely wants to get into the softpack line, whose sales generally outnumber hardpacks three to one.

There's a school of opinion among admen that Washington efforts to reform tv network business practices could work out to the detriment of the very people the reformers seek to protect—the smaller national advertisers.

This week both Victor Hansen, the Justice Department's anti-trust chief, and Rep. Emanuel Celler, chairman of the House anti-trust subcommittee, called on the FCC to implement the Barrow Study report's taboos on network option time, must buys, and program ties (see page 34 and WASHINGTON WEEK).

The boomerang might be the fact that the small network advertiser is more dependent on the big advertiser on guaranteed market delivery.

If the big buyer can't get all the markets he wants through the network, he's got the means to fill in with spot and other media. But the smaller advertiser, working on a limited ad budget, puts all his eggs in one basket when he elects to go network. Undelivered markets mean antagonizing a portion of his distributors and dealers. Hence the chances are that he'll drop network tv altogether.

Also questioned is the timing of this new Washington pressure. It comes just when, because of open time and programs, the networks are deluging the little fellow with unusual attention.

ABC TV is taking a poke at once-a-month specials via research intended to show that a regular weekly program is a better buy.

Here's how the network set up the comparison of the average once-a-month continuing special vs. the average weekly 30-minute show in terms of cost efficiency, time-talent costs, and different homes delivered:

<table>
<thead>
<tr>
<th>SHOW TYPE</th>
<th>4-WEEK COST</th>
<th>HOMES</th>
<th>CPM/CM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monthly special</td>
<td>$353,600</td>
<td>15,838,000</td>
<td>$4.39</td>
</tr>
<tr>
<td>Westerns</td>
<td>354,180</td>
<td>22,165,000</td>
<td>2.62</td>
</tr>
<tr>
<td>Quiz—aud. partic.</td>
<td>337,056</td>
<td>19,651,000</td>
<td>2.83</td>
</tr>
<tr>
<td>General drama</td>
<td>359,124</td>
<td>20,573,000</td>
<td>3.14</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>377,436</td>
<td>19,819,000</td>
<td>3.45</td>
</tr>
<tr>
<td>Suspense drama</td>
<td>351,300</td>
<td>19,735,000</td>
<td>3.62</td>
</tr>
<tr>
<td>Variety</td>
<td>314,364</td>
<td>16,215,000</td>
<td>4.28</td>
</tr>
<tr>
<td>Adventure</td>
<td>298,534</td>
<td>15,964,000</td>
<td>3.67</td>
</tr>
<tr>
<td>All ½ hr. evening shows</td>
<td>341,724</td>
<td>18,771,000</td>
<td>3.39</td>
</tr>
</tbody>
</table>

Note: The specials referred to here are not the 90-minute extravaganzas, such as special dealer promotion, anniversary celebrations, etc.

ABC TV this week moved into the field of specials via a comprehensive alliance with Bing Crosby—the first break for the singer outside the CBS circle in 20 years.

The ABC TV-Crosby deal: (1) partnership in two 90-minute specials during the 1958-59 season; (2) mutual development and production of other tv shows in the next five years; and (3) availability of the singer's services for ABC radio.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 22; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76, and Film-Scope, page 51.
Jambalaya, crawfish bisque, cafe brulot—even the dishes are different in this most different of all American cities.

For instance, New Orleans consumes more veal per capita than any other city—and buys more evening clothes than New York.

WDSU-TV’s intimate knowledge of what New Orleanians like can help advertisers take full advantage of the marketing differences in the New Orleans picture. And it’s one reason why WDSU-TV delivers more audience than all other stations combined—day after day, night after night.*

*ARB—Jan. 4-31, 1958
Telepulse—Jan. 2-9, 1958
Nielsen—Dec-Jan., 1958
Timebuyers at work

Gary Pranzo, Cunningham & Walsh, Inc., New York, all-media buyer for the Andrews Jergens Co., says sales pitches from stations that concentrate mainly on merchandising, promotion and station character are pretty weak if the ratings and coverage aren't there. "Buys are made on the basis of audience delivered and the cost of reaching it. Yet some salesmen will boast of a station's character being more important than actual audience. In tv, nearly all programing comes from New York or Hollywood, making it difficult for a station to assume a character of its own. Promotions and community participation make a station known in a market, but network adjacencies make it hard for spots to be more believable on one station than another. Merchandising is a nice 'plus' and often makes the difference when all things are equal. But I don't want to hear how many car cards a station delivers in place of ratings, reach, audience composition and price. I'm buying media, not merchandising. When these considerations are met competitively, I'll weigh secondary factors."

Harold Kirk, creative and media director, Mohr & Eicoff, Inc., New York, says that "at this time of year, the media director is usually in a state not unlike the June bride. He must decide whether to buy a station's summer program offerings on the basis of 'better or worse' or hold out for 'more or less.' Those stations which offer more in the way of showmanship will get preferred consideration. These are the stations that will dare to depart from the summer slough of mediocrity in programing. They'll do their best to hold the rating line. And theirs will not be an unvarying line of music and news in radio and tired reruns of live and filmed shows on tv. They will not have run out on their responsibilities. No SOS banner—Short On Showmanship—will shame their antennas. They will preserve the integrity of their personality with provocatively fresh and different programing in true showmanly fashion. If this fact were advertised and publicized, there'd be lots of media directors willing to look, listen and schedule."
On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.
Hear is WMGM

WMGM
Radio New York City

Hottest station in town • 50,000 watts
RATINGS GALORE
on Channel

COLUMBUS, GEORGIA

If you're in the market for ratings, then there's no need to look any further than Channel 4, WRBL-TV, in the rich Columbus, Georgia market. There are ratings galore on Channel 4. For example...

MGM
Golden Era Theatre

PACKAGE 1
Sundays—2:00 p.m. to Conclusion

27.2
Sundays—11:00 p.m. to Conclusion

26.3
COMBINED RATING

53.5

PACKAGE 2
Fridays—11:20 p.m. to Conclusion

28.5

and... MGM Golden Era Theatre is AVAILABLE FOR PARTICIPATIONS

Package 1:
Both impressions—Flat $70.00

Package 2:
Flat rate—$40.00

For further information on this, and similar great buys...

Call Hollingbery Co.

WRBL-TV

COLUMBUS, GEORGIA

Why join the critics?

Autophagous is a rather high-falutin' word which, according to Webster, means "an organism that feeds on itself."

I think that's a pretty good description of the television industry.

At our industry meetings, in our own trade publications, we're not only happy to join the hosts of critics—we even suggest new targets!

There are thousands of publicists employed by networks and agencies to publicize TV shows, but what does the television industry do about publicizing the television industry? Practically nothing! Do we try to remind the public of the immeasurable enjoyment it has been getting through the years via TV... that we realize our obligation is to the viewer and the viewer alone?

Figures show viewers are happy

No, we moan about too many Westerns—a subject I'm pretty sick of hearing. There are a lot of Westerns on the air for a reason—because people watch them. When the public stops watching, they won't be there anymore. The TV industry won't take them off, the viewer will.

If there is something basically wrong with television, an awful lot of Americans are on a sleigh-ride they haven't been told about. Have some sets-in-use figures for the 8:00 o'clock spot this year and last year.

Tv trends—1957-1958*

<table>
<thead>
<tr>
<th></th>
<th>U. S. tv homes (000)</th>
<th>Multiple set household (000)</th>
<th>Avg. hours TV usage per day per NTI home for all days of week</th>
<th>Total U. S. tv homes using tv (6-12 p.m., all days of week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>39.3</td>
<td>2.5</td>
<td>5.98</td>
<td>55.8</td>
</tr>
<tr>
<td>1958</td>
<td>42.5</td>
<td>3.4</td>
<td>6.10</td>
<td>56.2</td>
</tr>
</tbody>
</table>

*Based on Jan-Feb. NTI for both years

I didn't rig any of this. I just cracked the book and opened 3:00 o'clock.

Does this look as if the public is complaining about its TV entertainment? When tonight, at any hour you want to mention, 10 million more homes will be looking at television than were looking at it a year ago tonight?

The fact is that the most phenomenal growth of anything in the U. S. is the growth of the television audience. There's a new home every 8 seconds!

Europeans pay more for less

I suggest that we in the industry count our blessings—and start talking about them. And that goes for the TV columnists, too.

This brings us to an important consideration: how much criticism makes sense? For that matter, what is the purpose behind most of it? Who wrote it? What responsibility does it carry?
At the show level, a great deal of the criticism is the result of the first effort in a new series. This is completely absurd. We all know this. So do the fellows who write it.

We all know it's dangerous, as well as meaningless, to judge a whole series—any series—by the first show. But we're stuck with this, too—another manifestation of the general disease. That's why statements, if they are to have meaning, should come from the medium itself, from the men who are there where the thing is happening. And you can bet your life they're the first to know and the most concerned about weaknesses, even though they don't always succeed in correcting them.

To be willing to accept honest criticism—and surely we are willing to do that—is quite a different thing from being kept continuously on the defensive, obliged every day to answer some public challenge or some published criticism irrespective of its source of responsibility.

Anybody can complain about television. It's easy. But we're only interested in listening to the people who can make it better.

Those of us who are in television already know there is a good deal the matter with it. I would like to suggest, however, that there would be less criticism and more appreciation of what is on the air if the people had to go out and pay to see what he gets gratis in his own living room. And I would like to remind us all—once again—that if our viewers were finding no satisfaction in looking at the things we held before them, they would stop looking. Criticism, like television, is free and we are getting a lot of both.

Last summer I had a chance to look at television in France and Austria. In the towns and villages of France a television set in a store window will keep people in front of the store all day long.

I saw this over and over again: the poverty and irregularity and lack of variety of their shows in contrast to the immense treasure and the continuous flow that we have in one and two and six-channel American cities.

Europe is so hungry for entertainment that the only vaudeville house in Vienna, just to give you an example, is sold out for seven years. They get two hours of vaudeville. They also get a one-hour fashion show from the local stores—a 50% commercial, if you will—and the price is steep.

I wonder what those people would think of U. S. television? I wonder how they'd explain the kind of criticism we get—and give?

Tv belongs to viewers

I say it's time that more people who work in television, and who believe in it, start telling the world what we're already showing the world. A good place to start is with our top executives. Our audience is one person only—the viewer. And our first obligation is to them, just as it was 10 years ago when we were starting, for television belongs right now to the same people it belonged to in 1948—viewers, not the critics.

If there is a glaring defect in tv, it is simply that there is such an overwhelming amount of top entertainment to look at night after night that it blunts our appreciation. We become spoiled and easy to criticism. That's where we of the industry must step in and help doing everything in our power to see that the public is made aware of our feeble efforts, but of the enormous amount of excellent entertainment turned out each season.

I think the viewer would be the first to admit it—they never had it so good.
IT'S HOT!

Sure is. New York's hottest hot-weather buy, The Late Show. Right now delivering—

Yeah! The biggest audiences in its seven-year history. Average of 723,438 homes tuned-in every night. Nielsen says so.*

That ain't all. The Late Show's ratings go up with the temperature. Last year, its Summer audiences were bigger'n they were other seasons.
The nation's highest audience-rated Negro group

PROBLEM:

Influx of new management with rock 'n' roll format has set city on ear rating wise.

We won't copy.

Need Program Consultant who has overcome this in his market.

Fee and expense basis.

Box No. 33.

TV BUYS

Salada Tea Co., Inc., Biston, div. of Salada-Sherriff-Horsey is increasing its schedules for its summer ice tea promotion. Schedules are staggered, start throughout June for 10-12 weeks. Minutes and I.D.'s are being placed, with frequencies varying. Buyer: Frank Spruytenberg. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

Schick Incorporated, Lancaster, Pa., is scheduling announcements in about 90 markets for its electric shavers. The schedules run for 13 weeks; minutes and chainbreaks during nighttime segments are being slotted. Frequency varies from market to market. Buyer: Paul Roth. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

General Foods Corp., Perkins Division, So. Rockwell, Ill., is lining up schedules in about 100 markets for its Kool Shake and Kool A products. The campaign starts this month for a summer run. Minute announcements are being placed, with a children's and family audience in mind. Frequency varies from market to market. Buyer: Genevieve Lemper. Agency: Foote, Cone & Belding, Inc., Chicago. (Agency declined to comment.)

RADIO BUYS

It's a matter of principals...

From the day H-R was started by a group of Working Partners, we have operated on the basis that we would represent each station as if it were our own; serve each buyer of time as if we ourselves were buying time.

As our organization has grown, it has been a matter of principle with us to continually maintain this type of representative service. That we have been able to do so through the years, is a matter of principals as well, for the H-R partners are still Working Partners, still actively and personally selling and serving every station on our list.

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

"We always send a man to do a man's job."

380 Madison Ave.
New York 17, N. Y.
Oxford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
Financial 6-6440

6525 Hollywood Boulevard
Hollywood 38, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
Yukon 2-9837

416 Rio Grande Blvd.
Dallas 2, Texas
Riverside 2-5148

1055 Pendleton Blvd.
Detroit 26, Michigan
Woodyward 1-4148

1182 W. Peachtree, N. W.
Atlanta 9, Georgia
Tinley 5-9329

DeGeorge Bldg.
3520 Mainzote Blvd.
Houston, Texas, Jackson 8-1601

910 Royal Street
New Orleans, La.
Jackson 2-3917
It just takes one BIG one...

NO QUESTION ABOUT WHO'S LEADING THE FIELD IN MOBILE.
WKRG-TV is lengths ahead (Nielsen, ARB and Pulse) ... continues to pull further and further in front.

NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE
Even before, Nielsen gave WKRG-TV 46,000 extra families in the Mobile Market. Now, a new, maximum-height tower sends WKRG-TV's better programming booming into tens of thousands of additional Mid-Gulf homes ... as the map below clearly shows.
For full details of WKRG-TV's lead, call your Avery-Knodel man ... or C. P. Persons, Jr., V.P. and Gen'l Mgr. of WKRG-TV.

Nighttime radio
The Bill Miksch article on nighttime spot radio in your May 10th issue was extremely interesting and very well done.
However, I was quite surprised to find no mention of the efforts made by the Westinghouse Broadcasting Company in the promotion of nighttime radio.
As you know, we have long recognized the great potential in this area of the broadcasting day. As a matter of fact, last summer, in each of our markets, we instituted a new nighttime radio effort, using a lateral programming concept. This effort we called Program PM. It was radio with a sound difference.
This programming was very successful in gaining audience for the WF Stations and has been equally successful in gaining sponsors. It has been well received critically and has been highly praised by its sponsors.
Donald H. McCannon
president,
Westinghouse Broadcasting Co.

1958 edition
Inasmuch as the “Sponsor’s TV and Radio Directory of New York and Chicago” is a must here at WING, I was wondering if there is a 1958 Edition available.
If so, would appreciate receiving eight copies.
J. P. Williams
Air Trails Network
Dayton

Another year and another SPONSOR'S Radio Directory. This expanded city directory is excellent, indeed.
We would appreciate it if you would send us a batch of these as we can certainly make good use of them.
Adam Young
Adm Young, Jr.
New York

I have just received your new 54th TV/Radio Directory and it is terrific.
I have always thought your previous New York-Chicago directories rep...
sent the most thoughtful gesture on the part of any trade publication but you have now exceeded even yourselves.

Harold F. Walker
v.p. & commercial mgr.,
WDIA, Memphis

I just wanted to take this opportunity to thank you for your five city Tv-Radio Directory. I'm sure that in the past this will be very helpful to us here at WRBL-TV and Radio, and once again, I would like to thank you for this wonderful little booklet.

George Jenkins
dir. of sales, WRBL-TV
Columbus, Ga.

Bud Pearse in our Detroit office is going to be awfully unhappy because you omitted a listing for Weed under "representatives" on the Detroit page. I don't imagine you will be reprinting this directory again in the immediate future but, when you do so, I would appreciate it very much if you will add the listing for our Detroit office. It is:

1610 Book Building
Detroit 26, Mich.

During the Convention I heard a lot of good reports from various station men about the new directory and they feel that its value is enhanced by your inclusion of information for the other important time-buying centers.

E. J. Fitzsimmons
Weed Radio Corp.
New York

Dick Woolen, our eagle-eyed Film Director, asks a simple but potent question that flabbergasts me. He went all through sponsor's 5-City Tv/Radio Directory and then asked: WHERE ARE THE TV STATIONS?

Jack O'Mara
dir. of merch. and prom.
KTTV, Los Angeles

I just received your new Tv and Radio Directory. It's a very impressive looking piece. Why do you keep forgetting the New York radio stations? I know you don't do this deliberately.

Harry Novik
gen. mgr.,
WLIR, New York

* NIelsen -
(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday for total broadcast day average.

* PULSE -
(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday for total broadcast day average 6 A.M. to 12 midnight.

"On-The-Go"
RADIO in HOUSTON!

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

National Reps.:
Forjoie & Co.—
New York — Chicago
Los Angeles — San Francisco
Philadelphia — Seattle

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

Sponsor • 7 June 1958
...of satisfied advertisers

The Westinghouse Broadcasting Company's most important task is to provide a vital concept of broadcasting that attracts, entertains, holds audiences...and stimulates selling action. Imaginative programming, significant public service efforts (which recently earned WBC a special)

BOSTON, WBZ + WBZA, WBZ-TV • BALTIMORE, WJZ-TV • PITTSBURGH, KDKA, KDKA-TV • CLEVELAND
The Peabody Award), top facilities, and exciting promotions which have just won seven TV Age-Billboard awards)... these are the ingredients. We are proud of our awards. We are prouder still of the growing chorus of satisfied advertisers who agree that broadcasting is basic, and no selling campaign is complete without the WBC stations.

WESTINGHOUSE BROADCASTING COMPANY, INC.

FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX • SAN FRANCISCO, KPIX
1,000,000 new listeners?

Sure ... 20 times the power

WTIX — ALREADY DOMINANT FIRST —
NOW WITH 5,000 WATTS, ON 690 KC.

Result! Over 1,000,000 new listeners added! Now WTIX’s 24-hour creative programming extends over the entire Gulf area — from Texas to Florida. Now, more than ever, the big New Orleans buy is WTIX — the station which even before the change was more popular than the next 3 stations combined, (32.2% all-day average, current Hooper) ... and, first in every daytime Pulse quarter-hour ... and first in 46 of all 504 Pulse quarters.* Talk 5,000 watts am 690 kc to Adam Young ... or WTIX General Manager, Fred Berthelson.

THE NEW WTIX NEW ORLEANS
first ... and getter firster ...
5,000 watts • 690 kc.

STORZ STATIONS
TODAY’S RADIO FOR TODAY’S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
Why they hitch the pitch to stars

**Added prestige, sponsor ID with top personality are causing swing to star sell**

**Major problem is negotiating star contract as talent agents push costs up**

By Evelyn Konrad

Talk along agency row this week is about a phenomenon that may set a new pattern for fall: Name personalities now appearing in TV commercials virtually outnumber and outclass the stars appearing in shows.

Newest addition: This week Halo Shampoo (through D'Arcy Advertising) launched a national spot TV campaign starring such male leads as Peter Lawford, Farley Granger, Jimmy Rogers, Tommy Sands and John Saxon in various commercials.

At Sponsor's presstime, stars of 34 prime time shows on the three networks were doing commercials and earliest indications are that this number will increase next fall. Furthermore, commercials for national spot use are also attracting a caliber of name performer previously associated only with show appearances.

What's giving clients and agencies food for thought this week as fall plans begin to jell are these basic questions:

- Why star commercials and how expensive are they?
- Does a star's persuasiveness for one product diminish when he plugs one or more non-competitive products at the same time?
- Does a network TV star's appearance in commercials within the show make up for sponsor identification lost through split sponsorships?
- What's the merchandising potential of star commercials?

For the answers, Sponsor went to
top client admen, including AGA's S. F. "Wik" Wikstrom who engineered Bing Crosby's Christmas commercials for the American Gas Association; agency tv v.p.'s who've used such stars as Victor Borge, Phil Silvers, Hugh O'Brian, Pat Boone, Julie London, Benny Goodman in commercials; Jules Alberti, president of Endorsements, Inc., who acts as consultant to clients and agencies on use of stars for testimonials; Schwerin Research Corp., which made a special study for sponsor on 112 recent commercials by personalities working for two or more products.

These are the up-dated facts about commercials starring personalities:

**Stars need not be expensive.** Bing Crosby did the job in return for the equipment AGA installed in his kitchen, but that kind of deal is patently the exception, not the rule. In the case of network or syndicated show packages, most clients today ask for a clause committing the star to do commercials right from the start.

"Stars who own part of their own package are usually quick to volunteer for the commercials, because they realize that it makes the buy more valuable to our client," one McCann tv executive told sponsor. (In the case of Westinghouse's $11 million Desilu buy, the stars' cooperation in commercials was a major incentive to the client.)

"We've found that a copy approach suitable to the stars in our specials was often more important to them than the financial arrangement," says Manus John & Adams tv v.p. Mark Lawrence. "The thing for agencies and clients to remember is that they're dealing with personalities who have their own special type of appeal and who shouldn't be made to step out of character."

One cost factor that has added to the attractiveness of star commercials is the mounting burden of SAG reuse payments for non-name performers. "By the time you add up reuse payments for three unknowns, you can often afford a top name for the same cost."

Compton's Frank Brandt, v.p. in charge of commercials, told sponsor. "Of course, cost shouldn't be the prime consideration and stars are not necessarily the answer to persuasive tv salesmanship."

But look for some fancier and costlier deals upcoming in fall, as more personalities from showbusiness, sports and other headline personalities hop on the commercials bandwagon. The talent agents know a good thing when they see it and they're already beginning to stiffen the price. One favorite arrangement for top-grade talent: a stock deal with the sponsor in return for commercials.

**Overexposure can be a problem.**

But the stars themselves are first to exercise caution about excessive number of commercials commitments.

"Clients will find that the performers themselves give more protection against competition than their contracts require, because they've got a

(please turn to page 74)
Ask Culligan: Is NBC back on top?

He thinks NBC may be first in dollar volume now and has no doubt about its standing in the future.

NBC Radio's chief says an ad medium is bought, not sold, but the ad world respects his showmanship.

By Alfred J. Jaffe

This week, vice president in charge of NBC Radio Matthew (Joe) Culligan tilled up the old network controversy of “who’s on first.”

In an exclusive SPONSOR interview, Culligan said that NBC may well have returned to its No. 1 spot among the radio webs.

Culligan's statement reflects the live bounce which has characterized NBC in the year and a half since the radio networks began their big comeback. More than that, it reflects the Culligan style of showmanship and salesmanship.

Joe Culligan has been called the hottest salesman in the radio business. This would be hard to prove, of course, but one signpost of success in network radio these days is clearances and NBC has been promising that Monitor will be added to the 85% clearance guarantee now covering most weekday daytime periods. It is also pertinent that the network's rates are 25% higher than two years ago.

Culligan pooh-poohs the hot salesman characterization with a modest disclaimer that an advertising medium is bought not sold. While it is certainly true that the renaissance of network radio can be explained by more than the blandishments of drummers, the fact remains that when Culligan leaves an agency office, an air of respect remains.

Like any good salesman, Culligan can be carried away, and more than a little blue sky has been heard to come from his direction. This was particularly true when he was pulled out of NBC TV in August of 1956 and put to work in what many of National's people were then calling Siberia.

With NBC Radio over the hump, Culligan's supreme confidence in himself is flowering. In describing him, admen frequently use the words "vitality" and "showmanship." He might be called smooth rather than sleek, sincere rather than unctuous. When talking off the record, he has a salty tongue. He's clearly "one of the boys."

As many reps will attest, Culligan is a fighter. He has crossed words with them on a number of occasions regarding the network vs. spot issue. Culligan recalled recently the days shortly after he came over to NBC Radio and placed the network on its feet after selling TV side of NBC for four years.
when the tide was still running against the networks.

"Harry Bannister and I were on the road trying to sell our new concepts to the stations. We saw the affiliates in Dallas, Chicago, Atlanta and San Francisco. It was a critical period and we had to get those clearances. We sold the stations but a couple of reps really gave us some trouble in trying to block us."

Culligan is not bitter, although he can probably afford to be expansive these days, having hurdled a number of barriers that looked pretty high in 1956. Actually, Culligan's quarrels have been limited to just a few of the reps. For the others his feelings range from neutral to friendly. "I don't really care what the reps think of me," he said. "The important thing is what the stations think, and the record shows most of them have been supporting us right down the line."

If any of the reps are listening, he's got some advice for them: "Reps should spend less of their time attacking network radio and more of their time selling spot radio. The trouble with some of them is that, when they meet their sales quotas, they're geniuses and when they don't, they blame the networks. Reps owe a lot to network radio. When you examine who made the major contributions to radio, it's easy to see that it was the stations and the networks."

Although Culligan gets his licks in while talking about the independent radio station, he made clear his criticism was aimed at the rock 'n' roll stations. "There are plenty of indies doing a good job with standards. But the rock 'n' roll outlet will end up with a big teen-age audience."

As for the network affiliate, Culligan is certain about its future, especially if it's an NBC affiliate. But he is not so sanguine about the future of all the networks. He sees one dominating network, one network a strong second and a third with its head just above water. And that's it.

Culligan thinks NBC may be in first place now in dollar volume. While CBS' rates are higher, Culligan says that "NBC's bulge in time sold could give us an edge."

In reaching this peak, if it exists, Culligan has been operating with the same sales flair he showed in peddling television. He finds it hard to put in words what makes him a good salesman but, among the general qualifications, he lists (1) knowing the business that's being sold and (2) believing in what is being sold.

Since (1) Culligan didn't know much about radio when he started selling it and since (2) he switched (while at NBC) from a medium that is partly competitive with radio the question could be (and was) raised how he squares these facts.

So far as Culligan is concerned, he was starting with essentially a new medium when he came over to net. (Please turn to page 66)
The rep salesman answers this question by describing the station’s sound as well as by playing tapes for the buyer to hear for himself.

The question of sound stems, in a sense, from another frequently asked question: “What is the audience composition on your station?” So important has this information become that The Pulse, Inc., for example, has now begun to do special work on the subject. To such sources the station rep’s research-promotion staff may turn for an answer, augmenting it with data from the station itself. The most wanted information regarding audience composition is by age group and by socio-economic level. The more specific the data that the rep’s research turns up, the bigger the help to the advertiser. The same teen-age audience, for example, that one ad account may shy from because of the nature of the product can be the same audience that will decide another advertiser to buy the station.

Among the most often asked questions is, “What’s our competition doing in spot radio? How much are they investing?” There is no greater argument for the regular publication of spot radio dollar volume by brand names than the frequency with which advertisers pose this question. Many admen and reps feel this is not a question that should have to be put to individual rep salesmen; that it should be common knowledge.

Advertisers are also interested in knowing not only how their competitors are doing in a market but how they themselves are doing as well. Thus they will sometimes ask a station rep salesman this question. Since this is knowledge that hardly can be expected to be at the salesman’s finger-tips, he passes it on to the research department who, in turn, may contact the station. There, at the local level, a station man may run a check on supermarkets or drug chains to see how much shelf space is being given the advertiser’s product in comparison to rival products. He also may size up the local situation regarding in-store or window displays and distribution. When the information comes back to the advertiser, he has a better idea of what must be done to improve his position in the market.

This often leads to still another question, “Well, what can you do for us in merchandising?” Since different stations have different policies on this, the rep must know what each of the outlets they represent offers in the way of merchandising.

Rep researchers are constantly kept on their toes answering another question that is becoming more and more common, “At what times do factory shifts change and what are the store hours in the market?” This information has become very important to the agency timebuyer who is hitting for traffic time slots. In a market where the majority of factories begin their day shift at 7 a.m., a commercial aimed at the auto audience will miss badly if it’s scheduled between 7 and 8 a.m. The same is true of closing hours in the afternoon when the audience desired is the homeward bound traffic.

Naturally, there is a constant stream of questions on area research as opposed to metro research, on the “believability” of this or that station, on coverage, on ratings, on personalities and show types. Once in awhile the timebuyer is so confused by conflicting claims that he is forced to ask still another question—“Look, what’s really going on in the market?”

One of the rep services that takes up a large portion of their researchers’ time is the preparation of spot proposals. These are in answer to a prospective client’s request, “I’ve got X dollars to spend, so how can I best use it in spot radio?” He wants to know how much exposure he can get for his money, why radio is a better bet than other media, what markets he should hit and for how long. The spot proposal sees the rep researcher come into full creative bloom. What he sends back to the client via the rep salesman is a document that is as convincing and all-encompassing as an attorney’s brief.

The entire presentation, and it may run to more than 20 pages, is slanted at the prospective client exclusively. It includes heavy marketing research on the product, on the products of competitors, on customers and potential customers, when those customers can best be reached by radio and why radio is the best way to reach them. It lays bare facts and figures from many sources, goes into commercial copy recommendations, distribution sugges-

(Please turn to page 75)
How Bu-Tay recaptured its sales

Introduced during soap-short World War II, this company's water softener found an unlimited market

Postwar brought a serious sales slump. A new ad strategy, based on radio, has quickly changed all that

It's an undisputed fact that radio can perform several advertising functions—introducing a new product or service, or reminding buyers of existing products or services—and do them all well.

But, is radio the right medium to introduce a new product that requires heavy merchandising in order to get life-giving shelf space?

"Absolutely. Radio works harder at merchandising than any other advertising medium," says Hassel Smith, general manager and advertising manager of Bu-Tay Products, Los Angeles, Calif.

"Through research, tests and sales we have learned," Smith goes on to say, "that the radio advertising dollar goes further and does the most effective job."

Smith's evaluation of radio, and the high regard in which he holds it, are borne out by his ad budget breakdown: radio accounts for 85%, tv gets 7% with the remaining 8% devoted to newspapers.

More than building new sales, radio is the spearhead of a comeback for Bu-Tay's original product—Rain Drops.

Bu-Tay was formed in 1940 by partners Roy Buchanan and William Taylor, (from whence the name), to market Rain Drops. Main composition is soda ash and mineral deposits dug at Owens Lake, Calif.

The product had the benefit of lucky timing at its introduction. Being a water softener, the product supplements laundry soaps, and, since it makes them more effective, cuts down on the amount of soap needed. It can even serve as a washing product itself.

Rain Drops became indispensable during the wartime soap shortage as national distribution followed almost effortlessly. In fact, the company found itself unable to keep up with orders.

With the end of the war, thoug came not only the ready availability of soaps, but the introduction of detergents which "do everything." But sales promptly reflected the turnab situation and began to plummet, reaching their lowest point in 1949.

That year the Bu-Tay account was taken over by Dan B. Miner agency Los Angeles (now Honig, Cooper, Miner). Hassel Smith was then an account executive at Miner, and, at the

Bu-Tay ad mgr. Hassel Smith receives plaque from W. W. Oughtred, distributor. At outside are (l) W. Taylor, and (r) R. Buchanan, partne

Hassel Smith was then an account executive at Miner, and, at the

34
time handling the Bu-Tay account.

Bu-Tay’s basic chemicals were laid down by nature in California lake beds a million years ago. Its advertising chemistry was laid down by Smith in 1949.

He selected 15 markets, then put the entire budget into radio, primarily spot, to cover these. “One station, one medium, and sometimes one personality, enabled us to spend what we could afford and still obtain the needed impact,” Smith explains. “That constituted our base. We figured when sales went up again, we would consider additional coverage.”

The advertising philosophy that Smith formulated in 1949 has proved not only effective, but durable. It has changed little. Nine years ago he believed it wise to buy participations wherever possible. “We felt the influence of established personalities was the best way to sell a shopping list item that a woman doesn’t necessarily have to keep around the house,” he says.

The same policy holds today; further, Smith sees no trend that would influence him to replace the personal el with “cold” announcements.

Smith set up other philosophy basics when he structured the ad program in 1949. One such was in the area of themes. Rain Drops has three benefits: water softening, blueing, and ability to act alone as a washing powder. Prior to Smith, these had been isolated and he only was used as the main point of each commercial.

Smith consolidated the three points into one story, and concentrated all into each piece of copy for total emphasis.

To achieve maximum penetration and impact from each commercial, Smith, and H&G, Bu-Tay’s agency, lay each commercial to fit the conditions of particular localities, by designing copy for each market according to the condition of the water in the area.

For example, hard water communities find water softeners almost a necessity, while soft water communities have the reverse problem of too much limes and scum. Rain Drops takes care of both problems.

“But to handle this commercially,” points out, “requires a flexibility that only radio can provide at a reasonable cost. By utilizing individual stations, even in closely-located markets where water softness or hardness varies, a designed commercial can be, and is, prepared to hit the appropriate condition of that market.

“The timeliness of this situation,” he continues, “is shown in the growth of suburban areas which, though they surround a city with soft water, are odds-on to have hard water themselves. This kind of thing makes spot coverage vital to Rain Drops,” he adds.

To keep commercials in tune with local conditions the company and agency have 15 “sets” of air media copy, with four to eight spots in each set. Jean Scribner, H&G copywriter on the account, keeps an elaborate chart listing radio stations and the corresponding conditions of the water supply in their locality (soft, medium, very hard, hard and soft . . . all conceivable combinations.) This information is then used to supply the correct set of commercials to each station.

Smith’s advertising strategy began to show results soon after—so much so that he left the agency to join the company in 1954. In 1956, based on Rain Drops sales comeback, he led the company’s introduction of two new products.

The first, Diaper Sweet, is, as the name suggests, a product for washing diapers. It was introduced by direct mail, and is still sold primarily by direct mail pieces sent out monthly to new mothers. The feeling is that “you pay too much for this limited-circulation market in any other medium.”

Later in 1956, Bu-Tay brought out George Super Cleaner, a cleaning product made especially for linoleum, rubber, asphalt and plastic tile. The introduction, into seven markets, was made via newspapers for three months, “because the ads visualized this new product, as well as the rest of the Bu-Tay family. Brokers wanted this visualization, because it gave them something to take to dealers.”

After the three-month period, the schedule then shifted to radio. Buys were for spots, chain-breaks and minutes, with participations wherever possible. Except for chain breaks, the spots featured “George” on a 70% basis, with 30% devoted to Rain Drops to build on the acceptance of the familiar product. After the introductory period (when sales reached a predetermined level), the ratio was reversed, with emphasis on “Rain Drops” becoming predominant.

The commercials for Rain Drops are carefully conceived and built. Besides touching on the three product benefits, and being specifically slanted to water conditions in each market, they are designed to carry a hitch-hike. Normally this is for “George,” but, occasionally, Bu-Tay will give Diaper-Sweet a boost by tagging it on the “RD” commercial.

Bu-Tay, and Smith, have never lost sight of the fact that they face a dual sales job; they not only have to sell the consumer, but the retailer as well.

Why was radio selected to carry the whole load? “Radio stations work at the point-of-purchase,” says Smith. Perhaps the most valuable commodity to the retailer is store shelf space.

“By ‘radio-merchandising’ a product, the consumer is reached via audio; and, if not, at the point-of-purchase level. This eliminates the necessity of ‘back-up’ advertising in any other medium,” he says.

Smith admits that retailers frequently had to be sold on the ability of radio. “We showed retailers,” he recalls, “that a radio schedule gives the product frequency impact, as well as coverage, and that we can pyramid that frequency for them on a Thursday or Friday, as no other medium can do, for our kind of budget.

“Then, as radio proved our contention by moving the product,” he adds, “retailers began to see what we meant and gave us better shelf positions and more facings (the trade term for shelf display space.)”

To provide return aid for the retailer, Smith makes it a point to include local store references wherever possible. In the larger markets, the spots feature supermarkets on a rotating basis.

As noted before, radio accounts for 85% of Bu-Tay’s advertising budget. Another 7% goes into tv. This allocation goes into seven markets. As is the case with radio, participations are used wherever possible, with personalities doing the commercials.

From its low point in 1949, Bu-Tay has made a remarkable recovery. “Rain Drops” now has distribution in 35 states, with sales up a healthy 60% over the low.

Smith holds that three factors have contributed to Bu-Tay’s current rosy sales complexion. “Working closely with brokers and tailoring commercials for each market, are two.

“And if your product calls for fast movement, with a good retail profit, and strong merchandising support, you just can’t beat radio,” he adds.
What makes an advertiser buy radio?

Radio advertisers don’t buy time—they buy listeners. Thus the key to sales success is smart programing.

In this exclusive SPONSOR article, a radio station management consultant reveals some programing secrets.

By Richard P. Doherty

Today, more than ever before, radio broadcasters need to take a long, objective look at their product (i.e., programing) in relation to the audience being served.

Sponsors don’t buy time, they buy listeners. The burning question is “How does a station get a full competitive share of its market’s listeners?”

In market after market, some smart operator turns to formula programing of the top 40’s, top 50’s, etc. However good or bad the individual formula, the station adheres religiously to the “top records of the week.” For the past two or three years, this has meant serving out big chunks of rock and roll because these tunes dominated the weekly hit parade.

So startling were the audience results of these hit tune stations, that their competitors became panicky. “Fight fire with fire” seemed the only way to meet the challenge. In a matter of months, virtually every station—in given markets—became a juke box grinding out, and regrinding out, the top hits of the day. Network affiliations seemed to become a burden.

What is often overlooked is the fact that Storz, Plough, Bartell, Kamin, Tele Broadcasters, and similar groups make a tremendous impact in markets not just because they broadcast “formula hit parade and news” programs but because they are highly skillful station operators. Unfortunately many naive broadcasters adopt the program technique of these groups without the management, promotional and sales skill which backs it up.

Broadcasting never was, and never will be, an automatic process of attracting listeners and sponsor dollars.

I’m not taking issue with pop tune stations or even the formula stations. For many years, the WNEW’s, WIND’s, WHDH’s, etc., have been among the best programed stations in the nation and they have been devotees of pop tunes and music. They have been industry leaders in modernized radio.

Neither is this article a preacher for network radio. The candid fact is that, for more than a decade, many successful radio stations have been independent.

The whole focal attention of this article is wrapped up in the quest of being asked by virtually all broadcasters, “Is an ‘independent top hit parade station’ the one basic mode of broadcasting which assures a solid competitive position?”

The obvious answer is “No.”

The formula for successful broadcasting is “better management.”

A radio station acquires listeners only from its programs. Smart alert management is always busy figuring out the best program arrangement to assure that the station will have a hold competitively significant share of the market’s audience.

In some instances, the independent top hit parade station will run well ahead of the pack because that station’s management has skill and knows how to serve the listener best.

In other instances, a whole flock of stations will merely divide up the audience because they are all doing the same thing and about equal skill—good or bad. In such markets, the 1, 2, 3, 4, etc., ratings shift from rating period to rating period because of the neck and neck race among virtually identical programs and services.

In still other markets, the solid substantial and often No. 1 station is the network affiliate which skillfully blends network programs with local programs.

The American radio audience is big and massive. No single fashion will ever suit this entire audience. It is axiomatic that each station can thrive only when it serves a chosen segment of this audience and does a better program job than its competitors for this audience market.

Hence, if a station decides to der
Nothing annoys reps more than the charge that the music-and-news radio stations have little attraction for adult audiences.

To prove that they do attract adults, Adam Young, Inc., has released a 10-market study comparing the audience composition of independents (which the firm calls 'modern' radio stations) and network stations (which the firm calls 'old-line' network affiliates).

The study makes three points:
1) "The audience of 'modern' radio stations is predominantly adult.
2) "Modern' radio stations reach more adults than 'old-line' network affiliates,
3) "Modern' radio stations reach more of the impressionable younger women than do 'old-line' network affiliates."

The conclusions are based upon a special tabulation of Pulse data from metro county surveys taken between October 1957 and February 1958. The 10 markets studied were New York, Chicago, Los Angeles, Minneapolis, Cincinnati, Milwaukee, New Orleans, Atlanta, Seattle and Miami. They were selected from the top 25 markets on the basis of (1) providing a cross-section of the U.S., (2) importance to national radio advertisers and (3) being markets where there is at least one "modern" station competing with at least one established network outlet.

Except for one market, the independents were the leading music-and-news station in the area. The standing of the network stations was not given, but they were reportedly all NBC affiliates, with the exception of Seattle, where an ABN affiliate (described as "compatible" rather than "old-line") was used.

Data on the ABN station, the report said, "is offered to show the similarity of audience between a 'modern' station and a competitively-programmed network station."

The study covers the daytime hours only during the week and compares the audience composition on the basis of number of listeners per quarter hour. The New York data was based on Pulse's regular audience composition report; a type of study Pulse has just begun (about a half dozen markets are now being measured) but which will be expanded.

Key charts from the Adam Young, Inc., study of 10 markets, pointing out audience composition of independent radio stations vs. network affiliates, are shown above. Top chart shows the average adult audience composition of the music-and-news stations only. Middle chart shows average percent of additional adults attracted to independents as compared with network affiliates. Bottom chart shows the average percent of additional young women listening to 'indies'
The wind-up spectacle, in May, again featured the troops, engaged in a shooting exhibition. Guests included 10 youngsters who, in the intervening months, wrote prize-winning essays in a city-wide contest on "How I would have defended Pittsburgh in 1863."

The promotion was the result of a request by John A. Byerly, the bank's president and his ad manager Rosemary Mazon, to Ketchum, McLeod and Grove account executives Robert Casey and William Morrissey for a promotion that was (1) unusual, yet (2) in keeping with conservative banking, for the series on WIIC, Pittsburgh.

This group, together with Robert Mortensen, WIIC general manager and Caley Augustine, promotion manager, recalled Pittsburgh's fear of invasion by Confederate troops during the Civil War, decided on the dramatizations.

Considerable merchandising accompanied the promotion. Besides the city-school essay contest, a model distributed Confederate money, while a horse and rider in the city and a sound truck in the suburbs carried reminders. Films of both promotions were carried as features by the station.

"The considerable imagination shown by the agency and station people who helped us with this promotion," says Frank Kinsley, the bank's assistant vice president, "helped make it a public relations effort with most satisfactory results."

How so

C
cows in 72 dairy farm markets will graze more contentedly this summer untroubled by the annoyance of flies. Being happier, they will give more milk, and thus return a nice profit to the husbandmen.

Thanks for this improvement on nature will go to spot radio—and to Tabutrex, a new ingredient added to livestock spray and made by Glenn Chemical Co., Chicago.

To tell farmers about this product the company launched a $185,000 campaign last month to run through September—the four months when flies are at their worst.

Glenn Chemical, and its agency Mohr and Eicoff, Inc., also Chicago selected spot radio as the medium for the introductory campaign. The basic is for five-minute taped education programs telling the Tabutrex story in early morning time periods.

In introducing Tabutrex, the company has a dual problem; first it has to educate dairy farmers to the effectiveness of commercial sprays containing the additive. Second, because it is not used alone, but added only to regular livestock sprays, the company has to promote the brand names of the products that do carry the ingredient. There are over 100 such brands being distributed in farm areas.

Both the company and agency wanted the versatility of spot radio to enable them to mount a selective campaign. Use of the medium permitted advertising Tabutrex in regions where there is dairy farming, ignore the area where there is none. Additionally, allows plugging the various brand names as they vary from area to area.

"The philosophy of market-by-market use of spot radio," explains Josh Abrams, Glenn Chemical's president, "can be compared to bombing regions during World War II. We knew what our targets—in this case markets—are, and we have high hopes at every market we approach through radio will be a direct hit."

Along with the five-minute educational spots, Glenn is using supplementary one-minute spots with a tag tie-in for the various brands using the ingredient.

The spot buy is scheduled initially...
lo keeps the cows contented

- A new company, with a new product, dictated an introductory educational campaign for Glenn Chemical
- Similarly, need to select specific markets, plus tie-in with local tags, made spot radio the obvious choice

for eight weeks. This is, however, just the beginning of the company's intensive planned use of radio; it expects to increase its use of the medium during the summer months to expand the use of its market.

The bulk of the company's current budget is going into radio. While there is some supplemental use of newspapers in farm areas, SPONSOR estimates that this accounts for no more than 5% of the total.

Though the current campaign is new, Glenn Chemical company is a little more than a year old. But the product, Tabutrex, is a development of an intensive scientific research program that began seven years ago. The research was headed by leading entomological experts, including Dr. W. Bruce of the University of Illinois.

Last year, during the four-month fly season, the product was field-tested by the scientists on actual dairy farms. The results were made known at February at a meeting of more than 80 of the country's foremost authorities on livestock pest control.

The significant finding was that in most livestock sprays, flies are not killed until after they have bitten the animals. Adding Tabutrex to the insect killers, however, discourages the flies from lighting or biting.

A cow protected from biting and no-biting flies will produce an average of 15% more butterfat over a six-month season, the group said. Computed on the basis of national average price paid to farmers for milk over five years, this added production amounts to a net increase in income of $50.00 per year for each cow, the report said.

To get across this educational message, Glenn figured it needed the five-minute taped spots. These tapes have been provided to 129 leading farm directors in the 72 spot markets covered by the company. They tell the Tabutrex story through interviews with noted agricultural authorities explaining the ingredient's advantages, and testimonials by dairy farmers who have realized the profits it can produce.

To tie-in the educational tapes with local conditions, the company is providing live tags for the farm directors' use. But instead of prepared copy on Tabutrex, they are sent information sheets. They are told to study these, familiarizing themselves with the product's benefits, then throw the sheets away and deliver the material in their own words, using terms common in their communities and slanted toward local problems and needs. In addition the agency suggests that the farm director arrange for interviews and testimonials with prominent dairymen.

Looking for maximum promotional mileage from the spots the agency further suggests that each station carrying the Tabutrex schedule send out a mailing to all types of stores carrying cattle sprays.

This mailing would announce the Tabutrex schedule, listing the times it is carried, and identifying the sprays that contain the additive in the local area.

There is a substantial untapped market for the product. The company says that about 14,000,000 gallons of livestock spray are used annually, and estimates that the use of Tabutrex will increase this amount by 25 to 50% in years to come. At that rate the estimated sale of the additive (based on one ounce of Tabutrex to one gallon of formulation), is 75,000 pounds for the first year.

This campaign, and others to follow, is being backed by a public relations program through the agency. This will consist of coordinating new data in the field of agricultural insect control, as well as participating actively with county agents, Future Farmers of America and demonstrations at state and county fairs this summer.

“in this tight economic period, when advertisers must get top results from their ad budgets,” Abrams says, “spot radio lets us pin-point the message where it can do us the most good.”

Discussing findings of research program, which shows advantages of adding company’s “Tabutrex” to sprays, are (l.) Joseph Abrams, president, Glenn Chemical Co., and Dr. W. N. Bruce.
DON'T REDESIGN YOUR PACKAGE FOR COLOR TV

Three reasons why . . .

1) In general, an effective shelf design makes an equally effective package design for color TV.

2) On the shelf, a package competes for the human eye in a completely different manner than it does via a color television screen.

3) If the package has strong shelf impact but isn't exactly right for color TV, it can be hand-colored for the proper effect.

Color TV: No Problem for Packaging

- Color television won't mean that advertisers must redesign their packages, says Grey's Howard Bergman.

- Actually, if it sells on the shelf, it will also sell on color television—perhaps with hand-color correction.

If you are one of many advertisers wondering what color television is going to require in redesigned packaging, forget it. If your package already stands out on the supermarket shelf, chances are it will do the same on a color TV screen.

This cheerful word comes from Howard Bergman, v.p. and sales promotion director of Grey Advertising. Last week, in an exclusive SPONSOR interview, Bergman charged that "alarmists" have misled many potential packaged goods advertisers into thinking that color TV will bring major problems in presentation or cost. Said Bergman: "It's just not true."

"Experiments in our television department," explained Bergman, "show that most frequently an effective shelf design makes an equally effective color TV package design." Bergman offered as an example one Grey client whose package has a red tone which comes over a color TV screen as perfectly as it does on a store shelf under artificial illumination.

There may be cases, said Bergman, where a package color scheme may have wonderful selling impact in the retail store, but may not create the same impact on the color screen. The reason: "The human eye, examining a package under the lighting conditions that typify a modern retail store, will 'see' the color and package design one way—while the studio color camera will receive color impressions in yet another way. This, in turn, can present other color diffusion in transmitting the image to the viewer's color screen, and hence to the eye."

If this is the case with your package, Bergman adds, it doesn't necessarily mean you have to redesign the package. "A quick and inexpensive hand-colored correction on the package can make everything hunky-dory."

Bergman sums up his point this way: "Design your package for store-shelf impact, and leave the rest up to the color TV experts; and if studio color correction is needed, practically all instances will lend themselves to simple hand-coloring of the package."

Bergman believes that color TV—coming on top of the self-service, self-selection revolution—will make the package an even more important member of the marketing tool kit. He also believes, however, that too few packages today are properly designed for open display in modern retail stores.

This is not the package design fault, Bergman added. It results from "the innumerable production, merchandising, distribution, selling and advertising problems which tend to prevent package changes from keeping abreast of detail developments."

"The point I'm making," said Bergman, "is that if it's true that too many packages are right now suffering from the deficiency of 'silent selling' design, it would be decidedly harmful to compound the damage by concentrating new package design concepts on the presumed requirements of color television. That, with every due respect to color TV, would be a case of petting the tail to wag the dog!"

"What we hope—and what we anticipate—is that color TV will tend to encourage and even prod manufacturers to move faster in the redesigned or their packages. There is little doubt that color TV will encourage the advertiser once again to show his package in his advertising. And that should make at least some manufacturers realize that their package had better be designed as to function as the hard-hitting salesman in the entire organization," Bergman continued.

Bergman is convinced that if when color TV spurs manufacturers to feature their packages more explicitly in their advertising, it will reverse a trend that—in Grey's opinion—should definitely be reversed.

(Please turn to page 66)
Daytime tv viewing up, Nielsen shows

- Nielsen's annual March study, just released, shows daytime viewing up 26.6% in morning, 9.5% in afternoon
- Study also shows gross viewing up 10%, total weekly tv-home hours up 152 million from similar period last year

Daytime viewing is still showing healthy gains, according to a recent survey just published by Nielsen. This finding is part of Nielsen's annual study on cumulative audiences and usage patterns for tv viewing, one of the first of March, each year.

Weekday daytime viewing has seen a 26.6% again over 1957 in U.S. tv homes using tv during the average minute in the 9:00 a.m.-12 noon period; a 9.5% gain in the 12 noon-3:00 p.m. period; and a 4% gain in the 3:00-6:00 p.m. time period. (See chart below right for details on tv usage.)

Other highlights of the Nielsen study:
- Gross tv viewing is up 10% over 1957. Ninety-five percent of all U.S. tv homes, or 40,163 million different households use their tv sets during a typical week. The average home views 43 hours and 12 minutes for a total of 1.74 billion weekly home hours of tv usage.
- Nearly 22 million different homes watch tv from midnight-6:00 a.m. in a week, with the average home viewing a total of three hours each week.
- 61.4% of the total amount of time spent viewing tv is done at night. ▲

| HOMES USING TV DURING THE AVERAGE DAY (Monday-Friday daytime, March-April of each year) |
|-----------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| % Total U.S. tv Homes Using Tv    | % Total U.S. tv Homes Using Tv    | % Total U.S. tv Homes Using Tv    |
| Index                             | 1953                              | 1954                              |
| 100%                              | 104                               | 105                               |
| 99                                | 103                               |
| 100                               | 104                               | 105                               |

| HOMES USING TV DURING THE AVERAGE EVENING (Based on Average Evening, 8:00-11:00 PM, March-April) |
|-----------------------------------|-----------------------------------|-----------------------------------|
| % Total U.S. tv Homes Using Tv    | % Total U.S. tv Homes Using Tv    | % Total U.S. tv Homes Using Tv    |
| Index                             | '56                              | '57                              |
| 60.2%                             | 14.5%                            | 14.3%                            |
| 59.8                              | 18.1                              | 18.3                              |
| 59.9                              | 21.0                              | 23.0                              |
| 61.8                              | 25.5                              | 25.7                              |
| 62.5                              | 27.3                              | 28.4                              |
| 63.0                              |                                    |                                   |

Source: A. C. Nielsen

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 7 June

<table>
<thead>
<tr>
<th>Daytime</th>
<th>Nighttime</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Live</td>
<td>Live</td>
</tr>
<tr>
<td>36.4</td>
<td>43.8</td>
</tr>
<tr>
<td>ABC</td>
<td>CBS†</td>
</tr>
<tr>
<td>90.8</td>
<td>42.9</td>
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<tr>
<td>CBS†</td>
<td>NBC</td>
</tr>
<tr>
<td>88.2</td>
<td></td>
</tr>
<tr>
<td>NBC</td>
<td></td>
</tr>
</tbody>
</table>

Including participation shows.

ONSOR • 7 JUNE 1958
2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adorn Playhouse: Dr-F</td>
<td>8,500</td>
<td>Toni, North</td>
<td>Doug Edwards News; N&amp;F</td>
<td>9,500</td>
<td>Whitehall, Bates; Americompton</td>
</tr>
<tr>
<td>Adventures at Scott Island: A-F</td>
<td>38,000</td>
<td>R. J. Reynolds, Esty</td>
<td>Father Knows Best; Sc-F</td>
<td>38,000</td>
<td>Scott Paper, JWT; Lever Bros.</td>
</tr>
<tr>
<td>Air Power: D-F</td>
<td>45,000</td>
<td>Prudential, Reach McConnell</td>
<td>G.E. Theatre: Dr-F</td>
<td>47,000</td>
<td>Gen Elect, BBDO</td>
</tr>
<tr>
<td>Alcoa-Goodyear Theater: Dr-F</td>
<td>38,000</td>
<td>Alcoa, FSR; alt Goodyear, YGR</td>
<td>Godfrey’s Scouts: V-L</td>
<td>32,000</td>
<td>Lipton, Y&amp;G; Toni, North</td>
</tr>
<tr>
<td>Armstrong Circle Theatre: Dr-L</td>
<td>43,000</td>
<td>Armstrong Cork, BBDO</td>
<td>Have Gun, Will Travel: W-F</td>
<td>36,000</td>
<td>Whitehall, Bates; alt Lever, F &amp; Sons</td>
</tr>
<tr>
<td>Bachelor Father: Sc-F</td>
<td>38,500</td>
<td>Amer Tobacco, BBDO</td>
<td>Hitchcock Presents: My-F</td>
<td>36,000</td>
<td>Bristol-Myers, YGR</td>
</tr>
<tr>
<td>Bachelor Corner</td>
<td>45,000</td>
<td>General Mills</td>
<td>*Robert Hiod: A-F</td>
<td>29,000</td>
<td>Johnson &amp; Johnson, YGR; BBDO</td>
</tr>
<tr>
<td>Jack Benny: C-F</td>
<td>65,000</td>
<td>Amer Tobacco, BBDO (L 6/22)</td>
<td>I Love Lucy: Sc-F</td>
<td>35,300</td>
<td>Gold Seal, Campbell-Mithun</td>
</tr>
<tr>
<td>Bold Journey: A-F</td>
<td>8,500</td>
<td>Oldsmobile, Brother</td>
<td>Investigator</td>
<td>35,000</td>
<td>L&amp;M, McC; RCA &amp; Whirlpool (16/3)</td>
</tr>
<tr>
<td>Pat Boone: V-L</td>
<td>45,000</td>
<td>Ralston Purina, CBB</td>
<td>*I’ve Got a Secret: Q-L</td>
<td>24,000</td>
<td>R. J. Reynolds, Esty</td>
</tr>
<tr>
<td>Jim Bowie: W-F</td>
<td>32,000</td>
<td>Chevrolet, Campbell-Ewald (L 6/26)</td>
<td>Jefferson Drum: W-F</td>
<td>32,000</td>
<td>Lorillard, LGN; Chesmton (6/26)</td>
</tr>
<tr>
<td>Broken Arrow: W-F</td>
<td>31,000</td>
<td>Amer Chicle, DFS</td>
<td>*Krak TV Theatre: Dr-L</td>
<td>53,000</td>
<td>Kraft, JWT</td>
</tr>
<tr>
<td>The Brothers</td>
<td>15,000</td>
<td>Miles, Wade; Ralston Purina, Gardner</td>
<td>Lasso: A-F</td>
<td>34,000</td>
<td>Campbell Soup, BBDO</td>
</tr>
<tr>
<td>Backskin</td>
<td>33,000</td>
<td>Amer Tobacco, BBDO (6/29)</td>
<td>Leave It to Beaver: Sc-F</td>
<td>36,000</td>
<td>Remington Rand, Compton, Inc.</td>
</tr>
<tr>
<td>Burns &amp; Allen: Sc-F</td>
<td>40,000</td>
<td>Ford, JWT (7/3)</td>
<td>*Life of Riley: Sc-F</td>
<td>30,500</td>
<td>Lever Bros, BBDO; alt Lever, F &amp; Sons</td>
</tr>
<tr>
<td>The Californians: W-F</td>
<td>37,500</td>
<td>Carnation, EW&amp;R; Gen Mills, BBDO</td>
<td>Line-up: My-F</td>
<td>34,000</td>
<td>PG&amp;G, Y&amp;G; Brown &amp; Williamson</td>
</tr>
<tr>
<td>Cavalcade of Sports: Sp-L</td>
<td>45,000</td>
<td>Singer Sewing, Y&amp;G; Lipton, Y&amp;G</td>
<td>M Squad: My-F</td>
<td>28,000</td>
<td>Amer Tobacco, SGCBB; altf State, NLG6</td>
</tr>
<tr>
<td>Chevy Showroom</td>
<td>78,000</td>
<td>Gillette, Maxon</td>
<td>Make Me Laugh: C-L</td>
<td>17,500</td>
<td>Amer Tobacco, Gumbiner, Inc.</td>
</tr>
<tr>
<td>Cheyennee: W-F</td>
<td>34,000</td>
<td>Chevrolet, Camp-Ewald (7/3)</td>
<td>Perry Mason: My-F</td>
<td>40,000</td>
<td>Libby-Owens-Ford, FOS; mor, FCBO 1/2 hr open</td>
</tr>
<tr>
<td>Circus Boy: A-F</td>
<td>42,000</td>
<td>Gen Elect, Y&amp;G, BBDO &amp; Grey</td>
<td>Music Bingo: Q-L</td>
<td>35,000</td>
<td>Kaiser Companies, Y&amp;G</td>
</tr>
<tr>
<td>Dick Clark: V-L</td>
<td>14,500</td>
<td>Mars, Knox Reeves; alt Kellogg, Burnett</td>
<td>Max Factor Theatre</td>
<td>9,000</td>
<td>Max Factor, KG&amp; E</td>
</tr>
<tr>
<td>*Rosemary Clooney: V-L</td>
<td>59,000</td>
<td>Beech-Nut Lifesavers, Y&amp;G</td>
<td>Meet the Press: L-L</td>
<td>7,500</td>
<td>Pan American Airways,JWT</td>
</tr>
<tr>
<td>Climax: Dr-L</td>
<td>59,000</td>
<td>Lever Bros, JWT</td>
<td>Millionaire: Dr-F</td>
<td>34,000</td>
<td>Comalate, Bates</td>
</tr>
<tr>
<td>Club Como: V-L</td>
<td>58,000</td>
<td>Chrysler (L 6/26)</td>
<td>Mr. Adams &amp; Eve: Sc-F</td>
<td>41,000</td>
<td>R. J. Reynolds, Esty</td>
</tr>
<tr>
<td>*Perry Como: V-L</td>
<td>144,000</td>
<td>LGM, MC-E</td>
<td>Patrice Munsell: Mu-V-L</td>
<td>55,000</td>
<td>Buick, Kudner; Frigidaire</td>
</tr>
<tr>
<td>Joseph Cotton Show</td>
<td>14,000</td>
<td>Kimberly-Clark, FCB; Nexzema, CC &amp; CBB; RCA &amp; Wheelpool, K&amp;F; Sunbeam, Perini-Paus; Amer Dairy; Campbell-Mithun; Kemnark, Mogul (L 6/7)</td>
<td>Mr. Adams &amp; Eve: Sc-F</td>
<td>18,000</td>
<td>Hazels, Bishop, Specter; S organ, Pad, Grey</td>
</tr>
<tr>
<td>Country Music Jubilee; Mu-L</td>
<td>8,000</td>
<td>Amer Tobacco, BBDO; Toni, North (6/14)</td>
<td>Name that Tune: Q-L</td>
<td>23,000</td>
<td>Kellogg, Burnett, Whitehall, Inc.</td>
</tr>
<tr>
<td>Bob Crosby Show</td>
<td>114,000</td>
<td>William-Dickie, Evans &amp; Assoc.; Carter Prod, Bates</td>
<td>Navy Log: Dr-F</td>
<td>38,500</td>
<td>U. S. Ruber; F. D. Richard</td>
</tr>
<tr>
<td>Bob Cummings Show: Sc-F</td>
<td>36,000</td>
<td>See Sponsor—Perry Como Show; (16/14)</td>
<td>No Warning: Dr-F</td>
<td>31,000</td>
<td>Royal McE, Y&amp;G; alt McElroy, LGN</td>
</tr>
<tr>
<td>December Bride: Sc-F</td>
<td>29,500</td>
<td>R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E</td>
<td>Original Amateur Hour: V-L</td>
<td>23,000</td>
<td>Pharmaceuticals, Parkson</td>
</tr>
<tr>
<td>Richard Diamond: A-F</td>
<td>35,000</td>
<td>Gen Foods, BBG</td>
<td>Ozzie &amp; Harriet: Sc-F</td>
<td>37,000</td>
<td>Kodak, JWT</td>
</tr>
<tr>
<td>Disneyland: M-F</td>
<td>75,000</td>
<td>Lorillard, LGN</td>
<td>Pantomime Quiz: Q-L</td>
<td>2,000</td>
<td>Associated Products, Grey</td>
</tr>
<tr>
<td>Dotto: Q-L</td>
<td>28,000</td>
<td>Derby, Mc-E; Gen Mills, Tatham-Laird, DFS; Gen Foods, Y&amp;G; Reynolds Metals, Buchanan, Frank</td>
<td>People Are Funny: M-F</td>
<td>24,000</td>
<td>R. J. Reynolds, Esty; Toni, th</td>
</tr>
<tr>
<td>Dramget: My-F</td>
<td>35,000</td>
<td>Colgate (7/7)</td>
<td>People’s Choice: Sc-F</td>
<td>34,000</td>
<td>Borden, Y&amp;G; Amer Home Security Y&amp;G</td>
</tr>
<tr>
<td>Wyatt Earp: W-F</td>
<td>30,000</td>
<td>LGM, DFS; General Foods, BBG</td>
<td>Person To Person: L-L</td>
<td>34,000</td>
<td>Florest, Delivery Ass, alt florest</td>
</tr>
</tbody>
</table>

*Celor show, (L) Live, (P) Film, (J)Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period 7 June-4 July. Program types are indicated as follows: (A) Audiences, Participation, Group. (O) Comedy, (D) Documentary, (C) Drama, (J) Interview, (J) Juvenile, (M) Music, (My) Mystery, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, (Y) Youth Quiz, (J) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, (Y) Youth Quiz, (J) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, (Y) Youth Quiz.

Listing continues on page 44

SPONSOR • 7 JUNE 195
IMPORTANT MARKETS

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Every station in the individual market is rated—with total TV and radio homes in the survey area indicated.

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LOS ANGELES and LONDON

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LOS ANGELES • CHICAGO • LONDON

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SENSOR • 7 JUNE 1958

43
### 3. NIGHTTIME

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<tbody>
<tr>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
<td><strong>NBC</strong></td>
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<tr>
<td>6:15</td>
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<td>Pan Amer Airlines</td>
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<td>6:30</td>
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<tr>
<td>6:45</td>
<td>You Asked for It</td>
<td>Little Campbell Soup</td>
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<tr>
<td>7:00</td>
<td>Air Power</td>
<td>Prudential</td>
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<tr>
<td>7:15</td>
<td>Prudential</td>
<td>Outlook</td>
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<td>7:30</td>
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<tr>
<td>7:45</td>
<td>Maverick</td>
<td>Kaler Companies (7:30-8:30)</td>
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<td>8:00</td>
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<tr>
<td>8:15</td>
<td>Ed Sullivan</td>
<td>(8-9)</td>
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<td>8:30</td>
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<td>Memory</td>
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<td>8:45</td>
<td>Adventures at</td>
<td>Scott Island</td>
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<td>9:00</td>
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<td>Reynolds</td>
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<td>9:15</td>
<td>Baseball Corner</td>
<td>Gen Mita</td>
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<td>9:30</td>
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<td>Gen Electric</td>
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<tr>
<td>9:45</td>
<td>Open Hearing</td>
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<tr>
<td>10:00</td>
<td>Polka Go Round</td>
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<td>10:15</td>
<td>The Mike Wallace Interview</td>
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<td>10:30</td>
<td>No net service</td>
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<tr>
<td>10:45</td>
<td>No net service</td>
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**TECHNICAL NOTES:**

- **Program:** Adventures at Scott Island Reynolds
- **Time:** 8:45 am
- **Location:** Scott Island Reynolds
- **Description:** Airing on Polka Go Round

**Program continued:**

**SPONSORS AND AGENCIES:**

- **Playhouse 90: Dr-LF**
  - **Cost:** $39,000
  - **Sponsors:** Amer Gas, LGN; Bristol-Myers, BBDO; Kimberly-Clark, FCGB; Allstate, Burnett; Pillsbury, Burnett; R. J. Reynolds, Esty

**Index continued... Sponsored Nighttime Network Programs 6-11 p.m.**

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<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
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<tr>
<td>Playhouse 90: Dr-LF</td>
<td>$39,000</td>
<td>Amer Gas, LGN; Bristol-Myers, BBDO; Kimberly-Clark, FCGB; Allstate, Burnett; Pillsbury, Burnett; R. J. Reynolds, Esty</td>
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<tr>
<td><em>Price Is Right: Q-L</em></td>
<td>$21,500</td>
<td>Spool, KGE; alt RCA, KGE</td>
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<tr>
<td><em>Post Fight Beat</em></td>
<td>$3,000</td>
<td>Bristol-Myers</td>
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<tr>
<td><em>The Real McCoys: Sc-F</em></td>
<td>$35,000</td>
<td>Sylvan, JWH</td>
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<tr>
<td><em>Restless Gun: W-F</em></td>
<td>$37,700</td>
<td>Warner-Lambert, SSCGB; alt sust</td>
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<tr>
<td><em>Rin Tin Tin: A-F</em></td>
<td>$36,000</td>
<td>Nabisco, KGE</td>
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<tr>
<td><em>Schlitz Playhouse: Dr-F</em></td>
<td>$38,000</td>
<td>Schlitz, JWH</td>
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<tr>
<td><em>Dinah Shore Chevy Show: Mu-VL</em></td>
<td>$150,000</td>
<td>Chevrolet, Camp-Ewald</td>
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<tr>
<td>Phil Silvers Show: Sc-F</td>
<td>$42,000</td>
<td>P. G. Burnett; R. J. Reynolds, Esty</td>
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<tr>
<td>Sgt. Preston: A-F</td>
<td>$32,000</td>
<td>Quaker Oats, WBT</td>
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<tr>
<td>Frank Sinatra: V-L&amp;F</td>
<td>$67,500</td>
<td>Chevrolet, Mc-E; Bulova, Mc-E</td>
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<tr>
<td>$64,000 Challenge: Q-L</td>
<td>$35,000</td>
<td>P. Lorillard, YDR; Revlon, BBDO</td>
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<tr>
<th>PROGRAM</th>
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<th>SPONSORS AND AGENCIES</th>
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<tr>
<td>$64,000 Question: Q-L</td>
<td>$39,000</td>
<td>Revlon, BBDO</td>
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<tr>
<td><em>Red Skelton: CV-L&amp;F</em></td>
<td>$52,000</td>
<td>Pet Milk, Gardner; S &amp; FCB</td>
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<tr>
<td>Gale Storm Show: Sc-F</td>
<td>$39,500</td>
<td>Nestle, B. Houston Nance</td>
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<td>Studio One In Hollywood: Dr-L</td>
<td>$55,000</td>
<td>Westinghouse, Mcl</td>
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<td>Sugarfoot: W-F</td>
<td>$40,000</td>
<td>Amer Cigarettes, B. Colorado</td>
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<td>Ed Sullivan Show: V-L</td>
<td>$79,500</td>
<td>Mercury, KGE; alt sust</td>
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<tr>
<td>Sunday News Special: N-L</td>
<td>$9,500</td>
<td>Westinghouse, Blackwell, BBDO</td>
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<tr>
<td>Suspicion: My-L&amp;F</td>
<td>$79,500</td>
<td>Sterling Drug, Lab, Colgate-Palmoil</td>
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<td>Tales of Wells Fargo: W-F</td>
<td>$36,000</td>
<td>Amer Tobacco, BBDO</td>
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<td>The Thin Man: My-F</td>
<td>$40,000</td>
<td>Colgate-Palmoil, BBDO</td>
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<td>This Is Your Life: D-L</td>
<td>$52,000</td>
<td>BBDO</td>
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<tr>
<td>Danny Thomas: Sc-F</td>
<td>$47,500</td>
<td>Gen Foods, BBBO</td>
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**SPONSOR** 7 JUNE 18
## Thursday

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<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
<th>Sponsor A</th>
<th>Sponsor B</th>
<th>Sponsor C</th>
<th>Sponsor D</th>
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<tr>
<td>7:00-8:00</td>
<td>CBS</td>
<td>News, John Daly News</td>
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<td></td>
<td>NBC</td>
<td>Sports Focus</td>
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<td>8:00-9:00</td>
<td>Wagon</td>
<td>Wagon Train</td>
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<td>9:00-11:00</td>
<td>NBC</td>
<td>News, D Edwards</td>
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<td>12:00-1:00</td>
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## Saturday

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<tr>
<td>7:00-8:00</td>
<td>ABC</td>
<td>Dick Clark</td>
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<td>Show</td>
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<td></td>
<td>CBS</td>
<td>Truth Or Consequences</td>
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<td>NBC</td>
<td>Big Game</td>
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<td>8:00-9:00</td>
<td>Wagon</td>
<td>Wagon Train</td>
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## Specials and Spectaculars

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<td>Specials and Spectaculars</td>
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**PROGRAM**

**SPONSORS AND AGENCIES**

**What’s My Line: Q-L**

- Helene Curtis, Ludgin; Kellogg, Burnett

**You Asked For It: M-F**

- Skippy Peanut Butter, G&B

**You Bet Your Life: Q-L**

- Paper-Mate, FC&B; Toni, North

**Loretta Young: Dr-F**

- Ford, GBG

**Your Hit Parade: Mu-L**

- Amer Tobacco, BBDO; alt Toni, North

**Zane Grey Theatre: W-F**

- Gen Foods, B&B; Ford, JWT

**Zorro: A-F**

- AC Spark Plug, Brother; 7-Up, JWT

**Shirley Temple’s Storybook**


6/8
WIN A LUXURY CARIBBEAN VACATION CRUISE FOR TWO or one of 15 other valuable prizes in the big “MILLION DOLLAR MOVIE CONTEST”

The contest is built around the Multi-Million Dollar Package of films to be shown on “Million Dollar Movie” this fall—“Million Dollar Movie’s” 5th and greatest season on WOR-TV. The 16 films in the package are the strongest week-in, week-out, all-season-long lineup ever shown on any movie program in New York.

...All the films are first-run

...8 out of the 16 are post-SAG* films

...The first post-1948 RKO films—the only post-SAG’s from a major Hollywood studio

...Great pre-SAG pictures like “Murder My Sweet”, “Citizen Kane”, and “Hunchback of Notre Dame”

...Hollywood’s biggest stars—James Cagney, Humphrey Bogart, Charles Laughton, Jane Russell and Marilyn Monroe

In short, a lineup designed to further strengthen “Million Dollar Movie’s” position as New York’s highest rated television program—DELIVERING MORE DIFFERENT HOMES THAN ANY OF THE TOP 1 NETWORK PROGRAMS**

On the facing page are the 16 movies to be featured on “Million Dollar Movie” (Sept. 22, 1958-Jan. 11, 1959) along with 16 quotes from reviews of the film from major New York newspapers and Cue Magazine. To enter the contest, merely match the quote to the film by placing the number for the appropriate quote in the box alongside the title of the film. For example, as shown, Quote #1 is for the film “Godzilla”.

Now... match the remaining 15...

WOR-TV New York channel 9

A Division of RKO Teleradio Pictures, Inc.

*Refers to the 1948 contract between Screen Actor’s Guild and major Hollywood studios

**Nielsen, average week, February, 1968
OFFICIAL ENTRY BLANK
“MILLION DOLLAR MOVIE” MATCH-THE-MOVIE CONTEST
(A facsimile of this blank will also be accepted)

PRIZES:
1st—Luxury Cruise to Nassau for 2
2nd—Air conditioner
3rd—Portable Television Set
4th-16th—Movie Cameras, Waring Blenders, Electric Shavers

MAIL ENTRIES TO:
Multi-Million Dollar Movie
WOR-TV
1440 Broadway
New York 18, N. Y.

☐ ANDROCLES AND THE LION
Victor Mature, Jean Simmons

☐ CITIZEN KANE
Orson Welles, Joseph Cotten

☐ CLASH BY NIGHT
Paul Douglas, Barbara Stanwyck, Marilyn Monroe, Robert Ryan

☐ CRIME SCHOOL
Humphrey Bogart

☐ DANGEROUS MISSION
Victor Mature, Piper Laurie

☐ GODZILLA
Raymond Burr

☐ HUNCHBACK OF NOTRE DAME
Charles Laughton, Sir Cedric Hardwicke

☐ MACAO
Jane Russell, Robert Mitchum

☐ MURDER MY SWEET
Dick Powell, Claire Trevor

☐ NEVER WAVE AT A WAC
Rosalind Russell, Paul Douglas

☐ PUBLIC ENEMY
James Cagney

☐ SPITFIRE
Katharine Hepburn, Robert Young

☐ UNDERWATER
Jane Russell

☐ VALLEY OF THE SUN
Lucille Ball, James Craig, Sir Cedric Hardwicke

☐ WE ARE NOT ALONE
Paul Muni

☐ WHITE HEAT
James Cagney, Virginia Mayo

CONTEST RULES

1 “Makes King Kong look like a midget.”
2 “Huge spectacular version of _____’s novel . . . magnificent production, well acted.”
3 “Large, exciting Indian-fighting western; well produced.”
4 “_____ romps merrily. This comedy hit of _____’s cannot miss being one of the big ones of the season.”
5 “Unbelievable . . . She looks like a loaded pistol with the safety catch off as she moves among her admirers.”
6 “The very last word on the subject of gang pictures.”
7 “An absorbing, brilliantly conceived, magnificently acted drama . . . One of the great films of this or any year.”
8 “Spectacular is the word . . . a thrilling tale. New York’s newest monument to womanhood is slightly smaller than the Statue of Liberty, but as luck would have it, far more buxom and not as fully clothed.”
9 “Lavish production. The story unfolds with _____’s humor and irony intact.”
10 “One of the most soundly written films of the year, one of the best directed, one of the most brilliantly played.”
11 “It makes for thoughtful, provocative and exciting entertainment. The frustrations of life, love and the inevitable triangle.”
12 “Exciting story of a manhunt . . . a tale well told.”
13 “You will be thrilled and deeply moved by ______. Don’t miss it. Miss ______ is good — more than good, even magnificent.”
14 “Will have you on the edge of your seat . . . something to remember . . . engrossing thriller.”
15 “Superior piece of tough melodrama . . . sure cure for low blood pressure.”
16 “Something you won’t want to miss! Well worth going out of your way to see. The most rowdily entertaining melodrama since the early ______’s.”

* Proper name deleted.

PLEASE PRINT OR TYPE

NAME______________________________

POSITION____________________________

COMPANY________________________________

ADDRESS________________________________

□ ENDROR • 7 JUNE 1958
Effective June 1, 1958, KTVH appoints Blair Television Associates, Inc. as their exclusive national representatives. To Sell Kansas…Buy KTVH—Ask your Blair representative about KTVH today!
FILM-SCOPE

A third large regional buy is on the Standard Oil of California agenda for the fall: this one involves Chevron in 20 eastern markets.

Other California Oil plans, through BBDO, include a continuation of Sea Hunt in California, and hopes for a dramatic-documentary series to do an institutional job in the same 24 west coast markets. (See FILM-SCOPE, 24 May.)

The third series will do a product job introducing Chevron to replace the company’s current eastern gas, Calso.

Tv doesn’t have to worry about running out of film product in the foreseeable future, according to a sum-up by RKO TV research on what’s available.

The reservoir as toted up by RKO:
- A total of 24,600 episodes of syndicated film.
- Features available to tv add up to over 11,000.
- Short subjects for tv are now around the 12,500-mark.

Note: Source of RKO’s calculations—SRDS’ Spring 1958 lists.

How much more advertisers can be expected to pay for syndicated film for next season depends on what side of the counter you’re on.

Syndicators say the increase will run between 10-15%.

Agency buyers admit to FILM-SCOPE that that looks like the asking range, but as one of them noted: “The price is usually negotiable to a more realistic level.”

What the average boost looks like to a batch of agencymen polled by FILM-SCOPE: 5 to 7.5%.

While most syndicators are looking to expand their merchandising services to stations and advertiser, there’s talk by others of belt-tightening in this direction.

A thought from one syndicator this week: We’re thinking about reducing the stuff we put together, to streamline it and fashion what we offer to demands of certain advertisers.

Why? They’re not convinced that local stations and advertisers have made good use of merchandising and promotion material.

The 204 Burns & Allen episodes turned over to syndication have been getting just the kind of reception Screen Gems expected.

With a very few selling weeks to its credit, the entire library has been sold in New York, Los Angeles, Philadelphia, Hartford, and Portland, Ore., among others.

MCA’s Paramount library, on the other hand, hasn’t made a sale in several weeks.

In one market where stations and MCA are currently dickering, the price is reported to be about $500 per film over what the Warner and MGM libraries have sold for. The situation resolves itself down to this: No station feels it can afford the package, but at the same time none wants any other station to have it either.

Result: General stalemate—for the time being.

(For additional film news see FILM WRAP-UP, page 62.)
MARKETING WEEK

Research methods in advertising have been getting a critical once-over these past few weeks.

There is no obvious reason for it other than the fact that a number of researchers picked late spring 1958 to get something off their chests. Two of the attacks deal with package design—an area of interest to video advertisers. Others had to do with probability sampling, a subject close to the hearts of those concerned with tv and radio ratings. Here are some high points:

PACKAGE DESIGN: Jim Nash, president of Jim Nash Associates, New York City, had his say about laboratory testing of package effectiveness and it was this: “We feel that no guide, or laboratory test, is as valuable as the one in which the consumer votes with his dollar, to determine the sales value of a package in its natural sales environment.”

Nash related an instance of a package his firm designed, which was shelf-tested and doing an “excellent selling job.” The client, curious to see how this design would measure up in a laboratory test, submitted it to a researcher. His answer to the client was primarily negative, citing, among other things, the fact that an eye-movement test showed the product name did not get instantaneous attention.

Individual elements of package design are worth examining, said Nash, but not at the sacrifice of total sales impact.

Coincidentally, the eye-movement camera came under attack by The Center for Research in Marketing, a year-old motivational research firm, located in Pekeskill, N. Y.

William Capitman, president of the Center, declared, “Eye-movement testing has been sold to the American businessman as a cheap and easy way of measuring the effectiveness of a package. It is certainly cheap but it is equally meaningless. It tells absolutely nothing about the marketing effectiveness of the package. In testing a package we are really not interested in the movements of the eye muscles. We are concerned with the ability of the package to communicate, the speed of communication and the order in which its elements are communicated, as compared with its competition.”

SAMPLING: An attack on probability sampling methods was delivered at the annual meeting of the American Association for Public Opinion Research by William Simmons of the research firm bearing his name.

Simmons said many so-called “probability samples” are not probability samples at all. As for many “modified probability samples,” Simmons remarked that “a jackass might be described as a modified race horse.”

Among the practices criticised were (1) daytime interviewing, when practically no employed people are at home and (2) failure to make a complete listing of homes or people before selecting sampling units at each stage.

Another prominent research executive, who would not be quoted, told MARKETING WEEK, that, because of weaknesses in sampling procedures, “I don’t feel the rating services end up with sound measurements.”

The same things that bother U. S. admen also keep their British cousins in a dither.

The first question a man from Colman, Prentis & Varley asked when visiting BBDO recently was: “What is marketing?”
ANGELENOS

ARE DIFFERENT...

like to swim in their own backyard. Nearly half of all swimming pools in America are in the Los Angeles metropolitan Area. And 60% of all new multiple dwelling construction in that area last year included swimming for the occupants.

SO IS KRCA! It's the one station that's suited to the Los Angeles swim. That's why OASIS RETTES used KRCA exclusively to make their initial plunge in the pleasure-minded Los Angeles market.

CHANNEL 4 - LOS ANGELES - SOLD BY NBC SPOT SALES

Incidentally, KRCA sells in 2,300,000 TV homes in five Southern California counties.
There are times when you cash customers presenting a more better be real sure of your bigger apple to shoot at: 47% more minute than the next largest with more impact: By the nature Network screens out the with your advertising dollars.
can't afford to miss! What with the elusive target these days, you'd aim. CBS Radio Network gives you a audience per commercial

network. And you hit the mark of its programming, CBS Radio on-listening listeners. You can't miss on the CBS Radio Network.

Delayed honeymoon begins for Mr. and Mrs. L. C. Smith with a one week's all-expense paid trip to Florida's Desert Inn. Smiths were the winners in WSB, Atlanta, slogan contest. Seeing them off is WSB announcer, Martin Meyers (L). Contest theme was "Every Day's a Holiday at WSB."

Bucket o' bubbles was prize copped by Lee Dubow (r.), ad mgr. Emporium Dept. Store for winning KMP-TV, Minneapolis-St. Paul ratings point contest. Pouring is Dick Quass.

Pirate girl trademark of WECT, Wilmington, N. C., comes to life in contest winner Martha Rae Williams. Promotion signaled switch from old call letters, WMFD-TV.

Homing pigeon relay solved WFBM-TV telecast problem of 500-mile Indianapolis Speedway race. Here station's Bill Fagan (L) and Marlin Reid welcome test pilot.
ADVERTISERS
The long-rumored exit of Martin Revson from Revlon was officially announced this week.

Differences between the brothers, Martin and Charles (board chairman), and matters raised by the directors precipitated the break.

Martin, who is one of the Revson brothers who founded the cosmetic firm, has been in charge of marketing. Only Revson remaining in the company is Charles; brother Joseph having retired recently.

Things have been quite active for air-media in Chicago this week.

These accounts figured in the activity:
- Murine comes back into spot radio with a six-week campaign starting this week. Twelve daytime minutes will be used in about 45 markets. JWT, Chicago, is the agency.
- S. M. Edison Chemical Co. starts its first effort in consumer advertising for Dermassage in spot radio for 13 weeks. About 38 markets will be used, with 12 daytime minutes per week. Stern, Walters & Simmons, Inc., Chicago, is the agency.
- The Tea Council's super-saturation campaign is back on the air, with staggered starting dates beginning the first week in June and continuing for 10 weeks in spot radio. A minimum of 80 announcements per week in all markets will be used, with minutes, breaks, and I.D.'s. Leo Burnett is the agency.

Other campaigns include:
- P&G, for Jiff Peanut Butter, is moving into west coast markets this summer via spot tv. Previously an east coast campaign, Jiff is now breaking in the west. Leo Burnett is the agency.
- Wheaties and other General Mills products start a 15 week campaign in spot tv this week. Day and night minutes will be used in about 45 selected markets. Knox, Reeves, Minneapolis, is the agency.
- Heidelberg Brewing Co. kicks off an all media campaign to introduce its new label. Theme is: Bright New Face—Same Good Taste. Saturation spot radio is planned throughout the northwest and Alaska. Guild, Bascom & Bonfigli, San Francisco, is the agency.

General Foods Corp. established new all-time highs in profits, dollar sales, and physical volume of products for the fiscal year ending 31 March. Net sales passed the billion-dollar mark for the first time in the company's history.

Kudos: Dr. Pepper Co. received a silver medallion from the Dallas-Ft. Worth Art Directors Club for the best animated tv commercial. Grant Advertising is the agency.


AGENCIES
Latest agency merger is Tandy Advertising of Toronto with a Canadian set-up of Fletcher D. Richards, Inc.

Warren H. Wilkes, who's headed the 32-year-old Tandy agency since '54, will be president of the merged operation.

It'll have offices in both Toronto and Montreal.

Agency appointments: Guild, Bascom & Bonfigli, for Rival Packing Co.'s Dog Food account, with billings at $1.5 million . . . Kenyon & Eckhardt, for Max Factor's Natural Wave Hair Spray, Hi-Fi Fluid Makeup, and their fragrance line. Estimated billings at $3 million . . . Hicks & Greist, for V. La Rosa & Sons . . . North Adver-

S P A N I S H  R A D I O
moves into
B I G  L E A G U E
with
L. A. D O D G E R S
G A M E S
aired in
S P A N I S H
for the
600,000
Los Angeles
Latin-American
listeners.

Pre-baseball
PUL S E
shows K W K W
up to
5 to 1 over
2nd station

S. F.-Theo. B. Hall
N. Y.—Nat'l Time Sales


Eugene T. Harrington, formerly president of Fletcher D. Richards, has resigned to become chairman of Honig-Cooper & Miner. He will also become a major stockholder in the agency.

On 1 July, the agency's name will be changed to Honig-Cooper, Harrington & Miner.


NETWORKS

Bing Crosby this week unlinked himself from many years of association with CBS to become a production partner with ABC.

The extent of Crosby's new alignment:
- Delivery of two 90-minute specials during the 1958-59 season.
- Co-develop and produce 10 tv programs over the next five years.
- Also associate himself with ABC radio programing.

CBS was reputed at one time to have a 25% interest in Bing Crosby enterprises.

Monitor, NBC Radio's weekend show, has been extended to include programing on the six major national holidays.

Monitor-Holiday Edition will air in place of the normal daytime schedule from 9:00 am-6:15 pm, on Labor Day, Thanksgiving, Christmas, New Year's Day, Washington's Birthday, Memorial Day and 4 July.

Network renewals: Greyhound Corp., for one-half of the Steve Allen Show (NBC-TV) alternate weeks. Pharmaceuticals, for Twenty-One (NBC-TV), will be shifted to Thursday evenings starting 25 September. Five advertisers for the Mickey Mouse Club, which begins its fourth season this fall on ABC-TV. They are: Bristol-Myers, General Mills, Mars, Mattel, and Miles Labs. General Foods and Gold Seal have already renewed for the show.

TV network biz: P&G placed what NBC TV projects to be $13-million-worth of daytime business, bringing the network's daytime sales activities in May to a total of $24 million. Four sponsors have signed for ABC-TV's American Bandstand; Minnesota Mining, Polk Miller Products, Shulton and Vick Chemical. Four sponsors have signed for NBC-TV's Today: Liftaswers, Firestone, RCA & Whirlpool, and Fifth Ave. Color Labs. and for NBC-TV's Jack Paar Show: Amity Leather Products, Liftaswers, and the American Optical Co.

More on new biz for NBC-TV: Pillsbury Mills has ordered a 52-week daytime schedule amounting to more than $2 million gross, on alternate-week quarter-hour segment of six daytime shows: The Price Is Right; Tic Tac Dough; Queen For A Day; Treasure Hunt; Truth Or Consequences; and It Could Be You.

Network notes: Leave It To Beaver moves to ABC-TV this fall, to be sponsored by Miles Labs and Ralston Purina. Kudos to Robert Sarnoff, president, NBC, awarded an honorary Doctor of Laws degree by Pennsylvania Military College. WTAO, Boston, becomes an ABC affiliate this week.


REPS

Richard O'Connell has taken up the torch for a radical simplification of the rate structure for both radio and tv stations.

His objective: making spot easier to buy.

The recommended structure:
(1) Flat-rating all time segments and instituting minute packages on a basis of 5, 10, 15, 20, 30 and 50 spots weekly.
(2) Twenty- and 30-second spots be
During the past 10 years advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR—at home because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time—B time or C time but make sure it's free time at home. At the new low price of $3 a year you can have 52 issues of this most useful publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.
sold at 75% of the applicable package rate.
(3) ID's be sold at 50% of the package rate.

What the structure accomplishes:

a) The elimination of short rating.
b) Makes it easier for the buyer to calculate because all rates are in round numbers.
c) Saves many man hours for agency and station billing computing.
d) Reps will be able to answer in a jiffy the buyer's question: How much will 10 spots cost in market X?
e) Brings air media in line for easy buying with print, etc.

Promotions:
- John Blair and Co.'s Sature
  gion Calculator, the third edition, was released this week. It stresses 'satu-
reach'—radio coverage in distance as well as depth—a vital objective for the
advertiser. The Calculator shows the
cost of satureach in various combi-
ations of the top 150 U.S. markets.
- Peters, Griffin, Woodward,
Inc., has prepared a kit — 'In The
Big New Summertime' — showing the
importance of summer months in
consumer habits and buying. The kit
gives proof of radio's year round im-
portance as an advertising medium.
- Blair-Tv has chosen the winners
of its 'Name This Lady' contest for
the cartoon character symbolizing
the daytime distaff tv viewer. They are:
1st place, Walter Barber, Compton;
2nd place, Gerard Van Horsen, Ted
Bates & Co.; 3rd place, Charles Lew-
in, Rockmore Co.
New firm: Wayne Evans & Asso-
ciates, Minneapolis, formed to carry
on the activities of Bulmer & Johnson.
Calden Stitt is the executive v.p. and
general manager.

Rep appointment: McGavren-
Quinn for KJR, Seattle; XXL, Portland;
and KNEW, Spokane.

William Tilenius, veteran of more
than 25 years in broadcasting, is tak-
ing an extended leave of absence from
the account executive staff of John
Blair & Co. John Doscher moves in
to fill this vacancy.

More on people: Tom Harrison,
former v.p. in charge of sales, ANB,
John Blair manager in St. Louis and
general manager of WSM, Nashville,
named sales manager of Henry I.
Christal ... Joseph P. Cuff, added to
the N.Y. sales staff, Robert E. Eastman
& Co. ... Roy Miller, v.p. and man-
ger and William Joyce, v.p., The
Katz Agency, Chicago ... Robert
Flanigan, to the Chicago sales staff,
John E. Pearson ... George Rapp,
account executive, CBS TV Spot Sales,
Chicago ... Irving Wilson, to the
N.Y. tv sales staff, Adam Young.

FILM

Telestudios this week recorded its
first half-hour variety show on videotape as well as film.
Billed as Times Square Varieties,
this series will be syndicated on both
tape and film. Producers are Carl
Eastman, Ernest Chappelle and Al
White, Jr.
NTA won another court skirmish from United Artists over the right to acquire Associated Artists Productions Corp.

The N.Y. supreme court issued an injunction restraining UA from taking over AAP's assets, pending adjudication of the issue of who had the first contract to buy the company.

Hal Roach Studios will be operated as a wholly-owned subsidiary of the Scranton Corp.

The acquisition by Scranton, which took place last week, includes the Roach studios in Hollywood, tv film properties and huge film library.

The studio will expand its production activities on tv and other fronts.

Merchandising: About a million Popeye Colorform games have been sold in the six months AAP and the Colorful Co. have had their licensing arrangement. The games are promoted regularly on 32 affiliated Popeye stations.

Production move: MCA is putting another series of State Trooper before the camera, which will make altogether 104 Trooper films available for local and regional accounts.

Award: Drewrys ad director Leslie D. Fairbairn received recognition in a ceremony aboard the submarine U.S.S. Silversides for the company's sponsorship of Silent Service (NBC Tv Films).

Foreign sales: N.Y. Confidential and Fury to United Kingdom's Associated Rediffusion and ITPC, respectively, by TPA. In each instance 39 episodes were involved.

Personal: Thomas V. McCue has been named general manager of Atlantic Films, N.Y. . . . Robert H. Hill, v.p., will head operations of Gross-Krasne's new San Francisco office . . . Don Kyser added to Ziv N.Y. sales staff.

**RADIO STATIONS**

The National Association of Independent Program Directors has been formed for the regular exchange of local programing information and ideas.

Members of the group to date include:

1. KSL Radio
   - CBS for the Mountain West
   - Represented by CBS Radio Spot Sales

Big KSL Radio again proved that it's truly the "Big K". Not only big in power (50,000 watts reaching an 87 county market) but big in audience as well! KSL won the whole pie in Greater Salt Lake, winning a first in every rated quarter hour, Monday thru Friday, in the Greater Salt Lake 4-county survey! So put your clients on the station that is number one in power and audience — "The Big K".
include Dick Lawrence, WKBW, Buffalo; Chuck Blore, KFWB, L. A.; Russ Syracuse, WNDR, Syracuse, Charles Simms, Little Rock, and Phil Ladd, Toronto.

Proposed methods of exchange: Weekly newsletter and annual gathering at the Disc Jockey-Program Directors convention and another meeting six months later.

(See SPONSOR-SCOPE for comment.)

Tom Slater, F&S&R radio-tv v.p., summed up the story of radio to the Canton, O., Ad Club thusly:

"Radio was down a few years ago, but it was far from being out. It began to program differently and to sell time in a new way."

"The result can best be expressed in the vote of confidence on the part of local advertisers who today spend four times as many dollars for radio advertising as they did in 1946."

"The low cost of radio allows an advertiser to buy enough frequency to achieve a large total audience at a cost per thousand far below that of any other media. For example, $1.00 in radio delivers as many people as $2.00 in tv — $3.00 in magazines — $4.00 in newspapers — $20.00 in direct mail."

"The radio industry has learned that its role has changed, but not its importance."

The Bureau of the Census will make a count of the nation’s radio households during the taking of the 1960 federal census. This is the result of a request made by Senator Spessard Holland, of the Senate Commerce Committee.

New home: WHEC AM & TV, Rochester, now operates from its new building in the downtown area, housing its tv studio, a film lab, and three radio studios.

New station purchases: KGEE, Bakersfield, sold to tv star Danny Thomas ... KITE, San Antonio, to Connie Gay, chairman of the board of the Town & Country Network ... KEAP, Fresno, to a group of L.A. radio and ad men headed by Herb Edelman ... KSO, Des Moines, to a Twin Cities group composed of Larry Benton, Elmer Ruben, Joe Floyd and Tony Moe.

They were elected: Ralph Weil, executive v.p. and part owner of WOV, N. Y., named president of the N. Y. chapter of Broadcast Pioneers ... Riley Gibson, president of KXO, El Centro and KXOA, Sacramento, elected president of the El Centro Chamber of Commerce.

Kudos to: WDRC, Hartford, an award for public service from the New England committee for CARE ... WJAG, Norfolk, and KBRL, McCook, the community service award from the Knights of Ak-Sar-Ben, Omaha ... WAPI and WABT, Birmingham, for news reporting from the Associated Press ... W-GTO, Cypress Gardens' newscaster, Bill Gramer, a certificate of merit for distinguished service, from the United Press ... National Safety Council's awards to: WPIT, Pittsburgh; KMOX, St. Louis; and WENE, Binghamton-Endicott.

Add Kudos: WJMJ, Clarksville, Tennessee, continues to present scholarships to high school graduates. This year the lucky winner, David Wright, receives full expenses for his studies at the U. of Tennessee by the station.

Station staffers: Wilson Edwards, named executive v.p., KSDO, San Diego ... Tom Underwood, to the sales staff, WTPS, St. Petersburg ... Charles Denny, general manager, WBNY, Buffalo ... Victor Buchanan, supervisor of merchandising, WCCO, Minn.-St. Paul ... Dick Lawrence, program and publicity director, WKBW, Buffalo ... Max Sherman, local sales manager, WDWC, Washington, D. C., ... Robert Evans, general manager, Mid-South Radio Network.

TV STATIONS

Nielsen disclosed this week that 104 tv stations have subscribed to its #3 coverage study—along with the three tv networks and 43 advertisers and agencies.

Complete report of the first survey done since 1956 will be distributed in August.

Data will cover station circulation, and tv ownership county by county.

Tt round-up:

Promotion: Fifteen stations carrying Top Ten Dance Party, a live syndicated series, are running “My Teacher’s Top” contest in which teen-agers are asked to nominate their favorite teacher.

Awards: WGN-TV, Chicago, presented $100 to two unarmed city firemen who captured a hold-up man. The hero awards were given during the telecast of Racket Squad.

New Quarters: WSYR AM-FM-TV, Syracuse, airs its programs from the station’s new ultra-modern studios this week. Dedication of the building takes place 17 July with Robert Sarnoff, NBC president, as guest of honor.

Twin Cities Identification: KSTP-TV now announces itself as both Minneapolis and St. Paul.

Anniversary: WCOV-TV, Montgomery, celebrates its fifth year this month. On 11 June, the station plans...
a reception and barbecue on the studio-transmitter ground for all the local advertisers.

Kudos to: KYW-TV, Cleveland's public service program Breakthrough presented with the 1957 Twyla M. Con- way award by the Radio/Tv Council of Greater Cleveland ... WBAP, Fort Worth, received an award for excellence in tv/radio news coverage from the Fort Worth Chapter of Sigma Delta Chi, National Journalism Society.

Strictly personnel: Bill Exline, named sales manager, KIRO-TV, Seattle-Takoma ... George Clavin, general manager and v.p., KSHO-TV, Las Vegas ... Joseph Slahive, N.Y. sales manager for WGN-TV, Chicago ... John Cummins, local sales manager, WFGA-TV, Jacksonville ... Charles Barrickman, account executive, KHF- TV, L.A. ... Malcolm Dale, sales manager, WNEP and WILK-TV, Scranton-Wilkes Barre ... Francis Conway, general sales manager, WDAU-TV, Scranton ... Milton Stewart, chief photographer, WSFA-TV, Spartanburg ... Herbert Mayes, appointed controller, WOR-TV, N.Y. ... Charles Ashley, news director, WSUN-TV, St. Peters burg ... Norman Bagwell, named manager WKY and WKY-TV, Oklahoma City.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

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American Stock Exchange

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<td>Guild Films</td>
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It's Bob and Ray! They say Paul Kim, this year’s Art Director’s Award-winner is joining their animation studio June 1st!

 Dummy, what do you think Mr. Keem will be drawing at Geeford Animation?

Twice as much as he’s worth, sir!

GIFFORD ANIMATION, INC., 165 W 46, NYC/JU 2-1591
CULLIGAN

(Cont'd from page 32)

work radio. He had nothing to unlearn about the old radio and, he says, he learned about the new radio as he went along. As for tv vs. radio, Culligan doesn’t hide his respect for tv. “It’s the greatest thing in terms of entertainment ever to hit the U.S. But no one medium has everything. Radio is a great service medium and a belief in radio didn’t come hard.”

Culligan has sold a host of products and services during his business career (he is now 39). He’s been a delivery boy, platform loader, store clerk, radio announcer, thermo-dynamics sales engineer, lecturer and demonstrator, salesman, sales manager, advertising manager and merchandising manager.

Before coming to NBC, he was executive vice president of John Sutherland’s Productions, a motion picture producing company. Previously, he had been associate advertising director of Photography, Modern Bride, Radio and Tire News and Flying magazines. Other associations were with the Hearst, American Radiator Company and Royal Typewriter.

When Culligan joined NBC in August, 1952 to work on selling Today, the show had been on the air six months. The pioneer morning show had been doing reasonably well in ratings, but badly in ad revenue.

Culligan’s touch in dramatizing star values to advertisers (he’s doing the same thing now with NBC Radio’s “Stardust” policy) sold Dave Garroway. By the end of the following year Today had reached the break-even point and in 1954 grossed about $10 million.

He subsequently took over Home and Tonight as sales manager of participating programs. In 1955 Today, Home and Tonight showed a gross of $20 million.

In recognition of services rendered, Culligan was named national sales manager of the tv network and, in December 1955, he won his vice presidential stripes becoming director of sales for the network.

Few people talk about Culligan without mentioning his eye patch. There’s no question but that it’s a distinctive touch in the era of the Hathaway shirt ad, but Culligan defies convention by keeping his on with cellulose tape rather than a black ribbon. For those who wonder, it’s not a pose. Battle of the Bulge, 1944.

COLOR TV

(Cont’d from page 40)

“For several years,” explained Bergman, “we have been contending that the fundamental trend of a substantial part of mass retailing toward various stages of simplified selling make it compulsory for manufacturers to impress their packages on the shopper more powerfully than was ever before necessary in the history of modern merchandising. The trend in too much advertising—only temporarily slowed down by black-and-white tv—was to shove the package off into an inconspicuous part of the advertisement.

What will happen, in Bergman’s

CESAR ROMERO STARS IN ZIV’S ALL NEW IMPACT SERIES!

IN USE 19 JULY
AD DEADLINE 1 JULY

“THE BANDIT’S CAVE" . . .
A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?
opinion, is that where necessary packages that are smartly designed for store selling will be color-corrected by hand for the color tv studio camera. In the studio, as seen by the human eye, these color-corrected packages may bear little if any resemblance to the appearance of the package on the store shelf. “But when that color-corrected package appears on the color tv screen in the home,” said Bergman, “it will have a wonderful resemblance to the package as it appears under typical store lighting conditions.”

Bergman insists that there is little reason why this matter of hand color correcting of packages for color tv should be alarming. He points out that it has been done in some instances even for black-and-white broadcasting. Even in other media—such as newspapers or magazines—the package must often be color-corrected by hand before it is suitable for good photography.

“Let us always remember,” concludes Bergman, “that the first and foremost package consideration must be the appearance under typical lighting and shelf display conditions in the more important retail outlets.

SPONSORS BUY RADIO

(Cont’d from page 37)

hold a 19%-21% share of audience among the 10 stations.

Third, the station plans its integrated “local” and network schedule to attract and hold the same basic area of listeners on the theory that each station must find its own market within the over-all radio market. With its particular program format, WCBM maintains, hour-by-hour, a 96%-99% adult audience throughout local and network segments.

All over the nation broadcasters have been asking me several rather desperate questions:
1. “Should I go rock and roll?”
2. “Should I develop a top 30-50 formula to meet that other station which has zoomed into first place?”
3. “Should I drop my network affiliation and go straight news and music?”
4. “Should I eliminate our personality d.j. programs and build around a fast moving music formula?”
5. “Is there any future to a station which concentrates on good pop music as against the up-to-date weekly hit parade—whatever it may be from week to week?”

Every intelligent and “on-the-ball” broadcaster knows that there is no fixed and pat answer to these questions.

The “WCBM” story is not a voice crying in the wilderness or the exception which proves the rule. What WCBM has achieved by blending its network programs with good local news and music can be found in many markets.

WRVA does it in Richmond with an all day 22% average audience share position; WPTF does it throughout the Raleigh-Wake County market, and, indeed, ranks a big No. 1 over a 32 county coverage market. WTOP’s Washington position is another example. Others are KING, Seattle; KCRA, Sacramento; and WBT, Charlotte, N. C.

Today’s radio has a powerful competitor for public attention in the form of television. Radio is no longer the single electronic means of mass communications’ only one of two.

But there are public interests and listener conveniences which can be served best by radio because radio is more flexible, more local and more mobile than television.
AS USUAL
things are looking
*UP!

280 FIRSTS
AND 5 TIES OUT OF
350 QUARTER HOURS

11
OF THE TOP
12 ROCHESTER
FAVORITES

ON TOP ALL MORNING
ON TOP ALL EVENING
TIED FOR FIRST AFTERNOONS

* Rochester Metropolitan Area PULSE March 1958

WHEC
AM-TV
OF ROCHESTER

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, Los Angeles, San Francisco

SPONSOR • 7 JUNE 1958
WASHINGTON WEEK

The House Commerce Legislative Oversight Committee, after hopping around the country and spreading confusion, adjoined this week, excepting for an excursion to Boston.

The Boston trip was to force out of the Herald-Traveler records which it had subpoenaed in connection with the Channel 5 case—a subpoena that the newspaper refused to honor.

Meanwhile, Rep. Oren Harris, the subcommittee's chairman, says he wants to close off the hearings by the end of June or early July so that he can introduce and get passed, corrective legislation.

Events in St. Louis took much of the subcommittee's spotlight. Like:

- WMAY president Gordon Sherman's admission that KTVI had offered to sell him St. Louis Channel 36 equipment long before WMAY got the grant of Channel 2 in Springfield. (The subcommittee is attempting to show collusion between WMAY and KTVI, whose president, Harry Tenabaum, is slated to testify the coming week.)

- Tex McCary's testimony that he sought to put his ear into CBS TV's application for Channel 11, St. Louis, and being bawled out by Commissioner T.A.M. Craven's office for his pains.

Another subcommittee guest was Niles Trammell, who related that as a prospective officer of Biscayne TV, which eventually was assigned Channel 7 in Miami, he saw all the commissioners.

Other testimony of a similar nature included such names as RKO Teleradio president Thomas F. O'Neil and Roy Cohn of Senator McCarthy fame. Placed in evidence was a Cohen bill for $1,000 for services to O'Neil.

Subcommittee counsel Lishman said all this showed a definite pattern and that hearings later would go into a few of the cases in detail.

If the FCC doesn't act quickly to ban option time, must-buy and program tie-in sales, it faces another rough Congressional probe. That is the word of Rep. Emanuel Celler, chairman both of the House Judiciary Committee and its antitrust subcommittee.

Justice Department anti-trust chief, Victor Hansen, revealed that he had advised the FCC that must-buy and program tie-ins are per se violations of the antitrust laws. He said Justice is not certain about option time.

Celler thereupon issued a blast at the FCC for "footdragging," spoke of his two-year-old report, the Senate Commerce Committee report, the Barrow report, all assailing the three practices. He demanded immediate bans.

FCC chairman John C. Doerfer told the Senate Commerce Committee that deintermixture is dead and that it is too late for UHF.

His testimony was before the Senate Commerce Committee, hearing arguments about allocations, community antenna systems, boosters, translators and satellites.

Doerfer said the FCC would have to consider such things as drop-ins of new VHF stations, along lines advocated by American Broadcasting, using directional antennas and other new developments.

He was challenged by Commissioners Hyde, Ford and Craven, who said they wanted to wait for the TASO report. TASO now expects that to come by year's end.

Craven said study should be given to putting TV into one part of the spectrum, perhaps all UHF, perhaps part of present VHF and adjoining channels.
A way has been found by agencies to bring stars on live series within the purview of the capital gains tax. Here's how:

Finance them in a film series and hook the series as a summer replacement.

People that can't complain about business these days: Those lettering the names of executives on network doors.

Shakeups and changes have been so frequent that the fellows with the black brush and the guiding rod are swamped by prosperity.

The call for a new type of programing expert has suddenly come up in the radio station business.

He's the fellow who can dream up a format to vanquish the competition of rock 'n' roll.

Competition and business conditions have been giving the electric shaver people a closer trim.

Exception: Norelco, which did 20% better in sales for the first quarter than in 1957.

Media note: All the major shaver brands are in network tv.

C&C TV will assign most of the barter spots it acquired through its deal for Guild Films to another recent member of its family—Hazel Bishop.

Incidentally, Matty Fox's annual report for 1957 showed a net loss of $205,257.

Two interesting items in the report: (1) The company has found tv stations ideal bill payers; (2) Over $11 million is expected from International Latex on the contract with C&C for bartered time.

Despite the fact that his contract with ABC doesn't expire until the end of 1960, Don McNeill has been offered to CBS Radio.

The deal submitted (but which CBS turned down): a four-year contract at $17,000 per week.

Incidentally, ABC claims: (1) it has a mutual right to the Breakfast Club title, and (2) the arrangement with McNeill is for deferred payments of $25,000 a year for 10 years after he goes off the network.

Has station relations ceased to be a career in itself and become merely a way station for another spot in the network organization?

Put this query to the older breed of station relations man, and you'll likely get an affirmative answer. And the reason he'll cite is the background of today's top executive officers in the networks.

They come from fields peopled with readily recognizable types—the salesmen, the promotion man, the program manufacturer. But the role of the station relations man is totally foreign to their prior experience.
when you’re in BASICS—
you’re in!
wherever national spot budget

BASICS like these wi
BEST AD SHOT OF THE YEAR!

- "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."
  Dick McKeever Radio/TV Time Buyer, BBDO

- "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."
  Philip Branch Media Supervisor, Grey Advertising Agency

- "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."
  L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

- "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."
  Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

- "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."
  Lee Rich V.P. — Associate Media Director, Benton & Bowles

- "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."
  Harold Sieber Media Supervisor, Kenyon & Eckhardt

- "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."
  Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve ______ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:

☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED ____________________________  FIRM ____________________________

RATES: full page $525  ½ page $305
  ½ page $390  ¼ page $215

(Mechanical Requirements: Some ad regular issue of SPONSOR except bleed pages must measure 8 7/8" x 12 7/8" per page.)
HITCH TO STAR PITCH
(Cont’d from page 30)
least, as much at stake as the company they’re doing commercials for,” says testimonial specialist Jules Alberti, president of Endorsements, Inc. “If a star is to keep audience loyalty, he has to appear sincere. He can’t call one soap his favorite one day and another the next.”

Schwerin’s Competitive Preference study for sponsor, based on actual viewer preference for varying competitive products, revealed that a star does not dilute his powers of persuasion by plugging several non-competitive products, however.

Basing his conclusions on a comparison of the average personality-delivered commercial for the same brand, Schwerin’s Henry Newell says:

“There was no indication that personalities suffer from taking on more than one brand. On the contrary, they generally have a better than average record. Of all the cases studied, half were above par in effectiveness, a fourth were average and only a fourth were below par.

“The ones taking on the most assignments did particularly well. Among seven personalities with three or more accounts each, the effectiveness results were better than average for 56% of the products they handled.”

In some instances, clients have actually found that their own product’s prestige seemed to grow when the personality who did their commercial began making other commercials as well. Parker Fennelly’s Pepperidge Bread commercials (through Ogilvy, Benson & Mather) brought him other commercial offers, including Johnson’s Wax and Oldsmobile.

Clients seek better S. I. through star commercials. In these days of split sponsorships sponsor identification continues to grow as a problem.

“In the old radio days, star commercials certainly boosted sponsor identification,” says Peck Advertising v.p. Sylvan Taplinger. “In tv today this is even more important. Maybe a star commercial in a Western does make up the gap in S. I., but the main advantage of having a name personality do the commercial, I think, is the association of the product with the prestige personality, rather than with the show as such.”

He puts his theory to work by having John Cameron Swayze deliver the Timex commercials on the client’s segment of the Steve Allen Show.

But it’s difficult to prove that appearance of the show star in a commercial boosts S. I. Wide disparities exist right on the same show. For example, Hugh O’Brian, star of Wyatt Earp does both P&G and General Mills commercials. His Trendex S. I. for the first week of April was 25.5% for P&G, 11.7% for General Mills, on a night when P&G was primary sponsor. James Arness of Gunsmoke helps with the pitch. His Trendex S. I. for the same week was 40.7% for L&M, the primary sponsor, 2.0% for Remington Rand, the alternate week client.

Merchandising possibilities of star commercials are a big attraction. Last Christmas, AGA put a sizable budget behind its Bing Crosby “White Christmas” promotion, backed up his four Playhouse 90 commercials with $500,000 of billboards alone. The result, according to AGA assistant ad director, Gerald Mullins:

“Never before have so many utilities or dealers tied in with a single Gas Industry Promotion. Almost 7,000 point-of-purchase Bing Crosby displays saying ‘Make it a White Christmas—Give Her a Gas Appliance’ were put in dealer and utility showrooms across the country. Bing Crosby newspaper ads appeared in over 4,000 local and daily newspapers. Over 210,000 Bing Crosby records and 100,000 Bing Crosby Gift Certificates were also distributed to consumers through dealers and utilities.”

A more recent use of a musical name was Texaco’s “Swing into Spring” promotion (through Cunningham & Walsh), which was built around 16,000 tv commercials starring Benny Goodman.

“We used the campaign to promote gas station traffic,” says C&W v.p. Ed Mahoney. “In the minute and 20-second commercials, Benny asked people to ask for his record at their gas stations. So far between 100,000 and 200,000 people followed through. It’s not enough to have star endorsement.

TERRE HAUTE,
Indiana’s 2nd Largest
TV Market

251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO

PAT O'BRIEN STARS IN
ZIV’S ALL NEW IMPACT SERIES!

NO WAY OUT
A nurse is kidnaped to help a wounded outlaw.
Can the law close in before the gang decides she has outlive her usefulness?

NOW SHOOTING AT ZIV STUDIOS

Sponsor • 7 June 1958
To make a campaign a success, you also need merchandising and promotional tie-ins."

Here's how Cunningham & Walsh assured the maximum tie-in between big-name musician Goodman and their clients, Texaco:

The prime objective of the Goodman-starred commercials was to build station traffic and, in addition, to point attention to the then-forthcoming Texaco special. Therefore, the commercials plugged the special and invited customers to drive in to their Texaco station, ask for a blank requesting the new Benny Goodman album.

"There are infinite advantages to using a star in commercials," says C&W's Ed Mahoney. "But you must be sure to use his talent appropriately. Unless you do tailor such a commercial campaign around his special talents, you've got just another endorsement among the hundreds and you lose a costly advantage. Today, a star should be a direct representative of the company and, by association with it, its top salesman. So the burden falls to client and agency to pick someone who not only has the merchandisable name and talents, but also the personality and dignity that fits the client's name and product."

Pitfalls admen must avoid

in making star commercials. There are many. For one thing, the temptation is great to do precisely what Ed Mahoney warned about above: To choose a star for his big name without thinking of his connection with the client and product. An inappropriate association can do neither the star nor the client any good.

It's particularly important for client and agency to research the chosen star's audience appeal. A big following in itself is not necessarily enough. "You've got to know the 'audience composition' of the star's following as much as you would of a tv show or a time slot," one agency tv v.p. told S P O N S O R. "It's ridiculous to pick a suave septuagenarian to plug a product, no matter how well, if you want to get the young couples to buy it. There's a false association, somehow, as though 'Dad' were telling them what to do. Young people prefer to follow someone they can identify with. And the reverse is true for products appealing to groups over 35."

Don't get stardust in your eyes. Be sure the star and product can have a happy marriage.

REPS AND RESEARCH

(Cont'd from page 33)

tions, merchandising possibilities. Then it proposes a campaign schedule in detail to meet the advertiser's budget.

By the time a rep research staff has completed such a presentation they have become almost as much of an authority on the advertiser's product or line as is the advertiser himself.

Many of these spot proposals are in answer to a client's request, but just as frequently they are undertaken as a speculative piece of creative selling. The exhaustive analyses and documentation along with specific recommendations that go into these proposals has been responsible for the big part in spot radio's renaissance.

At the same time that rep researchers are answering the specific questions of advertisers and preparing speculative presentations, they are involved in a continuous project of digging up the facts necessary to turn out regular studies of general interest to all advertisers in all product categories.

These studies on all phases of spot radio range from audience studies of housewives to the reasons for buying nighttime radio, from market-by-market analyses to spot radio saturation estimators. Some of these studies are prepared in book form, some are adapted for slide presentation. In many cases a general slide presentation is prepared with what in radio would be termed an "open end." Thus a general slide presentation can lead directly into a pitch slanted directly at an advertiser and his product.

Perhaps one of the most interesting facets of station rep research is the communal use of it. On one hand, it would be hard to find a field more highly competitive than the rep business. In the area of sales, no quarter is given, asked or expected.

Yet when new research is turned up by one firm's rep department that can be of help to all involved in selling spot radio, then it is shared with "one-for-all-and-all-for-one" generosity that would put Dumas musketeers to shame. It becomes practically public domain.

One thing is certain: as long as spot radio continues to gain stature as a primary medium, the questions from timebuyers will be fired at an ever increasing pitch. And the answers will be up to the research-promotion specialists within the rep firms.
George Bristol is now operations director of sales promotion and advertising, CBS TV. He succeeds John P. Cowden who was recently named vice president of sales promotion and advertising of CBS TV stations division. Bristol has been associated with CBS for 12 years, and was director of sales promotion and advertising for CBS Radio for four years prior to joining CBS TV. He has been director of sales presentations for CBS TV since 1955. His earlier assignments with CBS included promotion copywriter and senior sales presentation writer. He was also an editorial writer for Dun’s Review. Bristol was graduated from Amherst College in 1936, and served with the Army for five years during World War II. He and his wife, two sons and two daughters live in Westport, Conn.

Norman P. Bagwell, business manager of WTVT, Tampa, Fla., has been named manager for WKY-AM-TV, Oklahoma City and elected to the board of directors of the WKY Television System, Inc. He will assume his new duties on 2 June, replacing Raymond W. Welpott who resigned to join NBC. In making the announcement, E. K. Gaylord, president of Oklahoma Publishing Co., parent organization of the tv system, said, “We are very fortunate in having a capable man to take Welpott’s place. He (Bagwell) is known and liked by all the staff at WKY. We congratulate Welpott on his very flattering advancement with NBC. He has done a good job here.” Bagwell, a former FBI agent, joined WKY in 1954 and was transferred to Tampa in 1956.

Thomas A. McAvity becomes v.p. of McCann-Erickson’s West Coast tv/radio programming effective 1 June. He has been active in the broadcast field since 1929, when he joined NBC as producer. In 1932 he became head of Lord & Thomas radio dept., supervising the production of top-rated radio programs, and from 1937 to 1941 managed L&T’s Hollywood office. In 1951 he rejoined NBC as director of talent and program procurement for tv, and was appointed national program director in 1952. He was elected v.p. of tv network programs division in 1954, and appointed v.p. of NBC tv networks in 1955. From there he moved to executive v.p. of tv net programs and sales and, in 1957, to executive v.p., staff. McAvity came to McC-E in October 1957.
3,198,000 people with over 4 BILLION DOLLARS to spend live in the WSJS-television Piedmont market
Radio in the 1960 census

In planning the 1960 Census, Dr. Robert W. Burgess had planned to ask a question about tv set ownership—but not about radio set ownership.

His reason was that "since nearly every household has one or more radio sets, it does not seem necessary to include such a question in the census. By the same logic, the census should leave out any question on children, since nearly every household has one or more.

Now, happily, Dr. Burgess has changed his mind and the 1960 Census will have a question on radio set ownership. In raising the decision, NAB president Hal Fellows put it well: "The more available information concerning a communications medium, the better it is able to serve."

Getting to the core

If you ever bother to count them up, you'll probably find that there are more tv critics than there are tv shows.

Yet, strangely enough, there are few good professional critics who review tv commercials. This is especially ironic since tv programing exists largely as a medium for the commercial; the show is only the raison d'etre for the sell.

What's more, a regular evaluation of radio and tv commercials is badly needed today for one big reason if for no other: Agencies and advertisers are gradually shifting creative emphasis from the program to the commercial (see They "work like hell on the sell," 31 May Sponsor).

To fill this void, Sponsor will launch next issue the first in a regular series of columns by advertising consultant John E. McMillin. For more than 20 years, McMillin has been in the creative end of the agency field; he is a former creative head at Compton and has held various other top creative jobs at Blackman, Maxon and Cecil & Presbry.

We think you'll like McMillin's flavorful style, his cogent observations and his helpful suggestions.

This we fight for: The buyer and the seller of air media appear to be getting further apart—rather than closer together. We agree with Benton & Bowles' Lee Rich that agency and media must strive for better cooperation.

10-SECOND SPOTS

Opticals: A 15-year-old Washington, D. C., lad seeking employment in radio, turned up at station WWDC and filled out an application. In answer to the question, "Marital Status?" he wrote: "Wear glasses."

Ugh! New joke on Madison Avenue—
1st Adman: What weighs 1,000 pounds and flies?
2nd Adman: I don't know. What?
1st Adman: Two 500-pound canaries.

Another Ugh: A timebuyer has pointed to Billy Graham's San Francisco Crusade on ABC TV as an example of "Pray TV."

Steppe-by-steppe: Ty progress has come to Russia in the form of commercials, according to a N. Y. Times article. The product advertised was a government-produced porridge called "Kasha." The Times story said: "On the screen an infant actor was writhing and grimacing as various spoonfuls (of other brands) were served up, He settled only for the approved product."

Now how did they know the baby would only settle for Kasha—was it a case of pre-natal brainwashing?

Speedway: Since the 500-mile Memorial Day race could not be televised live, Indianapolis tv stations vied for fast ways to transport film back to studios. One announced it would use helicopter. Then WFBB-TV decided to use carrier pigeons to transport film, got cooperation of Carrier Pigeon Club of Indiana and Army in working out a pigeon harness to carry 25 feet of film. WFBB-TV's only worry: that competitors might secretly train some chicken hawks. (See page 62.)

C'est la vie: At the height of the French crisis last week, WMGM, New York, placed an overseas call to France so listeners could get a direct message from General De Gaulle. As the interview began, a voice from the phone inquired, "MGM, isn't that a film company?" Newcomer Bill Edmonds explained it was the radio station in New York. Replied the voice, "I thought the best station in New York was WINS. Vive la France!" A check with the phone company revealed the overseas call had never been completed; that some local wag had had his fun.
IN THE 17 MAY ISSUE, WE ASKED YOU TO GUESS THE CALL LETTERS OF OUR STATION FOR $500 CASH

WHO ARE WE?

WHO ELSE COULD WE HAVE BEEN, BUT . . .

459 TIME BUYERS CAN'T BE WRONG!

1st
lena mayer
of
CAMPBELL-EWALD CO. INC.
NEW YORK, N. Y.

2nd
leonard kay
of
MC CANN-ERICKSON, INC.
CHICAGO, ILL.

3rd
frank w. white
of
KIRKLAND, WHITE & SCHELL
ATLANTA, GA.

avery knodel
national representative

glen a. harmon
general manager

20 ON YOUR DIAL

LOUISVILLE, KENTUCKY
WRC • 980

WRC delivers a higher proportion of adults than any of the 16 other radio stations in Washington... the nation's third market in average family income. "Twilight Tunes" is an excellent example of WRC's adult-appeal schedule. Weekdays, from 4 to 6 p.m., "Twilight Tunes" delivers 21,800 adults per average quarter-hour... 42% more than the second station (network), 79% more than the third station (independent). With WRC Radio's "Twilight Tunes" helping you, you can open pocketbooks (and wallets) aplenty in the Capital!
YOU’D BE HAPPY, TOO... with seven crowns in a row! Since November 1957, WJZ-TV has been the DOMINANT TV station in Baltimore*. That’s why—in Baltimore—no selling campaign is complete without the WBC station.

WJZ★TV @ BALTIMORE
Represented by BLAIR-TV *ARB Nov. 1957 – May 1958
©© Westinghouse Broadcasting Company, Inc.

THE TRIPLE SPOT—PLAGUE OR NECESSITY?
Admen and agencies, stations and reps sound off in response to a SPONSOR survey of triple spotting. Here is why the practice is opposed and what will happen if it is banned

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Chicago reps zero in on new spot tv discount plan
Page 32

Agency’s role in public relations
A SPONSOR Exclusive
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Screen Gems’ merchant of diversity
Page 40

DIGEST ON PAGE 2
FOR THE CHOICE CUT OF THE SIOUXLAND MARKET

A MARKET IN WHICH AGRICULTURAL AND URBAN INCOMES PROVIDE A HEALTHY, BALANCED ECONOMY

The choicest cut of the entire Siouxland TV market is the Sioux City metropolitan area—Sioux City and Woodbury County. Here 109,000 people have over $197 million to spend. And in 1957 they spent over $153 million in retail sales***—enough to put Sioux City in 7th place in the nation for retail sales based on population. 1958's going even better—March data from Chicago's Federal Reserve Bank survey shows department sales in Sioux City up 9% over last year.

Some of the richest farm land in the state of Iowa is also in KVTV's coverage area. And in 1957, average gross income per Iowa farm was $11,752—66% above the national average. This healthy balance of rural and urban income in KVTV's coverage area adds up to a prosperous, buying market.

Prime programming makes KVTV the most watched station in this market. People get the shows they enjoy most. The most popular network, syndicated and local live shows are all seen on KVTV. (See Jan. Pulse and A.R.B. for rating data.) Your product'll go great on KVTV. Your Katz man has the details.

SEE YOUR KATZ MAN—HE REPRESENTS KVTV*

KVTV CHANNEL 9 SIOUX CITY, IOWA. PEOPLES BROADCASTING CORPORATION. DON D. SULLIVAN, GENERAL MANAGER: BOB DONOVAN, COMMERCIAL MANAGER.

* SRDS CONSUMER MARKET DATA, MAY 10, 1958
First on the Philadelphia scene... yet known throughout the nation

...and **WIBG is first** in Philadelphia Radio!

Betsy Ross made the first American flag here...and now Philadelphia hails a new first!

WIBG-RADIO 99 commands first place in average audience in the nation's 4th market Mondays through Fridays, 7 AM to 6 PM, leading all other stations!*

Hoist your flag to WIBG, where the highest audiences mean highest results... at the lowest cost per thousand in ye olde towne!

Call Jack Mahoney or KATZ for availabilities

*C. E. Hooper, March - April 1958
DIGEST OF ARTICLES

TRIPLE SPOTTING: A SPECIAL ANALYSIS

29 WHAT HAPPENS IF TRIPLE SPOTTING IS BANNED? SPONSOR SURVEY OF STATIONS AND REPS FINDS THAT STATIONS WILL HAVE FOUR POSSIBLE OPTIONS

30 WHY ARE ADVERTISERS AND AGENCIES SO BITTERLY OPPOSED TO TRIPLE SPOTTING? A TOP ADVERTISER AND TOP AGENCYMAN GIVE THEIR REASONS

48 IS TRIPLE SPOTTING REALLY BAD? SPONSOR ASKS PROBES THIS QUESTION ON WHICH, APPARENTLY, NO RESEARCH OF ANY KIND HAS BEEN DONE AS YET

Chicago rep group urges new spot tv discount

32 In a highly significant move to lure net tv advertisers back to spot, six Chicago reps have developed a new and intriguing discount plan

Commercial commentary: Sponsor’s exciting new feature

34 This issue, veteran agencyman John McMillin begins a new column: a series of critiques on commercials. His first: pitchmen in white

Agency pr: where is it going and why?

35 As today’s swing towards profit-making pr departments in agencies gains momentum, SPONSOR surveys a group of experts to learn the reasons why

What’s new in film television commercials

38 The second annual showcase of the Film Producers Assn, of New York last week revealed some new concepts in picture quality, visual impression

From radio, tv jingle to popular song

39 More than two years ago Duquesne Brewing introduced a new jingle. Both its popularity and company sales have been growing ever since

Merchant of diversity: SC’s Cohn

40 An intuitive grasp of public taste marks the thinking of Ralph Cohn, so Screen Gems tv fare has really only one specialty—non-specialization

Needed: more details on tv audiences

42 Study by Trendex shows network buyers and sellers show high preference for data on audience composition and age of viewer as well as ratings

Tuck tape challenges a competitive giant with tv

43 A new product, a limited budget and a dominant competitor—adding network tv to these, Tuck Tape turned in sensational first-year sales

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63 Washington Week
Your Omaha radio
Investment talks
biggest . . .
where the most
Pulse* 1/4 hours are

There are only 8 quarter hours in which KOWH is not first. There are 32 quarter hours in which KOWH is first, including 7 first place ties. This kind of domination has been characteristic of KOWH for just about 8 years. Currently KOWH is first in the morning, afternoon . . . and all-day with a 7.9 average Pulse.

Why? Programming . . . personalities . . . and coverage (660 kc.). Advertisers have learned that any time's a good time on KOWH, and are turning to KOWH in increasing volume.

How about your investment? Get at close quarters with Adam Young . . . or KOWH General Manager Virgil Sharpe.

*March, 1958 Pulse
Next week, Marlboro, oldest and top-selling of the flip-top cigarette brands, will pull a reverse switch with the introduction of its new soft pack. Tom S. Christensen, Marlboro brand manager, announced a heavy network and spot tv campaign for mid-June through mid-August to launch the new package with a sponsor-estimated budget of $1.8 million.

The newsmaker: The tv-conscious cigarette industry, barely emerged from the filter cigarette and hard flip-top pack revolutions, is in for another surprise twist. Next week, says Marlboro brand manager Tom Christensen, Marlboro, granddaddy of the flip-tops, will come out with a new soft pack.

"Tv will be the bulwark of our two-months' national introductory campaign," he told sponsor. This campaign (through Leo Burnett) will include commercials on To Tell the Truth, Jack Paar, Baseball Game of the Week and assorted syndicated shows such as Mickey Spillane in the top metropolitan market. (Sponsor-estimated cost of the two-months' send-off: a little under $2 million.)

"Marlboro's flip-top sales are the largest in the industry, accounting for a volume greater than the remainder of the flip-top combined," Christensen admits. "None the less total cigarette sales break down like this: soft packages, about 85%; boxes, about 15%.

A couple of months of test-marketing with Washington and Oregon as the launching pads, revealed that total Marlboro sales could be substantially augmented if soft-packaged Marlboros were made available along with the flip-top kind.

Perhaps the most significant aspect of Marlboro's reverse switch is the fact that it underscores once more how intimately packaging and tv are linked with the sales of mass-distributed, impulse-purchase items today.

The only question remaining in the cigarette industry's continuous and conscientious search for the new and different: Will the next switch be to a tv-introduced new brand of thoroughly unfiltered, regular-sized cigarettes in a completely crushable package?
THE BALTIMORE STATION
THAT'S PROGRAMMED FOR
ADULT APPEAL!

The BIG Adult Radio Audience in Baltimore is with WCBM! WCBM’s policy of “programming by Baltimorians for Baltimorians” has paid off handsomely for astute advertisers! Top local shows PLUS intensive news coverage PLUS top CBS network features has consistently gained top adult listener ratings of 90% and higher.* Reach the people with “buying power” in Baltimore . . . rate WCBM at the top of your schedule!

* Nielsen Adult Listenership Surveys

WCBM
10,000 Watts on 680 K.C.
Baltimore 13, Md.

THE BOLLING COMPANY, INC.
Exclusive National
Representatives
Once again, Chicago's most respected jury of advertisers, agency representatives and broadcasters has heaped its highest honors on WNBO Television and WMAQ Radio programs. At its banquet on May 28th, the Chicago Fed Advertising Club bestowed eight "First" awards.

* First Award, Educational and Documentary: WNBO's "Know Your Schools." * First Award, Weather: WNBO's Clint Youle. * First Award, Commentary: WNBO's Clint Youle.
* First Award, Interview Program: WMAQ's "Chez Show with Jack Eigen." * First Award, News Commentary: WMAQ's Clifton Utley. * Special Award, Music: WMAQ's Jack Eigen.
"thanks, fellas..."

First awards than any other broadcasting station in Chicago. Quality programming still offers advertisers the best buy in Chicago on WNBQ * WMAQ

CHICAGO'S LEADERSHIP STATIONS REPRESENTED BY NBC SPOT SALES

SPONSOR • 14 JUNE 1958
BARTELL FAMILY RADIO began almost eleven years ago here at America’s heart-land. Heavy industrial center of international importance — dramatized by the St. Lawrence seaway project. Set gracefully upon the curve of Lake Michigan’s shoreline.

And the people ... Not fancy, understand, but bedrock citizens with remarkable instincts for progress and propriety. Firm loyalties are woven into the fabric of their lives — for home, family, church, community. Fundamental kinship with these concepts has been the basis of programing which REACHES MORE PEOPLE and more different people, producing maximum buyership.

Bartell It...and Sell It!

BARTELL FAMILY RADIO COAST TO COAST

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.

SPONSOR • 14 JUNE 1958
First of the anti-freeze brands to unveil its fall buying is Prestone (Esty). As a starter in air media, it's picked up 12 Chet Huntley-Dave Brinkley news periods on NBC TV for October.

New national spot radio had several cheerful rays this week.
The resulting pickup included an eight week campaign for Noxzema's suntan lotion in 37 markets; another six-week flight by Pall Mall (both out of SSCB); and several weeks of intensive insertions (Monday thru Friday) by Readers Digest in the top 25 markets.

If tv stations in 35 markets can clear the time, Wilson & Co. will introduce something different in afternoon scheduling—and this on a 52-week basis.
The plan: three five-minute celebrity interview films per afternoon five days a week. They would be spread between noon and about 5 p.m.
K&E media people in Chicago have checked the possibilities of clearance with about 15 reps; indications are that it will be possible to start in late fall.

Miles Laboratories is the latest major tv spot advertiser to launch an anti-triple spotting crusade.
The Geoffrey Wade agency, which handles the account, this week began inserting a clause in its contracts which stipulates that a station waives payment if Miles commercials (Alka-Seltzer, One-a-Day) are triple spotted.
(See page 29 for multi-sided analysis of the triple spotting question.)

Anahist apparently has found a strong market for itself in summer: It's buying spot tv saturation schedules via Bates in the top 30 markets.
In a test of spot last year, Anahist found that allergy sufferers responded well to a campaign in the hot months.
Sales, when divided into two six-months periods, show 64% for October-through-March and 36% for April-through-September.

The selection of test markets depends, of course, on the product. But to those associated with grocery store items there may be a useful clue in this batch of current P&G testing favorites:
1) Albany; 2) Cincinnati; 3) Columbus; 4) Dayton; 5) Indianapolis; 6) Peoria; and 7) Providence.
Advertisers, among other considerations, like to pick test areas that are not too difficult to police.

Fantastic as it may seem, the ad budget for a single headache remedy—Bufferin—may turn out to be greater than the money spent on some of the leading auto makes this year.
Bufferin (Bristol-Myers) is now in the $12-13 million class—running somewhat ahead of Esso, the major spender in the petrol field.
In the soap category, Tide's outlay may have been around that mark at one time.
SPONSOR-SCOPE continued …

Coming from a veteran media director who has been on the sidelines of many a selling rough-and-tumble, this bit of comment might stand some nulling among radio sellers who habitually deride their competitors as rock-and-roll dispensers:

“All this talk about the competitor’s station appealing only to a rock-and-roll audience in the long run will be damaging to the medium as a whole.

“If this smearing continues long enough, advertisers who aren’t aware of all the facets of radio will get the impression that the only listeners to radio are rock-and-roll teenagers.

“The smart seller of radio will just talk about the ‘quality’ of his own audience and refrain from running down his competitor’s format.

“It’s not easy to sell a medium that shatters its own image.”

A gripe you frequently hear from rep sales is that some of the young timebuyers show a lackadaisical attitude toward sales pitches when the spot campaign is for a brief run.

A common retort, as reported by these salesmen: “What’s the difference? This schedule is only for three weeks.”

Notes one salesman: “What adds bitterness to the pill is that the timebuyer’s supervisor can’t be hedged into straightening him out.”

Spot tv may yet come up with a united front in confronting national advertisers with a rate structure for half-hour programs that challenges comparison with network prices.

The Chicago rep group which started the ball rolling in that direction learned from 200 stations it polled that 80% favor special di counts to lure national advertisers who bring in their own half-hour film series.

(For a provocative recital of what the Chicago group has accomplished so far, see article starting on page 32.)

Here’s a figure that may cause even P&G to take notice: Gillette’s sports cavalcade last year chalked up over 8.2 billion viewer commercial impressions.

The Friday fights got the biggest share of the impressions (4.2 billion) while the World Series accounted for around 3 billion.

Another astronomical figure delivered by the sports cavalcade: over 351 million total viewers for all events.

The following tabulation shows the total viewers and the estimated total time-rights-production costs for the various items in the cavalcade:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TOTAL VIEWERS</th>
<th>ESTIMATED COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday Fights</td>
<td>105,000,000</td>
<td>$7,000,000</td>
</tr>
<tr>
<td>World Series</td>
<td>100,000,000</td>
<td>4,300,000</td>
</tr>
<tr>
<td>Rose Bowl</td>
<td>49,000,000</td>
<td>450,000</td>
</tr>
<tr>
<td>Triple Crown</td>
<td>47,000,000</td>
<td>500,000</td>
</tr>
<tr>
<td>All-Star Game</td>
<td>27,000,000</td>
<td>700,000</td>
</tr>
<tr>
<td>Blue-Gray Game</td>
<td>23,000,000</td>
<td>250,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>351,000,000</td>
<td>$13,200,000</td>
</tr>
</tbody>
</table>

Historical note: With the looming exit of the Kraft Theatre, the Gillette Friday fights will become the oldest consistently sponsored program in network tv.

R. J. Reynolds and Ballantine Beer seem to find that there’s no advantage to sponsoring a team (the N. Y. Yankees) with a monopoly of its market.

Viewing audiences are just about what they were when the metropolis also had the N. Y. Giants and the Brooklyn Dodgers.

The Yankees’ commanding lead also may be taking some spice out of the New York situation.
Agencies are finding it more and more difficult to steer the multi-brand advertiser into a corporate deal—even if it means a big saving and sometimes an opportunity to block the competition.

Here are the basic reasons why efforts to put through such deals fail (the last one was the $3-million package Lever had on CBS Radio):

1) Brand managers prefer to call the turn on their own campaigns.
2) Distribution and seasonal conflicts of the various brands.
3) Media personality conflicts within an agency or among the various agencies servicing one of these giants.
4) The fear of having the monopoly finger pointed at the company.

Chalk up Westinghouse and Liggett & Myers as pioneers in the gigantic spend for exploiting a network series.

Westinghouse has appropriated $1 million for the promotion of its Desilu-produced series this fall; L&M will pour more than $500,000 into focusing attention on its Steve Canyon show (which is tied in with the Air Force).

Aside from massive spotlight advertising, dealer promotion, and general drumbeating on the road, the Westinghouse million will go for frequent goodwill trips by Desi Arnaz and Lucille Ball.

The Westinghouse network show money for the 1958-59 season breaks down along these lines:

<table>
<thead>
<tr>
<th>PROGRAM TYPES</th>
<th>PER SHOW</th>
<th>TOTAL GROSS</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 specials (originals)</td>
<td>$102,500</td>
<td>$1,610,000</td>
</tr>
<tr>
<td>4 specials (repeats)</td>
<td>115,000</td>
<td>460,000</td>
</tr>
<tr>
<td>35 dramatic shows (originals)</td>
<td>115,000</td>
<td>4,025,000</td>
</tr>
<tr>
<td>9 dramatic shows (repeats)</td>
<td>50,000</td>
<td>150,000</td>
</tr>
<tr>
<td>COST FOR 52 SHOWS</td>
<td></td>
<td>$6,545,000</td>
</tr>
<tr>
<td>AVERAGE COST PER SHOW</td>
<td>$125,870</td>
<td></td>
</tr>
<tr>
<td>APPROXIMATE COST NETWORK</td>
<td>$82,000</td>
<td></td>
</tr>
<tr>
<td>TOTAL TIME &amp; TALENT COST</td>
<td></td>
<td>$10,845,000</td>
</tr>
</tbody>
</table>

Here are the gross program prices for the other newcomer series set so far for network TV sponsorship this fall:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AVG. COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Milton Berle</td>
<td>$50,000</td>
</tr>
<tr>
<td>Brain vs. Brawn</td>
<td>15,000</td>
</tr>
<tr>
<td>Steve Canyon</td>
<td>44,000</td>
</tr>
<tr>
<td>E.S.P.</td>
<td>30,000</td>
</tr>
<tr>
<td>Jackie Gleason</td>
<td>58,000</td>
</tr>
<tr>
<td>Peter Gunn</td>
<td>38,000</td>
</tr>
<tr>
<td>Law Man</td>
<td>38,000</td>
</tr>
<tr>
<td>Bat Masterson</td>
<td>38,500</td>
</tr>
<tr>
<td>Garry Moore Show</td>
<td>59,000**</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AVG. COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naked City</td>
<td>$37,000</td>
</tr>
<tr>
<td>Northwest Passage</td>
<td>18,000</td>
</tr>
<tr>
<td>Number Please</td>
<td>23,000</td>
</tr>
<tr>
<td>Patti Page Show</td>
<td>40,000</td>
</tr>
<tr>
<td>Public Enemy</td>
<td>41,000**</td>
</tr>
<tr>
<td>Donna Reed Show</td>
<td>53,000*</td>
</tr>
<tr>
<td>Rifleman</td>
<td>36,000</td>
</tr>
<tr>
<td>Rough Riders</td>
<td>47,000*</td>
</tr>
<tr>
<td>Ann Sothern</td>
<td>40,000</td>
</tr>
<tr>
<td>The Texan</td>
<td>37,000</td>
</tr>
</tbody>
</table>

*Price includes repeat runs; ** cost for half hour only.

NOTE: In terms of categories, these 19 newcomers breakdown thus: Westerns, 5; adventure, 3; games, 3; live comedy, 2; live variety, 1; crime, 2; situation comedy, 2; live music, 1. 
1. Percentage of live: 37%; without games, 25%.

A sampling of agency and advertiser executives by SPONSOR for its Fall Facts issue (due 19 July) shows that: (1) 50% report their expenditures for network TV this fall will be over last year’s; (2) almost all the rest expect it to be about the same.

Major reasons for the upping expenditures: change in marketing strategy, higher costs of TV, additional brands.
The recession could turn out to be a blessing for the people in media research.

According to talk along Madison Avenue this week, the advertiser is demanding more proof than ever on the probable results of a recommended campaign. Upshot of this attitude:

1) The agency is finding itself pressed to raise the standards and practices of media buying—thereby increasing the importance of experts in evaluating competitive media as well as buying them.

2) Exhaustive probing is necessary for hard facts and down-to-earth comparisons of costs and effectiveness—a function that will require larger and more skilled staffing of media researchers.

3) A boom for freelance research organizations (who do field work) is in the making.

The next big advertising serimmage you can expect in the appliance field will be over the ability of dishwashers to reduce bacteria count to a negligible level.

GE already has the jump on the others, while Westinghouse is reported getting set to enter within the next several months.

Note that 2-for-1 deals and premium offers are few and far between in TV commercials these days.

That's because the supermarkets are putting more pressure than ever on manufacturers to cut them out.

The supermarketers' contention is that these expanded packages clutter up shelf space which could be used for additional products. Moreover, because of the added weight, they're hard to handle.

Here's another new barrier the advertising people will try to knock down:

The Internal Revenue Department's recent ruling disallowing, as an operating expense, the cost of an advertising program sponsored by private electric companies.

The Southern Co.'s president Harlee Branch, Jr., promised his stockholders last week that he would challenge the ruling. He described it as an "attempt to deny the investor-owned electric industry the right of free speech."

Co-op utilities from time to time have charged the private companies with using their advertising campaigns to attack non-private interests as "socialism."

Like CBS, Inc., the Music Corp. of America seems to be readying itself for a spinoff of some of its properties in the event that it must seek relief from anti-trust pressures by the Department of Justice.

The MCA companies this week became operating entities by J. C. Stein's device of naming a president for each, with Lew R. Wasserman as executive chairman and chief executive officer of all companies—a la the role filled by CBS' Frank Stanton.

The presidents: (1) Lawrence R. Barnett, Music Corp. of America (band and acts division); (2) Maurice B. Lipsey, Management Corp. of America (which handles producers, directors, and writers); (3) Herbert I. Rosenthal, MCA Artists, Inc., (the talent arm); (4) Taft B. Schreiber, Revue Production, Inc., (film production); and (5) David A. (Sonny) Werblin, MCA TV, Ltd., (Selling arm for syndication and network film sales).

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 57; Washington Week, page 63; sponsor hearings, page 64; Left and Radio Newsmakers, page 70, and Film-Scope, page 45.
Sure, WHB is consistently and dominantly first in total audience every hour of the day. But you want to know about men and women? Great!

Of all the men and women who listen to the top 4 Kansas City radio stations... 50.2% listen to first place WHB. (Nielsen, April audience composition analysis, 6 a.m.-7 p.m. average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man... or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus fantastic audience appeal.

*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hooper... Area Nielsen or Pulse.

WHB
10,000 watts  •  710 kc.
KANSAS CITY, Missouri

WDGY  Minneapolis  St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB  Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX  New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM  Miami
REPRESENTED BY JOHN BLAIR & CO.
If you're a TV advertiser, the difference between having your eyes closed and your eyes open is the difference between a short-sighted and a far-sighted view of network TV.

Take the two ways that MULTI-VISION,* the new media concept of the NTA Film Network, can work for its television sponsors.

*Copyright 1958, NTA Film Network, Inc.
PLAN I: For the sponsor interested in identification and penetration. It offers sponsorship of any one of three great new half-hour series from 20th Century-Fox and Desilu Studios with sole sponsor identification. Plus sponsorship of “Premiere Performance” and of “TV Hour of Stars.” A total of 7 commercial minutes . . . plus 10 billboards every week . . . which should deliver more than 14,000,000 TV homes per week.

PLAN II: For the sponsor whose chief aim is all-out penetration and saturation. It offers one commercial minute in every one of NTA’s great new half-hour programs . . . plus full participation in “Premiere Performance” and “TV Hour of Stars.” A total of 10 commercial minutes every week . . . which should deliver more than 27,000,000 TV homes per week.

If your eyes (and mind) are open . . . get in touch with us today to see the visible benefits of the most exciting and significant development in network television in this decade!

NTA FILM NETWORK
Coliseum Tower, 10 Columbus Circle  New York 19 • JUdson 2-7300
Timebuyers at work

Ed Fitzgerald, J. Walter Thompson Co., Chicago, says that “when you think it over, it’s a little bit amazing how vigorously the broadcast industry keeps growing every year, and how much of the growth hinges on the constantly improving selling job of the reps. Every year or two, with their help, timebuyers have some contact with the majority of the country’s radio and tv stations. The many mutual business successes that started with these contacts indicate a pretty handy, efficient system of agency-station communication. And so much of our business volume relies on the real ability of our rep friends to supply a constant flow of up-to-the-minute data on stations and markets. It’s good to have these men on our side. And just as hard to see who else could do the broad selling job they do in concluding business transactions quickly and efficiently. They are an integral part of the broadcast business, and rep and agency are interdependent. I think it’s time we gave a real pat on the back and a good-luck shamrock to our representative friends—sure and they’re lone lads, indade!”

Ruth S. Leach, Gordon Best Co., Inc., Chicago, points to the many factors which go into the buying of a schedule. “Ratings are one indication,” Ruth says. “But this is only one measure of spot value. Equally important are audience composition, frequency of exposure, surrounding material, station integrity, and local acceptance of stations. Good judgment in evaluating these measures can be practiced only after much experience and everyday application. The reps, of course, are of tremendous help, since they provide much of the pertinent data.” Ruth feels that the buyer should always keep in mind that his chief objective is to sell the advertiser’s product—and that there are just as many variations in campaigns as there are in direct selling. There is no set formula, she says. Each campaign should have its individual strategy. “But media cannot stand by itself,” Ruth adds. “Good exposure will not sell the product if the copy isn’t effective; conversely, good copy will be lost if the exposure is weak. The two must complement each other to achieve effective results.”
There's a lot of money piled up in the Pacific Northwest market.

Here's the combination that opens it to you: just twist the dial to 8—5—2.

We'll spell it out for you. Turn west to KREM-TV, Spokane, west again to KING-TV, Seattle, and south a bit to KGW-TV, Portland.

For the combination that clicks, you can count on the Crown Stations. Turn to KING-TV, KGW-TV and KREM-TV—most Northwest viewers do.

THE CROWN STATIONS OF THE PACIFIC NORTHWEST
A scene from "Assignment: Juakie's Alley," one of the series of powerful documentary-styled dramas presented by Armstrong Circle Theatre.
Armstrong Cork will start its 31st year in network broadcasting and its ninth in television by concentrating its entire television advertising effort on the CBS Television Network where it has just renewed its notable series of hour-long actuality dramas.

Armstrong Cork’s leadership in its field is grounded in a firm conviction about the sales effectiveness of television. This conviction is reflected not only in the character of its programming, but in the expressed attitude of the Company itself:

“People who purchase Armstrong products do so at long intervals, which is why we are primarily concerned with the impact of the program itself as well as its commercials. This means putting quality ahead of quantity—program character and audience composition ahead of audience size—since Armstrong is sure to reach everybody over a span of years. A good program can contribute to the impact that its commercials have on the audience, and thus become allied in the viewer’s mind with the sponsor’s product. We find the CBS Television Network a particularly effective frame for delivering this impact.”

It seems clear that the CBS Television Network is delivering the same kind of impact for other advertisers as well—including General Foods, Westinghouse, U.S. Steel and Prudential.

Like Armstrong, they have announced their renewals on the network that for 68 consecutive Nielsen Reports has been delivering the largest nationwide audiences in advertising.
Tv's recurrent ectoplasm — pay tv

Very few commercial telecasters did joyous nip-ups when Henry Griffing, president of Video Independent Theatres, Inc., announced that he was folding his Bartlesville, Oklahoma, pay-tv operation several weeks ago. Most recognized the experiment for exactly that: An effort to find out by actual operation, what a certain segment of the American public would, and would not pay for in the way of television entertainment.

You may be sure that not only Mr. Griffing, but several dozen other bright pay-television promoters learned plenty from the experiment. One thing it did not prove was that pay-tv can't happen. Mr. Griffing, himself, has said that among the lessons of Bartlesville were these: (1) People prefer to pay for a specific film of their choice, rather than subscribe a flat sum for a package of films; (2) People do not seem to be too interested in whether a movie they see is first-run or a re-run; (3) It is almost impossible to buck free movies on commercial tv stations with a pay system.

New experiments underway

Two facts illustrate how far from being discouraged in the future of pay-television Mr. Griffing and his group are: For the past three months, right in Bartlesville, Video Independent has been running experiments with pay-tv meters in a number of homes. Mr. Griffing reports that the meters, so far, are unsatisfactory, although he does believe that the answer to successful homes pay-tv lies in a metered system. And secondly, Video Independent, which already operates a dozen community antenna television systems (another form of pay-tv, of course) is in the process of building eight more such systems.

Alert advertisers and their agencies (even as are broadcasters) are watching the over-all pay-television picture as they never have before. There is an increasing feeling that somehow, somewhere in the not too distant future, pay-tv is going to pop big, and when, as and if it does sharp advertisers are going to find ways and means of moving in. As a matter of fact some advertisers are aware that, even today, they are already getting a small amount of pay-tv circulation, although actually they aren't paying for it. This comes about in situations, where via the community antenna systems referred to above, anywhere from several hundred to several thousand additional homes are delivered to an advertiser in the form of people subscribing to community antenna systems which deliver them a signal they otherwise wouldn't be able to receive.

On the question of metered pay-tv in the home: while Mr. Griffing indicates that Video Independent is not at all satisfied with the meter devices with which they've experimented, Louis Novins, president of International Telemeter Corp., confidently states that by the first of next year, ITC will have metered pay-tv experiments going in several communities. I remember seeing the ITC meter operating at an.
Fast, accurate news coverage is one reason Beeline stations deliver a large and responsive audience in the Billion-Dollar Valley of the Bees. The five Beeline stations have their own news staffs for on-the-spot local news stories. They work closely with McClatchy newspapers and tie into available network news shows to add depth to their coverage.

As a group purchase, these radio stations deliver more radio homes than any combination of competitive stations . . . at by far the lowest cost-per-thousand. (Nielsen & SR&D)
Be sure to shoot in COLOR... You'll be glad you did.
NAB Convention some four or five years ago, and it seemed to me to be quite effective even then. Mr. Novins is one of the pay-tv topers who has watched and learned from the Bartlesville experiment. In addition to the already-mentioned lessons it's taught, Mr. Novins believes it showed that a pay-tv system must deliver entertainment other than movies, first-run or otherwise. Toward this end ITC is setting up what will amount to a booking and producing corporation. The function of this organization will be to line up, and/or produce live shows to be telecast for pay. It's quite certain that Mr. Novins has in mind fights and other sporting events, as well as special events of various kinds.

Speaking of pay-tv programing, the Bartlesville experiment also showed that so-called minority groups, such as classical music, ballet, and foreign film buffs were eager supporters of pay-tv. Much more so, according to the Bartlesville findings, than their proportionate pop movie fan fellows. In short, Bartlesville obviously was another important step in the slow, sometimes seemingly confused development of pay-television rather than a total business failure. In addition to the programing facts it revealed to such entrepreneurs as Messrs. Griffing, Novins and many others, I'm certain it shed clear light on many problems of merchandising, engineering, source-relationships (with picture producers, distributors, et al.).

Maybe they're just not talking

No one seems to know ... or those who may know just aren't saying ... how pay-tv will eventually develop. From out here there seem to be all kinds of enchanting possibilities. Metered television in the home is one. Closed circuit theater television is another. There is no conclusive evidence that it may not yet come even via the people's channels. And there is a strong possibility that it may one day come via a combination of the first two forms, i.e., a teaming-up metered-home and closed-circuit theater. Recall the simple fact that the Robinson-Basilio fight drew 364,876 people into 170-odd theaters at fancy prices ranging from about $3 to $7.50 via closed circuit television. Then take a look at the community antenna systems now operating across the land. There are over 600 such systems, with better than a half million subscribers, according to the National Community Antenna Association, the industry's trade group. Unquestionably there are all kinds of problems involved in pairing this combination of pay-tv outlets. But certainly in this age of electronic and engineering miracles, none of the problems in this area are insurmountable. And, to me, it begins to look like there are enough people involved so that some answers may soon be found to whatever economic problems exist. At any rate, alert advertisers are now watching, and will continue to watch developments. Not to mention alert, and harassed free telecasters.
Congratulations

I have just finished reading the editorial page in your 31 May issue and I doff my hat, too, to WRC and WRC TV for that most spectacular station dedication ceremony with the President of the United States participating, but I think we have a first that almost matches it. In 1922 as Secretary of Commerce Herbert Hoover issued the original license to WCAU. In 1933 he participated in the dedication of the old WCAU building over the CBS Radio network, and in 1957 he saluted us with the following letter on the occasion of WCAU’s 35th Anniversary.

Dear Mr. Pryor:

It is a pleasure to have a part in the 35th anniversary of WCAU in spirit.

As Secretary of Commerce in 1922, it was my duty to issue the original license to WCAU. Again in 1933 I had the pleasure of participating in the dedication of the old WCAU building.

And now in 1957 I have the pleasure of saluting WCAU after all these years of its service and devotion to the American people. Over these years it has grown in strength as part of America’s great communication system of entertainment and thought.

Yours faithfully,

(signed) Herbert Hoover

Robert N. Pryor
vice president, public relations
WCAU, Philadelphia

Tv commercials
While I question the purpose and methods used in compiling the material for “How Agencies Rate Television Commercial” on behalf of the Film Producers Association of New York, whose members commercials, may I point with pride to the fact that of the twelve producers cited eight are FPA members, based in New York, but filming all over the country and, yes, even the world.

The statement by one of your agency men surveyed that “New York account for almost 70% of all tv film...
Proof of The "PULLING"

by...

WRAL-TV

radiating effectively from the RALEIGH-DURHAM area

from Greensboro to the Coast, from Virginia to the South Carolina line—a sales-active area with more than 2 million population

A brief one-week contest on our Cap'n Five program . . . with a modest prize of a Lone Ranger and a Tonto plastic figurine . . . requiring a real labor of love effort (making the most words from the letters in CHANNEL FIVE) pulled 5000-plus entries* from 253 post offices—in 45 counties in North Carolina, Virginia and South Carolina

That's just a sample of our area coverage and audience responsiveness. Test for yourself the buying power—and buying desire—of the WRAL-Televisioners in this land of pleasant living.

(*The winning Miss had 392 words, verified by our best unabridged dictionary)

FULL POWER

CHANNEL 5

NBC AND LOCAL COLOR

REMOTE UNIT AND VIDEOTAPE

WRAL-TV

First in every ARB survey of the Raleigh-Durham area (largest share of audience, sign-on to sign-off)

RALEIGH, N. C. REPRESENTED BY H-R, INC.

SPONSOR • 14 JUNE 1958

producers have essentially devoted their lives to tv commercials,” is worth reiteration. There is a mutuality of interest with advertising people that can be claimed by no other part of the cashes Showcase, attended by 500 top agency executives, evidenced the desire of producers to share their experience. FPA's June 12th Commence-ence and their technical developments with their clients.

In one respect, however, I must disagree with the validity of trying to mercial Film Producers” (24 May), rate producers in the first place. It could be likened to asking clients or networks to rate advertising agencies. Besides, it is a precarious ground to tread in that few systems are foolproof, and an otherwise justifiable result can be destroyed by just one “bad apple” that slips in through a faulty technique in judging the replies.

Wallace A. Ross Film Producers Association of N. Y. New York

Single rate card

We wholeheartedly agree with WBBF, Rochester, on having a single rate card for local and national advertisers (SPONSOR May 24th).

We have had a single rate card for the past year and not only has it solved our problems on border line cases but it has been the deciding factor in acquiring several additional national accounts.

Bernard Wilson sales mgr., KAAA Kingman, Ariz.

Wrong sex

In the May 24th issue of SPONSOR you mention the Yankee Home & Food Show and my name.

Since our program reaches 30 stations in New England over the facilities of the Yankee Network, I think it important that you know that I am not a man.

Duncan MacDonald Yankee Network Boston

As such a charming member of broadcasting's distaff side, too. "Twas the name that confounded us.

• SPONSOR always welcomes comments on its editorial content.

• SPONSOR would like to hear from other readers who have made progress in solving this knotty problem.
BIGGEST TWO-MAN

DAVE GARROWAY'S TODAY, 7:00-9:00 am (EDT)  
MONDAY-FRIDAY

THE JACK PAAR SHOW, 11:30 pm-12:30 am (EDT)  
MONDAY-FRIDAY

All year long Dave Garroway's Today and The Jack Paar Show are network television at its effective, economical best.

And from now to September, NBC's Summer Dividend Plan adds even greater value to your advertising dollars. During this period, dividends start with purchase of as few as six participations and multiply rapidly thereafter.

For example, you can buy a twelve week saturation schedule—30 one-minute participations running every other weekday and alternating between the two shows—for $148,000. Actually, you're paying for only 20
cations; 10 are dividends. And here's what you

garding to estimates based on established Niel-

perfections: 55½ million home impressions ... 10

ion viewer impressions ... at a remarkable 

/cost-per-thousand viewer impressions.

up all the plus values for Today and The Jack

Show—personal salesmanship, flexibility, asso-

ation with two important news-making shows and

personalities—and you've got a package that's right in

tune with the times.

Your NBC Sales Representative would like to show

you success stories which prove how these programs

have produced results for advertisers in all fields.

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

**NOW ONE BUY** delivers both —

**AT A 10% SAVINGS!**

In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover two major markets—South Bend-Elkhart and Fort Wayne—with *one* combination buy which saves 10%! The coverage they get is from *within*—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—$2.8 billion Effective Buying Income. Yours, with just *one* buy!

call your **H-R** man now!

**wsjv 28** ABC
**wkjg 33** NBC
WHAT THEY'RE SAYING ABOUT THE TRIPLE SPOT

- The furor is much bigger even than is indicated in the press. Rates will have to be raised when the station owners want a certain revenue annually.
  —Midwest Station Manager

- Most stations will not raise rates. They'll just move the spots to other time periods.
  —St. Louis Station Executive

- Almost all our stations will guarantee no triple spotting if the agency or advertiser requests it. We aren't going to risk our competitive position for a few bucks.
  —Station Rep

- The cost of each TV market is justified only by the set count. Cutting out triple spotting thus does not justify a raise in rates.
  —Media Director, Major Agency

- There's a far greater sin being committed in participating programs. I don't see any rate-raising; instead I see less rate-cutting.
  —West Coast Broadcaster

- The triple-spotting problem is compounded by agencies and advertisers who piggyback two products in the same commercial.
  —N.Y. Station Sales Manager

- Stations will have to raise rates if they stop triple spotting. Unfortunately, however, there's no proof that the practice dilutes commercials.
  —Station Rep

- Stations in the smaller markets will be hurt if they raise rates; sponsors will pay for a hike in the top 20, then chop off the bottom of list.
  —Marketing Director, Chicago Agency

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**Triple Spotting: Grade-A Mess**

The confusion boiling this week over triple spotting is evident from the quotes above, collected by SPONSOR reporters across the nation. But out of the confusion, one thing is clear: if advertisers and agencies force an end to triple spotting, somebody will have to pay for it—and right now it looks like the smaller station is going to be left holding the economic bag.

In the aftermath of ANA's outburst against triple spotting, station executives and reps say that stations have four alternatives if triple spots are ruled out:

1. **Raise rates** to make up for the lost revenue.
2. **Suffer a loss of revenue** in exchange for future prestige.
3. **Compensate for the loss** by offering fewer package deals, bargains and extra services.
4. **Shift spots** of complaining sponsors to other time slots.

Of these alternatives, the rate increase seems most likely, at least in the bigger markets. Says John B. Soell, general manager of WISN, Milwaukee:

"If the practice of triple spotting is discontinued, there will have to be a 25% rate increase. Otherwise stations will have to reduce promotional efforts and merchandising assistance . . . and stations will have to forego the extras that make stations great and help sell. "The very people responsible for creating the triple-spot monster," continues Soell, "are agency media people: those who are screaming the loudest now. All they were interested in was ratings and exposures. Now that they're pulling out of these very same markets, it can't help but break a lot of stations. Most agency media directors never sat down calmly and examined station problems. They just sit back counting numbers and buying triple spots."

A nation-wide rep, based in Chicago, echoes this. "If agencies put a clause in contracts banning the practice, stations will raise rates. Advertisers will have to pay more for exclusivity. This does not apply, of course, to less salable positions. Rate increases would not be enacted by stations whose locations are not presently sold, except in some marginal price times. . . ."
"Many variables exist: competitive situation locally, number of stations in a market, how much national business. All these factors would determine how much a station would (or could) increase its rates in the event of a triple spotting ban."

Warns this rep: "The industry had better do something about the problem fast, before some Senator starts looking into the matter on the grounds that large advertisers want to dominate prime time."

A New York station sales manager claims that "The furor is being kicked up by a few agencies and advertisers, not the majority. But if enough of them get together and succeed in killing the triple spot, stations will be forced to boost their rates to absorb the loss."

One nation-wide rep believes that rate increases are inevitable, but insists that the change itself and financial measures to offset it should come from NAB. He feels NAB should tell ANA that "If you expect broadcasters to lose revenue in the face of spiraling costs, you're going to have to face the fact that it will cost more money to assure a stronger, less diluted, more potent atmosphere for your commercial."

The second alternative stations can choose if they're forced to end triple spotting is to absorb the financial loss. Lou Simon, general manager of KPIX, San Francisco, reports that since his station started on 1 January, 1957 to limit spots to one 20 and one 10 between shows, KPIX has lost "a cool half million dollars in billing. It was a rough decision to make," says Simon, "but one we have no regrets about making it."

KPIX's revenue loss can be calculated statistically on the number of locations between 7:30 and 10 p.m. At $400 each, the loss of five 20's a night means $2,000 given up, Multiply than all this, says Simon, is "assurance year. Simon adds, and it means a whopping loss.

But Simon believes that by ending triple spotting KPIX now enjoys "an increase in station prestige, confidence of advertisers, improvement in station 'look,' acceptance by our community (Bay Area) and better relations with our network (CBS)." More important than all this, says Simon, is "assurance to the advertiser that his location will not be jeopardized."

One national rep based in in New York points out that he has long advised his stations to stand firm against triple spotting. "It will cost them money at first," he explains, "but in the long run they'll benefit by the prestige and will stand out over their competitors."

The third choice stations will have if they can't triple spot—and don't want to jack up rates or take a big loss—is to cut down on package deals, special bargains and supplementary services like merchandising and promotion, all of which tend to reduce profits.

One West Coast station manager insists that stations will cut back on package deals before they'll raise rates. Packages, he maintains, are nothing more than rate-cutting devices, and without triple spotting to keep revenue up, rate-cutting devices will have to go.

A Chicago rep insists that advertisers and agencies actually forced stations into triple spotting by demanding packages and deals. If advertisers and agencies don't want the triple spot, he insists, they'll have to give up the packages too—or drive stations out of business.

A New York station executive puts it this way: "You can't squeeze blood from a stone. If the advertiser expects merchandising help, he can't turn around and insist that the station give up the revenue that makes the merchandising possible."

The fourth possibility is to triple spot those advertisers who don't complain, and switch those who do to other locations. One station sales manager offered to cooperate with any advertiser or agency who doesn't want to be triple spotted—"But he'll have to take less of a choice time." It's only a few advertisers making the beef, he claims, "and they'll get what they want. But not when they want it."

A West Coast rep suggests his stations this alternative: "Suppose a number of your agencies get on a no-triple-spotting bandwagon. Guarantee them locations where there are only a 20 and a 10, and continue to offer your highest-rated locations to agencies who will take triple spots."

Another rep points out that this isn't as absurd as it might sound. "The large agencies," he explains, "have to scramble as hard—if not harder—for prime locations for their clients than smaller agencies. Why? Because blue

(Continued on page 66)
Speaks out against triple spotting

or viewer interest. But where print media may add pages to maintain editorial quality while increasing paid space, the time media are unable to increase by even 10 seconds a 24-hour day; nor can they stretch three hours of prime time.

As a result, many stations find themselves stuffing as many spots into their telecasting hours as possible, in an attempt to capitalize on the entertainment value of their media. Triple spotting, the practice of jamming three spot announcements into a station break, is the most recent and damaging manifestation of this problem. As purchasers of TV time for the proprietary drugs and toiletries (primarily Lysol, Hinds, Etiquet) in our Lenn Fink Division, we are strongly opposed to this practice.

This form of jammed advertising, rather than merely taking advantage of the existing entertainment or educational value of a station’s television time, actually debases its value and the value of the advertising, as well. A station’s daily programing is more than the appeal of its best shows. To keep viewers tuned, a station must develop a continuity, a unity, a personality, if you will, that must often compete with other channels and other means of entertainment. Triple spotting, like any over-saturation of commercial time, can only act as a vitiating force in the molding of a positive, appealing station personality. On an industry-wide basis, the negative results are multiplied to such an extent as to lower the value of television as an instrument of mass communication, and as a medium of advertising.

But these long-range results are not the only argument against triple spotting. There are more direct effects. We think we are not alone in our feeling that the third spot in a series of three around a station break is not nearly so effective in its sales message as the first spot; but there is no rate adjustment to compensate for this difference. Actually, a third-place spot of this type during class “A” time may be playing to fewer viewers than a single-spot break during “B” hours. Beyond this, positioning of the third spot can do the advertised product more harm than good. Think of your own attitude toward the last in a series of three commercials; it stands to reason that the association of disgust with a third commercial and the product advertised can be harmful to its consumer acceptance. It is also quite certain that the “extra” commercial also reduces considerably the value of those that precede it.

Recent abuses of the practice, such as running competitive spots back-to-back, offer another argument against triple spotting. Briefly, then, this is a method that may bring immediate short-range benefits to its practitioners in the way of increased revenue, but, like many fast-dollar operations, could spell long-range harm to television and its advertisers. Therefore, we heartily endorse the recent ANA proposal for a change in the NAB code which would specifically eliminate this practice.

Speaks out against triple spotting

national and local advertisers have in the effectiveness of this particular medium. The mass numerical advantages of television combined with its magnificent opportunities for commercial presentation has been, certainly, the prime reason many large national advertisers have placed the bulk of their advertising expenditure in this medium. Lately, however, the growing spectre of triple spotting has aroused protests in the agency business.

This form of multiple spot announcement selling—opposed by most advertisers, their agencies, the networks and a sizable number of television stations—has raised questions as to its effect upon commercial impact.

“Over-commercialization” is only one reason for advertising’s concern over triple spotting. Certainly, three different advertising messages between the end of one program and the beginning of another cause one to wonder about the effect of each individual message upon a consumer. However, when we consider, also, the closing commercial and billboard of the preceding program plus the opening billboard and commercial of the following program, there are six or seven advertising messages within a span of four or five minutes. It is this combination that should make any spot advertiser worry about the sales effectiveness of his particular message and be wary about investing a large amount of money in this manner. There is no doubt that a network advertiser who sponsors a highly rated program at an annual expense of several million dollars certainly loses commercial impact if his program adjacencies are triple spotted around the country.

It is in the sphere of network programing adjacencies that the effect of triple spotting is most detrimental. A network advertiser contracts for a program for a specific time period. In the case of a half-hour nighttime program, this is approximately 29 minutes and 30 seconds. In dealing with a network an advertiser expects, and has reason to do so, that all affiliates are in complete harmony with the terms of sale. A station that triple spots between network programing only weakens the effectiveness of the network commercials as well as the spots sold locally. Moreover, a station that triple spots in this manner appropriates some of the time bought and paid for by a network advertiser. The portion of the program generally cut off for the extra spot is usually the program credits and/or network promotions. The former is often times part of the program agreement and is required, contractually, by the various television unions. Program promotions are a part of the network service for any advertiser. Though the local stations say that they “can” plug shows in better ways, they obviously cannot do this with the same degree of certainty and control that the networks can provide. The fact remains that the advertisers as well as the network consider these network promotions to be an important contribution toward achievement of maximum return on their sizable investment.
Chicago reps unite to encourage rate reductions for television sponsors who buy multiple spot half hours

First pitch was to Leo Burnett for Kellogg, other net tv advertisers targeted. Stations are willing to cooperate

Three members of Chicago's Spot Development Council discuss their new rate plan with Kenyon & Eckhardt: (l. to r.) Art Curtis, Peters, Griffin, Woodward; Harry Smart, Blair-TV; Ed Podolinsky, Weed & Co.; F. H. Hoell, Jr., K&E acct. exec; Harry Sager, K&E media director.

The council is composed of members from six major station rep firms in Chicago. Headed by Harry Smart of Blair TV, the group includes Art Stringer of Blair TV Associates, Bill Condon of The Katz Agency, Art Curtis of Peters, Griffin, Woodward, Ed Podolinsky of Weed & Company, and Al Parenty of Adam Young, Inc.

Although reps have always pitched the merits of spot program placement to Chicago agency media directors, it became apparent early this spring that competing with the networks would become impossible unless additional rate incentives could be offered.

The reps took up the problem with the Chicago chapter of Station Representatives Associations. At a closed meeting in May, the Spot Development Council was formed, and the rep group decided to look into possible rate incentives on stations across the U.S.

Although stations have been offering incentives to spot announcement advertisers for years—such as six, 12 or 24-time frequency discount plans—stations have never offered rate reductions to encourage buying of half-hour syndicated shows on a multiple basis.

To make it easier for the stations to compete with the network, the Council suggests that stations offer advertisers who come in with their own film show
a special rate plan. This plan would be tantamount to a program contribution.

Before approaching any agencies or advertisers with the plan, the Council surveyed 200 individual stations for their reaction. The survey showed:

- 80% of the stations surveyed would be willing to establish new rates based on program contribution, similar to the program contributions practiced on occasions by the networks.
- Stations generally are willing to offer 20% off earned rates when an advertiser supplying his own shows buys three half-hours, 25% for four half-hours and 30% for five half-hours.

The first target for the Chicago rep group was Leo Burnett and Kellogg. Kellogg now buys five half-hour shows across the board on ABC, and the rep council made its presentation to Burnett media executives to try to lure away this business.

Although at SPONSOR's presstime no concrete recommendations have been made by Burnett to Kellogg, it is known that the Burnett agency has reappraised its policy of program placement.

Council Chairman Smart, midwestern sales manager of Blair TV, emphasizes that the new rep group is in no way conducting an anti-network campaign. "The three major networks are indispensable to the industry," he told SPONSOR, "yet so are healthy, prosperous affiliates indispensable to the networks. Stations cannot be healthy without a certain amount of their own program business."

"Although the industry has an excellent sales agent in TVB," continued Smart, "until the formation of our council we've had no concentrated, cooperative effort for the promotion of spot television in this city. Most of the reps make fine presentations on spot placement, but when it comes right down to getting the big orders, it takes a thoroughly combined effort on the part of five or six rep companies to deliver enough stations to make any proposal nationally representative."

Whatever the outcome of the Burnett-Kellogg pitch, the Spot Development Council plans to continue its efforts, concentrating mainly in the Midwest. The group prepares a tailor-made presentation for each prospect, and plans in the near future to approach such network accounts as Mars, Kraft Foods, Pillsbury Mills and Swift & Company.

If a lethargic attitude toward spot tv problems has existed in the past, the Chicago rep group has stimulated awareness of these problems—in Chicago at least. Among these problems:

1) Was Dick Moore of KTTV right when he originally proposed an organization similar to TVB that would sell the television industry from a station viewpoint, unencumbered by network domination?

2) The main reason advertisers with their own shows stick to the nets is because of the networks' attractive rate structure. At the present time, multiple spot program placement is simply too expensive.

3) Stations are beginning to recognize the fact that to program advertisers, the 260-time rate is not enough of an inducement in itself. Too, many stations do not even have 260-time rate at the present time.

4) Because of the current activity of the Chicago Spot Development Council, the whole rate problem has been brought more clearly into focus. Many stations will now begin a reevaluation of their own rate structures as they apply to program advertisers.

Smart points out that the rep group's proposal has advantages for others besides advertisers and stations. Syndicated film companies, he explains, are enthusiastic about the Council's efforts because such a plan would give them greater opportunity to sell half-hour shows on a national basis.

One indirect effect of the Council's efforts may be the revival of Chicago as a center of spot recruitment. It was in Chicago that station reps competed for such shows as Superman and Wild Bill Hickok (Kellogg), Andy's Gang (Brown Shoe), Buffalo Bill, Jr. (Mars), Soldiers of Fortune (7-Up), Captain Midnight (The Wander Company), Sheriff of Cochise (Socony) and Dr. Hudson's Secret Journal (Wilson & Company).

The emergence of ABC in 1957 as a strong third tv network made possible more desirable network availabilities which were then at a premium. As a result, other networks feeling the competition from ABC began offering better deals. One by one, spot clients buying through Chicago began jumping into network openings, weakening Chicago as a spot recruitment center.

At any rate, the Chicago Spot Development Council will begin to make its presentations soon to other television advertisers—but not, certainly, without a competitive comeback from the networks.

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Here's what the Chicago rep group advocates:

- A proper balance between spot and network
- Concentrated promotion among Chicago agencies of spot's advantages
- More buying of half-hour syndicated shows on a multiple basis
- Special discounts on the basis of "program contribution" to market-by-market advertisers who bring in their own shows

Here's how the stations feel:

- Of 200 stations surveyed by the Chicago rep group, 80% favor new rates based on "program contribution"

Here's what stations would offer when an advertiser supplies the show:

- 20% off earned rates for three half-hour shows
- 25% off earned rates for four half-hour shows
- 30% off earned rates for five half-hour shows
AN ADMAN BLASTS TV'S "DOCTORS"

"W"hat do doctors recommend," thunders the Voice of Anacin, "for headache pains, neuritis, neuralgia?"

Instantly upon your tv screen appears an owlish, white-coated young man who answers with commendable solemnness, "For my patients, I recommend the ingredients in Anacin."

Anacin, you learn, will give you "fast, fast, FAST relief" from all those pulsing wires, thumping hammers, and leaping sparks.

And do you remember it? Of course you do.

Perhaps the best known of all "doctor" commercials on tv, the Anacin announcements are nevertheless only isolated examples of the growing tendency of tv advertisers to play (and let's face it) a sly game of footsie with the whole subject of medical endorsements.

Apparently, according to recent newspaper reports, a lot of doctors are getting pretty darn sore about the whole thing. And maybe we in the business ought to take a hard, critical look at what we've been allowing on the air.

The big difference between modern tv treatments of medical material and the objectionable claims, which in the old days got the tobacco and soap industries into serious trouble with the Federal Trade Commission, is mainly one of caginess.

Today's tv advertisers watch their language. They don't make medical statements they can't defend. But they do drag in the mention of doctors in some mighty hazy, fuzzy, and oblique ways.

Anacin, for example, doesn't claim for a minute that doctors recommend it. Not at all. Anacin merely announces (with awesome loudness) that doctors recommend its "ingredients"—a fine distinction that probably delights the agency copywriter who thought of it. (At least it would have delighted me in the days when I was trying to outwit the FTC.)

But what about its effect on the public? What do they think it means?

Or take the growing fad in tv copy for suggesting that you "ask your doctor first." Watching the $64,000 Question and To Tell the Truth, I am frankly awed by the piousness of Geritol. Geritol, it seems, wants me to trot right out and ask my doctor if I have iron deficiency anemia. If he says I have (but presumably only if he says so) it will be all right for me to gulp quantities of Geritol for my tired blood.

But does Geritol really think I will do this? Or do they secretly hope that I will be so staggered by their honesty in mentioning doctors, that I will blithely assume that doctors endorse it?

I can't say. I bet you can't either.

The other night, Revlon's mighty research laboratories (which, judging by the way Revlon talks about them, must be only slightly smaller than GE's) announced a new reducing product called Thin-Down. And Revlon, following a trend that is becoming a cliché in tv commercials, sweetly suggested that you "talk to your doctor" about your overweight problems, before using Thin-Down.

Was this a deliberate attempt to imply a medical endorsement for Revlon's new product?

Frankly, I don't think it was. But I do know that many, perhaps hypersensitive members of the medical profession would regard it in this light. And I also know that their opposition can become politically dangerous.

The fact is, tv copy has become sloppy and careless in its treatment of the doctor theme, and in certain pictorial representations of doctors, and doctors' offices.

If tv advertisers don't begin to police themselves in this matter, they may easily find the policing done for them.

And that, I am certain, is something

(Please turn to page 67)
The agency's role in tv show publicity

- As fall network tv buying progresses, clients ask, How much show publicity and where should they buy it?
- Agency show pr is mushrooming in top air media agencies, but does it boost ratings? Admen prove it does

By Evelyn Konrad

Today agency public relations is the same hub of controversy among top management executives that marketing services were a year or two ago.

Reasons for the spiraling concern are numerous:
- Clients want public relations services. Show publicity, for one, has become an integral part of a successful tv campaign and clients are willing to pay for it. Someone has to do the job and today more and more of the big agencies are staffed to supplement the networks' basic effort for individual agency clients.
- Client pressure for collateral services in return for commissions stimulated the growth of agency pr. Now that it has achieved stature, however, agency pr help is rarely, if ever, tossed in for free. And as pr departments mushroomed, more of them have been showing a profit for the agency.
- This year's white-hot competition for new clients and additional billings made agency management more conscious of "the corporate image." Having good services is no longer enough, unless potential clients know it. This concern about the impressions created by individual agencies and the advertising industry as a whole came to the forefront at the recent 4A's convention.
- "Public relations was a key topic in closed sessions," the president of one of the top 20 air media agencies told SPONSOR. It was also a major subject for informal golf links talks at a time when the recession put salesmanship up for reexamination.

For this first article in a series to define and evaluate agency public relations and show promotion, SPONSOR surveyed top management executives of the 50 largest air media agencies; 175 tv editors and advertising columnists of newspapers throughout the country; network public relations executives; independent pr firms; agency pr executives themselves.

These are the questions SPONSOR's surveys and depth-interviews answered:

Can show publicity affect tv ratings? Definitely, but this point has often been tough to prove. Specials are, of course, virtually entirely dependent on show promotion and publicity for their original tune-ins.

"You can somewhat judge the effectiveness of the show publicity by comparing ratings for the first half-hour with the second and third," says Mark Lawrence, MacManus, John & Adams' v.p. "But the original tune-ins probably do reflect the promotion as much as the choice of material for the specials."

Probably the best test of effective show promotion would be an isolated half-hour nighttime show that's part of a regular weekly series. This is precisely the base for evaluating pr which Y&R has used in a series of tests over the past two or three years. In each of several half-hour shows Y&R chose as its test-cases, the agency picked specific scripts for an extra publicity push instead of relying on the regular pr effort expended on the other shows of the series.

The results: A year-and-a-half ago, Y&R tagged one show in the Hitchcock Presents series on CBS TV for special promotion held its "Ghoul Party" in a New York haunted house. The Sunday following a well-publicized party for some 300 or more members of the tv press, the program had 5,000,000 additional viewers over the previous week. Since there was no change in the programing opposite Hitchcock that week, publicity presumably was the cause for at least a big chunk of additional tune-ins.

How effective is agency show publicity? When it's good, it's very, very good, according to the severest judges—the tv editors and the network public relations people. But seldom is it identifiable by agency.

The majority of newspaper editors who answered SPONSOR's questionnaire pointed out that they're not aware of agency pr efforts as such. Typical of the replies is that of New York Post's Jo Coppola, who wrote: "I do not know anything about agencies. I have always dealt with the network publicity people."

In a sense, this is a reaction is the by-product of agency pr work. Network publicity people tend to have more daily contact with the press since they do a continuous job on all tv programming, while agencies work on specific shows. Outside pr firms, on the other hand, frequently stress personal contacts since that is a major selling point with clients.

Agency publicity executives are in a slightly different position on that score. Still considered step-children by much of agency management because of traditional prejudices, they work in greater anonymity. The more pedestrian daily show publicity releases reveal this. When such a release comes from an outside pr firm, it is clearly labeled and trade-marked with the name of the independent pr firm. When it...
SPONSOR STATUS REPORT ON AGENCY PR DEPARTMENTS

SPONSOR surveyed the top 50 air media agencies to determine the scope and status of their public relations efforts. Some 50% of the agencies surveyed answered SPONSOR’s questionnaire to the agency presidents. Here are the results, polled from the respondents and key to the 10 questions asked in this public relations survey:

1. How many people do you employ in your public relations department? (Please specify whether they are executive or secretarial.)

There's no average, but the range is from none to the 140 maximum employed by McCann's pr subsidiary, CCI. Generally, half of the pr staff is executive, half or somewhat fewer, secretarial or clerical. For full pr servicing in all areas, departments employ a minimum of 10 to 15 executives.

2. How many of your staff public relations people work in these areas? (Product publicity; corporate agency pr; show promotion; corporate client pr.)

The bulk of agency pr man power is devoted to product and show publicity. Only top-salaried pr executives spend time on corporate client pr. Agency corporate pr is still the step-child in man-hours, but does get top-level attention in most agencies that devote a budget to it.

3. Do you employ an "outside" public relations firm?

Some of the big agencies headquartered outside of New York do, but in New York the trend is away from this. When such arrangements exist, they vary all over the map in terms of fees and criteria.

4. How many years have you had staff public relations people?

Agencies such as BBDO, Y&R, N. W. Ayer, to mention just a few, with sizable pr staffs, have had some pr executives on staff for 15 or 20 years. But on the whole, this agency activity has mushroomed principally during the last two years, when clients began demanding collateral services.

5. Please trace the growth of your pr department in number of executives on staff.

It isn't unusual to find a successful and money-making agency pr department that's grown as much as 1000% or more since 1955.

6. Is the public relations department one that you mention to prospective clients in new business presentations?

Invariably, YES. Furthermore, successful pr departments are moving up in the list of agency attractions to major tv clients. They're part of the "full marketing services" concept of the advertising agency of today.

7. Is your public relations department (a) earning money; (b) breaking even; (c) costing the agency money?

Over 45% of the respondents to SPONSOR's pr questionnaire reported pr departments that earn money for the agency. About one-fifth of the respondents say pr is breaking even, while slightly over one-third say their pr costs the agency money. Agency pr directors themselves estimate that it takes three years from the time of establishing such a department before it has a chance to break even.

8. To whom does your top public relations executive report?

To the agency president or other top-level management executive.

9. Do your network tv clients ask for agency show promotion help?

Over 80% of the agency respondents say clients do want agency show publicity help. The 20% who said clients do not want such help were agencies without pr staffing.

10. How do your clients handle network tv show publicity?

Virtually all network tv clients with prime time programming do want show publicity help beyond that offered by the networks. A handful are large enough to handle the job themselves. Some hire outside pr firms. Many use agency show publicity facilities. But the bulk of network tv clients do use some help beyond that offered by the nets.

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stems from an agency, the name of the contact is often buried.

Nonetheless, SPONSOR's poll of newspaper editors and tv network publicity executives produced the following evaluation of agency show publicity:

Y&R ranked tops with virtually all the respondents to SPONSOR's written questionnaire, as well as with a number of the network publicists interviewed. Major reasons were (1) excellence in providing the daily information editors can use as bases for stories, such as star pictures, bios, storylines; (2) cooperation with networks and good coordination of releases without duplication; (3) origination of well-thought out promotable stunts such as the February "bury Hitchcock" promotion in Florida.

Equally highly rated for reliable follow-through with material on weekly programs and story-provoking material on specials were BBBD, JWT and McCann's CCI division.

Isolated jobs that rated kudos were N. W. Ayer's work on the Telephone Time, Grant's Lawrence Welk handling, Campbell-Ewald's Pat Boone work.

What makes for good agency show publicity? An adequate budget is the answer any professional publicist will give to clients. While it's hard to strike an average, the range for rounded show pr on a half hour in prime time seems to be between $1,000 and $1,500 a week.

"An acceptable average is $35,000 for a 39-week cycle of weekly half-hour shows," the pr director of an agency billing over $40 million in tv alone told SPONSOR. "Clients who want to pay for it strictly on a man-hours plus basis are kidding themselves. Effective publicity needs breathing space. When you're working on a series you have to start at least four to six weeks before air-time, and your final reports are still coming in within a month or two after the show goes off the air."

Where publicity budgets are concerned, tv shows still lag behind other forms of mass entertainment. As one pr man with movie background pointed out, it cost $350,000 to produce and $500,000 to publicize Marty.

But budgets aren't the end-all of a successful job. These are the basics the professional network and agency show publicists stress:

1. Pre-planning. This is even more important in show publicity, proportionately, than in show production. It
includes such diversified areas as a professional estimate of the budget for the job; long-range work in creating publicizable ideas; getting mechanicals such as picture-taking and storyline or synopsis-writing out of the way before air-time.

2. *Coordination.* To do a good job and get the most mileage out of the pr budget, the publicist should define from the start how much the network will do and what bases he must cover. He should also be in touch with the show producer from the start to find out (1) production schedules; (2) advance scripts; (3) advance casting information.

3. *Follow-through.* The front-page newspaper break is the exception, but the bread-and-butter requires the greatest man power and consistent effort. For instance, newspaper highlight listings have an enormous, if unmeasured effect on tune-ins, according to the experts. Getting such listings in key cities not only isn’t a glamour job, but it’s costly in man-hours spent writing synopses, following up with editors, and handling mechanics of weekly mailings.

**How are agency pr departments staffed?** With little correlation to agency billing. Among the biggest are McCann’s wholly-owned subsidiary, CCI, with 140 employees (82 of them in New York); Y&R with 112; BBDO with 45, to mention just a few of the giant ad media agencies.

In the $20 million to $70 million category of agencies, the range is even greater, varying from 60 employees to none at all. Nor is there any correlation between the size of the pr staff and its profitability to the agency.

However, it is interesting to note that even the largest agency pr departments split their staffs principally between two potentially profitmaking functions (1) product publicity and (2) show publicity, while doing a proportionately small job on corporate publicity for the agency itself.

It’s the latter function of agency corporate pr that’s been getting the greatest attention from agency management during the recent months. At the same time, it’s the very function that’s most handicapped within an agency because of management conservatism.

Some of the attitude of “let our services speak for themselves” seems to be a matter of the past in this year when Buick’s Ed Ragsdale admittedly

*Please turn to page 69*
What's new in tv film commercials

New concepts in picture quality and visual impression are showing up in the current crop of tv film commercials. Some 500 advertising executives attending a screening and workshop session this week—the Second Annual Showcase of the Film Producers Association of New York—saw a total of 10 commercials. The dominant techniques included emphasis on picture design, stop motion and outdoor locations.

On these pages is a SPONSOR selection of eight of the more outstanding commercials. In a harmony move, none of the film producers were identified at the screening—and are not identified here. Black and white commercials are shown on this page, color in the column at right.

Four-way matting is featured in this Budweiser commercial (via D'Arcy). Each quarter of the screen comes to the forefront, then retreats back into the quartered picture.

Stop motion is the highlight of this Rheingold commercial showing Rheingold bottles and cans in a parade (via FC&B).

Still photos combined with animation gives impact to this commercial for the National Safety Council (via Campbell-Ewald Co.).

Straight live action and clever props highlight this commercial for United Aircraft Corp. (via Lennen & Newell).

Live action and stop motion against an abstract background feature this Nabisco commercial (via McCann-Erickson).
A 14-bar singing commercial is currently making its impact felt in thousands of bars in Pittsburgh, as well as outlying areas.

The impact goes beyond bars, to package and grocery stores and through other retail beer outlets.

The jingle is called “Have A Duke,” and honors Duquesne beer, a Pittsburgh brand. HAD was composed by the radio/tv department of Vic Maitland & Associates, Pittsburgh, agency for the Duquesne Brewing Co.

It debuted more than two years ago. Neither time nor familiarity have dimmed its luster. Quite the contrary. It becomes, reports KDKA-TV, Pittsburgh, and the first station to carry it, more popular as time passes.

It began inauspiciously. Without fanfare, it was first used on a late news program. It was then made in one version only, a stock arrangement by Lennie Martin, of Maitland’s staff.

Almost immediately both the station and the brewery began getting requests for copies of the words and music. Within weeks there were hundreds of letters.

The brewery then expanded the jingle throughout its entire distribution area, some 40 radio and tv stations in 36 cities in the states of Pennsylvania, Ohio, West Virginia, Virginia, Maryland and New York.

The tune picked up additional circulation when Elder High School in Cincinnati requested and received permission to adapt the tune for itself. With different words, obviously, HAD is now providing new inspiration for Elder’s athletes to give their all.

The company was delighted of course to find that listeners found the tune a pleasing one. But it was ecstatic over the results it produced. In 1956, for instance, when the brewing industry was able to muster less than a .5% gain, Duquesne, spearheaded by HAD, sold 1,045,767 barrels. This was a sales gain of 6.25% over 1955 and further, produced profits more than double those of 1955.

The staying power of the jingle was shown the next year, 1957, when sales increased again, to 1,061,920 barrels, the highest figure since 1951. Based on sales so far, the company expects another outstanding sales record this year.

The company is budgeting in excess of $250,000 for advertising this year. It uses, at one time or another, spots, regular programs, news shows, film shows and specials, including pro football games on both tv and radio.

“This jingle has proved remarkably effective for us,” notes Vic Maitland. “It provides quick and immediate identification. Beyond that we can adapt it for hard or soft sell, and either way it keeps on selling.”

To guard against listener saturation with the regular jingle, it was waxed in six versions—Dixieland, polka, swing, calypso, march time and instrumentally only. It held up beautifully—even gained in popularity.

At Christmas time beer advertising can be a sensitive problem. This was avoided effectively, by simply playing the melody on a celeste. “Since practically everybody hearing the wordless commercial already knew the words by heart, it got its message across appropriately and delightfully,” Maitland reports.

“Have A Duke” is the second jingle Duquesne has used. Its predecessor carried the somewhat less than tender title “It outsells because it excels.” It was composed by Raymond Scott, formerly musical conductor of Your Hit Parade. The jingle was, listeners report, “fascinating and melodic.”

Now more than two years old, how long will HAD stay active? “As long as it continues to get sung, whistled, requested and played more than any number of its kind, and, more importantly as long as it continues to set sales records,” Maitland says.
This year, SG comes up with four new show sales to the television networks

Here's the man behind it: Ralph Cohn, whose only specialty is non-specializing

By Bill Miksch

First crack out of the film can, Screen Gems, the nine-year-old tv subsidiary of Columbia Pictures Corp., sold four brand new network shows for next fall. A fifth is in the wind.

“We've been lucky,” explains SG President Ralph M. Cohn in much the same way that a baseball manager explains how his club came to win the World Series. That Cohn who has seen his Screen Gems operation increase a thousand-fold since he began it and whose personal workday generally runs to 12 or more hours should credit “luck” for the sale of four new tv shows is somewhat surprising. But then he probably recalls ruefully that exactly one year ago he was regarded as “unlucky” by most of the industry and trade press inasmuch as Screen Gems had not sold a single new net show at that time. (That it had nine shows for the season was forgotten by this business that often seems more preoccupied with novelty than stability).

This year, Screen Gems won the toss, and if it was luck, then it's the same brand of luck that has dogged the whole Columbia Pictures empire which came through the big depression of the '30's in a handsomely solvent state and which, this year, finds itself with the award-winning property—The Bridge on the River Kwai.

The new Screen Gems sales for next season's network are: Naked City on ABC TV to Quaker Oats (JWT, Chicago) and Brown & Williamson Tobacco (Ted Bates); Donna Reed Show on ABC TV to Campbell Soup (BBDO); Alcoa-Goodyear Theater on NBC TV to Alcoa (Fuller & Smith & Ross) and to Goodyear (Y&R). Cohn would not divulge the fourth sale, and all that

SPONSOR • 14 JUNE 1958
sponsor has been able to learn about it is that it is not a Western. The fact that none of these new vehicles are "hitched to horses" is significant of thinking at SG and among some advertisers in this era of adult Westerns. Cohn is not resistant to trends but he prefers diversity.

The four new shows will join seven current ones that will continue on the networks through the 1958-59 season: Shirley Temple's Storybook, Jefferson Drum, Father Knows Best, Rin Tin Tin, Ruff and Reddy, Tales of the Texas Rangers, and Circus Boy. On the syndication side, some sort of SG product—first runs, re-runs or feature films—will be showing in just about every U. S. market and in virtually every country in the world with tv service.

Screen Gems, the house that Cohn built, is expected to account for nearly $30 million of Columbia Pictures gross this year.

This is a far cry from the day in 1947 when Ralph Cohn, after 13 years as a movie producer, returned to his native New York from Hollywood and with producer-friend Jules Bricken (now with MCA-TV's Revue Films) raised a total of $49,000 to launch Pioneer Telefilms which eventually emerged as Screen Gems.

"I had to work five years in television," Cohn recalls, "before I got back to what I'd been making in pictures."

How Cohn got back into the money and how Screen Gems has prospered to the point where it is now one of the largest and most diversified operations in tv film is a story that has its beginning back in 1920 when a pair of brothers named Jack and Harry Cohn along with Joseph Brandt began a motion picture operation called CBC Film Sales Co., in 1924 to become Columbia. CBC, soon to be known to the wags of filmland as Corned Beef & Cabbage, was the dynasty into which SG's Ralph Cohn was born. Ralph is the son of Jack Cohn, nephew of Harry. His heritage and Screen Gems' goes back to these roots.

At Columbia, in 1931, the Beef was gone and only Corned and Cabbage survived. The survival of the two Cohns as Columbia Pictures Corp. was one of the outstanding success stories of the movie capital, for they steered the firm through the darkest days of the depression by dint of two qualities—an uncanny sense of mass taste in entertainment and a CPA's view of budget problems. The firm quickly became noted as a consistent producer of "program" pictures—which is to say they relentlessly turned out pot-boilers customized to box-office taste using such steady profit-makers as Jack Holt and Barbara Stanwick.

The Cohns were, from the start, merchants and entrepreneurs and it was they who—without buying up theater chains—found the answer to distribution that had been hog-tied from the start by "state righters" (independent distributors in each state). Columbia set up its own exchanges across the country and distributed through them.

Art for art's sake played little part in Columbia productions, yet they managed to come up with at least one "block-buster" a year. One of these was the all-time classic It Happened One Night with Gable and Colbert. The strictly-for-business venture also turned up one of the greatest creative talents in the history of motion picture direction—Frank Capra. Diversity of commercial product was the Columbia technique, in the course of which they kept turning up artistic achievements just as Screen Gems, using the same professional approach in the highly competitive tv film field, comes up with widely acclaimed art coups such as Shirley Temple's Storybook. "If Screen Gems has one specialty," an adman told sponsor, "it's non-specialization."

Columbia pictures had one other attribute that has carried down to its offspring subsidiary: a rousing welcome for any technical improvement. When talkies came along, the Cohn brothers, unlike many movie studios, were enthusiastic and among the first to adopt the innovation for profit.

This is the identical reaction of Ralph Cohn, of tv film, to videotape. "There's no point in viewing a technological improvement with alarm," he told sponsor. "Here at Screen Gems, we're interested in tape as a way to speed up production. And this will happen as soon as tape becomes as flexible to use as film. It's even possible videotape can be improved to the point where it will be used for feature films in motion picture theaters."

It is this kind of thinking that led Ralph Cohn to desert feature film producing in Hollywood for a try at the enfant terrible, tv. And it was the same thinking that led Columbia Pictures into following him to become the first major Hollywood studio to stake a claim in the new medium.

Now 43 years of age, balding, golf-bronzed Ralph Cohn was born into show business. His outward manner, however, doesn't suggest show business. His quiet charm and ready wit are an effective veneer for his inner toughness and competitive spirit. Gesturing with his pipe or fingering his close-cropped mustache, he resembles the late Roland Young portraying a professor of archaeology. But people who have worked with or for Ralph Cohn remember him as a man of many facets. In a span of moments he can turn from terribly warm to icy cold, from ruthless to gentle, and, if things don't go as he feels they should or fast enough, his soft-spoken voice can be amplified to a shout. One of his former employees who remembers all these facets from the early days of Screen Gems says, "Of all the bosses I've worked for, the one I'd most like to go back to is Ralph Cohn."

Among Cohn's business associates there are mixed feelings at a personal level, but nothing but respect for his talents. Cohn's own feelings are a good deal the same. "Life with the ad agencies," he says, "has been very pleasant and admen have been extremely easy to live with." Just the same, Cohn, like many other producers, does not sail with any idea of agency show control. The judgment of himself and his producers has been road-tested long enough to be trusted when it comes to show production.

What Cohn does welcome from advertising agency producers and client ad managers, however, is discussion and cooperation. He will gladly listen.

(Please turn to page 66)
NEEDED: MORE DETAILS ON TV AUDIENCES

Audience composition data are high on the list of information wanted by both buyers and sellers of network television.

This has been disclosed in a study just released by Trendex. The ratings firm submitted "profiles" of two programs to 150 people at the tv networks, in agency media and research departments and among top tv advertisers.

The profiles contained 10 measurements of the two shows (see list at left of chart below) covering a period of eight months. The 150 were asked to rate each category in terms of whether they were (1) of major importance, (2) important, (3) of minor importance and (4) not useful. Data were from the firm's 20-city report.

More than 100 replies were received. As the chart below shows, audience composition data ranked first in the "of major importance" column, even above the rating history. In addition two other categories relating to audience composition ranked high: age of viewers and type of home. The latter category refers to a breakdown of homes according to the presence or absence of children and whether the children were teen-age or below.

Edward G. Hynes, Jr., president of Trendex, also reported that those answering had other comments on the kind of information desired. He said a number of respondents said they'd like information on product usage, such as brand preference, frequency of consumption and the like.

While information on sponsor identification did not get a high ranking as to preference, Hynes said Trendex is working on the problem of changing the way in which viewers are asked to identify program sponsors. Hynes pointed out that the increasing amount of participating and alternate sponsorships have caused a drop in the number of people who can identify program sponsors. Some clients, Hynes said, feel that asking viewers a second question - whether they remember "any other" sponsors would result in a more useful measurement. But Hynes is not yet sure how well this would work.

AUDIENCE COMPOSITION DATA ARE POPULAR

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<thead>
<tr>
<th></th>
<th>Of Major Importance</th>
<th>Of Minor Importance</th>
<th>Not Don't Know</th>
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<tbody>
<tr>
<td>Rating History</td>
<td>73.7</td>
<td>23.3</td>
<td>3.0</td>
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<td>Type of Home (1)</td>
<td>56.7</td>
<td>23.3</td>
<td>20.0</td>
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<td>Audience Composition</td>
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<tr>
<td>Selectivity (2)</td>
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<td>30.0</td>
<td>33.3</td>
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<tr>
<td>Age of Viewers</td>
<td>70.0</td>
<td>16.7</td>
<td>3.3</td>
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<td>Percent of Homes by Composition of the Audience (3)</td>
<td>33.3</td>
<td>30.3</td>
<td>20.0</td>
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<tr>
<td>Frequency of Viewing</td>
<td>43.3</td>
<td>40.0</td>
<td>3.3</td>
</tr>
<tr>
<td>Educational Level of Homes</td>
<td>10.0</td>
<td>40.0</td>
<td>40.0</td>
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<tr>
<td>Sponsor Identification</td>
<td>46.7</td>
<td>26.7</td>
<td>13.3</td>
</tr>
<tr>
<td>Percent of Homes That View Another Program by the Same Sponsor</td>
<td>33.3</td>
<td>36.6</td>
<td>20.0</td>
</tr>
</tbody>
</table>

(1) This does not refer to audience, but rather the percent of homes the program is reaching composed of adults only, adults & children under 13 years or adults & children over 13 years.
(2) Who in the family selected the program being viewed.
(3) That is, the percent of homes with only a man, only a woman, only a child, or combination of these viewing.

Tuck Tape

Network tv has earned a healthy respect as a salesman for packaged goods. But it is usually thought of in terms of business and industrial giants who have a sufficiently huge budget to afford it.

Technical Tape Corp., New Rochelle, N. Y., is proving the adage that there are exceptions to every rule. Faced with the problem of introducing a new product with an extremely modest budget, it took the plunge: participation on a network tv show.

The product is Tuck Tape, a transparent, adhesive-backed cellophane tape. The show was the former "Tonight Show" on NBC TV, now the "The Tonight Show.

The total budget: less than $200,000.

From a practically unknown consumer item, Tuck Tape has already achieved distribution in some 20,000 retail outlets. By next year it expects to more than doubling that figure.

A notable achievement certainly. And all the more so when you realize that the company, and its agency, Product Services, Inc., did it in the face of two terrific handicaps.

The first was external. The market for adhesive cellophane tape is so completely dominated by one product that its name is almost generic for the product: "Scotch" brand tape, made by Minnesota Mining & Manufacturing Co. 3M, as the company is known, had a 25-year head start on Tuck, with fantastic recognition and acceptance. In addition, it has almost universal distribution.

Tuck's problem: to go forth with a relatively miniscule ad budget and battle the giant.

To make the job more difficult, Tuck had a second handicap, this one internal. Though the product, Tuck Tape, is relatively new, the company is not. Founded some 10 years ago, it is a well-known manufacturer of industrial tapes. This industrial department of the company accounts for sales of $15 million annually.

In an attempt to diversify, TT brought out two consumer products early in 1957. One was Tuck Tape. The other was the famous TenDay Press-On Nail Polish. Believing, and rightly, that TenDay offered more market potential immediately, the company threw the weight of a very substantial SPONSOR • 14 JUNE 1958
challenges a competitive giant with tv

- A new product, with a limited budget, facing entrenched competition, Tuck Tape turned to network tv

- Within months sales jumped 15 times, distribution 20 times. Plan: more television beginning this fall

ad budget, all on television, behind it.

The guess was right. Last June, after a period of product development, TenDay tried its first tv—two spots with a gross charge of $96. It followed up fast with a market-by-market saturation effort. By the end of November, when the campaign had reached 40 markets, billing was running at the rate of well over $2 million a year.

Using a four-week saturation, then a four-week reduced follow-up, markets were continually added. By the end of the year the product was in 80 markets, reaching some 65% of all U. S. tv homes. The whole campaign was on tv. And sales were running at the rate of $10 million a year.

In February the bottom dropped out. The Food and Drug Administration, acting, it said, on complaints that the product caused some women’s finger nails to split and peel, made an unusually severe order that all sales be suspended immediately.

During all of this Tuck had been going through its introductory phase too. Advertising was running, by then, at the rate of about $800,000 a year, also all totally tv. It was, to an extent, following TenDay, in some cases alternating, in some cases filling-in during layoffs, for TenDay commercial commitments.

When the bottom fell out of TenDay, Technical Tape found itself in a two-pronged dilemma: it had unfilled commercial commitments, coupled with a sudden run on the treasury caused by refunds to wholesalers returning car- loads of TenDay they were unable to sell.

Les Persky, president of Product Services, decided then to salvage what he could from the situation by beefing-up the Tuck campaign. Where formerly Tuck had appeared only occasionally on the Jack Parr stanza it began to appear almost daily. Distribution and sales reacted immediately.

The network campaign ended in April. There is a summer hiatus, with a new, larger campaign scheduled to begin about the first of October. This will run, it is planned, through the winter and end in late spring, 1959. In the meantime a spot schedule is running in three major markets.

Persky refers to the 1957-58 campaign for Tuck Tape as Phase One. The purpose, he says, was primarily to get product identification and consumer acceptance.

"Because we had a small budget," Persky says, "we went looking for an acceptance-transfer idea. We found it in Jerry Lester, the M. C. for Broadway Open House, first in the late-night time slot that is now Paar's. We believed that people would easily accept Jerry appearing at that hour, and that this acceptance would rub off on us. It was a case of a well-known comedian, in his medium, selling a lesser-known product."

The idea worked well. Persky added another fillip to the idea: since Jerry Lester is a comedian of note, he decided to capitalize on that and spoof the serious claims made by competitors. The thought behind this spoofing was, Persky notes, "a feeling that 'what the heck,' all cellophane tape sticks. Tuck Tape thereupon added a visible benefit: it sells two rolls at a price competitive to one roll of competitive brands.

The commercials, 60's and 20's, featured two themes then: Jerry Lester saying: "I'm stuck—on Tuck," and an announcer reminding viewers that for 29 cents "you get twice the sticking power, twice the tape, in fact, everything twice except the price."

But selling the consumer is only half the battle for a new product. "To exploit our brand acceptance, we needed store display, because Tuck Tape is an impulse item, and flourishes in direct relationship to its display," reports Paul Cohen, TT's president.

(Please turn to page 68)
The experience of this station manager is typical: "We're the independent in a four station market. Our cost for the Popeye package including prints and AFM is $75,567 plus a participation. We broadcast one half-hour a day, seven days a week, and get a 20% premium over our card rate for Class B time ($100 per minute for one time, to $75 per minute for 260 times). Except for a few Saturday and Sunday availabilities, we're completely sold out.

"In the first seven months, we grossed $51,420.39, averaging about $7,347 per month. And, at this rate of income, we'll reach the break-even point in a little over three more months. That means we'll show a 17% profit on the cost at the end of the first year! With two more years at the same rate of income, Popeye cartoons will net $188,925 on a gross of $264,492! This is money Popeye is making for us—not spinach!"

'Nuff said? For details about availabilities in your area—write, wire or phone.
FILM-SCOPE

If U. S. Rubber does not renew Navy Log for the fall—and CBS TV Films thinks there's a 60-40 chance it will—the series will be moved into syndication this year.

On the other hand, the syndicator is putting Dick & the Duchess on the shelf at least through the 1958-59 season.

Impression behind the strategy: There's a better chance of selling the series as a summer network replacement than disposing of it to a regional account.

MCA has made still another sale of the Paramount library—the latest customer being KNXT, Los Angeles.

The asking price was $7 million. MCA wouldn't say what it actually got.

Previously disposed of markets: N. Y., Omaha and Boston.

Jackie Gleason's fall network sponsors—Lever and Pharmaceutical—need not have fears about getting local competition from the comic's films in syndication.

CBS TV Films is writing a clause in syndicate contracts giving it the right to cancel stations that schedule the Gleason series opposite or on the evening of the network show.

A similar restriction is in effect on the syndicated Line-Up series, and with this added proviso: The spot clients must not be competitive with the network sponsors of Line-Up.

It's easy to see why all those adventure series are being pitched for fall syndication: they're the ones that sell.

In a three-year trend chart of types of syndicated series (compiled for Film-Scope by RKO TV research), it's the adventure shows that have made the greatest strides as syndicated product. Next most impressive progress has been made by drama series.

Here's a run-down on the number of types of series that are currently available and those that have seen popularity since 1956:

<table>
<thead>
<tr>
<th>TYPE OF SHOW</th>
<th>1956</th>
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<tbody>
<tr>
<td>Adventure</td>
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<td>68</td>
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<tr>
<td>Childrens</td>
<td>38</td>
<td>43</td>
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<td>Comedy</td>
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<td>37</td>
<td>44</td>
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<tr>
<td>Drama</td>
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<td>58</td>
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<td>Historical</td>
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<td>4</td>
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<tr>
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<td>34</td>
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<td>13</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Westerns</td>
<td>19</td>
<td>23</td>
<td>21</td>
</tr>
</tbody>
</table>

California National Productions this week took its first step in a series of moves affecting its fall plans: the appointment of Frank Cleaver as the new program director.

Looming important in the fall plans also: Opening the door wider than ever to the product of outside producers and the addition of two more shows to the list of new syndicated items already announced.

(For further film developments see FILM NEWS WRAP-UP, page 60.)
Pharmaceuticals' new relaxant, Devarex, is an effort to cash in on the tension and anxiety market created by the introduction of tranquilizers.

Being a proprietary (patent) rather than an ethical (prescription) drug, Devarex will be promoted in consumer media—particularly tv—rather than through detail men and direct mail. Pharmaceuticals sells no ethical drugs.

A test campaign for Devarex is being kicked off in Pittsburgh to refine the copy line. The product is aimed at relieving outward and annoying manifestations of simple nervousness "when due to common everyday disturbances and overwork."

The campaign will go national in July, using Pharmaceuticals' ready-made network tv springboards—Twenty One, To Tell the Truth and Original Amateur Hour—as its heaviest promotional guns. Large space newspaper ads and supplements will back up the video campaign. In the fall, the drug firm will probably use the new Jackie Gleason show in addition.

While Pharmaceuticals is not touting Devarex as a tranquilizer, the firm is well aware of the fillip business they have given the relaxant. Exact figures on tranquilizers are hard to come by, but one estimate of sales for 1957 is $115-$125 million. These are at wholesale prices, include sales to mental hospitals but do not include the rauwolfia-type drugs, such as reserpine, prescribed chiefly for hypertension.

More than half of the production of tranquilizers is consumed by normal people. Assuming that retail prices are roughly double the wholesale figure, the prescription sales of tranquilizers would be about $135-150 million last year.

These are conservative figures. One widely-quoted source indicated drug stores filled a total of 30 million tranquilizer and 20 million rauwolfia-type prescriptions in 1956. This would put the retail sales total back then for tranquilizers alone at $150-$180 million, and probably well over $200 million last year.

Whatever the exact figures, the tranquilizers have been an important factor in hiking the percentage of drug sales going to ethical products from 35% in 1947 to 53% in 1956.

If those attending the American Marketing Association's workshop on measuring sales effectiveness of advertising expected some clear cut answers on how it could be done, they didn't get any. The workshop, held in New York on 9 June, did, however, provide some hopeful signs.

These were spelled out by ARF technical director Darrell B. Lucas. After disposing of two popular methods of measuring ad impact (asking people why they buy and correlating product possession with ad exposure) Dr. Lucas delved into controlled sales tests.

He said three new trends in this area give more promise than ever before.

• Present-day ads have more direct sell. This makes it easier to separate the good ads from the bad.

• Progress in the field of statistics, including the introduction of the electronic calculators, makes it possible to throw a wide variety of sales influences into the hopper and get the answer quickly. Dr. Lucas warned, however, that humans still have to identify and weight these sales influences and pointed out that the output of the calculator is no better than what is fed in.

• The new marketing managers in business will spur the use of controlled advertising tests since they are the only ones with the knowledge and authority essential to such experiments.
practically live on wheels. In the U. S. A. only 6 entire states (New York, Pennsylvania, Ohio, Illinois, etc., California) surpass Los Angeles' Metropolitan area in car registrations. **SO IS KRCA!** It's the one TV station geared to the life Angelenos lead. That's why the SHELL OIL COMPANY used KRCA exclusively for their news campaign in automobile-riding Los Angeles. **KRCA CHANNEL 4 • LOS ANGELES • SOLD BY NBC SPOT SALES** in Los Angeles and Orange Counties. Of course, KRCA sells in 2,300,000 homes in five Southern California counties.
As tv spotting controversy continues to boil, SPONSOR ASKS:

Is triple spotting

To complete its probe of the triple spotting issue, SPONSOR asked an adman, a radio man and a station man to compare notes. Here is how they look at the situation.

Jerome Feniger, vice president, Cunningham & Walsh, New York

Give advertisers' commercials chance to sell

At a time when consumer spending is tending to slack off due to unemployment and advertising budgets are being scrutinized more carefully than ever before, it's increasingly important that every dollar invested in television advertising work with the greatest possible efficiency. I firmly believe that the finest commercials on the air today suffer tremendously when sandwiched between two other commercials in a triple-spotted station break.

Last week's statement from the ANA radio-tv steering committee certainly underscores the concern that major advertisers have with regard to triple spotting. Likewise, agencies like Cunningham & Walsh, with heavy investments in spot television across the country, have made clear their displeasure with stations who practice triple-spotting.

Under the most ideal circumstances, penetrating the consumer's skull with an advertising message is not an easy job. Since the average consumer sees and hears a score or more advertising claims daily, it's up to the stations to see that each advertiser has the best chance possible to sell his product. This can only be done by providing the most effective setting for each commercial.

At C&W we have, in the words of Gilbert & Sullivan, a little list. All of our buyers are in a position where they can use information on triple-spotting to guide them in station selections. Obviously we give the station which goes in for triple-spotting less favorable attention than we do the station which maintains its schedules without jeopardizing the objective of the advertiser—to get his product message across.

I feel that it's up to the stations and reps to recognize the rumblings from both advertisers and agencies and put an end to triple-spotting. Let's give the commercials on the air an opportunity to sell and thus do a real job for client, agency and station alike.

Paul R. Weeks, vice president and partner, H-R Representatives, Inc.

Radio suffers from over commercialism

Radio has no triple-spotting problem.

In radio, network breaks are a full minute, and since the great majority of radio commercials are minute spots, the necessity for triple spotting seldom arises. Then too, unlike tv, network programming is a relatively unimportant force in radio today.

Even during peak commercial loads, a knowledgeable radio announcer finds it easy and natural to break up a commercial sequence with a bit of straight entertainment. A time-check, a few bars of a record, a topical joke, and a potential triple spot is nipped in the bud.

There are those who may say that this is semantic quibbling; that while there is not a literal triple-spotting problem in radio, there is serious "over-commercialism," especially during peak listening hours.

Good radio has one common denominator: good sound. To be entertaining, to be an effective sales medium, radio must have good sound. And good sound is by no means destroyed by a heavy commercial load professionally handled—it may very well be enhanced by the commercial content.

We must not lose sight of the fact that the majority of radio listeners consider some sales messages highly entertaining, and actually listen for their favorites. Who can resist paying close attention to the Ford adaptations of popular numbers to see how the words were changed, or not enjoy Titus Moody's folksy monologues with a hard-sell core?

Furthermore, it is easy to generalize about the commercial load of a program. Commercial load is a highly relative term, and depends a great deal on the caliber of the broadcaster. While a handful of inexperienced journeymen may labor through a medium load, the majority of competent, accomplished announcers can breeze through a heavy schedule and still keep the sound good.

Each season has its own cause celebre. This year it is triple-spotting and its companion in arms, "over-commercialization." These phrases have become emotional triggers, capable of raising the hackles of nearly everyone in broadcast advertising. (And it seems to me that the very advertisers who insist on "driving times only" are making the most vociferous objections.)

Why is it so generally supposed that two commercials running back to back will have high memorability, whereas one more added to the sequence will lull the listener into oblivion? Why is it we go through product separation fads, with ever-changing periods of protection arbitrarily prescribed as antidotes to audience amnesia?

Psychologists tell us that retention is influenced by a great many factors other than the number of different impressions received within a given period of time, and any one of these factors may override the effects of mere number. In fact, the number of commercials consecutively aired is one of the less important factors. Memorability is strongly influenced by such considerations as the degree of motivation inherent in the advertising appeal, the
necessarily bad?

pleasantness or unpleasantness of the subject matter or the emotional impact of the message.

The most successful radio programming in each market carries the heaviest commercial load, aired by the stations often accused of over-commercialism. But such programming attracts large audiences because their sound is good, despite, or more likely because of, the entertaining commercials they carry. When I say good sound, I don’t confine myself necessarily to music and news operations. Good talk programming can constitute excellent sound, as many stations are newly rediscovering.

Contrary to the doomsaying of the prophets of doom, heavy-commercialized stations keep and add to their vast audiences. And they continue to air numerous commercials because advertisers astutely buy their time. These clients know that successful, heavily commercialized programs motivate large audiences to purchase their products, as proven by concrete sales results, and rapid re-orders.

It’s hard for me to understand why the air media are singled out for attack in the realm of multiple impressions. Outdoor advertisers seemingly do not complain if there are six to 10 billboards in a cluster. Classified advertisers don’t seem to care if there are a couple of hundred or more ads on a single page with no editorial content between them.

Display advertisers in newspapers don’t seem to worry how many ads appear on the same page.

One conclusion is that it is the tremendous effectiveness of the broadcast media that singles them out for attack. If this is really the case, let’s keep them swinging.

Carl L. Schuelc, General Manager of Broadcast Time Sales, New York

Before reproaching broadcast media for over-commercialization, advertisers and agencies should make a competitive check of print media.

The finger-pointers would change direction when shown publications which contain 83 1/2% advertising—and 17 1/2% editorial space. Competitive protection is virtually non-existent in print media.

We know of no station that triple-spots by choice—unless it is a station that features 10-30 minutes of uninterrupted music between commercials.

Buyers who insist upon a “fixed position” at a peak rating period are the only ones who might find themselves triple-spotted . . . a broadcaster has informed us.

There are two effective ways of avoiding an overly commercial situation. Both depend upon salesmanship. First, concentrate on quoting availabilities within a one-hour spread . . . for instance 12 noon to 1 p.m. . . . which gives the traffic and programing departments a chance to balance.

Where ratings are of primary importance, it’s advisable to quote average ratings within a given hour.

The second solution that’s working for BTS is, to encourage the buyer to select a period of their choice—but allow the station a minimum of 10 minutes leeway, for “programing purposes”.

One of our stations, prompted by talk within the industry, has approved a plan whereby advertisers who pay a premium rate for single-spot availabilities are guaranteed not to be double-spotted . . . despite the fact that the station programs blocks of music between commercials. While it’s too soon to publish the results of this “test”, we can report that in almost every case the client would rather invest the “extra” money in other spots—or commercial production. But, one account actually bought at the premium price.

The SRA Radio Trade Practices Committee last year considered some stations (and personalities) well-equipped to deliver top results for advertisers who were double-spotted . . . but this depends largely upon the station and the commercial. If a problem actually exists, there is no “set” solution that can be worked out by broadcasters alone.

KV00-TV blankets northeastern Oklahoma with the tops in network and local programming. This coverage is backed up by revealing market research, merchandising and promotion aids, and constant attention to your account and problems.

KV00-TV blankets a $1-billion market. Out of the top 90 key industrial markets, Tulsa has the fastest dollar value growth of any city in the nation.* If you have something to sell, you can sell more of it in northeastern Oklahoma . . . over KV00-TV.

*U. S. Census of Mfg., U. S. Dept. of Commerce

A wide selection of good spots in popular participating shows. I.D.’s, 20 sec., and 1 minute spots in all classes. Check up to the minute availabilities with your nearest BLAIR-TV man.

KV00-TV

channel 2

For current availabilities contact any office of Blair Television Associates
There's more to Florida.
Almost everything in Florida—from its fauna and flora to its economic outlook—is different. It's the only state with above-average indexes for all major cities (Sales Management High Spot Cities, May) ... and within Florida the Highest Spot City is Jacksonville. Retail sales here are running about five million dollars a month ahead of 1957, and January-April bank clearings were more than nine million dollars ahead of the same period last year.

**There's more to WMBR-TV!** In this economic paradise, WMBR-TV maintains its audience lead by wide margins. Consider, for example, local news programming. WMBR-TV’s 8:45 am News has a 206% lead over the competition. The One O’Clock Report beats competing news by 265%. WMBR-TV’s 6:30 pm News commands a 38.5 rating and a 285% lead over competing news. And its Eleven O’Clock Report smothers the competition’s news with a 663% lead.

In news as in everything else, it’s no news that there’s much, much more to...

Channel 4, Jacksonville – WMBR-TV
An Affiliate of the CBS Television Network
Operated by The Washington Post Broadcast Division
Represented by CBS Television Spot Sales

Source: Latest ARB
TV RESULTS

MILK AND MILK PRODUCTS
SPONSOR: Golden Jersey Creamery  AGENCY: Direct
Capsule case history: In April the Golden Jersey Creamery purchased five one-minute announcements per week in KGBT-TV's "Popeye Theatre," weekdays from 4:30 to 5:00 p.m. to announce a special kiddie promotion. The small fry were asked to send in labels from any Golden Jersey product. The youngster who sent in the most labels during the campaign would receive a Shetland pony. In a scant six weeks Golden Jersey has received an unbelievable 1,000,000 labels from every corner of the Rio Grande Valley. "We are thoroughly convinced that our KGBT-TV schedule has done more for our sales than any other medium we have ever used," said E. B. Braden, manager and part-owner. "Daytime television really delivers the audience for us. Milk sales have already increased approximately 10% since the start of the campaign, which represents a much larger increase in product output than we get from other media." Braden expects sales to rise higher before conclusion of the campaign.

KGBT-TV, Harlingen  PURCHASE: Announcements in "Popeye Theatre"

POWER MOWERS
SPONSOR: Hunt-Gibson Furniture Co.  AGENCY: Direct
Capsule case history: The Hunt-Gibson Furniture Co. decided to combat mounting competition in the South Bend-Elkhart area, by putting a large portion of its advertising dollar into television. Some six months ago the store purchased ten 10-second spots a week—five in the afternoon and five in the evening—on WSJV-TV, South Bend-Elkhart, Ind., at a cost of $76.40 per week. During the last three weeks of May, Hunt used 30 of its announcements—15 in Class A time and 15 in Class B time—to advertise power lawn mowers. The cost to Hunt's on WSJV-TV's 10-plan: $229.20. When the campaign ended, Hunt-Gibson's entire stock of mowers was sold out, representing more than $5,000 in gross sales. "We are using television because it delivers more sales impressions per dollar invested than any other medium in the South Bend-Elkhart market," said Ellsworth W. Gibson, owner. Hunt-Gibson plans to continue using WSJV-TV indefinitely, the company told the station.

WSJV-TV, South Bend  PURCHASE: Announcements

MATTRESSES
SPONSOR: Arcade Furniture Store  AGENCY: Direct
Capsule case history: Arcade Furniture Store of Fort Smith, Ark., has been a steady user of television since its first success a few years ago. In a recent three-day campaign on KNAC-TV, Fort Smith, Arcade advertised Sealy Motel-Hotel mattresses at $49.50 each. The store purchased a total of seven live one-minute announcements in the 9:30 to 9:45 p.m. News and the Best of Hollywood Movies, 9:45 to 11:30 p.m. The cost to Arcade was less than $200. At the conclusion of the campaign Arcade had sold 72 mattresses at a better than average markup. "Sales were quadruple what we would ordinarily expect on this type of short-term promotion," said Brad Thompson, advertising manager. The president of Slumber Products, Sealy Division, came to Fort Smith with the regional sales manager to check on the results and learn how the campaign was planned. They were amazed at what they found. Arcade has ordered another carload of mattresses for a repeat campaign this month.

KNAC-TV, Fort Smith  PURCHASE: Announcements in News & Movies

APPLIANCES
SPONSOR: Tinsley Tire Company  AGENCY: Direct
Capsule case history: Prior to Tinsley Tire Company's tv campaign its warehouse was packed with used appliances, such as combination refrigerator-freezers, deluxe ranges, washing machines and tv sets. Following a print campaign in which the results were limited, Tinsley turned to tv and bought five one-minute announcements in Class B and C time on WBIR-TV, Knoxville, Tenn. By the end of the first week, Tinsley had sold its entire stock of refrigerators and the remaining items were moving rapidly. One week after the campaign began the company purchased five additional 1-minute announcements in the same time classifications. "It looks as though the warehouse will be just about empty by the time the last spots are run," said Stan Tinsley, owner. As a direct result of the campaign Tinsley bought a schedule of five weekly announcements to run through the summer. These announcements will probably be extended to the Christmas season, to give the schedule maximum momentum.

WBIR-TV, Knoxville  PURCHASE: Announcements

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SPOT BUYS

TV BUYS

General Mills, Inc., Minneapolis, are scheduling announcements in about 45 selected markets for its Wheaties. The campaign runs for 13 weeks; minutes during daytime and nighttime segments are being used. Phil Archer is the buyer; Knox Reeves Advertising, Inc., Minneapolis, is the agency. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is moving into West Coast markets with spot tv this summer. Previously an East Coast campaign, Jiff is now breaking in the West. Don Heller is the buyer; the agency is Leo Burnett, Chicago. (Agency declined to comment.)

General Foods, Corp., New York, is lining up schedules in various markets to introduce its new instant Minute Mashed Potatoes. Minutes and 20's during daytime segments are sought; frequency depends upon the market. Buying is not completed. Buyer: Bob Gleckler. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)


The Welch Grape Juice Co., Westfield, N. Y., is scheduling announcements in about 100 markets for its new soft drink Welchade. The schedule begins in mid-June, runs through the summer. Minutes and 20's during both daytime and nighttime segments are being used, with frequencies varying. Buyer: Kibrick. Agency: Richard K. Manoff, Inc., New York.

RADIO BUYS

The Murine Co., Inc., Chicago, is running announcements in 45 markets for its Murine. The campaign runs for six weeks; minutes during daytime periods are being slotted. Average frequency: 12 per week per market. The buyer is Marvin Burns; the agency is J. Walter Thompson Co., Chicago. (Agency declined to comment.)

S. M. Edison Chemical Co., Chicago, is initiating in about 38 markets its first effort in consumer advertising for its Dermassage body rub. The schedule runs for 13 weeks; minute announcements during daytime segments are being scheduled. Frequency is 12 announcements per week per market. The buyer is Martin Simmons; the agency is Stern, Walter & Simmons, Inc., Chicago. (Agency declined to comment.)

The Tea Council of U.S.A., New York, is back in top markets. Starting dates are staggered; minutes, chainbreaks, I.D.'s are being aired. Minimum: 80 per week per market. Buyer: John Holland. Agency: Leo Burnett, Chicago. (Agency declined comment.)

Baltimore TV Success Stories

Submitted by

THE WEISS MOTOR CO.

Unlike many automobile dealers three days this week—Weiss Motor Company—Weiss Motor Company reports no pain or strain. Weiss sales figures for 1958 Fords are definitely on the healthy side. Naturally, Weiss' position as Maryland's largest F o r d d e a l e r h a s p l a y e d an important part in their success. Another key contributing factor has been their sponsorship of the 11 P.M. News on WMAR-TV every Wednesday and Friday night. Both Weiss and this agency are convinced that this program is proving an ideal "showcase" for the Weiss Ford story. We especially wish to commend to our new "Fordright delivery.

EUGENE SKARIE
President

WMAR-TV
Channel 2, Baltimore
Television Station

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Sponsor • 14 June 1958
wherever national spot budgets
BEST AD SHOT OF THE YEAR!

- "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."
  Dick McKeever Radio/TV Time Buyer, BBDO

- "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."
  Philip Branch Media Supervisor, Grey Advertising Agency

- "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."
  L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

- "Sponsor’s FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."
  Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

- "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."
  Lee Rich V.P. — Associate Media Director, Benton & Bowles

- "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."
  Harold Sieber Media Supervisor, Kenyon & Eckhardt

- "You can’t fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn’t have it they won’t use it. FALL FACTS has it—and we wouldn’t be without it."
  Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve ______ page(s) in SPONSOR’S 12th annual FALL FACTS BASICS.
My position preference(s) is:
☐ TV SECTION ☐ TIME BUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED __________________________ FIRM __________________________

RATES: full page $525 ½ page $305
½ page $390 ¼ page $215

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

Inside information on feature races televised from Thistledown is sought by Frank Jay (l) and Linn Sheldon of KYW-TV, Cleveland.

Benny swings out as first week of American jazz concerts get underway at Brussels World's Fair. Westinghouse Broadcasting Co. sponsored concerts as public service for U.S. Dept. of State. Goodman performances were relayed to U.S. audiences by WBC stations, produced for Europeans via Eurovision, Voice of America and Belgian radio.

Creative merchandising award is presented to William D. Singer (l) pres. Royal Castle restaurants by John Howell of CBS Tv Films.

Four Fathers' Day. CBC's Larry Henderson, Barry Morse, Wally Koster and Alex Barris pose with their sons (l. to r.) Ross Henderson, Haywood Morse, Wally Koster, Jr. and Ted Barris. Fathers' serious mien was big joke to the juniors.
ADVERTISERS

Admiral Corp.’s president, Ross D. Siragusa, blamed the tv networks for the public’s failure to accept color tv.

At Admiral’s annual electronics convention in Chicago, Siragusa said, “The manufacturers have time and again made serious marketing efforts. However, the profit-hungry networks have refused to make any serious effort toward heavy color programing.”

He pointed out that “NBC stands almost alone and its color programing shows up more in publicity than it does in actuality; CBS has done nothing worth mentioning; and ABC nothing at all.”

Advertisers’ promotions and campaigns:

- Marlboro launches a saturation ad and promotion campaign starting June 17 to introduce its new soft pack, companion to the flip-top box. In addition to print, Marlboro assumes alternate sponsorship of To Tell The Truth (CBS-TV), plus a heavy spot campaign and announcements on syndicated film shows. Agency: Leo Burnett.

- Revlon will introduce its new Hi-and-Dri Roll-on Deodorant nationally this week, employing announcements on the company’s network tv shows, and tv and radio spots. Agency: Emil Mogul.

- A. E. Staley Manufacturing Co. will hold a summer-time contest to promote its Sta-Puf laundry rinse and Sta-Flo liquid starch. Prizes will include 10 Edsel hardtops, and U.S. savings bonds. Agency: EWR&R.

- Ray-O-Vac announces the winners of its recent spot radio campaign contest: 1st place tied Denzil Finney and Sam Polland, WCHS, Charleston, W. Va.; Joe Martin, WOW, Omaha; and Eddie Dunn, KATR, Corpus Christie.

- Gilnett’s Salmon aims to penetrate the N.Y. market with a campaign via radio, tv and print, starting August 1. Agency: Fairfax, Inc.

- Lestoll and WOR-TV, N.Y., is offering an Animal Story Book for children done by the same artist who created the company’s new animal commercials. In addition to a heavy schedule of station breaks, the commercials will be seen on the station’s Terrytown Circus and Million Dollar Movie.

The FTC this week prohibited Ripley Manufacturing Corp., N.Y., a big spot user, from making “unwarranted” claims that its merchandise is rated by America’s top consumer group as the best buy in America.

B. T. Babbitt has been appointed sole distributors for Tiffany & Co.’s Silver Polish. Under terms of a 5-year agreement, Babbitt will be responsible for distribution, sales, advertising and promotion for the polish.

An unusual buy: General Foods, through B&B, has contracted to co-produce Father Of The Bride with MGM-TV, for network showing during the 1959-60 season.

About people: William Ohme has been elected v.p. of marketing and a board member of Harold F. Ritchie . . . Gilbert Klein, sales promotion manager, DuBarry . . . Francis McGrath, general sales manager of the plumbing and heating division, American-Standard.

"JAXIE" SAYS, “You’ll get TOP results from these TOP rated shows.

ROMPER ROOM with Miss Penny and POPEYE PLAYHOUSE with Skipper Al are hitting them hard with the lowest-cost-per-thousand children’s shows in Jacksonville’s rich $11/4 billion market.

Miss Penny’s ROMPER ROOM came up with an average rating of 13.0* for the full hour (9:00-10:00 AM) Monday through Friday. Add to that an average rating of 24.2* for Monday through Friday’s POPEYE PLAYHOUSE (5:00-5:45 PM) and you’ll see that a top audience can be reached through one minute availabilities on these shows.

For further information concerning one minute availabilities on these top children’s shows, call Ralph Nimmons in Jacksonville at 6-3381 or contact your nearest P.G.W. “Colonel”.

March, 1958 ARB ratings.

Represented by Peters, Griffin, Woodward, Inc.

WFGA-12 Channel 12
Jacksonville, Florida
FLORIDA’S COLORFUL STATION

SPONSOR • 14 JUNE 1958

57
AGENCIES

If you’ve got the right touch for picking a package for network TV, you can aspire these days to the agency’s board of directors.

It happened this week to Tom McDermott, Benton & Bowles' v.p. in charge of programming.

McDermott’s consistently good batting average for picking them has made him the no. 1 boy on that function with both P&G and General Foods.

Hence the boost to the board.

Name change: The Chicago office of Rogers & Smith becomes Headen, Horrell & Wentsel, Inc., a new ad agency formed by Jack Wentsel, Robert Headen and Judson Horrell. All of the principals, as well as the entire staff, were formerly with Rogers & Smith.

Revlon has realigned some of its agency products as follows: Maxwell Sackheim, for Clean-O-Dan; Warwick & Legler, for Silicare and Clean and Clear; Mogul, for Satin Set; LaRoche, for Aquamarine Shampoo and Silken Net.

Warwick & Legler will handle Revlon’s summer quiz show, Bid & Buy, while LaRoche has been named in charge of the Garry Moore variety show—airing this fall.


Kudos to Margot Sherman, v.p., McCann-Erickson, named Advertising Woman of the Year by the Women’s Council on Advertising Clubs of the Advertising Federation of America.

Miss Sherman plays a triple-role at McCann in N. Y.—v.p., chairman of the creative plans board, and administrative director of the agency’s creative division.


NETWORKS

Hallmark will continue with its Hall of Fame specials on NBC-TV during the 1958-59 season.

Five 90-minute productions and one-hour Christmas show—all in color—are planned.

The renewal was arranged by Hallmark’s agency, FC&B, Chicago.

Business is up:

Each network has reported increased billings in gross time sales for the month of April, over the corresponding period last year.

According to the latest LNA-BAR compilation released by TVB, April set a new monthly high in network gross time billings, topping April, 1957 by $6.5 million.

The April 1958 billings by network: ABC TV, $8.7 million; CBS TV $20.7 million; and NBC TV, $18.3 million.

Intermountain Network has signed three new stations this week: KDGO, Durango, Col.; KCOL, Ft. Collins, Col.; and KYOU, Greeley, Col. This brings the total number of stations now under the network to 45.

New way to reach Madison Ave. people: NBC Radio this week delivered 50,000 messages on the theme of “Memory Vision” via advertising on Schrafft coffee.

More on NBC Radio promotion: NBC sent out booklets to its affiliates topped off with paper plates, a wooden fork and spoon, and a “Who forgot the picks?” This is the kick-off of the networks’ all-out campaign to stimulate food-store sales via a “Summertime is Outdoor-Eating Time” theme.

On the specials front: Bell Telephone will sponsor eight one-hour programs during the 1958-59 season. Four of the programs will be live musicals, and the other four will be science series films. Network arrangements not yet completed.

Tv network sales: Lever and Pharmaceuticals will co-sponsor Jackie Gleason via CBS-TV, to start 3 October. . . Marboro, for alternate sponsorship of To Tell The Truth, CBS-TV (see AD VERTISER—WRAP-UP) . . . Colgate, for “Dorito, making its nighttime debut on NBC-TV, 1 July.

Tv network renewals: Ford, for NBC-TV’s The Ford Show . . . R. J. Reynolds and Toni, for NBC-TV People Are Funny.

Summer replacements: Frigidaire, for The Frigidaire Summer Theatre, on ABC-TV, starting 20 June . . . Concentration, replacing NBC-TV daytime Truth or Consequences, bow 28 July.

Radio network notes: CBS will air all the N.Y. Giants’ professional football league games during the 1958 season . . . Spring sales on NBC Radio totals $3 million, highlighted by new orders from General Foods, Lever Bros., and Grove Labs.

Network people: Edward McLean, director of special presentations, CF Radio Spot Sales . . . Lawrence Field, assistant to the president and general sales manager, MBS . . . Andrew Ross, art director, sales planning, NBC TV Network Sales . . . John Brookman, to the promotion staff, NBC, Chicago . . . Frank D’Rosa, manager of the central division radio spot sales, NBC, Chicago.

ASSOCIATIONS

A special NAB poll of more than 1,000 radio and tv stations show that a majority of the station expect:
a) tv revenues to rise an average of 3.5% this year
b) radio revenues to rise an average of 2.0% this year.

In the survey, the stations based their estimates on the trend of their own business during the first quarter of 1958.

These results indicate that broadcasters are now only slightly less optimistic than they were at the same time last year.

TvB's Norman Cash conducts a triple-session series of workshop presentations at the convention of the Advertising Federation of America, in Dallas this week.

It will include some of these points on TV's dimensions:
- 43 million homes own sets (Nielsen)
- There are over 500 TV stations in over 200 markets, making only 2% of all homes out of TV coverage.

TvB is setting up a Sales Advisory Committee to coordinate its overall sales strategy, and, according to Norman Cash, president, "check the effectiveness of its research oriented selling ammunition."

The committee will be selected from its members' sales heads, and meet regularly in New York City.

Vincent T. Wasilewski, NAB's manager of government relations noted that uncontrolled development of community antennas threaten the growth of local, small-market TV operations.

He spoke before the Senate Committee on Interstate and Foreign Commerce, and made it clear that the NAB does not oppose the community antenna TV in itself.

"However," Wasilewski continued, "when they deprive vast segments of the population of any TV service, I believe this is a matter of concern for the government."

New members: BPA announces 16 added members during May—resulting from a concentrated drive by the Association for more radio and TV members.

The Chicago Federated Advertising Club announced its annual awards for top radio and TV commercials originating in Chicago. These were:

**RADIO:**
Local 60-sec.: William A. Lewis; agency, W. B. Doner.
National: International Minerals & Co., for Accent; agency, NL&B.
Regional: Lincoln-Mercury Dealers Association; agency, K&E.

**TELEVISION:**
Dramatized: Wisconsin Independent Oil Co.; agency, W. B. Doner.
Dramatized 20-sec.: Northern Paper Mills; agency, Y&R.
Dramatized 60-sec.: Marlboro; agency, Leo Burnett.
Straight sell: Peoples Gas, Light & Coke Co.; agency, NL&B.
Straight sell 60-sec.: Toni Co.;

Meet the Sport

**Marty DeVicor,** a 13-year man on WBNS Radio, knows the score. He knows and loves sports and shares his enthusiasm with his loyal Central Ohio audience. Even sponsors become fans because of Marty's performance and ratings... in the top 10 with a 9.4 Pulse.

**WBNS Radio**
CBS in Columbus, Ohio

ask John Blair

Straight sell, over 60-sec.: Whirlpool; Agency, K&E.

Live: Pillsbury Mills; Agency, Burnett.

They were elected:

The Broadcast Pioneers Nominating Committee: president, Frank Pellegrin; H-R Reps: 1st v.p., Merle Jones; CBS: 2nd v.p.'s, Gordon Gray, WOR-TV, N. Y.; E. K. Hartshenower, KCMO, Kansas City; Richard Lewis; KTAR, Phoenix; secretary, Raymond Guy, NBC; treasurer, Charles Wall, BMI.

AWRT, Washington chapter: president, Patti Searight, WTOP; v.p., Mary Lois Drumm, WRC.

Nebraska Broadcasters Association: president, David Young, KSID, Sidney; v.p., Jack Gilbert, KHOL-TV, Holdrege; secretary-treasurer, Richard Chapin, KFOR, Lincoln.

More about people: David Hull, elected president of the E.I.A., Dick Jackson, national public relations director, AFTRA.

Film

CBS TV has just about decided to produce a second 39 episodes of Gray Ghost.

The rate of renewal has been quite encouraging to CBS TV Films. The series is now sponsored in 179 markets.

Screen Gems expects the arrival of prints on the first two episodes of Rescue 8, a new series for syndication, within the week.

The series—produced by Bert Leonard—will simultaneously become available to advertisers.

Standard Sulphur Co.'s stockholders have approved the acquisition of all foreign residual property and distribution rights of the Guild Film library—numbering some 2,000 programs.

The film subsidiary of Standard Sulphur—with headquarters in Houston—will operate as Interworld TV Films.

Reub Kaufman, founder and former head of Guild Films has gone into business for himself again.

He's starting off with a batch of foreign-made cartoons.

ABC Film Syndication expects to add The People's Choice series to its list of fare.

It also figures to make the off-network episodes—numbering 104 altogether—available to regional and local advertisers for October starting dates.

Domestic sales at AAP: WSYR-TV, Syracuse, WABT, Birmingham, and WSM-TV, Duluth, the other half of the WB library; WKRC-TV, Cincinnati; WBAY-TV, Green Bay, and KCSJ-TV, Pueblo, the Jupiter package; WWLP, Springfield, Mass., segments of the Gold Mine library.

Foreign sales by NTA: Sheriff o, Cochise for Japan, Australia and Phil...
The Kluge station group evolved a public service image for itself at a meeting of its station managers in Washington. This image requires:

- Each member station try to “become the nerve center of the community it serves.”
- The stations view public service as a challenge to build good-will and greater audiences.

The stations in the Kluge group are: WEEP, Pittsburgh; WGAY, Washington, D.C.; WINE, Buffalo; WKDA, Nashville; and KNOX, Ft. Worth-Dallas.

Gordon McLendon, president of the McLendon Stations, Dallas, gave this advice to members of the Kentucky Broadcasters Association:

“Forget your feeling of inferiority to newspapers and cover the news in your community and areas with aggressiveness and honesty.”

More on the editorializing front: WTRY, Albany, is airing a series of editorials seeking revision of the N.Y. State Trooper working hours... WAVZ, New Haven, kicked off a campaign for reorganization of the state’s court system.

Radio promotions and stunts:

- WSB, Atlanta, is parading a model in the downtown streets as “Miss Portable Radio” with a set tuned to the station. Recipients of the lucky ticket numbers she distributes get a portable radio set.
- WHB, Kansas City, d.j. Gene Davis aired Christmas Carols on Memorial Day to warn motorists that they might not be here for that holiday if they drive carelessly.
- KFWB, Hollywood’s Elliot Field is on a unique trade-out deal with his listeners—starting with a shoelace, he’s traded up to a $50 handbag. Objective is a Cadillac, to be auctioned off with proceeds to the City of Hope.
- WQAM, Miami, helps motorists by broadcasting the location of police radar units during peak traffic hours.
- WMGM, N. Y., starts its campaign to spur consumer buying by giving out $1000 per day. Listeners are asked to mail all sales slips for the week to the station. Winners will be refunded with up to $100 each.

Station sales: WHOO, Orlando, to Donald Horton, president of the Bluegrass Broadcasting Co. . . . WFTL, Ft. Lauderdale, to a group headed by Joseph Amaturo, a major stockholder of the station.

Kudos to: KYW, Cleveland, honored with the 1958 Journalism Award by the Ohio State Bar Association for You and The Law . . . Herbert Evans, v.p. and general manager of the People’s Broadcasting Association received an honorary degree of Doctor of Business Administration from Yankton College . . . WEJL, Scranton, awarded a special plaque by the Lackawanna United Fund for support of its drive . . . The Southern California Broadcasters Association radio advertisers award of merit to the Sally Shops of L. A. . . . WMAQ and WNBQ, Chicago, shared 11 awards in the annual Advertising Awards competition sponsored by the Chicago Federation Advertising Club . . . WAPI, Birmingham’s sportscaster Dave Campbell cited by the National Water Safety Congress for his contribution to water safety through his program . . . WAPI and WABT, Birmingham, and their news personnel received 12 Associated Press awards from the Alabama Broadcasters Association.

SPONSOR • 14 JUNE 1958
NOW GROWN TO 400,000 FAMILIES!

THE LAND OF MILK AND HONEY

Here’s a market of small cities and big farms—42% rural and 58% urban. We serve a population of 1,350,000, spending $1,750,000,000 in retail sales. We’ve been part of this family life since 1924... first with radio, and now CBS channel 2 television.

WBAY CHANNEL 2 GREEN BAY

Haydn R. Evans, Gen. Mgr.  
Rep. Weed Television
The networks last week became the bird in a four-sided badminton game—finding itself shuttled between the FCC and the Justice Department and then between the Senate Commerce Committee and the House Judiciary Committee.

The score is a long ways from being tooted up, but it became clear as the week ended that such network practices as must-buy, option time and program tie-in sales are virtually doomed.

A chronological description of the match would go something like this:

- Justice anti-trust chief Victor Hansen advises the FCC that these network practices are per se violations of the anti-trust laws.
- Rep. Emanuel Celler, chairman of the House Judiciary Committee lets it be known his anti-trust subcommittees proposes to put the FCC on the hot-seat if the commission doesn't move with speed to end the practice.
- The Senate Commerce Committee, which had issued a staff report assailing the practices, hopped on FCC chairman John C. Doerfer about the same subject.
- Doerfer responds that Hansen had agreed to wait for the end of the FCC's deliberations on the Barrow report.
- Hansen in a second interview denied he threatened to prosecute the networks if the FCC didn't wipe out the practices.
- Hansen in a third interview admits that FCC action would be quicker and easier than court action and that all he meant was the situation would have to be studied.

Obviously, the networks are not only the "bird" but are getting the bird in what amounts to a puzzling atmosphere not uncommon for Washington at this time of the year.

The networks can probably have a breathing spell until the FCC reaches its conclusions on the sweeping Barrow report recommendations.

But the FCC will not be able to hold off on this much after the beginning of the next Congressional session—January, 1959.

Hansen will be hailed before one or more Congressional Committees with undignified haste. He will be made to repeat his "per se violation of the anti-trust laws" statements. Then action will be forced, one way or another.

As a practical matter the FCC, which would like to tamper as little as possible with present practices, will likely try to come out with what it hopes are the minimum changes needed to head off the more drastic action.

The House Commerce Legislative Oversight subcommittee, even while it tried this week to pull together the complicated Springfield-St. Louis case, was making plans for other inquiries.

Testimony was being scheduled on Boston Channel 5, Pittsburgh Channel 4, and Miami Channel 7.

The highlight of the week's early hearings on the St. Louis (KTVI) case was a charge by subcommittee members that the FCC in its channel awards had given the VHF edge by far to metropolitan areas—making UHF the stepchild of smaller communities.

KTVI's president, Harry Tenenbaum admitted under questioning that he had approached commissioners about the report of a looming deintermixture in the St. Louis and Springfield area. But, he added, "I think the commissioners would talk freely to any one."

The hearings are due to fold by the end of June.
An old-line rep, now exclusively in radio, is bound to stir up quite a ruckus by his decision to expand into the tv station field.
He's apparently yielding to the wishes of the younger people in his organization.

The casualty rate for marketing v.p.'s seems to be keeping pace with the growing stature of the job.
As one Madison Avenue veteran put it this week: "The turnover in marketing directors is topped only by the turnover in tv directors."

It's probably not typical of the business, but the tv director of a major agency this week told one of the programing researchers:
"We've decided to recommend this program to the client. Now you put together the statistical data that will back up our judgment."

The sales masterminds at ABC TV wished this week that they had been consulted before the network's research department released an item showing the advantages of a weekly series over the sponsorship of monthly specials.
Reason for this sensitivity: The sales department had just: (1) signed Bing Crosby for a couple of specials, and (2) sold them to Oldsmobile.

Revlon's reshuffle of its brands among its four agencies seems sure to put Warwick & Legler's share in the profit column.
Protocol note: As assistant to top-man Charles Revson, Bill Mandel now manipulates an influential finger in the Revlon tv pot. He overseered the audition reel of Bid & Buy (which CBS TV has yet to give the green light).

One client will be paying $15,000 more for a gimmick tv program this fall just because his ad manager insisted on handling the negotiations himself.
As negotiations with the rights owner got deeper into the bog, a talent office convinced the owner it could come to his rescue with a better deal. So the price was upped $15,000.

Those "Message of Disapproval (or Approval)" postcards distributed by the Legion of Decency occasionally present the tv networks with a puzzle.
For instance, NBC TV received cards in the same mail both disapproving and applauding something that took place on the Perry Como Show. One correspondent thought the routine elevating for a family audience; the other, degrading.

Station men are pouring in on their New York reps by the planeload.
The reps' assumption: Things on the home front are quiet, so the executives have the time to rewarm their agency contacts and, if possible, pick up an order here and there.
Seems they've picked a convenient time for visiting. Buyers generally are sitting by waiting for the clients' nod on already blueprinted fall campaigns.
February 27, 1958

Mr. Ray Peters
Station CHCH-TV
163 Jackson St., W.
Hamilton, Ontario
Canada

Dear Ray:

In 1954, our agency recommended a test of spot television in New York City for Proctor Electric Company. The phenomenal success achieved by our client in New York and in subsequent markets has now been matched in Canada. The Frank Martin Company, Proctor's sales representatives in Canada, reported a sell-out of Proctor merchandise for the last quarter 1957 as a direct result of a saturation spot campaign on your station.

Your fine cooperation in working out a saturation spot schedule to fit our budget, and, of equal importance, the assistance at the station and in the field to merchandise the campaign to dealers helped immeasurably.

The new Mary Proctor Steam Iron will be introduced this Spring in the Ontario market on CHCH-TV.

We expect another TV sales success story.

Kindest personal regards.

Sincerely,

Max Tendrich,
Executive Vice President

mt/a

HCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend 2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV “sells on sight” to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6709
TRIPLE SPOTTING
(Cont’d from page 30)

chip advertisers expect prime times, but smaller advertisers are happy to get them. By taking a drastic step like offering prime time only in triple spots, stations might rock a few of the bigger agencies back on their heels.”

Many stations insist that the law of supply and demand will settle the triple spotting controversy. Says KTTV president Dick Moore: “The price for any spot is ultimately determined by its actual value to the advertiser. So far, it appears that spots on television are much in demand and that their efficiency to the advertising dollar spent is greater than in any competing medium.

“It is ironical,” continues Moore, “that the medium which has the lowest ratio of advertising content to editorial or entertainment should consider further limitation of advertising.”

Here are some additional viewpoints turned up in sponsor’s survey:

Ward Quall, v.p. and general manager, WGN, Chicago: “The triple-spot furor is much bigger than is even indicated in the press. Advertisers are pulling out of the top 20 markets until a triple-spotting truce is declared by stations. Rates will have to be raised on stations which have been told by owners to make a certain amount of revenue annually.”

New York rep: “If rates go up, advertisers will have to cut some stations to keep the budget in line. They’ll pay the increase in the top markets, so the end result will be that smaller stations will suffer.”

Tom Wright, media manager, Leo Burnett: “Any proposed rate raise as a result of dropping triple spotting is a veiled threat. . . . Cost of each tv market is justified only by the set count. To cut out triple spotting is no justification to raise rates.”

At sponsor’s pretestime, the triple spotting controversy appeared no closer to a solution than it did two weeks ago. At the moment, several advertisers (including P&G) are refusing to buy spots unless the station agrees not to triple spot. ANA has asked NAB for action on the problem. Broadcasters are split on whether triple spotting is good or bad, and disagree on alternatives.

Perhaps the most cogent comment came from a West Coast rep: “You’ve got to put ’em somewhere.”

MERCHANT OF DIVERSITY
(Cont’d from page 41)

to their criticisms and suggestions. Says Cohn, “Rarely have we found ourselves in the position of getting anything but the best criticism from advertising people.”

From the age of 10, Cohn spent his summer vacations working for his father and uncle at Columbia. He began as a mail-boy, and until he left for Cornell University, got better jobs—but not much better. After graduating from Cornell, he set out to conquer Broadway’s legitimate theatre on his own.

To insure his independence, he dropped what might have been his “Open, Sesame”—the name of Cohn and used only his first and middle name, Ralph Morris. He spent a year and a half on Broadway as a stage manager and producer without setting the world afire, although as Cohn wryly says, “It was a success for me; I got jobs.” Then he picked up his surname again and headed West. At Columbia, he became an assistant producer, held down that role for two years and in 1936 was advanced to full producer status. “It costs as much today to produce a half-hour tv film,” Cohn says, “as it did to turn out a whole feature film then.” Some of the feature film that Cohn produced during this period are still turning up in tv packages.

From 1943 to 1945 he was in the U. S. Signal Corps producing training film and after the war, instead of returning to Columbia, he teamed with Mary Pickford and Buddy Rogers to form Triangle Productions, an independent company that released for awhile through United Artists. In 1947, he saw his first tv show and was off to New York.

Pioneer Telefilms, which he set up with Jules Bricken, produced tv commercials for two years; among the most memorable, a 20-second spot for BVD’s. During this time, Cohn dreamed of going on to show production, had many talks about with such pioneer figures as Hubbell Robinson, General David Sarnoff and Bil Paley. Cohn was confident this was his forte since he had learned at Columbia what the public likes and how to film it. But he needed a lot more capital than was in the Pioneer bank account. At least $5 million was necessary for the enterprise. At this time
Columbia Pictures asked Cohn and Bricken to do an analysis of tv, and the pair prepared a 50-page presentation. Columbia liked it, and Pioneer moved in as a wholly owned subsidiary; was christened Screen Gems, an old Columbia Pictures title for short subjects.

In 1949, Screen Gems had a staff of three including Cohn. By June 1951, it had 14 on the payroll, and contracted to do its first half-hour film program—seven episodes for du Pont's "Cavalcade of America" series. Next year came the deluge. Cohn sold Ford the idea of a dramatic anthology to be titled "Ford Theater." It had its debut on NBC TV that fall, ran for five years. Screen Gems retained re-run rights to the series and began its stockpile of syndication product. The "Ford Theater" library, along with SG's later series Celebrity Playhouse made for Falstaff Beer but also sold regionally, built up into one of the biggest dramatic anthology "bundles" in syndication—317 shows in all.

"In those days," says Cohn, "Cavalcade cost about $25,000, Ford Theater about $35,000. Today comparable half-hour tv shows cost about 50% more. But I don't think costs should go too much higher. That could mark a point of no return for tv as a utility tool since advertisers have many media to choose from."

By 1953, Screen Gems was well-launched in the field of syndication.

(This year, SG adds three first-run series: "Casey Jones, Ranch Party and Rescue 8;" the latter now in production, being a story of the rescue squad attached to the Los Angeles fire department. It will be merchandised in typical SG fashion through first-aid kits and kiddie's plastic crash helmets.)

While Cohn relentlessly pushed SG along, the other major Hollywood studios waxed both hot and cold about tv. Around 1950, they jumped in less from enthusiasm than from protecting their interests. Very soon, most jumped out again, although now some of them are back. Cohn never doubted his course. As early as 1951, it is rumored, he was thinking about the feature film libraries on the coast. When this dam of feature product broke in 1956, SG rode the crest. Prior to this, most feature film for tv came from small independents, usually through bank foreclosures. The sudden flood of pre-1948 Hollywood product was a significant point in SG's picture as it was in the whole history of tv. Today, SG has in distribution about 800 feature films; in reserve, it has about 700 more.

National sales are under the direction of Vice President John H. Mitchell, a product of Mutual Broadcasting, who with three salesmen cover the three networks and the advertising agencies. About 25 salesmen under Jerry Hyams, director of syndication, handle that product in sales to stations and non-net advertisers. Bill Fine, shiriber is director of international operations. There is a Screen Gems Ltd. in London; a Screen Gems Canada Ltd. and Screen Gems Mexico S.A. Hub of this web of celluloid is at 711 Fifth Avenue, a building now owned by Columbia Pictures but famous as a landmark in broadcasting since it was the original NBC.

Although Cohn founded and guided the destinies of Screen Gems from the start, it wasn't until March of this year that he became president. Then, at the same time that Abe Schneider became president of Columbia Pictures, Ralph Cohn was elected president of the subsidiary as well as a vice president of the parent corporation.

TV'S PSEUDO DOCTORS

(Cont'd from page 34)

that no one would like.

How should self-policing begin?

First, by the honest, hard-boiled recognition by advertisers, agencies, and broadcasters, that not more than one product in 1,000 has, or ever had, any real right to claim endorsement by the "medical profession."

Doctors don't endorse things—either as individuals or in groups—and they particularly don't endorse branded commercial products.

If yours happens to be the one-in-1,000 product that can honestly claim professional medical backing, then you should be prepared to publish an overwhelming mass of thorough, completely checked, scientific research to justify every statement you make.

If you can't do this, or don't have this kind of product—forget the whole subject. Don't ever mention doctors in your selling.

Above all, don't try to be cute, or clever or cagey. Don't put yourself on the back for your small-boy skill in legalistic hair-splitting, or your ability to get your commercials past some network or station censor. You'll lose your shirt in the end.
WNCT has plenty—42 counties to be exact. But in Eastern North Carolina, folks aren’t much concerned about coverage. They are too busy watching or talking about the programs on Channel 9.

Message: The latest 19-county Tele-pulse and ARB point to WNCT as a WHALE of a buy. You’ll see when you try WNCT for your next buy in the Eastern N. C. market. Hollingbery has avails and free copies of our new brochure.

Pay-off tip:
buy "BLUE CHIP"
... WSIX-TV

NASHVILLE'S NO. 1 VALUE and going places fast!

Talk about a market rise! WSIX-TV has really broken thru the top with an audience gain of more than 30% in 4 months.* At the same efficient rates, Channel 8 is the blue chip buy—both for present value and future appreciation.

*from Nov. ’57 to Mar. ’58 ARB

TUCK TAPE CHALLENGES
(Cont’d from page 43)

To create a sales tool for reluctant retailers, the company set up a store audit in a market where Tuck was being advertised. It learned how effective the advertising was when it was found that Tuck, given equal display space with competitors, would outsell twice—that is two sales for one.

A not insignificant problem facing the company was the retailer attitude on total tape consumption. Retailers believed that the potential tape consumption was relatively fixed, and had about reached its limit. To sell two rolls at once, then, would be to cut sales almost in half, with a resultant effect on dollar sales.

The store audit showed, among other things, that the limit, if there is one, tends to be on dollar sales of tape rather than consumption. It showed at first that store dollar sales remained about the same, whether the buyer bought a competitive product with one roll, or Tuck Tape with two rolls. Backed by tv, both consumption and dollar sales went up.

The second phase, to begin this fall, will push heavier on increased distribution and display. Backing up the advertising that’s creating consumer demand, TT will send a crew of detail men into the field to persuade retailers to cash in on the demand.

And the advertising will still be tv, and tv only, probably network again. “When you have a limited budget, you must concentrate it in one medium,” Persky believes. And why tv? “Because of the ‘dynamic factor’ of tv,” he says. “Only in tv can you get a total impact greater than the sum of its parts. If you plan carefully, and have the right approach and copy, advertising develops a news factor, and gets all kinds of interest and immediacy you can’t buy.”

In the last year, Tuck Tape has moved from a relatively unknown product, selling perhaps a million rolls a year, to a formidable contender, with sales now running at about 20 million rolls a year. It has, simultaneously, convinced some 20,000 retailers, with already crowded shelves to not only stock, but display Tuck.

Tuck achieved this impact with a low budget on network tv, with Jerry Lester proclaiming he’s stuck on Tuck. Needless to say, Les Persky is stuck on tv.
mentioned as a criterion in his choice of agency: "sufficient confidence in itself to publicize itself."

Yet, to date, pr experts admit that corporate pr efforts of agencies are still the weakest part of the public relations program. Sometimes those agencies that do not maintain a pr department of their own and hire an outside shop, try to make a "deal" with the outside shop by pointing client pr business their way in return for the corporate pr effort. In all too many instances, whether handled internally or by outsiders, on a paid or free basis, corporate pr is generally confined to releases about account and job changes.

"The trouble is that we're making money in this department," the pr director of a major agency told SPONSOR. "It took us three or four years as a department to get in the black, but now that we've done it we're so busy with show publicity and product publicity for our clients that there's little time to plan a program for the agency itself."

There are agencies that already do a fine corporate pr job; but they're in the minority. Among those most frequently mentioned by agencymen themselves is Grey Advertising, whose pr staff grew from two to 30 in four years. The house organ, Grey Matter, a compilation of advertising news, has been sent out to clients, college and business executives over the past 20 years. Another agency frequently praised for the caliber of its corporate pr is one that employs an outside shop: San Francisco's Guild, Bascom & Bonfigli, who work through Biderman & Tolk in New York.

What's wrong with agency pr and who says so? Criticisms abound and for obvious reasons. Agencies' large-scale entry into this field opened up a new area of competition for existing public relations experts.

Sometimes the criticism is on the lofty, philosophic level, whether it stems from independent pr companies or from agency management itself. In those instances it generally boils down to this: Agencies are in the business of creating and placing advertising and all other services are necessarily stepchildren or off-shoots that don't merit the same financial or organizational breathing space as the prime service.

When the criticism comes from pr executives within the field it usually comes down to this: Agencies began staffing en masse for pr services when client pressure for such services was turned on. Consequently, since it initially represented out-of-pocket expense to the corporate management, some agency pr departments were, in the beginning at least, staffed with cheap non-professional help.

"There was a day when the bright young thing fresh out of college who didn't qualify for copywriting or couldn't find an opening in it was turned into an agency pr writer," says the pr director of an agency billing in excess of $75 million. "This trend to underpaying left a bad after-taste."

Today, incidentally, salary ranges in agency pr departments are roughly on a par with those in independent pr firms, other than at the top level, where the manager or partner of a pr firm has an obvious advantage over his agency-salaried counterpart.

Actually, it was agency management itself that pushed for pr staffing within the major shops, particularly during the recent years and for various reasons. Sometimes, sizable ad agencies were burned by employing outside firms for show publicity, for instance, because the outside firm frequently was a competitor for budgets and a wedge into the agency's relationship with the client.

"If a tv show wasn't a success, the outside pr firm was usually first to tell the client, 'What the hell could we do to publicize the turkey your agency bought?'" the tv v.p. of an agency with more than five network tv properties told SPONSOR.

Today, with the embryonic swing to corporate agency pr and the growing earning capacity of pr departments, public relations is in a period of upswing. For better or worse, one trend's a safe bet: There'll be more expert and higher-cost pr efforts originating from top agencies during the year to come.

If agency pr is to follow in the footsteps of industry pr in such giant companies as automobile, steel and other metals, for instance, then its development to date has barely scratched the surface. Some indications of the directions it may eventually take can be found in the activities of some well-known public relations experts in the field who've counseled agency management on internal organizations, appointments of top-management executives, and even on agency mergers.
Vincent Aiello joins MacManus, John & Adams, Inc. as senior v.p. and director of creative planning effective 1 July, it has been announced by agency president Ernest A. Jones. Aiello comes to MJ&A after a 14-year association with the Kudner agency. He joined that agency in 1944 as copywriter on Goodyear, National Distillers and Buick, later became creative director on these and the GMC account, then executive v.p. While with Kudner he served as a member of the board of directors, member of the executive committee, and member of the creative board. He was also trustee of the employees' profit-sharing fund. Aiello was graduated from Boston University (1936). A native New Yorker, he lives in Manhattan with his wife and two children.

Lester Bernstein, associate editor of Time, will join NBC on 14 July as director of information, it has been announced by Kenneth W. Bilby, executive vice president of NBC public relations. Bernstein entered the field in 1940 via the reporting staff of the N.Y. Times. He rejoined that organization after WW II as a member of their drama department. In 1948 he left to become film critic of Time magazine. Two years afterwards he became Rome and London correspondent. Since his return to New York in 1956, he has been writing Time's press and tv/radio sections as well as editing a number of other sections. He and his wife and four children live in Whitestone, Queens, New York. At NBC Bernstein will report directly to Kenneth Bilby.

Stephen D. Labunski has been appointed general manager of WMCA, effective 1 June. Labunski's first association with the broadcast field was as salesman with KCMO, Kansas City, Mo. in 1951. Three years later, he joined Todd Storz to work with WHB, Kansas City. In January, 1956 he became general manager of WDGM, Minnesota, and a year later was made v.p. of Storz. Later that year he came to New York as v.p. of programming for ABN. Most recently Labunski has been consultant and director of radio operations for Crowell-Collier Publishing Co. During this time C-C's KFWB, L.A. moved into a top audience and increased billing position. Concurrent with Labunski's appointment R. Peter Strauss has been elected executive v.p. of WMCA. He continues as program chief, in addition to his increased duties.
This is the kind of hold our station has on people

How do you measure loyalty?
Not by the bare figure of our daily audience (747,640 TV homes). Not by the lines drawn on our coverage map (41 counties in 3 states). And not by a mere addition of their purchasing power ($3,361,973,000 last year). Here in the WHIO-TV area these figures are most impressive — but how, and to what extent, do they apply to you?
In full measure, we say, from the vantage point of living with our audience. Its loyalty is expressed through mail counts and ratings, in which we excel year after year. Our loyalty, through programming of many public service features — and through such details as no triple spots.
Let George P. Hollingbery tell you how these dual loyalties transfer in depth to sponsors' effort. He and his rate card mean exactly what they say.

ONE OF AMERICA'S GREAT AREA STATIONS
Reaching and Holding 2,881,420 People
**SPONSOR SPEAKS**

**The FCC impasse**

In recent years, the broadcasting industry has found itself in the middle of what appears to be an unhealthy game of FCC rugby. Here are just six of the more important developments which had profound effect on air media:

- The muddled uhf-vhf situation, left hanging by the FCC
- The awesome but dangerous Barrow report
- The complex clear-channel situation
- The controversy over FCC Commissioners’ expense accounts
- The most recent Justice Department’s “opinion” on the legality of certain network practices.

Collectively, these developments make one thing clear: radio and television are caught in the middle of a political cross fire, snarled in governmental red tape, trapped by restrictive practices and pinned by legal restrictions.

It should be apparent that unless something is done soon to eliminate some of these problems, the growth and progress of the broadcasting industry is going to be stunted and the entire advertising business will suffer as a result.

After a lengthy study, talks with industry leaders and re-reading of hearings testimony, SPONSOR has five recommendations which should contribute to eliminating this impasse:

1. Immediate establishment of better defined standards for granting franchises.
2. Liberal expense accounts for FCC Commissioners.
3. Closer scrutiny of appointments to the FCC in the future, with the ultimate objective of a virtually non-political FCC.
4. The immediate appointment by the FCC of a committee to recommend, within six months, prompt action on the uhf-vhf muddle. This committee should not hold hearings, but should review all past testimony, and the FCC should be prepared to act on this recommendation.
5. The FCC and the Justice Department should move immediately to effect closer liaison, so that legal status is determined before an FCC ruling is made—not afterwards.

Through these five steps, SPONSOR believes that future decisions affecting the broadcasting industry can be made on a sensible non-political basis. And existing problems that continue to nag at the industry can at least be started on the road to solution.

---

**10-SECOND SPOTS**

**Apt:** WOW-TV, Omaha, interrupted its regular programming on 23 May to bring viewers the verdict in the first degree murder trial of mass murderer Charles Starkweather in Lincoln, Nebraska. The program that WOW-TV interrupted was *The Verdict Is Yours.*

**Ad-îchê:** P. R. Director Frank Leonard and several of his associates at Campbell-Ewald Agency in New York have been dreaming up what they call, “Mixed Clichés.” Here is one of their latest: *Let’s up periscope and see how the cement is setting.*

**Think Bing:** Ralph Bing Co., Cleveland ad agency, recently sent out 1,000 Army surplus gas masks bearing inscription, “Business stink? Call Ralph Bing Advertising at Superior 1-2773.” Now the agency plans another mailing of surplus periscopes with message, “Hope business is looking up.” *Well, even if it isn’t, don’t send us a life raft!*

**Elite guard:** While many timebuyers are more than delighted at the prospect of two weeks in the Catskills, Charles Willard, Jr., of Doherty, Clifford, Steers & Shenfield, is planning a six months’ vacation in Dubrovnik, Yugoslavia.

**Vendetta:** According to a recent news item, television set owners in a small Italian Alpine village have been complaining for several months that vandals have been smashing their tv antennas. Police finally caught the culprit who proved to be the owner of the local motion picture theatre. *Well, there’s one solution to a competitive situation.*

**Prize:** K-BAM, Longview, Wash., is offering as first prize in a contest its d.j. Byron Swanson who will cook breakfast, lunch and dinner, clean the house and wash the clothes for the lucky winner. *But while Byron keeps house, who’ll play the “music-to-keep house-by?”*

**Talk recovery:** Jack Geller, of Weiss and Geller Agency in New York, is wearing a pocket hankie emblazoned with the legend: “Business is good.” But does it glow in the dark?

**Seasonal note:** As Summer comes to Madison Avenue, the word is we’ll soon be seeing a rash of seersucker attaché cases.

---

72

SPONSOR • 14 JUNE 195

---
What's more this big NUMBER ONE is built upon a solid foundation of growth confirmed by all three rating services. KFWB's share of audience* is UP 56.7% in Hooper... UP 44.8% in Nielsen... UP 34.7% in Pulse. You'll agree too that color radio KFWB is the number one buy in Los Angeles.

ROBERT M. PURCELL, president and general manager. Represented nationally by JOHN BLAIR & CO.

*Total Rated Time Periods: Hooper, Sept-Nov. '57 to April-May '58; Nielsen, Dec. '57-Jan. '58 to Feb.-Mar. '58; Pulse, Nov.-Dec. '57 to Mar.-April '58
We're selling more sets in booming San Diego.

In San Diego County alone, there are 286,700 TV Households.*

In Channel 8's COVERAGE area, there are 527,139 TV Households.*

MORE people are watching Channel 8 on MORE sets than EVER BEFORE!

*Joe Coffin and Associates, Los Angeles

KFMB
WRATHER-ALVAREZ BROADCASTING, INC.
SAN DIEGO
America's more market
WHY THEY'RE TAKING A NEW LOOK AT RADIO

Some admen feel that radio's big upward thrust is losing its momentum due to programming inertia, tv competition. Others claim radio holds its own with other media.

Page 31

How the net tv shows line up for fall

Page 33

Television vs print—which should dominate?

Page 40

Network radio sales slip: down 3% in June

Page 43

Edward Petry & Co., Inc.

The Original Station Representative
New York • Chicago • Atlanta • Boston • Detroit • Los Angeles • San Francisco • St. Louis
Add another... WNOE, New Orleans... to the strong radio stations represented by Avery-Knodel, Inc.

Under new management and with 50,000 watts—ten times more powerful than any other New Orleans Independent—WNOE is now a strong Number 2 in the thriving 11 station Gulf Coast market during prime time.

Hooper proves it... WNOE is second between 7 and 9 a.m. and 4 and 6 p.m. (Feb.-May 1958). And WNOE's audience has increased 69% in the morning, 76% in the afternoon in the last seven short months!

Still 50,000 watts at the middle of the dial, this up-and-coming station is the all-day listening habit of over 600,000 radio homes. And zooming steadily in popularity with programs and personalities tailormade to their tastes.

Next time you make up a schedule, put your chips on WNOE, the most effective, lowest cost-per-thousand showcase you can buy on the bustling Gulf Coast.

...now represented nationally by...

AVERY-KNODEL INCORPORATED
Every Way You Look At It-
DES MOINES, Iowa
Prefers
KRNT-TV

▲ The Station Most People Watch Most!
▲ The Station Most People, by Far
Depend on for Accurate News!
▲ The Station With Far and Away the
Most BELIEVABLE Personalities!

This Central Surveys study reveals
many interesting facts that show
without question KRNT-TV is the
one to use to get the kind of results
an advertiser must get these days.

KATZ has the NEW—the
TRUE—facts on television
viewing in Des Moines.
Ask them for your copy.

Central Surveys has been engaged in
nation-wide market research and public
opinion surveys for over 20 years.
Among the more than 200 clients are
many PUBLIC UTILITY companies. List
shown on request.

New DEPTH
Study
PROVES
It! New ARB
Shows It, TOO

Over 50%
Named KRNT-TV
Personalities
EXCLUSIVELY!
Compare that to the other
stations' total of 6%

SPONSOR • 21 JUNE 1958
DIGEST OF ARTICLES

Why they're taking a new look at radio
31 There are admen who feel radio's big thrust upward has lost some power, partly through programming inertia, partly through fierce TV competition.

How not shows line up for fall
33 Battle for fall TV audience is on. ABC TV adds to hour shows; CBS TV's half-hour Gleason gets critics' eye; NBC TV sticks to specials.

Rate your I.Q. on reps
35 How well do you know the men who sell your media and the history of their organizations? Test yourself, then check answers on page 37.

NCS No. 3: wheels start turning
36 County-by-county set figures are about to be mailed to clients now. The station and circulation reports will be available before Labor Day.

Program loyalty builds sales for Progresso
38 From a small national food packer 26 years ago, Progresso Food Products has a $1 million plus advertiser via air media.

Chicago radio listeners up in arms
40 Here's what happened when WMAG, Chicago dropped a favorite program of daytime listeners, and why the results may lead to better shows.

A new look at the old TV vs. print controversy
40 An adman makes some cogent comments on an old controversy—whether TV or print should dominate media planning. A sponsor exclusive.

'Back to normal' keynotes new Bab-o commercials
42 Many shows in many markets creates problems in product identity, Bab-O plans to circumvent these by creating "shows" within its commercials.

Network radio sales in June down 3%
43 Four-web total of sponsored hours for week ending 20 June is 97.4 hours compared to 101.1 for 23 May week. See also current web client list.

SPONSOR ASKS: What is the future of stereophonic broadcasting?
52 As new sounds begin to hit the airwaves, here are first reactions from three pioneer stations in this new type of programming and its audience.

FEATURES

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Norman R. Glenn
Secretary-Treasurer
Elinee Couper Glenn
VP-Assistant Publisher
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Arch L. Madsen
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James H. Fuller
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VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Eastern Manager
James H. Shoemaker
Production Manager
June E. Perry
Sandra Lee Onsay, Asst.
Administrative Staff
Doris Bowers
George Becker
Jessie Ritter
Marion Sawyer
Circulation Department
Seymour Weber
Emily Curtillo
Harry B. Fleischman
Accounting Department
Laura Olen
Laure DeTray
Readers' Service
Nancy Smith

Member of Business Publications Audit of Circulation Inc.

BPA

SPONSOR PUBLICATIONS INC.,

©1958 Sponsor Publications Inc.
LARGEST AUDIENCE
OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly...
Weekly and Daily Daytime Circulation;
Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

| Population | 1,583,800 |
| Ret Sales  | 480,700   |
| ESI        | 1,934,984,000 |
| Selling    | 2,686,413,000 |
| 1957 Survey of Buying Income (Sales Management) | 317,902 |
| Advertising Research Foundation |   |

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

The Quint-Cities Station —Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Woodlanger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE
Is your ad dollar going bye-bye...

or BUY BUY?

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an adult audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your BUY-BUY station

K
P
T
V

Portland, Oregon
channel 12

Oregon's FIRST Television Station Represented by the Ratz Agency, Inc.

NEWSMAKER of the week

In electing Julia Brown, associate media director on P&G, an agency vice president last week along with associate media directors Henry Clochessy and Walter Barber, Compton officially recognized a young veteran air media buyer. This triple elevation highlights the continuous rise in stature of media executives within the ranks of top air media agencies.

The newsmaker: Julia Brown, long a media strategist on P&G brands at Compton, earned her new v.p. title after 20 years at the agency in some six diversified research and media jobs. "We deal with professionals in the clients own organization," she told SPONSOR. "And every bit of the experience we gather in our own research and media contributes to shaping our tv and radio policies."

As the only woman media v.p. on the P&G account, Julia can match ground-rules knowledge with anyone. Her Wellesley B.A. in mathematics led naturally into Compton's research department and statistical work, from which she graduated into radio research and timebuying.

"Today we also like specialists as timebuyers, because we feel they can do a more thorough job of reviewing all possible availabilities, maintaining effective station and rep contact and weighing market against market, station against station," she told SPONSOR.

Her responsibilities as those of the other associate media directors on P&G, include coordination of all media, air and print, budget recommendations to determine what percentage is to go into various media, network vs. spot, and liaison with other Compton departments affecting media decisions.

"Our position on daytime tv today is comparable to the peak days of network radio when P&G were also important users of daytime air," she says. "And now, as then, this causes a buying problem for competitive reasons each brand is considered individually."

Individuality continues to be the keystone to P&G's media approach. For instance, when a new coverage study becomes available (as NCS No. 3 soon will be) each P&G agency makes its own analysis its own recommendations on effective coverage area and interpretation.

"During the daytime, we know we have a women's audience," Julia Brown told SPONSOR. "At nighttime, we've made various studies to see the composition of the audience by time periods. We've found for example, that early evening tv loses a high percentage of women to the kitchen. These studies enable us to make some pretty good judgments in selecting programs."

Julia, who fears that her degree in mathematics might make her sound "formidable," assured SPONSOR that she spends her time away from account problems weekending in Westhampton, fishing, golfing and in "other unscientific occupations."
Don McNeill's in the same place he was 25 years ago—at the helm of The Breakfast Club on ABC Radio and in the homes and hearts of millions of American listeners, young and old. From that vantage point he has done—and is doing each weekday morning—a lot of personality selling, backed by his famous cast including FRAN "AUNT FANNY" ALLISON, SAM COWLING, DICK NOEL, CAROL RICHARDS and EDDIE BALLANTINE and the orchestra. Don, his fine cast and many, many loyal listeners have given The Breakfast Club a record unmatched in network radio. This wonderful institution of the American morning is celebrating its happy 25th birthday all this week.

DON McNEILL'S BREAKFAST CLUB on ABC RADIO
Now for a Greater Baltimore

Charles Center opens up a new world of business

Here's the bold, imaginative, realistic Downtown Baltimore of tomorrow—and a mighty soon tomorrow. The people have hailed it—the experts have praised it—private investors are lining up to be in on it. Charles Center—22 acres of modern construction miracles—will contain a new Federal Office Building, a new 800-room hotel, 400,000 square feet of retail space, a theater center to seat 3,000, a transportation terminal and two transit depots, three public parks, integrated pedestrian malls, and a 4,000-car underground parking garage.

This is the Baltimore that Radio Station W-I-T-H will serve . . . just as we serve advertisers of today's Baltimore with progressive programming, complete no-waste coverage, and the lowest rates of any major Baltimore station with resultant lowest cost per thousand listeners. This explains why we have twice as many advertisers as any other local station. It's why we are your Baltimore radio station . . . today and tomorrow.

We will be happy to send a free copy of "The Charles Center Presentation"—a 32-page book handsomely lithographed in 4 colors and selling for $7—to the first 100 requests received. Drop a line to Tom Tinsley or R. C. Embry—W-I-T-H, 7 E. Lexington St., Baltimore 3, Md.
And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on WGAL-TV.

**wgal-tv**

**LANCASTER, PA.**

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
National spot—both tv and radio—this week began to shine brightly. The rays of good cheer emanated from these developments:

DEVELOPMENT NO. 1: The Kellogg Co. via Burnett decided to allocate between $7-8 million to tv spot for the 1958-59 season. Both ABC TV and NBC TV had been in on the bidding for the plum, but the spot contingent finally won.

The campaign, which starts 29 September, will involve five half-hour film shows, with three of them taken from the ABC 5 p.m. adventure strip. Station selection by the Kellogg account’s media team—Dick Coons, Joe Hall, and Bill Oberholtzer—will get under way in mid-July.

Kellogg’s decision is not only a great shot in the arm for the Chicago reps, but a quick reward for their ability to cooperate in delivering a discount plan that is sure to pay off for the medium as a whole. (See 14 June SPONSOR, page 32.)

DEVELOPMENT NO. 2: New spot radio business picked up sharply, with Lucky Strike accounting for the biggest plum of the week. Lucky will unleash a walloping saturation campaign in 125 markets for a run of 13 weeks starting 7 July. Pharmac began placing schedules in about 60 markets for Feenamint and Chooze via DCS&S, with 22 September as the tee-off date. Meantime Glamorene (Garfield & Lynn) began shopping around for fall placements; and Pontiac and Cadillac were showing signs of moving into spot radio some time in September.

Include Detroit as another area where reps are coordinating their manpower and ideas to sell the advantages of spot as a whole.

The Detroit rep offices are working as a group in:
1) Ferreting out from the various auto divisions what air media plans they have for the fall.
2) Cross-checking with one another on the information they gather.
3) Advancing the story of spot—pointing out that together with network programming the auto makers need the frequency of spot for supplementary impact.

Noteworthy about this activity: TVB has been feeding the group data to buttress the argument that spot works beautifully in tandem with network sponsorship.

Things perked up some this week for the networks, too.

On the radio side, both CBS and NBC got a bath of orders from Sterling Drug and Chase & Sanborn. CBS additionally picked up some business from Home Insurance Co. and Dr. Peter Fahrney Sons Co.

In tv, NBC sold half of the Ed Wynn Show (either Monday 10 p.m. or Friday 8 p.m.) to Lorillard and the Saturday 10:30-11 p.m. period to Liggett & Myers for the Spike Jones Show. (See page 34 for fall network lineups.)

Proof that an air media charge can generate excitement among wearing apparel retailers: DuPont’s Dacron and cotton division (BBDO) is putting on another week’s spot tv campaign in the 40 top markets. (A third burst comes in fall, but this one will be confined to the top 15 markets.)

What gratifies DuPont is the all-out support it is getting from department stores for the spot campaign. Many not only are tying it in with their print advertising, but using the occasion for special style parades.
From comments collected by SPONSOR-SCOPE among industry people who have been traveling around the country, the business status for broadcasters broadly shapes up like this:

- Local billings are holding up well almost everywhere.
- Stations in farm areas are reaping the benefits of the sharp recovery in agriculture and related industries.
- In national spot, the top 30-40 markets are making out quite satisfactorily, but the stations in the secondary markets are grumbling some.
- In fact, the only broadcasters who gloomily contemplate their business (as compared to a year ago) are those located in intensely heavy-industry areas.

What constitutes an adequate weekly schedule for a spot tv campaign?

SPONSOR-SCOPE this week checked spot selling organizations for averages that might provide a clue.

The average schedules were 3-4 nighttime 20-second announcements; for daytime, 10-15 plans.

Look to SPONSOR's Fall Facts issue (due 19 July) for the results of a poll among 688 company presidents on their plans for advertising, promotion, and capital expansions plans for the coming year.

An excerpt from the summary: 282 (or 41%) say they will spend more money on advertising and promotion as compared to the past year; 39.5% will spend the same.

In other words, despite the current economic situation, 80.5% plan to spend the same or more on advertising and promotion.

You now can buy almost any kind of less-than-a-minute segment for announcements—without participation in programs—on a radio network:

The available multi-second buys are:

<table>
<thead>
<tr>
<th>ANNOUNCEMENT TIME</th>
<th>NETWORK</th>
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<tbody>
<tr>
<td>6 seconds</td>
<td>NBC</td>
</tr>
<tr>
<td>8 seconds</td>
<td>MBS</td>
</tr>
<tr>
<td>10 seconds</td>
<td>MBS &amp; ABC</td>
</tr>
<tr>
<td>20 seconds</td>
<td>MBS</td>
</tr>
<tr>
<td>30 seconds</td>
<td>NBC</td>
</tr>
<tr>
<td>45 seconds</td>
<td>ABC</td>
</tr>
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</table>

The South seems to be looming more and more important in the selection of test markets—a sign that the region has developed the required business diversification. Among the places now becoming typical for product tests are Charlotte, Greensboro, Shreveport, and Waco.

Meanwhile, the favorites among the cosmetic and drug trades for testing are Syracuse, Hartford, Columbus, Indianapolis, Harrisburg, and Atlanta.

(P&G's favorites, incidentally, as listed in SPONSOR-SCOPE. 14 June are: Albany, Cincinnati, Columbus, Dayton, Indianapolis, Peoria, and Providence.)

P&G may be breaking out in the Midwest soon with a spot tv campaign on Biz, a liquid for automatic washers that it's been testing in Grand Rapids.

Meanwhile it's (1) stepping up, as well as broadening, the schedules on Zest and (2) quietly testing its prospective slam-bang answer to Lestoil, Mr. Clean.

For Zest, the buys entail all sorts of plans via Benton & Bowles. DFS has charge of Biz.
The tv networks this week began to make drastic changes in their buying rules to be in a better position to meet the present-day market.

All told, 1958 may become the year that network tv (1) abandoned some of the sales traditions it carried over from radio, and (2) adopted ratecards and conditions more realistically tailored to the medium.

Among the week's developments pointing in that direction were:

1) CBS TV reclassified Saturday and Sunday afternoons from B to C time, thereby reducing the rate for periods prior to 6 p.m. NBC TV seemingly will have no choice but to go along with the change. For NBC TV it will mean an immediate out-of-pocket loss, since it already has Wide Wide World and Omnibus under commercial commitments for next season.

2) CBS TV innovated the vertical contiguity plan, entitling advertisers to the contiguous rate even if they don't have adjacent programs on the same day. Four daytime quarter hours spotted on four different days of the week will now be entitled to the one-hour rate. NBC TV is expected to go along with this switch also.

3) ABC TV opened up its daytime to purchases of 12 one-minute participations a week at $12,000 a week (time and talent) and a minimum of 26 weeks for $312,000. General Foods and P&G are among several major advertisers that are examining this proposition. The rate is guaranteed for three years.

4) ABC TV made available 20-second participations in a new hour-nightimer. The Mad Show (with Pat Weaver as producer), at $10,000 (time and talent) per insertion. Probable spot: Monday, 7:30-8:30 p.m. It is intended to afford the small-budget advertiser an opportunity to participate in network tv for a maximum investment of $130,000, giving him the most in flexibility outside of spot. The program is budgeted at $75,000.

Another precedent introduced by ABC TV this week: Making Y&R a joint producer of blocks of the network's daytime programing.

In return for the agency's services, the network will make available the time on first call to Y&R clients at out-of-pocket cost—or 35% of the card rate.

Under one provision of the deal, Y&R is required to deliver X number of quarter hours sponsored by Y&R clients before the whole thing can take effect.

To avoid any implications of discrimination, ABC TV will make the same proposition to other agencies after Y&R clients have made their pick. The rates for subsequent advertisers will be guaranteed for a certain number of weeks.

Here's how Madison Avenue interprets Y&R's entry into this project: An opportunity to (1) take the leadership in network tv daytime billing, and (2) recoup its overall position in tv as an agency of record.

The House Legislative Oversight subcommittee's probing of tv licenses has caused a halt in station plant improvement in several areas.

Some broadcasters have decided to shelve their plans until the fire dies out; also they want to be sure there won't be another shakeup of band assignments.

Network tv apparently is deriving 75% of its billings from six product classifications, based on the LNA-BAR figures for April:

(1) Foods, 17%; (2) toiletries, 16%; (3) soaps, 12%; (4) automotive, 11%; (5) tobacco, 10%; and (6) drugs, 9.5%.

Watch for agencies on major tv accounts to step up their pressure on the networks for the elimination of promos between network sponsored shows.

The clamor for the relegation of these 10-second plugs to sustainers will take this line:

1) Granted that half-hour contracts stipulated "approximately" 29 minutes and 30 seconds of time, there's no justification for the advertiser to be deprived of an additional 10 seconds for basically network promotion.

2) Many of the stations, anyway, aren't carrying the promos.

3) Some stations are using the additional 10 seconds to promote local shows.
NBC’s Robert Sarnoff lashed out this week at the persistent needling that the newspapers have been giving the tv networks and the medium as a whole.

The occasion of this blast was the dedication ceremonies of the new studios and offices of WSYR-TV-AM, Syracuse. Among the highlights of Sarnoff’s counter barrage were these points:

- The continuos and dramatic spot lighting of anything that Washington politicos, committees, and bureaus say about the networks.
- The mixing of a program review with an indictment of the taste and quality of a program or all tv fare.
- The constant emphasis in newspaper advertising news columns of the reduced level of tv income, ignoring entirely any reference to a similar status prevailing in print advertising.
- Newspaper columnists shellacking networks for any attempt to economize in programming during a recession, and forgetting that—unlike the print media—the networks can’t cut back on volume of output when business slows up.

FM has jumped into line right behind AM radio to insist that the census takers include that medium in the 1960 count.

FM proponents contend: The information is needed to prove the success of FM as an essential air medium.

CBS TV has taken note of complaints from network advertisers that some affiliates were appropriating portions of their time for triple spotting.

The network via an amendment to the affiliate contract asked for reaffirmation of the fact that affiliates (1) are committed to give a network advertiser the full 29 minutes and 30 seconds, (2) may terminate a network program only in case of an emergency announcement or if the show is running over, and (3) are required to report on the time of local broadcast of network commercials.

CBS Radio has hit the New York and Chicago agency trail with a new presentation selling the advantages of what it terms “protected listening.”

Chief points of the presentation:

- Show how CBS programing offers a proper framework for the commercial.
- Illustrate how the advertiser gets an added impact for his commercial by being able to control its placement in the program.
- Stimulate creative thinking among agencies on how to produce commercials especially tailored for network use (as compared to spot).

McCann-Erickson’s commercial chief, Chris Valentine, last week discussed his experiences with (and impression of) videotape at a Q&A session on the subject staged by the N. Y. Film Producers Association.

The highlights of Valentine’s sketch:

- Videotaping now comes to around $350 per roll per hour. The price should come down shortly to $300. In either case, the price involves but one copy.
- AFTRA rules restrict videotape use to one-time only. SAG favors multiple uses, with the same payments that apply to film.
- McCann-Erickson has produced taped commercials for Climax, Studio One, and Mennen on the Wednesday Night Fights.
- Duplicated tapes have been found quite satisfactory, and it will be only a matter of getting enough stations to install tape reproducers (about 60 of them have the equipment now). The cost is $50,000 per table.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 57; Washington Week, page 67; sponsor Hears, page 68; Tv and Radio Newsmakers, page 74, and Film-Scope, page 49.
KETV Hits New Heights in Omaha!

May, 1958 Omaha Metropolitan ARB proves that KETV won the largest Audience in the most quarter hours when all 3 stations were on the air – for 3 consecutive ratings!

**KETV**

**114½**

**KETV**

**112½**

**156** KETV

**KETV** has the greatest number of first place quarter hours in both afternoon and evening, seven days a week!

<table>
<thead>
<tr>
<th></th>
<th>KETV</th>
<th>STATION B</th>
<th>STATION C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Afternoon</strong> (1:00 PM to 6:00 PM)</td>
<td>91.5</td>
<td>36.0</td>
<td>13.5</td>
</tr>
<tr>
<td><strong>Evening</strong> (6:00 PM to S. O.)</td>
<td>64.5</td>
<td>54.0</td>
<td>54.5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>156.0</td>
<td>90.0</td>
<td>68.0</td>
</tr>
</tbody>
</table>

Now...more than ever...KETV assures advertisers maximum audience at lowest cost per thousand in Omaha...a business "hot spot"!

Call your man for the full story of KETV's progress!

**KETV Channel 7**

**OMAHA WORLD-HERALD STATION**

Eugene S. Thomas, V. P. & Gen. Mgr.
NEW SERIES JUST ADDED!

AND FALSTAFF BREWING IS RENEWED IN 66 MARKETS - 3RD STRAIGHT YEAR!

ROD CAMERON

27.0 AVERAGE RATING* IN 66 FALSTAFF MARKETS—a better rating than 75% of all network shows! Pick up any ARB report for any month in the past year—STATE TROOPER is "top 10" everywhere! And it sells!

NO. 1 IN CHICAGO
NO. 1 IN PITTSBURGH
NO. 1 IN ALBANY-TROY
NO. 1 IN NEW ORLEANS
NO. 1 IN SACRAMENTO
NO. 1 IN PEORIA
NO. 1 IN MINNEAPOLIS
WHAT ABOUT YOUR MARKETS?

TROOPER

HARRISBURG .................. 33.0
COLORADO SPRINGS ............ 38.5
DAVENPORT .................. 42.5
W. PALM BEACH .............. 27.4
ST. LOUIS .................. 37.9
SANTA BARBARA .............. 26.6
GREENSBORO-WINSTON SALEM ... 37.2

104 HALF HOURS NOW AVAILABLE!

write, wire, phone mca tv
FILM SYNDICATION

 idol ABB ratings (partial listing)
With the Catalina Station
You Can Take It With You!

VACATION TIME... when KBIG, always a GOOD radio buy in Southern California, becomes a MUST buy for advertisers who want to keep their sales message before their prospects!

THE CATALINA STATION is The Vacation Station for millions of southerners and an additional million out-of-state tourists, because it's the station you can take with you... from L.A. to Vegas, from Laguna to Arrowhead, Ensenada to Santa Barbara.

Mail tabulation of current contest entries confirms the surveys: KBIG has listeners in 234 communities of all eight Southern California counties, plus the huge tourist bonus.

FOR STAY-AT-HOMES, KBIG provides a daily musical vacation, weaving the magic of romantic Catalina into every program... conjuring up visions of honeymoons and holidays on the isle which symbolizes attainable escapism to Southern Californians.

KBIG SUPPLEMENTS its great musical programs with award-winning newscasts and hot-weather specials which are hot summer buys!

- FISH & GAME REPORTS
- MARINE WEATHER REPORTS
- BEACH WEATHER REPORTS
- JIM HEALY SPORTS REPORTS
- HOURLY NEWS HEADLINES

A KBIG summer feature may be tailor-made for you. Ask your station or Weed contact for details.

Marie Coleman, Donahue & Coe, Inc., New York, feels that gimmicks used by stations to increase audiences aren't necessarily bad. "In fact, when they are used on a consistent basis, rather than just during rating periods, promotion gimmicks do a great deal of good for both station and advertiser," Marie says. "They bring new audiences to the station and intensify the interest of the regulars. Gimmicks are a legitimate, healthy facet of the advertising—attracting attention. Most advertisers use them—coupons, contests, special sales, etc. Gimmicks were one of the earliest advertising forms and their tremendous results proved the value of advertising and paved the way for the medium as we know it today. So let's cut out all this nonsense about stations using gimmicks. Let's encourage them to sell themselves to the public in a spectacular, show businessy way. But let's encourage them to do it all the time—not just during rating week. The best advertising, the stations will agree, is that which is consistent. Repetition is as important to a station as it is to a client's product."

Roy Garn, Roy Garn Co., New York, feels that a consistent daily combination of radio announcements and regular programs on the same station can more than double the effectiveness of announcements or programs used alone, without support from the other. "Listeners may have station preferences, but they have radio-listening-time preferences too," says Roy. "Est.'s can get too repetitive and fail to break listeners' preoccupation. You're talking—but who's listening? This is especially true in the 'emotional appeal' elements needed for today's highly competitive advertising. For example, we were getting good results for a one-office commercial bank using a heavy daily c.t. schedule on one station. But with the addition of a seven-day musical program and live commercials, the bank after one year expanded to five offices, with an increase of 72% in number of accounts. The bank's per ratio growth was 48%. Its one big competitor using spots alone, on the same station, ran a poor second in per ratio growth."

KBIG

The Catalina Station
10,000 Watts
740 AM

JOHN POOLE BROADCASTING CO.
6840 Sunset Blvd., Los Angeles 28, California
Telephone HOLlywood 2-7405
Nat. Rep. WEED and Company
We're Moving......

WIIC CHANNEL 11
Pittsburgh

.....IS ON THE MOVE
to its new TELEVISION CENTER
Pittsburgh's finest and most complete studio and production facilities

AFTER JUNE 30, 1958
OUR NEW ADDRESS WILL BE
341 Rising Main Street
NORTHSIDE, PITTSBURGH 14, PA.
FAirfax 1-8700
Community Service Award

Presented to -

Art Barrie, People's Opinion Program, & to WSPD Radio, by the American Legion of Lucas County, for outstanding service to the community in providing an easily accessible and readily available outlet for expression of opinion on topical items of local & international interest; for providing access to information & knowledge on many areas; and for promoting many & varied services.

Fifth day of May 1958.

Here, Art Barrie receives the American Legion Community Service Award from Lucas County Commander Charles Phillips.
...for outstanding services to the community...

Only four times in 39 years has a community service been of such significance as to merit the Lucas County, Ohio, American Legion Community Service Award, recognized as the highest local award. This rare honor has just been awarded to Art Barrie, People's Opinion Program, and WSPD Radio in Toledo.

"The People's Opinion program was singled out," according to Commander Phillips, "because it provides any citizen easy and ready access to express an idea or opinion. Such expression receives wide coverage." Definitely," Phillips continued, "our citizens in this area can be and are more informed on local and national issues than others in communities which do not utilize such a medium for a free exchange of ideas. Barrie and WSPD have given re-birth to "town meetings." Our community can only profit from this imaginative radio service."

"Famous on the local scene"

WSPD

NBC RADIO in TOLEDO

National Representative: The Katz Agency
National Sales Director: M. E. McMurray
625 Madison Ave., N.Y. • 230 N. Michigan Ave., Chicago

Storer Radio

WSPD Toledo
WJW Cleveland
WJBK Detroit
WIBG Philadelphia
WWVA Wheeling
WAGA Atlanta
WGBS Miami

SPONSOR • 21 JUNE 1958
Commercials commentary

Frank, earnest, and the flip-top box

Mike Wallace, in his now defunct Friday night series over ABC, first made me conscious of the amazing new “Frank-and-Earnest” school of cigarette commercials.

Mike would pause in the midst of his cold, cynical probing of a Margeret Sanger or a Frank Lloyd Wright. He would turn, face the camera, look you straight and honorably in the eye. And then, with the steely earnestness of a tenderfoot repeating the Boy Scout oath at his first troop meeting, would assure you that Philip Morris is a “truly fine cigarette.”

Or some other equally controversial statement.

But if Mike was the most dramatic, he was not the first, and is by no means the last of those hard-chinned cigarette announcers who are now giving it to you straight, live, and sincere.

In fact, the technique has become practically an epidemic in the cigarette industry. Recently, in a single week, I counted no less than seven major brands which are using it on network TV. And if you aren’t confused about who is saying what for Kent, Camel, Kool, Chesterfield, Oasis, Viceroy, Pall Mall, Philip Morris—well, you ought to be.

I’m sure the public is.

Stanislawski would be proud

It’s an extraordinary example of what happens when an entire industry goes ga-ga over an advertising method. And forgets the competitive advantages which companies and products enjoy when their advertising is fresh, new, original, and recognizably different.

With all their frankness and earnestness, the boys are cancelling each other out.

The technique, of course, is not peculiar to the cigarette business. Dick Stark pioneered it a long time ago, and is still giving it the old college try for Remington Rand and other advertisers. Dick, in fact, probably set the pattern, for the clean-cut, smiling but deadly serious, somewhat mannered announcers who are now laying it on the line for fine tobacco flavors.

In cigarette commercials, however, the frank and earnest technique has developed some interesting variations. One, for instance, is the “two-fingered shake.” The announcer grasps a lighted cigarette between his forefinger and second finger, and waves the two digits at you in a solemn gesture of warning, reproach, or emphasis.

Another typical, cigarette variation is “slogan slugging.” Viceroy for instance, asks a straight-faced announcer to deliver a short, and apparently sincere piece of copy in which the Viceroy slogan is repeated four, five or six times.

And he delivers it with a kind of dramatic spacing and phrasing that would do credit to the Stanislawski school. “Viceroy PAUSE gives you more (PAUSE) of what you change (PAUSE) to a filter for—(LONG PAUSE) Maximum filtration (HOLD IT, KID) for the smoothest smoke. (EXHALE)”

But this is not to make fun of current cigarette TV advertising, o
This 60-second commercial for Rheingold Extra Dry Lager Beer is stop motion at its best. It’s delightfully entertaining every second of the way, yet it’s packed with product identification and salesmanship. Cans, bottles and glasses, in a triumphal parade and train ride, take the viewer to the areas stressed in the Rheingold jingle. For a smash finale, a beer barrel blimp floats overhead, as tiny manikins in stands below shout and clap their hands! Produced by SARRA for LIEBMAN BREWRIES, INC. through FOOTE, CONE & BELDING.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

It's all in the family! Famous dancers, Bambi Linn and Rod Alexander, open this unusual spot with a sparkling sequence, followed by a quick and logical switch to product-in-use shots at home. The benefits of Mexsana Medicated Powder for adults and for babies are amply demonstrated by the dancing stars and their own daughter, Belinda. This tiny salesgirl, whose coos speak louder than words, proves once more that babies are still the best attention-getters in the business. Created by SARRA for FLOYGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

The purpose of this series of 60 and 20-second commercials and 8-second ID's for Salada Iced Tea is to push iced tea with “Flavor so deep you can feel it” and “No twigs...no dust.” Stop motion makes iced tea look especially inviting by lifting a frosty glass out of a full screen of ice cubes. Attractive people in believable situations drive home the two themes (gently!). New packaging gets its full share of attention in these easy-to-watch spots. Produced by SARRA for SALADA-STRIEFF-HORSEY INC. through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Cereal spots can be both informative and interesting! Proof? This series of 60 and 20-second commercials for Hi-Pro. Subtle photography sets up the early morning mood—streetlights are turned off, sunshine pours in on bedroom slippers. The breakfast scenes that follow are unusually convincing... your next-door neighbors are obviously enjoying the product! Throughout, other foods are superimposed on a bowl of Hi-Pro to illustrate comparative food values and protein content. A soft bit of hard sell! Produced by SARRA for GENERAL MILLS, INC. through DANCER-FITZGERALD-SAMPLE, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
to minimize the difficulties of planning an effective campaign in today's fiercely competitive market.

Actually, a solid cigarette campaign is one of the three or four hardest creative jobs in the entire advertising business. (A good beer campaign is another, and a whiskey campaign, though you don't have to worry about tv or radio, is one of the toughest of all.)

With a cigarette, you very seldom have definite, describable, product differences, advantages, and sales points. And it's not surprising when agencies and advertisers fall back on some pretty stale, tired and imitative treatments. It's remarkable, in fact, when a Leo Burnett can come up with the Marlboro campaign—one of the most striking new concepts in cigarette advertising in many, many years.

**No cover-up for weak sales story**

One thing, however, which tobacco men ought to guard against is their own, peculiar business schizophrenia. The tobacco industry more than I've ever known, suffers from an acute case of split personality.

On the one hand it is given to brash, harsh, rip-roaring razzle dazzle. G. W. Hill at his most flamboyant. You might call this it Huey Long side.

On the other hand (and often existing in the same person or company) is the character of the Old Southern Planter. The Senator Claghorn type. Courteous, Genteel. Pompous. Windy. And pretty darn dumb.

One of the biggest troubles with the "frank-and-earnest" commercials now being run by so many cigarette companies, is that the copy is dominated by Senator Claghorn-thinking.

They say less, with more solemnity, than almost any other commercials on the air.

There's nothing wrong, in principle, with using a straight tv sale pitch by a live announcer (providing, of course, your competitor aren't snowing you under with the same type of announcement.)

But when straight announcements are used, there should be some meat in the copy. Facial sincerity, or vocal earnestness won't overcome the weakness of the sales story.

Incidentally, of all the cigarette announcers I've caught on tv, it seems to me that Bob Wright (for Kent, on the $64,000 Challenge) does one of the best jobs.

But then, Kent really gives him something to say.

---

**Commentary Comments**

_Do you agree with John McMillin's criticism of implied medical endorsements? Have you seen a tv commercial or heard a radio commercial which you like or don't like?_

**Mr. McMillin welcomes your comments and suggestions. Address them to him c/o SPONSOR, 40 East 49th Street, New York 17, N. Y.**
when you’re in BASICS—
you’re in!
wherever national spot budget

BASICS like these wi
BEST AD SHOT OF THE YEAR!

» "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."
  Dick McKeever  Radio/TV Time Buyer, BBDO

» "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."
  Philip Branch  Media Supervisor, Grey Advertising Agency

» "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."
  L. T. Fisher  Media Director, Dancer-Fitzgerald-Sample

» "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."
  Jeremy D. Sprague  Time Buying Supervisor, Cunningham & Walsh

» "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."
  Lee Rich  V.P. — Associate Media Director, Benton & Bowles

» "Sections 3 and 7 are particularly important to me and for the people in the media buying area, I make good use of the statistical information for media plans, when trying to project ideas to clients."
  Harold Sieber  Media Supervisor, Kenyon & Eckhardt

» "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."
  Jim Luce  Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS  "BASICS" IS YOUR BEST AD SHOT OF THE YEAR

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve ________ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:
  □ TV SECTION □ TIMEBUYING BASICS □ RADIO BASICS □ TV BASICS
  □ RADIO SECTION □ FILM BASICS □ MARKETING BASICS

SIGNED ____________________________  FIRM ____________________________

RATES:  full page $525  ½ page $305
  ½ page $390  ¼ page $215

(Above are single insertion rates: contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Some as regular issue of SPONSOR except bleed pages must measure 8½" x 12¾" per page.
Industry stimulant

May I have your thoughts on an idea of mine which would in effect be a tax cut and at the same time provide a strong stimulant to basic industry?

Since practically every Federal Income taxpayer owns or is a potential owner of an automobile, I believe that if our Internal Revenue Department should allow a four year write-off on any motor vehicle regardless of what use it is put to, a stabilization of the country’s major business could be brought about.

Should this be adopted, every automobile sold would naturally mean more steel, more coal, more rubber and a real boost to all related manufacturers that are in production as suppliers for the automotive industry. The additional profit made by these corporations would more than offset the credits allowed the individuals and if anything should increase the amount of income tax paid into the treasury annually.

Your reaction could be instrumental in building widespread support for such a change in our tax laws. It is my hope that one of our Senators and one of our Representatives will have enabling legislation prepared and introduced into Congress.

N. Joe Rahall, president,
The Rahall Broadcasting Station Beckley, West Va.

SPONSOR applauds every effort to turn the tide of business hesitation into constructive action.

Tv commercial ratings

Your article, “How Agencies Rate Television Commercial Film Producers” (page 36, May 24, 1958 issue), caused much discussion around the MTI offices recently. It was received with great interest by our staff chiefs.

It is my belief that a survey of service firms such as ours would be of additional value to your readers... for while certainly the job of filming television commercial or feature is prime importance... the task of getting the prints to the markets on an appointed time for play lies in the hands of the professional film handle and distributors.
The TWO most likely to Succeed...

in the Detroit Area!

POWER

The most powerful Broadcasting-Telecasting combination in the market! Power in both radio and TV to reach the primary, secondary, and fringe areas of this 5th largest market with a signal strength that assures maximum reception.

COVERAGE

The TV and RADIO coverage of CKLW's powerful twins is second to none in the market. If you tell more people...you sell more people!—and in this region you do both with either CKLW radio or TV.

SUPER SELLING

News and music presented by Detroit's most able radio personalities does the selling job better on CKLW. CKLW-TV's tremendous first-run full-length movie features attract a most receptive audience for any advertiser's message.

John P. Hart
President, Tennessee Assn. of Broadcasters
Knoxville

GENERAL OFFICES GUARDIAN BLDG., DETROIT
J. E. Company President
ADAM YOUNG, INC. National Representative
"He must know a good spot"
McCann-Erickson timebuyers too. Their skill in finding the most productive sales medium in each market is vital to some of the nation's most successful advertisers. Naturally, all media research data supplied by their own researchers by CBS Television Spot Sales receive a thorough going-over.

Result? McCann-Erickson picked BTW, Florence (S.C.) for seven of its major accounts during the last year...including Bulova Watch, California Spray-Chemical Corp., Geget & Myers, National Biscuit, Standard Oil and Coca-Cola.

Good spot to be in! As you'll discover for yourself when you join McCann-Erickson...and the 328 different national spot advertisers with current spot campaigns on the 14 stations and the regional network represented by...

CBS TELEVISION SPOT SALES

BS-TV New York
CT Hartford
AU-TV Philadelphia
OP-TV Washington
TV Charlotte
TW Florence
BR-TV Jacksonville
IX Milwaukee
BM-TV Chicago
OX-TV St. Louis
UL-TV Houston
ST-TV Salt Lake City
TV Portland
XT Los Angeles
THE CBS TELEVISION NETWORK
Why is WDGY first in Minneapolis-St. Paul on the latest Hooper & Pulse? ... because it's the

50,000 watt station with the 50,000 watt personalities

You need coverage—you get coverage with 50,000 watt WDGY. But it takes more than coverage to get you audience. A 50,000 watt station needs 50,000 watt personalities, like Don Kelly, here. Don's the "Morning Mayor" of WDGY's 50,000 watt coverage area ... the happiest man in radio. This "Smilin' Irishman" is a singer and wit, in the bargain. Don is typical of the sound that has made WDGY first all-day per Pulse and Hooper ... and of the “response-ability” that is giving WDGY its biggest billings ever! Talk average and audience to the Blair man ... or WDGY g.m.

Jack Thayer.

Just out...
May-June Hooper shows WDGY first morning, afternoon & all-day. Average: 28.2%

WDGY 50,000 watts

MINNEAPOLIS-ST. PAUL

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
They’re taking a new look at radio

Since radio began its upward thrust a few years ago it has reaped many plaudits, stirred up much excitement

Will excitement last as media competition increases?
The answer is yes, so long as radio keeps getting results

By Bill Miksch

This week, radio sits a shade uneasily in its catbird seat. On one hand it faces stiffening competition from spot television. On the other, it is aware of being under closer scrutiny by air clients, inasmuch as the present economy is causing them to re-study all media. The problem facing radio: How to sustain the excitement generated by the boom that, last year, shoved spot close to the $200 million mark and network close to $90 million?

Had the nation’s business not run into the stickiness of a recession, this problem might never have come up at this time. Just how much of a problem it represents is doubtful. Radio is getting results and so long as it does advertisers will go on buying it. In fact, SPONSOR, investigating the purported uneasiness, found that the majority of admen agreed that radio is in for a very good year.

In Sponsor-cope on 7 June, the situation was uncovered with an item which began: “National spot radio appears to be in for another stiff round of competitive selling from tv.” One of the anonymous sources quoted, said, “More of our clients are looking at spot tv because it’s come along with some very attractive packages, which on the basis of cost-per-1,000 (especially in fringe time) compare very favorably with radio prices.”

On checking further to explore the possibility of a trend, SPONSOR found a diversity of opinions. “Frankly, I haven’t noticed tv costs coming down
to the point where they match radio rates," said one adman whose media department buys both.

Said a seller of spot television, "If television is beginning to compete with radio on a price basis, then I can only say I'm sorry. If such a thing is happening, and I'm not personally aware that it is, then it not only is unfair to radio—but it downgrades tv as well.

"Radio and tv are two completely different media," he continued. "The one is single-dimensional; the other offers not only sound, but sight, motion (when properly used) and sometime soon—color. For a tv salesman to tell a client, 'Look, you can get all of these for practically the same cost as you can buy radio' is simply poor salesmanship. Tv can't tear down a great medium like radio without hurting itself in the process."

Just the same, hunger and panic and fright can play tricks on the best-intentioned—can turn lambs into wolves. The rivalry between radio and tv has generally been a friendly one.

This has been partly due to the fact that radio and tv stations often belong to the same owner, are sold by the same station representatives. Tvs as the new excitement medium had little to fear from radio; the latter, as an under-dog created its own aura of excitement by staging its spectacular comeback. It not only learned to live with tv but cut out a new swath for itself. As the national economy boomed along, both radio and tv kept their biggest guns trained not on each other, but on their common enemy—print media.

"I've been noticing increased tv pressure on radio lately," one adman admitted, "and can only assume the old 'gentleman's agreement' between TvB and RAB has broken down."

Indications of this competitive situation are cropping up from time to time. CBS Spot Tv Sales, for example, recently came out with a presentation (based on Nielsen data) to the effect that it takes just two tv spots to equal the audience of 100 radio spots and that the cost-per-1,000 would be less. Other research and promotion pieces are beginning to suggest that tv has taken off its gloves, ready to give radio the same treatment that it has heretofore handed out mostly to newspapers and magazines. That this attitude will undergo much of a change so long as the recession continues is not likely.

Some admen feel that the results of this pressure are beginning to be felt; that spot tv is picking up considerable new business for the season ahead. Others feel that the new spot tv business is not the booty from raids on radio but from raids on net tv.

Wherever the spot tv money is coming from, one thing is remembered above most others: That Pepsodent toothpaste which by last year had become practically synonymous with spot radio's upsurge deserted that medium this year for spot television. It was almost like the Dodgers leaving Brooklyn for Los Angeles.

The feeling was that Pepsodent's prolonged saturation campaign on radio led a lot of other big advertisers into the medium on the grounds that "If it's good enough for Pepsodent, it's good enough for me." Now the concern is that some advertisers might follow it out of radio and into tv on the grounds that, "Maybe it wasn't good enough for Pepsodent after all."

"It's this kind of Pied-Piper thinking," said one agencyman, "that makes advertising an ulcer business. Anyone knows that Pepsodent had terrific success with its radio campaign. There's no doubt it will have terrific success in tv. Not knowing their specific aims in either case, I couldn't begin to analyze the thinking that went into their choices of both media. But I do know this—that any client who picks himself a bellwether and trails it from one medium to another isn't doing much thinking for himself. If Pepsodent chooses to leave radio or go back into it has no influence on our buying decisions. We buy what we need as we need it to meet our specific marketing problems at the time."

The mere fact that radio may currently be getting a re-examination by clients and prospective clients doesn't mean it's in trouble. Because at this stage of economy, top brass are busily examining just about every area in their operation. Every advertising medium, whether now in use or under consideration, is getting a long, hard look.

Actually, media evaluation and re-evaluation is a constant thing at agencies. "I'm always looking at radio as I go along," says C&W's Richard De-Pew, "because I know peoples' habits are constantly changing. That goes for tv, too." (C&W's Videotown has had tv under its scrutiny for a decade).

"In spite of the economic climate," says Bill Hoffmann, director of radio at BBDO, "radio is in a healthy state. In fact, this year looks very good for both net and spot. What's more, we know it delivers. I know of two very great radio case histories right now, only I couldn't reveal them."

If radio is undergoing some re-evaluation by advertisers and agencies, what are they finding out about it? National spot sales are said to be falling a little short of expectations for the first half of the year. In network radio, total sponsored hours on all four webs slipped from 114.6 hours for the week of 1 March to 97.4 for the week ending 20 June.

As for national listening at this writing, the A. C. Nielsen Co. reports that while radio listening is up about eight per cent on a weekly cume basis, there is a slight decrease in total hours tuned in. In other words, more people are listening but not for as long a time.

That more people should be listening every week is not surprising since there are more sets than ever before. Today there are 156 million receivers, a little over twice as many as 10 years ago. Auto radios and transistor portables have swelled the availability of places where people can listen and do.

But if there is even a slight dip in the length of time listeners spend with their sets, then broadcasters may well have a reason to do some re-examining themselves. If, as has been suggested, some of the excitement has dimmed regarding radio's tremendous renaissance, then the best answer could lie in the direction of programing.

"Spot radio has gone overboard on formula, that is top 40 and the like,"

(Please turn to page 70)
ABC TV's programing chief, Tom Moore, sees his net holding edge of early evening with proved shows like Maverick, Real McCoys, Dick Clark. Coup of the season is signing of Bing Crosby for net's first specials

CBS TV programing head, Hubbel Robinson Jr., is focus of critics' attention with planned return of Jackie Gleason in half-hour format. Network will be heavy in mystery a la Perry Mason, proved hour variety, new Westerns

NBC TV programing topper, Bob Lewine, stays bullish on specials, plans 100 including Monitor, Wide World. Network faces same sales problem as competitors with highly favored hour-long Western and mystery shows

How net tv shows line up for fall

- Fight for audience will be through peak number of Westerns, adventure-mystery shows, family-type comedy
- Peak of viewer interest is expected from avalanche of big-name specials and return of star-comedians to nets

In late June, as fall network tv selling heads into the home stretch, network executives are still faced with a June record-high of 25 hours of unsold time on the three networks combined.

Despite the lag in fall sales, prime time programing lineups are now beginning to firm.

Here are the programing trends clients and agencies should consider when sewing up their fall commitments:

- **Prime time is a buyers' market for the big-budget advertiser.** Compared with last year at this time (then considered a relatively late selling season), clients have a wider range of choice than ever before in the history of tv. There's a variety of network offerings both in terms of time slots and program categories that are still uncommitted. In sheer unsold hours, here's how mid-June 1958 compares with mid-June 1957:

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- **Block programing is a thing of the past** where this fall's concerned, at least. Contrary to fall 1957, when certain evenings were predominantly Western or action or vocalist-fronted variety on specific networks, the strategy of 1958 seems to be "variety in show lineups." Each network is pitting one contender against its competitors on a half-hour by half-hour basis, rather than attempting to give any specific evening a particular character.

This means that each sponsor's show is on its own, and it becomes even tougher to guess its success in terms of the lead-in and lead-out of that show. A big exception to this new "lack of pattern" is ABC TV's Tuesday night which continues to stand out tall in the saddle with five Western-action shows. On other nights and other networks, Westerns, mysteries, situation comedies seem to follow on each other's trail without a well-defined, over-all viewer-appeal aim.

- **One-hour shows in varying categories offer broadest choice.** Except in the general drama category, which has declined, there are more one-hour formats open to co-sponsorship and alternate-week bankrolling than ever. Out of a total 21 hour-long shows, three are adventure-mysteries, seven Westerns. Of these, even NBC TV's Wagon Train, with its top-notch track record, still has time open.

Despite the tough sales problem such hour-long opposes present, the networks continue to be bullish about them since a successful hour show can give it a strong audience advantage against the competing networks by providing the backbone of the evening's lineup.

- **Westerns are riding higher than ever.** There'll be 22 of them this fall compared with 16 last year and 11 the year before. The bulk of the new additions are in the tough-to-sell hour formats. Despite grumblings from newspaper columnists and tv critics, Westerns actually had the lowest mortality rate of any show category during the last season with only two failing to rate renewals.

Here's how the Westerns will be split among the three networks in the coming season:

<table>
<thead>
<tr>
<th>Network</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hour</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Half-hour</td>
<td>5</td>
<td>4</td>
<td>6</td>
</tr>
</tbody>
</table>

The large number of unsold hour-long Westerns may still raise havoc with the programing lineups before the fall season kicks off. Some reshufflings
and substitutions in this area are virtually inevitable.

- Mystery-action shows nearly doubled for this fall compared with last season. By October there'll be two hour-long mystery shows (Perry Mason on CBS TV; Public Enemy on ABC TV) and, appropriately enough, 13 half-hour mysteries.

The three networks seem to be fighting for the same audience in the scheduling of these shows. For instance, CBS TV is pitting two new half-hour mystery-action shows against Disneyland, hoping to draw some of the young audience with its entries—Invisible Man and World of Giants on Wednesdays between 7:30 and 8:30 PM.

**ADVENTURE—MYSTERY**

<table>
<thead>
<tr>
<th>Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td>Disneyland (Kellogg, Derby Foods)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Public Enemy</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>77 Sunset Strip</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Perry Mason (Armour, Libby, Pillsbury, alt 1/2 open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>1/2 Hour Bold Journey (Ralston)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Naked City (Brn. &amp; Wmsn., Quaker)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Rin Tin Tin (Nat. Biscuit)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Roadblock</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Tales of Frankenstein</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Zorro (7 Up, A/C Spark Plug)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Hitchcock Presents (Bristol-Myers)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Invisible Man</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Lassie (Campbell Soup)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Line-up (P&amp;G, Brn &amp; Wmsn)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Trackdown (Socony, Amer. Tobac.)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>World of Giants</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Dragnet</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>M Squad (Amer. Tobac. alt. open)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Peter Gunn (Bristol-Meyers)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Steve Canyon (L&amp;M, Amer. Home)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Thin Man (Colgate)</td>
</tr>
</tbody>
</table>

**COMEDY**

<table>
<thead>
<tr>
<th>1/2 Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CBS</strong></td>
<td>Jack Benny alt. weeks (Amer. Tobac.)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Jackie Gleason (Lever, Pharmaceuticals)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Red Skelton (S.C. Johnson, Pet Milk)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Milton Berle (Kraft)</td>
</tr>
</tbody>
</table>

**DRAMA**

<table>
<thead>
<tr>
<th>90 Minute Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CBS</strong></td>
<td>Playhouse 90</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Interplay</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>DeSoto series—Pursuit (Westinghouse)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>U.S. Steel and Armstrong Circle Theatre</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>1/2 Hour G.E. Theatre (Gen. Elec.)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Millionairess (Colgate)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Playhouse (Schlitz, Lux)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Alcoa-Goodyear Theatre (Alcoa-Goody)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Loretta Young (P&amp;G)</td>
</tr>
</tbody>
</table>

**MUSIC**

<table>
<thead>
<tr>
<th>Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td>Lawrence Welk</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Music One Hour</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>1/2 Hour Voice of Firestone</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Hit Parade</td>
</tr>
</tbody>
</table>

**QUIZ AND GAME**

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td>E.S.P. (Cheesebrough alt. open)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>I've Got A Secret (R. J. Reynolds)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Name That Tune (Kellogg, Whitehall)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Number Please (Brown &amp; Williamson)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>$64,000 Question (Revlon)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>To Tell The Truth (Geritol)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>What’s My Line (Helene Curtis, Kellogg)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Brain Or Brawn (L&amp;M, Whitehall)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Dotto (Colgate)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Haggis Baggs</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>The Price Is Right (Lever, Speidel)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Tie Tac Dough</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Twenty-One (Pharmaceuticals)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>You Bet Your Life (Lever, Toni)</td>
</tr>
</tbody>
</table>

**SITUATION COMEDY**

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td>Donna Reed (Campbell Soup alt. open)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Leave It To Beaver (Miles, Ralston, alt. open)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Ozzie &amp; Harriet (Kodak, Quaker)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>The Real McCoys (Sylvania)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Young Mr. Middleton</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Ann Sothern (Gen. Foods)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Bachelor Father (Amer. Tobac.)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Danny Thomas (Gen. Foods)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>December Bride (Gen. Foods)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Father Knows Best (Scott, Lever)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Gale Storm (Nestle alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>I Love Lucy</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Phil Silvers (Reynolds, Schick)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Bob Cummings (Reynolds alt. open)</td>
</tr>
</tbody>
</table>

**SPECIALS**

About the same number planned for this season as last year—approximately 100 (includes Omnibus and Wide, Wide World)

- Shirley Temple’s Storybook
- 8 Bob Hope Shows
- Dean Martin
- Jerry Lewis
- Emmy and Oscar Awards
- Hallmark Hall of Fame

**VARIETY**

<table>
<thead>
<tr>
<th>Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC</strong></td>
<td>Welk Top Tunes (Plymouth, Dodge)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Ed Sullivan (Kodak, Mercury)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Garry Moore (Revlon alt. open)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Dinah Shore (Chevrolet, Lorillard)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Fisher-Gobel (RCA, L&amp;M)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Perry Como (Kim-B Clark; RCA, Whirlpool; Noxzema; Sunbeam; Amer. Dairy, Chemstrand)</td>
</tr>
<tr>
<td><strong>NBC</strong></td>
<td>Steve Allen (Greyhound, Lorillard)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>1/2 Hour Dick Clark (Beech-Nut)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Pat Boone (Chevrolet)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Patti Page (Oldsmobile)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Talent Scouts (Johnson, Toni)</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Arthur Murray</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Club Oasis (L&amp;M) not definitely scheduled</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Erie Ford Show (Ford)</td>
</tr>
</tbody>
</table>

**WESTERNS**

<table>
<thead>
<tr>
<th>Hour</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ali</strong></td>
<td>Cheyenne (Johnson &amp; J; Amer. Chicle)</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>Maverick (Kaiser, Drackett)</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>Sugarfoot alt. with Cheyenne, available</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>Rawhide</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>Cimarron City</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>The Man From Talahassee</td>
</tr>
<tr>
<td><strong>Ali</strong></td>
<td>Wagon Train (Ford alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Colt .45</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Law Man (R.J. Reynolds)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Rifleman (P&amp;G, Miles, Ralston)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Rough Riders (Lorillard alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Tombstone Territory</td>
</tr>
<tr>
<td><strong>ABC</strong></td>
<td>Wyatt Earp (P&amp;G, Gen. Mills)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Gunsmoke (Sperry Rand, Chemstrand)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Have Gun, Will Travel (Lever, Amer. Homes)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>The Texan (Brn. &amp; Wmsn. alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Zane Grey (Gen. Foods, S.C. Johnson)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Bat Masterson (Kraft, Sealtest)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Jefferson Drum (Lorillard, Chemstrand)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Northwest Passage (RCA alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Restless Gun (P&amp;G alt. open)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>The Californians (Lipton, Singer)</td>
</tr>
<tr>
<td><strong>CBS</strong></td>
<td>Wells Fargo (Buick, Amer. Tobac.)</td>
</tr>
</tbody>
</table>

(For more on network TV, see Sponsor-Scope page)
RATE YOUR I. Q. ON REPS

1) The first exclusive national sales representative was:
   a) Peters, Griffin, Woodward  
   b) Paul H. Rayner Co. 
   c) Edward Petry & Co. 
   d) John Blair & Co.

2) When was this pioneer rep founded?
   a) 1927  
   b) 1932  
   c) 1918  
   d) 1935

3) Most rep salesmen are usually compensated by:
   a) commission  
   b) straight salary  
   c) drawing on

4) The president of the Station Representatives Association is:
   a) Hal Fellows  
   b) Frank Headley  
   c) Kevin Sweeney  
   d) Don McGannon

5) The managing director of SRA is:
   a) Frank Headley  
   b) Larry Webb  
   c) Norman Cash  
   d) Robert Bartley

6) A station rep which specializes in television stations is:
   a) Harrington, Rich & Parsons  
   b) CBS TV Spot Sales  
   c) Henry I. Cristal  
   d) AM Radio Sales

7) Of the “top five” independent reps, the only one less than 10 years old is:
   a) John Blair & Co.  
   b) Katz Agency  
   c) H-R Representatives 

8) Which of the following mottos is that of the Meeker Co.?
   a) “Father Knows Which Way the Wind Blows”  
   b) “Personalized Selling of a Limited Line”  
   c) “We Always Send a Man to Do a Man’s Job”

9) The city where most reps do not maintain offices is:
   a) Boston  
   b) Atlanta  
   c) San Francisco  
   d) Detroit

10) Which of the following nicknames belong to H-R Representatives?
    a) Colonels  
    b) Working Partners  
    c) Madison Ave. Hillbiles  

11) The number of independent reps currently in existence is approximately:
    a) 55  
    b) 39  
    c) 22  
    d) 81

12) The area of station management in which reps do not act as consultants is:
    a) promotion  
    b) legal  
    c) programing  
    d) talent hiring

13) Frank Headley and Dwight Reed are principals of the following rep:
    a) Headley-Reed  
    b) B’cast Time Sales  
    c) H-R  
    d) Dick O’Connell

14) Which network does not maintain a spot sales division:
    a) CBS  
    b) NBC  
    c) DuMont

15) The number of offices independent reps maintain is approximately:
    a) 35  
    b) 300  
    c) 500  
    d) 2000

16) The percentage of rep employees which are salesmen is:
    a) 20%  
    b) 40%  
    c) 60%  
    d) 80%

17) A station’s returns on sales by its rep is approximately:
    a) 15%  
    b) 33%  
    c) 66%  
    d) 73%

18) The ratio of station revenue sources, rep to network, is:
    a) 3 to 1  
    b) 5 to 1  
    c) 8.7 to 1  
    d) 11.9 to 1

19) The number of salesmen employed by the national independent reps is approximately:
    a) 250  
    b) 300  
    c) 800  
    d) 1500

20) The rep which celebrated its 25th anniversary last month is:
    a) John Blair & Co.  
    b) Hollinger  
    c) Weed  
    d) John Pearson Co. 

(Answers on page 37)
NCS No. 3: the wheels start turning

- Data on county-by-county television set ownership will probably be in the hands of subscribers this week
- Complete reports are expected by August, four months sooner than the figures for 1956's NCS No. 2

First figures from the Nielsen Coverage Service No. 3 hopper will probably be in the hands of subscribers by this week. These will be county-by-county data on tv set ownership, based on a Census Bureau survey in January and NCS field work in March-April.

Aside from the industry having up-to-date tv set count figures in its hands, it's also significant that production of the tremendous volume of NCS coverage figures is going along on schedule.

Current indications are that complete station reports (CSR) and complete circulation reports (CCR) will be distributed by the end of August, a prospect that elates Nielsen executives and will not make subscribers unhappy either. The fact is that in 1956 NCS No. 2, which involved field work at the same time of year as the current Nielsen coverage study, did not go out to subscribers until December.

The on-schedule picture of NCS No. 3 operations is primarily due to relatively speedy and complete returns of mail ballots—used to cover homes representing half of the U.S. Nielsen received more than 200,000 ballot responses in all, which, the firm reports, is an all-time high for a tv coverage study sample. About 75% of the homes receiving mail ballots responded.

While the schedule for distribution of station coverage information cannot be pinned down exactly, the plan is to distribute the CCR information first with the CCR data following after a short interim period.

Set count information was developed from the fifth survey of tv saturation in the U.S. sponsored by the Advertising Research Foundation. These surveys, which started in 1955, are paid for by the three tv networks, the Television Bureau of Advertising and the National Association of Broadcasters. The January survey disclosed that there are nearly 42 million households about 83% of the U.S., with tv sets. This represents a gain of 10 million over June 1955, when the first ARF sponsored survey was taken. The Census Bureau figures, which are gathered from a hitchhike question attached to the bureau's regular employment study are broken down into county totals on the basis of facts gathered for NCS No. 3. The county figures will be release.
publicly in September to the industry.

NCS No. 3 subscribers will receive, by late summer, tv coverage information gathered on substantially the same basis as NCS No. 2. For the first time Nielsen did not measure radio. There are a number of reasons why radio was not measured, but they all come down to the basic reason that the industry (meaning both buyers and sellers) is not willing to pay for radio circulation measurement, a more difficult task than profiling tv station audiences.

Here's how NCS No. 3 was gathered:

Nielsen statisticians set up 2,200 separate NCS areas made up of about 1,700 individual counties with about 5,000 or more homes plus 500 county clusters with a combined home count of about 5,000. A total of about 150,000 reporting homes was predicted but the unexpected mail response raised this to the 200,000 figure.

Viewing data was gathered in three ways. Metropolitan areas representing half the U.S. population were surveyed via the personnel interview method with the homes selected by "probability area selection techniques." In addition, in many of these areas and in some areas outside, Nielsen has sample homes reporting regularly for the firm's NTV and NSI services. The Audimeter, Recordimeter and Audilog data from these homes were entered on ballots and the information is being used along with material from other sample homes.

The rest of the sample consists of homes selected previously for various Nielsen studies or selected specifically for NCS No. 3 and "contacted by controlled mail ballots."

To assure accuracy, sample homes not responding to interview or mail contacts are called back. The main problem is the mail sample where the practice is to use tracers at least 40% of the sample homes in a county have responded. Nielsen people anticipated an average of 50% or more from the mail ballot homes but received, as mentioned previously, 75%.

In estimating set count figures, counties with low tv ownership presented a special problem. For statistical reasons, the absence of ballots from the large number of non-tv homes prevented Nielsen from using ballots from tv homes in these areas in computing set ownership directly. What Nielsen did was compute growth rates on the basis of a Census analysis of tv ownership, separate study of non-tv homes and a
tv panel in 200 rural counties which represented the 1,400 low ownership counties. This was supplemented by data on community antenna subscribers by county and independent local area ownership studies.

These methods, Nielsen feels, provide a level of accuracy sufficient for industry use. In computing data on station viewing, these tv home counts are used as a base.

Like the previous Nielsen coverage studies, NCS No. 3 is tailored for three sources, stations, networks and agency-advertiser clients.

A station subscribing receives the following: (1) viewing data in all counties where 10% or more of all homes view the station at least once a month—either day, night or both; (2) total homes and total tv homes in the station's market area (the 10% or more counties) and the same data for each county in its market area; (3) station viewers in total and for each county. These latter data are broken down separately for daytime and nighttime and for monthly, weekly and daily audiences.

The station can also get information about competitive stations—but not for (Please turn to page 70)

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**ANSWERS TO I.Q. QUIZ ON REPS**

1) c. Edward Petry was the first exclusive station rep.
2) b. Petry was founded in March 1932. Another pioneer firm established during 1932 was Paul H. Raymer Co.
3) b. Almost all reps are compensated by straight salary.
4) c. Frank Headley.
5) b. Larry Webb.
6) a. Harrington, Righter & Parsons.
7) c. H-R Representatives, which was founded in 1950.
8) b. which did you pick
10) b. Its logo type consists of five men.
11) a. 55. The SRA designation of a national rep is one having permanent offices in New York, Chicago, and at least one other location.
12) b. Legal.
13) b. H-R. Headley and Reed have no longer any connections whatsoever with Headley-Reed.
14) c. ABC. The ABC ads are represented by Blair TV.
15) b. 300. (SRA figure.)
16) b. 40%. This reflects the amount of manpower devoted to such corollary functions as research, promotion, advertising, publicity and programing.
17) d. 73%. (SRA estimate.)
18) d. 11.9 to 1. (SRA estimate.)
19) c. 800.
Progresso's 26-year love affair with radio

- As a small company, Progresso Foods put its entire advertising budget into radio. It still favors air media.
- Credit for sales growth is traced to loyal audience on two shows: radio in Italian and television in English.

All too frequently, an advertiser with a limited budget feels that air media is fine if you have lots of money to make a big splash. If you don’t, your small investment may get lost among bigger ones.

Progresso, a line of quality Italian foods packaged by Uddo & Taormina Co., Brooklyn, N.Y., felt differently. The company put its entire advertising budget—$50 a week, about $2,500 a year—into radio spots and participations. No small-space newspaper advertising, no reading notices in food trade publications; every penny into a daily participation on radio.

That was 26 years ago, in 1932. Today U&T has an annual budget approximating $1 million for advertising. And it still puts better than 90% of its budget into radio and tv.

The growth of the advertising budget is a reflection of the growth in distribution and sales. Back in 1932, the company stood, in a competitive field of about 25 companies, about 17th in sales. Today, by company estimate, the sales of all competitors combined would not reach two-thirds of Progresso’s total sales.

What has accounted for Progresso’s tremendous growth? It has, for one thing, moved in a straight, unvarying line. Its advertising philosophy has not deviated since the first schedule in 1932. Neither has its agency, Carlo Vinti Advertising, New York.

To a greater degree than most, the career of Carlo Vinti, head of his agency, and Progresso, has been intertwined. Progresso was Vinti’s first client and is still his largest. Others include Stella D’Oro, a biscuit and cake manufacturer, and the dry wine portion of Gallo Wines.

Vinti, together with company head Frank Taormina, and occasionally the late Joseph Uddo, guided the advertising behind the company’s growth to its present position. U&T has always given Vinti almost carte blanche to expend the ad budget as he chooses.

With the phenomenal growth record it has shown over the past two decades, it’s clear their faith in his judgment has not diminished.

Vinti has always been a believer in the effectiveness of air media. His 1958 budget, totaling about $1 million, confirms this in its break-down: newspapers are allocated about 7%, car cards and posters about 3%. Radio gets some 25% with the balance, some 65%, going into tv.

“There are two reasons why the budget is heavily weighted for air media again this year,” he explains. “The first is empirical: radio and tv have been the mainstays of our budget during the period of our greatest growth, and I see no reason to change now.

“The second reason is more philosophical,” he adds. “We believe that housewives, who are our prime sales target, build a greater identification and attachment to radio and tv than they do to other media. A woman thumbing through a newspaper is likely to be ‘shopping’ selectively. She glances at the ads; if she sees one for something she’s interested in, say furniture, she stops to read it. If not, she keeps going.

“Air advertising is quite different,” he continues. “If she is interested in the program, she will retain that interest for the commercials, and for the products advertised.”

Progresso’s history supports this belief, recognizing, of course, that the company has succeeded in getting the housewife interested in the program itself.

Two such programs stand out in Progresso’s history. Both achieved popularity beyond the expectations of Taormina and Vinti. And both manifested the tremendous interest in immediate, and sustained heavy sales.

The first is on radio. The title: La Grande Famiglia, which translates roughly to “One Big Family.” It was conceived by Vinti in 1948 and instituted that year on WOV, New York, a station with heavy programing in Italian. “On the basis of 15 minutes a day, we thought the show might sustain interest for two years, or even possibly three years, but certainly no more than that,” reflects Vinti today.

Now 10 years later, the program is stronger than ever. From its original 15 minutes, 6 days a week on WOV, it has grown to two 15-minute stanzas a day on WOY, a total of three hours a week. Additionally there is another half-hour segment on Sunday afternoon on WHOM, New York.

That makes a total of 3½ hours a week in New York. The same show with the same sponsor, Progresso, also running six 15-minute shows a week on WHAY, New Britain, Conn.; WPIT, Pittsburgh. And it has now branched out to one 15-minute show a week on WMIE, Miami, Fla., and KWKW, Pasadena, Calif.

Here’s how the show is organized. Listeners were invited to join the “family” by sending in five labels from any of the canned foods in the Progresso line, together with part of the...
label from a half-gallon of its olive oil.

As a member of the family, the entrant was permitted to request to hear the voice of a member of his family or friends, still living in Italy. To fill these requests, Vinti hired an announcer in Italy and made arrangements to use WOV's studios in Rome.

As requests came in to Progresso, accompanied by the labels, the announcer would be notified of the name and address of the requested party. When a fixed number had been accumulated, he set off throughout Italy, stopping at the addresses given, and taping a message from the dear ones there to their family in the States.

Within weeks the company was swamped, with requests and labels. First, the "family" membership requirements were doubled: purchase of 10 labels and a gallon of olive oil, which represented an expenditure of about $10 in product. The tide kept right on rolling in.

The next move was to limit the taped messages from the Italian families to one minute each, to squeeze more into each 15-minute show. Then the broadcast hours were expanded from an hour-and-a-half a week to three-and-a-half hours. Despite all of this "we could stop accepting requests today, and have enough backlog for more than three years," Vinti reports.

Vinti estimates that, in these 10 years, some 500,000 families have been "reunited" through the "family." "And therein lies the strength of the show for Progresso," he points out. "On a cold analytical basis, using ratings and cost-per-1,000, we could produce better figures with other buys. But this program has given us good will we could never have bought any other way, for any money.

"This show is closer to its audience than any other program I've ever heard of," he adds. "We get letters constantly with the theme of 'I can never begin to express my gratitude. Through your program I heard the voices of my family I haven't seen in 20 years. God bless you, and my family and I are praying for the success of your company.'

"When you get thousands and thousands of letters like that," Vinti points out, "you realize that you have done more than build an audience. You've acquired so much gratitude, that these thousands and thousands of people are now your best salesmen."

The second Progresso successful advertising idea was on tv. It was called Opera Cameos. Unlike "family," it was done in English. It debuted in 1949 on WPIX, in New York, as a weekly half-hour program.

Again Vinti's idea, he planned it as showcase for familiar operatic music. Although a low budget show, he was able as producer, to attract top talent, both for the orchestra and singers. "These people worked for us at a very low price, because they appreciated us giving viewers a chance to see good opera on tv," Vinti says.

The viewers made no secret of their appreciation. Sales turned up immediately and stayed strong. During its five-season tenure, Progresso brought out several new products. It ran tests by advertising them only on Cameos which despite a continuous low competitive rating, generated a viewer.
CHICAGO, ILL.

A quiet little fight launched here by daytime radio listeners early this year is now mushrooming into a full-scale revolution.

It all started last March, when WMAQ, the NBC outlet in Chicago, dropped Mary Merryfield's Radio Journal. A group of her regular listeners, protesting that the end of Radio Journal was symbolic of "the alarming deterioration of radio programing in Chicago," decided to organize a committee to improve daytime radio programs.

At that stage it was still an isolated movement, but the word began to spread. Housewives by the score—stimulated by Chicago daily newspaper columnists' blasts at daytime radio shows—joined up "to fight for better programing." Women's clubs and civic groups volunteered to participate.

By last month, the modest protest had developed into a full-fledged crusade. At a formal meeting of the Housewives Committee at the Chicago Art Institute, the group drafted a survey questionnaire to look into housewives' listening habits and preferences.

A spokeswoman for the Committee expressed the survey's purpose this way: "It is our belief that advertising agencies, advertisers, and particularly the management of Chicago stations are either completely indifferent to or ignorant of the housewives' interests. Our survey, now underway, is an attempt to pinpoint the tastes and trends of Chicago homemakers who have been ignored by those responsible for programing."

The Committee's questionnaire contains such questions as:

- How many hours a day do you listen to radio?
- What are your general listening times?
- Do you switch from station to station?
- Do you listen to FM?
- Do you ever "hear" the commercials?
- Are you ever motivated to buy?

The survey, which so far has lured 81 "team captain" volunteers who are undertaking a house-to-house poll, is called "a challenge to the rating surveys which the committee feels are often inadequate and misleading." To date, some 650 questionnaires have been returned, and the group expects to have 1,000 returns before the survey is completed.

Although no clear-cut trends are apparent from the preliminary returns, it appears that many young housewives who have been regular daytime radio listeners are switching to FM stations. And on AM stations, early morning newscasts are the most popular programs.

Because the Housewives Committee is interested mainly in daytime programing—many members of the group are young mothers tied to their homes by babies and younger children—the survey concentrates on daytime shows. The emphasis is on radio rather than TV since the mothers seem to prefer listening while they work around the house.

The campaign to improve Chicago daytime radio fare is now underway mostly in the north and near north sections, with much of the work being done by young mothers. According to the group, the "indignation" over daytime radio's "daily formula of canned programs and disk jockey-type formats" is spreading to nearby cities such as Rockford and Milwaukee.

A committee spokeswoman told sponsor that "Chicago station management and their advertisers should be very interested in the results of our poll, because we, the housewives, make up the audience they are all trying to reach. We do the family buying. Husbands won't even buy suits unless the wives approve first."

A new look

- A top agency radio/tv director says neither need dominate media planning

- In this SPONSOR exclusive, EWR&R's Hunter says it still takes two to tango

By Rollo Hunter
Radio/tv director, EWR&R

Television and print advertising often seem to be an uneasy couple on the agency dance floor. The trouble may well be a running dispute as to who is leading. If both partners are trying to lead at the same time, the result just has to be a lot of left feet.

Because print came first to advertising—long before radio and long before TV—many agencies jelled rather permanently into the mold of expecting basic creative ideas to germinate in print copy. Everybody else adapted. Television was supposed to make these still pictures move. This is perfectly all right—sometimes. But not always.

Certainly there are numerous good reasons why print creative might dominate television in varying circumstances. Among the not-so-good reasons, we may find some psychological factors that have a definite bearing: for one, the individual backgrounds of the people working on an account. If you've been brought up in the business largely on the print side, it's only natural that you'll be more comfortable in the atmosphere of your own kind—your own nomenclature, your own practiced way of visualizing ideas. A layout is familiar territory to you. A four-color comp in your presentation imparts a much greater feeling of security than a storyboard with all its gobbledegook video instructions.

The same principle applies in reverse, of course. Television specialists have been known to shy away from the technicalities of print. We can't all be the fabled "all-around adman." But we can get along with each other. In fact, we had better get along with each other. Brotherly love among the media
The old television vs. print controversy

must surely lead to the best balanced advertising for the clients.

Cain and Abel
A healthy competitive spirit is dandy for sparking fresh ideas, but if it gets infected with unworthy motives it can be murderous. Or it can be childish—a sibling rivalry that would make Spock sick. It would seem worthwhile for creative people to keep their guard up against the very human tendency to try to prevail just to be prevailing. When this happens to pit print against television, caprice gets into the act and the client may be the loser.

Basic media planning can often point the direction to creative. That's where the scale can be logically tipped one way or the other. If television and/or radio is to dominate in the buying, print may then adapt from a campaign originally designed for sight and sound, and vice versa. One the other hand, the Brilliant Idea, no matter whence it originates, will conceivably point out the way to media. Keeping a free flowing interchange is what's important. A short circuit between creative and media can bring about a lot of grumbling in the halls and wasted effort as well.

Warren Donahue, new v.p. and copy chief at EWR&R in New York, says "As long as you keep it a two-way street, there's no reason for any internal friction between print and television people. We're all for looking over each other's shoulders."

The technique is to capsulize the main idea right at the beginning—to tighten it down as much as possible. Then start developing it toward television or print or radio.

However, it wouldn't be realistic or fair to imply that good intentions will always do the trick. There are some print ideas that simply won't translate to television. (And that's a two way street, too.) A print campaign that relies heavily on color is in trouble on those black and white screens; the 325,000 color sets in the U.S. aren't enough yet. The multiple story that works out fine in print won't go in television where it is essential to keep the selling points to a bare minimum if you're going to get across to the viewer. Ideally, you'd like to make just one single big impression with your fleeting 30, 20, or maybe only 10 seconds. Print phases that pop off the page at you most arrestingly may sound hard and unnatural. These are a few of the problems of adaptation to be faced. Sometimes the mutation from print to tv can't be too literal or it just won't come off.

The fact that tv is an "action" medium is what makes the problem a tough one. Doug MacNamee, v.p. and tv-radio copy director for EWR&R in New York offers examples: "Suppose a commercial photographer has captured that moment of ecstasy when a man takes his first sip of a certain coffee—or that instant of triumph when a woman's reward for some domestic achievement is a warm embrace from her husband. These aren't easily converted to tv scenes that 'play.' Too often there is a hidden unbelievability which becomes obvious when acted out. Yet a still picture of the climactic moment is effective though exaggerated, so effective that clients often say, 'Fine ad, and what a great tv commercial it will make.'"

The Wide Open Spaces
Some of the most attractive print campaigns ever run feature lots of wide white space. Their classic simplicity may hide the fact that there isn't any tangible copy story. In translating to moving pictures, you may find those seconds dragging by like fortinights. Mood pictures and music will go just so far and then you risk a tumble off the cliff into the ridiculous.

For example, there are cosmetic print ads which lean very heavily upon mood—soft colors, the meaningful word or two, no big product benefit. Direct translation to film could bring down the house in unkind laughter. (While the singing strings fill the gaps with romantic melody, the lovely lady languishes in a bower of jonquils, breathtaking in her maribou-trimmed peignoir, not really doing much, but looking rather fetching with a jeweled dagger in her teeth.)

We can't resolve the print vs. television donnybrook with any pat formula. Telling a deep-rooted print writer that he's now a television writer as well won't make him one, at least not for quite a while. Telling a tele-

vision-slanted writer that he's now dedicated to the printed word won't bring forth his best, certainly not until he has learned the mechanics of a new field.

The trend toward crossbreeding of tv and print people is not entirely realistic, even though it may look pretty good on the ledgers. As a long range effort, however, it may develop a strain of broad-base creative people whose technical knowledge will be wide enough to allow effectiveness in any direction. There are scenarists who have written good novels, just as there are doubtless columnists who have written successful Broadway musicals. But let's face it, the true switch-hitter is a hard man to find, particularly at a bargain price.

For the present, it would seem that we can maintain specialization if we (a) stick together under the canopy of advertising as a business, (b) face the fact that the other guy's idea might be better than our own, (c) fraternize with the enemy, and (d) realize that it takes two to tango.

Rollo Hunter, v.p. and radio/tv director of Erwin, Wasey, Ruthrauff & Ryan, says the key to successful media planning is the free interchange of ideas between print and tv.
Bab-O introduces animated salesman

- Building product identification via spot television, with varying times, shows is common advertising problem

- B. T. Babbitt Co. thinks it has the answer in a new animated "personality" to do all-company selling job

Spot tv offers, as every advertiser knows, incomparable advantages in flexibility of markets and time slots. But spot carries with it a penalty; having little control over the shows in or near which his spots run, the advertiser must frequently sacrifice product identification.

A long-time sufferer under this handicap, Brown & Butler, Inc., New York ad agency set about a few years ago to measure the problem and explore ways to overcome it.

First step was a consumer research study. Using the top 20 shows on tv at that time, interviewers checked, the day after broadcast in each case, to see how many people could (1) identify the sponsor and (2) recall what products were featured.

Results were revealing. Even in cases of single sponsorship, identification was frequently uncertain, and in most cases product identification was even worse.

There were a few notable exceptions: Arthur Godfrey, Ed Sullivan and Garry Moore. B&B (then Carl S. Brown Co.) realized the one thing these shows had in common was an outstanding personality.

"Based on the finding that a strong personality gives product identification and carry-over, we decided to build our own character for use on spots that would give us these qualities," reports Carl Brown, agency chairman.

The first step in building the character was the name—Norman Normal. (No "B." "I never met the real-life sound-alike until recently, several years after we picked the name," Brown says.)

The first characterization was done with a live model. After a couple of years, for reasons of character control and exposition, the decision was made to switch to animation which was the beginning of the current character.

The final evolution of the commercials, for B&B's client, B. T. Babbitt Co., New York, was achieved early this year and, so far, four have been made. Each runs 59 seconds and is a combination of animation, for N.N., and live action, for a woman model demonstrating the product.

All of these first four are devoted to Bab-O, a household cleanser, and the "wheelhorse" of the Babbitt product line. Each shows a different product used.

The spots broke last 21 April. Babbitt had moved from another agency at the beginning of the year, so there had been little advertising for some months prior to the new campaign. The N.N. spots are now on 72 stations in 53 markets, with 52-week schedules mostly. The entire Bab-O budget, except for promotion, is in the spots.

The company likes the N.N. spots. "One of the things that appealed to us," reports Jack Sugden, marketing director, "is the flexibility of the idea. First off, Norman Normal is a spokesman for the whole company, so can be used for any of the products, whenever or wherever we want to add extra effort. Again, we can, and plan to, introduce new characters to add interest and develop different themes."

Besides projection of Norman Normal as a character and salesman, the agency has tried to build other qualities into the commercials, Brown says; music, humor, sell and palatability. These qualities, together with our varied production processes, give us almost a complete tv show in 59 seconds," notes Thomas C. Butcher, B&B president. The agency calls them "Quick-taculars."

Each spot opens with N.N. for about 10-15 seconds. The live-action sequence, for 35-40 seconds follows. At the end of 50 seconds there is a tag line: "And now back to Normal."

At present, Norman comes back reiterating the Bab-O pitch. In the future, these final 9 seconds will be used to cross-plug other products in the company's line.
Network radio sales in June down 3%  

- Four-net total of sponsored hours for week ending 20 June is 97.4 hours—compared to 101.1 for 23 May  
- A recent Nielsen survey of total radio listening shows an 8% increase in home audience for winter 58 over 57

Network radio sales in June are slightly under time-sold figure in May. A look at sponsor's four-network total of sponsored hours for the week ending 20 June shows 97.4 hours sold. This compares with 101.1 hours for the week ending 23 May, a decline of 3.7%.

In another area of radio, a recent Nielsen survey comparing the radio audience of winter, 1957 with winter 1958, shows an 8% increase in homes reached ml radio during a typical mid-winter week in 1958 over 1957. In 1957, 40.35 million, or 84.6% of all U.S. radio homes used their household radios during a typical mid-winter week. In 1958, the figure rose to 43.59 million, or 89.5%.

A comparison of winter 1957-58 home hours of listening done during the week distributes by day parts in this pattern:  
- Morning listening (6:00 a.m.-12 noon) has gone up 5% over last year, in terms of number of homes reached.  
- Afternoon listening (12 noon-6:00 p.m.) and evening listening (6:00-12 midnight) have each gone up 2% over the same period in 1957.

Sponsor's network client list shows these incoming and outgoing sponsors for the week ending 20 June:  
**ABC**: Armour, General Foods and Philco are the new clients; Glamorine and Harrison Home Products are out.  
**CBS**: Hearst and MacFadden Publications, along with P. Lorillard and an increased buy for General Motors and General Foods, are in; Best Foods, Glamorine, L&M, and Nylonet, are out.  
**MBS**: Armour, Nestle, Time, and 20th Century Fox are among the new sponsors; Lever, L&M, Nylonet and Sleep-Eze, out.  
**NBC**: Armour, American Optical and Sterling Drug are some of the new clients; Kiplinger, RCA and Rubberoid are out.

### 1. RADIO'S DIMENSIONS TODAY

<table>
<thead>
<tr>
<th><strong>Radio homes index</strong></th>
<th><strong>Radio station index</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>End of May 1958</strong></td>
<td></td>
</tr>
<tr>
<td>Stations on air</td>
<td>CPs not on air</td>
</tr>
<tr>
<td>Am</td>
<td>3248</td>
</tr>
<tr>
<td>Fm</td>
<td>541</td>
</tr>
<tr>
<td>New station requests</td>
<td>406</td>
</tr>
<tr>
<td>New station bids in hearing</td>
<td>107</td>
</tr>
</tbody>
</table>

| **End of May 1957**   |                         |
| Am                    | 3024                    | 133                      |
| Fm                    | 540                     | 23                       |
| New station bids in hearing | 303 | 145 |

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

<table>
<thead>
<tr>
<th><strong>Radio set index</strong></th>
<th><strong>Radio set sales index</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Set location</strong></td>
<td><strong>Type</strong></td>
</tr>
<tr>
<td>Home</td>
<td>Apr. 1958</td>
</tr>
<tr>
<td>Auto</td>
<td>402,283</td>
</tr>
<tr>
<td>Public places</td>
<td>190,435</td>
</tr>
<tr>
<td>Total</td>
<td>592,718</td>
</tr>
</tbody>
</table>

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

**Sponsor** • 21 June 1958
2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network total of radio sales, in terms of program time, for the past week compared with four weeks previously. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-, 8-, and 10-second commercials are considered as 30 seconds of program time; 20-, 28-, and 30-second commercials are considered two minutes of program time, and 45-second commercials are considered four minutes of program time. In the list below, covering week ending 20 June, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1 ½ minutes of commercial time, only major client is credited.* All information in the network client list is as of 10 June.

<table>
<thead>
<tr>
<th>NETWORK BUSINESS INDICATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program Hours Sponsored</td>
</tr>
<tr>
<td>Week ending</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>20 June</td>
</tr>
<tr>
<td>23 May</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABC</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFL-CIO: institutional; Ed. P. Morgan, J. W. Vandercook; 100 min.</td>
</tr>
<tr>
<td>American Cyanamid Co.: Anersonised chicken; Breakfast Club; 10 min.</td>
</tr>
<tr>
<td>Armour &amp; Co.: Dial soap; Newscasts; 50 10-sec.</td>
</tr>
<tr>
<td>Assemblies of God: religious; Revivaltime; 30 min.</td>
</tr>
<tr>
<td>Bankers Life: White Cross Hospital Plan; Paul Harvey; 15 min.</td>
</tr>
<tr>
<td>Bristol-Myers: Bufferin; Breakfast Club; 15 min.</td>
</tr>
<tr>
<td>Campona Sales: Ayds, Italian Balm; Breakfast Club; 5 min.</td>
</tr>
<tr>
<td>Clairol: Breakfast Club; 10 min.</td>
</tr>
<tr>
<td>Ex-Lax: Newscasts; 4 30-sec.</td>
</tr>
<tr>
<td>Food Specialties: Appian Way pizza pie mix; Breakfast Club; 5 min.</td>
</tr>
<tr>
<td>General Foods: Perkins Division; Breakfast Club; 25 min.</td>
</tr>
<tr>
<td>General Foods Corp.: Jello; Newscasts; 3 30-sec., 2 10-sec.</td>
</tr>
<tr>
<td>General Mills: Cheerios; Weekend Newscasts; 12 45-sec.</td>
</tr>
<tr>
<td>GMC Truck Division: Speaking of Sports with Howard Cosell; 25 min.</td>
</tr>
<tr>
<td>Gospel Broadcasting: Old Fashioned Revival Hour; 30 min.</td>
</tr>
<tr>
<td>Billy Graham: religious; Hour of Decision; 30 min.</td>
</tr>
<tr>
<td>Highland Church of Christ: religious; Herald of Truth; 30 min.</td>
</tr>
<tr>
<td>Kitchen Art Foods: Py-O-My Mixes; Breakfast Club; 10 min.</td>
</tr>
<tr>
<td>Krexmor Corp.: wheat germ; Breakfast Club; 5 min.</td>
</tr>
<tr>
<td>KVP Co.: freezer wrap, shelving paper; Breakfast Club; 5 min.</td>
</tr>
<tr>
<td>Midas Muffler: auto mufflers; Weekday Newscasts; 5 45-sec.</td>
</tr>
<tr>
<td>Miller Brewing: High Life; Newscasts; 50 10-sec.</td>
</tr>
<tr>
<td>Milnor Products: Perma Starch, Pine-Sol; Breakfast Club; 5 min.</td>
</tr>
<tr>
<td>National Brands, div. of Sterling Drug: Dr. Caldwell's; Sunshine Boys; 25 min.</td>
</tr>
<tr>
<td>Oral Roberts Evangelistic Assn.: religious; Oral Roberts' Broadcasts; 30 min.</td>
</tr>
<tr>
<td>Philco Corp.: electrical appliances; Breakfast Club; 25 min.</td>
</tr>
</tbody>
</table>

*NOTE: Data on time purchased refer to weekly brand or advertise total. In cases where groups of brands provide a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Direct for about half a dozen of Gold sponsors, brand information was not available from CBS.

| Plough: Musterole, St. Josephs Aspirin, etc.; Newscasts; 15 min. |
| Radio Bible Class: religious; Radio Bible Class; 60 min. |
| R. J. Reynolds: Camel; Weekday Newscasts; 5 45-sec.; Weekend Newscasts; 21 45-sec. |
| Sandura Company: floor covering; Breakfast Club; 5 min. |
| Scholl Manuf.: Zino Pads; Breakfast Club; 10 min. |
| Voice of Prophecy: institutional; Voice of Prophecy; 30 min. |
| World Vision, Inc.: religious; Dr. Bob Pierce; 30 min. |
| Dr. Thomas Wyatt: institutional; Wings of Healing; 30 min. |

<table>
<thead>
<tr>
<th>CBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Home Foods: Ma Perkins, Dr. Malone; 20 min.</td>
</tr>
<tr>
<td>Armour: Arthur Godfrey; 15 min.</td>
</tr>
<tr>
<td>Barbasol: Sports Time; 15 min.</td>
</tr>
<tr>
<td>Beechnut-Life Savers: Helen Trent, Nora Drake, Dr. Malone, Couple; Next Door; 50 min.</td>
</tr>
<tr>
<td>Bristol-Myers: Helen Trent, Ma Perkins, Backstage Wife, Our Go Sunday, Nora Drake, Dr. Malone; 32½ min.</td>
</tr>
<tr>
<td>Campona Sales: Robt. Q. Lewis; 5 min.</td>
</tr>
<tr>
<td>Carnation Co.: Houseparty; 15 min.</td>
</tr>
<tr>
<td>Chun King Sales: Houseparty; 7½ min.</td>
</tr>
<tr>
<td>Clairol: Galen Drake, Robert Q. Lewis; 10 min.</td>
</tr>
<tr>
<td>Colgate-Palmolive: Backstage Wife, 2nd Mrs. Burton, Our Gal Sunday, Dr. Malone; 37½ min.</td>
</tr>
<tr>
<td>Comstock Foods: Robert Q. Lewis; 5 min.</td>
</tr>
<tr>
<td>Cowles Magazines: Robert Q. Lewis; 5 min.</td>
</tr>
<tr>
<td>Curtis Circulation Co.: Arthur Godfrey; 15 min.</td>
</tr>
<tr>
<td>Ex-Lax: City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, FB Sea Who, Amos 'n' Andy; 55 min.</td>
</tr>
</tbody>
</table>

*Please turn to page 46*

All data are in terms of program time. On ABC, MBS and NBC commercials shorter than a minute are listed separately. On NBC, major-minor clients, shown with (m-m) designation, alternate with minor and 30-second commercials in scattered program segments. In such cases, the 30-second commercial is not listed and the major client only is given credit in each sequence.
On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.

"All I hear is WMGM"

WMGM
RADIO
NEW YORK CITY
the liveliest station in town - 50,000 watts
on radio—

DID YOU KNOW THAT:

62% of the farm men in KMA-land roll out of bed between 5-6 a.m. in the summertime. And 60% retire between 9-10 p.m. 

* * *

The farms in KMA-land produce about one-tenth of the nation’s food supply and more wealth each year than all of the world’s gold mines?

* * *

Radio KMA (5,000 watts, 960 kcs) is soon starting its 34th year of service to this area which includes four of the nation’s richest farm states, Iowa, Missouri, Nebraska and Kansas?

* * *

Super markets which dot the area prove that farm folks and city folks are pretty much the same when it comes to buying coffee and tooth paste, only the KMA farm folks have a higher average income, about three times the U.S. farm average?

* * *

NCS #2 credits KMA with 299.500 radio homes in 67 counties, 110,600 of them being farm radio homes where listening is higher each day?

* * *

Beef cattle raisers and hog producers are certain to prosper this year, making KMA-land a hot market. A “solid gold tractor” type market. For when a farmer’s selling 30 steers he’s made money and is your best 1958 customer?

* * *

KMA topped all stations in the nation in mail response for an International Harvester offer in 1957?

* * *

98.9% of the farms in KMA-land have electricity. And, of course, there are more radios on farms than there are farmers?

* * *

More than a generation of farm and small town families have grown up with KMA, depended on it as their daily source of news, information and ideas?

* * *

Advertising on Radio KMA influences sales in 10 major midwest distributing centers?

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RADIO’S CURRENT CLIENT LIST continued...

General Electric: Houseparty, Arthur Godfrey; 221/2 min.

General Foods: News; 121/2 min.

General Mills: Gunsmoke, Amos ‘n Andy, Galen Drake, See Who; Robert Q. Lewis, Backstage Wife, Helen Trent, Our Gal Sunday, Road of Life, Right to Happiness, Nora Drake, Ma Perkins, Young Dr. M. lone, 2nd Mrs. Burton, Whispering Streets; 671/2 min.

General Motors: General Motors Corp.; News; Chevrolet; News; GMC Trucks; Farm News, Saturday Night Country Style, Suspense, Oldsmobile; Pattie Page; United Motors; Lowell Thomas; 230 min.

Grove Labs: No-Doz; Gunsmoke, Amos ’n Andy; 15 min.

Hartz Mountain Products: Arthur Godfrey; 15 min.

Hearst Publications: Backstage Wife, Ma Perkins, 2nd Mrs. Burton, Helen Trent, Nora Drake, Our Gal Sunday, Road of Life; 75 min.

Hertz Systems: Business News, News; 60 min.

Home Insurance Co.: Jack Benny; 30 min.

Kendall Co.: Galen Drake, Robert Q. Lewis, Amos ’n Andy; 15 min.

Kitchens of Sara Lee: Arthur Godfrey; 15 min.

Knouse Foods: Arthur Godfrey; 15 min.

Lewis-Howe Co.: Robert Q. Lewis; 5 min.

P. Lorillard: News; 621/2 min.

MaccFarren Publications: Amos ’n Andy, See Who; 10 min.

Miles Labs.: News; 25 min.

Dumas Milner Products: Robert Q. Lewis; 5 min.

Mogen David Wine Corp.: Arthur Godfrey; 15 min.

Niagara Therapy Mfg. Corp.: Arthur Godfrey; 15 min.

Philip Morris: News; 5 min.

Pharma-Craft Corp.: Arthur Godfrey; 15 min.

Plough, Inc.: Robert Q. Lewis; 15 min.

R. J. Reynolds Tobacco Co.: Sports Time; 15 min.

Shulton, Inc.: Arthur Godfrey; 15 min.

Singer Sewing Machine Co.: Arthur Godfrey; 15 min.

A. E. Staley: Peter Lind Hayes & Mary Healey; 50 min.

Standard Brands: Arthur Godfrey; 15 min.

Sterling Drug: Gunsmoke, Backstage Wife, Our Gal Sunday; 15 min.

Tetley Tea Co.: Our Gal Sunday, Ma Perkins, Dr. Malone, 2nd Mrs. Burton, Backstage Wife; 25 min.

Wm. Wrigley, Jr.: Pat Buttram Show, Howard Miller Show; 150 min.

---

MBS

America’s Future: booklet; John T. Flynn—News; 5 min.

Aquafilter Corp.: Aquafilter; newscasts; 65 min.; 8-128 sec. adjacencies.

Armour & Co.: Dial soap; 50-10 sec. news adjacencies.


Christian Reformed Church: religious; Back To God; 30 min.

Colgate-Palmolive: Instant Shave, After Shave, and other male toiletries; Brisk toothpaste; Sportsreal with Bill Stern; 50 min.

Coty Products: 10 20-sec. adjacencies, 15 8-sec. adjacencies.

Dawn Bible Students Assn.: Frank & Ernest; 15 min.

First Church of Christ, Scientist: religious; How Christian Science Heals; 30 min.

General Electric: Kate Smith Show; 20 min.

General Foods Corp.: Calumet Baking Powder; Gabriel Heatter—News; 5 min., 7 8-sec.

SM Truck & Coach Division: General Motors; Gabriel Heatter—News; 10 min.

Gospel Hour, Inc.: The Gospel Hour; 25 min.

Billy Graham Evangelistic Assn.: Billy Graham; 30 min.

Gey Industries, Inc.: Silvaloate, Rub-on-Silver, Silvacrystals; News; 50 min.

Hudson Vitamin Corp.: Vitamins; Gabriel Heatter, Answer Man; 10 min.

Lee County Land and Title Co.: Lehigh Acres; Gabriel Heatter—News; 10 min.

P. Lorillard: Newport; newscast adjacencies; 24 20-sec.

Lutheran Laymen’s League: religious; Lutheran Hour; 30 min.

Dumas Milner Corp.: Pine-Sol, Perma Starch, Pine-Sol Room Deodorant, White Wave, Mystic Foam, Mysticscene; The Kate Smith Show; 20 min.


Nestle Co.: Nestea; Kate Smith, Bill Stern Sports, News—John Wingate, News—Westbrook Van Voorhis, Gabriel Heatter; newscasts; 130 min.

Pharmaceuticals: Serutan and Kreml; Gabriel Heatter; 10 min.

Quaker State Oil Refining Corp.: Game of the Day; 150 min.; Ken French—News; 25 min.; Sports Flashes with Frankie Frisch; 30 min.

Radio Bible Class: religious; Radio Bible Class; 30 min.

Reader’s Digest: 40 newscasts, True Detective Mysteries, Squad Room, Exploring Tomorrow; 235 min., 25 20-sec, 25 8-sec; Condensed Book; Kate Smith; 35 min.


Rhodes Pharmacol Co.: Imdridin; Gabriel Heatter—News; 5 min.

Time, Inc.: Time Magazine; newscasts; 45 min.


Twentieth Century-Fox Corp.: Bravado; newscast participations; 8 min., 4 20-sec. news adjacencies.

Voice of Prophecy: religious; Voice of Prophecy; 30 min.

Wings of Healing: religious; Wings of Healing; 60 min.

Word of Life Fellowship: religious; Word of Life Hour; 30 min.

Brn. & Wmsm.: Kools, Viceroy; Hourly News; 110 min. (m-m)

Carling Brew: Red Cap Ale; Monitor; 75 min.

Carter Products: Little Liver Pills; True Confessions, Woman In My House, One Man’s Family, News of The World, 5 Star Matinee, Nightline; 50 min.

Dow Chemical: chemical prod.; Red Foley Show; 25 min.

Dunlop Tire & Rubber Co.: Monitor; 50 min.

Edison Chemical Co.: Dermassage; Affairs of Dr. Gentry, True Confessions, One Man’s Family, Pepper Young’s Family; 20 min.

Evangelical Foundation: religion; Bible Study Hour; 30 min.

Evinrude Motors: outboard motors; Monitor; 25 min.

Ex-Lax: Ex-Lax; Bandstand, Pepper Young’s Family, One Man’s Family, People Are Fanny, Great Gildersleeve, Life & The World, My True Story; 45 min., 5 30-sec., 2 6-sec.

Foster-Milburn: Dean’s pills; My True Story, One Man’s Family; 10 min.

General Electric: various products; Bandstand; 10 min.

General Foods: Calumet baking powder; Various Shows; 8 6-sec.

General Mills: Cheerios; Monitor; 50 min. (m-m)

Gillette: Gillette prods., Paper-Mate, Toni prod.; Boxing; 25 min.

Grove Labs: Fitch shampoo & hair prods.; Monitor; Nightline; 65 min.; No Doo; News of The World; 10 min.

Lever Bros.: Rinso; Various Shows; 12 30-sec.; Breeze; Various Shows; 12 30-sec.

Lewis-Howe Co.: Tums; Hourly News; 105 min. (m-m)

Liggett & Myers: L&M; Monitor; 25 min. (m-m)

Lutheran Laymen’s League: religion; Lutheran Hour; 30 min.

Midas Muffler Shops: mufflers; Hourly News; 110 min., (m-m)

Morton Salt: salt; Alex Dreier—News; 5 min.

Mutual of Omaha: On the Line With Considine; 15 min.

North American Van Lines: moving; Monitor; 15 min.

Pabst Brew: Monitor; 50 min., (m-m); Various Shows; 10 30-sec.

Plough, Inc.: St. Joseph aspirin, children’s aspirin, Dr. Edward’s olive tablets, Mexana; Monitor, 55 min., (m-m); My True Story, 30 min.

P&G: Gleem; Various Shows; 21 30-sec., 20 6-sec.

Quaker Oats: Quaker Oats and Mother’s Oats; Various Shows; 4 30-sec., 2 6-sec.

Q-Tips, Inc.: Bandstand, True Confessions, Woman In My House, News of the World; 50 min.

Ralston Purina: feed division; Harkness—News; 25 min.

R. J. Reynolds: Camel; News of the World; 25 min.; Prince Albert; Grand Ole Opry; 30 min.

Scholl Mfg. Co.: Zino Pads; Bandstand; 10 min.

Sterling Drug Co.: D-Con & Rid-X; Life and the World; 10 min.

Sun Oil: oil; Three Star Extra; 75 min.

Swift & Co.: Allsweet marg.; True Confessions, My True Story, Bandstand, Affairs of Dr. Gentry, 5 Star Matinee, Woman In My House; 45 min., 7 30-sec.

United Insurance Co.: insurance; Monitor; 5 min.

Voice of Prophecy: religion; Voice of Prophecy; 30 min.
ANGELENOS

ARE DIFFERENT...

They're more community centered. In the 4,866 miles of mountains, valleys, desert and seashore comprising Greater Los Angeles market*, there are 71 incorporated cities and more than 100 booming un-incorporated communities. "Downtown" has been replaced by 1200 "Super-Shopping-Centers." And each one does an annual gross of more than $20 million!

SO IS KRCA! It's the one station that's programmed to hit all Angelenos right where they live. With KRCA you can reach all of these communities in 10 seconds. That's why LUX SOAP PROUC used KRCA exclusively when they wanted to make a big new sales impression on community-loving Los Angeles.

KRCA CHANNEL 4 • LOS ANGELES—SOLD BY NBC SPOT SALES

*Los Angeles and Orange Counties. To be sure, KRCA covers the communities of five Southern California counties, with 2,300,000 TV families.
What will probably go down as the 1958-59 season’s biggest lift to syndication is the $7.8-million windfall for spot by the Kellogg Co.
The schedule will involve five syndication series and start 7 September.
(For more details see SPONSOR-SCOPE, page 9.)

MCA has a ready excuse for the fact that it’s only sold its Paramount package in four markets thus far—with two more sales probably breaking this week.
Say MCA spokesmen: If we rushed in with the package in all markets, we’d stand to lose $12 million. This way, taking it market by market, we like to think we’re in the driver’s seat, letting stations bid for our price.”

The result: The four sales alone (to New York, Los Angeles, Boston and Omaha) have recouped a third of MCA’s $50 million outlay for the library.

There seems to be much hesitancy among syndicators to market an original situation comedy for syndication rather than the off-network series.
The thinking behind the timidity:
• It’s tough for a first-run comedy to compete with an off-network series in the same category on a pricing level.
• Stations prefer to schedule situation comedies on a strip basis, thereby giving the off-network fare an added economic advantage.
• Successful comedy series born of syndication have been few and far between. One tangible outcome of this sort of thinking: MGM TV will keep Min & Bill out of syndication even if a fall sponsor is not speared.

One reason for this year’s late selling season on syndicated film series was commonly voiced by several agencymen this week.
That reason: Many regional advertisers, who recently started using tv somewhat tepidly, have to be sold all over again on the use of the medium.

As one leading agency buyer put it: Our regionals are taking another long hard look at their syndication sponsorships; consequently decisions will come a bit later than usual.

There’s a strong consensus of opinion among syndicators that tv stations could show much more cooperation in publicizing syndicated product.
Syndicators argue that the obvious advantages for the station are these: (1) it gets the full card-rate from a syndicated series; (2) ballyhoo makes an impact on prospective advertisers as well as viewers and (3) national and regional advertisers are inclined to pick in a multi-station market the station that offers the most promotional support.
Add the syndicators: Many stations do not even bother to send out the weekly program stories and features supplied them, and sometimes discard the press kit altogether.
How publicity-minded stations generally suffer from this attitude: Too often syndicators must ignore requests from them because the cost is spread over too few stations.

(For additional film developments see FILM NEWS WRAP-UP, page 60.)
MARKETING WEEK

New Era potato chips' upcoming radio drive reflects two facts about the potato chip business.

First, it's booming. New Era sales have gone up from $8 million to nearly $14 million in five years. Potato chips, which used to be a bar and party snack item have dug into the American menu as a replacement for crackers, as a staple with salads, as a popular item with children, as a standard in outdoor eating. Chips are the potato farmer's biggest single customer; 22% of his crop goes into chips.

Second, a light touch emphasizing quality can work well in radio commercials. New Era used the light touch last year, doubled its radio budget as a result. Its new campaign, which started 15 June, covers 29 stations in 19 markets. Otto & Abbs Advertising, Detroit, is buying weekday minutes, five daily in most markets.

(New Era, largest selling potato chip brand, was absorbed in May by the Frito Co., whose $33 million in annual sales reflects its standing as the only nationally-distributed corn chip manufacturer.)

The next big trend in the marketing of soap products will probably be toward accenting anti-germicidal content.

The Lever Bros. holding company, Unilever, has already filed abroad a patent covering the use of silicone—a carbon derivative—as an anti-germicidal agent in detergents.

Another factor that will be emphasized by Lever—and its competitors, when they pick up the trail—is silicone's advantage as a protector for "gentle" skins.

There's also a report that Colgate has similar silicone infusion plans for its No. 1 toothpaste brand. Probable tv commercial: Germs replacing baseballs as the missiles hurled at that unshatterable glass wall.

There's more to the coupon redemption business than sorting, counting and paying off retailers. Problem: how to dispose of them.

Here's what happened at the Nielsen Coupon Clearing House plant at Clinton, Ia., as related by general manager Kirk Tischler before the AMA's New York chapter:

• NCCH started burning coupons (5-10 million weekly) in its own furnace but paper burns hot so it didn't do the furnace any good and spread ash around town. It also brought Clinton's Mayor down to the plant.

• Tischler then arranged for employees at the nearby veteran's hospital to burn the stuff in the hospital incinerator. But Federal law prevented Tischler from paying them so the employees went into hiding every time a Nielsen truckload of coupons hove into sight.

• Next, Tischler bought a "Red Goat." Like a giant Disposall, this machine grinds paper, flushes it down the sewer. Result: the town sewer system backed up, shut down NCCH temporarily, got the Mayor's dander up again and put 40 to 50 men at work digging up the streets.

• In desperation, NCCH people then rented an abandoned quarry, dumped the coupons in, doused them with kerosene and set the pile afame. But, during the winter, snow prevented the trucks from reaching the quarry and the coupons piled up.

• Finally, Tischler bought something called a PEGAR. This is used by the government for getting rid of classified material. It adds water to the coupons and turns them into pulp. The pulp is then put into sacks and taken to the city dump.

Now everything's fine. Of course, coupons made of foil are another problem.

A. C. Nielsen's NCCH, incidentally, has been around for about a year and a half, has recently started running in the black.
YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE KOLN-TV!

LINCOLN A-Z ARB SURVEY
JANUARY, 1958

<table>
<thead>
<tr>
<th></th>
<th>Viewed Most Before 6:00 P.M.</th>
<th>Viewed Most After 6:00 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOLN-TV</td>
<td>29%</td>
<td>48%</td>
</tr>
<tr>
<td>Station B</td>
<td>21</td>
<td>19</td>
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<tr>
<td>Station C</td>
<td>16</td>
<td>13</td>
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<td>Station D</td>
<td>4</td>
<td>9</td>
</tr>
</tbody>
</table>

There are only two big markets in Nebraska, and you can’t get them both with any one TV station. All surveys prove that KOLN-TV is essential for satisfactory coverage of Lincoln-Land — 232,937 television families in 69 counties.

Ask Avery-Knodel for all the facts on KOLN-TV — the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives
What is the future of stereophonic

Here are first reactions of three pioneer stations to this new type of programing, the type of audience it delivers and its future potential for prospective advertisers.

Larry Walker, president, WSOC and WSOC-FM, Charlotte, N. C.

Stereophonic or binaural broadcasting over WSOC-AM and WSOC-FM was an outgrowth of the programing of high fidelity concerts of recorded music in regular broadcasting which were started some three years ago on a three-night-per-week schedule. This schedule was set up on Tuesday, Wednesday and Thursday nights from 10:05 to 11:00 p.m. to provide music from high fidelity recordings simultaneously over the am and fm transmitters. The fm transmission has been particularly important because of the inherent wide frequency transmission capabilities of this band; fm assured that the full musical range of the hi-fi recorded music was available to the listener who had receiving and reproducing equipment capable of receiving it.

Approximately one year ago, in July 1957, the programs in this series, which carried the title of Great Music in New Sound were carried on Thursday nights in stereophonic sound, using the WSOC-AM and the WSOC-FM transmitters as the two sound channels. As WSOC-FM is the only fm station operating in Charlotte, this provided an excellent source of stereo programing, not only for listeners, but also for demonstration purposes.

Professional stereo-taped music has been used with a stereo-tape reproducer. One track of the stereo tape is fed on am and the other track on fm. At the beginning of each broadcast, a short explanation is given the listeners telling them how to position their loudspeakers and how to adjust the volume of their am and fm receivers if they are equipped for stereo reception.

Of course, those listeners not equipped for stereo reception still receive the program as a high fidelity monaural broadcast.

The type of music used has been mostly light classical or "concert type" music with a relatively small amount of strictly so-called "long hair."

While written response has been light, telephoned expressions of appreciation have been numerous and steady, especially just after each broadcast. No widespread publicity on the broadcasts has been used but information has been sent to music clubs, dealers and groups known to be interested. There has been sufficient interest indicated, particularly from listeners in the higher socio-economic groups, to warrant its continuance and expansion.

One problem has been the scarcity of available binaural tape recordings. On one occasion a stereophonic tape recording was made locally of a Charlotte choral society concert and broadcast as part of the series, with enthusiastic response.

The appearance of stereo records on the market soon should provide considerable additional programing material.


We're comparative newcomers to stereophonic programing, having launched our first weekly hour-long show just two months ago. The response has not been extraordinary but it has certainly been enthusiastic. Because of its newness, we've probably had our share of requests for the sound effects which give such dramatic dimension to stereo but we've also received genuine letters of appreciation from music lovers who truly enjoy the fullness and response of the orchestrations.

We're feeling our way on programing and, like all newcomers, learning by trial and error. Based on the marked resurgence of fm and its known wide appeal to music connoisseurs, we can't help but think that stereo offers even more and, therefore, is definitely here to stay.

To be sure, stereo will be a selective thing for some time to come, but it offers many interesting possibilities. Stations serving basically the same market, for instance, are getting together for the purpose of providing such programing, whether two fm's, two am's or combinations. Fm stations now multiplexing will have more freedom with their main channels. Of course, those am's held on to their fm's through the so-called "forgotten medium" days, are geared and ready to go. These stations are now pioneering stereo and will be first to reap the commercial harvest when it comes—and we think it will come.

However, because of the cost and limitation of receivers and the subsequent smaller but more selective audience, stereo will probably appeal to the "carriage trade" advertiser. This is not only desirable but necessary. Such advertisers prefer to program to their special kind of audience. Certainly stereo commercial copy requirements will be similar to those now being exercised on "good music" stations Stereo has to be good for radio. It's good sound—and good sound is the basis for good radio.
adcasting?

Edd Routt, general manager, KNOE Radio, Monroe, La.

We are waiting and watching

Forecasting the future of stereophonic broadcasting in the twin cities of Monroe and West Monroe, Louisiana, is about as tricky as predicting the kind of music that will be popular five years from now.

The public's pocketbook and taste are big factors and it is from this view that we must make our estimate.

A tremendous increase in sales of high fidelity sound equipment here is indicative of what's to come. Cheap stock sets with four speakers, three-speed turntables, am and fm radios, are not retail items in this market. And hi-fi components are finding their way into more and more of our homes.

The Monroe market is blessed with a senior college, an active symphony association and considerable wealth. Average family income is $6,900 per year, compared to $5,520 nationally. So those who want to pick up stereophonic broadcasts when they come can afford to purchase the necessary equipment.

Population in this twin-cities area is over 85,000, but, being the largest market in Northeastern Louisiana, our trade area extends over 16 parishes.

While the local broadcast audience (Please turn to page 65)

When this Maine man says "it's for the birds," he's talking about his stock in trade. Raising birds is his thriving business—in Harpswell by the sea. Poultry and egg production is big business in Maine. Large modern plants bolster the economy of rural areas along with crops, dairying, beef cattle and other agriculture. All contribute to the $1,110,896,000 effective buying income of the 13-county southern Maine-eastern New Hampshire area.

SERVED AND SOLD BEST BY WCSH-TV

April 1958 ARB Total Area Survey
Quarter hour "firsts"
WCSH-TV 83.3% Station B 16.7%

*Copr. 1958 Sales Management Survey of Buying Power; further reproduction not licensed.

WCSH-TV 6
PORTLAND, MAINE

SPONSOR • 21 JUNE 1958
No need for telescopic vision to see the results you will reap from the use of Channel 4 on the great Golden Spread. More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw
        Aural 50 kw
Antenna Height 833 feet above the ground

KGNC-TV
CHANNEL 4
AMARILLO, TEXAS

CONTACT ANY KATZ MAN

TV BUYS

Procter & Gamble Co., Cincinnati, is planning a campaign in various markets for its Zest. The schedules kick off 1 July, run until the end of the year. Minutes and 20's during nighttime segments are being used; average frequency: 10 per week per market. Buying has just started. The buyer is Dick McCooy; the agency is Benton & Bowles, Inc., New York. (Agency declined to comment.)

The Frenchette Co., Inc., is scheduling announcements in 25-30 markets for its salad dressing. The campaign runs for six weeks; minutes and I.D.'s are being used. Frequencies depend upon the market. The buyer is Manny Klein; the agency is Cohen & Aleshire Inc., New York. (Agency declined to comment.)

Sun Oil Co., Philadelphia, continues to expand its markets as it adds its new blending pumps to stations in its areas of distribution which include most states east of the Mississippi. The campaign runs for 13 weeks in each market; minutes and chainbreaks during nighttime slots are being bought. Frequency depends upon the market. The buyer is Jim Scanlon; the agency is William Esty Co., Inc., New York. (Agency declined to comment.)

National Biscuit Co., New York, is scheduling announcements during June and July in both major and minor markets throughout the country in a special promotion for its Rice Honeys and Wheats Honeys cereals. The campaign runs for four weeks; minutes are being slotted. Frequency varies from market to market. The buyer is Lucy Kerwin; the agency is Kenyon & Eckhardt, Inc., New York. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is running a campaign in top markets for its Tide. The campaign runs until the end of the year; minutes and 20's are being scheduled. Frequencies depend upon the market. The buyer is Jim Dalton; the agency is Benton & Bowles Inc., New York. (Agency declined to comment.)

The American Tobacco Co., New York, is initiating a campaign shortly for its Hit Parade cigarettes. The schedules run for 12 weeks: minutes and chainbreaks are being used. Frequencies vary from market to market. The buyers are Mickey McMichael and Hoy Martinez; the agency is Batten, Barton, Dustine & Osborn, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Noxzema Chemical Co., Baltimore, is lining up a big summer schedule for its High Noon Suntan Lotion. Some of these schedules have already started in Southern and Mid-Atlantic states. Most of the schedules kick off 3 July, to run through the peak summer periods. Minute announcements during daytime slots are being placed. The average frequency for the campaign is 15-20 announcements per week per market. The Noxzema buyer is Bob Anderson; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)
Kansas City and all that jazz

There's a new kind of jazz in Kansas City these days. Cool. Collected. Professional. But also very much alive.

And it's jumped right off Twelfth St. (the Rag, you know) and into the auditoriums at Kansas City University and the Conservatory. Or you can catch it in more traditional surroundings over on Troost Ave. or out on Blue Ridge Road. This new jazz harmonizes with Kansas City. For exciting things are happening here. It's a moving, imaginative, responsive community of more than a million.

And Kansas City responds — so say ARB and Nielsen—to KCMO-TV more than any other television station. Largely because we broadcast at maximum power from the world's tallest self-supported tower. And partly due to the fact that we dig Kansas City all the way.

KCMO-TV is KANSAS CITY's CBS affiliate — Channel 5, Kaleidoscope of the Plains. For Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING magazines.
PICTURE WRAP-UP

Airborne are performers in recent Tommy Bartlett water skiing and Mercury jumping boat show, sponsored for second successive year by WBT-WBTV, Charlotte, N. C. Six performances attracted over 60,000.

Top taker is Rena Mayer of Campbell-Ewald's N. Y. timebuying staff, shown accepting first prize for recent WINN, Louisville, contest. Presenting $250 check is John J. Tormey, radio sales dir. for Avery-Knodel. WINN reps. Watching is A-K's Richard Stone, C-E salesman.

"Operation Good Neighbor" went into action in recent Wisconsin tornado disaster. WCCO (Minn.-St. Paul) trucks unloaded 50 tons of food and clothing in high school gym. Station personnel worked all night with National Guardsmen and volunteers to sort relief bundles.

Anti-recession fair held in Norfolk, Va., drew free-spending consumers to city's Granby street. Highlights of Value Fair were broadcast by T. Robertson, shown here with "Miss Portable Radio.

Doctor of humanities Robert Sarnoff (r.) president of NBC, ch. with Doctor of Laws Earl Warren, Chief Justice of the U. S. Honorary degrees were conferred at recent Boston U. Commencem.
News and Idea WRAP-UP

ADVERTISERS

General Foods's Edwin Ebel advanced the thesis to an AFA convention that admen ought to be more concerned with the integrity of their advertisement than the kidding they get in novels, movies, etc.

That sort of public confidence building, he added, will not be done in committee, in print or on the platform but in the ad world's own shops and offices.

With the prediction of a definite upturn in the national economy before the summer's end, Don Mitchell, chairman and president of Sylvania Electric Products, called for vigorous selling campaigns by industry and commerce.

Mitchell spoke at the 54th annual convention of the AFA in Dallas.

"This is no time for a negative approach," Mitchell continued, "The company that crawls in the corner these days may never come out of it. The company that keeps slugging it out will be the first to come back."

Products acquisition: Lanolin Plus has purchased the drug and cosmetic products owned by Morton Edell, Newark, N. J.—including Pink Ice, Wash 'n Curl, Tint'n Set, Vazol, and Halogene.

Edell was elected new president of Lanolin Plus.

Advertising campaigns:

- New Era Potato Chips takes to the air via one-minute weekday announcements in major markets—for its summer campaign. (See MARKETING WEEK, p. 50.)
- Burgermeister has redesigned its package, and has scheduled 8-second spots in over 50 western TV stations in the west to introduce the new design. Agency: BBDO.
- P&G, via Leo Burnett, moved back into spot TV this week for Face in 100 markets, using nighttime minutes and 20's, starting in July for 13 weeks.

Joy is buying short term announcements for a nighttime campaign in about 20 select markets starting mid-June for 20 weeks.

Here are LNA-BAR's estimated expenditures for the top 15 network company advertisers for the initial quarter of 1958, as released by TVB.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>P &amp; G</td>
<td>$4,429,251</td>
</tr>
<tr>
<td>2.</td>
<td>General Motors</td>
<td>2,037,069</td>
</tr>
<tr>
<td>3.</td>
<td>Colgate</td>
<td>1,742,670</td>
</tr>
<tr>
<td>4.</td>
<td>General Foods</td>
<td>1,671,113</td>
</tr>
<tr>
<td>5.</td>
<td>Chrysler</td>
<td>1,621,281</td>
</tr>
<tr>
<td>6.</td>
<td>Lever</td>
<td>1,614,766</td>
</tr>
<tr>
<td>7.</td>
<td>R. J. Reynolds</td>
<td>1,454,533</td>
</tr>
<tr>
<td>8.</td>
<td>American Home</td>
<td>1,446,465</td>
</tr>
<tr>
<td>9.</td>
<td>Bristol-Myers</td>
<td>1,354,771</td>
</tr>
<tr>
<td>10.</td>
<td>Gillette</td>
<td>1,181,987</td>
</tr>
<tr>
<td>11.</td>
<td>Kellogg</td>
<td>1,112,399</td>
</tr>
<tr>
<td>12.</td>
<td>Ford Motor</td>
<td>1,054,572</td>
</tr>
<tr>
<td>13.</td>
<td>Liggett &amp; Myers</td>
<td>889,959</td>
</tr>
<tr>
<td>15.</td>
<td>Pharmaceuticals</td>
<td>844,879</td>
</tr>
</tbody>
</table>

Here are LNA-BAR’s estimated expenditures for the top 15 network brand advertisers for the initial quarter of 1958, as released by TVB.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Winston</td>
<td>$731,077</td>
</tr>
<tr>
<td>2.</td>
<td>Tide</td>
<td>710,112</td>
</tr>
<tr>
<td>3.</td>
<td>Anacin</td>
<td>710,081</td>
</tr>
<tr>
<td>4.</td>
<td>Plymouth</td>
<td>575,568</td>
</tr>
<tr>
<td>5.</td>
<td>Ford Passenger</td>
<td>544,282</td>
</tr>
<tr>
<td>6.</td>
<td>Chevrolet</td>
<td>531,300</td>
</tr>
<tr>
<td>7.</td>
<td>Dodge</td>
<td>480,611</td>
</tr>
<tr>
<td>8.</td>
<td>Oldsmobile</td>
<td>449,556</td>
</tr>
<tr>
<td>9.</td>
<td>Bufferin</td>
<td>448,078</td>
</tr>
<tr>
<td>10.</td>
<td>Viceroy</td>
<td>447,168</td>
</tr>
<tr>
<td>11.</td>
<td>Camel</td>
<td>443,707</td>
</tr>
<tr>
<td>12.</td>
<td>Eastman Kodak</td>
<td>436,161</td>
</tr>
<tr>
<td>13.</td>
<td>Fab</td>
<td>398,619</td>
</tr>
<tr>
<td>14.</td>
<td>Gleem</td>
<td>377,433</td>
</tr>
<tr>
<td>15.</td>
<td>Cheer</td>
<td>366,675</td>
</tr>
</tbody>
</table>

tional sales manager, W. A. Sheaffer Pen Co. . . . Jay M. Russell, advertising manager for Chock Full O' Nuts.

AGENCIES

Two men's toiletries accounts shifted agencies this week.

They were:

- Mennen Co. moved its $3 million account from McCann Erickson, and ditched out $2 million of it for the company's men's line products to Grey Advertising (joining Mennen's baby products at the agency). The other $1 million was assigned to Warwick & Legler.

- Barbasol, after 25 years with Wasey, and then EWR&R, has given its $500,000 account to George J. Walsh Co.

AFTRA once again reiterated its desire to merge with SAG.

Donald Conaway, AFTRA national executive secretary, sent a letter to SAG rejecting their proposal to divide video tape commercials between them, and submit the 'grey areas' to arbitration.

McCann-Erickson has issued a booklet on their marketing communications workshop, to be mailed to colleges and professional business schools.

The book's purpose: To get students interested in advertising—plus a personal effort to attract the students to the agency after graduation.

Expansion: Marschalk & Pratt, a division of McCann-Erickson, opens its Atlanta office this week, with a staff of 40. Mark Bollman, Jr., will be v.p. and general manager of the office.

The Trans-America Advertising Agency Network presented its award for excellence in advertising to its member agencies as follows:


Tv spot (21-sec.-one min.): 1st place, Art Crayon Co. (Friend-Reiss Adv.); 2nd place, Beatrice Foods (Wendt Adv. Co.)

Tv show (over 5-min.): 1st place, Jenkel-Davidson Optical Co. (L. C. Cole Co.)

Radio: 1st place, Cameo Curtains (Friend-Reiss); 2nd place, Arden Farms (Frederick Baker); 3rd place, Hansen Baking Co. (Frederick Baker).


They were elected:

4A's chairman for national committees as follows:


The National Advertising Agency Network elected John Wilson president of Carr Liggett Advertising Cleveland, president.


Four new v.p.'s for Compton: Julia Brown, Walter Barber, Henry Lochesy, and Joseph R. Cross.

Before on agency personnel: Rudolph Montgelas, elected to the executive committee, Ted Bates & Co... Barbara Reinker, director of radio/v, Wellman-Buschman Co., Cleveland... Loy Lee, director of merchandising, Henderson Advertising Agency, Greenville, S. C.... Richard Scheib, administrative assistant, Compton, San Francisco... Edward Miller, to the traffic-production department, Calkins & Holden... Harry Morris, to the staff of Heintz & Co., San Francisco... William Gaskill, market research director, Proebsting, August & Harpham, Chicago... Curtis Gram, to the research department, WWRR, Chicago.

Other agency moves: Alfred Miranda 3d, named manager of tv/radio department, Campbell-Ewald... Nina Flinn, tv director, Webb Associates... Charles Brocker, director of media, Joseph Katz... John Maupin, account executive, BBDO... Rudy Schlimmer, director of tv/radio, Grant, NY.

CANADA

Schwerin's Griffin B. Thompson warned Canadian tv against getting into the U.S. trap of having too many "tense" programs, like, westerns, mysteries, etc.

Argued Thompson before the Proprietary Association of Canada:

"Since Schwerin research shows the kind of show more important to the advertiser than the size of audience, many of the U.S. show types are among the least desirable from the viewpoint of sponsor effectiveness. Thompson estimated that 50% of the network shows on the American side will be of the "tense" category.

"For the first time in Canadian tv history, live tv will be seen coast-to-coast via a single microwave relay system coming into full service 1 July.

"It will stretch from Sydney, N.S., to Victoria, B.C., and will not only make possible an all-Canadian transcontinental tv network, but will also provide a trans-Canadian Telephone System.

"To inaugurate the event, CBC will present an hour-long historic production featuring live pick-ups from different parts of Canada.

"1 July also marks the opening for CBC's Video Tape Relay Centre at Calgary, providing facilities for delayed programing in Canada's six time zones.

"Canada is apparently having the same gripes about radio measurement as prevailed, not so long ago, in the U.S.A.

"As Walter Elliot, veteran Canadian audience researcher put it before the Western Association of Broadcasters: "All Canadian rating services today are grossly underestimating radio's potential and actual audience."

"Elliot was criticizing his own service as well, saying that the reports fail to present an overall audience rating for the medium.

Radio to be expanded:

"CBC is planning to start on an improvement and expansion of radio service to northern Canada.

"A million-dollar, 50 kilowatt short-wave station will be built in the Vancouver area to beam CBC programs to the Yukon and the MacKenzie district of the Northwest Territories. Its completion is planned for 1960.

"Funds are being requested of Parliament for the undertaking.


NETWORKS

Max Factor will be back in network tv and tv spot this coming season.

"Home office executives and sales representatives were so informed at the company's three-day regional meetings outlining the firm's advertising plan.

"Max Factor now ranks number 40 among the largest advertisers in the U.S.
New sponsors signed: P. Lorillard and Whitehall will co-sponsor John Daly’s newcast via ABC-TV this fall. Daly’s show, now seen week nights from 7:15 to 7:30 p.m., will be scheduled in prime time this fall—10:30-10:45 p.m.

New Affiliation: Radio KCAL, Redlands, Calif., becomes an ABC affiliate this week.

TV Network Kudos: To Arthur Godfrey, CBS star, named by the National Association of Direct Selling Companies as the “champion salesman of all broadcasting.”

FILM
CBS TV Film Sales claims it has neatly solved the problem of seasonal selling peaks, and, as a result, can report a 56% increase in gross sales for the first four months of this year over a similar period last year. (This represents a rise from $2.5 million to $3.9 million.)

Sales manager John Howell describes the solution as a well-diversified “portfolio of programming” which stretches selling out over a 12-month period.

Some examples of diversification (in addition to regular program series sold for fall starts): CBS Newsfilm, which begins on new stations throughout the year; strip programs, like Our Miss Brooks, also sold around the calendar; and summer replacement sales, which this year include The Brothers (Jack Benny replacement for American Tobacco) and the Terrytoon package (stations sales amount to over $1 million) geared to summer-vacationing children.

Sales of the week:
• C. Schmidt & Sons this week renewed State Trooper (MCA) in five states, through Al Paul Leiton. Fals staff Brewing (through D-F-S) has already announced its renewal plans in 66 markets.
• AAP’s Warner cartoons hit the 100-market this week with sales to KOAM-TV, Pittsburg, Kans., WMFT, Madison, and KYW-TV, Cleveland.
• P&G has purchased five Ziv shows for airing in Mexico City. The five: Cisco Kid, Man Called X, Dr. Christian, Harbor Command and District Attorney.

The expected announcement of the syndication of Adventures of Jim Bowie by ABC Film was made this week.

The series just completed a two-year stint with American Chicle on ABC TV.

Sixth series: Championship Bowling, through Walter Schwimmer, will go into its sixth year of production this fall.

Series is currently in 173 markets.

In the foreign markets: Ziv’s Highway Patrol, already dubbed in six languages, will add four more to its repertory: Flemish (for the Brussels station), Finns, German, and Italian.

The show is currently aired in English, French, Spanish, Chinese, Tagalog and Japanese.

• NTA has expanded its foreign operations to include representation in Japan, Australia and the Philippines.

• NTA’s foreign network now includes Canada, London, Paris, Rome and Brussels.

Merchandising and Promotion:
CNP has contracted for eleven new books with various book publishers, for merchandising of syndicated series and network shows. Books on syndicated series to be published include The Silent Service (through New American Library), Boots and Saddles, The Story of the Fifth Cavalry (through Berkley Publishing), and Union Pacific (publisher to be announced) . . .

Kelo Henderson, star of ABC Film’s 26 Men, made a recent personal appearance tour at Luke Air Force Base, Phoenix, where he entertained at the base open house.

Strictly Personnel: Recent additions to NTAs legal staff are attorneys Robert Goldston and Joseph Morris . . .

Herman Garris has joined AAP as eastern division banker.

REPS

Canadian independent stations aren’t making it easy for rep revenue this summer.

The English stations have decided to defer coming on the air until 5 p.m. for the summer months, while the French stations will come on at 5 p.m. and stay off for an hour and resume at 7 p.m.

The reason: There isn’t enough business for the summer to balance the added cost for the afternoon’s crew of technicians. The daytime spots are being inserted at night.

John Blair & Co. signed long term contracts with Triangle Publications for representation of its television and radio properties.

Roger Clipp, v.p. and general manager of Triangle’s broadcast properties, stated that there were "certain operational advantages in having our major facilities concentrated in one representative house.”


Off to Brussels: Art Berla, of H-Television, Inc., is about to start an extended tour of European countries to compare tv and new methods. He also stops at the World’s Fair to cover the foreign tv and sales methods.

Rep appointments: Adam Yovato
Believable as a June wedding... that is WWJ-TV in Detroit. Eleven years of superior television service to southeastern Michigan—strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a priceless advantage, every product a cordial acceptance that quickly leads to sales.


RADIO STATIONS

A need for greater understanding of marketing problems by radio station sales personnel was one of the themes highlighted at the second annual sales clinic sponsored by the Southern California Broadcasters Association.

Other highlights:
- Jon Ross, Ross-Reisman Advertising; Robert Anderson, Robert Anderson Advertising; and Wally Seidler, Edward S. Kellogg Advertising, scored a zero for salesmen who use the "just-going-by" approach or deal in generalities. They stressed the necessity for definite ideas—specifics are most important to account executives instead of hurry-up calls about current availabilities.
- George Irwin, v.p., Heintz and Co. Advertising, spoke of radio's untouched markets, particularly entertainment, community centers, and other sources for additional business.
- George Allison, Y&R, L. A., stressed the specialized markets in Southern California and the advantages of using several stations that program for these small but important segments.

Change in station ownership: Danny Kaye and Frank Sinatra purchased Mt. Rainier Radio and TV Broadcasting Corp. (KJR, Seattle; KXL, Portland; KNEW, Spokane) . . . The McLendon Corp., Dallas, bought WGRC, Louisville . . . KMON, Inc., Great Falls, for 100% of the stock of Montana Farmer Broadcasting Corp. . . . Sherwood Tarlow, Allan Roberts and Joseph Kruger, purchased WWOK, Charlotte, N. C.

How they covered the tornado: KSTP, Minneapolis-St. Paul, put all its facilities to use in following the big winds progress and keeping the listeners posted . . . WCCO, Minneapolis-St. Paul, urged listeners to send food and clothing to Wisconsin's tornado victims, and received 50 tons of relief supplies.

Radio promotions and stunts:
- WCAU, Philadelphia, has issued its "summer radio—1958" booklet, illustrating why it pays to advertise on the station during the warm weather months.
- WHHM, Memphis, conducted a two-day filibuster to find out what kind of music listeners want to hear. After 42 hours of straight talking, listeners sent in their music requests.
- WPPA, Pottsville, Pa., now pipes its Ed Romance Show into 70 factories employing over 9,000 women in return.
for playing birthday requests, public service announcements, etc.

- WHB, Kansas City’s Bob Robbin offered a record album to listeners sending in an imaginative picture of the “Purple People Eater.”

- KMA, Shenandoah, Iowa, d.j.’s have organized a “Name Band Dance Club” which they promote via their shows to boost the touring name bands, and arrange for them to play to a full house.

- K-BUZ, Phoenix, kicked off a “Death Takes a Holiday” campaign this past Memorial Day. The station and Coca-Cola, invited travelers to stop in at the radio studios on the highway for a free Coke.

Kudos to: WDGY, Minneapolis-St. Paul’s Dan Daniel, chosen the best d.j., 1958, by the Twin Cities local of AFTRA . . . WWJ, Detroit’s Fran Harris, women’s editor, cited by the Michigan Society for Mental Health for advancing public understanding . . . Nicholas Rahall, father of Joe, Farris, and Sam Rahall, owners of WWNR, Beckley; WTSP, St. Petersburg; WKAP, Allentown; WNAR, Vorritown; and WFEA, Manchester, honored by the President of Lebanon for helping to improve the living conditions of the country . . . WTIC, Hartford’s farm director, Frank Atwood, cited by the Connecticut River Watershed Council for his efforts on behalf of pollution and erosion control and wildlife preservation.


honored guest at the opening of Syracuse's WSYR & WSYR-TV studios. He also was guest speaker at a lunch-eon sponsored by WSYR and the Syracuse Kiwanis Club.

The Taft broadcast properties held their first promotional meeting in Cincinnati.

Twenty-five station and promotion executives heard David Taft, executive v.p. of Cincinnati, Inc., stress that the aim of the stations was to promote themselves as a group.

Station transfer: WDAF & WDAF-TV, Kansas City, sold to National-Missouri T.V., Inc.

Tv promotions and stunts:
- WDSU-TV, New Orleans, ended their Treasure Chest Hunt this week, with an unusual winner—Frank Knaus, internal revenue collector.
- KYW & KYW-TV, Cleveland, plans to help parents solve a common problem—how they and their children can enjoy themselves. The station will offer a Party Package, on the theme of "family togetherness."
- KBTB, Denver, telecasts a new tv bowling show, offering the perfect game bowler a top prize of an $18,000 house.

Kudos to WFIL & WFIL-TV, Philadelphia, honored by the National Safety Council and Chamber of Commerce for its traffic safety campaign... to Harvey Struthers, general manager, WHTC, Hartford, elected v.p. in charge of the Community Improvement Department of the Hartford Chamber of Commerce.

People on the move: Jack Reber, formerly manager of the NBC Spot Sales, now executive coordinator of the Cascade Broadcasting Co. ... Dick Scheele, regional sales manager, KODE & KODE-TV, Joplin, Missouri ... C. R. Watts, appointed general manager, KROD-TV, El Paso ... J. Nathan Tucker, assistant program manager, WBTV, Charlotte ... Bill Johnson, to the sales staff, KETV, Omaha ... Charles L. Brooks, general manager, KRGV & KRGV-TV, Weslaco, Texas ... Chet Zaneski, account executive, WHDH & WHDH-TV, Boston ... Paul McDuffie, traffic director, KBTB, Denver ... Martin Doling, Jr., sales service manager, KMOX-TV, St. Louis.

Wayne Rothgeb, WKJG-TV, Ft. Wayne, farm director, is on tour of Europe, including Russia, with 10 farm men from the Ft. Wayne area.

**FINANCIAL**

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday one week ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

<table>
<thead>
<tr>
<th>Stock</th>
<th>June 3</th>
<th>June 17</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Stock Exchange</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AB-PT</td>
<td>17%</td>
<td>17%</td>
<td>+ %</td>
</tr>
<tr>
<td>AT&amp;T</td>
<td>17%</td>
<td>17%</td>
<td>+ %</td>
</tr>
<tr>
<td>Avco</td>
<td>6 1/2%</td>
<td>6 1/2%</td>
<td>+ 1/2%</td>
</tr>
<tr>
<td>CBS &quot;A&quot;</td>
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<td>31 1/4%</td>
<td>- %</td>
</tr>
<tr>
<td>Columbia Pct.</td>
<td>16 1/2%</td>
<td>17 1/4%</td>
<td>+ %</td>
</tr>
<tr>
<td>Loew's</td>
<td>16</td>
<td>17 1/4%</td>
<td>+ 1/4%</td>
</tr>
<tr>
<td>Paramount</td>
<td>37 1/2%</td>
<td>39 1/2%</td>
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</tr>
<tr>
<td>RCA</td>
<td>34 1/2%</td>
<td>35 1/2%</td>
<td>+ %</td>
</tr>
<tr>
<td>Storer</td>
<td>24 1/2%</td>
<td>23 1/2%</td>
<td>- 1/4%</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>30 1/2%</td>
<td>29 1/2%</td>
<td>- 1/4%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>19</td>
<td>20%</td>
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</tr>
<tr>
<td>Westminster</td>
<td>58</td>
<td>56 1/4%</td>
<td>- 1/4%</td>
</tr>
</tbody>
</table>

American Stock Exchange

<table>
<thead>
<tr>
<th>Stock</th>
<th>June 3</th>
<th>June 17</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied Artists</td>
<td>4</td>
<td>3 1/2%</td>
<td>- 1/2%</td>
</tr>
<tr>
<td>Assoc, Art. Prod.</td>
<td>9 1/2%</td>
<td>9</td>
<td>- 1/2%</td>
</tr>
<tr>
<td>C&amp;C Super</td>
<td>7 1/4%</td>
<td>7 1/4%</td>
<td>-</td>
</tr>
<tr>
<td>Dumont Labs</td>
<td>4 1/2%</td>
<td>4 1/2%</td>
<td>-</td>
</tr>
<tr>
<td>Guild Films</td>
<td>3 1/2%</td>
<td>3 1/2%</td>
<td>-</td>
</tr>
<tr>
<td>NTA</td>
<td>8 1/2%</td>
<td>7 1/2%</td>
<td>- 1/2%</td>
</tr>
</tbody>
</table>

**HERE'S WFBCTV'S GIANT 4-STATE, 58-COUNTY MARKET**

(According to data from SALES MANAGEMENT Survey of Buying Power, May 10, 1958)

2,033,300 PEOPLE
$2,331,051,000. INCOMES
$1,597,582,000. RETAIL SALES
515,600 HOMES

- WFBCTV leads all South Carolina television stations by far.
- WFBCTV leads all television stations in the Greenville-Spartanburg-Anderson-Asheville market by far.

Ask us or WEED for facts, availabilities and assistance.

Channel 4
WFBCTV
Greenville, S. C.
NBC NETWORK

SPONSOR • 21 JUNE 195
appears preparing for the coming of stereo sounds, we in the medium continue a watch-and-wait policy. Our engineers say it takes two of everything to produce a stereophonic broadcast, and they have produced cost figures to prove it.

We, as well as most other am stations, have thought about building a new facility. And we are better situated than most outlets to do this, inasmuch as KNOE could put its antenna on the NOE-TV tower and eliminate the cost of additional property and tower equipment. But this cost—plus the fact that such a facility will be impossible to sell until more fm sets are in use—will hold us back for at least five years.

The advent of stereo to these cities in the Ouachita is bound to come, just as color tv was certain after technicians developed the process. And, as a color tv, the new sound will be slow to take hold on the mass audience.

Our public is getting both its ears used for stereo sounds. When enough are ready, station owners will begin the double-barrelled broadcasts.

**MERCHANDISING makes the DIFFERENCE**

**KBTV is Denver's only Merchandise "WISE" Station!**

WISE to offer advertisers the highly successful MAP* Plan—Denver's only grocery and drug in-store merchandising plan. *MAP stands for Merchandising-Advertising-Promotion. Call Peters, Griffin, Woodward, Inc., today for availabilities and the merchandising that goes with your schedule on KBTV, Denver!

**PROGRESSO**

(Cont'd from page 39)

loyalty sufficient to clean the new items off grocery shelves in days.

After its second year, Cameos moved to WABD, New York. It has gotten further exposure through syndication in 15 other markets. It went off the air in 1955 because of two reasons; syndication difficulties, and to release the budget to attract a new audience.

But the idea of the program, and the results it achieved, are still strong in the company's mind, and odds are good that it will make a reappearance this fall, probably with an established syndication schedule at the same time.

"Opera Cameos provided us with another facet to our Progresso personality," Vinti believes, "We attracted a considerable new audience and exposed them to our products; in addition the nature of the program gave our products and the company a prestige and a quality image."

The happy relationship of Vinti and Progresso had its beginnings back in 1932 when he was m.c. of an Italian-language program on WOV. He became acquainted with the company, convinced them they should buy $50 a week in participations on his program, becoming, in effect, their agency.

The company flourished, and Vinti picked up other accounts. He left the program, by then on WHOM, in 1946, to open his own agency.

At that time the bulk of Progresso's advertising was still concentrated in Italian-language programs, via spots on WOV, WBNX and WHOM in New York. It continued the radio spots until the debut of "family" in 1948. For some years, this program got almost all of the radio appropriation.

A couple of years ago, though, with Progresso now boasting an expanded product line, it took a spot schedule on WRCA, 50KW NBC flagship in New York. The schedule is now heavy there, 26 spots a week, and running 52 weeks, a somewhat unusual strategy for a food packer, most of whom take a hiatus during the summer.

In addition Progresso's radio schedule this year in New York calls for 15 announcements in Spanish on WHOM, the "family" programs, in Italian, 30 spots a week in Italian on WBNX, and six participations in Greek on WEVD.

Progresso's tv history began in 1948, with spots and participations in New York. From 1949 through 1955 there was Opera Cameos.

This year it is using The Big Story and Sword of Freedom on WABD, as well as National Championship Bowling, a film on WOR-TV. In addition it has participations on Science Fiction Theatre, and Prize Plays, on WOR-TV, and on Italian Feature Film, on WNTA-TV, as well as a spot schedule on WABD.

Radio and tv both are used in Philadelphia, Washington, Buffalo and Miami. Radio only is used in Scranton-Wilkes Barre, and Erie, Pa., and Rochester, Utica and Syracuse, N. Y. Tv only appears in Boston, Baltimore and New Orleans.

Progresso's early advertising was beamed primarily at Italian-Americans. The reasons, says Frank Taormina, were pretty much dictated by the product and distribution: then the products were all Italian in origin, and were used principally by Italian-American women who maintained old traditions and recipes. With a limited budget, this was the logical market to build first.

At the same time, this Italian-American market offered a good potential since almost 24% of the population in the New York metropolitan area, including parts of New Jersey and Connecticut, are of Italian descent.

The emphasis has been shifting over the years. Only about 5% of this year's air media budget will go to foreign-language programming. This is not to say that Progresso is abandoning its solid sales base: even though the commercials are in English, the Italian nature of the products is recalled.

Progresso has, in its 26 years of advertising, reached a position that's envied by food packers many times its size. Its salesmen have long since stopped selling. In the past two years, for instance, Progresso sales have jumped 35%, causing a scarcity of the line with stores put on a quota.

The success of the company is due, Vinti believes, to three factors. First, of course, is the quality of the product that insures repeat sales. Second, was the capable efforts of the sales force in the earlier days, in getting distribution.

And third, the advertising. "I think we did our job—getting the products off the grocery shelves that our salesmen put there—very well," he says. "And I can't imagine having done it as well without radio and tv."
NOW BEING DISTRIBUTED TO ALL PAID SUBSCRIBERS TO RADIO-TELEVISION DAILY

The BOOK That Gives You—

All the Answers

to

the RADIO and

TELEVISION INDUSTRY

Don't be without this veritable gold mine of information in one Handy and Beautifully Bound Volume. Why guess about facts when it has "All the Answers" to the Radio and Television Industry always at your hand when you want them.

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Please enter my subscription to RADIO-TELEVISION DAILY, and send me my copy of the RADIO ANNUAL TELEVISION YEAR BOOK. I enclose $15.00 (Foreign $20.00).

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MAIL THIS COUPON TODAY

A subscription to Radio-Television Daily will keep you informed on industry spot news and will answer your every question on Radio and Television throughout the year.

MAIL THIS COUPON TODAY
The Supreme Court has decided to hear the RCA-NBC-Westinghouse sale-trade case. The decision guarantees a decision with far-reaching implications in the broadcasting industry.

The case brings into clear dispute for a precedent-making decision by the highest court the doctrine of the “expert agency.” When the Supreme Court finishes with it, there will be a final word on whether approval of a practice or action by the FCC carries insulation from Justice Department prosecution.

The case which is being considered is dwarfed in importance by the size of the precedent to be set. For instance, Justice Department antitrust chief Victor Hansen has already said he believes option time, must-buy and program tie-in sales are per se violations of the antitrust laws. Yet there is no Justice Department action.

The issues are clear-cut. The FCC approved the NBC-Westinghouse sale-trade. The Justice Department sued RCA and NBC, alleging that NBC forced Westinghouse to agree to exchange its Philadelphia radio-tv stations for the NBC Cleveland outlets, plus $3 million, under threat of loss of the NBC affiliations.

Justice charged this breached the antitrust laws, and further charged RCA and NBC with attempting to monopolize tv in the major markets. RCA told the Appeals Court that Congress set up the FCC as the “expert agency” to regulate broadcasting, and that FCC approval removes from Justice any power it might have to examine into antitrust aspects.

The FCC joined Justice in arguing that the FCC is not an expert body on antitrust law, and that Justice has a perfect right to sue whether or not the Commission approves a practice, policy or action. The Appeals Court decided in favor of the RCA-NBC position.

If the Supreme Court upholds the lower court, Justice will be reduced to a purely advisory position. If the Supreme Court reverses, then Justice will be looking at mergers in the broadcasting industry, sales of stations to multiple owners and practices too numerous to mention. It will be second-guessing the FCC all down the line.

The Senate Commerce Committee has given Sen. John Bricker (R., Ohio) the long-delayed pleasure of holding hearings on his network regulation bill. Now it sets up for Sen. Mike Monroney (D., Okla.) a chance to shoot off steam about the rating services.

ARB, Trendex, Nielsen and Pulse have been summoned to describe their operations on June 26. Monroney is pressing for additional hearing days to permit critics of the services to testify.

The FCC has passed the ball back to Congress on pay-tv.

In a letter signed by chairman John C. Doerfer, the Commission said to Rep. Oren Harris (D., Ark.), chairman of the House Committee, in effect, that his committee’s resolution is not enough.

In very diplomatic language, the letter said the commission would honor a Congressional resolution asking the FCC to hold off on pay-tv approvals—if there was a termination date. It indicated the FCC is not willing to hold off indefinitely.

The FCC also pointed out there have been no acceptable applications for pay-tv permits, and there might not be any.
SPONSOR HEARS

June 1958 marks the definite end of another era: Agency production of TV network programs.

When Your Hit Parade resumes in fall, the producing will be done exclusively by CBS TV (after eight consecutive seasons of handling by BBDO).

Add hypnosis to the latest list of persuasion techniques.

A cigarette company has hired a hypnotist to train an announcer in the use of the Svengali technique in delivering commercials.

The theory: He'll be able to communicate more sincerity.

Burnett's track record in TV played an important part in Philip Morris Co.'s decision to move that name brand over from Ayer.

Said a PM ad manager to SPONSOR: Past performance was high on the list of reasons—in addition to Burnett's general record on Marlboro.

Burger Beer, which sponsors the Cincinnati Reds games, has a new kind of taboo about the contiguity of products.

It objected to a gasoline company being spotted adjacent to itself on the grounds that the combined fumes of the two products might create bad reactions.

A drug account lost all interest in sponsoring the revival of an old air game when it discovered that a member of the audition panel had once worked for a competitive product.

The program's producer checked the date. It was over 15 years ago.

One reason a Midwest meat packer had to defer putting a new product on TV: It just wasn't photogenic.

The thin slices of this product—four of which made up a pattie—refused to stick together when fried under the camera.

Personnel experts say that one of Madison Avenue's major tragedies is this:

Agencies keep wailing about the need for top creative and administrative people, but there are many in this category who can't get jobs because their ages run smack into the restrictions of pension plans.

Seems that the only way around this is to work out a freelance arrangement.

After checking among themselves, several major reps wondered how the SRA could show a 4% increase in national spot radio billings for the first 1958 quarter over the year before.

What puzzled them was how these figures (computed by Price Waterhouse) showed a plus when their own tallies were several percent in the minus area.

P.S.: These same reps agreed on this, however: The April figures were better than they were a year ago.
Nothing else quite like it
in Greater New York

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

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J. — covering New York and New Jersey
WE’RE POPPIN’ OUR BUTTONS!

RADIO’S NEW LOOK
(Cont’d from page 32)

one adman remarked to SPONSOR, “and some of us in the agencies are begin-
ing to wonder. If one of our clients spends in various media a huge sum to set up a glittering corporate image, does he really want to take a chance on tarnishing such an image in radio by surrounding it with jingle-box tunes?”

Juke box formulae have been under a lot of fire, but despite it, advertisers go on buying radio because it delivers results. They will go on buying it so long as it continues to do so.

One adman who has given a lot of thought to radio lately is Jerome Feniger, vice president of Cunningham & Walsh. The summary of his thinking was given in a recent address to the Advertising Club of Washington, D. C. Feniger’s observations on the medium and his suggestions for broadcasters might well prove to be the way to touch off the next stage rocket in radio’s upward thrust.

Referring to C&W President Jack Cunningham’s analysis of that agency’s latest Videotown study which showed that lots of people were getting bored with lots of television, Feniger said, “From where I sit, I feel that radio on a local basis is facing the same problem. Frankly, I feel that many local facilities are being downgraded, milked, over-commercialized and pro-
grammed at the mythical level of the eighth-grade mind—which we all know is a fallacy.”

Feniger hit hard at “over-commercialization.” He said that his agency recently found one station that carried 11 commercials in one morning quar-
ter hour. “It’s probably not necessary to tell you,” he added, “that this par-
ticular station doesn’t carry any of our business now.”

Here is Feniger’s own “formula” for making radio more valuable as a sales tool: (1) Program for the whole audience—not rock-and-rollers alone; (2) Schedule news regularly, thoughtfully and ef-
effectively; (3) Be different in your approach; (4) Hire talent that can sell your clients’ product; (5) Give commercials a chance to sell by stick-
ing to reasonable limits in the number of spots you’ll run in an hour; (6) Give agencies and advertisers some valid research to show not only how many listen but who they are, what they buy and how your station can sell them.

NCS NO. 3
(Cont’d from page 37)

publication. This information comes in two forms—(1) monthly coverage and weekly and daily circulation totals for each station originating in each state where the client station has cover-
age in at least one county and (2) county data for individually selected competitive stations. The county data are offered at a standard charge. There is also a charge for special requests such as the addition of field-strength contour lines to NCS coverage maps for the subscriber’s own station and various breakdowns, such as by adver-
siser sales areas.

Networks receive basically the same information as stations but also get network coverage data through elimi-
nation of duplicated listening where two or more affiliates of the same net-
work overlap. The same type of infor-
mation is offered to all station groups offering simultaneous programing.

Advertisers and agencies are offered NCS data in two forms. The CCR data contains listings—in state and count-
sequence—showing all stations serving each county. Viewing data are reported for daytime and nighttime in terms of average monthly, weekly and daily audiences. CSR data are the same information on a station-by-station basis. For advertisers not interested in the total U.S. picture supplied by these complete circulation and station re-
ports, Nielsen supplies reports by in-
dividual states.

Well aware that the distribution of NCS data are followed by a spate of station mailing pieces and trade ad-
comparing competitive station circula-
tion, Nielsen sets up the following con-
itions: that such comparisons, when published, be limited to rank-order and the identity of the “other” stations be masked.

Nielsen rates for NCS vary according to the size of the subscriber and the material ordered. Station rate before discounts, range from $500 to $12,000. Agencies pay from $100 to $10,000. Networks pay a negotiated price. The Nielsen discount structure is complicated and takes into account the purchase of other Nielsen service.

For NCS subscribers there was a series of discounts for those who ordered early but the deadline has passed.

These “early actions” discounts offered 15% off before 10 December, 10% off before 10 January and 5% discount before 1 March.
New as tomorrow WTCN is excitingly different . . . an all new formula.

. . . So good that major radio stations coast to coast . . . Canada, too . . . are asking us "How do you do it?" even before ratings are available.

Local advertisers and agencies are excited, too—results you know. Ask your Katz man for details.

new as tomorrow WTCN radio

MINNEAPOLIS • ST. PAUL, MINNESOTA
REPRESENTED NATIONALLY BY THE KATZ AGENCY AFFILIATE, AMERICAN BROADCASTING NETWORK
big prizes or large cumulative stake. Each of the networks has some new entries in this category, NBC TV leading with two (Hoggis Baggis and Brain or Brown), ABC TV and CBS TV with one each. This season once again, CBS TV and NBC TV will telecast the bulk of the quiz-game shows, the former planning six, NBC TV, seven.

Major appeal of these shows for clients is in their easy escape hatches. If ratings lag, it's easy to revamp these shows on the air or even drop them, since they're live and since the networks have been willing to make shorter-term contracts on these shows than on any other category.

- General drama is pared down to a minimal nine entries compared with 25 a couple of years ago. Only two of these will be live.

The one reverse switch in this category is ABC TV's plunge with its hour-long Interplay Sundays 10:00-11:00 p.m. This represents a double departure from norm for the network, both through its first long general drama and through its first major extension of programing into station option time after 10:30 p.m.

- Variety shows continue strong, both in the half-hour and hour format, despite the high mortality in 1957-1958, when seven half-hour vocalist-fronted shows including Frank Sinatra, took a nose-dive. The only hour music-variety show to die was The Big Record, which was chopped to a half-hour format.

On the whole, the hour-long musical-variety shows have been highly successful. In fact, CBS TV is adding a new one mid'ed by Garry Moore, scheduled for Tuesdays 10:00-11:00 p.m. opposite ABC TV's Colt .45 and NBC TV's The Californians.

- The battle for early-morning audience will continue in fall 1958. ABC TV still has its strong edge on the other two networks during the 7:30-8:00 p.m. period, hopes to hold on to it with its sure-fire Maverick on Sundays, Cheyenne and Sugarfoot on Tuesdays, Disneyland, Wednesdays, Rin Tin Tin Fridays. The question marks in ABC TV's hold on 7:30-8:30 p.m. are Mondays' newcomer, Young Mr. Middleton, Thursdays, which aren't programmed yet, but are expected to start with a new kid show to precede Zorro, and Dick Clark who may start off Saturdays' lineup.

NBC TV is still floundering through the battle of early evening, has made no definite commitments beyond Wagon Train on Wednesdays and People Are Funny on Saturdays. The grapevine has it that Tic Tac Dough tentatively scheduled for Thursdays may be hanging in the balance. Early evenings have been a problem for NBC TV in the past. Their fall 1958 solution hasn't emerged yet.

CBS TV, on the other hand, seems to be battling ABC TV's early-evening edge on ABC TV's own territory, with a heavy dose of mystery, Westerns, music and humor. Taking a leaf out of ABC TV's 1956 programing strategy, CBS TV will start hour-long shows on two nights of the week to get an early lead-in for a strong evening: Rawhide on Mondays and Perry Mason, Saturdays. Against Disneyland, CBS TV is pitting Invisible Man and World of Giants, and Hit Parade will battle Rin Tin Tin.

- New trends are emerging in programing traditionally station-optimal time. While NBC TV is cutting back its 10:30-11:00 p.m. programing, ABC TV is now moving into this area with its 15-minute nightly news schedule starting at 10:30 p.m. By fall 1957 NBC TV had cut back to three nights of post-10:30 p.m. programing. The fall only the Friday night fights and the tentatively scheduled hour-long Tallahassee on Mondays carries over until 11:00 p.m.

- Currently, the lineups still have major holes. For instance, CBS TV's Thursday night underwent a total facelift, partly as a result of Chrysler Climax cancellation. Thursdays are now scheduled to start off with Late Repeats, followed by December Bride but 8:30-9:00 p.m., preceding Zane Grey and Playhouse 90, is still a question-mark.

NBC TV's early evening programing may still go through major reshuffles, with three nights (Sunday, Monday and Friday) still unannounced.

ABC TV's Friday and Saturday lineups gap over 8:00-3:30 p.m., and to Saturday night shows, Dick Clark 7:30-8:00 p.m., Motive: 8:30-9:00 p.m. are likely candidates for reshuffles. If the large number of one-ho Westerns and mysteries continue to sales problems through the summe look for major replacements for the prior to the September kick-off.
wfmy-tv dominates North Carolina's INTERURBIA

The Largest Metropolitan Market
In the Two Carolinas

GREENSBORO
WINSTON-SALEM
HIGH POINT

Get full coverage of this great metropolitan market plus the entire Industrial Piedmont with WFMY-TV. See your H R P man today.

✓ 54 Prosperous Counties
✓ 2.2 Million Population
✓ $2.9 Billion Market
✓ $2.1 Billion Retail Sales

wfmy-tv
Channel 2
GREENSBORO, N. C.

Represented by Harrington, Righter & Parsons, Inc.
New York • Chicago • San Francisco • Atlanta • Boston

SPONSOR • 21 JUNE 1958
Paul Newman has joined MacManus, John & Adams as senior v.p. and director of creative services. Formerly executive v.p. and executive art director for the Kudner agency, Newman has a broad and distinguished background in the advertising field. He broke into the creative end of the business in 1921 by joining J. M. Bundeche, switching to Erwin, Wasey in 1925. In 1945, he formed his own agency in L.A. but, finding himself unable to staff it with the quality of personnel he wanted, closed up shop and moved back to New York. He joined Kudner in 1947, where he did most of the creative work on GM Institutional, GM Truck & Coach, Fisher Body and Frigidaire. At MJ&A, he will divide his time between the New York and Bloomfield Hills office.

Thomas J. Swafford has been appointed sales manager of WCBS, the network’s radio flagship in New York. He moves over to the station from a.e. at CBS Radio Spot Sales. Swafford has come up through the ranks in radio. He began as announcer at KRGV, Weslaco, Tex., became program dir. at KGBS, Harlingen, Tex., and later prod. manager at KGB, San Diego. Other highlights in his broadcast career include associations with NBC, Los Angeles as asst. producer, production mgr. for KGW, Portland, a.e. for KGBS, San Francisco, and later for CBS Radio Spot Sales in S.F. Prior to coming East he was with KNX, CBS’ Los Angeles affiliate first as asst. general sales manager, later as eastern sales rep. He succeeds G. E. “Buck” Hurst who goes to CBS Network Sales.

Alfred J. Miranda III has been appointed New York manager of tv/radio for Campbell-Ewald. His promotion from the position of production supervisor was one of four recently announced by Philip L. McHugh, vice president in charge of tv/radio for C-E. Other promotions in the agency realignment include: James O. Beavers from the Hollywood office to Detroit, where he becomes radio/tv account executive for General Motor’s Chevrolet Div.; Jere B. Chamberlin, formerly with the Detroit office, to television producer in C-E’s Hollywood office; and Thomas E. Armstrong of the Detroit Office, who now becomes tv/radio account executive on the Kroger Company account.
Why Nu-Maid Durkee
Director of Sales & Advertising Selects WLW Radio and TV Stations

"The famous Crosley Stations really give a food product a surprise "Flavor-Lift"...all the way from excellent time slots and talent sell to top merchandising and promotion. Yes, WLW Radio and TV Stations constantly offer new sales heights to advertisers. Anyone for going up!"

Elmer L. Weber
Director of Sales & Advertising
The Miami Margarine Company

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

WLW-T Television Cincinnati
WLW-C Television Columbus
WLW-D Television Dayton
WLW-A Television Atlanta
WLW-I Television Indianapolis

Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco, Bomar Lowrance & Associates, Inc., Atlanta, Dallas...Crosley Broadcasting Corporation, a division of Arco

SPONSOR • 21 JUNE 1958
SPONSOR SPEAKS

Why spot is hot

The big growth advertising media for the foreseeable future, as SPONSOR sees them, are national spot radio and tv.

In a marketing era that focuses attention on individual markets rather than on markets en masse, those media that work on a pin-pointed basis best fit the advertising strategy of big advertisers. Radio, television and newspapers are in this category. All can look forward to substantial growth in the years ahead.

In our opinion spot radio will be the biggest accelerator of all; its immediacy, flexibility, availability and economy give it the nod. The biggest danger is the possibility that radio station managers may go too far in raising rates on the premise that they sold at bargain-basement prices too long. The scale of values must not shift too far too fast.

How spot radio is soaring is emphasized by the history of the last 10 years. From 1949 through 1954 the medium hardly budged from its $105 million plateau. In 1955 it zoomed to $125 million; in 1956 to $149 million; in 1957 to $185 million. Despite a slow start, 1958 should rise well over $200 million.

Spot television has many of the big advantages of spot radio, plus the fact that both live in an era of air media dominance in the home. Spot television billings rose like a meteor to its present level of more than $400 million. The leveling-off period in which it now finds itself will not continue long; signs already point to a sharp upward trend again.

Newspapers, aided by a well-financed and able Bureau of Advertising, are girding for the toughest competitive fight of their career as the spot media blossoms and blooms. They’ll do well, in common with all logical advertising media, but they are doing battle during the era of spot.

Spot will be hot this year, and at least for several years ahead, because spot gives big advertisers what they want—the opportunity to solve their specific market problems with speed, exactness and minimum dollars.

THIS WE FIGHT FOR: With spot radio and tv high on the media priority list, let’s not hamper them with excessive paper work. We urge stations, reps and agencies to cooperate in solving this frustrating problem.

10-SECOND SPOTS

No chances: Janet Byers, promotion manager for KYW, Cleveland, points to this itemized cost statement as an example of the high cost of presentations—For KYW presentation to Peters, Griffin, Woodward:

- 1 man in beret with live monkey — $55
- Rug cleaning insurance — 65^86

Sulky O’Sullivan: “Prime Time” is the appropriate moniker of a pacer owned by three Madison Avenue-ites—Bill Vernon, Blair TV; Martin Bruehl, Dancer-Fitzgerald-Sample; Ed Scherick, Sports Programs Inc. The horse ran its maiden race last Friday night at Long Island’s Roosevelt Raceway, came in 6th in a field of nine. “Prime Time” was bought by the trio last November, is trained by the brother-in-law of Blair salesman Ed Whitley. Since the horse improved its time considerably in this stake race debut, he will run soon again. Roosevelt races go off at 8 p.m., so this is one case where Prime Time runs at night.

Anachronism: A reliable tv-watcher reports that in a recent Wells-Fargo episode on NBC TV, a stagecoach was bouncing over the prairies pursued by mounted bandits while overhead in the sky—apparently unnoticed by camera crews—a jet plane streaked by.

Memorabilia: On Memorial Day, d.j. Gene Davis of WHB, Kansas City, played Christmas carols from 9 a.m. to 12 noon, dedicated to the holiday motorists who wouldn’t be around for Christmas. He received about two dozen cards from motorists advising him they’d made it through the weekend.

Snafu: An adgal we know just bought a miniature Schnauzer, was advised to contact a Brooklyn manufacturer of dog food. She called the listed number—’splendid 7-4898. Operator answered said number had been changed to TWining 4-9900. She called it. Operator answered, said TWining number was changed to Davenport 6-3509. This turned out to be a private home—obviously the wrong number. Back to Information went our adgal, only to hear the number was ES 7-4890. Doubtfully she dialed it again, got the reply that it had been changed to TWining 4-9900. At this point she’s still waiting to hear from the N.Y. Telephone Co. and the Schnauzer puppy is thriving on hamburgers ready.
"GEE! THIS BEER REALLY TASTES LIKE BEER!"

He's taste-testing a product he saw advertised on WGN-TV. And he's sold! The program he saw was Sea Hunt, where he and 929,700* other viewers watch—and buy as a result—every week. (*March, 1958 ARB Rating)

Viewer enthusiasm for top-rated shows is what you expect and get on WGN-TV.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

Chicagoans watch Channel 9
The station that puts "GEE!" in your Chicago sales! WGN-TV
...America's 37th TV market with more TV homes at less cost

Only WSTV-TV Channel 9 offers deepest penetration in the 39 high-income, densely populated area comprising the rich Upper Ohio Valley. Every week WSTV-TV beams 70 top CBS-ABC shows from the area's highest tower (by over 500 feet) to 575,910 TV homes* in the important Steubenville-Wheeling television market—150,500 more homes than the competing station delivers. In addition

WSTV-TV furnishes FREE "Shopper-Topper" merchandising service—"promotion in motion"—to help move food store products in America's Steel and Coal Center...where retail sales hit $3,159,860,000.*

A Member of the Friendly Group
52 Vanderbilt Ave., N.Y. - 211 Smithfield St., Pittsburgh
Represented by Avery-Knodel, Inc.

WSTV-TV
CHANNEL 9 • STEUBENVILLE-WHEELING
"Best Buy by Any Known Source"
for 50 years

alaban

a great name in entertainment...
Now... a great new force in Radio

... ST. LOUIS ... Balaban balanced programming began January 1st. [BOX SCORE] ... Nine times the audience in 90 days. (Hooper Mar-Apr '58) ... Up to 260% gain in pulse (Pulse Mar-Apr '58) ... Largest adult audience (Nielsen Mar-Apr '58) ...

... MILWAUKEE ... The big buy in Milwaukee ... blanket coverage of the total effective buying market. Here, too, Balaban's programming appeals to all ages from grandchildren to grandparents.

... DALLAS ... The Big "B" comes to Big "D" August 1st. Balaban Radio is proud to serve the fastest-growing, most progressive metropolitan area in the nation.

JOHN F. BOX, JR., Executive Vice-President
SOLD NATIONALLY BY:
robert e. eastman & co., inc.
NEW YORK, CHICAGO, SAN FRANCISCO

How Spot TV's Unified Effort Paid Off
Here's inside story of how Kellogg was persuaded to swing its $8 million net tv campaign into spot; why reps all over the country are watching Chicago Spot Development Council
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Will tv benefit by hard goods' brighter outlook?
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Radio moves to break the sound barrier
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Why admen don't want tv nets curbed
Page 38
WHEELING: 37* TV MARKET

One Station Reaching The Booming Upper Ohio Valley

No. 6 IN A SERIES
MANUFACTURING

"After a day of looking at thousands of tubes going through our production lines, I relax with television. My family enjoys WTRF-TV because it keeps us up-to-the-minute on local news, and gives us the best of network programs."

Chances are this very morning you used tooth paste or shaving cream squeezed from a Wheeling-made tube. For the Wheeling Stamping Company of WTRF-TV-land is one of the nation's largest manufacturers of collapsible tubes. This Wheeling company, with its 500 employees and $2 million annual payroll, is another reason why the WTRF-TV market is a great one for smart advertisers... a market of 425,196 TV homes, where 2 million people spend $2½ billion annually.

More Proof of WTRF-TV Popularity:

| STATION SHARE OF SETS-IN-USE SUMMARY |
| ------- | ------- | ------- | ------- |
| WHEELING-STEUBENVILLE METROPOLITAN MARKET | (APRIL A.R.B. SUMMARY) |
| WTRF-TV | STA "A" | STA "B" | OTHERS |
| 47.4 | 32.6 | 15.8 | 4.8 |
| FROM SIGN-ON TO SIGN-OFF |


WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!
1300 ANNOUNCEMENTS INTRODUCE AND SELL

in the Lansing - Flint - Jackson area on

WJIM-TV
LANSING . FLINT . JACKSON

Michigan's Great Area Station serves the NATION'S 39th TELEVISION MARKET* with the finest programs from All Three Networks. Preferred by Client and Viewer since 1950.

*Television Magazine

eighteen of the twenty top-rated TV shows
DIGEST OF ARTICLES

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What admen say Washington should do about nets 38 As Justice Dept. gears for further investigations, sescoff talks with top admen. Their reaction: Buyers’ market has resolved the problems

May viewing up in some areas, down in others 40 ARB sets-in-use figures by time zones show increases during the day in east, central areas, declines at night on West Coast compared with 1957

New Era Chips scout sales via radio 40 This potato chip company has shown steady sales gain for five years. To maintain momentum, they plan new and heavy spot radio campaign

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SPONSOR ASKS: What are the ingredients of a good product contest? 46 Most major advertisers are conducting contests using the tv medium. Three experts analyze the elements of a successful television format

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Ye Gods, these men work for us!

And that word work just isn’t strong enough! Five years ago we were naive enough to think two men might be enough to bring in the news—two men plus the usual photographers and correspondents living within a 75 mile radius.

But last year we added a third man—and now a fourth.

Today we know we’ve only made a beginning in our development of the kind of television news the folks in the Land of Milk and Money expect and deserve.

NOW 400,000 TV HOMES
1,350,000 POPULATION
42% RURAL—58% URBAN
1,750,000,000 RETAIL SALES
SMALL CITIES . . . BIG FARMS

Haydn R. Evans, Gen. Mgr.
Rep. Weed TV Station

WBAY ch. 2 GREEN BAY
"As The World Turns" is television's most popular daytime serial.
P&G has an eye for the ladies

Few companies demand as much of mass advertising as Procter & Gamble, the nation’s largest distributor of soaps and detergents. Its market is the whole population. Every one uses soap. Every housewife buys it. And P&G wants to reach every one of them day after day.

Because television is the greatest means of mass communication the world has ever known, P&G spends more of its advertising dollars on television than on any other medium.

And because P&G finds daytime television the most economical way to reach most housewives over and over again, it invests $30 million of its 47-million-dollar network television budget in daytime programs.

Most of this investment is on the CBS Television Network.

Today the average daytime program is reaching bigger audiences than ever before. On the CBS Television Network it reaches a 14 per cent larger audience than a year ago.

These factors explain why P&G has recently renewed its weekly schedule of 5 programs a day, Monday through Friday (in addition to its weekly nighttime commitment).

They also help to explain the recent daytime renewals of American Home Products, Colgate-Palmolive, General Mills, Pet Milk, Pillsbury, and Standard Brands—as well as new orders from Sterling Drug and Miles Laboratories.

If you have an eye out for housewives, you can be sure of reaching more of them—day or night—on the world’s largest single advertising medium.

The CBS Television Network
Last week observers of the advertising scene had trouble establishing which way auto makers were heading. On the one hand General Motors Corp. almost eliminated, for the time being at least, its institutional advertising program by failing to renew Wide, Wide World on NBC TV (about $450,000 annually). Its Pontiac Div. on the other hand, confirmed plans to back six hour-long network TV specials next year.

The newsmaker: Suffering from a sales slump, U.S. auto makers are confronted with a dual advertising problem: sell harder with fewer dollars.

"From all the indications at the moment, we think we'll get the most sell from these specials," says Warren E. Schoon, young affable advertising manager of GM's Pontiac division.

Pontiac's first show will be in October. Talent is not yet set, but it will be produced by Bob Banner former producer of The Dinah Shore Show. Second show will be in November, featuring Victor Borge, while the December show will feature Mary Martin singing the Rodgers & Hart Song Book. January will star Phil Silvers in a review. February and March will be produced by RonCom, Perry Como's production company, with the latter headlining Como. If the other two shows are added they will fall in April and May.

It's apparent that all of these are built on personalities. "The motivation for this technique is, again, the budget," says Schoon. "Producing an established property is too expensive, with rights alone running as high as $200,000. We and our agency, MacManus, John & Adams, decided the more efficient way to go about it is to pick strong, established performers and build a show around them. We're staying away from the dramatic production shows because people with more money can outbid us."

Why specials, as opposed to a regular program or just spots? "We believe that a special, being hour-long, and with a different show each time, gets more impact than a regular, continuing show," explains Schoon. "A regularly scheduled, low-budget show is wonderful, if you're lucky and get a hit," he adds, "but the gamble is terrific. We know that car-buying is an all-family decision, and specials give us a diversified family audience that's harder to get with more specifically slanted shows."

Schoon joined GM in 1946 as a field representative. He left in 1950 to join his father's Pontiac-Cadillac-GMC truck dealership, returning in 1956 as Pontiac's zone manager in Charlotte, N. C. He has been ad manager for Pontiac since 1957.
COMING FOR FALL!
A NEW TV OUTLET
for rich "LA-ARKLAND"
(NORTH LOUISIANA and
SOUTH ARKANSAS)

HIYA, FOLKS!
FLYNNS ME NAME!
HEARD ABOUT THAT NEW FULL
POWER STATION KTVE? TALLEST
TOWER IN THE MID-SOUTH — GREAT
NEW MARKET "LA-ARKLAND."

Flynn's right!
What an outlet KTVE!
Full power — 316,000 money-making watts!
Tallest tower in the Mid-South — 1,352 feet, \( \frac{1}{4} \) mile straight up!
New RCA transmitter — New RCA 18 bay antenna!
Remember — You're in like Flynn on Channel 10!

LA-ARKLAND

Centered in a prosperous Oil and Timber belt.

KTVE You're in like Flynn on Channel 10

Representatives: Richard O'Connell, New York, Chicago
Clarke Brown, Dallas, Atlanta

SPONSOR • 28 JUNE 1958
Programing on Bartell Family Radio is pointed toward audience participation and response. That's why our continuous succession of copyright games for family fun... that's why our never-ending stream of response-producing featurettes... and the thorough local news coverage with names and addresses.

**bartell family radio** puts the audience into a "mental focus" which music and news alone cannot do.

And with mental focus comes **RECEPTIVITY**... "a disposition to receive suggestions" says Webster... a state of mind upon which an advertising message is most effective.

**BARTELL IT...and SELL IT!**

**BARTELL FAMILY RADIO**

COAST TO COAST

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

Sold Nationally by **ADAM YOUNG INC.**
Tv stations can look for a spurt of spot spending on a couple of new Lever Bros. products in the near future.

The pair: Hum, a washing machine contender, and Gala, a glycerine soap.

New national spot tv business this week consisted mostly, according to rep sources, of buys in limited market and market additions to running campaigns.

The accounts involved were Hellmann's Mayonnaise, Sun Oil (Esty), and Duncan Hines (Compton).

Reps were poised this week for reactions by competitive brands to the huge packet tossed into spot tv by Lucky Strike.

Whether wishful thinking or not, reps felt that it's hard to imagine the cigarette companies letting Lucky set off this sort of barrage without a response of some dimension.

Nothing popped up in the radio spot business during the past week to compare with the Lucky Strike tv windfall; but the activity nevertheless was above par for recent months.

The big spot radio breakout of the week was Studebaker's move into the top 50 markets via Burke Dowling Adams. Schedule: 5-8 spot weekly for 13 weeks.

Other activity included: Hellmann's (Best Foods) Mayonnaise (DFS) in scattered markets, and Lucky Tiger Bushhair Wax (Atherton & Currier), 10 spots a day, five days a week for several weeks.

As a result of the effective job Arthur Godfrey has done for the Ladies Home Journal (BBDO), Curtis Publishing has set up a showcase on CBS Radio for its other publications. It consists of the Tuesday and Wednesday segments of the World Tonight.

With six weeks of the current cycle yet to go, Lucky Strike this week contracted for another 13 weeks on Bob & Ray on NBC Radio's Monitor.

Another closing this week at CBS Radio: A third sponsorship by General Cigar (Y&R) for the N. Y. Giants football schedule (12 games) in the fall.

The media spotlight this week still was on Kellogg's tv plans for the fall, with both reps and ABC TV on edge about the eventual decision in Battle Creek.

Toward the end of last week, after Burnett had called in Chicago reps and told them the Kellogg business was going spot, ABC TV got back into the picture with a revised presentation.

As one Burnett executive put it: "The proposition was so attractive that we decided to have the client see it. It certainly made it tough competitively for spot. Even should the client be inclined to go along with ABC TV, there'll still be the matter of having the network answer a number of questions about clearances."

According to Burnett, the die should be cast either way by Tuesday or Wednesday of this week—unless the reps composing the Chicago Spot Development Council ask for and be granted an opportunity to pitch against the ABC TV offer.

(See page 31 for more about this tug-of-war for the Kellogg tv plum.)
KMOX, St. Louis, first CBS Radio to editorialize on a more or less regular basis will not be the last.

CBS Radio has had a policy favoring reserving its right to editorialize for some time. Indications are it is now looking for opportunities on other stations but will tread carefully.

KMOX General Manager Robert Hyland spoke briefly in favor of fluoridating county water 23 June on a new irregularly-scheduled series called KMOX Radio Takes a Stand. He gave the station's attitude on a program in which two pro and two con opinions also were aired.

Hyland acted after the county council dropped a fluoridation bill from its agenda. The city already has fluoridated water.

Support for embattled WKCB, Berlin, N.H., which got itself sued for editorializing about juvenile delinquency, was mushrooming in broadcast circles this week.

To help Richard McKee, WKCB's operator, meet a $10,000 bond, two operators have offered to subscribe $1,000 each. The pair are William L. Putnam, of WWLP, Springfield and WRLP, Greenfield, Mass., and Nathan Straus, of WMCA, New York.

Supporters of McKee have also appealed to the NAB.

The owner of a theatre mentioned in the editorial brought an action for libel. Under New Hampshire law, the person suing for libel may attach all the assets of the defendants. In this instance, the station was attached, and the court required McKee to post a $10,000 bond to operate.

The continuing quiet in Detroit has the air media trade puzzled—if not deeply frustrated.

You'll find some of the sellers in these media wrapping themselves in this consolation: All the automotive giants are waiting to see who will be the first to make the break. As soon as one starts buying, the others will rush in.

The trade meantime is keeping its fingers crossed about the possibility of having to take another shattering blow—similar for instance, to General Motors' decision not to go through with its renewal of Wide Wide World for the coming season. That's at least $200,000 (time and talent) a week or a total of $4 million for the season.

Having announced its intention to sunder long-standing ties with its reps next year, Westinghouse Broadcasting feels it is now in a stronger position to build a corporate image for its 11 stations.

Commenting on the WBC move, an executive from a non-WBC rep said: "I'm sure Westinghouse was not displeased with PGW and the others. But it can now do what other multiple-station owners—including the networks—have been dying to do. It can exploit the corporate image in face-to-face contacts with agency buyers. This is not possible for a rep to do effectively when he has 30 to 40 stations on his list."

Just as important to Westinghouse, say some trade sources, is the economics of the coming switch. With stations in five major tv markets, it probably pays WBC to represent itself. (This is a conclusion, however, few reps will agree with.)

By CBS TV's own calculations, only 11.5% of CBS TV programs in 1957 were produced and wholly owned by the network.

The rest, CBS v.p. Richard Salant told the St. Louis Rotary Club this week, originated thus:

- Another 40.2% were produced either by CBS in association with independent producers or entirely by independent producers with CBS having a participating ownership interest.
- Nearly half, 48.3%, were both entirely produced and entirely owned by independent producers.
Now it’s the battle of the liquid detergents between Lever and P&G.

**Lux Liquid (JWT) is stepping up its spot tv as an answer to the heavy splurging that P&G is doing in the medium in behalf of Ivory Liquid.**

For the first time, **every one of the 100 top advertisers who could be in tv was in the medium in 1957.**

The exceptions, of course, were the hard liquor people.

**United Artists this week unveiled its plans to make a tv film series version of The Vikings available to advertisers—minus pilot—the latter part of 1959.**

The half-hour show will be produced on a **$42,000 budget.**

(See FILM-SCOPE, page 49, and WRAP-UP for more film news.)

**Business for the tv networks took on some spark this week.**

**NBC-TV:** Alternate sponsorship of Behind Closed Doors by Whitehall (Bates) and L&M (DFS); five alternate daytime quarter-hours a week by General Mills (Tatham & Laird); alternate sponsorship of the Fisher-Gobel Show by L&M; renewal of Friday daytime quarter hour on alternate weeks by Standard Brands (Bates).

**ABC-TV:** (In process of negotiation) The Man with the Camera for General Electric.

The pressure exerted by the ANA and other quarters against tv triple-spotting appears to be making material headway.

Several major reps told SPONSOR-SCOPE a goodly portion of their stations are yielding to the ban and seem disposed to raise their rates to make up for the resulting surrender of spot revenue.

**Benton & Bowles** has been scouring the industry to find an answer to this problem: **How to monitor inexpensively tv commercials aired in the smaller video markets.**

Interest in triple-spotting is one reason for this search but there are others, too—such as cut-ins on network shows.

B&B media analyst **Dave Eaton**, who’s been doing the looking for the agency, says the core of the problem is that (1) agencies prefer sporadic monitoring because of the relatively high cost of year-round checking, but (2) monitoring firms need steady business to make it worthwhile to set up equipment or personnel in a small market.

Monitoring services seem to be confined to these three: **Broadcast Advertisers Reports,** which tapes the audio portion of plugs; **Marie C. Longstreet,** which provides snapshots of commercials as well as providing copy; **National Tv Monitor Co.,** which uses handicapped personnel to record facts about commercials—a technique used to keep costs down.

**NBC Radio is working on an elaborate food promotion for the fall.**

The programing section of this promotion, set to run from 20 October to Thanksgiving Day, will deal with the part that food plays in the daily lives of the American people.

The approach to advertisers and agencies by the network will be two-pronged: the sales department will talk to advertising managers and media buyers, while the network’s merchandising arm will contact the prospect’s merchandising men.

**A pickup in both tv and radio set sales has been noted by Zenith.**

Hugh Robertson, Zenith president, said the dollar volume in both categories through August is 10% ahead of last year as a result of 1958 convention sales.
A great joy to major reps is the present tendency among many operators of radio/tv combinations to re-staff radio with separate management and programing executives.

Say the reps: This reassertion of special interest in radio affairs will make it easier to sell such stations against competitors who don't have any stake in tv whatever.

The radio sales manager for one rep organization puts it this way: "I'll be refreshing to deal with a radio station boss who gears his operation to an intelligent understanding of a profit and loss statement."

Observed his counterpart in another rep firm: "Separate and quality management will lead to a competitive improvement in program fare; and that will mean a greater interest among advertisers for the medium."

Network tv shows with track records haven't found it any easier to get alternate sponsors for the fall than the newcomers.

The facts up to the early part of this week were these:
- A dozen nighttime holdovers were open to partnership, whereas but nine of the 19 new shows were looking for co-tenants.
- Only four of last season's batch found an alternate sponsor to fill a vacancy becoming available this fall.

Colgate may have fewer nighttime tv network shows than its competitors, but it boasts that it can show a better batting average than either P&G or Lever.

The statistics Colgate cites:
- The Millionaire came through the 1957-58 season rating 42% higher than the average network nighttime show.
- Thin Man is 16% over the average level and is up 15% compared to a year ago.

Points out Colgate: Lever is going into next season with but two of the five shows it sponsored last fall. Those falling by the wayside are: Eve Arden, Rosemary Clooney, and Life of Riley.

Listen to an old-line merchandiser's laments, and he'll include among them the lack of experience and know-how to exploit a dealer promotion to the hilt. This failure is especially noticeable in agency media planning.

The reason cited for this: Boom times got the media strategist out of the groove of thinking in terms of creative promotional selling. He's lost the knack for appreciating consumer attitudes for promotions at the cash register.

Predict these veteran merchandisers: There's a big opportunity for the kind of media planner that the old Blackette-Sample-Hummert outfit was noted for.

If you think you're beset by problems of change and uncertainty, take a look at what CBS TV sales has to cope with on the daytime side:
1) With Garry Moore out of daytime and some lingering doubt what Arthur Godfrey will do, the program department has pulled both How Do You Rate and Beat the Clock. Replacements—for Love of Money and Play Your Hunch—are in the making.
2) Advertisers want to be assured of what they're getting before they commit themselves to stay or to buy.
3) Whatever the commitments to stay or come in, there'll have to be much juggling of sponsors to avoid product conflicts and incompatibilities.

At the NBC TV daytime ranch, things are comparatively somewhat more serene. Most available shows are established fare.

For other news coverage in this issue, see Newmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 55; Washington Week, page 59; sponsor Hears, page 60; Tv and Radio Newsmakers, page 66, and Film-Scope, page 49.
ONE RADIO STATION... WQAM... LEAPS FAR

ABOVE THE REST IN GREATER MIAMI

First in 432 of 432 Pulse quarter-hours.  
First on Hooper with 40.1% all-day average... more than the next 4 stations combined.  
First in 264 of 264 Hooper quarter-hours. First morning, afternoon, all-day on Trendex.  
First on Southern Florida Area Pulse which accounts for 31.5% of the state's population.  
Next time you're in Miami (via vacation-buy or time-buy) dial WQAM and hear the reasons for such overwhelming leadership.  
Talk to a man from Blair... or WQAM General Manager Jack Sandler.

WQAM
Serving all of Southern Florida with 5,000 watts on 560 kc... and radio $1 in MIAMI

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
DARING ADVENTURES FROM
FOR FIRE... FOR POLICE...
FOR SCOTLAND YARD

EXPLOSIVE ACTION
with TV's newest Law Enforcement Hero!

TECHNICAL ADVISERS:
Duncan Webb, Britain's Greatest Crime Reporter
Tom Fallon, Ex-Superintendent of Scotland Yard

EXTRA! For the first time...
A ZIV SHOW WITH A BUILT-IN CONTEST!
... a unique quiz that's tied right in with "DIAL 999" to get you off to a big start... FAST!
THE FILES OF SCOTLAND YARD!

"DIAL 999"

A NEW DISCOVERY! A NEW STAR!
ROBERT BEATTY

Hailed by American critics for his stellar film performances!

NOW ... for the FIRST TIME
AUTHENTIC STORIES
from the files of the
WORLD'S MOST FAMOUS
crime prevention center!
IT'S A—PEACH OF A SUPERMARKET
1,788,361*
PEOPLE IN THE SPARTANBURG GREENVILLE MARKET
* Counted Population—A. D. Ring and Associates—1950 Census

WSPA-TV BLANKETS THE CAROLINA PEACH BELT
Spartanburg County alone ships more peaches than the entire state of Georgia.

IT'S BIGGER THAN—
ATLANTA 1,557,764
BIRMINGHAM 1,427,783
NEW ORLEANS 1,260,360
HOUSTON 1,226,924
MIAMI 699,03

AND
IT'S STILL GROWING!

WSPA-TV
SPARTANBURG, S. C.

WALTER BROWN, Pres.

NATIONAL REPRESENTATIVES - GEO. P. HOLLINGBERY
THE ONLY CBS, VHF STATION
SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET
Timebuyers at work

Mel Ochs, Grey Advertising Agency, New York, feels that rate cards need dire changes. "For example, under the Participating Program section, many programs do not list any special features, making it difficult to determine quickly specific types of programs. Calls to the rep, checks of recent rating studies, all take time. It would be so simple to be able to check in SRDS rates and programming in one concise operation." In many instances, Mel says, the Participating Program section merely lists some of the programs carried and states "Rates on Request." Often this is a means of enticing a dollar from a buyer because the rate is the same as the applicable time classification. "How is the frequency discount figured when the base rate shown for a Participating Program doesn't correspond to the rate of any of the time classes? A few lines listing the frequency breakdown would give the answer. Eliminate the unnecessary listings when the time period applies. Some stations state when a specific class applies, list only the special frequency tables. Let's hope for more pinpointing!"

Jane Darden, Frank Bull & Co., Los Angeles, thinks client sales harts are the ratings and surveys which should get the most attention. "I am not so interested in how many people are alleged to be listening as how many people actually buy," Jane says. "Mostly, I work from the data provided by account executives, company supervisors and office managers on the scene — geographical, social and customer conditions in each market. I watch closely, too, the constant changes in station values. I sometimes find, for example, that the 50KW which used to be always sure-fire for covering a large area, has lost its selling power at the local level, so spreading the budget for the market on lower-powered stations in localized areas in some instances gives our clients lower cost per dollar. Other factors that might affect selling power are changes in programming, format, ownership and management, and aggressive competition. In short, be concerned with sales, sales and more sales, not with the slide-rule promises of success. Those ratings look nice on paper, but when it comes right down to it, they don't mean a thing without big dollar signs in front."

Sponsor • 28 JUNE 1958
**RATINGS GALORE**

on Channel 4

COLUMBUS, GEORGIA

If you're in the market for ratings, then there's no need to look any further than Channel 4, WRBL-TV, in the rich Columbus, Georgia market. There are ratings galore on Channel 4. For example...

---

**MGM Golden Era Theatre**

| PACKAGE 1 | Sundays—2:00 p.m. to Conclusion | 27.2 |
| Package 1: | | |
| BOTH IMPRESSIONS— FLAT $70.00 |

| Package 2: | Fridays—11:20 p.m. to Conclusion | 28.5 |
| Package 2: | | |
| FLAT RATE—$40.00 |

and... MGM Golden Era Theatre is

**AVAILABLE FOR PARTICIPATIONS**

---

*Sponsor backstage*

**Where did Martin go?**

In the 14 June issue, "Sponsor-Scope," which is one of my favorite features in this publication, contained the following item: "... fantastic as it may seem, the ad budget for a single headache remedy—Bufferin—may turn out to be greater than the money spent on some of the leading auto makes this year. Bufferin (Bristol-Myers) is now in the $12-$13 million class—running somewhat ahead of Esso, the major spender in the petrol field..."

**Pass the Bufferin**

The item contained two elements which reminded me of a situation on which I've been meaning to do a "Backstage." The fact that Bufferin was turning out to be one of the biggest spenders in the field reminded me that Revlon is even bigger; and the fact that Bufferin is a headache remedy reminded me of how sorely in need of some uncounted people in the six advertising agencies handling the various products in the Revlon empire must be.

I have a number of friends involved with one or another of the television packages Revlon has purchased, and some others who have otherwise been involved with the fabulous drug account. Even in its comparatively serene days, say these pals, the Revlon operation is a soul-tester. But in recent months, with the battle between presidents Charles Revson and his executive vice president brother Martin coming to a head, it has been a situation to wrench sobs from a Spartan.

Actually little is known about the classic "Executive Suite" struggles of the freres Revson, or the tugging and tussling of their respective minions. But no agency man, advertiser or broadcaster need know more than a few simple, basic facts about the Revson beauty trust to appreciate the behind-the-scenes potential for ulcers of previously unheard-of dimensions.

**The Revlon dynasty**

Before Brother Martin quit or was fired or sold out or was bought out of the Revlon empire they were making and selling about 30 different products. Futurama lipstick and nail enamels; Touch 'n' Glo eye make-up, rouges and manicuring aids; Aquamarine lotion and Aquamarine spray; Top Brass deodorant and hair creams for men; face creams and cleansing creams such as Seven Wonders, Mound Drops, Love Pat, Liquid Asset; Eye Fresh eye drops; Sun Bath suntan oil; Intimate cologne; Clean and Clear Silicare lotions; Baby Silicare lotions; Home Beautiful room deodorizer; Hi and Dri roll on deodorant; Satin Set spray and Aerosol spray and Silkenet Spray and a group of treatment cosmetics tagged White Sable, Build Up and Second Nature; and Thin Down reducing pills and Femicin menstrual pain relievers. In addition to these only the Lord and Charlotte Revson know how many more products are in the works. And none of this takes into consideration the Knomark division of the firm which makes Esquire Shoe Polish, or the Thayer Laboratories Divi
WCCO RADIO DELIVERS... More Adult Listeners than all other Minneapolis-St. Paul stations combined!† More Market: 90,000 radio families in 114 basic area counties of Minnesota, Wisconsin, Iowa and South Dakota. More Acceptance on vitality of modern programming for the audience you want to reach. Call or write for full facts.

*Nothing sells like acceptance... WCCO Radio

Minneapolis - St. Paul. The 50,000-Watt Giant
In tune with the great Northwest
Represented by CBS Radio Spot Sales
sion, which makes products, which are covered by what the drug trade calls “ethical” advertising.

Before Brother Martin jumped, fell or was pushed out of the picture Revlon had five agencies handling the various products listed above: Warwick & Legler, C. J. LaRoche, Dowd, Redfield & Johnston, Charles W. Hoyt and Emil Mogul were the five. And right after Martin left, the Maxwell B. Sackheim Agency was put on to handle a medical shampoo called Clear-O-Dan. The Sackheim agency, it is said, is one of the hottest and most enterprising of the so-called smaller firms. They’ve done a big job for *Time* magazine, and a truly outstanding job of building the first major record club in the history of that industry, the Columbia Record Club. (So successful, indeed, was their mission in this latter respect, that today RCA Victor has been forced into the record club business, as has Capitol and other manufacturers.)

**Competition turns to ESP**

It was *Time*, as a matter of fact which said in a story on the Revsions, that Charles was the most “feared, jeered and cheered client” in the business today. Since Revlon has been spending over $10,000,000 per annum in radio/television alone, and has been expanding and diversifying at one of the most rapid rates ever seen in American industry, it is easy to see how president Charles would be cheered. And the manner in which he apparently plays checkers with advertising agencies and their personnel would easily explain the other two verbs. Packagers and network brass will tell you that he often displays a tendency to use them as pawns as well as advertising agency people.

Martin’s leaving has, of course, raised all kinds of questions about Revlon. Who, for example, will take over the marketing, advertising, and merchandising functions he ran? By the time this appears in print either George Abrams, presently advertising v.p. or Bill Mandell, current assistant to president Charles may be in the job. And there is considerable speculation as to where Brother Martin will wind up. A good bet is that he will move into a drug, cosmetic or similar operation, where perchance he will have the opportunity to prove to himself, Charles and whomsoever else it may concern, that Charles was wrong to split with him, and that his more conservative approach to building a dynasty is sounder than Charles’ fireworks methods.

The developments, whichever way they go, will be most interesting to watch. In the meantime, I wonder if there is any extraordinary significance to the fact that the fall show, which another cosmetics-drug maker, Pond’s has bought is ESP, Extra Sensory Perception, which deals with clairvoyance, telepathy and such and starts on the ABC TV network, 11 July.

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**Letters to Joe Csida are welcome**

*Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.*
Hooper now rates KFWB as No. 1 in total rated time periods. *Nielsen and **Pulse also report KFWB is still increasing its share of audience. The exciting showmanship of Color Radio has earned KFWB the biggest radio audience in Los Angeles. But it's the salesmanship of top KFWB personalities that has won the most medals from sponsors and agencies. Buy the showmanship that builds audiences and the salesmanship that builds clients. KFWB Color Radio: Robert M. Purcell, president and general manager, Milton H. Klein, sales manager. Represented nationally by John Blair & Company. *Up 44.8% since Jan. 1958 • **Up 34.7% since Jan. 1958
wherever national spot budget

BASICS like these
BEST AD SHOT OF THE YEAR!

“BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver.”
Dick McKeever Radio/TV Time Buyer, BBDO

“As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable.”
Phillip Branch Media Supervisor, Grey Advertising Agency

“BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry.”
L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

“No other book will be as vital a factor in helping time buyers and other decision makers finalize their fall buying plans this summer.

TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
“BASICS” IS YOUR BEST AD SHOT OF THE YEAR

Deadline 5 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve page(s) in SPONSOR’S 12th annual FALL FACTS BASICS.

My position preference(s) is:

☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED: ___________________________ FIRM: ___________________________

RATES: full page $525 ½ page $305
½ page $390 ¼ page $215

(Above are single insertion rates: contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Some as irregular issue of SPONSOR except bleed pages must measure 8½” x 12½” per page.
One of the largest sets-in-use figures in the nation is YOURS in San Antonio . . . and you get a whopping lion's share of that audience when you put your dough on KONO. It's the best buy for your clients' money ... proved by figures . . . and proved by actual sales for America's leading radio advertisers.

If YOU are interested in getting a sales job done in San Antonio—

See your H-R REPRESENTATIVE
or Clarke Brown man

KONO
SAN ANTONIO RADIO

The Influential Sex

Congratulations on the article "All About Women—the Influential Sex" which appeared in the May 21st issue of SPONSOR.

Perhaps I am a little bit prejudiced, but I also toss a bouquet to Fred Heywood and Ed O'Berst of CBS Radio Spot Sales, who conceived the research on which your article was based. However, I am sure that no one can accuse SPONSOR of such partiality in recognizing the value of this imaginative research which provides some very definitive "head to heel" measurements of the largest single segment of the radio audience, the women—God love them.

I believe that every practitioner of the art of radio selling will find the information extremely useful, especially when competitive situations with other media arise. I am sure that you at SPONSOR thought about that when you elected to print the article.

Joseph T. Connolly v.p. in charge of radio
WCAU, Phila.

"Hot" market

I noticed a recent article in SPONSOR regarding the booming farm market listing among others, Omaha and Sioux Falls.

I hasten to forward to you documentary facts regarding the farm market. Sioux City, which on a per capita basis is at the top of the hit parade so far as our general five state area is concerned. As Iowa's second market, Sioux City is really starting to zoom. Of course the current farm market is hot, but more than that, many other basic factors are contributing to its industrial growth and progress.

The Missouri River is on its way to a nine foot channel into Sioux City with the first barge load of steel arriving....
Look at ratings and cost, of course—but most important, investigate WTVJ's total coverage of 437,400 South Florida homes and retail sales of $2,466,271,000. WTVJ delivers the only unduplicated coverage of the entire Gold Coast. Coverage of other Miami VHF channels is diluted by duplicated network programming in Palm Beach.

Proof? Ask your PGW colonel for the latest ARB showing WTVJ overwhelmingly first in both Miami and Palm Beach!

Market data from Sales Management, May 1958

Dictionary defines TOTAL as "whole amount, complete, entire."
Tulsa is the 8th fastest-growing city in America. Are your sales keeping pace with this rapid growth? Get on KVOO, the one station that covers all of this rich market area . . . plus bonus coverage in Kansas, Missouri and Arkansas!

49TH AND MADISON
(Cont’d from page 21)

ing in Sioux City, thus tying up Sioux City with New Orleans on the Mississippi-Missouri waterways.

Donald D. Sullivan general manager, KVTY Peoples Broadcasting Corp. Sioux City, Iowa

Buy your own
I just received my copy of the May 31 issue of SPONSOR Magazine, to find the story “So You Want To Buy A Radio Station.”

I want to both thank you and congratulate you on the way you made such an interesting story out of the material that you had to work with. It has always been a source of amazement to me how a good writer can take data such as I supplied you and make an interesting reading out of it.

It might interest you to know that I have already received several long distance telephone calls as a result of the story, and in each case, the person calling stated that it certainly was an informative article. I even had one person tell me that everyone he knew was calling each other about it and calling it to the attention of other people.

John E. Hopkinson president, WKAB Mobile, Ala.

Case history kudo
Recently I took over management of KVIN, a 500-watt daylighter in Vinita, Okla.

After contacting several businessmen in my area who are not sold on radio as an advertising medium, I decided to make up a display folder using favorable statistics and success stories through the use of radio. Your story on the growth of Trewax proved a very successful illustration and helped to convince several hard-shell prospective accounts of giving my radio station a crack at their market.

Just wanted to let you know how effective we believe your articles of this nature can be taken advantage of by other radio stations.

Philip D. Holmes General Manager, KVIN, Vinita, Okla.

- A major SPONSOR mission is to be of use to its readers. Reprints of the Trewax article (17 May 1958) and others are available.
Executive Offices

Mr. J. R. Peters
Commercial Manager
CHCH-TV
P. O. Box 11-11
Hamilton, Ontario, Canada

Dear Mr. Peters:

Congratulations on the very successful TV sales campaign which you conducted for Max Factor & Co. Results surpassed our best expectations.

You will be interested - and I am sure pleased to know - that Max Factor business has had a sizeable increase not only in the immediate Hamilton area but also in metropolitan Toronto. The major portion of the credit should be attributed to CHCH-TV.

Your surveys and the promotional sales assistance we received from your staff were greatly appreciated and most helpful to us.

With kindest personal regards,

Very truly yours,

Max Factor & Co.

Sidney Factor
Vice-President

Another Success Story from CHCH-TV

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend S 722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York Ly: PL 1-8483, Chicago: MI 2-6190, San Francisco: YU 6-6769

Sponsor  •  28 June 1958
PLEASE POST IN CONSPICUOUS PLACE FOR INSPECTION OF STATIONS, AGENCIES AND ADVERTISERS.
DESCRIPTION Dramatic, fast-moving, authentic... “San Francisco Beat” is syndication's most-wanted police-in-action show. Distinguishing features include Desilu's expert on-location production and the continuous sales ammo provided by an arsenal of 113 available half-hours, with more in the works!

RECORD “San Francisco Beat” is hot in Philadelphia (number one syndicated show in the market); tops all competing programs in such areas as Cleveland, Youngstown, Ft. Wayne, Chattanooga, San Francisco and Scranton-Wilkes Barre. On the CBS Television Network, under another name (“The Line-Up”), the program has been a steady audience-winner since the first broadcast. It's consistently the number one show in its time period, outranking all competition.

CAUTION When last seen “San Francisco Beat” was hauling in local loot for such advertisers as Piel Bros., Seven-Up, Procter & Gamble, National Biscuit, Bristol-Myers, Socony Mobil, Household Finance, General Electric and others. Extreme care should be taken to capture this series for your market. Contact...

CBS TELEVISION FILM SALES, INC.
“...the best film programs for all stations”
NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, ST. LOUIS, SAN FRANCISCO, DALLAS, ATLANTA. IN CANADA: S.W. CALDWELL, LTD.

Sources: Nielsen, Pulse & ARB
The crepe has been hung on 21.

Now—July Television Magazine ranks

the WBTV-Charlotte Television

Market 16th in the Nation—

First in the South—with 662,074 sets!

The Charlotte-WBTV Market outranks

such major areas as Atlanta, Dallas-Fort

Worth, Baltimore, Cincinnati,

Milwaukee, and New Orleans.

WBTV-Charlotte—SWEET SIXTEEN—

is a honey of a buy.

Make a date with CBS Television Spot Sales.
How spot tv's unified effort paid off

The Chicago Spot Development Council sold Leo Burnett and Kellogg on $8,000,000 of spot tv via these six sales points

Leo Burnett

**1 Program Contribution Discount**—Tv stations would be willing to change their discount structure to make rates more competitive to net rates. KFJZ-TV, Dallas-Fort Worth, has already written a 30% discount into its rate card for any advertiser placing his own show on the station.

**2 Balance of Total Audience Percentage**—Network show ratings can vary widely from market to market. For example, one well-known net show gets a rating of seven in Boston and 40 in Seattle, even though—for this advertiser—Boston is three times as important as Seattle. On a spot basis, reps say a station or time switch in Boston could remove imbalance.

**3 Time Period Flexibility**—Spot sellers promise the advertiser the stations best suited to his needs, as well as the best available time periods. If, for some reason, the show doesn't do well, it can be moved to a different time period that will produce.

**4 Merchandising**—Spot merchandising assistance can be a big help at point-of-sale, including displays, shelf talkers, storecasting, dealer calls, and product movement checks.

**5 Promotion**—Spot program promotion includes wide use of on-the-air announcements, newspaper and magazine ads, outdoor posters, car cards, and even radio support.

**6 Strong Impact at Local Level**—In the final analysis, no ad campaign is really successful unless the local jobber or district manager is enthusiastically behind it and pleased with the results. On spot business, stations make certain the local man is satisfied.

---

CHICAGO, ILL.

Michigan Avenue was buzzing last week over these rapid-fire developments in the massive spot vs. network tv battle:
- On June 15, all Chicago tv reps were called to a meeting at Leo Burnett, where they were informed that Kellogg plans to swing its $8 million tv campaign from the NBC Network to spot.
- Later in the week, ABC made a "last ditch stand"—a presentation to Burnett to keep the Kellogg business in the network. ABC's offer included some bold concessions.
- At SPONSOR's presstime, there was some doubt about the finality of Kellogg's decision to switch to spot, although a reliable Burnett source says it is "wrapped up for spot."
- Meanwhile, reps in other cities (including Detroit) were talking about similar unified efforts to lure major net tv advertisers over to spot.
- At the same time, several big New York ad agencies have contacted the Chicago rep group—the Spot Development Council—for details of their conversion-to-spot plan.

The Kellogg change as it was announced involved 171 markets, with five half-hour shows going into some top markets on a spot basis, lesser markets getting only one or two shows. Three Kellogg shows—Superman, Woody Woodpecker, and Wild Bill Hickok—will again be used this year, with two more shows, as yet unselected, to be added. Buying will begin about mid-July.

After the pitch some weeks ago by the Chicago rep group and Kellogg's
decision to change to spot. ABC came back with these offers to try to hold on to the business:

1) A 30-day cancellation clause on any station in the entire ABC lineup.
2) A 13-week cancellation clause on the entire ABC network.
3) Additional discounts and other flexibilities to counter the spot proposal.

The Chicago Spot Development Council is an informal, independent group of station reps (see 14 June SPONSOR, page 32) who have combined their efforts in order to bring larger advertisers into spot. The Council is not (as reported elsewhere last week) connected in any way with the Chicago Station Representatives Association.

The reps making up the Chicago Council are Harry Smart of Blair-TV, Art Stringer of Blair Television Associates, Bill Tynan and Art Curtis of Peters, Griffin, Woodward, Bill Condon of the Katz Agency, and George Lind- say of Weed Tv Corp.

Although Kellogg is the only advertiser formally approached by the group to date, they have set their sights on such network tv advertisers as Schlitz, Mars, Pillsbury and General Mills.

Several other large agencies in Chicago besides Burnett have contacted the rep group for information on how the spot plan works and how it might be applied to some of their large accounts.

In Detroit, meanwhile, TVB held a meeting at which a group of Detroit reps agreed that a joint effort might produce some results in swinging net tv advertisers headquartered there over to spot. However at SPONSOR's presstime no formal plans had been completed for a combined presentation.

Actually Detroit's reps have been working closer together recently in an effort to impress spot's advantages to the auto makers (see 21 June SPONSOR, page 9). The reps have been collecting information on auto makers' fall air media plans, cross-checking the information, and stressing the point that use of spot supplements network programs by adding frequency to impact.

In New York, a key executive of one national rep firm predicted that reps in other cities would be organizing along the same lines as the Chicago group. He emphasized that the Kellogg switch was not due as much to the discount offer as to the flexibility which the spot plan offers.

There's a cheery atmosphere around as signs point to a pick up in autos, appliances and home building.

Evidence that the trough of the recession has passed is multiplying but one big question being asked is . . .

Will tv benefit by the

No doubt about it; the signs are here.

This week, the long-awaited pickup in the hard goods business appeared at hand. Autos were selling better and inventories reached a new low; a noticeable spurt in home-building could be seen; appliances were moving at a livelier pace.

To air media, particularly network tv, the signs were a particularly cheerful omen. While the hard goods business is not the major source of revenue to broadcasting (see "Bright outlook for soft goods means equally bright future for air media," SPONSOR, 3 May 1958), it still represents a critical 20% of web tv billings.

The big question in network circles was: If the pickup turns into a solid recovery from the recession, will the hard goods advertisers show enough flexibility to bolster their web investments during the coming season? Certainly, the networks are now streamlined enough to handle sudden bursts of ad pressure from whatever source.

Said one network executive: "The networks were never as flexible as they will be during the coming season. There will be enough availabilities for the auto people to come in on their own terms."

By the same token, of course, the networks will also be more flexible in letting advertisers in distress off the hook. Shorter term orders are more common and the networks are showing no indication they will insist on enforcing the last jot and tittle of an agreement.

NBC this week was still recovering from the blow dealt by General Motors' cancellation of its institutional ad program and with 'it its $5 million in Wide Wide World. This left the auto makers' investment in network tv for the coming season at about $52 million compared with about $64 million last season.

True, the 18% or so drop in spending is less than the decline in sales now running (through May) nearly 30% below 1957. But the networks and TVB have been carrying on a running campaign with Detroit to convince auto executives running scared is the wrong way to advertise.

"We've been trying to educate Detroit," remarked a network sales development executive recently, "to get out of panic advertising and promote cars for the long pull. They've been pushing that panic button long enough."

Ironically, the likeliest pitch in selling Detroit on network tv this year will be the flexibility approach. But with unsold air time being a non-recoverable commodity, such are the realities of broadcasting.

Of all the hard goods industries, autos and accessories represent the largest web tv spending category. During the calendar year 1957, auto spending in terms of gross time was greater than all other hard goods spending put together and 10.1% of total network tv spending, according to LNA figures.

Until last year, the auto makers had not only been increasing their dollar investment but their share of all network tv spending. In 1952, autos and accessories accounted for 8.5% of net-
work spending; in 1953, it was 9.3%; in 1954, the share dipped almost imperceptibly to 9.2%—a reflection of the 1953-54 recession—but the dollar investment in gross time went up from $21 to $29 million; during 1955 and 1956 the auto industry share reached a peak of 11.7%.

Despite tv concern with the ups and downs of the auto industry, the makers of appliances and radio/tv sets have shown a more volatile reaction to the recession. The gross time investment in network tv by makers of household equipment and supplies (a catch-all LNA category covering mainly appliances of all kinds but also including insecticides, disinfectants and deodorizers) declined from $34.5 to $19.8 million from 1956 to 1957. In the category of radio, tv and phonograph sets, the decline went from $11.5 million in 1956 to $4.4 million in 1957.

Fortunately for spot tv, its dependence on hard goods is small. Hard goods advertisers, including makers of autos, appliances, radio, tv and phonograph sets and building materials, accounted for 4.4% of gross time spending in the medium last year. This compares with 6.6% in 1956.

From the point of view of the station, however, this is only part of the story. Local advertising by appliance stores and auto dealers has dropped considerably, according to reports. The extent of this drop can only be guessed at, however, because of the paucity of figures concerning details of local broadcast advertising.

The upturn in hard goods is still too fresh to have any noticeable effect on the broadcast advertising picture but there is little doubt in the industry that, barring an economic relapse, a pickup is on the way.

The brightest news in the auto business—and a fact headlined in its trade press—was the low stockpile of new cars. On June 1, according to Automotive News, the inventory level was 728,864 cars, the lowest June figure in three years. There has even been talk of a shortage of cars during cleanup time. Furthermore, Automotive News estimates that the used-car inventory has fallen below the 30-day limit. If true, this would be the first time in 18 months.

While auto sales have perked up, they have still not been spectacular. An estimated 450,000 auto registrations were tallied for May. This compares with the more than 500,000 registrations racked up each month during 1957.

Total new-car registrations for 1958 through April plus one state for May were 1,535,074 compared with 1,998,711 last year. All models were down except for the Rambler and Metropolitan, both Americans Motors cars. The Rambler is now the 10th ranking U. S. auto in terms of sales, beating such established makes as Chrysler, DeSoto and Studebaker. Rambler sales for the four months totaled 44,460 compared with 32,596 during the corresponding period in 1958. Metropolitan went up slightly from 3,022 to 3,285.

There were some stomach-lurching dips. Plymouth dropped from 201,338 to 130,683. DeSoto went from 39,117 to 18,310. Of the Big Three, Chrysler Corp. was decidedly in worse shape. General Motors was in best shape and Ford was in between. GM’s star seller, Chevrolet, with a radically revised look, held up with 1958 model sales of 420,200 as against 460,619 last year. It resumed its first-place ranking, pushing Ford aside. The latter suffered a serious decline, going from 492,995 to 324,345.

If, as some merchandising pundits claim, 1958 model sales declined because too many potential 1958 customers were sold the year before and not because of the recession, the outlook for 1959 models should be fairly bright. Those hit hardest by recession unemployment were semi-skilled and Negro workers, according to a recent analysis by Fortune magazine. It is not this group but the middle class which is the prime market for new cars.

This analysis, however, does not find an echo everywhere. One theory, held commonly by economists, is that the big postwar demand for hard goods has finally been satisfied. Indeed, this very fact, together with the drop in new family formation, is held by some to be the basic reason behind the recession itself.

There are also theories that the U. S. car maker has finally overstepped the boundary in design, that the consumer has revolted against the long, low, over-decorated, gas-eating, extras-ridden automobile. The rising sales of the small foreign car as well as of the Rambler and Metropolitan are cited as proof.

(Please turn to page 62)
Radio at the "sound" barrier: challenge

- CBS Radio presentation (at right) raises the question: Are you getting right "sounds" for protected listening?
- Another area of "sound" is explored below; and both demonstrate increasing awareness of its importance

**"NO TYPE OF MUSIC IS SO BAD THAT I'LL RETUNE THE SET"**

<table>
<thead>
<tr>
<th>WOMEN</th>
<th>MEN</th>
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<tr>
<td>29%</td>
<td>33%</td>
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<td>6</td>
<td>9</td>
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</table>

All adults: Urban = 32, Village = 26, Farm = 25; Teen-agers: Urban = 6, Farm = 8.

Those aged: 13 to 18 = 6, 19 to 30 = 33, 31 to 45 = 29, 46 to 60 = 22, Over 60 = 31.

*Unweighted for urban & rural balance.

Above chart, showing percentage of listeners who didn't dislike any type of music enough to turn it out, is from a recent study by Dr. F. L. Whan and his Committee on Radio/Tv Policy at Kansas State College. 9,112 Iowa adults and 753 teenagers comprised the survey.

**HOW FORMAL EDUCATION INFLUENCES MUSIC TASTE**

<table>
<thead>
<tr>
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<th>One of 4 Best Liked Grades Only</th>
<th>Disliked, Will Tune Out Grades Only</th>
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<tr>
<td>ALL ADULT WOMEN (Over 19):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Waltzes &amp; 'Sweet' Music</td>
<td>61% 62% 56%</td>
<td>1% 0% 1%</td>
</tr>
<tr>
<td>Current Popular Music</td>
<td>32 57 36</td>
<td>2 1 1</td>
</tr>
<tr>
<td>Show Tunes &amp; Musical Comedy</td>
<td>40 27 12</td>
<td>1 0 2</td>
</tr>
<tr>
<td>Classical Music</td>
<td>36 16 10</td>
<td>10 20 18</td>
</tr>
<tr>
<td>Concert Music</td>
<td>34 12 10</td>
<td>4 9 9</td>
</tr>
<tr>
<td>Old Familiar Songs</td>
<td>33 40 30</td>
<td>0 0 0</td>
</tr>
<tr>
<td>Military Band Music</td>
<td>30 29 38</td>
<td>1 1 2</td>
</tr>
<tr>
<td>Hymns &amp; Spirituals</td>
<td>28 35 49</td>
<td>1 1 1</td>
</tr>
<tr>
<td>Swing or Jazz</td>
<td>17 16 7</td>
<td>10 8 15</td>
</tr>
<tr>
<td>Western &amp; Country Music</td>
<td>12 32 39</td>
<td>21 8 3</td>
</tr>
<tr>
<td>Rock &amp; Roll, rhythm &amp; blues</td>
<td>12 23 17</td>
<td>32 23 30</td>
</tr>
</tbody>
</table>

|                     |                                  |                                     |
| ALL ADULT MEN (Over 19): |                                  |                                     |
| Waltzes & 'Sweet' Music | 55% 58% 56%                      | 1% 1% 0%                           |
| Current Popular Music  | 31 49 28                          | 2 1 2                               |
| Old Familiar Songs    | 39 42 49                          | 0 1 0                              |
| Show Tunes & Musical Comedy | 39 21 16                      | 0 1 1                               |
| Military Band Music   | 32 33 35                         | 1 1 2                              |
| Classical Music       | 30 12 8                          | 14 25 18                           |
| Concert Music         | 27 10 9                          | 5 13 8                             |
| Hymns & Spirituals   | 22 26 35                         | 2 1 1                              |
| Swing or Jazz         | 21 18 8                          | 11 7 12                            |
| Western & Country Music | 18 46 47                      | 16 4 3                             |
| Rock & Roll, rhythm & blues | 11 20 13                      | 34 25 29                           |

Percentages based on all questioned in each classification. Where "0%" is shown, less than one-half of one percent named.

From the same Kansas State College survey on radio listening comes this chart which demonstrates the feelings of persons, both adult and teenage, of various levels of education for different types of radio music. 33% of adult college grades tune out rock 'n roll

Proreoccupation with the "sound" of radio is increasing almost daily.

Certain broadcasters have been exploring it for some time; their objective: to establish an identity for their station. But of utmost importance, the concept of sounds has spread to the advertising agencies and media men whose traditional concerns were ratings and circulation and they are now bringing into the realm of showmanship.

"What," say the admen ask, "are the preferences of the radio audiences we want to reach? What sound attracts them to a station? What sounds cause them to retune to another?"

"If," asks a timebuyer, "a client has spent thousands in all media to promote a distinctive corporate image, does he risk destroying it by placing it in a showcase of rock 'n roll radio tunes?"

Since tv stole its thunder as the family group entertainer, radio faces the problem of beaming its programing in all directions. It must still hit the family but it may have to accomplish it through reaching each member individually. Creating a "sound" that is all things to all people is a pretty tall order.

This is especially true in the area of music which explains why radio comes under periodic attacks as a "juke-box" operation. The top 40 tunes, formula of many an operation, are not necessarily the favorites of the father who earns the money or the mother who controls the budget but of the teenage daughter whose trifling weekly allowance is spent purchasing records. Not long ago, an article in Harper's Magazine estimated that 68% of all radio hours were devoted to the spinning of disks.

Thus in exploring the sounds of radio in relation to its showcase value for advertisers, the subject of music is an important one.

Do some listeners dislike certain types of music enough to turn out the offending station for another. If so, what kind of tunes force which members of a family to reach for the dial?

Answers to both these questions turned up in a survey conducted by Dr. F. L. Whan and his Committee on Radio-Tv Policy at Kansas State College.

(Please turn to page 65)
both timebuyers and the programers

When the client and agency meet in a “sealed” conference room to hear new radio commercial they get full effect, free of conflicts.

But when housewife hears same commercial on her radio, it may be sandwiched between rock ’n roll disk and local hip boots plug.

This week, CBS Radio raises a question that may give clients and timebuyers something to mull over for a long time to come. The question: “Ever try hearing yourself as others hear you?”

It is one thing for the client to sit down with the account group in the antiseptic atmosphere of an agency board room and listen to the tape of a new radio commercial.

But what they hear is usually a far cry from what the U.S. public hears when the c.t. is aired, sandwiched between a rock ‘n roll record and an announcement for over-the-air commercials.

Just how shaking that difference can be is dramatically illustrated by the new CBS slide-and-tape presentation titled “Protective Listening.” Soon it will be delivered to a lot of decision-making admen.

Here are the words of one—Phillip H. Cohen, SSC&B vice president and director of tv-radio: “CBS has done a genuine service to the industry in pointing up this problem. It raises a very sound point which certainly is applicable to radio but which also extends through the whole communications business wherein advertisers want their message spotted where people will hear or see it.

“Actually,” adds Cohen, “the discovery is something we’ve always known—that cost-per-1,000 isn’t everything.”

The CBS presentation points up this new interest in and emphasis on the sound of radio and its relation to commercials protection.

“Protected listening,” explains Louis Hausman, vice president, advertising and promotion for CBS Radio (who created the presentation), “is really another way of saying ‘protected selling.’ With more and more products competing in the same field, the advertiser is faced with the problem of protecting his product against all other brands that are fighting for attention on dealers’ shelves, in window displays and, of course, in advertising media.”

Just how tough is the job to “protect” a product is apparent in the estimate that the average U.S. family is exposed to 1,508 advertising messages daily. In the case of radio, when the agency plays a commercial tape for the client in a closed meeting, it gets “protected listening” since no phones ring, no interruptions are permitted. But after it’s been okayed, it gets into the machinery of broadcasting, and now it is vulnerable to many conflicting sounds. As an example, the CBS demonstration includes several minutes of an off-the-air tape pickup of a Budweiser Beer music commercial and its “framework.” The tape begins with the closing bars of a pop calypso number. Next comes the Budweiser song, followed by a few words from the d.j. which lead into a hard-sell announcement for a local service station followed in turn by a spot promoting the contest of a local appliance store and then the final turn of the screw—a rock ‘n roll record.

“A commercial needs five minutes of programing on each side,” says Frank Nesbitt, CBS Radio director of national sales development. “And it should be the kind of programing to create a good showcase for the commercial.”

The CBS presentation which explores many of radio’s sounds (A study based on a March 1956 Pulse survey showed CBS leads in the area of most popular sounds by 225 one-quarter hours to its nearest rival’s 14 quarter-hours) stresses these requirements for effective radio advertising: (1) protection for the commercial; (2) the proper showcase for it; (3) use the program or star for authority.

PENSOR • 23 JUNE 1956
Television advertising expenditures should reach a normal level of nearly 2 billion dollars by 1962. At that point, tv advertising dollars will be approximately 51% greater than the 1957 figure of $1.295 billion.

Those interested in the mathematics of tv’s growth, past and future, will find the chart above highly interesting and significant. The actual data (tv advertising expenditures) for 1950-57 are plotted on a log-ratio scale with the result that the industry’s growth trend is clearly discernable.

Industries don’t change their underlying and established growth patterns overnight. Sharp breaks with the immediate past are not characteristic of economic life except as caused by war, grave national emergencies, major and serious depressions or scientific developments which generate substitute products or services for specific industries.

Because we don’t foresee any such situations over the next four to five years, we believe that tv’s future growth can be predicted with reasonable accuracy over the next four to five years. The one basic assumption is that the over-all national economy doesn’t go into a tailspin and that general business will recover by the end of 1959 and will remain reasonably good for the next few years. Most economists hold to this conclusion.

The dotted line, projected in the chart from 1957 to 1963, indicates the approximate levels of expansion for television advertising expenditures over the next five years. This projection (dotted line) should serve as a road map for the tv industry (networks and stations combined) regarding future travel. We don’t contend that tv advertising expenditures, in any given year, will equal the projected “normal”, but they likely will be within 5% (plus or minus) the calculated level.

Two factors could conceivably affect the projected trend.

One would be the sharp and substantial emergence of color tv during the next five years. Widespread public adoption of color tv would upgrade the growth trend of tv advertising revenues. Incidentally, this development would have its most beneficial long range effect on tv advertising growth if it blossomed in 1961-63 because of the slower rate of annual expansion likely at that time. By 1961-63, tv could stand a big “shot-in-the-arm” from color television and, at that time, we might well be happy that color didn’t blossom full-fledged in 1953-58.

The other development — this one adverse — would be the positive establishment of pay-tv as a substitute for audience viewership. Should such a “substitute” emerge, on a large scale, it would downgrade the growth trend depicted on the chart.
What about business recessions and tv's growth? In 1953-54, tv possessed such a strong upward growth that it marched ahead with total disregard for the recession of some 10%-12% in general business. By 1957-58, tv's rate of expansion had moderated somewhat and the general recession had a "relative" effect. By "relative" we mean that tv still expanded but less than otherwise would have been the case. Had the over-all economy not suffered its most serious decline in 20 years but, instead, had maintained its 1956 level of prosperity, 1957 tv advertising would likely have been in the neighborhood of $1,360,000,000. Actually, it was approximately $1,295,000,000—or only some 6% below normal expectancy. In reality, tv advertising actually rose 7% from 1956-57. Theoretically, it should have risen about 14%. In this sense, the general business recession cost the total tv industry some $85,000,000 in advertising outlays. Indications are that when 1958 is finally concluded, the tv industry will have improved its relative gains and that continued increases (over 1957) will be recorded.

This tv industry achievement, during the 1957-58 recession, stands out in a period when virtually all other significant American industries suffered 10% to 30% declines. Thus, we may observe that while tv is not a depression-proof industry (there is practically no such thing) it is today a depression-resistant industry.

One important conclusion about tv's future growth despite the over-all industry's growth, as depicted in the chart, there will be divergent growth trends among the various stations comprising the tv industry. To be sure, virtually all stations (except certain uhf's) will benefit from the industry's future expansion. But, some tv stations will expand considerably less than the industry as a whole; some will outstrip the underlying growth pattern while others will match strides with the total industry.

It is rather amazing that so many tv station owners and managers do not fully understand the revenue "potentials" of their own market and station in relation to the total tv industry. It is even more amazing that some tv station buyers frequently invest hundreds if thousands of dollars, or millions of dollars, on the basis of blithe and casual assumptions about the future "potential" of specific operations.

**WJIM-TV'S $6,000 PITCH TO CBS**

It’s not news when a tv station puts on a presentation to sell a prospective advertiser. But it is news when a tv station puts on an elaborate $6,000 presentation—complete with models, teleprompter and prizes—to its own network.

That’s exactly what WJIM-TV, Lansing, Mich., a basic primary of CBS, did last week in New York. Hal Gross, WJIM-TV president and general manager, had his staff working for three months on the 45-minute presentation which included the following:

- Three attractive Powers models.
- An invisible Teleprompter.
- Curtains and slides, operated electronically.
- Theater tickets, bottles of liquor, and numerous other prizes.

WJIM-TV became a basic primary affiliate of CBS on 1 April, after eight years as an affiliate of NBC. Gross decided to put on the presentation to CBS because "It is a station's obligation to acquaint its network with the facts of its market. We wanted to show CBS how we live, where we live and who we serve."

The theme of WJIM-TV's presentation was that it serves three major markets—Lansing, Flint and Jackson—which combined account for nearly $1 million in retail sales, have a population exceeding 3,000,000 and some 800,000 tv homes. Instead of merely listing the statistics, the presentation called for the CBS people present to guess the answers with a prize for the correct answer. The heart of the presentation was delivered by Howard Finch, executive v.p. of WJIM-TV and an experienced announcer.

Among the 35 CBS people present were representatives from station relations, research, sales service, tv sales, engineering and promotion. One of these—Ed Bunker, CBS v.p. and director of affiliate relations—called the WJIM-TV presentation "the most elaborate and colorful I've ever seen put on by a station."

Gross has his own opinion of why his presentation went over so well: "All we did was use a little showmanship. After all, isn't that the business we're in?"

Ponsor • 28 June 1958
Why admen don’t want television

- Admen say arbitrary network actions currently under investigation are no longer problem in buyers’ market
- Many clients and agencies fear that restrictions on option-time and must-buys might weaken net tv advertising

Today, as Justice Department investigations of the tv networks’ practices again loom large in the headlines, the Government case is being woven within a totally new framework than two years ago when Justice first sent FBI men to interview admen and agencies about network program control. The big difference is the swing from a sellers’ to a buyers’ market in net tv.

In light of this changed industry tapestry, sponsor held an exclusive interview with FCC Chairman John Doerfer, revisited top admen, agency tv and media executives to weigh current advertising industry opinion on the three network practices upon which Government action is focused: 1) option time; 2) “must-buy” lineups; 3) programing-time tie-ins.

As in previous analyses of admen’s reactions to the Government-network hassle, sponsor spoke in confidence to a carefully chosen cross-section of agency and advertiser executives, seeking out also some of those who had been plaintiffs in earlier years. Revisiting some interviewed for earlier articles provided a base for comparing changes in viewpoints. (See “What are admen telling the FBI about ‘divorce’?” 28 May 1956 sponsor.)

These are the broad conclusions emerging from the survey:
- The overwhelming majority of admen say that the economics of the business have changed network-advertiser relationships to such an extent that much of the Government’s concern is out of context with today. Nor is their attitude as hush-hush as it has been in earlier days, with more executives coming out in open support of the networks.
- Admen maintain that no client today is being kept out of network because of the networks’ restrictive practices, but rather because of his own budget problems. And those clients who feel they cannot afford network because “must-buy” requirements are too rich for them, have ample opportunity in spot.
- Consensus among clients and agencies alike is that abandonment of option time would destroy the very foundation upon which the networks are built. They point out that no national advertiser would buy a network program without some guarantee of the type of clearances forthcoming. Furthermore, it becomes impossible to amortize the high cost of programing without national lineups.
- Admen foresee no drastic Government action curtailing network activity in the near future. In his 19 June interview with sponsor, FCC Chairman Doerfer also indicated that action is

The background behind today’s tv net probe

- June 1954. Senator Potter. Subcommittee on Communications hearings: option-time, must-buys

- 1 February 1955. Plotkin Report discussed UHF problem including exclusivity and time options

- 12 February 1955. Jones Report for the Senate discussed network rates, distribution of revenue

- March-July 1956. Bricker Bill hearings: Study on option-time, must-buy, alleged program tie-in

- 30 April 1956. Bricker’s Network Monopoly Report covered distribution of revenue, ownerships


- 13 March 1957. House Antitrust Subcommittee recommended action on option-time, must-buy and net practices

- 1 October 1957. Barrow Report on all network activities including affiliation, rate practices, option-time, must-buy, multiple ownership


FCC’s John C. Doerfer

He withholds opinion until hearings end. Asked about program tie-in in sponsor interview, he said, “You would have to have a situation like the Morton Salt case. They had a patent on a salt dispensing machine restaurants wanted. To get it, restaurants had to buy Morton Salt. Supreme Court called this a violation”
networks curbed

neither as imminent nor clear-cut as had been implied in the New York Times coverage of his Bricker testimony. "I am keeping an open mind until all the evidence is in," he told Ponsor. "We hope that the hearings and fact-finding will wind up sometime this fall."

Here then, in more detail, is the way admen analyze the three network practices currently under fire:

Program tie-ins. These were at the core of original advertiser complaint about the networks and came to a head about two years ago, when the networks were at the peak of show control. Even today, there are a handful of clients and agency men who'll get hot under the collar at the very memory of unfortunate 1953-1956 experiences with the networks, but not even those who've been affected at the time consider this a problem today.

Said the president of one of the top 30 air media agencies: "The networks are laying off like crazy, maybe partly because of the investigation, but I think principally because of the economics of the business. The market is soft, so there's no problem for an advertiser to get his own show on the air. Maybe, when we get back to a sellers' market and we will, because there are only three networks, seven days a week and six hours a night to pick from, then it may be a problem again. But basically, the Government doesn't understand this business, and even in a sellers' market, I'd rather negotiate with the networks than have to worry about legislation."

Admen are first to say that the networks need to have ultimate word about programming, whether to accept or not, since the network has both public responsibility and competitive responsibility for the strength of its lineup.

"An advertiser can't tell a magazine editor what to put in his book. By the same token, the network has to exert some judgment about shows to be accepted if it's to function in its purpose of delivering maximum audiences," says MacManus, John & Adams' Hank Fownes. "Here the client's and network's interests are not necessarily anonymous. For instance, a network may want to pit its specials against Gleason to knock out the competition. The client would prefer to be up against weaker competition to have a better chance for top ratings."

Programming tie-in is probably the area of Government investigation where the networks have been most vulnerable. And, in a buyers' market, some clients and agencies may become plaintiffs once more. But in the present situation, advertisers with their own show to place are likely to face an embarrassment of choice.

"Basically, network and advertiser views coincide, since both want maximum circulation," says McCann-Erickson radio/tv v.p. Tom McAvity. "And, in our experience, even in a sellers' market, there's such a wide variety of programming available from many sources, that client and network are usually able to negotiate some mutually acceptable choice."

Option time. Admen's complaints about the networks' control of option time are on opposite poles from the Justice Department. It's both in the advertisers' and networks' interest to preserve network program clearing power. In fact, many network tv client problems derive from the fact that the networks often can't guarantee adequate clearance for their shows.

"Restricting option time would wreck the networks and skyrocket the national advertisers' cost," says Nestle's advertising v.p., Don Cady.

To spread the cost of a $40,000 to $50,000 half-hour tv show over effective circulation, a client needs assurance of exposure in 100 or more markets today. And he requires the kind of guaranteed exposure that only a network can provide.

"Right now the networks can clear time pretty well with their close affiliates," says Sylvania advertising v.p., Terry Cunningham. "But clients face a clearance problem as it is with those indies who take two and three network affiliations and aren't bound by contract. Yet, how could a network hope to sell to a national advertiser, if it couldn't deliver a basic number of clearances?"

Not only might a breakdown of option time downgrade programing and kill off the remainder of live shows, (Please turn to page 64)
ARB VIEWING FIGURES FOR MAY SHOW SOME DECLINES FROM '57

After several months of rising sets-in-use figures (compared with the corresponding month of last year), ARB viewing data for May showed some declines. The declines were mostly registered in the Pacific time zone and were particularly marked at night. However, daytime viewing showed healthy gains in the Eastern and Central zones while in the Pacific zone there were as many daytime hours showing increases as there were declines.

Average tv sets-in-use by time zones, May, 1958

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*Based on EDT.

Last year New Era introduced a new company symbol, and backed it up with spot radio campaign.

Results of both were so successful that firm has doubled its radio ad budget to increase spot coverage.

New Era scott

Summer carries with it, it seems, healthy appetite for potato chips. That’s the experience of potato chip manufacturers generally, and it’s the case specifically with Nicolay-Dancey Inc., Detroit, packer of New Era potato chips. New Era is set to channel this increasing desire towards its own output by mounting a summer-long saturatio radio spot campaign this month. The buy calls for one-minute announcements on a five-a-day basis on 29 stations in 16 markets throughout its distribution area.

New Era is, according to R. J. "Bus" Dancey, co-founder of the firm, the largest selling brand in the potato chip field. It was founded in 1927 and has shown a steady sales growth since. The past five years have been especially notable with sales rising 15-20% each year. A respectable $8 million in sales in 1953 rose to almost $14 million last year. Prediction for this year is for as much or more growth.

No small share of the credit for this recent gain goes to radio, Inc.
This spring the New Era company, Nicolay-Dancey, Inc., was acquired in $4 million stock exchange with Frito Co. Shown (l. to r.) are Fladger Tannery, v.p., and John D. Williamson, exec. v.p., Frito Co.; and R. V. Dancey and E. L. Nicolay, pres., N.E. Latter two are now Frito directors.

potato chip sales via spot radio

opinion. N.E.'s budget this year, sponsor estimates, will be in excess of $500,000, with 30-35% going to radio. The radio portion is about double last year's.

Last year's campaign theme recounted in light-touch spots the perils faced by the company's potato scouts in their efforts to secure the best potatoes available for chipping.

The series was based on reality. The company does have potato scouts to find the more than 135 tons of raw potatoes it consumes every working day.

After last year's success with the scouts, New Era has enlarged them in the commercials to a point where they have become a full-fledged army, complete with a 220-piece brass band and their own marching song. The "sell" is off-beat with such themes as "children threatening desertion from the family can be converted and the parent's stature regained by serving New Era chips."

Last year's use of radio was decided upon, Dancey says, "because our research showed that spot radio would give us large numbers of customers in our major markets at a price that permitted us to make a heavy penetration."

Another impetus for the campaign came with development of the "scout" idea. Radio had been actively considered by Otto & Abbs Advertising, Inc., Detroit, New Era's agency, for some time but was withheld. Jerry Abbs reports, "until we had something that would establish a strong identity for the company and product on the air."

The "scout" theme serves several functions, Dancey notes. "It builds a good corporate image since, demonstrably, a company must be well-established to maintain a travelling crew of potato scouts."

"Again," he continues, "it has a built-in quality connotation. Pointing out the existence of the scouts shows that we go to extremes to insure the finest potatoes grown anywhere. Besides these, the 'scout' series provides action, humor and, best of all, remembrance."

The degree of the latter, especially in the grocery trade, was reflected when the company's route men, who deliver the products directly to stores, came increasingly to be greeted as "the potato scouts." "Even though it was meant to be funny," Dancey reflects, "we knew we had made an impression and that grocers were very much aware of our consumer advertising support."

Most sales of potato chips are sold during the summer, though sales in other seasons are increasing. New Era reflects this in budget appropriation because, Abbs points out, "summer is the easiest time to get people to buy their first package. After that they tend to keep on buying after summer is over." Now, with an increased budget, N.E. is planning to go back into radio rather heavily at year end.

New Era's product quality, together with a smart ad program, have built consumption in its five-state area to almost seven pounds per capita per year, almost twice the national average. Chances are, spot radio will continue to build it further.
A new way to measure TV commercials

- Chicago's Social Research, Inc., has developed a new method for measuring commercial penetration on viewers
- Leo Burnett, JWT, McC-E are already applying the technique which Social Research took 11 years to develop

A new method for determining the effectiveness of television commercials has been developed by Chicago's Social Research, Inc.

The method, which helps advertisers measure the degree to which viewers identify with the product in a commercial, was developed with the aid of social science techniques, according to Dr. Burleigh B. Gardner, executive director of Social Research and one of the pioneers of motivational research.

The testing method is already being used by several major agencies, including Leo Burnett, J. Walter Thompson and McCann-Erickson, to evaluate their clients' commercials.

In Social Research's method, an evaluation is made of the variety of details and separate elements which make up a commercial. For example, a typical commercial might be evaluated in terms of the basic theme or selling idea, the treatment used to convey this idea, the face or voice used, the music or jingle, and the way the product is shown or demonstrated.

Once each of these commercial elements is evaluated, Social Research then pre-tests in four areas to measure the total communication of the commercial. The four areas are 1) ideas, 2) story boards, 3) completed films, and 4) competitors' films.

Social Research developed the new method after 11 years of study in TV commercials. "Current research," says Gardner, "has been able to pinpoint quantitatively the percentage of people recalling the sponsor's name and the prime claims of commercials. But the depth of penetration and effect on the mind of those sales claims, and the meanings of the recall, remain relatively unmeasured. In other words, the total communication of the commercial, and the clarity of the communication, remain relatively less well measured."

Dr. Sidney Levy, Social Research's director of psychological research, explains that "Simple quantitative 'recall' measures are not adequate to meet the demands in today's highly competitive advertising world. The new techniques we have developed have been engineered in order to find the real underlying meanings communicated to the viewer."

Among the items which the new method reveals, according to Levy:
1) The image of the product in the viewer's mind, both before and after the commercial.
2) The sales claims in the commercial as they are communicated to the viewer.
3) The symbolic meanings communicated to the viewer by the commercial's presentation of product.
4) The viewer's identification with the product and its use.
5) The viewer's attitude toward the brand created by the commercial.
6) The viewer's reaction toward one product as opposed to reaction to competitive products in other commercials.
7) Which specific components of the commercial caused what reactions in the viewer's mind.

"By testing TV commercials in this qualitative way," explains Levy, "we come to conclusions which advertisers can use for the development of future commercials, since they get a clearer idea of what the advertising is teaching about the product."

Levy offers several examples of how
advertisers have already put Social Research's new system to work. "In a recent commercial, there was a strong attempt to develop a light impression about a brand of beer. This was communicated in words, in the kinds of action used, in the music, and in various objects shown. Our testing proved that the net result was an exaggerated impression of lightness, of a sort that is associated with another type of product altogether."

In another instance noted by Dr. Levy, a cat and a dog were used in a playful situation in a beer commercial. Some of the creative people at the agency were surprised to learn that viewers interpreted the cat as feminine and compared her movements with those of a woman in the same commercial who moved in a similarly easy way.

To determine qualitative viewer reaction to a product and its tv commercial, Social Research employs the technique of "projection." Careful means are taken to obtain a sharp "profile" of the respondent during interviews. After getting at the respondent's conscious knowledge of—and reaction to—the product, he is asked to describe such details as the size of his home, his occupation, educational background; to name his favorite magazine, cigarette, song, comic strip; to list any clubs and organizations he may belong to; to tell what kind of automobile drives; name his favorite tv program, recreation, and to tell which social class he feels best describes his status.

"We want to know who these people are," says Dr. Gardner; "then we are in the best possible position to evaluate their reactions to a commercial. This provides a solid baseline on which to evaluate test results."

Because most people cannot or will not express their real feelings about commercials, Social Research developed techniques which provide opportunities for the respondent to "freely associate." Such devices as word association tests, incomplete sentences and various other projectives enable the respondent to express his degree of involvement and more underlying reactions to the commercial.

The commercial is shown, either in storyboard stage or the completed film. After viewing, another series of tests is given to elicit any changed reactions about the product and to measure these factors:

- The personal and social involvement of the viewer with the commercial.
- Viewer fantasy and energy elicited by the commercial.
- Symbolic meanings conveyed in the commercial—does it pleasantly and pointedly stimulate action?

James Witherell, coordinator of Social Research's tv commercial evaluation service, says "Research should be an assistant to the creative people, not a judge of their final efforts. For that reason we work closely with the creative people in all stages of creating tv commercials and during the process of studying and selecting themes, ideas and techniques. In studies of the finished commercials, we feel it important to understand what the writers and producers are attempting to express and communicate, in order properly to evaluate the commercial as a communication."

A co-founder in 1939 of what is today Market Research Corp. of America, Witherell also served as research director, media director, account executive and copy chief of the Russel M. Seeds Company for 16 years. Witherell believes that "Because of the increasing cost of television, competitive advertising and viewer apathy, advertisers are constantly concerned with the increasing need for creating better tv commercials. And they are learning that the time to determine the effectiveness of tv commercials is before the money is spent to show them."

Pointing up Witherell's statement, Harry McMahon, Leo Burnett v.p. in charge of tv commercials, agrees that "There is no question of our need for better research tools in proving tv commercials. Recognition and recall give us only superficial yard sticks, and we need to probe much deeper. The projective techniques that Social Research, Inc., is using are bound to give us better answers." And to give better answers, SRI's method for determining why a commercial succeeds or fails is to examine it as a piece of communication, applying to it their social scientists' knowledge of human behavior. Provided with an understanding of the words, pictures and action communicate to the audience, creative people are able to discover whether the devices being used are understandable and effective.
### TELEPULSE RATINGS: TOP 10 SHOWS IN 10 OR MORE MARKETS

**Period: 1-8 May 1958**

**Title, Syndicator, Show Type**

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<td>Silent Service (A)</td>
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### TELEPULSE RATINGS: TOP 10 SHOWS IN 4 TO 9 MARKETS

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The story of DeSoto, which was brought to market in 1958, shows how the company responded to the competition from Plymouth and published information on their sales performance. The text includes a table showing the market share of DeSoto compared to Plymouth in various cities, along with a note about the marketing effort and the story itself.

Dear Ashley:

As you know, the DeSoto Motor Company had a problem which we helped us solve. We had sold several new 1957 DeSotos and four 1957 Plymouths.

At the suggestion of your company, we have used a Sunday afternoon movie on KCOO-TV and found one minute spots the first week in March. It gives us great pleasure to continue this relationship. We hope you personally for this.

recommendation, as by the following Saturday evening we bad

in addition, that your company will continue to sell these cars.

used cars as a direct result of this TV show.

Many thanks again for your fine cooperation in assisting us in

selling these cars. Our personal regards.

Sincerely yours,

Mr. Ashley L. Robinson
General Manager
KOCO-TV
900 Britton Avenue
Oklahoma City, Oklahoma

Dear Ashley:

We have sold several new 1957 DeSotos and four 1957 Plymouths.

At the suggestion of your company, we have used a Sunday afternoon movie on KCOO-TV and found one minute spots the first week in March. It gives us great pleasure to continue this relationship. We hope you personally for this.

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Sincerely yours,
Conducting successful contests using the tv medium becomes more difficult as competition increases. Here are tips from three contest experts on this complex business.

**Joe Sperry, radio-tv manager, Campbell-Mithun, Inc., New York**

Rather than answering from the standpoint of somebody in the business, I would like to try and assume the consumer view-point. (Admittedly, a dangerous thing to do because: what ad guy ever is a consumer?)

I like to enter contests. As yet, I've never won more than a 3,684th prize and that was in one of the newspaper promotion things. The award amounted to $5.00 but the whole family had many happy hours slaving away, putting together the right letters and numbers.

We're not professional contest entrants. As a matter of fact, I'm sure we pass by the majority of creative men's dreams because they're too darn tough to understand. (Hint!)

And, some contests seem to be too far fetched from what I think of as a meaningful award for winning. What can you do with a year's supply of ice picks? (Hint!) And, as this little essay will prove, not being a crack writer I find it tough to write glowing words about something that I normally don't glow about. I wonder how ecstatic others can get about products which are basically utilitarian.

A favorite peeve about contests is that information is hardly ever published about who won, what they did, and how they plan to utilize their awards. So often you send in your entry and get a mailing piece back that says: "the judges are swamped, thanks for entering, you'll be notified if you won." And then... nothing.

Just the reverse of this is true in some contests that build toward a giant pay-off announcement program. The Pillsbury Bake-Off is a wonderful example of how a contest can be capitalized upon for consumer and trade interest from the start to the finals and then some. The giant Pillsbury promotions that follow throughout the year on Pillsbury's Grand National winning recipes obviously are successful methods of making a contest work and work and work. And they keep the consumer in mind. Maybe some day there will be a contest to design a contest. I'd like to enter that one!

**Ed Freed, account executive, Andlee Associates, Inc., New York, contest specialists**

To many firms, including most of the largest and bluest-chip advertisers in the United States, the contest is a legitimate advertising form. That is to say, these firms regard the contest as one of their array of techniques by which they will achieve their basic marketing goals. They do not view the contest as a shoddy gimmick, a somewhat off-color means of turning over a few quick bucks. And herein lies the secret of the successful use of contests, and why contests—they are aired in tv or presented in print—are used over and over again as a basic advertising strategy by some of the most conservative and respected companies in the country.

Conversely, the companies who fail in their use of contests do so mainly because they do not plan them in terms of their over-all marketing policies. They consider contests an off-track device for a quick sale, and outside the normal range of advertising functions. As a result, their contests are given short shrift, and are ill-conceived and poorly planned. In short, such companies do not understand the proper advertising objectives of the contest.

What are they? While, naturally, the ultimate objective of all advertising is to increase sales, contests must be viewed in the light of their short-range results: to induce a great many consumers to study and try the product and consider its virtues.

When a company views a contest as an ingredient in its total marketing mix, it is much more apt to plan it on a basis consistent with the principles of good advertising practice. They understand what their objectives should be, and these in turn determine the type of contest, type of merchandise for prizes and other factors. Such clients of ours as Helene Curtis, National Airlines, Popsicle, Motorola, Timely Clothes, Puritan Sportswear, spent months in planning a contest, and the results show it. The companies which do not think in terms of their objectives, which short-sightedly rush in with an announcement, offer vast sums of money, and then when their results do not measure up to a competitor of offering considerably less, cannot understand what went wrong.

There are no hard and fast rules on contest running—since almost every thing depends upon each advertiser's individual problems and goals—say one. Without exception, all of our clients have had much better results when they offered merchandise prizes instead of money.

Vast sums of money lack glamour because they are incapable of stimulating empathy. The average television viewer just cannot perceive himself as the possessor of $100,000. Large sums of cash are too far outside of his experience to excite him.
A television contest, like any other, has five basic objectives.

1. To induce product sampling. Your contest supplies an extra inducement to get new tryers for your product. In this respect, it is the same as a premium.

2. To increase consumer awareness of your brand.

3. To provide added interest in a new package or formulation.

4. To get display value at point of sale.

5. To provide relatively low cost additional pressure at both trade and consumer level.

Contests provide a very good wedge to get extra display and extra point-of-sale material. They also give an opportunity for the sales force to push for larger orders. For a television contest, point-of-sale material and/or print is practically a "must." No matter how enticing the prize is, it's very hard to get people to write down the "sentence ending in 25 words or less," or the jingle to finish; the address to which it is to be sent, and the requisite number of box tops. You have to let them sit down and think things over with some printed matter before them.

It is very important to include a good deal of copy about your product. They have to buy the product to enter the contest. You had better give them a lot of good reasons why they should do that.

Television can make people aware of the fact that a contest exists, and that a good product sponsors it. But for details, send them to the store.
SPOT BUYS

TV BUYS

Tasty Baking Co., Philadelphia, is going into selected markets for its Tastykakes. The schedules run for 13 weeks; minute announcements during both daytime and nighttime segments are being slotted. Frequency depends upon the market. The buyer is Isabel Ziegler; the agency is N. W. Ayer, Inc., Philadelphia. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is scheduling announcements in 100 markets for its Pace. The campaign starts in July, runs for 13 weeks. Minutes and 20's during nighttime segments are being slotted. Frequency varies from market to market. The agency is Leo Burnett Co., Chicago.

Burgermeister Brewing Corp., San Francisco, is lining up schedules in over 50 Western markets for a summer run to introduce its redesigned package. The campaign starts in July for six weeks. Eight-second announcements are being placed. The average frequency is 15-20 announcements per week in each market. The media director is Lloyd Prosser; the agency is Batten, Barton, Durstine & Osborn, San Francisco. (Agency declined to comment.)

Wilson & Co., Inc., Chicago, with a new idea in programming, is planning a campaign in about 35 markets for its meat products. The plan is for three five-minute celebrity-film interviews per day, Monday through Friday, spaced 12 a.m. to 5 p.m. The campaign would kick-off in the Fall for a 52-week run. The media director is Harry Sager; the agency is Kenyon & Eckhardt, Inc., Chicago.

Fallstaff Brewing Corp., St. Louis, is increasing its schedules in various markets. The campaign is long-term, many running until the end of the year. Minutes and chain breaks are being placed. Frequency varies from market to market. The buyer is Walter Harvey; the agency is Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

Harold F. Ritchie, Inc., Clifton, N. J., is scheduling announcements in top markets for its Brylcreem. Minutes during daytime slots are being scheduled. Frequency depends upon the market. The buyer is Lou Kennedy; the agency is Kenyon & Eckhardt, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Nicolay, Inc., for its New Era potato chips, continues to expand its radio budget, with schedules in 19 markets set up. The campaign runs through the summer; minutes during daytime slots are being used. Frequency varies from market to market. The buyer is Jerome Abbs; the agency is Otto & Abbs, Inc., Detroit.

J. H. Filbert, Inc., Baltimore, is entering Eastern seaboard markets for its margarine. The campaign runs for eight weeks; minutes are being scheduled during daytime slots. Frequency depends upon the market. The buyer is Tom O'Dey; the agency is Sullivan Stauffer, Colwell & Bayles, N. Y. (Agency declined to comment.)
FILM-SCOPE

Another move by NTA worth noting this week: Its plans to expand into commercial filming.

The firm’s European offices, under Leo Lax, will shortly start producing special effects commercials for American companies and U.S. distribution.

Latest sale of MCA’s Paramount Library is to WOOD-TV, Grand Rapids, for the entire package.

Rumored selling price: $500,000. This brings the five-sale total to about $18.5 million.

Nationwide Insurance (via Ben Sackheim) is still on the lookout for a series for 36 markets next fall.

The company needs a replacement for Mama, which runs out in September.

Some other regional advertisers as yet uncommitted: Ballantine (which hasn’t yet signed renewal for Ziv’s Highway Patrol); Ronzoni (which this year has CBS TV Film’s Honeymooners in several markets); Wilson Meats (wants to replace MCA’s Dr. Hudson’s Secret Journal which runs out this year).

NTA’s purchase this week of 40 hour-long off-network programs sharply focuses a current problem: Can series of that extended length—60 minutes—be sold in syndication?

Practically unanimously, syndicators don’t think so for this reason: Such time clearances as are available for syndicated series, coupled with what regional and local advertisers could pay, make it economically unfeasible to market them. (Residuals alone would be formidable.)

Consequently, you’ll find series such as Suspicion and Climax on the shelf, at least for a while.

Note: NTA plans to program some of its new hour- longs on its own networks, hopes to syndicate others to local stations.

There’s a large unexposed-audience potential in an off-network syndicated show.

That’s what the results of a just-completed research study by TPA on its hottest off-network property, Jeff’s Collie (Lassie), indicates. TPA took to top 50 markets, and came up with these highlights:

- The total of homes not viewing Lassie in November, 1954 came to upwards of 20 million for the 50 markets (Nielsen figures).
- The increase in tv sets in these markets from November, 1954 to March, 1955, was a total of 8 million.
- The unexposed audience in the 50 markets: almost 30 million homes.

Here’s a sample breakdown of a few of the markets in TPA’s study:

<table>
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<tr>
<th>Markets</th>
<th>Homes Viewing 10/54</th>
<th>Homes Not Viewing 10/54</th>
<th>Increase in Set Count Since 10/54</th>
<th>Total Un. Exposed Homes 10/54</th>
<th>New Potential % of Original</th>
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<tr>
<td>New York</td>
<td>551,034</td>
<td>3,687,686</td>
<td>367,009</td>
<td>4,054,695</td>
<td>96%</td>
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<td>212,746</td>
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<td>600,538</td>
<td>2,265,572</td>
<td>127%</td>
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<tr>
<td>Dallas-Ft. Worth</td>
<td>48,223</td>
<td>360,447</td>
<td>220,089</td>
<td>580,536</td>
<td>142%</td>
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<tr>
<td>Denver</td>
<td>40,966</td>
<td>186,624</td>
<td>92,319</td>
<td>278,943</td>
<td>123%</td>
</tr>
<tr>
<td>San Francisco</td>
<td>72,525</td>
<td>881,755</td>
<td>305,424</td>
<td>1,187,179</td>
<td>124%</td>
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MARKETING WEEK

Revlon is defying the trend in pricing its new Hi-and-Dri roll-on deodorant, being pushed on network TV, radio and TV spot, newspapers and magazines.

Advertising a deodorant for the first time, Revlon priced it at $1.10. This follows Bristol-Myers' move in bringing out a smaller size of Ban at 73¢ because its 98¢ size was meeting heavy competition from brands priced lower. Ban is reportedly the leading roll-on brand.

Hi-and-Dri isn't Revlon's only deodorant. It also markets Aquamarine in spray, cream and lotion form. Aquamarine, however, has never been advertised in consumer media.

The lure of foreign markets has the U.S. advertiser listening intently to any advice on how to take advantage of them. This past week he heard both a promise and a warning on the subject.

- The promise came from William E. McKeachie, senior vice president for Europe of McCann-Erickson Corp. He told the Third European Conference on Marketing at Brussels University that the marketing revolution which has already affected the U.S. will soon take hold in the European Common Market.

McKeachie pointed out, however, that the Common Market story will be one of "more goods to sell and more money to buy them, but virtually no more people to distribute them." Only the most drastic measures, he said, will enable the distribution system to handle the ever greater load put upon it.

- The warning came from Arthur C. Nielsen, Jr., A. C. Nielsen Co. president, who addressed the AMA national conference at Harvard. He listed 15 common mistakes made by manufacturers marketing goods abroad. Among them were:

Failure to adopt the product to the market. "The typical U.S. product is too costly for many foreign markets. A scaled-down version will usually produce better sales and profits."

Failure to understand the relative importance of various types of retailers. "Trade channels vary, perhaps, more from country to country than any other major marketing factor."

With the color TV set in mind, RCA's merchandising vice president Martin F. Bennett, holds that the "good" sell—rather than the hard sell—will help the U.S. back to hard goods prosperity.

The good sell, as defined by Bennett, means good design and good value. This, he said, the color TV set has. Bennett said RCA has a line of color TV receivers "so perfected that we honestly don't know how we can improve on them in the foreseeable future." This fact, he maintained, is responsible for color's sales rate, which is "substantially" above last year's.

Retroactive pay coming to government workers in July have local media in Washington pushing for increased promotional efforts by advertisers.

WRC-TV points out in a bulletin that the area will receive a $54 million shot in the arm. With pay increases ranging from 7.5 to 10% and with the average income of government employees $5,600, the average windfall per worker will be $250. About 40% of the Washington area's working families will benefit.

In its bulletin the station took the care to point out that recession-hit hard goods offered the best opportunities for jazzing sales.
Mid-America tunes to KMOX Radio for "Big League" listening. "The Voice of St. Louis" scores consistently with diversified programming, never relegated to a background accompaniment role.

The ninth-inning homer in a Cardinal ball game... the authoritative voice of a respected newscaster... a favorite CBS Radio Network drama... a lively local personality show... a thoughtful public interest feature: these are the components that build 24 hours of foreground listening. The recent listener-attitudes study by Motivation Analysis, Inc., points up this qualitative audience superiority. KMOX listeners really listen.

More of them listen, too. The Cumulative Pulse of December, 1957 shows KMOX Radio delivers more different homes daily and weekly than any other St. Louis station. Commercial messages reach more people in a climate of authority and believability.

If you want to increase your sales score in St. Louis, choose the first team, KMOX Radio.
RADIO RESULTS

CARS

SPONSOR: Allen County Car Dealers Assoc. AGENCY: Direct
Capsule case history: The Allen County Car Dealers Assoc. of Lima, Ohio, under the chairmanship of Richard E. Daulton, a local Edsel and Rambler Dealer, sponsored a YOU-AUTO-BUY-NOW campaign over WIMA, Lima from 25 April thru 3 May. To publicize the event the Allen County Dealers purchased 130 10-second announcements scheduled to run the length of the campaign. As a highlight for the opening week of the event, 10 of the 12 car dealers bought quarter-hour programs and made “SALE-O-RAMA—DISCO-RAMA” the theme for each show. The programs ran the first two days of the promotion. On these nights, Friday and Saturday, the dealers were open till 9:00 p.m. Taped recordings with the owners or managers of each car agency were broadcast on the programs to report the progress of the campaign. “Dealers reported doubled sales on both new and used cars during the opening two days,” said Daulton. Radio received the lion’s share of the auto dealers budget—$350—while local newspapers received $75.

WIMA, Lima PURCHASE: Programs

RESTAURANT

SPONSOR: Buck’s Restaurant AGENCY: Direct
Capsule case history: More than five years ago Buck’s Restaurant of Asheville, N. C., purchased a five-minute segment in WWC’s Top O’ The Morning, featuring Read Wilson as host. At that time Buck’s was just another drive-in restaurant employing 20 people. The restaurant now boasts three large dining rooms as well as enlarged drive-in facilities including tele-tray service. Up to 3,000 meals a day are served in addition to a catering service specializing in picnics and banquets. Seventy-five regular employees comprise the staff plus 15 part-time people during the summer tourist season. In the five years Buck’s has been advertising on WWC, the restaurant has quadrupled its business. Up to 75% of the drive-in’s advertising budget is devoted to radio. Only a small portion goes to newspapers, and the remaining to billboards and tv. “It is obvious that radio, WWC radio, has been a major factor in bringing the customers to Buck’s,” said the owner of the restaurant.

WWC, Asheville PURCHASE: Part Sponsorship

BANK

SPONSOR: Security Finance Company AGENCY: Direct
Capsule case history: The Security Finance Company of San Antonio, Texas, specializing in loans on business equipment, furniture, diamonds, etc., had difficulty in choosing a station with appeal for an adult, consuming audience which would have need of Security’s services. The finance company purchased 20 announcements a week on KONO San Antonio. Security has a technique by which it is able to key each loan application to its source—the media which motivated the prospective borrower to choose Security’s service—thus checking the effectiveness of its advertising campaign. In the past few months the number of people who have come to Security’s offices to request loans as a result of the KONO announcements has been high gratifying. “It is especially difficult to sell a service such as ours,” said the manager. “But radio has done an extremely effective selling job for us.” Security plans to continue its schedule on KONO because of its high ad/listeningship and the excellent sales results it has achieved.

KONO, San Antonio PURCHASE: Announcements

MASSAGE EQUIPMENT

SPONSOR: Niagara of Washington AGENCY: Direct
Capsule case history: In April the Niagara company, manufacturers of massage equipment, relaxing chairs, pads, vibrators, purchased 12 announcements a week on KV (Seattle, Washington), new program “KV-Eye-Opener” heard early mornings, Monday through Fridays. The campaign ran for 11 weeks; the cost to Niagara—$108 per week. In line with the company’s marketing strategy Niagara advertised in order to furnish leads for their salesmen. The listeners were asked to send in their names and addresses to Niagara and one of the company’s salesmen would contact them. At the campaign’s end Harry Lou host on “KV-Eye-Opener,” had drawn 424 leads at the cost of only $2.80 per lead. “If it hadn’t been for the tremendous high response to Harry’s program, our cost per lead would have been four times higher,” said Herb Lib store manager. “We never expected so many requests as we produced in such a short time. Radio has sold me to people.”

KVI, Seattle PURCHASE: Announcement

52
Little Saving Is Expected From Pending Pay Increases; Most Families Will Adjust Their Living to Higher Incomes

By Philip S. Brown
Washington Bureau Writer

What will be the impact of the pending legislation providing for a 10% pay raise for Federal workers? Also, the expected economic impact of the pay raise is an estimated $20,000 for the average worker.

DIARY—From P. 1

200,000 Here to Get $60 Million Back Pay

By Jerry Kluttz

Salary Increase Held Shot-in-Arm to Economy

The radio station these "nouveaux riches" listen to most? WWDC

First Again* in Washington, D.C. in share of total mentions
6 A.M. to 6 P.M. Monday thru Sunday

*May Pulse

Represented nationally by John Blair & Co.
Picture Wrap-Up

Fashion afloat was highlight of recent variety program aboard the S.S. Aquarama. Ninety-minute remote was telecast by WBUF, Buffalo, from the bridge and decks of the luxury liner as it cruised Lake Erie.

“We like it!” say WNBQ, Chicago viewers of daily Bingo-at-Home colorcasts. Co-stars Barbara Becker and Mike Douglas take time off to look over the 137,000 pieces of mail received during first 12 days.


“Breakfast with Bill,” popular WGY, Schenectady show features interesting guests. Here Annie Mae of Clyde Beatty Elephant Tract joins host Bill Edwardsen. Pachyderm pal symbolizes show’s success.

Picnic Patrol gets set to deliver prize packages, interviews WS Atlanta cookout parties. Two-pronged promotion gives listeners and prizes, shows participating advertisers the value of summer rad...
ADVERTISERS
Incentive advertising is climbing! On the three major networks, incentive commercials were up nearly 60% on radio, over 27% on tv. CBS is tops in radio incentive ads; ABC in tv.

These facts were featured in the semi-annual Media Review appearing in Premium Practice.

Campaigns and promotions:
- Canada Dry is launching its Silver Dollar Sweepstakes this summer, with spot tv and radio, as well as announcements on Today (NBC-TV) in 130 markets. The top consumer prize is "all the silver dollars you can shovel in 5 minutes."
- Miles California Co.'s new West Coast and Hawaii promotion for Bactine offers youngsters a chance to win a plastic swimming pool. The promotion is being kicked off via eight tv stations in the area. Agency: Wade Advertising.
- Gillette Safety Razor Co. officials meet this week to discuss sales and advertising promotion for the World Series games. These broadcasts will climax a six-week campaign about a special offer Gillette will make at series time.

Strictly personnel: Harold Beeby, appointed advertising manager, Miles Products Co., a subsidiary of Miles Labs . . . James Alexander, to the packaging division, Reynolds Metals . . . C. M. Barry, cooperative advertising manager, Dr. Pepper.

Kudos to Southern California Edel-son Co., awarded 1st place for sales promotion radio advertising, by the Public Utilities Advertising Association.

AGENCIES
Two accounts, originally atletcher D. Richards, are shifting Hosig-Cooper & Miner, San Francisco, with total estimated billings at $1,600,000.

The accounts involved are Western Pacific Railroad, the Bank of Califor-nia, Squirt Co. , and Woolite, Inc.

The move came after Eugene L. Harrington resigned as president of Richards, to move to H-C & M as chairman.

Alfred Smith, a v.p. at Richards since 1956, will join Harrison at H-C & M as v.p.

Agency merger: The Chesire Advertising Agency, headed by Bob Reichenbach, will merge with the L.A. office of Bernard B. Schnitzer, Inc.

An agency buys time to advertise itself: A new type of sponsor was signed by WHBC, Canton–The Frease & Shorr Advertising Agency. They purchased the Business Views program three days a week for 13 weeks to promote its own service.


They were named v.p.'s: Jeremy Beman, at EWR&R . . . Four new v.p.'s for Campbell-Mithun, Minneapolis: Robert D. Blegen; James E. Smith; Frank B. Stull; and Ralph F. Wittgraf.

NETWORKS
Pontiac has signed for four hour-long specials on CBS-TV for the 1958-59 season.

They include: a Mary Martin musical; a Victor Borge comedy; a Phil Silvers revue; and a Bob Banner musical.

Agency for Pontiac is MacManus, John & Adams, Inc.

Radio anniversary: ABC's Don Mc-Neill's Breakfast Club celebrated its 25th year last week. Among the congratulatory telegrams received was one from Vice-President Nixon.

About sports: NBC TV and Radio will carry the All-Star Baseball Game on 8 July, sponsored by Gillette . . . CBS TV, for the third consecutive season, will telecast 64 professional football games on a regional network basis, starting 28 September.


More daytime business: The H. J. Heinz Co. placed a 52-week order with NIC-CTV for weekly quarter-hour segments in four daytime shows. The order amounts to $2.5 million gross.

Summer replacements: Midwestern Hayride bows tonight (Saturday) on ABC-TV. It originates live from WLW-D, Dayton . . . Personal Appearance replaces Person To Person on CBS-TV, beginning 4 July. The show will be sponsored on alternate weeks by the Florists Telegraph Delivery Association . . . For Love or Money debuts on CBS-TV Monday, 30 June. Bill Nimmo is featured as the MC.

ASSOCIATIONS

The TV board of the NAB approved an amendment to the TV code banning dramatizations by physicians, dentists and nurses, other than members of those professions, in commercials.

The Code previously permitted actors to portray these roles if “a dramatization” was flashed on the screen afterwards.

Other NAB news: All segments of broadcasting and related industries will be able to attend NAB conventions, according to plans made by the board of directors . . . Harold Fellows, president, came out in opposition to the recently introduced legislation declaring the anti-trust laws inapplicable to certain aspects of professional sports.

TvB’s first sales advisory committee meeting in N.Y. forecasted increased efficiency in TV selling. The Bureau and members showed interest in making TV selling materials more productive.

The Advertising Association of the West chose the winners in their All-Western advertising competition, as follows:

Radio:

Spots (over 50,000 pop.)
1st Prize: Crown Zellerbach, S.F. Cunningham & Walsh, S.F. Zee Paper
Towels—“Hoop”
2nd Prize: Pacific Guano Co. Garfield Advertising, S.F. “Seagulls”
3rd Prize: Chevrolet Division, General Motors. Chevy Job Opportunities

Program Commercials
2nd Prize: Del Monte Pineapple. McCann-Erickson, Inc., S.F. Del Monte Pineapple

TV:

Spots (20-60 sec.)

3rd Prize: Bank of America, S.F. Johnson & Lewis, S.F. Quartet Films, Inc., Hollywood. “We Hate To Mention This In Front of Children”

11’s

2nd Prize: California Spray Chemical Co., Richmond. McCann-Erickson, Inc., S.F. Technique Productions, L.A. “Us Bugs Just Hate Ortho”
3rd Prize: Pacific Tel. & Tel. Co., S.F. BBDO, S.F. Grantay-Lawrence, Hollywood. “Mouse—7 and 8 o’clock versions”

Program Commercials

Black and White:

Color:

FILM

The NAB has reopened its convention roster to film distributors.

In a statement of policy issued this week, the NAB board clarified that syndicators will be invited to attend the convention and participate on a partial basis: any exhibits will be taboo.

Sales:

• Several national and regional advertisers have been among the recent buyers of CNP properties: Schlitz, Silent Service and Boots & Saddles in two markets; Safeway Stores, Boots & Saddles and Union Pacific for two midwestern stations; Falstaff, Silent Service for Kansas City; and Ford Motor Co., Boots & Saddles in Baltimore.

• WOOD-TV, in addition to its purchase this week of the Paramount Library from MCA, bought a total of 574 Warner features from AAP.

Other AAP sales: WFMJ-TV, Youngstown, acquired the Warner cartoons and renewed its Popeye contract; KLOR-TV, Provo, the Gabby Hayes Show; WTAR-TV, Norfolk, the Candid Camera series.

• Screen Gems made its fifth national sale this week to Kellogg for Huckleberry Hound, an animated half-hour program.

• Fourteen new sales of the Our Gang comedies brings total sales of the three MGM-TV packages released last month to a $500,000 gross.

The other packages—sold in seven markets—are 48 Crime Does Not Pay subjects and a series of 69 Passing Parades.

Back in the Black: Sales during the second quarter have brought Guild Film’s profit picture up to a net of more than $260,000.

Guild’s first quarter showed losses of $318,011, which was wiped out by a profitable second three months.

NTA has won another round in its battle with UA over control of AAP.

The Appellate Division affirmed last month’s Supreme Court enjoining UA from continuing with its plans to take over AAP’s assets until NTA’s suit can be tried.

Re new series: TPA has acquired the overseas distribution rights for Sgt. Preston of the Yukon. The series is still on network (CBS TV) domestically . . . NTA’s England-produced series Adventures of William Tell is currently being peddled to advertisers and agencies.


TV STATIONS

Broadcast Corned Beef Hash has launched a TV campaign in major markets.

Heavy schedule throughout leading
areas of Broadcast distribution will feature the new sets of tv commercials—"What Will I Fix For Dinner?"

**On taped programs: WGN-TV, Chicago, will be the first to use Ampex Videotape to market a local program across country, making Ding Dong School available for showing the week of 25 August. Approximately 20 stations, not including key net outlets, are currently Ampex-equipped to handle this service.

**Tv round-up: WROC-TV, Rochester, now gathers the news with additional speed via a radio-equipped station wagon... Anniversary note to WRCA-TV (N.Y.) newscaster Bob Wilson, now going into his eighth year with Saturday Night News under the same sponsor—Savarin Coffee... WKRC-TV, Cincinnati, sponsored a trip to New York and Washington via special train for 225 listeners. Train was dubbed the "CBS Star Train"... KVDO-TV, Tulsa, fed the finals of the National Open Golf Tournament to NBC. The three-hour telecast was the longest to originate from the state for a network.

**Promotions, contest, and stunts:**
- **WOOD-TV, Grand Rapids, and Rycenga Manufactured Homes Co., telecast the building of a $27,000, three bedroom home. The four telecasts were dubbed "The 1938 House that WOOD-TV Built."
- **WJZ-TV, Baltimore, is holding a search for the "Maryland State Amateur Jitterbug Champion Couple" via the station's Buddy Dean Show. Contest open to the senior teen division, with top prize at $100.
- **WSAZ-TV, Huntington-Charleston, promoted itself recently with an animated steamboat puffing down the Ohio River, complete with boat whistle and music.
- **Art Linkletter moves his CBS House Party show to San Diego, 1-9 September, to help celebrate the "Fiesta Del Pacifico." The show will be telecast via KFMB-TV.
- **KWTV, Oklahoma City, and Evergreen Mills, are holding a pig-feeding contest to promote pork production and boost feed sales. Cash prizes offered for hogs gaining the most weight.

**On the personnel front: Howard Stalnaker, named station manager, KPHO-TV, Phoenix... Jim Seaney, publicity director, KLZ-TV, Denver... Ed Polinsky, sales manager, KTNT-TV, Seattle-Tacoma... Hugh Bar- clay, general manager, WJDM-TV, Panama City... Alan Eaton, director of promotion and public relations, WISH-TV, Indianapolis... Philip McMahon, director of tv advertising and promotion, WMBR-TV, Jackson- ville... Leonard Myers, account executive, WHDH-AM-TV, Boston... Dick Robertson, director of sales promotion, and Don Arlett, director of publicity, KTU, San Francisco-Oakland... Tony Rhoades, manager of press relations, WNTA-TV, N.Y. ... Charles Knowles, account executive, WRC-TV, Washington.

**RADIO STATIONS**

The radio and tv stations of the Westinghouse Broadcasting Co. are setting up their own national sales force.

Effective 1 July, WBC will drop Katz, PGW and Blair TV, their national reps.

**Name change: The Storz stations are dropping its title, the Mid-Continen-ent Broadcasting Co., and dubbing the group the Storz Broadcasting Co. (Stations include WGDY, Minneapolis-St. Paul; WHB, Kansas City; WTXI, New Orleans; and WQAM, Miami.)

**New ownership: Gilson Broadcast- ing, Inc., now owns KRKS, Ridge- crest, Cal. ... Jonathan Fletcher and James Mitchell have purchased KCBC, Des Moines—subject to FCC approval.

**On the editorializing front: WHAV, Haverhill, Mass., celebrates its 1000th consecutive airing of its nightly 10-minute editorial... KMOX, St. Louis, featured editorials in favor of fluoridation, after the County Council dropped the controversi- al subject from its agenda. This is the first CBS owned station to air editorials.

**Radio public service: KLOK, KEEN, and KSJO, San Jose radio stations, combined their staffs to handle, broadcast, tabulate and post the recent election returns... WNEW, N.Y.'s public service department has been checking colleges concerning openings for high school graduates. The station will announce, throughout the summer, lists of these colleges.

**Station contests and promotions:**
- **KRUX, Phoenix, to celebrate the station's increased power to 5000 watts, held a "Lucky House Number" contest, awarding $1360 to the resident of the address they selected.
- **WOW, Omaha, was chosen for the campaign of 27 Omaha Restaurant Association members, who have purchased 50 spot announcements for their theme—'Enjoy life more by eat- ing out.'
- **KBIG, Hollywood, inaugurates another "Mystery Sound" contest—but this time it's directed to agency people, not to listeners. The station sent out 1,000 recordings to staff members of the Southern California ad agencies. Winning guesser of the mystery sounds gets a week's vacation. for two, in Honolulu.

**Kudos to: WTOP, Washington's pro- gram director Patti Searight, elected Wash., D.C. president of AWRT, and recipient of the Kappa Kappa Gamma Alumnae Achievement award... WEJL, Scranton's general manager, Cecil Woodland, awarded by the National Safety Council... WQAM, Mi- ami's news director Paul Rust, cited for promoting public safety by the Public Safety Department.

**Station staffers:** Joseph Kirby, new v.p. and general manager, Jay- bawk Broadcasting Corp. (KFBI, Wichita, Kan.) ... Henry Sullivan, general manager, WSOX, Charlotte ... Cleo Wright, director of advertising and promotion, WFBR, Baltimore ... Tim Armstrong, program director, KHSIL, Chico ... Joseph Conway, na- tional sales manager, WIBG, Philadel- phia ... Gene Spry, station man- ager, KPHO, Phoenix ... Johnny Mahan, production manager, WPEN, Philadelphia ... Jerry Maloney, sales manager, WTOC, Elkhart ... Steven Safion, operations manager, WBAI-FM, N.Y. ... Roy Schwartz, named promotion manager, WIBC, Philadelphia.
you ought to be in pictures...

you can be, on movie • 4 (10:30 P.M., SUNDAYS)

WRC-TV's library of exciting feature films will make you a star where it counts — in the big Washington selling picture! You can't miss with your sales message appearing on hit motion pictures like The Shocking Miss Pilgrim starring Betty Grable, Sands of Iwo Jima starring John Wayne, The Wild Blue Yonder starring Wendell Corey, and Dakota Incident starring Linda Darnell. These are the Movie • 4 features for July alone. And they're the reasons WRC-TV's Movie • 4 brings in ratings as high as 18.3!

Now Movie • 4 is available, through September, on any one of WRC-TV's low-cost discount plans. Call WRC-TV or NBC Spot Sales and make yourself a star on Movie • 4!

WRC-TV • 4

Sold by NBC Spot Sales  NBC Leadership Television Station in Washington, D.C.
The Miami channel 10 case review by the FCC got underway this week with a prehearing conference.

Attesting to the tremendous importance of the case, the FCC secured Judge Horace Stern, retired chief justice of the Pennsylvania Supreme Court, to act as hearing examiner for the reconsideration.

The precedent will be sweeping. If the final decision is to revoke the National Airlines subsidiary Public Service Television license, many other TV station operators could be in jeopardy.

Any losing applicant who could make a good case for unethical or illegal activities by the winner in connection with getting the grant would have a precedent for insisting on reopening of the case.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Legislative Oversight subcommittee which dug up the Miami channel 10 facts, has said Public Service should lose its license and that his subcommittee has evidence indicating some two dozen other TV station operations should lose their licenses.

If any of the losing applicants know the same facts, a decision against Public Service could open the way for them even if the Harris subcommittee lays off.

The prehearing conference produced a desire on the part of Public Service to have the actual hearings held in Miami, while the losing applicants there want the hearings in Washington.

FCC general counsel Warren Baker wants to save time and witnesses by using Harris subcommittee testimony, subject to objections on the various legal grounds. Public Service isn't sure, although the losing applicants do not object. A further conference on this 30 June.

Date for the actual hearings to begin was set at 8 September.

NAB acted at its board meeting here to ban white-coat commercials and subliminal perception.

The board also expressed objections to proposed legislation which would permit sports enterprises to act in concert to ban radio and TV coverage without fear of the antitrust laws.

In still another action, the board spelled out the part film producers and distributors may play at NAB conventions. They may register and may extend "hospitality," but may not exhibit their products. The NAB membership recently ratified an amendment to the by-laws kicking the film exhibits out of the annual conventions but permitting them at regional meetings.

Only bona fide dentists, nurses and doctors will be permitted to don the white coats in commercials to express real or purported medial approval of a product, under an amended section of the TV code.

The Harris subcommittee is baying on another scent, and it will now be some time before it can get off Sherman Adams, the FTC and SEC, to return to television "skulduggery."

The subcommittee staff still insists the probe will come back to St. Louis Channel 2, Miami Channel 7, Boston Channel 5, and Pittsburgh Channel 4 before the long-winded investigation is ended.

Meanwhile, the June 30 date which Harris set in a mood of wishful thinking for conclusion of the entire thing is only two days away.
Commercial producers in New York are deeply disturbed by the possibility that the tv networks will compete with them for videotape business.
One of the networks quietly has been sounding out agencies on the matter.

Despite the business climate, raiding of salesmen among the networks and the reps has been brisk.
Much of the traffic has been from rep offices to the networks.

Madison Avenue veterans note a decided change in the competitive attitude of the Colgate management.
Instead of keeping a close eye on what P&G does and following suit, Colgate is concentrating more on its own affairs and pursuing its own product developments and judgments.

Merely lining up customers isn’t the only problem confronting the networks’ sales departments these days.
Another big concern is spotting alternate week advertisers into openings that (1) won’t create product conflicts with adjacent shows, and (2) avoid incompatibility situations(such as a mouthwash following a cigarette).

Among the wallflowers in this season’s buying parade are the freelance producers who, after being swamped with agency interest, suddenly find that the romance has evaporated almost completely.
This switch from heavy excitement over a pilot to an almost overnight chill has occurred frequently the past several months.
As a case in point: A new situation comedy had four prospects bidding for it. The next day the producer withdrew the pilot so that he could sift the offers. When he was ready, he learned that each of the four had forgotten his show and was busy dicker-ing for another property.

Program production has served many an executive—particularly in the agencies—as a springboard for advancement.
Here’s what some of them were doing 20 years ago:

<table>
<thead>
<tr>
<th>PERSON</th>
<th>NOW</th>
<th>THEN</th>
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<tbody>
<tr>
<td>Ed Aleshire</td>
<td>Cohen &amp; Aleshire</td>
<td>Directing Barry Wood Show (P&amp;G)</td>
</tr>
<tr>
<td>Dorothy Barstow</td>
<td>McCann-Erickson</td>
<td>Directing Death Valley Days</td>
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<tr>
<td>Walter Craig</td>
<td>Norman-Craig-Kummel</td>
<td>Directing Rubinoiff (Chevrolet)</td>
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<tr>
<td>Tom Lewis</td>
<td>C. H. LaRoche</td>
<td>Co-directing Fred Allen Show</td>
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<tr>
<td>H. L. McClinton</td>
<td>Reach, McClinton</td>
<td>Director, Ford Sunday Hour</td>
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<tr>
<td>Rolland Martini</td>
<td>Gardner</td>
<td>Director, Tom Mix Straight Shooters</td>
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<tr>
<td>Hubbell Robinson</td>
<td>CBS TV</td>
<td>Co-director, We the People</td>
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<td>Gager Wasey</td>
<td>Erwin, Wasey-R&amp;R</td>
<td>Director, Voice of Experience</td>
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</tbody>
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We’re Moving.......WIIC CHANNEL 11 Pittsburgh

.....IS ON THE MOVE to its new TELEVISION CENTER
Pittsburgh’s finest and most complete studio and production facilities

AFTER JUNE 30, 1958
OUR NEW ADDRESS WILL BE
341 Rising Main Street
NORTHSIDE, PITTSBURGH 14, PA.
FAirfax 1-8700
HARD GOODS

(Cont'd from page 33)

Detroit won't buy this explanation and hoists up its own statistics in rebuttal. The success of the Chrysler 1957 line—the "Forward Look"—is considered ample evidence that the big, liberally-decorated car remains the dream of the American consumer. The big look for the successful 1958 Chevrolet is also entered in evidence.

Detroit also points to the fact that the relatively expensive hard-top has been increasing in popularity. Last year, the hard-top was the No. 1 preference in body style, taking over from the four-door sedan. One-third of all factory sales in 1957 were for hard-tops. Furthermore, preferences for the "extras" continue to show up strong. There were a greater percentage cars produced (and, by the same token, sold) in 1957 with automatic transmission, power steering, power brakes, power windows and power antennas than the preceding year.

And it looks like Detroit expects this trend to "more car" will continue, judging by reports of 1959 models. It is possible that the big 1959 face-lift is being pushed through with fingers crossed since some of the changes had to be planned before the recession was evident. On the other hand, at GM, where every make's exterior will be done over, and where the revolutionary step of redesigning two years in a row is taking place, it's possible the design decision was recent.

Meanwhile, the appliance business is showing some of the same patterns as the auto business. A pickup in sales is heartening the industry and inventory is at one of the lowest levels in years.

Normally, there are enough appliances in wholesale and retail pipelines so that ups and downs of appliance sales are sensed only vaguely at the factory level. In recent weeks, however, the low level of inventory has made manufacturers particularly sensitive to happenings at the retail level.

Estimates by the National Electrical Manufacturers Assn. put unit range sales for May 10% over April, refrigerator sales up over 30% and home freezers up 20%. There were even some increases over 1957 sales levels. For instance, freezers were up in May over the corresponding month last year and so were ranges.

Generally, the industry is still well below the 1957 figures and sales executives are cagey about predicting that the second half of this year will see a major recovery in appliance sales. They have already been burned by their tendency toward the rosy outlook. Their predictions early in 1958 that sales this year would top 1957 were revised just before spring began, when it became evident that the industry will do well if it meets the 1957 figure. Still, it is pointed out, 1957 was the third best year the appliance industry has seen.

Appliance sales in 1957 dipped to below even the 1955 figure according to McGraw Hill's Electrical Merchandising. Key white goods categories like clothes dryers, freezers, refrigerators, stoves and washing machines all felt the impact. But so did such appliances as air conditioners, vacuum cleaners and TV sets.

There were some bright spots in the 1957 appliance picture. Increases were shown by radio sets, power mowers, phonographs and electric shavers. Radio set sales are down so far in 1958, a reflection, in part, of lowered auto output.

In looking toward the immediate future, neither the auto nor appliance industry sees any special reasons for expecting a boom in sales. So far as the auto business is concerned, the trend toward the small car is not promising for U.S. manufacturers, and, in the long run, offers the prospect of lower unit prices. However, a concurrent trend toward station wagons and a growing population will be a long-term buttress for sales.

As for appliances, while the replacement market is obviously important, so is the market for homes which do not have a long list of appliances. For example, 90% of wired homes do not have air conditioners, 95% do not have dishwashers.

One thing seems clear. A lot of people—and TV broadcasters in general—feel that the auto industry must find a method to get away from the feast-and-famine sales patterns that have characterized it. A solution to this problem, it is held, would not only benefit the managers, employees, stockholders and agencies of the auto manufacturers but the air media, too. Stations and networks would no longer find gaping holes in their schedules. Agencies could plan media approaches on a long-term basis. And, who knows, maybe the auto companies would make more money.
To sell Indiana, you need both the 2nd and 3rd ranking markets.

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

YOU NEED TWO TO TUNE UP sales in Indiana!

In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover both from within, with one combination TV buy, and save 10%! Add Indianapolis—get all the best in just two buys!

call your H-R man now! 

wsjv 28 ABC

wkjg 33 NBC
but it could cause serious problems for national spot.

Said the top media executive of a cigarette company: "Network programming paves the way for national spot, enhances the local station’s lineup and provides valuable revenue to the station. From our viewpoint, the industry needs both network and spot. We buy network shows and place half-hour syndicated shows on a spot basis. The present concept of TV advertising would be destroyed by curtailments of option time. Look what it did to the radio networks."

"Must-buys." Clients and agency media executives have mixed feelings about CBS TV and NBC TV "must-buys" requirements, and some prefer ABC TV’s system of requiring a gross dollar volume, without specifying the particular station lineup. But, in practice, few if any network TV advertisers limit themselves to the "must-buys," and would include them anyhow in any national buy.

"They might present a problem to the smaller advertiser," says McCann’s Tom McAvity. "But then, network TV was never designed for the small advertiser. He can use spot and pattern his station buy to his own marketing needs. On the whole, 'must-buys' generally coincide with a national advertiser’s needs. To hold a network together and make it an effective buy for a national client, you must be able to guarantee certain station lineups."

Again, difficulties that occur in relation to "must-buys" tend to be on the other side of the coin. Says Compton’s media v.p., Frank Kemp: "It would help if the networks would guarantee clearance on their 'must-buy' lineup. The difficulties arise when we’re supposed to explain to a client why, after he must buy a station, that station won’t clear his program."

A number of agency and client media executives fear that tampering with "must-buys" would result in greater show clearance problems than currently exist. It might also discriminate against some of the smaller networks in these basic lineups.

The alternative to "must-buys" which is mentioned most frequently is ABC TV’s system of requiring a minimum gross dollar volume. Admen’s reactions to this solution are mixed. Certainly, neither clients nor agencies object to greater opportunities for flexible choice in making a network TV buy. But some point out that having the system in effect at all three networks might encourage favoring the major metropolitan markets in particular instances.

"Some so-called national advertisement get better than half their sales out of the big seven cities. It’s conceivable that they could make up the dollar minimum with such cities and bypass the rest of the country," cautions ad v.p. of a top drug brand.

"It’s conceivable that a client with a cheap live quiz show might want to hit only the 25 big-city markets and would deprive the remainder of the network’s affiliates of the opportunity to carry this program," a top agency TV director told Sponsor. "But on and beyond this problem, how would network be able to carry such shows as Perry Como and Ed Sullivan, if even four co-sponsors could pick his own station lineup?"

Multi-product advertisers who spend the expense of a network TV buy among several brands sometimes tailor the markets to product by using network cut-ins for the commercials.

"The economics of TV dictate multi-discipline buys, although we might like some exceptions in these sometimes," says McCall’s Don Cady. "But there’s flexibility..."
today. But advertisers are beginning to wonder if the music that surrounds their commercials is the right kind.  

The Kansas State College study showed that among men and women over 19 years of age, the favorite type of music was waltzes or "sweet" music. After that, adult women’s next choice was current pop tunes (not r ’n r) and with men, old familiar songs. As a favorite among both males and females, classical and concert music came out very weak—in an “also ran” position following waltzes, pops, fa-

SOUND BARRIER  
(Cont’d from page 34)  

e. In the state of Iowa, 9,112 adults were interviewed along with 753 high school boys and girls on their likes and dislikes of radio music. The charts illustrating this article show the reaction of both groups.  

Although, among adults, considerable tolerance is shown toward disliked music (29% of the men and 33% of the women will actually tune it out), in such a category as rock ’n roll 26% of the women and 35% of the men will actually go to the trouble of turning off the set or tuning to another station. 55% of the ladies and 49% of the men don’t like it, but they will let it play on in hopes of something more melodic the next spin.  

Among the teenage girls, 78% love rock ’n roll as do 84% of the teenage boys. Only 7% of the girls and 5% of the boys dislike it to the extent of tuning to another station.  

The latter statistic may be of less importance to the broadcaster than the former, since teenagers represent, according to Mitch Miller of Columbia Records, “a pre-shave crowd that makes up 12% of the country’s population and 0% of its buying power after the elimination of ponytail ribbons, popsicles and peanut brittle.”  

But the fact that a lot of adults who make-up the other 88% of the population and control its buying power can and do tune out a station on the basis of its “sound” certainly sets up a problem for radio.  

Music, as no one will deny, is an important part of radio programing
Henry Clochessy has been elected vice president of Compton Advertising, Inc., New York. He joined Compton in 1942 as a member of the media research group where he specialized in research on the 1940 census documents. Among his other activities at Compton have been that of space buyer, then timebuyer and later head timebuyer. In 1951 he was appointed to the position of media director. Simultaneous with Clochessy's promotion, were the elevation to v.p. of Joseph R. Cross, who joined Compton in 1939 and is acct. exec. currently in charge of the Jacob Ruppert account, and assoc. media directors, Julia B. Brown, with the agency since 1938, and Walter Barber, who came to Compton in 1934.

Dale Moudy has been appointed general manager of radio station WING, ABC affiliate, Dayton, it was announced by John Pattison Williams, executive vice president of the Air Trails Network. A veteran in radio for 12 years, Moudy started his career in the industry as an engineer at KOWH Radio, Omaha, in 1946. Three years later Todd Storz bought the Omaha station and Moudy stayed on. His responsibilities increased with the Storz group from studio supervisor, chief engineer, and director of engineering to v.p. of the Storz stations. In 1957 he joined ABN as director of special stations services and last February became assistant to ABN president Robert Eastman. Since leaving ABN a few months ago, he has worked as a free lance station consultant.

Henry Sullivan has been appointed general manager of radio station WSOC, Charlotte N. C., effective 1 July, according to station president Larry Walker. Formerly assistant general manager and sales manager of WSGN Radio, Birmingham, Ala., Sullivan’s new post brings him back to his native Carolinas where he has acquired a wide background in the broadcasting industry. His experience in station management include his position as program manager of WHG, Greensboro, N. C., in addition to serving as general manager for WKIX, Columbia, S. C. Other stations he has been affiliated with include: WCOG, Greensboro, and WGTM, Wilson, both located in the state of North Carolina.
YOU MIGHT SPOT HALLEY'S COMET*

BUT...You Need WKZO-TV
For Astronomical Results
In Kalamazoo-Grand Rapids!

NEW MARCH 1958 ARB FIGURES, left, prove that WKZO-TV dominates the Kalamazoo-Grand Rapids television audience — morning, afternoon and night . . . seven days a week!

WKZO-TV is Channel 3 — telecasts with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves more than 600,000 television homes in one of America's top-20 TV markets!

*Last seen in 1910 — due again in 1986.
SPONSOR SPEAKS

When to sponsor uhf

The recent decision of NBC to terminate operations at WBUF-TV soon, its wholly owned uhf station in Buffalo, has been reported in some quarters as another nail in the coffin of uhf facilities.

While uhf stations as a group are not having an easy time of it, the facts present a far brighter picture.

Today the prosperity of uhf stations is sharply divided into two parts. Those uhfers in markets like Fort Wayne, Youngstown, Wilkes-Barre/Scranton, and Springfield, Mass. (to name several) that are not in competition with vhfers in their primary coverage areas are not complaining. In some instances their business records equal those of prosperous vhf stations in comparable markets. But uhf stations that are in competition with v’s in their own or surrounding areas are finding it hard to stay alive.

The latter is WBUF-TV’s problem. It competes in its own community with two vhf outlets plus a third to arrive this fall. This tragedy is repeated in many other markets and will probably result in a similar fate unless some remedial action is undertaken by the government within the next year or two.

Most important for agencies and advertisers is this: There is no stigma attached to uhf. Indeed, they have often proved themselves to be unusually productive for advertisers. Don’t frown on a uhf station that is able to deliver the market in which you are interested. The stations that can do that, whether uhf or vhf, fm or am, deserve your sponsorship.

How’s business?

WFKY, Frankfort, Ky., is another of the many stations proving that broadcasters can serve their communities by getting the correct economic facts before the public.

Ken Hart, WFKY president and general manager, ran across a news dispatch some time ago referring to “the recession in Frankfort.” Since Hart saw no outward indication of a recession, he launched his own survey of his city’s employment, retail sales, production output, etc.

His documented findings—that business in Frankfort is as good as ever, if not better—have been widely publicized throughout Kentucky.

10-SECOND SPOTS

Combo: Admen are referring to Kraft’s sponsorship of the new Milton Berle Show as “Ham and cheese.”

Tannery Row: An adgal we know at an uptown Manhattan agency eats lunch almost every day in Central Park and is acquiring a nice tan there. After she finishes her sandwich, she pulls out the aluminum foil it was wrapped in, uses it to reflect the sun on her face for an even browning.

Happy days: A 16-year-old Lamont girl got to spend a weekend with Doris Day by winning the WABC, New York, contest run by veteran adman Martin Block and called “A Day With Doris Day” contest. This could start a trend, with such upcoming contests as “Coma With Coma” or “A Turn to Page.”

Holiday: Belated Memorial Day story about WTYM, Springfield, Mass. Market proprietor Jim Siano, about Friday being Memorial Day, ordered 1,000 lobsters. WTYM’s Joe Shrega heard the problem, came up with solution. When lobsters arrived at 3 p.m. Friday, radio copy was read and campaign began. Three hours after the last of the 1,000 lobsters were sold, Siano phoned the station to stop the announcements. By 6 p.m., the station was closed.

And that’s no sea-food story!

Help: From N. Y. Times personals—WANTED, 1 cross-eyed cat, male or female, of “Calico” or long-haired variety for feature role in TV drama; discriminate parentage of cat no problem. Send picture and brief description to CC, 485 Madison Ave., N. Y. 22, N. Y.

Could CBS be scraping the bottom of the talent barrel?

Hot weather retort: Two admen meet on a sizzling summer day—

1st Adman: Hi, Joe. Hot enough for you?

2nd Adman: I’ll say it is. Just came by Grant’s Tomb and he had the doors open.

Taxi! WINS, New York, offers a weekly prize of a transistor radio to the driver who sends in his most unusual experience. Recent winner was A. Gilbert who told of a woman fare who hailed his cab, told him to take her to the Bronx Maternity Hospital, then added, “But don’t rush; I only want to—there.”

THIS WE FIGHT FOR: More coordinated planning and action by national representatives in selling national spot (both tv and radio) on an industry-wide level. The Chicago Spot Development Council has given an excellent example of what can be done; now for more of same.
This guy clues great shows...

Douglas has the Emmys to prove it.

Douglas is the man who put Travel-Adventure on the air four years ago, we purchased Jack's first origination, Search for Adventure, which has been a triumphant shot only in Los Angeles where it's consistently skil off the week's highest local ratings—but also in half of every major city in America.

Success often breeds others: In quick succession, the same Mr. Douglas created Golden Voyage and Kingdom Vale (which he later sold), developed Bold Journey for the networks, and recently introduced his finest hit, Seven League Boots.

Confirming the public's enthusiasm for his programs, two Douglas-KCOP productions this year were awarded coveted Emmys by the Television Academy.*

But those who have already seen it claim Seven League Boots is destined to top them all. Douglas personally underwrites camera crews that tour the world seeking exciting, provocative footage...and they've found it!

To give Boots the showcase it deserves, we've just made available a choice Tuesday night time-slot. Any sponsor/agency seeking a selling vehicle with the audience-winning Douglas touch, could do little better than to step into Seven League Boots.

*GOLDEN VOYAGE—"Best local entertainment."
I SEARCH FOR ADVENTURE—"Best local station production seen also outside of Los Angeles."
KBET-TV is undisputed leader!

In KBET-TV's market, taxable DRUG STORE SALES were $12,759,000 in the fourth quarter of 1957.* And 81.4% of these sales in California's third largest TV market were in the counties of Sacramento, San Joaquin and Stanislaus. It's not surprising since almost 75% of the market's population lives in these three counties. Most important, KBET-TV is the only station that has audience leadership as well as coverage** in all three counties.

* Calif. Board of Equalization
** ARB, Sacramento-Stockton, Feb-1958, Modesto, March-1958

KBET-TV CHANNEL 10
SACRAMENTO CALIFORNIA

Call H-R Television, Inc. for Current Avails
She make you arry that everywhere?"

MINNEAPOLIS-ST. PAUL... WDGY is first morning ... first afternoon ... first all-day with a 28.2% average Hooper. First on Pulse, too. 50,000 watts plus 50,000 watt personalities. Talk to Blair, or General Manager Jack Thayer.

KANSAS CITY... WHB is first all-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, Pulse. All-day averages as high as 48.5% (Nielsen). Remember—you get coverage and audience on WHB. See Blair or General Manager George W. Armstrong.

NEW ORLEANS... WTIX is 20 times more powerful ... with 5,000 watts on 690 kc. and first ... all-day. Proof: Hooper (52.8%)—Pulse, too. In fact, WTIX is first in 462 of 504 Pulse quarter-hours, and first in every single daytime 1/4. See Adam Young or General Manager Fred Berthelson.

MIAMI... WQAM is first ... all-day. Proof: Hooper (10.1%) ... and first in 261 of 261 quarter-hours) ... Pulse (336 of 336 quarter-hours) ... Southern Florida Area Pulse ... Trendex. See Blair ... or General Manager Jack Sandler.

WEB DAYTIME TV RATES GET OVERHAUL

The nets are busy streamlining their rate cards for next fall's battle. New CBS D-checkerboard plan seems certain to be followed shortly by other day discount plans

Memory vision: radio's new advertising sound

Nothing like getting away from it all

A SPONSOR spoof

Network tv's hot weather lineup

Page 31

Page 33

Page 36

Page 43
This dial takes much of the "hit-or-miss" out of creating TV commercials and programs.

The Y&R Audience Jury of 70 typical viewers—different every time—uses 70 dials like this to pass on clients' commercials.

The verdict—recorded on a moving graph—is a running answer to whether or not a commercial will arouse and sustain the viewers' interest and how much it will influence them to buy.

These findings are one more part of Y&R's constant, continuing effort to make each commercial as effective as possible.
We Proudly Proclaim Our

RATINGS
COVERAGE
MERCHANDISING
COST PER THOUSAND
PROMOTION

But

The BIG Difference In Philadelphia Radio Is

TALENT!

Only TALENT—real talent, that is—can sell.
WPEN has that talent.

WPEN programs REAL talent 24 hours a day, 7 days a week. Our entertainers have built up large loyal audiences who BELIEVE in them.

We have more local and more national advertisers than any radio station in Philadelphia .... BECAUSE these advertisers know that the BIG difference in Philadelphia radio is TALENT—real talent, that is . . . that sells!

Represented nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

Sponsor • 5 July 1958
DIGEST OF ARTICLES

Web daytime tv rates get overhaul
31 The webs are taking a more realistic look at the market and tailoring rates to fit demand. One important step: CBS' new checkerboard plan

Selling can start with sound
33 An NBC Radio teaser campaign has left many advertisers and agencymen wondering what "Memory-Vision" is. \textbf{Sponsor} previews this new concept

Tv monitoring close-up
34 Here's how agencies check on triple spotting, adjacencies, time slots to make sure stations give clients fair shake in today's multi-markets

Tv home saturation continues to climb
35 County-by-county tv home figures from Niehen and ARB give new measurement benchmark: point up significant trend in tv home saturation

Two weeks at the Cape
36 The adman makes his annual attempt to get away from it all. But Madison Ave. extension beats him to the beach umbrella. A \textbf{Sponsor} spooper

WBC looks for "harder sell" with own reps
38 Westinghouse Broadcasting Co. believes its own rep group will "service national advertisers with more information on a regular basis"

Sell investment counseling by radio?
40 A. C. Allyn \& Co., nation-wide investment firm, found ad test on Chicago radio station so successful that it created an eight-station "network"

Brussels success: color tv
42 While controversy rages about U. S. exhibits at World's Fair, our color tv presentation draws 14,000 viewers daily, acclaim from the critics

Network tv's hot weather lineup
43 Thirty-seven shows will appear on the tv screens this summer as replacements. NBC has 15 new shows scheduled; CBS has 12; and ABC, 10

\textbf{SPONSOR ASKS:} Are rating services keeping pace with timebuying methods?
60 Here is how four top rating services are revising and expanding their research methods to meet the increased demands of media buyers

FEATURES

26 Commercial Commentary
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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Couper Glenn
VP-Assistant Publisher
Bernard Platt

EDITORIAL DEPARTMENT
Managing Editor
Alvin W. Outcalt
News Editor
Ben Bodec
Special Projects Editor
Alfred J. Jaffe
Senior Editors
Evelyn Komrad
W. F. Miksch
Associate Editor
Russ Carpenter
Midwest Editor (Chicago)
Gwen Smart
Western Editor (Los Angeles)
Pete Rankin
Film Editor
Beth Dresler Brod
Assistant Editors
Jack Lindup
Gloria Flowerwit
Contributing Editor
Joe Cside
Production Editor
Florence B. Hamsher
Editorial Assistant
Nancy Smith

ADVERTISING DEPARTMENT
Sales Manager
James H. Fuller
Advertising Promotion Manager
Jane Pinkerton
VP-Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Eastern Manager
James H. Shoemaker
Production Manager
Jane E. Perry
Sandra Lee O'Neeal, Asst.
Administrative Staff
Doris Bowers
George Becker
Jessie Ritter
Circulation Department
Seymour Weber
Emmy Castillo
Harry B. Fleischman
Accounting Department
Laura Olsen
Laura Datoe
Readers' Service
Marion Sawyer

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS IN-
combined with TV, Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th (49th & Madison) New York 17, N. Y. 1
Birmingham Office: Town House, Birmingham Phone: Fairfax 4-6529. Los Angeles Office: Sunset Boulevard. Phone: Hollywood 4-8
N. Y. 17, N. Y. Murray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1917
©1958 Sponsor Publications Inc.
GET YOUR SHARE OF TWO BILLION DOLLARS!

Central Iowa is a MUST market in anybody's league—WHO-TV, alone, covers 392,700 families with CSI of over $2 BILLION, including:

- Food Sales . . . . $320,578,000
- General Mdse. Sales . . $132,113,000
- Drug Sales . . . . $ 44,653,000
- Automotive Sales . . $310,319,000

Whatever "your share" of this big market may be, WHO-TV gives you a bigger share of the audience (NBC-TV plus the most heads-up local programming in the area)!

The latest Metropolitan Des Moines ARB (Feb. 8-March 7, 1958) gives you at least a clue:

<table>
<thead>
<tr>
<th>FIRST PLACE QUARTER HOURS</th>
<th>NUMBER REPORTED</th>
<th>PERCENTAGE OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 Week</td>
<td>4 Week</td>
</tr>
<tr>
<td>WHO-TV</td>
<td>256</td>
<td>232</td>
</tr>
<tr>
<td>STATION K</td>
<td>162</td>
<td>166</td>
</tr>
<tr>
<td>STATION W</td>
<td>47</td>
<td>51</td>
</tr>
<tr>
<td>TIES</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>

You know and we know, of course, that "anybody can come up with a survey". The truth is that any survey can tell only a small part of the WHO-TV story. Ask PGW for the main themes!

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

WHO-TV IS FIRST
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WHO-TV
Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager
Peters, Griffin, Woodward, Inc.,
National Representatives

OSOR • 5 JULY 1958
Last week, for the first time, the rating services were put on the investigative spot. A. C. Nielsen Sr., rajah of the rating system, was lead-off man in the succession of rating service heads called before the Senate Interstate Commerce Committee to explain the technicalities of their operations.

The newsmaker: Using a series of charts, the chairman of the A. C. Nielsen Co. outlined the details of his system to Senator Mike Monroney and the Committee. Highlights of Nielsen’s testimony:

- By taking a sample of 1.200 out of 43 million tv families, his company can tell with accuracy what the majority of American homes watch on television.
- Sales records are no substitute for tv ratings.
- Responsibility for show failures should not be blamed on rating services.
- Researchers merely count the votes, do not evaluate quality of show.
- Success of any entertainment form depends on pleasing the public. Why should tv shows be any different?

Nielsen told sponsor that he hopes the Senate investigation will help clear up some of the misunderstanding about accuracy of ratings.

“We are trying to make people understand,” he said, “that ratings measure only the size of the audience not the quality of the program.” Nielsen, who has pretty much turned over the administration of the business to his son, A. C. Nielsen, Jr., came into the rating field in the mid Thirties with the Audience Meter—a device originated by two M.I.T. professors at the request of Nielsen Food and Drug Index clients.

The A. C. Nielsen Company now runs to about 3,000 full-time employees, has offices in 11 countries and headquarters in Chicago. The offices serve continuously more than 1,000 clients, some of them paying as much as $1 million annually for Nielsen services.

Also testifying were Ed Hines of Trendex, Jim Seiler of ARB and Dr. Sydney Roslow of Pulse. In an exclusive sponsor interview Nielsen reported that the Senate Committee has graciously received his statement.
live all summer long

U.S. STEEL HOUR
PRODUCED BY THE THEATRE GUILD

TV entertainment remains at its best all summer long on the United States Steel Hour, with outstanding stories and top stars, including Farley Granger, Richard Kiley, Robert Culp, Gloria Vanderbilt, James Daly, Leora Dana, Betsy Palmer.
Everybody wins on this one! We’re proud to be part of the
great CBS basic network.

554,697 TV homes in the entire Golden (Central Ohio) Valley (5 prime
cities, 83 counties, in three states) covered by our powerful 316 kw.
and 1000 ft. tower will now be able to enjoy CBS’ top-rated shows!

Current WHTN-TV advertisers, already winning substantial audience
increases month in and month out, will now have the entree to many
thousands of additional (loyal CBS) TV homes, at no additional cost!

And new WHTN-TV advertisers will get the time buy of all time . . .
one of the lowest cost-per-thousand rates available anywhere . . . because
our rates have not gone up in proportion to our tremendous growth.

Get the dollars and cents story right now from Petry.
your advertising dollar produces more sales on WGAL-TV

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on WGAL-TV.

WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco
Tv and radio stations can look forward to a heavy load of spot coming from Vick within the next two weeks.

Recommendations along those lines have been made by Morse International and all that remains is for the client to put the final O.K. on them.

Even though it’s loaded with more network than ever for the fall, P&G still is shopping around for more time.

It wants to add an alternate nighttime half-hour and an alternate quarter-hour daytime strip.

Revlon will be spending twice as much for tv spots the second half of this year than in the first six months.

The spot budget for the latter half will include about $600,000 for Silken Set, for which there apparently won’t be room in the three network shows Revlon will sponsor in the fall.

If you’re interested in the percentages spent by various types of advertisers for national spot radio, don’t expect this data from the Stations Representatives Association hereafter.

The compilation of this breakdown has been discontinued by the SRA, because members found that winnowing out this material was too much of a back-breaker.

Look for NBC TV to come up shortly with an adaptation of the new horizontal contiguity rate that CBS TV recently announced for daytime programing.

Under the new CBS TV discount arrangement, advertisers are entitled to contiguity rates even if the programs aren’t adjacent to each other.

(For a round-up of the latest tv network selling plans, see page 31.)

Chicago reps will be as busy as the proverbial paperhanger the last two weeks of this month wrapping up orders from Burnett on Kellogg’s $7-million tv appropriation for child-appeal programs.

The final decision to go spot was explained thus by the agency: It did not “represent any basic dissatisfaction with network tv, but rather was dictated by a desire for complete flexibility.”

(For further details of Kellogg’s spot plan, see 21 June SPONSOR, page 31.)

What do media directors still want to know about spot tv before making their decisions?

SPONSOR-SCOPE this week polled the media chiefs of top tv agencies on informative areas they thought needed more exploration for spot buying; at the top of the list were these:

1) More incisive and conclusive information about the audience characteristics of spot programs.

2) The difference in the size of audience response to commercials in a program as compared to commercials spotted between two programs.
ABC TV this week started pitching to agencies its charter plan for daytime advertisers (an idea generated, in part, by Y&R).

Here are the highlights, guaranteed to charter clients for two years:

**BUYING TERMS:** Contracts firm for 26 weeks; minimum buy of four quarter-hours a week, which will be eligible for the contiguous rate or 100% of a third of the Class A rate; time and talent per quarter-hour, $6,400 (commissionable); maximum discount on time, 50%.

**TIME SCHEDULE:** 11-11:30 a.m.; noon-1 p.m.; 2-2:30 p.m. (or a total of 60 quarter-hours a week).

**COMMERCIALS:** All advertisers’ commercials will be rotated on a floating schedule throughout the day so that subsequent subscribers to the plan are not frozen out. Each quarter-hour will have three minutes of commercial.

**PROSPECTIVE PROGRAMS:** Zig Zag, For Better or Worse, Touch or Go, Love of Your Life, Peter Lind Hayes-Mary Healy, Hit the Target, and Liberace.

P.S.: Though aware of the origin of the plan, NBC TV last week made a presentation to Y&R competitive to ABC TV’s new daytime intentions.

This is the strangest show-selling season ever in network TV.

Ad agencies are the two-way target of:

1. **Network and freelance-producer pitches,** and
2. **Agency executives** who are trying to sell off the other half of shows their sponsors have under commitment.

Agencies with such vacancies aren’t taking any chances on the networks doing the selling job for them. They realize that the networks have enough trouble of their own, what with plenty of open time and unsold shows they control.

Another consideration: The client wants to make sure that the advertiser who shares the show is completely compatible, and—if there’s anybody to handle this problem deftly—it’s his own agency.

Finally, the agencies with half-open shows want to protect their clients’ franchise in the alternate-week broadcast’s cross-plug. If the other half isn’t sold, there’ll be no cross-plug.

A pair of alternate nighttime sponsorships were picked up by the TV networks this week, though the overall selling pace continued to drag.

Sterling Drug became a co-tenant with P&G on Restless Gun (NBC TV), while Pillsbury took on the other week of I Love Lucy (Clairol is already in) on CBS TV. Lever takes over half of the hour nighttime version of The Verdict Is Yours.

The pre-Fourth doldrums in new sales this week didn’t seem to affect CBS Radio and NBC Radio.

NBC posted contracts from Sterling Drug, Olin Mathieson, Texaco, Wildroot, and Parker Bros. (games), while CBS got orders from the Rambler Division of American Motors, Chrysler, Sterling Drug, and Grove.

The Parker Bros. saturation campaign ($40,000 worth) will run four weeks through November and December.

Network people who have been traveling around the Midwest in recent weeks get this impression: Business not only is coming to life rapidly, but an air of real confidence pervades that region.

They recall that it was the Midwest that was the first to feel the pinch of the business downturn—but also that back in the 1930s it was the first to show signs of recovery.

SPONSOR-SCOPE noted in the 10 May issue that farm income is moving up fast and that manufacturers are shifting some of their wares from Eastern markets to the Midwest and Southwest to capitalize on this development.
SPONSOR-SCOPE continued . . .

The first half of 1958 set a record for turnover of advertising accounts—both in terms of numbers and volume of money involved. Ascribe the grand rescrambling to the burgeoning importance of TV in the marketing picture or the economic downturn (or both), but the fact remains that the rehoused accounts—adding up close to $100 million—were heavy investors in that medium.

Among the major advertisers that switched the first six months were:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>FROM</th>
<th>TO</th>
<th>ESTIMATED BUDGET</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Machine &amp; F</td>
<td>Fletcher D. Richards</td>
<td>C &amp; W</td>
<td>$1,700,000</td>
</tr>
<tr>
<td>B. T. Babbitt*</td>
<td>Cohen &amp; Aleshire</td>
<td>Brown &amp; Butcher</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Best Foods (Rit)*</td>
<td>Earle Ludgin</td>
<td>SSCB</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Buick*</td>
<td>Kudner</td>
<td>McCann-Erickson</td>
<td>24,000,000</td>
</tr>
<tr>
<td>Cheesbrough (Vas.)*</td>
<td>McCann-Erickson</td>
<td>Esty</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Chrysler (Imp., Inst.)*</td>
<td>McCann-Erickson</td>
<td>Y&amp;R, Burnett</td>
<td>16,000,000</td>
</tr>
<tr>
<td>Colgate (Ajax, Halo)*</td>
<td>Bryan Houston</td>
<td>McC-E, D’Arcy</td>
<td>7,000,000</td>
</tr>
<tr>
<td>Eversharp-Schick</td>
<td>C&amp;W</td>
<td>Compton</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Max Factor*</td>
<td>Doyle, D&amp;B</td>
<td>K &amp; E</td>
<td>3,000,000</td>
</tr>
<tr>
<td>Frigidaire*</td>
<td>Kudner</td>
<td>DFS</td>
<td>6,000,000</td>
</tr>
<tr>
<td>GMC Trucks*</td>
<td>Kudner</td>
<td>McCann-Erickson</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Hotpoint</td>
<td>Maxon</td>
<td>Compton</td>
<td>2,500,000</td>
</tr>
<tr>
<td>Ken-L*</td>
<td>N.I&amp;B</td>
<td>JWT</td>
<td>3,500,000</td>
</tr>
<tr>
<td>Lanolin Plus*</td>
<td>KFC&amp;C</td>
<td>EWR&amp;R</td>
<td>2,500,000</td>
</tr>
<tr>
<td>Lincoln</td>
<td>Y&amp;R</td>
<td>K &amp; E</td>
<td>4,500,000</td>
</tr>
<tr>
<td>Mennen*</td>
<td>McCann-Erickson</td>
<td>Grey</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Rival Dog Food*</td>
<td>McCann-Erickson</td>
<td>GB &amp; B</td>
<td>1,500,000</td>
</tr>
<tr>
<td>Sheaffer Pen</td>
<td>KM&amp;J</td>
<td>BBDO</td>
<td>2,500,000</td>
</tr>
<tr>
<td>Sun Oil*</td>
<td>EWR&amp;R</td>
<td>Esty</td>
<td>6,000,000</td>
</tr>
<tr>
<td>Swift*</td>
<td>JWT</td>
<td>Burnett, McC-E, DFS</td>
<td>3,000,000</td>
</tr>
<tr>
<td>Warner-Lambert*</td>
<td>SSCB</td>
<td>Lambert &amp; Feasley</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Westinghouse*†</td>
<td>McCann-Erickson</td>
<td>Grey</td>
<td>2,000,000</td>
</tr>
<tr>
<td>Wilson*</td>
<td>N.I&amp;B</td>
<td>K &amp; E</td>
<td>1,500,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>$99,700,000</strong></td>
</tr>
</tbody>
</table>

*Substantial part of budget devoted to air media. †Tv-radio-hi-fi division.

Bates’ rank as the No. 1 agency in spot may have obscured this fact in the trade: It’s also a major contender in the network TV sweepstakes.

In the coming season Bates will be the agency of record for as many as 11 network programs. By client they break down this way:

WHITEHALL: Behind Closed Doors, Have Gun Will Travel, and Name That Tune.

BROWN & WILLIAMSON: Naked City, The Texan, and Number Please.

COLGATE: The Millionaire, Dotto, and Thin Man (or a replacement).

AMERICAN CHICLE: Sugarfoot, plus another half hour to be selected.

If Trendex can find enough subscribers to make the project pay for itself, TV viewing again will have telephone coincidental city reports.

Trendex would like to get the operation going this fall. The package would consist of 190 reports over a year, with the largest cities being checked six times a year and the smallest three times. Altogether 60 cities would be covered.

Trendex told SPONSOR-SCOPE this week that although the reaction from agencies has been encouraging, it hasn’t sufficed for the firm to barrel ahead.

Background item: Hooper pulled out of the TV city report field in March 1955 when it sold the name TV Hooperatings to ARB, which delivers that type of service via a diary method. Pulse likewise delivers tv city-by-city reports, using the roster-recall method.
Add signs of a changing economy: The corporate giants are starting to tune out the siren song about selling the corporate image, or personality.

They're urging their agencies: Let's forget the fancy icing on the advertising cake and concentrate on the hard-sell.

Probable aftermath:

1. Some of the agencies that have been harping on the corporate image angle—particularly in TV—will have to do a turnabout in their thinking; and

2. Public relations people will have to devise another selling strategem to keep some of their corporate clients in the shop.

Daytime billings appear to be headed for a record fourth quarter on NBC TV.

Despite the leisurely pace of nighttime sales, the network can take comfort from this outlook for the final quarter of the year: Around 75% of all daytime will be sponsored (the weekly potential 120 quarter-hours).

A 75% sellout would mean about $5 million a month in billings for time and talent.

The situation typifies the big comeback that daytime TV has enjoyed the past two seasons. It wasn't so long ago that P&G (as well as General Foods) decided to put all their eggs in the nighttime TV basket and forsook daytime.

If the second half of 1958 shapes up anything like the first five months in gross network billings, the three TV networks could make it a record year.

LNA-BAR figures just released by TVB show a healthy 13.3% increase in gross billings for the first five months over the similar 1957 period. (For the month of May, billings were up 10.5%.) Here's the breakdown:

<table>
<thead>
<tr>
<th>Month</th>
<th>1958</th>
<th>1957</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>January-May</td>
<td>$239,302,344</td>
<td>$211,140,072</td>
<td>$28,162,272</td>
</tr>
<tr>
<td>May, 1958</td>
<td>$47,918,145</td>
<td>$43,777,020</td>
<td>$4,141,125</td>
</tr>
<tr>
<td>May, 1957</td>
<td>$43,777,020</td>
<td>$39,630,897</td>
<td>$4,146,123</td>
</tr>
</tbody>
</table>

This was a week where rumor followed rumor about NBC TV personnel changes:

These are the two most prevalent guesses—together with what the network had to say about them:

RUMOR NO. 1: That Joe Culligan was going to replace Bob Kintner as executive v.p. in charge of the TV network, and that Kintner was taking over Bob Sarnoff's presidential post, while Sarnoff was joining the top echelon at RCA.

NBC's ANSWER: Completely without any substance. No changes are contemplated in the top rungs of NBC TV.

RUMOR NO. 2: NBC TV was headed for wholesale personnel and salary cutbacks.

NBC's ANSWER: Department heads were asked, as is happening with many a business organization, to tighten up and streamline their operations. The jobs of about 30 white-collar employees will be affected by this cutback. No across-the-board salary cuts are being ordered or even contemplated.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 65; Washington Week, page 75; SPONSOR Hears, page 76; TV and Radio Newsmakers, page 82; and Film-Scope, page 57.
This is the area of Eastern New England served by 50,000 watt WHDH. With this, the sixth survey of the 25 county WHDH area by Pulse, Inc., the number of interviews conducted in this series reaches 49,200. This survey is made in the same manner as Pulse of Boston, now in its twelfth year with a total of 631,400 interviews conducted in the five counties of Metropolitan Boston.

There is a close corollary between the January-February 1958 Pulse of Boston and the February 1958 Pulse of the WHDH area.

The average quarter hour ratings of both reports show a slight difference (three tenths of a rating point), which again proves the premise, stated and proved in 1953 and succeeding years, that WHDH serves its area with the same leadership in which it serves Greater Boston.

But above and beyond the mere statistics of rating points, radio is families and people, and the facts of this survey show that more men and women listen to WHDH than the total number of adults plus teens and children who listen to the second highest rated station.

The men and women, purchasers of foodstuffs, drug products, apparel, real estate, house furnishings and automobiles, listen to WHDH in greater numbers than they do to any other radio station in New England.

No matter where you buy on WHDH, you can be sure of having the greatest number of potential customers for your product within these ramparts we watch from Rockland, Maine, to Pt. Judith, Rhode Island, and from Boston to west of Worcester.

50,000 WATTS • BOSTON • 850 KC

WHDH
In the first area survey, January, 1953, it was proved that:
The listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area. Listeners-per-hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.

In the second area survey, January, 1954, it was proved that:
There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted.
The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

In the third area survey, January, 1955, it was proved that:
The metropolitan factor of WHDH more closely approached the ideal factor than did any other Boston radio station; WHDH penetrated the 25 county area more deeply than did any other station.

In the fourth area survey, January, 1956, it was proved that:
The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.

In the fifth area survey, January, 1957, we showed:
Audience in total numbers of men, women, teens and children listening per half hour Monday through Friday, and hourly on Saturday and Sunday to WHDH and the four next highest rated Boston stations. This was the first time such a study had been made, and it enabled an advertiser to figure the cost per thousand for men, women, teens and children listening to the major Boston stations.

In this Sixth Area Survey, February 1958, in addition to other pertinent data we show:

WHDH’s continuous dominance throughout the 24 hours of its broadcasting schedule. In addition this Pulse Area Survey including the post-midnight radio audience shows clearly that 50,000 WHDH’s all night show tops all competition and offers advertisers an unequaled audience at an extremely low rate.

The counties listed to the left are those in the WHDH city area. Those which are asterisked are in the Boston City area as part of the total area. The 25 counties contain 1,500,000 radio homes.

This 25 county area accounts for 80% of the population of the New England states of Maine, New Hampshire, Massachusetts, and Rhode Island. And this 25 county area accounts for 81% of the retail sales of the four states.

The people in the area spent over seven billion dollars on retail goods last year.

Therefore, we believe that buyers should be aware of the facts about this seven billion dollar market.
METROPOLITAN FACTOR

Metropolitan Factor is simply the percentage of homes in the metropolitan area to the number of homes in the total population. In this 1958 Total Area Study there are 100 homes in the total 25 county area and 0 in the 5 county Boston metropolitan area. The percentage of the city homes to the area is 61%. This 61% becomes the ideal factor and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

The table to the right, the average quarter ratings are taken from Pulse of Boston, January-February 1958 and Pulse of WHDH February 1958. The table also includes ideal and actual metropolitan factors. It will be noted that all stations, WHDH's metropolitan factor most closely approaches the ideal with a slight margin of tolerance, thereby suggesting intense listening to its facilities outside its area.

The accompanying graph shows the close relationship between WHDH "City" and "Area" factor. This chart is based on all rated time from Monday through Sunday, from 6:00 AM to 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1958 and Pulse of WHDH Area, February 1958.

PULSATIVE PULSE AUDIENCE

Further proof of WHDH's status in its 25 county area, the chart on the right shows the penetration of WHDH and six other Boston stations into the 25 county area. For simplicity, we have compressed the report into five breakdowns of Maine, New Hampshire, Vermont, Metropolitan Boston and other counties. In each case WHDH has more homes in the course of a week than any other Boston station.

RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

<table>
<thead>
<tr>
<th>STATION</th>
<th>PULSE OF 5 COUNTIES</th>
<th>PULSE OF 25 COUNTIES</th>
<th>IDEAL FACTOR</th>
<th>ACTUAL FACTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHDH</td>
<td>4.00</td>
<td>3.70</td>
<td>61%</td>
<td>66.0%</td>
</tr>
<tr>
<td>A</td>
<td>3.42</td>
<td>2.76</td>
<td>61%</td>
<td>75.7%</td>
</tr>
<tr>
<td>B</td>
<td>3.18</td>
<td>2.21</td>
<td>61%</td>
<td>87.9%</td>
</tr>
<tr>
<td>C</td>
<td>3.14</td>
<td>2.35</td>
<td>61%</td>
<td>81.6%</td>
</tr>
<tr>
<td>D</td>
<td>2.50</td>
<td>1.95</td>
<td>61%</td>
<td>78.3%</td>
</tr>
<tr>
<td>E</td>
<td>1.24</td>
<td>.87</td>
<td>61%</td>
<td>87.1%</td>
</tr>
<tr>
<td>F</td>
<td>2.25</td>
<td>1.53</td>
<td>61%</td>
<td>89.8%</td>
</tr>
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</table>

Penetration of 25-County Total Area in 5-County Groups

<table>
<thead>
<tr>
<th>STATION</th>
<th>MAINE</th>
<th>NH</th>
<th>RI</th>
<th>MASS</th>
<th>BOSTON</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHDH</td>
<td>54,400</td>
<td>64,300</td>
<td>103,300</td>
<td>119,700</td>
<td>722,000</td>
<td>1,063,700</td>
</tr>
<tr>
<td>PERCENT WRZ FAMILIES</td>
<td>63.0%</td>
<td>64.5%</td>
<td>45.3%</td>
<td>70.3%</td>
<td>78.8%</td>
<td>70.9%</td>
</tr>
<tr>
<td>PERCENT WORL FAMILIES</td>
<td>50,300</td>
<td>61,200</td>
<td>98,200</td>
<td>114,600</td>
<td>760,300</td>
<td>1,037,200</td>
</tr>
<tr>
<td>PERCENT WEZ FAMILIES</td>
<td>10.5%</td>
<td>10.0%</td>
<td>5.1%</td>
<td>33.2%</td>
<td>66.2%</td>
<td>46.3%</td>
</tr>
<tr>
<td>PERCENT WEEI FAMILIES</td>
<td>40,100</td>
<td>49,400</td>
<td>45,000</td>
<td>94,500</td>
<td>625,300</td>
<td>854,500</td>
</tr>
<tr>
<td>PERCENT WCOP FAMILIES</td>
<td>9,100</td>
<td>10,000</td>
<td>11,700</td>
<td>56,600</td>
<td>607,400</td>
<td>694,800</td>
</tr>
<tr>
<td>PERCENT WWAC FAMILIES</td>
<td>41,900</td>
<td>48,900</td>
<td>86,000</td>
<td>108,400</td>
<td>668,500</td>
<td>948,700</td>
</tr>
<tr>
<td>PERCENT WZ FAMILIES</td>
<td>20.5%</td>
<td>15.0%</td>
<td>8.9%</td>
<td>16.4%</td>
<td>29.0%</td>
<td>23.2%</td>
</tr>
<tr>
<td>PERCENT WZ FAMILIES</td>
<td>17,700</td>
<td>15,000</td>
<td>20,200</td>
<td>28,200</td>
<td>266,400</td>
<td>347,300</td>
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<tr>
<td>PERCENT WWAC FAMILIES</td>
<td>26.0%</td>
<td>34.0%</td>
<td>16.1%</td>
<td>32.0%</td>
<td>68.4%</td>
<td>51.7%</td>
</tr>
<tr>
<td>PERCENT WZ FAMILIES</td>
<td>22,400</td>
<td>33,900</td>
<td>36,800</td>
<td>54,600</td>
<td>627,500</td>
<td>775,200</td>
</tr>
<tr>
<td>PERCENT WWAC FAMILIES</td>
<td>4.5%</td>
<td>7.0%</td>
<td>1.5%</td>
<td>14.9%</td>
<td>35.2%</td>
<td>24.9%</td>
</tr>
<tr>
<td>PERCENT WZ FAMILIES</td>
<td>3,900</td>
<td>7,000</td>
<td>3,500</td>
<td>25,400</td>
<td>333,200</td>
<td>373,000</td>
</tr>
<tr>
<td>PERCENT All Radio FAMILIES</td>
<td>92.5%</td>
<td>94.5%</td>
<td>93.2%</td>
<td>89.8%</td>
<td>89.2%</td>
<td>90.5%</td>
</tr>
<tr>
<td>PERCENT WORL FAMILIES</td>
<td>79,800</td>
<td>94,200</td>
<td>212,500</td>
<td>152,800</td>
<td>818,100</td>
<td>1,357,400</td>
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</tbody>
</table>
### Monday Through Friday

<table>
<thead>
<tr>
<th>Morning</th>
<th>6:00 AM to 12:00 Noon</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHDH</td>
<td>First or Second 497</td>
</tr>
<tr>
<td>OUT OF</td>
<td>500</td>
</tr>
<tr>
<td>RATED QUARTER HOURS!</td>
<td></td>
</tr>
</tbody>
</table>

### WHDH Area

**February, 1958**

#### Pulse of the

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBZ</td>
<td>12</td>
</tr>
<tr>
<td>WEEI</td>
<td>8</td>
</tr>
<tr>
<td>WCP</td>
<td>5</td>
</tr>
<tr>
<td>WNUC</td>
<td>1</td>
</tr>
<tr>
<td>WREI</td>
<td>1</td>
</tr>
<tr>
<td>WCOP</td>
<td>3</td>
</tr>
<tr>
<td>WZB</td>
<td>2</td>
</tr>
<tr>
<td>WZP</td>
<td>1</td>
</tr>
<tr>
<td>WZZ</td>
<td>1</td>
</tr>
</tbody>
</table>

#### WHDH 7:00 AM to 12:00 Noon

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
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</thead>
<tbody>
<tr>
<td>WBD</td>
<td>9</td>
</tr>
<tr>
<td>WOKI</td>
<td>10</td>
</tr>
<tr>
<td>WDB</td>
<td>11</td>
</tr>
<tr>
<td>WREC</td>
<td>12</td>
</tr>
<tr>
<td>WFA</td>
<td>13</td>
</tr>
<tr>
<td>WBN</td>
<td>14</td>
</tr>
<tr>
<td>WBP</td>
<td>15</td>
</tr>
<tr>
<td>WBB</td>
<td>16</td>
</tr>
<tr>
<td>WAX</td>
<td>17</td>
</tr>
<tr>
<td>WAX</td>
<td>18</td>
</tr>
</tbody>
</table>

#### Saturday

**6:00 AM To 6:00 PM**

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBD</td>
<td>9</td>
</tr>
<tr>
<td>WOKI</td>
<td>10</td>
</tr>
<tr>
<td>WDB</td>
<td>11</td>
</tr>
<tr>
<td>WREC</td>
<td>12</td>
</tr>
<tr>
<td>WFA</td>
<td>13</td>
</tr>
<tr>
<td>WBN</td>
<td>14</td>
</tr>
<tr>
<td>WBP</td>
<td>15</td>
</tr>
<tr>
<td>WBB</td>
<td>16</td>
</tr>
<tr>
<td>WAX</td>
<td>17</td>
</tr>
<tr>
<td>WAX</td>
<td>18</td>
</tr>
</tbody>
</table>

### Sunday

**7:00 AM to 7:00 PM**

<table>
<thead>
<tr>
<th>Program</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBD</td>
<td>9</td>
</tr>
<tr>
<td>WOKI</td>
<td>10</td>
</tr>
<tr>
<td>WDB</td>
<td>11</td>
</tr>
<tr>
<td>WREC</td>
<td>12</td>
</tr>
<tr>
<td>WFA</td>
<td>13</td>
</tr>
<tr>
<td>WBN</td>
<td>14</td>
</tr>
<tr>
<td>WBP</td>
<td>15</td>
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<tr>
<td>WBB</td>
<td>16</td>
</tr>
<tr>
<td>WAX</td>
<td>17</td>
</tr>
<tr>
<td>WAX</td>
<td>18</td>
</tr>
</tbody>
</table>

---

**WHDH 1958**

First or Second 497

Out of 500

RATED QUARTER HOURS!
AUDIENCE COMPOSITION

Once again Pulse, Inc. has determined the number of men, women, teens and children listening to each radio station. From the listenership data obtained in the total area survey, audience composition was tabulated for seven stations. This was done by hour periods for the Monday-Friday average and for Saturday and Sunday. The data are reported as the total number of men, women, teenagers and children listening. This is the combined in-home and out-of-home audience. Men, women are 18 years of age and older. Teenagers are 12-17 years of age. Children are 11 years of age and younger. These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WCOP, WEEI, WNAC. (Data on WORL and WEZE on request.)

### Monday Through Friday

<table>
<thead>
<tr>
<th>Time of Day</th>
<th>WHDH</th>
<th>WBZ</th>
<th>WCOP</th>
<th>WEEI</th>
<th>WNAC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 AM</td>
<td>30.0</td>
<td>28.5</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>7:00 AM</td>
<td>37.0</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>58.9</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>68.8</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>72.8</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>85.8</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>12:00 NOON</td>
<td>85.8</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>70.9</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
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<tr>
<td>2:00 PM</td>
<td>20.4</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>26.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
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<td>36.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>5:00 PM</td>
<td>46.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
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<tr>
<td>6:00 PM</td>
<td>56.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
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<td>50.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>40.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>30.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>20.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>12:00 MIDN</td>
<td>10.5</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
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<td>20.0</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>2:00 AM</td>
<td>30.0</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
<tr>
<td>3:00 AM</td>
<td>40.0</td>
<td>21.1</td>
<td>21.1</td>
<td>16.6</td>
<td>32.8</td>
</tr>
</tbody>
</table>

### Saturday

<table>
<thead>
<tr>
<th>Time of Day</th>
<th>WHDH</th>
<th>WBZ</th>
<th>WCOP</th>
<th>WEEI</th>
<th>WNAC</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>7:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
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<tr>
<td>10:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>12:00 NOON</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
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<tr>
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<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
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<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>5:00 PM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>6:00 PM</td>
<td>Men 34.2</td>
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<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
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<tr>
<td>7:00 PM</td>
<td>Men 34.2</td>
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<td>34.2</td>
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</tr>
<tr>
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<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>Men 34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
<td>34.2</td>
</tr>
</tbody>
</table>

### Total Number of Persons Listening in Thousands

- WHDH: 20.5
- WBZ: 20.5
- WCOP: 20.5
- WEEI: 20.5
- WNAC: 20.5

Note: The data above represent the total number of listeners for each station, broken down by gender and age group for each hour of the day. The figures are substantial, indicating a high level of audience engagement with these stations across all age groups and genders.
**COST PER THOUSAND METHOD**

An easy method of finding cost per thousand for men and women, simply take the number in each half hour, and the corresponding number in the table on page 8 cost per thousand under homes. Find your cost per spot column, and you have cost per thousand. For example, Monday through Friday at 6:00 P.M. WHDH has 7,700 men in its audience. In column two page eight you find the closest figure to this under homes (148,013). Cost per spot column shows that in cost per thousand at 6:00 P.M. is:

<table>
<thead>
<tr>
<th>$15</th>
<th>$18</th>
<th>$30</th>
<th>$36</th>
<th>$55</th>
<th>$60</th>
</tr>
</thead>
<tbody>
<tr>
<td>.15</td>
<td>.37</td>
<td>.62</td>
<td>.75</td>
<td>$1.14</td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**SUNDAY**

**TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS**

<table>
<thead>
<tr>
<th>TIME</th>
<th>WHDH</th>
<th>WBD</th>
<th>WCP</th>
<th>WEE</th>
<th>WNAC</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 AM</td>
<td>18,200</td>
<td>15,580</td>
<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
</tr>
<tr>
<td>7:30 AM</td>
<td>18,200</td>
<td>15,580</td>
<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>18,200</td>
<td>15,580</td>
<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
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<tr>
<td>9:00 AM</td>
<td>18,200</td>
<td>15,580</td>
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<td>10:00 AM</td>
<td>18,200</td>
<td>15,580</td>
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<td>3,500</td>
<td>3,000</td>
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<td>11:00 AM</td>
<td>18,200</td>
<td>15,580</td>
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<td>15,580</td>
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<td>1:00 PM</td>
<td>18,200</td>
<td>15,580</td>
<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
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<tr>
<td>2:00 PM</td>
<td>18,200</td>
<td>15,580</td>
<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
</tr>
<tr>
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<td>3,500</td>
<td>3,500</td>
<td>3,000</td>
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<td>15,580</td>
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</table>

**POST MIDNIGHT RATINGS BY STATIONS AND QUARTER HOURS**

That WHDH has 24 hour dominance in its 25 county coverage area is reconfirmed by the WHDH county area Pulse measuring Post-Midnight radio listening from Midnight until 6:00 A.M. Pulse used its personal interview roster method, interviewing a total of 1400 homes. Two hundred families were questioned each day for a whole week, with all interviews carried out after 6:00 P.M. to insure the highest degree of occupancy in the home when the survey was taken.

The results of this survey, as shown below, attest to the fact that there is a large, un-tapped listening audience available to an advertiser for a low, low cost throughout the night.
The graph at left reflects WHDH’s leadership and dominance in its 25 county coverage area. WHDH’s continuing dominance is a result of its sensitivity to listener change. The plethora of “Top 40” programming on other stations gives WHDH the opportunity to stand out even more solidly. Realizing that the radio dial can become monotonous with such mechanically contrived programs, WHDH has expanded its live programming in the continuing concept that it not only maintains an individual personal sound for the listener. At the same time, such live programming must be equal or superior to such recorded talent it might be offered competitively. Attested to such quality is the fact that three of WHDH’s featured artists record for both Victor and Columbia Records.

This sensitivity to the changes that occur in listening habits is the major factor in WHDH’s continuing dominance over other radio stations since the advent of television.

The graph at left reflects WHDH’s leadership and dominance in its 25 county coverage area.
49th and Madison

Fight the fair fight
I'm not much on writing letters to editors but I have been active in the fight against pay tv. I'm certain that a sure way of losing the decision is to fight pay tv in an unfair manner.

I agree with SPONSOR that "stations can fight pay tv by televising programs designed to alert the nation to the dangers of pay tv." But I insist that we have to be fair about it. We must not load the dice in our favor. We don't have to.

Our story is strong enough to ride on its merits. Let's have discussion and debates, since in each case these will present both sides of the argument. But, when we attempt to fight pay tv with the sort of dramatic presentations featured in the February 15th issue, then we are stacking the deck. When we do this we are not only guilty of bad programing, but we give a black eye to the fight against pay tv.

The old Romans had a phrase for it: "Caesar's wife must be above suspicion." When station fight pay tv using their own facilities, they've got to be like Caesar's wife... above suspicion.

We must fight pay tv, but we must fight it in the open and fairly. We don't have to gimmick the wheel to win this one.

M. S. Novik
radio tv consultant
New York

Wrap-Up addition
In the News and Idea Wrap-Up segment of the June 14th issue of SPONSOR, is an article stating that Lestoil is offering an Animal Story Book promotion on Station WOR-TV in New York.

We realize, of course, that the information was probably submitted by the television station and have no complaint about its appearance in the magazine. We would, however, like to correct the impression that WOR-TV is the only station carrying the promotion. It is currently being run on six of the New York channels.

We would appreciate it if you would be so kind as to notify your readers of this correction.

Eleanor E. Miller
Jackson Associates, Inc.
Holyoke, Mass.

- We are glad of the opportunity to do so.

Radio's new look
Bravo! I can't begin to tell you how much I enjoyed your recent article in the June 21st issue entitled "They are taking a new look at radio" by Bill Miksch.

I was particularly impressed with the comments of Gerry Feniger. How true and keen cut is his thinking.

In my humble opinion, radio is here to stay—bigger and better than ever!

Herman M. Paris
v.p. of sales, WFDC Washington, D.C.

Ten Seconds?
This is not meant to depurate the fine jibes I enjoy reading along with all the other fine articles in SPONSOR. However your Ten Second spots look like some ten second spots my salesmen try to put over on me. They sell 10 seconds and give 30 seconds. How about it?

I am speaking especially of the 21 June issue. We cannot make money that way. . . .

Homer Griffith
gen. mgr., KCAL
Redlands, Calif.

Fall Facts
I've used your Fall Facts Basics for years, and I think it's about time for the 1958 edition. How soon can I look forward to receiving my copy?

John Gregory
Chicago

- SPONSOR's 12th annual Fall Facts Basics will appear as Part II in SPONSOR's 19 July issue. For more on what will appear in Fall Facts, check our next issue.
DAVE GARROWAY'S TODAY, 7:00-9:00 am  
(Maximum 127 markets – 96% U.S. TV set coverage NTI)

THE JACK PAAR SHOW, 11:30 pm-12:30 am (EDT)  
(Maximum 115 markets – 92% U.S. TV set coverage NTI)

You can't buy network television any more easily or economically than Dave Garroway's TODAY or THE JACK PAAR SHOW. With either one, or both, of network television's only programs specifically designed for participation, you can literally make up your mind to be on the air tomorrow coast-to-coast.

You can buy one announcement only, or a hundred thousand. (For example, under NBC's Summer Dividend Plan a package of 30 announcements, all between the two shows, costs only $148,000.) Focus on one day a week or repeat your sales...and wait till you...
satur-schedule or a campaign that lasts all year. You can
your advertising at Garroway's all-family
ning audience or you can hit the adult, late-night
arket. At best, you can aim for both audiences.
or our commercials on these shows, they can either
or live. And with the latter you'll get just about

ear the variations...

It's a fact. As a Garroway or Paar advertiser, you call the
... they'll play it your way ... and the variations
limited. There's only one thing about these two
programs that never varies. They both get results!

NBC TELEVISION NETWORK
Catalina’s Sea-Going Deejay Launches New Summer Show

IF YOU CAN'T REMEMBER THE NAME, but the face (or fez) is familiar, it’s Commodore Carl Bailey of the Port of Los Angeles, showing off for another summer of broadcasting KBIG’s CATALINA CRUISE from his marine studio on the SS Catalina.

WORLD’S ONLY SEA-GOING DISC JOCKEY (and, at 6-feet-10, its tallest), Bailey helps all Southern California enjoy a vicarious Pacific cruise every weekend. Eight thousand voyagers aboard help him mix his regular deejay fare with descriptive vignettes of harbor and sea, passing craft and passing passengers, as the Catalina sails from the mainland to Avalon and return.

THE COMMODORE TITLE IS LEGIT, bestowed by the Los Angeles Board of Harbor Commissioners for Carl’s publicizing of the activities of the great port. The picture has been seen in Life and in dozens of newspapers and trade publications, testimonial to the news value of this most spectacular step in KBIG’s continuing program to take radio to the people.

PARTICIPATIONS IN CATALINA CRUISE are available at regular time rates, with no extra program cost, each Saturday and Sunday . . . 10 a.m. to 12:15 p.m. outbound, 4:00 to 6:00 p.m. inbound. Dry-land availsa too may be obtained from your KBIG or Weed contact, any time.

Timebuyers at work

David S. Williams, media director, Geoffrey Wade Advertising, Chicago, reports that his agency has been active in promoting long-range station policies to improve spot television buying. “We have worked,” Dave says, “for longer rate protection, the establishment of continuing discount policies and schedule improvement policies. We have gone on record with the stations that we will not tolerate triple spotting and at the present time we are asking for their further consideration of rate adjustments for the summertime to compensate for the audience loss during this period. Above all, we seek standardized practices by the stations throughout the country.” Dave says that all these moves have been graciously accepted as constructive criticism by both the stations and their representatives. “They fully realize that a united front on their part can be most beneficial to them in selling spot television to the advertiser,” Dave comments. “We intend to follow through on the points we have worked so hard to establish and on any others we think will contribute to the stability of this medium.”

Ed Tashjian, Emil Mogul Co., Inc., New York, timebuyer for Revlon, Esquire Shoe Polish and Tintex Dyes, feels that “deception” best describes the practice of loading rating weeks with feature films have above-average appeal. “The majority of television interests have selfishly adhered to this policy without regard to ill effects it has on the tv industry,” Ed says. “Unfortunately, tv stations are not the only ones at fault. Some rating services can be considered accessories to this practice. Rendering distorted ratings which are derived from non-representative weeks, without due warning, is a disservice to subscribers.” Ed thinks that media buyers could exert their influence to assure audience uniformity from week to week by insisting on advance schedules of features and playdates even if requests must be made at regular intervals. A further step, he continues, would be to ascertain whether films are first-runs or re-runs. “I am convinced,” Ed says, “that pressure of this type will eventually result in the abandonment of the rating-week malpractices which continue to plague industry.”
Proof Again of WXEX-TV DOMINANCE!

1. Sign-on to sign-off—Sunday thru Saturday—WXEX-TV has more ½-hr. FIRSTS than any other Richmond area TV station*

2. 7 P.M. to sign-off—Sunday thru Saturday—WXEX-TV rates FIRST in 46.7% of all ½-hours. Station B—27.3%. Station C—26%.

*When at least two stations are on the air. Excludes children's hours of 5 to 7 P.M. Monday through Friday.

WXEX-TV

To Tinsley, President

Irvin G. Abeloff, Vice-Pres.

N.B.C. BASIC—CHANNEL 8

Junior Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.
Commercial commentary

The industry that changed its face

For a valuable object lesson in how tv and radio can help an entire industry to change its public face, take another hard look at the banking commercials.

I, myself, am particularly conscious of the startling changes in bank advertising because one of my first jobs as a cub copywriter was to prepare an announcement of the merger of what was then the Chase Bank of New York with the now all-but-forgotten Equitable Trust Company.

Bank copy in those days was strictly on the stuffy side. I crammed it full of such solemn pear-shaped phrases as “acting in fiduciary capacity.” And we tried to make it look as heavy, formidable, and substantial as possible.

Bankers, too, have changed

I was remembering all this the other night when I caught the Manufacturers Trust Company announcements on Bob Trout’s p.m. CBS news show (local). These cartoon commercials are among the most charming and delightful on the air. Bright, good and intensely human, they go out of their way to de-sanctify the whole subject of banking.

Here in New York, though, you’ll find a good many other examples of the new, non-stuffy banker’s approach. Offhand, I can remember other cartoon spots for Chase Manhattan, the First National City announcements on John McCaffrey’s NBC news show, and Fred Barber’s commercials for Bankers Trust on his post-baseball program. (Red’s three-way interview between the president of Bankers Trust, and Casey Stengel, the eminent financier of Glendale, California, was a fiduciary gem.)

It would be foolish, of course, for the broadcast media to try to claim entire credit for the process of financial humanization. Bankers themselves have changed. They no longer feel it obligatory to hide behind Grecian columns, heavy cages, and white piping in their vests.

It sounds different on the air

All the same, I’m sure radio and tv have helped a great deal. In using these media, bankers have discovered what they might never have found in print advertising: the enormous value of being simple and direct and natural and human.

Some years ago I was asked to coach the president of the Georgia Bank Farmers Trust Company, and an official of the U. S. Treasury Department, who were scheduled to appear over a CBS radio network to promote the sale of war bonds.

The script, or alleged “dialogue” for this dramatic effort, had been prepared by some bank official who was obviously more familiar with Dun & Bradstreet than with ordinary human conversation. It was loaded with the peculiar, polysyllabic gobbledygook of the financial district. And when my two illustrious salesmen tried

(Please turn to page 28)
If You can't be In the Market

to Witness this Impact . . . . .

Here's Proof from a Big
Texas Operation that KCMC-TV
Sales & Coverage are in the Best Tradition

(Letter reproduced below was absolutely unsolicited and written without station knowledge. Advertiser who is normally not prospect, is known to station only by name and reputation and telephoned order for two daytime and two Class B night spot announcements)

Meet the
Personalities
who sell the
Four States
Market

Curt Avery
"Cowboy Curt's Cartoon Caravan"
4:30-5:00 P.M.
Mon. thru Fri.

Haskell Jones
Major Personality
HUBB TV
ADC and Salesman

Jack Tompkins
Farm Director
"FARM DIGEST"
12:00-12:15 P.M.
Mon. thru Fri.

The Staff of K.C.M.C.
Television Station
Texarkana, Texas

Gentlemen:

I estimate that we had at least fifteen hundred people here for berries the first Saturday after the advertisements. Sunday was larger and the following Tuesday even larger. I estimate we have had fifteen thousand people here who picked their own berries. Some families made a picnic of it. There are all descriptions in between.

You, Curt Avery, Haskell Jones, and Jack Tompkins, did a great service for many people for a small fee. Accept my admiration for a wonderful job.

Yours truly

[Signature]

103,831 TV Homes in the Three States Are
Ready to Respond to Your Sales Message Too!

KCMC-TV
CHANNEL 6
TEXARKANA, ARK.-TEX.

Represented by Yimard, Rintoul & McConnell, Inc.

Sponsor • 5 July 1958
to read it, they sounded about as persuasive as a couple of par-boiled owls.

At one point, the Treasury official was supposed to say heavily
"Yes, Mr. Bradford, but suppose some unforeseen contingency should arise." I stopped them here and asked (somewhat timidly, I'll admit, if he couldn't just say "yes, but suppose something happens."

Both of them looked at me in wide-eyed amazement. "Why not?" they said. So we changed it to the simpler, more colloquial expression. And I'm sure I gained a reputation as a red-hot word wizard.

The point is, however, that both radio and TV act as pitless and cruel magnifying glasses for everything that is stuffy, dull, confusing and pompous. Many a statement that looks all right in print reveals its phoniness on the air—when you add the impact of the human voice and, with TV, the expressions of the human face.

But the change in the "public face" of the banking business has not been confined simply to cleaning up financial language. 

services and facilities which bankers promote on the air have changed greatly, too.

Pr got results

Nowadays banks urge you to come in for registered checks (or 15c). They tell you about new neighborhood branch offices. Thicken their convenient hours of opening and closing. They explain personal loans, and invite you to make them. They promote special checking accounts as if they really wanted the business, and not as if they considered you a kind of Jr. Citizen for having one.

In short, modern bank advertising has become specific, definite, friendly, helpful. And this is a very great change.

Not so long ago, the average large bank, if it advertised at all, was running solemn, institutional newspaper ads, with pen and ink drawings of mother, father and a couple of antiseptic children breathing the breeze on a mountain top, and such stirring headlines as "Horizons of Tomorrow" or "Footsteps to the Future."

But today, with considerable help from the broadcast media, bankers have modernized their approach. They have improved their advertising techniques at least 1000% in the past 20 years. As this is a truly remarkable achievement.

For, as I'll try to show in later columns, such improvements are by no means common in other industries. Automobile advertising, for instance, is just about what it was 25 years ago, give or take a couple of hydraulic transmissions. And the oil business is even more sludgebound than it was. But the bankers have made real progress. And they deserve both credit and attention.

Addendum . . .

A note from an old friend, Pete Bowles of Revlon, reveals that the "ask your doctor bit" in Revlon's Thin Down commercial (mentioned here June 14) was added at CBS' insistence. "Neither the advertiser nor the agency threw in this cliché."

Thanks, Pete. I'm glad to place the blame where blame is due. It seems to me that CBS is bending so far over backward that, to mix a gleeful metaphor, they are putting their foot in their mouth.
In every one of its markets... for every one of its radio and TV stations... these audience measurements prove WBC leadership:

**WESTINGHOUSE BROADCASTING COMPANY**

Audience Ranking as of June 16, 1958

**RADIO**

| Wind Chicago | 1 | 1 | 1 |
| Wind Cleveland | 1 | 1 | 1 |
| KDKA Pittsburgh | 1 | 1 | 1 |
| WBZ-WBZA Boston | 2 | 1 | 1 |
| WOWO Fort Wayne | 1 | No Service | No Service |
| KEX Portland | 1 | Non-Subscriber | 1 |

**TELEVISION**

| KPIX San Francisco | CSS Affiliate | 1 | 1 | 1 |
| KYW TV Cleveland | CSS Affiliate | 1 | 1 | 1 |
| KDKA TV Pittsburgh | CSS Affiliate | 1 | 1 | 1 |
| WBBR TV Boston | CSS Affiliate | 1 | 2 | 2 |
| WJZ TV Baltimore | CSS Affiliate | 1 | 1 | 2 |

Leadership... regardless of network affiliation

"Broadcasting is Basic. No Selling Campaign is Complete without the WBC Stations. Your future is great in a growing America."

ONSOR • 5 JULY 1958
1,000,000 new people are hearing a sound they never heard before . . . now that WTIX has 5,000 watts on 690 kc.

And June Hooper shows WTIX firstest than before—with 32.8% all-day average!

Now from Texas to Florida . . . there are over 2,500,000 listeners for WTIX’s 24-hour creative programming service. Now, more than ever, the big New Orleans buy is WTIX—the station which even before the change was more popular than the next 3 stations combined . . . and first in every daytime Pulse quarter-hour . . . and, first in 462 of all 504 Pulse quarters.* Talk 5,000 watts, 690 kc. and 32.8% to Adam Young . . . or WTIX General Manager Fred Berthelson.

THE NEW WTIX NEW ORLEANS
First . . . and getting firstest . . .
5,000 watts • 690 kc.

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
Soon you will be able to get tv network daytime discount for buying segments on different days of the week (see blue boxes)

At present you can only get discount for buying more than one segment on the same day of the week—like this

Web daytime tv rates get overhaul

The tv networks have begun streamlining their rate cards for next fall’s daytime battle.

A reflection of the increasingly competitive daytime picture, the streamlining represents a keen awareness among the webs that before-dark tv must be more carefully tailored to present day client demands.

Three developments recently have focused attention on the network’s daytime rate cards.

- CBS has finally upset the longstanding practice among all the networks that barred contiguous rates for daytime segments bought on different days of the week. Horizontal contiguity discounts will be permitted beginning in September. While NBC has made no announcement that it will follow CBS, it is practically certain the former will follow suit. ABC, however, will not go along.
- CBS has also reclassified weekend daytime periods from “B” to “C” time in an effort to arouse new interest in these hours. Here, too, NBC will be forced to follow suit since the “B” rate (which is 75% of “A” rates) is fully 50% above the charge for “C” time.
- ABC, it’s reported, is offering a new low participation rate. It’s $1,000 for a minute and it’s available if the client buys 12 a week for 26 weeks—or a total of $312,000, time and talent. As an added inducement, the price is guaranteed for three years.

The new horizontal contiguity provisions will be added to the vertical contiguity rates in effect at all networks. While CBS finally gave in and permitted discounts for checkerboarding daytime segments the network did not go all the way: the discount is still smaller than that given under the
CBS and NBC will offer discounts for buying daytime segments horizontally for the first time starting in the fall. CBS plan provides that where two or more segments are bought on different days of the week the first segment will be charged at 40% of the hour rate (the usual one-time charge) while each additional quarter-hour will cost 25% of the hour rate. NBC has not officially gone along but is expected to do so.

Reclassification of daytime weekend periods from “B” to “C” time has been announced by CBS beginning on 1 September. NBC is expected to follow suit for competitive reasons. ABC has been classifying these weekend periods as “C” time for a number of months. Move will mean a loss in revenue to CBS and NBC, particularly during Saturday morning. CBS has also reclassified the 5-6 p.m. weekday hours from “B” to “C” time.

NBC has put into effect incentives to induce advertisers to increase their daytime lineups. The network is offering discounts of up to 5% to clients who reach specified lineup totals. The 5% is given to buyers who use 136 or more stations. CBS has given no indication it will follow suit. However, the latter has a discount rate with a built-in incentive to increase lineups, since the number of stations affects the price.

Here’s the way vertical contiguity works: A client buying two physically separated 15-minute shows or segments on the same day gets the same rate as he would if the segments were adjacent or contiguous. The normal practice is to charge 10% of the hour rate for a 15-minute show or segment. A half hour comes in at 60% of the hour rate. Therefore, two 15-minute segments bought at 60% of the hour rate come in at 30% per segment. This is often referred to as the two-brand rate.

Likewise, three segments on the same day cost 80% of the hour rate instead of 120%, while the four-brand rate is 100% of the hour rate rather than 160%. Thus the three-brand rate per segment is 26.6% while the four-brand rate per segment is 25%. From this point on, each additional segment is another 25%.

In spelling out its horizontal contiguity discounts, CBS added a premium. It works like this: After the first quarter-hour, which is charged at the full 40% of the hour rate, each additional segment will cost 25%. Thus the two-brand rate will be 65%, rather than 60%; the three-brand rate will be 90%, rather than 80%; the four-brand rate will be 115%, rather than 100%. Technically speaking, therefore, the client who buys horizontally does not get a contiguous rate but actually a specified discount.

This means that a client who buys a strip across-the-board will pay 110% of the hour rate, rather than the 200% now being charged and compared with 125% for an advertiser who buys five segments on the same day.

Since clients, particularly buyers like P&G, Lever and American Home Products, commonly checkboard their purchases, CBS will permit the combination of vertical and horizontal discounts. Here’s an example:

Suppose a client buys two segments on Tuesday and one on Thursday. The vertical discount is calculated first. This comes to 60%. For the Thursday segment the client is charged another 25%, making a total of 35%.

Once an advertiser buys four segments on the same day, he will no longer be penalized for buying horizontally. This is because the vertical four-brand rate per segment is 25% which is the lowest per-segment figure.

Thus, the new horizontal discount will particularly benefit the larger buyers since they will, in most cases, eat the maximum discount no matter how they checkerboard their buys.

However, all buyers will gain some extent so long as they buy more than one segment.

So far as the other networks are concerned, before adding horizontal discounts to its rate card, NBC will have to work out arrangements with its stations because of changes in compensation that will result. It’s expected that this will be done over the summer so that it will be put into effect at the same time CBS’ changeover.

While ABC will not go along with liberalizing horizontal discount, it understood the network is working on a method of liberalizing crossing.

At present, the plan is to limit these advertisers who qualify for the flat

(Please turn to page 78)
Memory-Vision: new radio ad sound

NBC Radio's latest concept goes far beyond last year's Imagery Transfer. This will be shown to admen very soon

Here is sound scientifically built into a commercial to create proper mood and response that sells for sponsors

This week, NBC Radio gets set to launch a wave of presentations introducing a new concept of sound for radio commercials.

Ever since he added "Imagery Transfer" to the lexicon of broadcast advertising last year, NBC Vice President Matthew "Joe" Culligan and his radio department have been working toward an extension of the concept. "Memory-Vision" is the result.

An intensive teaser campaign including a 79-foot billboard along the N. Y. Central tracks in Manhattan (admen use this line to commute between Madison Avenue and their Connecticut homes) and coffee served to agencies on specially-printed trays (50,000 of these trays were ordered) has provoked a lot of queries from admen.

Sponsor called at NBC Radio and found out that "Memory-Vision" represents the ultimate use of sound to make radio commercials most effective. It is based on psychological data turned up over many years by many researchers. (For some idea on how exhaustive have been the studies in sound, 1953 saw a book titled "Spectrographic Analysis of Sound Signals of the Domestic Fowl" which showed that chickens are repelled or attracted by different sounds.)

As advertising coordinator for NBC Radio, Martin Samit has scarcely pre-occupied with chickens. But this psychology major who has specialized in personality structures and was an advertising researcher in the publishing field before joining NBC four years ago, has been instrumental in developing "Memory-Vision," of which "Imagery Transfer" is a part.

"Imagery Transfer," explains Samit, "is an intellectual response to sound based on association. If, for example, an American and a Zulu were to hear 'The Star Spangled Banner,' the American would respond intellectually because he has learned to associate it with his country; the Zulu might not respond at all.

"But there is also an emotional response to sound based on association. An example of this might be a woman's response to 'our song' which she identifies as the number the orchestra played when her husband proposed. Then there are both emotional and intellectual responses to the sound alone—not dependent on any association. The intellectual response to a sound alone is best demonstrated by the image we form of a stranger who calls us on the phone. The emotional response to a sound with which we had no previous association is clear in our reaction the first time we heard a piece of chalk squeaked across a blackboard.

"Building all of these responses through an intelligent use of sound," says Samit, "into a radio commercial is the object of 'Memory-Vision.'"

Program departments at stations and networks have long worked to create listening moods through use of special effects or special musical recordings. Certain music may suggest farce comedy, another brings out a feeling of tragedy. (Some years back, a composition titled "Gloomy Sunday" was credited in the press as being responsible for a wave of suicides. ) "Strangely enough," says Samit, "the mood effect of music can often be created better through harmony and timbre than through rhythm and beat. The main thing is that, with Memory-Vision, no response mood in a radio commercial needs be left to chance."

The procedure of making such a commercial is simple. In fact, some agencies have already achieved the effect or come close to doing so. The first step is to determine what mood and response is required from the commercial. Next, select such music or have the composer write a special. Finally, before putting it on the air, sample some people for reactions.

Where does the name "Memory-Vision" come from? "We all have a second tv set—in our heads," explains Joe Culligan. "This one in our head translates into an image everything we hear or taste or smell. Thus the advertiser who feels he can't afford tv, can still achieve a visual effect with radio and 'Memory-Vision.'"

So interested in sound is NBC Radio that it plans to set up prizes in leading universities for research work in sound.

Memory-Visioners: Martin Samit (l.), NBC Radio advertising coordinator, and Matthew Culligan, NBC vice president in charge of radio, demonstrate how sound produces a visual image. Abstract of a "vital" sound was done by artist in response to mood created by recording.
Tv monitors boom, due to triple spots

With all the furor over triple spotting, agencies are turning more and more to television monitoring services.

Besides watching for the triple spot, monitors also check on copy, time slots, adjacencies, and competition.

Advertisers and agencies may be unhappy about triple spotting, and tv stations may be upset by the ensuing furor over the issue. But for at least one segment of the industry—tv monitoring services—the triple spotting controversy is a real boon.

Monitoring is actually developing into a sizable industry (SPONSOR estimates $3 million annually) thanks to both the growth of television itself and to agencies' growing interest in what happens when the commercial goes out on the air. And although monitoring offers a golden opportunity to check on whether stations are sneaking an extra spot into a network time slot, it also allows multiple-market tv advertisers to:

1. Keep up with competitive copy claims.
2. Check on time slots and adjacencies.
3. Watch network cut-outs.
4. Observe live delivery, in ad lib markets.
5. Spot new tv talent.

One agency media director explains that his agency has always used monitoring on occasional basis, but that it has recently stepped up use of monitoring service since several clients demanded data on whether their commercials were being triple spotted. Another media head uses monitoring mainly for copy purposes: "We've found very little problem with schedules being off," he says, "but we've learned that sometimes the wrong copy is used."

A media analyst at one of the top 10 broadcast agencies said, "Using the monitor check-up for commercials is similar to the insurance policy principle—the make-good an agency gets as a result of the checking more than pays for the cost of the service in most cases. And perhaps the main reason for the monitoring demand today can be compared to the merits of the tear sheet in print media. In air media there is no real proof of broadcast."

Agencies have been eager to emphasize, however, that use of monitoring can by no means be construed as questioning the integrity of broadcasters. It's merely that occasionally station employees misunderstand instructions, or that sometimes copy or film does not arrive by broadcast time. Monitoring offers the opportunity for advertisers to know exactly what has been run and when.

Similarly, broadcasters have used monitors to check on their own mark't competition and advertisers have been known to employ monitors to check up on their agencies.

Mennen is one advertiser which found monitoring quite revealing when it was co-sponsoring the Wednesday night fights on ABC. An extensive monitor check of 46 markets showed that five stations cut out of the network immediately after the fight decision, skipping the post-decision Mennen commercial. Seven other stations cut out of the network right after the last Mennen commercial, skipping the closing billboards of both sponsors. The agency (at that time McCann Erickson) asked for rebates from the network, and wrote letters of caution to the offending stations.

Most tv monitoring services today are actually an outgrowth of the taped air-checks used in radio for so many years, and most are still headquartered in New York. For television monitoring they use one or more of three basic systems:

- Kinescope (audio and video).
- Tape (audio only).
- Still pictures coordinated with printed copy (storyboard form).

- Published continuing reports.

One monitoring firm using the kinescope method is Bass Films, New York. Bass monitors commercials on film with a sound track, but its services are currently available only for network shows. Bass' prices range from $6.50 per minute up, with a minimum charge of $24.00. Elliot, Unger & Elliot, New York, and Video View, Inc., Hollywood, (both represented by Bert Luster Associates, Inc., of New York) also use kinescopes produced in special studios equipped to record three simultaneous one-hour shows—with over

Tv monitoring equipment in studios of Video View, Inc., produces kinescopes for overnight delivery to clients. Video View can record three half-hour tv shows simultaneously.
night delivery, in almost all cases.

One monitoring company—National Television Monitor Co. of New York—provides still pictures co-ordinated with copy in printed form. Covering only the New York area, National uses an electronic device which shoots 30 stills during a one-minute commercial, co-ordinated automatically with the sound track. The client gets a brochure containing the stills along with printed copy. This service is less expensive than the kinescope service, starting from $3.00 for a one-minute commercial. Examining monitor results in brochure form offers advantages other than price over the kinescope systems and is very popular with many advertisers. First of all, projection equipment is not necessary. Second, as many copies as needed can be provided inexpensively; and third, the brochure may be studied in one's leisure at home, if desired. In addition, National offers another service, as well, in 91 markets, using handicapped persons for monitor reporting (Sponsor 14 December 1957).

TV Time, in White Plains, N.Y., maintains a comprehensive tape library of over 900 radio and tv shows for the current 30 days. As many as seven radio shows (both am and fm) as well as tv programs can be monitored at the same time in these studios.

"The reason we're in White Plains," says Danny Sloan, head of TV Times, "is because this location has the best audio pickup in the entire country. We operate 24 hours a day, seven days a week, and are equipped to tape from any New York outlet. We do kinescopes on special order only."

Special hi-fi telephones are an important part of TV Time's operation. The cast of a well-known, one-hour network daily listens to the play-back of the previous day's show over the hi-fi telephone system each afternoon.

Although advertisers use this system to check on their commercials, most TV Time customers are top talent guest artists, panelists and quiz participants on live shows who want a permanent record of their performances.

The storyboard technique is used by another monitoring firm: Marie C. Longstreet, of Elmont, Long Island. This is a photo with copy service performed only on special order basis, covering the New York area.

Probably the oldest tv monitoring

(Please turn to page 78)

### TV SATURATION CONTINUES TO CLIMB

Almost one quarter of the 3,070 counties in the U.S. now have more than 83% television home saturation, according to tv ownership data released jointly by A. C. Nielsen Co. and the Advertising Research Foundation.

The figures, a new tv measurement benchmark, point out these significant trends in tv ownership:

- The number of tv-equipped homes has climbed 19.4% since 1956, from 35,495,330 to 42,400,000. The degree of saturation has jumped from 72.8% in 1956 to 84.0% today.

- All 48 states (and the Dist. of Columbia) are now above 50% saturation. In 1956, eight states were under 50% (Ark., Miss., Mont., N. D., Nev., N. M., S.D. and Wyo.).


- Tv set ownership is still highest in the northeast, where 90% of all homes now have tv; 88% of north central homes have tv, 75% of southern homes and 83% of western homes.

- Among the states, California recorded the biggest increase in number of tv homes since 1956, 973,380. Following is a breakdown of total increase in number of tv homes by states since 1956, along with percentage of tv saturation.

<table>
<thead>
<tr>
<th>State</th>
<th>% tv homes</th>
<th>Increase in tv homes over '56</th>
<th>State</th>
<th>% tv homes</th>
<th>Increase in tv homes over '56</th>
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<tr>
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<td>Mass.</td>
<td>91.0</td>
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<td>79.0</td>
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<td>Md.</td>
<td>87.0</td>
<td>+108,440</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Nothing like getting away from it all

COLD-PACK CABINS
Wellfleet, Mass.

30 June

Mr. Alaric Clemble,
Director TV-Radio
Finn & Haddie Advertising Agency
New York City
Dear Clem:

Hooray! Here I am on romantic Cape Cod. Only been here a little over an hour and already I've completely forgotten F&H and the Graustark Lukewarm Mustard account. I mean completely! All I intend to do is loll and laze on this two-week safari. If I put my hand to anything constructive it will be only to a little serious writing a la Faulkner and Sartre (such writing was my first love before my seduction by F&H copy group). In fact, basking here on the beach, I've been mulling over a sort of J. P. Marquandish novel on New England mores and passions. Came up with something pretty significant—

O, happy bathers, thickly clustered
Spread your franks with Graustark Mustard.

Might make a good jingle, don't you think? Anyway like I said, I've com...
Part of my great peace of mind comes from the fact I left everything shipshape at the shop so that Ralph Bogler will really have nothing to do. Funny how quickly he volunteered to take over for me while I was away. But then Ralphie is such a sweet guy.

COLD-PACK CABINS
Wellfleet, Mass.
2 July
Mr. Alaric Clemble
Director TV-Radio
Finn & Haddie Advertising Agency
New York City
Dear Clem:

Well, I didn't hear from you nor do I really wish to because I've become so wholly divorced from the workaday world of Adland that I'm practically immune to any media. Not that I'm not exposed to all media. Within a three-minute span this morning on the beach I've had about a hundred commercial impressions. Overhead, a skywriter is trying to tell "noodles" only he hasn't figured out a "d" yet so 4 keeps coming out "moodles," while a clip is floating back and forth towing a string of letters that reads, "Drink Pepsi Cola." So much for the air media. At sea level, I'm exposed to matchbook covers, print media ads, sandwich men, portable radios and even a portable television.

None of the stuff I hear or see has much of the old creative spark. Indeed, strikes me as the kind of stuff that might be turned out by someone like Ralph Bogler substituting for someone who is on vacation. By the way, how's old Ralphie boy making out? Tiring hard to fill my shoes, I suspect. It sure was sweet of him to take over for me on the Graustark Mustard account especially since his own shoe polish account is so shaky. Of course, in the short span of two weeks it seems improbable that Ralphie could undo what I've done. But then I should worry! Believe me, Clem, I'm having a ball, cut off as I am from Madison Avenue. Last night I met a cute dish from Chicago whose father makes frankfurters (the bills about 250 G's with Bottom & Bedrock). About midnight, alone together on the beach, with the surf booming softly on the shoals, I nibbled her left ear lobe—having thus gained her undivided attention—gave her a pitch for F&H. In fact, I suggested a possible tie-in with my mustard account in the form of a radio jingle I dreamed up—

I must go down to the sea again
To the lonely sea and the tide;
And all I ask is a skinless frank
With Graustark Mustard on the side.

She considers me something just short of a genius, Clem, and I'm sure you'll agree. In the same circumstances, Ralph Bogler would have gotten nowhere. By the way, is he sitting in on account group meetings? I hope he is, just for the experience. But don't let him carry the ball, because I don't think he can run fast in a broken field.

As ever
Bus

COLD-PACK CABINS
Wellfleet, Mass.
3 July
Mr. Alaric Clemble
Director TV-Radio
Finn & Haddie Advertising Agency
New York City
Dear Clem:

I keep writing but you don't answer but that's okay with me. With me away, you are probably snowed under and with no one to help you but a "lightweight" like Ralph Bogler you could scarcely find time to drop a line. Then too, it would only give me a guilt complex to hear how much I am truly missed.

Guess I mentioned this wonderful person I met whose pater is in skinless franks. Her name is Mabel and she is very intellectual which makes this a memorable vacation for me. We often play a little game on the beach—"heh, heh"—in which we try to find words that rhyme with Graustark Mustard. Actually, there aren't many once you've covered "flustered" and "mustard." However, she threw me a real hottie last night and we worked it into a jingle, which with the right tune might give us the exact product image we're striving for—

Oh goodness, gracious me, I've just heard
Of tasty Graustark Lukewarm Mustard!

Like it, old buddy? Tomorrow I'll probably start on that serious writing.

Your boy,
Bus

P.S. Since tomorrow's the Fourth of July and the beach will be very crowded, thought I'd run off a little personal survey of mustard preferences.

COLD-PACK CABINS
Wellfleet, Mass.
6 July
Mr. Alaric Clemble
Director TV-Radio
Finn & Haddie Advertising Agency
New York City
Dear Clem:

Long time no hear. What's wrong? Has Ralph Bogler won you over—not that he'd try. He's such a nice chap and lacks nothing but talent. Oh, well, back to a recap of my jolly ball.

On the Fourth, Mabel (the Chicago hot dog heiress) and I ran that check on the beach. Here are the results—

Never heard of Graustark Mustard

Hate Graustark Mustard

Prefer some other brand

Told Mabel, "Get lost!"

Punched me on nose

Not exactly an in-depth probe but it proved one thing—that the way of a researcher is hard. I'll stick to writing commercials, unless, of course. Ralph Bogler has turned up some gem that convinces you he could top me as a mustard-writer.

Happy am 1.
Bus

COLD-PACK CABINS
Wellfleet, Mass.
7 July
Mr. Alaric Clemble
Director TV-Radio
Finn & Haddie Advertising Agency
New York City
Dear Clem:

As you wish, Clem. No more letters. I'll just go on basking here in the warm sun with not another thought of F&H. I guess the sharp tone of your note was the result of having to work closely with someone like Ralph Bogler whose experience is so terribly limited to the shoe polish field. Well, don't worry; I'll be back soon bursting with creative ideas. In fact, I may be back tomorrow, a few days early.

Watch for me,
Bus

P.S. If Mabel can swing it, would a Chicago frankfurter account billing $250,000 conflict with anything now in the shop?
Why Westinghouse made big switch

Westinghouse Broadcasting Company has recently confirmed rumors that it was setting up its own rep firm.

The move will, the company believes, permit harder selling, and at the same time create a group quality image.

Westinghouse Broadcasting Company, long recognized as an innovator in programming, decided last month to do a little innovating in sales techniques. WBC announced that next year at this time it will be doing its selling through its own rep firm.

Details are sketchy as yet. The new firm has no name, neither has it been announced where it will be headquartered and branched, though economically it would make sense to locate branch offices in cities where the group has outlets, thereby presumably lowering overhead.

Nor is it known who will head and staff the new rep outfit. One trade source suggested the head would be A. W. "Bink" Dannenbaum, Jr., the group's current v.p. for sales. A spokesman for WBC denies this vigorously.

But perhaps the major question to be answered about the decision to form a rep group is—why. Why, now, is WBC making this move?

Several answers suggest themselves. Westinghouse Broadcasting has been acquiring properties over the past few years with some regularity. With its acquisition of WJZ-TV in Baltimore last August it reached its full complement of five TV stations. It has, in addition, six radio stations. In sheer numbers and dollar volume, this provides a solid base for a new rep firm.

How much dollar volume is at stake here, in terms of rep-derived business? Trade sources believe the figure to be in the neighborhood of $25 million annually. While WBC's financial arrangements with its reps are not known, customary rep commissions run between 6-8%. Taking, as an average, 7%, and applying this to $25 million, the commissions saved and reverting to WBC are about $1.75 million, enough to support a judiciously operated national rep firm. And this figure is predicated on the current level of business, though house reps might be expected to increase it.

Then, too, the WBC stations are probably not a "hard" sale these days. The stations are conveniently situated in excellent markets: WBZ-WBZA and WBZ-TV, Boston-Springfield, Mass.; KDKA and KDKA-TV, Pittsburgh; KYW and KYW-TV, Cleveland; KPIX (tv), San Francisco; WJZ-TV, Baltimore, as well as radio stations WIND, Chicago, WOWO, Fort Wayne, Ind., and KEX, Portland, Ore.

Besides having the advantage of good locations the WBC outlets have also, currently, a plus in high ratings generally. In combination, these provide strong sales ammunition for any salesman.

Dannenbaum explains Westinghouse's decision this way: "It is well known that all advertisers are examining their media purchases with a deeper intensity. Even though WBC stations sales are currently at a peak, we believe that the extension of our own organization to encompass national sales will enable our salesmen to bring a new dimension to presentation of all the elements of broadcasting facilities and the values they represent to the advertiser."

The foregoing statement offers several more clues. The recession has indeed created a situation where budgets are being trimmed, and advertisers are shopping for air media by way of more intensity than has been shown in previous years.

For that reason WBC is not adverse to "harder" selling, and probably believes that its own group can provide it. The reasons lie in the industry practices. Independent rep firms handle many stations. As an example, WBC is now using three. Peter Griffin, Woodward, Inc., which represents KYW and KYW-TV, WBZ-WBZA and WBZ-TV, KDKA and KDKA-TV, WOWO and KEX, has 29 other radio stations and 29 other tv stations. The Katz Agency, with KPIX, has 40 other tv stations and 39 radio stations. And Blair TV, with WJZ-TV, has 24 other clients.

This does not infer that reps cannot do heavy selling. Dannenbaum says reps stills tribute directly by saying "their representation has done an excellent sales job over the period of our relationship," and indirectly, by noting that sales are "currently at a peak."

But it is obvious that a salesman with a handful of stations can devote more time to each individual outlet.
than can a salesman with a long list. The mechanics were described this week by an official of a well-known TV rep firm:

“What happens is this,” he told sponsor. “A timebuyer in an agency will be told to line up stations in a number of markets for a big saturation spot campaign. He contacts the reps, tells them to bring in suggestions.

“Now he has to move fast, see a lot of reps in a short time. So he picks the equitable way—every rep gets the same amount of time, say 20-30 minutes. It’s pretty tough to do a solid sell on 40 stations in 20 minutes.”

Another major rep made this observation: “Westinghouse is in a unique position, and did the only thing they could do. Here’s a group that spends a lot of money in a central management advisory set-up, and gets, as a result, high quality promotion, programming, and public service. The result shows in their high ranking in every market they’re in.

“Now no one rep group could take on all WBC stations, because every firm has a previous competitive conflict. A rep can’t say ‘I represent such and such station in this market, and it’s a Westinghouse station, and you know that means it has the same qualities that all the other WBC stations have in their markets.’ The rep can’t say that because he has to sell against a Westinghouse station in some other market. When a group, like Westinghouse, has so much to sell as a group, it would be a shame not to exploit it.”

The stations have characteristics in common besides ownership. All have a programming character based on considerable public service, local and national news. Taken together these would seem to create an image of what a WBC spokesman means, an aggressive broadcaster that is, at the same time, a responsible citizen.”

Additionally WBC has carried on activities in a group fashion designed to promote this “aggressive-but-responsible” image. It has sponsored two seminars on public service, one in Boston, another in Baltimore. It recently sponsored the appearance of Benny Goodman at the Brussels World’s Fair. It has prepared documentary and other public service series, some award-winning, and made them available to other broadcasters. “We have been,” says a WBC official, “on a hell of a public service kick.”

Does that mean then, that the purpose of the new rep firm is to create a corporate image? Yes and no, depending on semantics.

“The objectives of our national sales organization will not be to subdivide our individual stations’ status to any nationally created corporate image,” affirms Donald H. McGannon, WBC president.

“Any corporate image we present is the evolution of our national programming policy plus the amalgamation of the individual station images. The ingredients include strong public service, well-paced music, strong news emphasis and a creative balance of local, live and film programming. We are dedicated broadcasters.”

There’s no doubt but that WBC can—and will—sell a “unit” quality idea, whether or not it’s called a corporate image, says a WBC spokesman. But not as a group.

“Our own national rep firm,” explains Dannenbaum, “will afford each WBC station the opportunity to be sold in the national field for those attributes that are important and valuable to the audience and to the advertisers. There have been, and will be, no group discounts or departures from present rate policies. But we will be able to service national advertisers with more pertinent station and market information on a regular basis.

“The new organization will fulfill the national sales objectives of each individual station. But the new rep firm will be autonomous, and its operating relationship to WBC will be identical to that which has existed for many years with our current reps,” he adds.

The decision to move was not a sudden one. The announcement was.

“The broad question of national sales representation had been explored by the local managements of the WBC stations, in connection with WBC corporate management, on repeated occasions over the past 20 years,” explains Dannenbaum. “After preliminary studies of the efficacy of self-representation, the policy decision for the expansion was made by all management elements of WBC,” he adds.

The announcement on the other hand came very fast. Early in June, WBC officials went to Brussels on the Benny Goodman feature. When they got back on June 19, they found

(Please turn to page 30)

A. W. (BINK) Dannenbaum, WBC v.p., sales, says “there have been, and will be, no discounts or departures from present rates”

Donald H. McGannon, WBC pres., says “objectives are not to subordinate individual stations to nationally created corporate image”

H. Preston Peters, PGW pres., hardest-hit rep firm, notes that “our national spot billings for WBC stations are at an all-time high”
Sell investment counseling by radio

Unlikely as it may seem, A. C. Allyn & Co., investment firm, does sell its services and facilities by radio.

A single-station test, three years ago, was so successful there is now an eight-station “network” in the Midwest.

Three years ago, newspapers got almost all of the A. C. Allyn & Co. ad budget. Today, practically everything (with the exception of legal notices such as issue announcements) goes into radio. The company began on radio in September 1955 with a five-minute, five-a-week segment on WMAQ, Chicago, designed to advertise the company’s investment facilities and services in the Chicago area and in nearby cities such as Rockford, Aurora and Gary, where it also maintains offices. The original commentator was Austin H. Kiplinger, who returned to Washington to join the Newsletter of the same name. The past year it has been handled by Sam Saran, of NBC’s Chicago staff, who both writes and does the broadcast.

The format has remained unchanged in its three years. There is a short opening, about a minute-and-a-half of news highlighting the day’s stock market action, a middle commercial, about two minutes of news focused on the day’s business and financial headlines, and a short close. From time-to-time, notably on stock market holidays, the routine varies to include other things such as interviews with Allyn people on topics of general investment interest, or perhaps, the whole program devoted to a discussion of some particular company.

Always the middle commercial offers a report which listeners are invited to write for. Subjects covered in the reports include discussions of business news and the securities market outlook, analyses of particular industries, appraisals of specific companies or basic information on how to invest.

Allyn is asking radio, in this instance, to do things simultaneously: perform a public service in presenting up-to-the-minute developments on a particular news front and producing a mail pull. Radio has met this dual challenge nicely, says Gerry J. Schnur, Allyn account executive and v.p. of R. Pershall Co., Chicago ad agency.

“Leads have been produced not or...
in volume but also of a quality that salesmen can follow and develop into customers. Business-developing results are quite direct,” he points out.

A. C. Allyn, senior partner of the investment firm, broadens this thought. “Our stock market and business news program on radio,” he says, “has proved itself as an excellent advertising and public relations vehicle. The program develops good prospects for our sales organization to follow and, at the same time, we are doing something specific to meet the widening interest in investments on the part of the public.”

“More and more people want to learn about the fundamentals of investing and specific opportunities to put money to work in common stocks,” Allyn continues. “The continuity of our day-by-day radio news program seems to be one of the most effective ways to get the story of investments to the public.”

Allyn documented the program’s effectiveness last October by doubling the ad budget and expanding the show to seven other cities where Allyn also maintains offices. In addition to WMAQ, the program now is carried by KFAB, Omaha, WSBT, South Bend, KMBC, Kansas City, WMBD, Peoria, WISC, Madison, Wisc., WSOY, Decatur and WRRR, Rockford, Ill. On-the-air times are between 6:15 and 6:45 p.m., except for Rockford which goes on at 8 a.m.

The late-afternoon time was selected because same-day stock closing prices could be given to business men who, by then, be home from the office. This concept proved to be valid when a number of listeners answered a questionnaire (see box) and pointed out that the program supplied them with market quotations either unobtainable in their local papers, or available only the next morning.

The decision to create an “Allyn network” brought specific and what demanding requirements from the client. The firm wanted to use in other cities the same news script which had developed a reputation for authoritative, impartial market and business coverage on WMAQ. At the same time Allyn did not want to burden its own staff and wire facilities with an added daily task, and there were not enough outlets involved for an economical “live” network hookup.

The solution came via Peters, Griffin, Woodward, Inc., which represents three of the stations—KMBC, WM3D and WISC. The rep firm made available the use of its teletype equipment which includes the newest tape perforating machines. It also applied to AT&T for a code number by which, at the same time every day, it contacts the seven stations outside Chicago. Allyn pays line charges, as a production cost.

“This service,” says PGW’s v.p. and director of radio, Robert H. Teter, “represents a landmark in the kind of corollary service a rep can provide to aid the broadcasting business, as well as the advertiser and his agency.

This loose “network” arrangement allows desirable flexibility in scheduling localized commercials. Copy for commercials is mailed to each station. In a typical week a report of general interest to investors may be offered on all the stations three nights, while reports of localized interest may be offered two nights.

Thus, a new study on Caterpillar Tractor may be used in Peoria, its home town; Northern Indiana Public Service, the local utility, in South Bend, and Wisconsin Power & Light, the local utility, in Madison. Commercials also have been locally adapted in several cities during the past six months when Allyn moved its offices to a new location or added facilities.

As an industry, investment firms have not been noted for forward-looking advertising policies. A. C. Allyn & Co., however, has developed the use of radio in a progressive and consistent way, adapting the medium to its own objectives as well as to the interest of the public.

“Radio has been used for general news, as well as for sports and other special news,” Schnur points out, “but rarely for financial news. We have found that people are interested.

“Allyn’s advertising,” he continues, “emphasizes the value of radio as a selective news medium and the value of selective news as a vehicle for effective advertising in the investment field.”
Color tv wins at Brussels

- Imaginative programing with no budget is the key to success for our color tv station at the Brussels Fair
- In April, the program was two news shows daily; now, 16 live shows are scheduled in an eight-hour day

BRUSSELS, BELGIUM

Victims of skyrocketing tv costs in the U. S. can take an agonized look at one exhibit in the United States Pavilion here at the Brussels World's Fair: our color tv station, operating eight hours a day on a total six-month programing budget of $6,000.

And while controversy rages about the appeal (or good judgment) of many of the American exhibits, there's little doubt that the tv display is one of its successes. An estimated 15,000 viewers visit the small, uncomfortable studio, or gather about the pavilion's tv sets daily. Other countries' pavilions—including Russia nearby—have little in the way of tv exhibits; none has color, nor an operating studio.

The closed-circuit station is operated by a small NBC crew, consisting of one producer-director, his assistant, and six engineers. Its aim is solely to demonstrate color; consequently the color appeal in programing comes first. But what started out to be a simple display (thus the small budget) has mushroomed into a thoroughly professional tv operation, with 16 live programs daily (programmed a week in advance) aiming to please would-be critics from every country in the world.

Running the station from one tiny office behind the studio is veteran writer (Ozzie & Harriet, My Friend Irma) Jack Crutcher, who has spent the past few years setting up foreign tv networks on behalf of NBC International (most recent: Arabian-American Oil Company's network in Saudi Arabia). His assistant, John Schwartz, is a 23-year old director on loan from the NBC Opera Company.

The two arrived in Brussels in early April with only a single camera and three American engineers (three Belgian engineers have since been added). With little money to spend, programing was not easy to come by. Both Crutcher and Schwartz combed the other pavilions and Brussels nightspots, offering little else but the opportunity to "be on television."

The inability to pay performers also presented operating difficulties. Even when talent was located, Crutcher was never sure they would show up. Says he: "We'd schedule someone for 7 p.m., and just sit and hope he would find time for us."

But as the two corralled local talent (e.g., an orchestra specializing in South American music and jazz, made up solely of Indonesians; an ex-Harvard man supplementing his income from an overseas American company entertaining in a Brussels nightey) and attempted something of a regular, daily schedule, the station began to be a real attention-getter. The results: Inside of a month, 40-odd entertainers had been contracted for; visiting dignitaries to the fair were waiting in line to be interviewed; and a full 16-program day was accomplished.

From the ranks of the guide staff at the U. S. pavillion, Crutcher found two talented youngsters, one an aspiring young announcer and ex-NBC guide, the other a 23-year-old ex-schoolteacher from New Jersey. The two now do all the station's interviewing; one also moderates a quiz show (after Tic-Tac-Dough), the other a marionette show. Both work strictly on their salaries as World's Fair guides.

Although there are no shows that can actually be called sponsored, there are, every day, two programs aired under the auspices of American companies. One is the Singer Sewing show, a home demonstration that's aimed to show visitors one segment of America. Another segment—possibly the other extreme—is the Vogue fashion show, which, in addition to being a regular part of the passing parade in the pancake-shaped pavillion, is broadcast every afternoon.

A typical program day runs something like this: On the air with the news at 1:30 p.m., followed by an interview with some colorful Fair personalities (e.g., a tea ceremony by two gaily-kimonoed hostesses from the Japanese pavillion, or a hula exhibition by some Polynesian lovelies from Hawaii). This may be followed by the regularly scheduled programs, the Vogue and Singer shows, the kuki Fran & Ollie-type puppet show, a quiz game, etc. Fitted in here somewhere is an interview with a Governor, a Senator, or some other dignitary visiting the fair that day.

Also, when U. S. companies send specific entertainment groups to the fair, such as Westinghouse Broadcastings's sponsorship of Benny Goodman's show, the shows become a part of the regular schedule, worked in between other regularly scheduled programs.

The two daily new broadcasts—one in English, one in French—that round out the day's programing are hot from the wire services with which the studio is equipped.

In addition to the live program which don't always take up the full half-hour for which they are scheduled, the station has a full backlog of color shorts which help to fill out the 1:30-9:00 p.m. day.
Network tv’s hot weather lineup

- Thirty-seven shows will hit the tv screens this summer as replacements. NBC has 15 shows; CBS, 12; ABC, 10
- Some shows off are Perry Como, Danny Thomas, Ernie Ford: replaced by Bob Crosby, I Love Lucy, and Buckskin

Network tv’s summer line-up is set with 37 shows coming in as replacements.

NBC has a total of 15 summer replacements; CBS, 12; and ABC, 10.

Among the top shows taking a hiatus are: the Perry Como Show, replaced by Bob Crosby; Danny Thomas, replaced by I Love Lucy; the Steve Allen Show will keep its format but feature Steve Lawrence and Eydie Gorme; Ernie Ford, replaced by a western, Buckskin; Loretta Young, by Decision; and This Is Your Life’s slot will go to It Could Be You.

Here’s a rundown of the new line-up:

**ABC:** Polka Go Round, which remains sustaining at press time, replaces Welk’s Top Tunes; E.S.P., sponsored on alternate weeks by Chesebrough-Ponds, will air instead of Frank Sinatra; Stars of Jazz, for Voice of Firestone; Chevy Showroom for Pat Boone’s show; Frigidaire Summer Theatre replaces the Patrice Munsel Show, with Buick dropping its alternate sponsorship of that time slot.

**CBS:** The Brothers sits in for Jack Benny; Bid ‘n’ Buy, for the $64,000 Question; Johnson’s Wax Theatre, for Oldsmobile’s The Big Record; The Verdict Is Yours, sustaining at press-time, for Chrysler’s Climax; Personal Appearance, with Florists Telegraph and Delivery sponsoring alternate weeks, replaces Person to Person; Destiny, for Zane Grey; and Frontier Justice, for December Bride.

**NBC:** A host of six rotating stars will replace Dinah Shore’s Chevy Show; The Investigator, a one-hour film, replaces the Fisher-Gobel hour, retaining the same sponsors; Dotto, for Colgate, will appear instead of P&G’s Adventures of McGraw; Max Factor’s Opening Night, on alternate weeks for Polly Bergen; and The Joseph Cotton Show, for Your Hit Parade.

1. **THIS MONTH IN TELEVISION**

### Network Sales Status Week Ending 5 July

#### Daytime

<table>
<thead>
<tr>
<th></th>
<th>%</th>
<th>SPONSORED HOURS</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Live</td>
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<tr>
<td></td>
<td>42.8</td>
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<td></td>
<td>92.9</td>
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<tr>
<td></td>
<td>92.6</td>
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#### Nighttime

<table>
<thead>
<tr>
<th></th>
<th>%</th>
<th>SPONSORED HOURS</th>
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<tr>
<td></td>
<td>Live</td>
<td></td>
</tr>
<tr>
<td></td>
<td>29.8</td>
<td>14.2</td>
</tr>
<tr>
<td></td>
<td>52.3</td>
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</tr>
<tr>
<td></td>
<td>57.5</td>
<td>24.7</td>
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1 Excluding participation shows.

### Tv Dimensions Today

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
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<tbody>
<tr>
<td>U. S. homes</td>
<td>50.6</td>
<td>49.5</td>
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<tr>
<td>Tv homes index</td>
<td>42.5</td>
<td>39.3</td>
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</table>

### Tv set sales index

<table>
<thead>
<tr>
<th>April 1958</th>
<th>April 1957</th>
<th>4 months 1958</th>
<th>4 months 1957</th>
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</thead>
<tbody>
<tr>
<td>243,132</td>
<td>337,965</td>
<td>1,690,101</td>
<td>2,020,876</td>
</tr>
</tbody>
</table>

Source: A. C. Nielsen estimate, 1 March each year, homes figures in millions.

Source: Electronic Industries Assn. (formerly RETMA)
## 2. ALPHABETICAL PROGRAM INDEX

**Sponsored Nighttime Network Programs 6-11 p.m.**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Power: Dr-F</td>
<td>45,000</td>
<td>Prudential, Reck McClinton</td>
</tr>
<tr>
<td>Alex-Goodman Theater: Dr-F</td>
<td>38,000</td>
<td>Alcoa, FSR; alt Goodway, Y&amp;G</td>
</tr>
<tr>
<td>*Steve Allen Show Presents: Steve Lawrence &amp; Eydie Gorme: V-L</td>
<td>108,000</td>
<td>Greyhound, Grey; Amer Machine &amp; Foundry, CGW; PG&amp;G, B&amp;G</td>
</tr>
<tr>
<td>Anybody Can Play</td>
<td>18,000</td>
<td>R. J. Reynolds, Esty</td>
</tr>
<tr>
<td>Armstrong Circle Theatre: Dr-L</td>
<td>43,000</td>
<td>Armstrong Cork, BBDO</td>
</tr>
<tr>
<td>Bachelor Father: Sc-F</td>
<td>38,500</td>
<td>Amer Tobacco, BBDO</td>
</tr>
<tr>
<td>Baseball Corner</td>
<td>3,000</td>
<td>General Mills</td>
</tr>
<tr>
<td>Bid 'n Buy</td>
<td>33,000</td>
<td>Revlon, BBDO</td>
</tr>
<tr>
<td>Bold Journey: A-F</td>
<td>8,500</td>
<td>Raiston Purina, GBB</td>
</tr>
<tr>
<td>Jim Bowie: W-F</td>
<td>32,000</td>
<td>Amer Chicle, DFS</td>
</tr>
<tr>
<td>Broken Arrow: W-F</td>
<td>31,000</td>
<td>Miles, Wade; Raiston Purina, Gardner</td>
</tr>
<tr>
<td>The Brothers</td>
<td>15,000</td>
<td>Amer Tobacco, BBDO</td>
</tr>
<tr>
<td>Buckskin</td>
<td>33,000</td>
<td>Ford, JWT</td>
</tr>
<tr>
<td>Burns &amp; Allen: Sc-F</td>
<td>40,000</td>
<td>Carnation, Ew, R&amp;G; Gen Mills, BBDO</td>
</tr>
<tr>
<td>The Californians: W-F</td>
<td>37,500</td>
<td>Singer Sewing, Y&amp;G; Lipton, Y&amp;G</td>
</tr>
<tr>
<td>Cavalcade of Sports: Sp-L</td>
<td>45,000</td>
<td>Gillette, Mason</td>
</tr>
<tr>
<td>*Chevy Show: V-L</td>
<td>150,000</td>
<td>Chevrolet, Camp-Ewald</td>
</tr>
<tr>
<td>Chevy Showroom</td>
<td>9,500</td>
<td>Chevrolet, Camp-Ewald</td>
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<tr>
<td>Cheyenne: W-F</td>
<td>78,000</td>
<td>Gen Elect, Y&amp;G; BBDO &amp; Grey</td>
</tr>
<tr>
<td>Circus Boy: A-F</td>
<td>34,000</td>
<td>Mars, Knox Reeves; alt Kellogg, Barnett</td>
</tr>
<tr>
<td>Dick Clark: V-L</td>
<td>14,500</td>
<td>Beech-Nut Lifesavers, Y&amp;G</td>
</tr>
<tr>
<td>Club Oasis: V-L</td>
<td>58,000</td>
<td>LGM, Mc-E</td>
</tr>
<tr>
<td>Joseph Cotton Show</td>
<td>14,000</td>
<td>Amer Tobacco, BBDO</td>
</tr>
<tr>
<td>Country Music Jubilee: Mu-L</td>
<td>8,000</td>
<td>Williamson-Dickie, Evans &amp; Assoc.; Carter Prod., Bates</td>
</tr>
<tr>
<td>*Bob Crosby Show</td>
<td>114,000</td>
<td>Kimberly-Clark, FCB; Maxima, SS GGB; RCA &amp; Whirlpool, K&amp;G; Sunbeam, Porin-Paas; Amer Dist; Campbell-Mithun; Kromak, Mogul</td>
</tr>
<tr>
<td>Bob Cummings Show: Sc-F</td>
<td>36,000</td>
<td>R. J. Reynolds, Esty; alt Chesbrough-Ponds, Mc-E</td>
</tr>
<tr>
<td>Decision</td>
<td>11,000</td>
<td>P&amp;G, B&amp;G</td>
</tr>
<tr>
<td>Destiny: Dr-F</td>
<td>11,000</td>
<td>General Foods, B&amp;G; Ford, JWT</td>
</tr>
<tr>
<td>Richard Diamond: A-F</td>
<td>35,000</td>
<td>Lorillard, L&amp;N</td>
</tr>
<tr>
<td>Disneyland: M-F</td>
<td>75,000</td>
<td>Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&amp;G; Reynolds Metals, Buchanan: Frank</td>
</tr>
<tr>
<td>Datto: Q-L</td>
<td>28,000</td>
<td>Colgate</td>
</tr>
<tr>
<td>Draguet: My-F</td>
<td>35,000</td>
<td>LGM, DFS; Schick, B&amp;G</td>
</tr>
<tr>
<td>Wyatt Earp: W-F</td>
<td>30,000</td>
<td>Gen Mills, DFS; PG&amp;G, Compton</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doug Edwards News: N-L&amp;F</td>
<td>9,500†</td>
<td>Whitehall, Bates: American Compton</td>
</tr>
<tr>
<td>ESP</td>
<td>30,000</td>
<td>Cheese-Ponds, Esty</td>
</tr>
<tr>
<td>Father Knows Best: Sc-F</td>
<td>38,000</td>
<td>Scott Paper, JWT; Lever Bros</td>
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<tr>
<td>Frontier Justice</td>
<td>13,500</td>
<td>Gen Foods, B&amp;G</td>
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<tr>
<td>Frigidaire Summer Theatre</td>
<td>10,500</td>
<td>Frigidaire, Kudner</td>
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<tr>
<td>G.E. Theatre: Dr-F</td>
<td>47,000</td>
<td>Gen Elect, BBDO</td>
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<tr>
<td>Godfrey's Scouts: V-L</td>
<td>32,000</td>
<td>Toni, North; alt open</td>
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<tr>
<td>Gunsmoke: W-F</td>
<td>38,000</td>
<td>LGM, DFS; Sperry Rand (I Y&amp;G</td>
</tr>
<tr>
<td>Have Gun, Will Travel: W-F</td>
<td>36,000</td>
<td>Whitehall, Bates; alt Lever</td>
</tr>
<tr>
<td>Hitchcock Presents: My-F</td>
<td>36,000</td>
<td>Bristol-McE, Y&amp;G</td>
</tr>
<tr>
<td>Robin Hood: A-F</td>
<td>29,000</td>
<td>Johnson &amp; Johnson, Y&amp;G; alt BBDO</td>
</tr>
<tr>
<td>I Love Lucy: Sc-F</td>
<td>35,300</td>
<td>Gen Foods, B&amp;G</td>
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<tr>
<td>Investigator</td>
<td>35,000</td>
<td>LGM, Mc-E; RCA &amp; Whirlpool</td>
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<td>It Could Be You</td>
<td>12,000</td>
<td>P&amp;G, B&amp;G</td>
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<tr>
<td>I've Got a Secret: Q-L</td>
<td>24,000</td>
<td>R. J. Reynolds, Esty</td>
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<td>Jefferson Drum: W-F</td>
<td>32,000</td>
<td>Lorillard, L&amp;N; Chemstrand (Sp)</td>
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<td>Johnson's Wax Theatre</td>
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<td>S. C. Johnson, NLGB</td>
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<td>*Kraft Mystery Theatre: Dr-L</td>
<td>53,000</td>
<td>Kraft, JWT</td>
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<tr>
<td>Lassie: A-F</td>
<td>34,000</td>
<td>Campbell Soup, BBDO</td>
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<tr>
<td>Leave It To Beaver: Sc-F</td>
<td>36,000</td>
<td>Remington Rand, Compton</td>
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<tr>
<td>*Life of Riley: Sc-F</td>
<td>30,500</td>
<td>Lever Bros, BBDO; alt wk open</td>
</tr>
<tr>
<td>M Squad: My-F</td>
<td>28,000</td>
<td>Amer Tobacco, SGGB; alt State, NLGB</td>
</tr>
<tr>
<td>Perry Mason: My-F</td>
<td>40,000</td>
<td>Libby-Owens-Ford, FOSOR</td>
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<tr>
<td>Maverick: W-F</td>
<td>35,000</td>
<td>FCB &amp; GGB; 1/2 hr open</td>
</tr>
<tr>
<td>Meet the Press: I-L</td>
<td>7,500</td>
<td>Kaiser Companies, Y&amp;G</td>
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<tr>
<td>Millionaire: Dr-F</td>
<td>34,000</td>
<td>Pan American Airways, JWT</td>
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<tr>
<td>Mr. Adams &amp; Eve: Sc-F</td>
<td>41,000</td>
<td>Colgate, Bates</td>
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<tr>
<td>Music Bingo: Q-L</td>
<td>18,000</td>
<td>R. J. Reynolds, Esty</td>
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<tr>
<td>Name that Tune: Q-L</td>
<td>23,000</td>
<td>Hazol Bishop, Sporer; 5 odorant Pads, Grey</td>
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<tr>
<td>Navy Log: Dr-F</td>
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<td>Kellogg, Burnett; Whitchell, Inc.</td>
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<tr>
<td>No Warning: Dr-F</td>
<td>31,000</td>
<td>U. S. Rubber; F. D. Richards</td>
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<tr>
<td>Opening Night</td>
<td>9,000</td>
<td>Royal McBee, Y&amp;G; alt P. &amp; L.</td>
</tr>
<tr>
<td>Original Amateur Hour: V-L</td>
<td>23,000</td>
<td>Max Factor, K&amp;E</td>
</tr>
</tbody>
</table>

*Color show, (L) Live, (F) Film, †Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period 5 July-1 August. Program types are indicated as follows: (A) Audiences, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Dr. Doctor, (Int) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.*

**Sponsor: 5 July 1958**

Listing continues on page 8
DYNAMIC PATTERNS OF FAMILIES AND BUYING

All network programs will be individually classified by principal categories—intensive, concentrated each month. Meaning—you can see which programs have most interest for your own product category!!

Tremendous aid here in holding to your present or buying a new approach.

For example: if you're an auto sponsor, but find cigarette or beer programs have more auto families, maybe you should act fast!

The Pulse Network Monthly Reports—U. S. Pulse TV and the RADIO-PULSE—will both report these new data in addition to the present complete report...vital qualitative information.

INDUSTRY'S LARGEST SCIENTIFIC SAMPLING

From major markets throughout the U. S. Pulse interviewers will gather these vital added facts.

Blue-ribbon advertiser and agency subscribers tell us this one-category-per-month is most adequate. Should greater frequency be necessary, Pulse's 3,000 interviewers can deliver it.

At no extra cost for present agency full subscribers, this information is added to Pulse Network reports—network, both TV and radio.

If you are a non-subscriber, you can get New York, Chicago, Los Angeles and both network reports for only $200 per month.

Positively not available for individual network report purchasers.

ORDER NOW!

Any questions? Wire, write, or phone Judson 6-3316

PULSE
TV/RADIO reports

The NATION'S FAMILIES tell you
(accurately classified in individual programs)

how much they spend, purchases, etc.

FOODS

how much they spent during past week—upper, middle, lower

AUDIENCE COMP

Men, women, teens 12-17, and children 11 and under

DRUGS, TOILETRIES, COSMETICS

Spendings for past week

CHILDREN

families with and without—those under and over 12

AUTOMOBILES

ownership and usage frequency

OCCUPATIONS

head of house: (1) professional, executive, managerial, technical; (2) clerical and sales; (3) manual

CIGARETTES

families who smoke and don't—one member, 2 and more

AUDIENCE REVERIFICATION

check against new shows and summer tally of same

REFRIGERATORS, STOVES

television, air-conditioners, washing-machines, dryers, freezers—THREE-MONTHS' look-ahead who will/will-not buy.

FEMALES

age of women heads of families—under 35 and brackets over. Priceless data

SOAPS, DETERGENTS, CLEANSERS

for past week—money spent

HOME OCCUPANCY

home owners vs. renters

ONE CATEGORY EACH MONTH

Nothing takes the place of INTERVIEWS in the home

PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

730 FIFTH AVENUE NEW YORK 19, NEW YORK

SPONSOR • 5 JULY 1958
### 3. NIGHTTIME

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<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<tr>
<td><strong>6:00</strong></td>
<td><strong>6:30</strong></td>
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<tr>
<td>ABC</td>
<td>CBS</td>
<td>NBC</td>
</tr>
<tr>
<td>6:00</td>
<td>The Search</td>
<td>Meet the Press</td>
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<tr>
<td>6:15</td>
<td>Air Power</td>
<td>Outlook</td>
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<td>6:30</td>
<td>Prudential</td>
<td>Noah's Ark</td>
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<tr>
<td>7:00</td>
<td>SUNDAY</td>
<td>CBS</td>
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<td>7:15</td>
<td>CBS</td>
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<tr>
<td>7:30</td>
<td>Maverick</td>
<td>Bachelor Father</td>
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<tr>
<td>7:45</td>
<td>CBS</td>
<td>TUESDAY</td>
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<tr>
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<td>CBS</td>
<td>TUESDAY</td>
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<tr>
<td><strong>NOTE:</strong> I preceding date means last date on air. 8 following date means starting date for new show or new sponsor to time slot.</td>
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### Index continued... Sponsored Nighttime Network Programs 6-11 P.M.

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
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<tbody>
<tr>
<td>Ozzie &amp; Harriet: Sc-F</td>
<td>37,000</td>
<td>Kodak, JWT</td>
<td>Phil Silvershow: Sc-F</td>
<td>42,000</td>
<td>P&amp;G, Burnett; R. J. Reynolds</td>
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<tr>
<td>Pantomime Quiz: Q-L</td>
<td>2,000</td>
<td>Associated Products, Grey</td>
<td>Sgt. Preston: A-F</td>
<td>32,000</td>
<td>Quaker Oats, W/B</td>
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<tr>
<td>People Are Funny: M-F</td>
<td>2,000</td>
<td>R. J. Reynolds, Esty, Toni, North</td>
<td>$64,000 Challenge: Q-L</td>
<td>35,000</td>
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<tr>
<td>People’s Choice: Sc-0</td>
<td>24,000</td>
<td>Amer Home Products, Y&amp;R</td>
<td>Spotlight Playhouse</td>
<td>9,500</td>
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<td>Personal Appearance</td>
<td>34,000</td>
<td>Borden, Y&amp;R, Amer Home Products, Y&amp;R</td>
<td>Gale Storm Show: Sc-F</td>
<td>39,500</td>
<td>Nestle, B. Houston; E. H. Weiss</td>
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<tr>
<td>Playhouse 90: Dr-LF</td>
<td>10,000</td>
<td>Florists Delivery Assn., Grant; alt open</td>
<td>Studio One In Hollywood: Dr-L</td>
<td>55,000</td>
<td>Westinghouse, Mc-F</td>
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<tr>
<td>Post Fight Beat</td>
<td>39,000</td>
<td>Amer Gas, LOD; Bristol-Myers, BBDO; Kimberly-Clark, FCGB; Atlantic, Burnett; Pillsbury, Burnett; R. J. Reynolds, Esty</td>
<td>Sugarfoot: W-F</td>
<td>40,000</td>
<td>Amer Chiche, Bates, olive, Bates</td>
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<tr>
<td>The Real McCosys: Sc-F</td>
<td>3,000</td>
<td>Bristol-Myers</td>
<td>Ed Sullivan Show: V-L</td>
<td>79,500</td>
<td>Mercury, Keule, alt Kbh</td>
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<tr>
<td>Restless Gun: W-F</td>
<td>35,000</td>
<td>Sylvania, JWT</td>
<td>Sunday News Special: N-L</td>
<td>9,500</td>
<td>Whitehall, Bates, utts, Bates</td>
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<tr>
<td>Rin Tin Tin: A-F</td>
<td>37,900</td>
<td>Warner-Lambert, SSCOB; alt suit</td>
<td>Suspicion: My-LF</td>
<td>79,500</td>
<td>Sterling, DFS; P. Ows, 1-hr</td>
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<td>Schlitz Playhouse: Dr-F</td>
<td>36,000</td>
<td>Nabisco, KGE</td>
<td>Tales of Wells Fargo: W-F</td>
<td>36,000</td>
<td>Amer Tobacco, SSCOB</td>
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**SPONSOR**: 5 JULY 195
### Wednesday

<table>
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<tr>
<th>Program</th>
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<tr>
<td><strong>not</strong></td>
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<td></td>
</tr>
<tr>
<td>Wagon Train</td>
<td></td>
<td></td>
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<tr>
<td>John Daly News <strong>not</strong></td>
<td></td>
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<tr>
<td><strong>not</strong></td>
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<tr>
<td>Zorro</td>
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<tr>
<td>AC Newk, T-Up</td>
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<td></td>
</tr>
<tr>
<td>Kraft Mystery Theatre (9-10)</td>
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<td></td>
</tr>
<tr>
<td>Chevy Showroom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Real McCoys <strong>not</strong></td>
<td></td>
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<tr>
<td><strong>not</strong></td>
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<tr>
<td>Playhouse 90</td>
<td>40,000</td>
<td>Colgate-Palmolive, Bates</td>
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### Thursday

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<td>Wagon Train</td>
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<td>Zorro</td>
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<td>AC Newk, T-Up</td>
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<tr>
<td>Chevy Showroom</td>
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<tr>
<td>The Real McCoys <strong>not</strong></td>
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<tr>
<td><strong>not</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playhouse 90</td>
<td>23,500</td>
<td>Warner-Lambert, Lennen &amp; Newell RCA, K G</td>
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### Friday

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<td>Wagon Train</td>
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<tr>
<td>AC Newk, T-Up</td>
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<tr>
<td>Kraft Mystery Theatre (9-10)</td>
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<td>Chevy Showroom</td>
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<td>The Real McCoys <strong>not</strong></td>
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<tr>
<td>Playhouse 90</td>
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<td>Pharmaceuticals, Parkson</td>
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### Saturday

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<tr>
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<tr>
<td><strong>not</strong></td>
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<tr>
<td>Zorro</td>
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<tr>
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<tr>
<td>Kraft Mystery Theatre (9-10)</td>
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<td>Chevy Showroom</td>
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<td>Bristol-Meers, YOR</td>
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</tr>
<tr>
<td>No Net Service <strong>not</strong></td>
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</tbody>
</table>

### Specials and Spectaculars

- All Star Baseball Game
- Shirley Temple's Storybook
Johnson's whole ball of wax is on the CBS Television Network

Starting this Fall, S. C. Johnson will concentrate all of its network television advertising on the network which repeatedly delivers the largest nationwide audiences in advertising.

As the biggest manufacturer of wax polishes in the world, Johnson needs the biggest audiences it can get—and has found them consistently on the CBS Television Network.

For the past three years it has demonstrated the efficiency of its products to an average audience of 27 million viewers, aided and abetted by Red Skelton. In its programming plans for the Fall, it has not only announced the renewal of this popular comedy series, but has increased its product-exposure by ordering two additional nighttime programs.  

Johnson underwrites its belief in the effectiveness of network television by committing most of its advertising appropriation to a medium still growing at the rate of 600,000 viewers a month.

This same confidence accounts for the current wave of renewals by America's leading advertisers on the network which in 70 consecutive Nielsen Reports issued since July 1955, has been credited with the largest audiences in all television.

* "Derring-do" and "Dick Powell's Zane Grey Theatre"
### Monday

<table>
<thead>
<tr>
<th>Time</th>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
<td>10:00</td>
<td>Lamp Unto My Feet</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td>For Love or Money</td>
<td>suit (4/20 B)</td>
<td>Dough Re Mi Amour (5/7/14) alt suit</td>
</tr>
<tr>
<td>10:30</td>
<td>Look Up &amp; Live</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>10:45</td>
<td>Play Your Hunch</td>
<td>suit (5/30 B)</td>
<td>Treasure Hunt Meating Tree alt suit P&amp;O alt suit</td>
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<tr>
<td>11:00</td>
<td>Arthur Godfrey Standard Brands Singer</td>
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<tr>
<td>11:15</td>
<td>Arthur Godfrey</td>
<td></td>
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<tr>
<td>11:30</td>
<td>Camera Three</td>
<td>suit</td>
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</tr>
<tr>
<td>11:45</td>
<td>Dottie Colgate</td>
<td></td>
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<tr>
<td>12:00</td>
<td>Love of Life</td>
<td>suit Amer. Home Prod</td>
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<tr>
<td>12:15</td>
<td>Tic Tac Dough P&amp;O alt suit</td>
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<tr>
<td>12:30</td>
<td>Search for Tomorrow P&amp;O</td>
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<tr>
<td>12:45</td>
<td>Guiding Light P&amp;O</td>
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<td>1:00</td>
<td>No net service News (1:35-1:30)</td>
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<td>1:15</td>
<td>As the World Turns</td>
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<tr>
<td>1:30</td>
<td>Howard Miller</td>
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<tr>
<td>1:45</td>
<td>Beat The Clock</td>
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<td>2:00</td>
<td>Howard Miller Lucky Partners</td>
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<td>Art Linkletter Stand Brands alt Turner</td>
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<td>2:45</td>
<td>Haggis Baggs</td>
<td>suit</td>
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<td>3:00</td>
<td>No Net Service</td>
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<tr>
<td>3:15</td>
<td>American Bandstand</td>
<td>on-up</td>
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<tr>
<td>3:30</td>
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<td>Watch Mr. Wizard</td>
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<td>4:15</td>
<td>American Bandstand</td>
<td>suit Boston, Shulton</td>
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<td>4:30</td>
<td>College News Conference</td>
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<td>4:45</td>
<td>Youth Wants to Know</td>
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<td>5:00</td>
<td>Johns Hopkins File 7</td>
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<tr>
<td>5:15</td>
<td>The Last Word</td>
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<td>5:30</td>
<td>Frontiers of Faith</td>
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<td>5:45</td>
<td>Mickey Mouse Club</td>
<td>B. F. Goodrich</td>
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### Tuesday

<table>
<thead>
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<th>NBC</th>
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<tr>
<td>10:00</td>
<td>For Love or Money</td>
<td>suit (5/7/14) alt suit</td>
<td>Dough Re Mi suit</td>
</tr>
<tr>
<td>10:15</td>
<td>Treasure Hunt</td>
<td>Meating Tree alt suit P&amp;O alt suit</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Arthur Godfrey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>Arthur Godfrey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td>Dottie Colgate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td>Truth or Cons.</td>
<td>altar Turner alt Cons. Concentration</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Love of Life</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>12:15</td>
<td>Tic Tac Dough P&amp;O alt suit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Search for Tomorrow P&amp;O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45</td>
<td>Guiding Light P&amp;O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>No net service News (1:35-1:30)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15</td>
<td>As the World Turns</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>Howard Miller</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45</td>
<td>Beat The Clock</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Howard Miller Lucky Partners</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>2:15</td>
<td>No Net Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Art Linkletter Stand Brands alt Turner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45</td>
<td>Haggis Baggs</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>No Net Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15</td>
<td>American Bandstand</td>
<td>on-up</td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>No Net Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:45</td>
<td>No Net Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Watch Mr. Wizard</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>4:15</td>
<td>American Bandstand</td>
<td>suit Boston, Shulton</td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>College News Conference</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>4:45</td>
<td>Youth Wants to Know</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td>Johns Hopkins File 7</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:15</td>
<td>The Last Word</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td>Frontiers of Faith</td>
<td>suit</td>
<td></td>
</tr>
<tr>
<td>5:45</td>
<td>Mickey Mouse Club</td>
<td>B. F. Goodrich</td>
<td></td>
</tr>
</tbody>
</table>

## How to Use Sponsor's Network Television Comparagraph & Index

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programming 5 July 1 Aug., inclusive (with possible exception of changes made by the networks after presttime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs...
Table:

<table>
<thead>
<tr>
<th>Date</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Dough Re Mi</td>
<td>For Love or Money</td>
<td>Dough Re Mi</td>
<td>For Love or Money</td>
<td>Dough Re Mi</td>
<td>Heckle &amp; Jeckle</td>
</tr>
<tr>
<td></td>
<td>(7/3 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/3 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Continental</td>
</tr>
<tr>
<td>Tuesday</td>
<td>For Love or Money</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Mighty Mouse</td>
</tr>
<tr>
<td></td>
<td>(7/3 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Gen Foods</td>
</tr>
<tr>
<td>Wednesday</td>
<td>(7/3 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Outlaw</td>
</tr>
<tr>
<td>Thursday</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Ruff &amp; Reddy</td>
</tr>
<tr>
<td>Friday</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>Gen Foods</td>
</tr>
<tr>
<td>Saturday</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>(7/5 8:30)</td>
<td>all sponsors</td>
</tr>
</tbody>
</table>

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 41.
But Rules Are Made To Be Broken!

by Bert Ferguson
Exec. Vice-President, WDIA

Every rule has an exception—even the one that says there's no such thing as a sure thing! Because, here is a sure thing: Radio Station WDIA sells the biggest market of its kind in the entire country! The market? The 1,237,685 Negroes in WDIA's listening pattern!

IN A CLASS BY ITSELF

You can't reach this Negro market with any other medium. Newspaper and magazine readership is low. Television set ownership is low. The Memphis Negro listens first and foremost to WDIA, first station in the area to program exclusively to Negroes.

And he responds by buying the products he hears advertised on his station! Proof positive that WDIA's unique combination of personal appeal and high powered salesmanship pays off big!

BIGGEST MARKET—BIGGEST BUYING INCOME!

WDIA reaches 1,237,685 Negroes—a little more than one-tenth of the Negro population of the entire United States. The biggest market of its kind in the entire country!

And—it's a healthy, growing market! Negroes—men who make up 40% of the Memphis market—have greater income than ever before. Memphis has $28.79 of net income for every $100 of white income. That's three times the average of comparable Negro income in Philadelphia... almost five times the average in New York!

FUTURE UNLIMITED—SALES UNLIMITED!

Negroes in WDIA's big listening-buying audience spend, on the average, 87% of their $616,294,100 income on consumer goods. Last year Negroes bought 61.5% of all the flour sold in Memphis... 47.9% of the sugar... 52.7% of the face powder... 45.1% of the household waxes and polishes! WDIA consistently carries more national advertisers than other radio stations in Memphis! Such year-after-year advertisers as:

• BROMO QUININE • COLOGATE PALMOLIVE COMPANY • LEVER BROTHERS • JOHNSON & JOHNSON • MILLER HIGH LIFE BEER • PAN AM GAS & OIL • SWIFT'S JEWEL SHORTENING • WILDROOT CREAM OIL • STANDARD BRANDS • TAYSTEE BREAD

It's a fact: When selling the Memphis Negro market, you've got a sure thing with WDIA! Why not drop us a line today? Let us tell you about WDIA's proof of performance in your own line!

WDIA is represented nationally by John E. Pearson Company

EGMONT SONDERLING, President
HAROLD WALKER, Vice-President, Sales

National and regional spot buys in work now or recently completed

S P O T B U Y S

TV BUYS

Procter & Gamble Co., Cincinnati, is getting the campaign for new Ivory Liquid underway after a period of extensive testing. TV schedules start this month, run for 13 weeks. Minutes during daytime segments will be used; frequency depends upon the market. The buyer is Dick Zuver; the agency is Compton Advertising, Inc., New York. (Agency declined to comment.)

Lever Bros. Co., New York, is scheduling announcements in various markets for its Breeze detergent. The schedules are short-term; minutes during daytime periods are being used. Frequency varies from market to market. The buyer is Jeanne Sullivan; the agency is Sturman, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

S. C. Johnson & Son, Inc., New York, will go into about 50 markets for its Pledge cleaner and wax. The schedules start at different dates, run for 13 weeks. Minutes and I.D.'s during daytime segments are being bought, with frequencies varying. The buyer is Pere Berla; the agency is Benton & Bowles, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Studebaker-Packard Corp., South Bend, Indiana, is planning a major campaign in the top 50 markets for its automobiles. TV schedules kick off this month for 13 weeks. Minutes during peak traffic hours are being used; average frequency: five to eight a week. The buyer is Elenore Accles; the agency is Burke Dowling Adams, Inc., New York. (Agency declined to comment.)

American Home Foods, Division of American Home Products Corp., is scheduling announcements in major markets for its Chef Boy-Ar-Dee products. The campaign runs for 13 weeks; minutes during daytime segments are being slotted. Frequency varies from market to market. The buyer is Adelaide Hatton; the agency is Young & Rubicam, Inc., New York. (Agency declined to comment.)

California Oil Co., Subdivision of Standard Oil Co. of California, is planning a major radio campaign for its Chevron gasolines, primarily sold under the Calso label. The campaign, following its current TV campaign, is primarily to familiarize the public with the name. The buyer is Trow Elliman; the agency is Batten, Barton, Durstine & Osborn, Inc., New York. (Agency declined to comment.)

RADIO and TV BUYS

The Best Foods, Inc., New York, is going into scattered radio and TV markets for its Hellmann's Mayonnaise. In TV, minutes and chases during daytime slots are being scheduled; in radio, minutes during daytime segments are being used. Frequencies vary from market to market. The buyer is Bob Decker; the agency is Dana Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)
NOW...
RICHARD GREENE
plays
ROBIN HOOD
in
"THE ADVENTURES
IN
SHERWOOD
FOREST"
THIS MAGNIFICENTLY FILMED LIBRARY OF ADVENTURES FROM OFFICIAL FILMS with the characters America knows and loves!

Produced by Sapphire Films, Ltd.
The Adventures in Sherwood Forest

THREE SMASH YEARS ON NETWORK
...AND RENEWED FOR A FOURTH YEAR

NOW AVAILABLE FOR
STRIP PROGRAMMING!

Robin Hood comes alive, to become your most powerful salesman!

Robin Hood and his merry band have become real to millions of families! His thrilling exploits have captured the imagination of young and old, his legends appeal to every age group.

Now you can cash in on ratings that prove Robin Hood’s tremendous appeal. Official offers you the hottest sales tool available in years, “THE ADVENTURES IN SHERWOOD FOREST”—a prestige showcase that will sell every kind of product to every member of the family!

SPECTACULAR SETS!
TREMENDOUS CASTS!
TOP STARS!
THRILLING DRAMAS!
ROBIN HOOD WILL SELL
TO EVERY MEMBER OF THE FAMILY
LOOK AT THE FACTS:

ROBIN Hood has consistently outrated competition in its time spot in city after city.

<table>
<thead>
<tr>
<th>CITY</th>
<th>NO. OF STATIONS</th>
<th>SHARE OF AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham</td>
<td>2</td>
<td>65.3%</td>
</tr>
<tr>
<td>Boston</td>
<td>3</td>
<td>67.3%</td>
</tr>
<tr>
<td>Buffalo</td>
<td>3</td>
<td>70.8%</td>
</tr>
<tr>
<td>Charleston- Huntington</td>
<td>3</td>
<td>70.9%</td>
</tr>
<tr>
<td>Colorado</td>
<td>Springs</td>
<td>63.6%</td>
</tr>
<tr>
<td>Dayton</td>
<td>3</td>
<td>67.8%</td>
</tr>
<tr>
<td>Duluth</td>
<td>Superior</td>
<td>75.1%</td>
</tr>
<tr>
<td>Jacksonville</td>
<td>2</td>
<td>92.3%</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>7</td>
<td>44.0%</td>
</tr>
<tr>
<td>Miami-Ft.</td>
<td>Lauderdale</td>
<td>64.7%</td>
</tr>
<tr>
<td>New York</td>
<td>7</td>
<td>42.9%</td>
</tr>
<tr>
<td>Norfolk</td>
<td>2</td>
<td>81.2%</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>4</td>
<td>57.6%</td>
</tr>
<tr>
<td>Providence</td>
<td>2</td>
<td>72.8%</td>
</tr>
<tr>
<td>Rochester</td>
<td>2</td>
<td>69.6%</td>
</tr>
<tr>
<td>San Antonio</td>
<td>3</td>
<td>61.5%</td>
</tr>
</tbody>
</table>

ROBIN Hood has achieved top national ratings: 39.1, 38.1 and 37.2 Nielsen

Same sponsors for three years... and their sensational sales records show why!

Over $2 million in merchandise sales from ROBIN Hood products! 33 licensed manufacturers offer products for premiums, contests, giveaways, to cash in on the tremendous appeal of ROBIN Hood!

"THE ADVENTURES IN SHERWOOD FOREST" IS THE BUY OF THE YEAR!

See the man from Official for availabilities. OFFICIAL FILMS, INC. 25 West 45th Street, New York, N.Y.

representatives: Atlanta / Jackson 2-4878 • Beverly Hills / Crestview 6-3528 • Chicago / Dearborn 2-5246
Cincinnati / Cherry 1-4088 • Dallas / Emerson 8-7467 • Fayetteville / Hillcrest 2-5485 • Ft. Lauderdale / Logan 19
Minneapolis / Walnut 2-2743 • San Francisco / Juniper 5-3313 • St. Louis / Yorktown 5-9231
The syndication selling season, off to a slow start because of lingering network commitments, is beginning to perk up.

Two national, new-to-syndication sponsors signed for big regional buys this week. The accounts and ramifications:

1) Pillsbury, through Campbell-Mithun, picked up Ziv’s new Dial 999 for 30 southeast and south-central markets.

2) Anheuser-Busch, through D’Arcy, was on the verge of closing a deal with NTA for U.S. Marshal in more than 50 markets for Budweiser. (Budweiser at one time had Damon Runyon Theatre on a mixed network-regional set-up.)

In addition, CBS TV Film’s Colonel Flack was sold regionally to Kroger Co. for five markets. (For other recent sales, see FILM WRAP-UP, p. 68.)

Something new has been added to the organizational chart in syndication: the account supervisor.

CBS TV Film Sales is introducing this new echelon in its sales force.

Two CBS salesmen, Ralph Baruch and Jim Victory, have been designated account supervisors—splitting the direction of New York agency activities between them.

Barter took a new turn this week.

In a reverse deal, Guild Films bartered off its $6.5 million debt to Matty Fox’s Television Industries with time spots in the RKO short subjects that the Fox C&C TV had originally sold to Guild.

Television Industries will use the spots for Hazel Bishop, another Fox enterprise.

It looks like video-taping of syndicated series might be underway before the year’s end.

Although no syndicator has yet definitely contracted to produce series on tape, the interest being shown is far from passive. The possibility of both taping (for equipped stations) and kinescoping (for the non-equipped) is the one most actively being explored by several syndicators.

By the end of the year Ampex expects to have most of the top markets equipped with tape machines.

ABC stations will have a new time period, 7-7:30 p.m., open to syndication this fall.

The flagship station, WABC-TV (New York) already has two first-run shows lined up for the period (CNP’s Union Pacific, TPA’s Tugboat Annie), is looking for three more to fill out the week’s programming.

However, the 10:30-11 p.m. period, this year’s prime, will be recaptured by the network.

Flashes from the film field: CBS TV Film will probably be releasing two new series for syndication within the next six weeks, Border Patrol and Rendezvous . . . CNP’s Silent Service has been renewed in 135 markets. Among the multi-market sponsors: Schlitz, General Cigar, Interstate Insurance, Nabisco, Schaefer Beer.

(For further film news, see SPONSOR-SCOPE and FILM WRAP-UP, p. 68.)
MARKETING WEEK

Westinghouse is leaving no stone unturned in promoting its Desilu tv anthology to dealers.

Seeking maximum promotional mileage, Westinghouse has produced a 20-minute film to acquaint dealers with the type of entertainment to be offered in its $11 million network package.

Initial screening will take place 7 July before the national distributors convention for Westinghouse consumer products at Columbus.

Subsequent screenings, sponsored by the distributors, will be held for dealers during the summer.

The film will feature Lucille Ball, Desi Arnaz, William Frawley and Vivian Vance and will include a tour of Desilu's sprawling facilities in Hollywood and Culver City.

Dealers have already been exposed to another part of the Desilu-Westinghouse package: a personal appearance tour of the stars.

Carnation's major summer promotion for its instant non-fat dry milk will be supported by advertising on both CBS TV and Radio.

The promotion, aimed at offering grocers tie-ins with high-profit related items, revolves around Carnation's August chiffon fruit pie recipe. The no-baking recipe highlights fresh peaches and grapes, orange juice, unflavored gelatin and graham crackers in addition to whipped Carnation instant.

Five tv plugs will be aired on the Burns & Allen show at night and the Art Linkletter daytime strip. Linkletter's radio show will also carry the promotion. There will also be full-color ad insertions in Life and a number of supplements plus point-of-sale material and one-column mats.

The teen-age market should be the key target for the toiletries industry.

So says Richard Lockman, general manager of Emil Mogul. Lockman, in addressing the 23d annual convention of the Toilet Goods Association, pointed out that while the overall population increase will be 24% during the next 15 years, the teen-age segment will go up 71%.

He also challenged the industry to dispel cob-webbed notions about the American male being conservative about buying cosmetics. American men, he said will use cologne if it is sold right.

Lockman put 1957 cosmetic sales at $1,430,730,000, 8.3% above the preceding year, nearly double the 1947 figure.

Indicative of the growing importance of toiletries to air media is the fact that in 1957 toiletries topped all other categories in network tv spending. Until last year food had been the top spending category.

Figures from Leading National Advertisers, Inc., show that toiletries accounted for 19.8% of gross time expenditures on the networks. the year before the industry's share was 17.5%.

During the first quarter of this year, food hopped into the lead again but not by a big margin. Food spending through March came to $26,952,336 while toiletries' total came to $24,731,359.
54 MILLION DOLLARS IN ONE LUMP SUM FOR WASHINGTON CONSUMERS!

Retroactive payhikes for Federal employees, affecting 40% of Washington's families, have been approved by Congress. An immediate $54,000,000 (before taxes) is added to Washington's consumer spendable income. Based on the average government worker's salary, this means more than $250 per worker ... coming in one lump sum.

Now, the nation's third highest market in per family income adds $130 million to its annual income. Such a huge "bonus" income calls for the selling impact of WRC, Washington's buying power radio station. WRC's adult-appeal programming* wins the listeners who control family spending ... reaches a greater concentration of adults, week after week, than any of Washington's 17 other radio stations!

For your share of the additional millions in Washington spending power, call WRC or NBC Spot Sales now!  Source: A. C. Nielsen Company

WRC • 980
THE NBC BUYING POWER STATION IN WASHINGTON, D. C.  SOLD BY NBC SPOT SALES
*For details, see page 74.
Are ratings services keeping pace with timebuying?

Here is how four top rating services are revising, expanding their research methods to meet increased demands of media buyers.

Frank Stisser, president, C. E. Hooper, Inc., New York

We’re developing more qualitative information

Radio Hooperatings Reports, we believe, are keeping pace with today’s radio programing and buying methods. With today’s drastic changes in listening habits and programing techniques, 15-minute daytime measurements and individual evening program measurements are seldom needed. What is needed in the measurement of the radio medium today is information on broader time periods with larger samples. Today’s radio programing is largely on a block basis, and the details of our report have changed considerably in the past few years to keep up with the new programing.

Almost all of the Radio Hooperatings Reports today are produced on a half-hour basis with a minimum sample of 900 per half hour. In addition to these half-hour breakdowns, we produce large-sample, day-part indexes showing the percentage of homes using radio and the distribution of this total audience, based on a minimum sample of 6,000 per period. By using these large-sample, broad time period reports the buyers can get a highly accurate reflection of which station has the audience, how much, and when. This information is subject to a minimum amount of statistical variation as compared to a 15-minute rating, which necessarily is based on a much smaller sample.

Radio Hooperatings Reports are also keeping pace with today’s radio medium by virtue of our use of the highly sensitive coincidental interviewing technique.

Ratings services provide the buyer with an excellent guide as to the size and distribution of the audience. This information should be just one factor in an intelligent buying decision.

We at Hooper, and I’m sure this is true of all rating services, are continuing to develop more and more qualitative information to further aid both buyer and seller as to not only the size of the audience, but also some information as to the make-up of this audience.


We do our best but are limited by economics

For the most part, I believe that rating firms are keeping pace with timebuying, but it would be more accurate to say that timebuyers have adjusted themselves to the existing limitations of the rating services. In making any quantitative evaluation, a timebuyer is necessarily restricted to those measurements which a rating service provides. Although much information important in an analysis is not derived from a rating book, I am sure that there are many questions the industry would love to have answered—answers that only a rating service can properly provide. It’s obvious that the reason we aren’t getting these answers is that getting them would be a costly business and there’s no one around, as yet, prepared to foot the bill.

It is my feeling that the rating services have continually shown improvement by bringing up to date, within limits, the type of information that most agencies and advertisers utilize in making their decision. For example, today we find many radio advertisers who are gearing their commercial message strictly to the out-of-home listening audience. While it was impossible for many years to determine the true out-of-home audience, which both then and now represented an extremely important market, it has only been in the past year or two that we have really been able to realize the true extent of this important audience.

It has been said quite often that a rating is only one tool in the kit and media buying is not merely a mechanical function but one that requires creativity. While creativity in buying will always be of primary importance, I still would prefer to see media measurements in greater quantity and quality. This can only come about when broadcasters, advertisers and agencies cooperate to the financial extent necessary to provide the kind of measurement which will stand up against any test the ARF may design for it.

Until that happy day arrives, I’m afraid timebuyers will have to continue to work under the limitations inexorably laid down by economics.

George E. Blechta, vice president, A. C. Nielsen Company, New York

We tailor reporting to advertising needs

The changes in radio buying and selling which our industry has seen in the last several years stem from a new awareness of the medium. The fourth dimension of radio—its ability to build up a large audience across time—is the basic concept in today’s radio advertising. A single announcement on a program and its specific audience is no longer an adequate measure of radio.
methods?

The problem now facing audience research is to record the ability of radio to reach many different homes many times over a period of several broadcasts.

On both the national and local level Nielsen has tailored its methods of reporting to meet the demands of radio advertising. Since our technique employs a fixed sample of homes, we are able to see not only how many homes are listening to any one program or spot, but how many different homes will be reached by several programs or spots and how often the average home will hear the announcement. Only by cumulative audience measurement can the full reach and impact of a total radio campaign be effectively measured.

The Nielsen Radio Index reports cumulative audiences, frequency of listening, and commercial minutes delivered by the total network effort of an advertiser. This bi-weekly report tells an advertiser how many different homes his campaign is reaching in combination as well as how many homes hear each individual segment.

The Nielsen Station Index, our local radio reports, supplies this same kind of information, but geared to spot buying and selling.

Today, radio is selling its ability to reach many homes with high frequency by using several spots or programs scattered throughout the day, week and month. By reporting radio audiences in these terms Nielsen feels research has effectively kept abreast of this rapidly growing medium.

Inge Jacobson, network operations supervisor, The Pulse, Inc.

Our research is ahead of them

(Please turn to page 73)
BUFFALO 28.6-47%
CHARLOTTE 30.0-79%
CHICAGO 24.0-49%
CLEVELAND 26.2-49%
DAYTON 27.7-47%
HOUSTON 20.0-41%
MOBILE 26.8-55%
MIAMI 21.4-47%
MILWAUKEE 22.4-39%
OKLAHOMA CITY 32.3-54%
PHILA. 20.1-56%
PITTSBURGH 24.8-61%
PROVIDENCE 34.9-65%
Syracuse 34.0-55%

BOSTON 21.7-47%
BUFFALO 30.6-47%
CHARLOTTE 30.0-79%
CHICAGO 24.0-49%
CLEVELAND 26.2-49%
DAYTON 27.7-47%
HOUSTON 20.0-41%
MIAMI 21.4-47%
MILWAUKEE 22.4-39%
OKLAHOMA CITY 32.3-54%
PHILA. 20.1-56%
PITTSBURGH 24.8-61%
PROVIDENCE 34.9-65%
Syracuse 34.0-55%

MEDAL?
WADDYA WANT?
We've never been ones to stick out our chest and boast. But our seagoing adventure series, THE SILENT SERVICE, is Navy, and when you're Navy, you show your rating or you're out of uniform. So here goes:

During the first quarter of 1958, in all SILENT SERVICE markets covered by ARB, the series averaged a 19.3 rating with a 42% share-of-audience. For the stations carrying THE SILENT SERVICE this is higher than their Sunday-through-Saturday nighttime share-of-audience.

All of which explains why SILENT SERVICE advertisers like General Cigar Co., Interstate Insurance Co., National Biscuit Co., The F & M Schaefer Brewing Co., The Jos. Schlitz Brewing Co., and Swift & Company have rushed to re-enlist for a second tour of duty 'way ahead of renewal date. If you want to come aboard, you'd better move fast!

The medals* on our chest? Why, for SILENT SERVICE above and beyond the call of duty, of course!

*Ratings and shares, latest ARB, 1st Quarter, 1958.
A pictorial review of local and national industry events

PICTURE WRAP-UP

By-laws of newly formed New Orleans Radio Broadcasters Assn. get once-over by (l. to r.) WBOK’s Ed Prendergast, treas.; v.p. Fred Berthelson, WTIX; pres. Frank Warren, WSMB and WWL’s John Vath, dir.-at-large. Other members: WDSU, WJW, WYID and WNOE.


Open purses for “open heart surgery” was reaction of WCUE, Akron, listeners to parents’ inability to pay for year-old Randy Steele’s operation. Here station’s Jack Bailey turns over to mother, Mrs. Norman Steele, cash and cash-redeemable sales tax stamps contributed.

This is a Purple People Eater—one of 1600 entries submitted to CKNW, New Westminster, B. C., contest so popular it’s now national.

ADVERTISERS
An aura of mystery surrounds The Florists’ Telegraph Delivery Association’s withdrawal from Grant Advertising this week.

The account, estimated at $2.5 million has been with Grant for 16 years.

F.T.D. would not disclose its reasons for the termination, which led to a crop of mixed rumors.

The association had dropped advertising in all other media, for a 13-week sponsorship of Ed Murrow’s Person to Person.

F.T.D. plans to invite six agencies to make presentation for the account. A decision on the new agency should be reached 18 August.

Humble Oil and Refining Co., through McCann-Erickson, Houston, will sponsor videotaped highlights of the Southwest Conference football Games of the Week.

They will be televised over a 20-station network in Texas and New Mexico and mark the first time videotape has been used for regular sports programming.

Advertising campaigns and promotions:
- Dan River Mills, Inc., launches their “New Designs for Living” campaign at the end of this month, via live and film participation in spots in 11 markets. The campaign is aimed at fashion-minded men and women turning toward outdoor living and leisure time. Agency: Grey.


AGENCIES
Fletcher D. Richards opened its West Coast division this week, with the formation of Harris, Harlan, Wood.

King Harris continues as president of the division; Ridge Harlan, v.p. and creative director; and Parker Wood, v.p. and marketing director.

Other agency mergers: Sekleman & North, Inc., joins Calkins & Holden 1 August . . . The Banning Co., I.A., has merged with Reach, McClinton & Co.

Anniversary note to Ross Roy, Inc., Detroit, celebrating its 32nd year.

Agency appointments: McCann-Erickson, for National Airlines’ $2 million account. The airline will be served by several McC-E affiliates, including Marshall and Pratt, opening its office in Miami this week . . . also to McCann, Ajax Cleanser, a product of Colgate-Palmolive, with billings over $1.5 million . . . DCS&S, for Eastman Chemical Products, a subsidiary of Eastman Kodak . . . Advertising Agencies, Studio City, Cal., for Volvo Import, Inc. and Volvo Distributing, Inc. . . . F&S&R, for Thornton Canning Co. . . . Atherton & Carrier, for Lucky Tiger Manufacturing Co., Kansas City . . . JWT, for the Foundation for Commercial Banks . . . Roche, Rickard & Cleary, Chicago, for the Bordo Products Co. . . . The Wesley Associates, for Edward Sharp Sales.

Creamer-Trowbridge Co., for Newport Creameries, Inc. . . . Knight Advertising, Columbus, Ohio, for The Deshler-Hilton Hotel, and Franklin Federal Savings and Loan Assoc. . . . John W. Shaw, Chicago, for John

FLORIDA BOUND THIS SUMMER?
FORGET RATINGS AND RELAX WITH THE AGENCY AND STATION PEOPLE WHO PREFER.

VINCE CALLANAN’S POPULAR SEA JAY MOTEL
on the Ocean in BEAUTIFUL HOLLYWOOD
MAKE RESERVATIONS NOW!
3405 N. OCEAN DRIVE
HOLLYWOOD, FLORIDA
TEL. WA 3-1498

more advertisers choose in Rochester because...
- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

WROC-TV
NBC—ABC Channel 5
ROCHESTER, N. Y.

**Kudos to: Henry J. Kaufman & Associates**, Washington, D. C., given the Premier Award in the ‘Agency’s Own Promotion’ division of the National Ad Agency Network competition . . . Edward Mayer, Jr., v.p. of McCann-Erickson and executive v.p. of both Communication Counselors and Sales Communications, presented with the Colgate University alumni award.

**Elected.** Two agencies have been added to the National Advertising Agency Network: Frank M. Randall Co., Detroit, and Sykes Advertising, Inc., Pittsburgh. This brings the NAAN membership roll to 30 agencies.

**Agency personnel: Charles Boldan,** former radio/TV director, Parkson Advertising, has formed a new creative service for TV agencies and advertisers, dubbed Creative Television Services . . . Dr. Raymond Ablondi, named manager of automotive marketing and research for MacManus, John & Adams . . . Thomas McClintock, senior media buyer, D-F-S . . . Harold Ross, radio/TV director, and Barry Ziff, director of merchandising and market research, Berghoff Associates.


**NETWORKS**

It may come as a surprise but net TV audiences do NOT spend more time watching westerns than any other nighttime program category.

Nielsen figures covering the past winter reveal that audiences spent 23% of their network viewing time with variety shows. This compares with 15% for westerns. Situation comedies also took up 15% of viewers’ TV screen time.

Time spent with westerns has gone up considerably, however, compared with the previous season. The figure then was 7%.

(These and other figures on network programming trends will be found in SPONSOR’s upcoming Fall Facts issue, out 19 July.)

NBC's o&o stations have revised their “Chain Lightning” merchandising campaign, with FTC approval.

This revised plan, available to any food retailer, offers them a choice of three “Chain Lightning” plans:

1) As an individual owner of one or more stores.
2) As a member of a group having a common trade name or a trade name conceived by them for promotional purposes.
3) As a member of the NBC food store organization known as “Stores of the Stars,” organized by NBC as a retail promotional group. Each participating store receives a window insignia identifying it as part of the group and receives free air time based on the same mathematical formula as stores participating individually or under a common trade name.

**NBC renewals: General Foods and Borden, for Furry, Saturday morning adventure series . . . L&M and RCA, for the Fisher-Gobel Show . . . P&G for nighttime’s Tie Tac Dough.**

These commendations were presented by the School Bell Awards, in tv: ABC-TV, for Report Card, 1958; CBS-TV, for Class of ’58, in the Twenty-First Century series, and The Great Challenge school series; NBC-TV, for News, with Huntley and Brinkley’s coverage of the Educational Policies Commission, Today, and Loretta Young’s show, “Second Rate Citizen.”


**Network personnel: Aaron Beckwith,** named program sales manager, ABC-TV . . . Howard Monderer, Washington attorney for NBC . . . Robert Queen, to the radio press information department, CBS.

**Other CBS promotions: Richard Lewine,** named director of special TV programs . . . John Flemming Ball, coordinator of special TV programs . . . G. E. Hurst and Jack Bryner, account executives, CBS Radio Network.

**REPS**

You can expect hard repercussions from the music and news station contingent to NBC Spot Sales’ report on timebuyer opinion of Top 40 Tunes scheduling.

The NBC opinion tabulation on timebuyer attitude, based on a questionnaire, showed:

1) 49% of the timebuyers expected the varied programing stations to do the best jobs in selling their products.
2) 40% figured the best selling results would come from standard music and news stations.
3) 5% of the favorable mentioned in this theme went to the top 40 tunes stations.

Two reps specializing in independent stations advised SPONSOR this week that they were preparing strong replies to the NBC Spot Sales project. Said one rep: “It looks to me that the radio networks and their o&o’s are getting more and more on the defensive.”

The newly organized Robert E. Eastman, Inc., is all set to roll with this station lineup as a starter:

WNEW, N.Y.; WHK, Cleveland; WKLO, Louisville; WSAV, Savannah, and the Balaban stations which consist of WIL, St. Louis, WRIT, Milwaukee, and KBOX, Dallas.

Eastman has offices in New York, Chicago and San Francisco.

**The Meeker Co.** is distributing, in behalf of WWTV, Indianapolis-Bloomington, a new rate card printed on a slide-rule.

These slide-rules, sent to timebuyers and agency research people, calculates automatically the budget, minimum total homes reached, and number of spots per week in each time classification.

**Anniversary kudos: The George**
THINGS ARE LOOKING UP!

There is real reason behind the enthusiasm which permeates our shop these days. We have recovered from our disastrous fire of last April, with a new and brighter look. Fine new facilities...more room...ultra modern television studios...greater comfort have replaced the fire-blackened ruins, turning misfortune into positive progress. 2000 people shared our pride by visiting the new studios on our anniversary (32 years Radio, 4 years Television).

We have also received some good news lately.

1. CBS-TV advises that inter-connection will be completed for us in September.

2. Latest Pulse Report shows KREX Radio STILL LEADS IN ALL audience totals from 6:00 AM to Midnight. (KREX Share as high as 54%!)  

Yes, in BOTH Television and Radio WESTERN COLORADO's NUMBER ONE station is geared to put our enthusiasm to work for you!

Rex Howell, President
P. Hollingbery Co., celebrating its 23rd year in the broadcasting rep field.


FILM

Foreign film quotas and editorial restrictions will be tackled by a single industry group, organized this week.

Temporary chairman of the TV film export association is CBS tv o&k's president Merle S. Jones.

The association will be fashioned after the MPEA's similar organization.

Sales:

- Ziv's new Dial 999 series, slated for fall starts, has been sold in 54 markets, including a single buy by Pillsbury for 30 markets. (See FILM-SCOPE, p. 57.)

- Other sales: Sealy Mattress, in San Francisco and Seattle; Pepsi-Cola, Portland (Me.); Union Savings and Loan, Cleveland; Neil's Department Store, Tallahassee; Hauser Tile & Floor, Billings. Sixteen station sales have also been recorded.

- In addition to a five-market buy by Kroger Stores (see FILM-SCOPE), CBS TV Film's Colonel Flack has been sold to five stations, including New York's WPIX and KTTV, Los Angeles.

- Among stations sales for CNP's off-network series, It's a Great Life, are sales in New York, Philadelphia, Detroit, Pittsburgh, Seattle, Wichita and Sacramento.

Re new series: TPA starts production on Cannonball, via Robert Maxwell, 14 July in Toronto ... two new series are being planned for January airing by Guild, Smoke Bellows and The Newlyweds ... Trans-Lux TV plans a series of 260 Felix the Cat color cartoons, each four minutes long. The company will spend almost $1.75 million in production. First 32 will be ready for fall airing.

In the foreign markets: Ziv's reports its foreign sales for the first five months of 1958 are running 32% of the same period last year.

In the past month, Ziv has made sales in 13 countries, involving 15 of its different series.

Some new sponsors: Ford International, for three series; Esso, also three series; Pet Milk, one series; all in Puerto Rico; Bristol Myers, in Mexico.

Promotion: Flamingo Telefilm's Citizen Soldier was launched in San Antonio and Washington amid much fanfare, including concerts by the Army band, and preview screening parties which featured guest Army brass speakers ... Duncan Rinaldo, Ziv's Cisco Kid, is guest of honor this week at Canada's Calgary Stampede.

To guest star: James Barton of Tobacco Road fame has been signed as guest star in a N. Y. Confidenti

Jerry Hyams, director of Screen Gems syndication branch since December, 1956, has been elected v.p. in charge of syndication.

He'll be the first so titled in the syndication branch.

More in personnel: Other appointments at Screen Gems: Bert Hanft, v.p. in charge of business affairs, named v.p. and treasurer; Louis Barbano, Columbia v.p., elected to Screen Gems board of directors; Daniel Glass, business affairs manager, upped to assistant treasurer.

Two new appointments at NTA: Len Sirowitz, named art director, and Fred Gordon, advertising production manager ... Bill James, promoted to promotion director at Guild Films.

RADIO STATIONS

A meeting of Westinghouse Broadcasting Co.'s radio management at French Lick, Indiana, developed these highlights:

- The move is now toward milder music, according to d.j. Joe Finan, KYW, Cleveland.

- The best seller music surveys
Hottest "shelf" for Chicago shoppers

WGN-RADIO

Millions of dollars worth of goods move off Chicago shelves with the help of WGN! That's why top-drawer advertisers buy WGN year after year. And that's why the nation's smartest time buyers select WGN with confidence. Join them—you'll be in the best of company! New, better-than-ever programming for '58 is in keeping with WGN's policy of top quality at the lowest possible cost. Our coverage figures prove that—

WGN REACHES MORE HOMES THAN ANY OTHER CHICAGO MEDIUM!
show preferences, but other important ingredients in programming are taste, balance and judgment, said William Kaland, WBC national program manager.

- Mitch Miller urged deejays to use their knowledge, and not to underrate the listener’s taste. “Don’t be different for the sake of being different, but be different to be better.”

It was also announced at the meeting, that Don McGannon, president, was awarded the Silver W, highest honor given by the Westinghouse Electric Co.

The citation was given “in recognition of the distinguished service of Donald H. McGannon, for his inspirational guidance in the continued expansion and leadership of WBC; for his imagination in his development and practice of true public service in the broadcasting field and for his firm, administrative approach in developing a sound organization to insure the consummation of the basic objective of Westinghouse in the broadcasting field.”

On fm growth: At a press reception of the Concert Network, Lawrence Wynne, general manager, pointed to the 35 million Americans interested in concert music. A survey shows:

1) In 1946, classical records accounted for 15% of all record sales. In 1957, it’s more than 40% or $75 million.

2) In 1957, of all money spent on the purchase of printed music, concert music accounted for 35% or $40 million.

Wynn’s talk was based on the changing tastes of the American listener. The Concert Network includes: WNCN, N.Y.; WBCN, Boston; WJCN, Hartford; and WXCN, Providence.

More on fm stations: WWSW-FM, Pittsburgh, now boasts that it’s the first fm station to operate a full 24 hours per day.

On public service: WSTC, Stamford, Conn., will air reports daily between 5:00 and 7:00 p.m. on train movements out of N.Y. City. KIRO, Seattle, has kicked off its “Keep Washington Green” campaign to reduce forest fires this season. KAKC, Tulsa, is starting a safety promotion service dubbed “Operation Hazard Cut.” Listeners are asked to send in traffic hazards in their area.

Station promotions and stunts:
- WTIX, New Orleans, held an unusual contest for Father’s Day, dubbed “Why I would like to talk with my father.” The object was to find the father farthest from home. Prize: A telephone conversation with WTIX footing the bill.
- WYDE, Birmingham, a Bartell station, will feature a department store promotion this fall—with a news sell-out saturation for 16 weeks.

Kudos to: WCKT, Miami, awarded for outstanding public service by the Florida Association of Broadcasting.


Personnel additions to the Bartell stations: Dick Deason, program director, Danny Martin, sales promotion and merchandising director, WYDE, Birmingham. Gene Blaine, program director, and Bob Brisendine, news chief, WAKE, Atlanta. John Scott, program director, and George Berkey, news director, WILD, Boston.

TV STATIONS

Nielsen-ARF county-by-county tv set count figures, just released to NCS No. 3 subscribers, show statewide penetration ranging from a low of 54% in Wyoming to 91% in Connecticut, Massachusetts, New Jersey, Ohio and Rhode Island. Data is of March 1958.

One state, Minnesota, hit smack on the national average—84%.

The county breakdown will be released publicly in September. The third set of county estimates turned out by ARF were produced by essentially the same statistical technique as in the June 1955 and March 1956 reports.

(For more details see page 35.)

New quarters: KOCO-TV, Oklahoma City, begins construction for its new studio to open 1 October. KOA-AM-TV, Denver, also will erect new studios for its radio and tv stations, starting July.

New ownership: W-TWO, Bangor, becomes WLBZ-TV under transfer of ownership to WLBZ-TV, Inc., with William Rhines, president. Rudolph Marcoux becomes general manager of the station.

Re educational tv: The first year’s experiment of educational tv by the Norfolk school board and WVET-TV was judged a success and led to an expanded time schedule for next season. The Spartan Grocery Stores are sponsoring an eight-week series via WOOD-TV, Grand Rapids, dubbed Close-Up Young America, for high school students to express their opinions and beliefs.

Re public service: WCAU-TV airs a new series, Prospect, which will explore facets of modern living in the Philadelphia area. WOOD-TV, Grand Rapids, will devote a half-hour on subjects of interest to the public, but about which they know little. The telecast will be live from a mobile unit—called Unit 8.

Tv promotions and stunts:
- KYW-TV, Cleveland, is kicking off its summer campaign via a booklet dubbed “Party Package”—a product-promotion design for advertisers.
- WFRV-TV, Green Bay, in connection with its promotion of their MGM film package, paraded a “Leo the Lion” down the city’s street, handing out bags of popcorn. “To complete your enjoyment of tonight’s MGM movie on Channel 5.”
- WBKB-TV, Chicago, is offering young viewers a Mary Hartline doll
In Huntington And Charleston

... it's the same dominant story

9 YEARS of LEADERSHIP

WSAZ-TV the No. 1 Huntington and Charleston station, is still a basic affiliate of NBC, America's No. 1 Network.
KNUZ delivers the CARRIAGE TRADE

No.1 ADULT AUDIENCE
(Nielsen and Pulse, Jan.-Feb., 1958)

BEST SELLER for over 10 years
STILL THE LOWEST COST PER THOUSAND BUY!

with a 10-piece wardrobe to promote its show, Princess Mary's Castle.

Kudos to: WRCA-TV, N.Y., for its public service series, Open Mind, and WBZ-TV, Boston, for its Let Freedom Ring campaign, each presented with the Robert E. Sherwood Ty Awards for contributing to the understanding of freedom and justice. KSTP-TV, Mpls.-St. Paul, news and photo departments awarded by the National Press Photographers for creativity and public service. WJBJ-AM-TV, Detroit, recipient of the two top Catholic Broadcasters' Assoc. public service awards. Ida Rowland, assistant promotion manager, KTVI, St. Louis, named "Miss St. Louis Advertising" by the city's Jr. Advertising Club. WRCV-AM-TV, Philadelphia, awarded two Freedom Foundation medals for Invest In America and Bill of Rights series. KTVI, St. Louis, cited for contributions to religious and public service broadcasting by the Catholic Broadcasters' Association.


FINANCIAL
Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday two weeks ago. Quotations supplied by Merrill Lynch, Pierce, Fenner and Smith.

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<th>Stock</th>
<th>June 17</th>
<th>July 1</th>
<th>Change</th>
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American Stock Exchange

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<th>Change</th>
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<td>+ 0%</td>
</tr>
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<td>NTA</td>
<td>7%</td>
<td>8%</td>
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Research at The Pulse, is not only keeping up with, but is also running ahead of new timebuying methods.

The cost-per-1,000 approach of modern timebuying is analogous with good shopping, that is, pricing the same merchandise in a number of stores and then buying where the price is most advantageous.

On this score, The Pulse has gone far beyond providing numbers, such as circulation and measurement data on which present-day cost-per 1,000 timebuying is predicated.

As most Pulse subscribers know, we have long provided audience composition and highly definitive data on out-of-home listening and viewing. And this is detailed to the point where we ascertain not only the number of people listening at home and in cars, but also those at work, at restaurants, on the beach, at picnics, etc.

Now Pulse is introducing a new dimension to modern timebuying: a measure of dynamic audience composition. This new and highly detailed research service will enable agency and advertiser to really use new timebuying methods.

As a timebuyer, how would you like to know the following about your audience...

1) The amount spent on purchases in the past week for
   a) Food and groceries
   b) Drugs, toiletries, cosmetics
   c) Soaps, detergents, cleansers
2) Own automobiles and how often they were used.
3) Occupation of head of household and/or how they earn a living.
4) Consumption of beverages—soft drinks and beer.

For the first time, the timebuyer, media director, account executive, client advertiser manager and sales manager will know not only how many people have watched or listened to a program, but how many of these will fall into the above and other categories. Or, in even more significant terminology, the timebuyer will now be able to buy time on the basis of such definitive knowledge of the audience, its makeup, its characteristics, and its tendencies.

The end result of all our research is to enable the advertiser to match his product's customers with the program's audience.

JACKSON, MISSISSIPPI...
the South's fastest growing TV Market

DIVERSIFIED INDUSTRY MEANS STEADY BUYING POWER

Over 2000 growing, diversified industries keep payrolls in the Jackson market consistently high the year 'round with the average family income $5,735.00!

Latest figures show Jackson as the 70th television city in America—ahead of Mobile, Shreveport, Knoxville and many other major markets. Only two stations reach this prime industrial area—WJTV and WLBT.

*Television Age

SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY
WRC Radio serves a news-conscious Capital with 235 minutes of news a day—35 different daily news programs. The frequency and scope of its news broadcasts make WRC the leading news station in Washington. Look at radio’s most popular news period, for example. From 6 to 7 p.m., each of WRC’s five daily news programs reaches an average of 78,660 different listeners—41% more listeners than the second-best station. And 9 out of 10 WRC listeners are adults. The Washington market has just had a $54 million increase in consumer spendable income.* To achieve daily impact on the adults who control this huge new buying power, you need WRC Radio which, week after week, reaches a greater concentration of adults than any of Washington’s 17 other radio stations! And there’s no better way than with good news, WRC Radio news. Contact WRC . . . or NBC Spot Sales. Source: A.C. Nielsen Co.
The rating services came in for spankings before the Senate Commerce Committee, some of which should make fascinating listening for sponsors.

Albert E. Sindlinger, for instance, insisted that the industry preoccupation with the highest ratings could easily lead to pay-tv. He said his service was the only one which measures pay-tv audiences, and gave his considered opinion that only inferior free-tv could permit fee-tv to slip through.

Sen. Mike Monroney (D., Okla.) whose vociferous opposition to the rating services was largely responsible for the hearing, used some phrases worthy of Madison Avenue to attack that fraternity.

He spoke scathingly of "the brains of Madison Avenue, who take (ratings) as the Sermon on the Mount," imitate successful programs, and "they all seem to like to follow sheep-like."

Monroney was disturbed by the small numbers of people used in the ratings. But Sindlinger's quarrel was on more interesting grounds. He contended it means very little to an advertiser to know a program has a 20 as contrasted with a 10, unless he also knows the quality of the 20.

A sponsor, contends Sindlinger, should be more interested in knowing the quality of an audience and its capacity for buying his product, rather than mere size, he concluded.

Sydney Roslow, of Pulse, pointed out that people, not meters, watch tv programs, and so Pulse talks to people. James W. Seiler of American Research, which uses the diary system about which Nielsen was most scornful, defended that system and also said the different services measure different things and that all are useful.

Edward G. Hynes of Trendex made his contribution with a denial that the practice of putting on strong programs and heavy promotion in rating week has any importance. "The ad agency can just come to us and ask for a new rating," he explained.

(See page 4 on what A. C. Nielsen, Sr., has to say.)

Dean Roscoe Barrow and two of his aides will defend the FCC Network Study Staff's network practices report—the Barrow report—in 11 and 14 July sessions of the FCC.

Main body of the hearings has been closed for some time, with the knowledge that Barrow would be called. Now it appears that further witnesses will appear at dates not yet set. These will be witnesses who complained about the networks in secret meetings with Justice Department officials, about must-buys, option time and program tie-in sales.

FCC Chairman Doerfer told the Senate Commerce Committee that he can't accept secret testimony, not subject to cross-examination. He said he would invite the Justice witnesses to come out into the open.

The FCC took a beating from Sen. John Pastore (D., R.I.) over its inability to come to any conclusions about UHF.

The chairman of the Senate Commerce communications subcommittee asked why the FCC should not either be abolished entirely or reduced to three members from the present seven.

Another was a 4-3 vote of the FCC commissioners in favor of deintermixture, with Doerfer protesting that you can't take an operating VHF off the air. He said Senators and Congressmen would be swarming down on the FCC if anything like that was done in their areas.

The FCC has proposed a new rule aimed at stopping "pay-offs" to competing applicants to get them to drop their bids for tv stations, and also to stop the practice of merging of competing applicants to make further hearings unnecessary.
SPONSOR HEARS

5 JULY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Timebuyers who have to calculate the complexity of rates now available on
daytime network tv are beginning to moan.

Says a sympathetic media director, “Our timebuyers are going crazy trying to work out
the rates. Even an IBM computer would bog down.”

Reps may not know it, but agency management envies the ratio of their billings
to the amount of personnel required to service these billings.

An agency official puts it this way: “From what I hear, one of the top reps bills about
as much as we do. We’ve got 700 employees, while he’s got less than half that.”

P&G agencies this week took the news that McCann-Erickson had landed a
piece of Colgate business (Ajax) with a sense of relief.

McCann not long ago put out a feeler to P&G. In fact, an expert in agency picking
for P&G looked over McCann’s New York operation.

The head of a small agency turned down a $1-million account rather than
upset the morale of his organization.

Attached to the offer was this proviso: That the new agency hire several of the
people who had worked on the account in the old agency.

The Geoffrey Wade agency submits this reminder: That it has been on record for
quite a while with Chicago reps on the triple-spotting issue.

It feels its new Four Point memorandum on some of the conditions it would like
from tv stations re spot shouldn’t surprise anyone.

The importance of the commercial was brought home solidly to a prominent agency
recently when the client:

(1) Shelved what was supposed to be a series of humorous cartoons, and (2)
took the disappointment as a cue to switch the account elsewhere.

Chalk up Noreleo—a heavy air media user—as one semi-luxury item that’s
bucked the buying trend.

Up to the end of May the electric shaver field as a whole was off about 25% compared
to 1957, but Noreleo’s sales were up around 30%.

That jumped Norelco to second place (a rung behind Remington Rand).

Has the tv soap opera, as compared to its counterpart in early radio, moved
uptown and become the folklore of the upper middleclass?

Admen conversant with the trend of this type of programing think so.

Observed one agencyman: “It’s hard to imagine tv giving the time of day to such
radio classics as David Harum, Just Plain Bill, Our Gal Sunday, or Mrs. Wiggs of the Cabbage Patch.”
Nothing else like it
in Greater New York

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

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740
NET TV OVERHAULS RATES
(Cont'd from page 32)

brand vertical rate but it’s possible that any advertiser who qualifies for contiguous rates will benefit. It is also understood that the workings of this new plan depend, to some extent, on a full or near-full schedule of advertisers.

Among the reasons ABC will not copy the CBS formula are (1) the network already had a daytime rate based lower than CBS and NBC and (2) the difficulties in making changes in affiliations compensation arrangement. ABC’s “D” daytime rates during the week are one-third of prime time charges as compared with the conventional 50% ratio on the other networks.

ABC also has had “C” rates in effect for weekend daytime periods for some time. This is more or less an academic figure since the network is no programming during the day on Saturday at present and only has one hour of time sold on Sunday before 6 p.m.

In joining ABC with a “C” rate on daytime weekend, CBS and NBC will take a loss on a number of sponsored kid shows on Saturday morning. Among those now sponsored are: on CBS—Captain Kangaroo, with General Foods a participating advertiser; Mighty Mouse, bought on alternate weeks by General Foods and Colgate; Jimmy Dean, with Armstrong using a half hour every other week; Lone Ranger, sponsored on alternate weeks by General Mills and Nestlé; on NBC—Howdy Doody, bought by Continental Baking; Kafi and Reddy, a General Foods buy; Fury, another General Foods buy with Borden alternating; Andy’s Gang, a Minnesota Mining & Manufacturing buy, and two shows partly sponsored by Sterling Drugs, True Story and Detective Diary. CBS and NBC will also take a loss on the five sports shows normally seen on Saturday afternoon.

Another recent change in daytime discounts is the incentive NBC is now offering for station line-ups of minimum prices. The discounts range up to 5% for 136 stations or more. This brings the maximum annual dollar discount on NBC to 30%. At CBS, where the current maximum goes to 25%, there is currently no indication the network will offer the same deal. The CBS rate card, however, has a built-in incentive for advertisers to enlarge their line-up, since rates are calculated on a station-hour basis. That is, the discount rate is calculated by multiplying the number of hours bought times the number of stations. For example, a half hour bought on 100 stations is equivalent to 50 station-hours.

The reported ABC offering of $1,000 per daytime minute participation is considerably lower than the cost level now in effect. Advertisers can buy segments now on Bandstand for roughly $8,000, which gives them three minutes of commercials or about $2,600-$2,700 per minute. Among the clients said to be looking at this offer are General Foods and P&G.

One thing certain about daytime is that there is bound to be more sales action this fall than ever. This is primarily because ABC will be making a big programing push during the week. During the past few years daytime billings, in terms of gross time, have not made any strides relative to nighttime. As a matter of fact, during the first four months the daytime increase in gross prime billings has been less than nighttime. Compared with last year nighttime billings are 15.7% ahead, daytime billings are 10.6% ahead. Come the fall, however, the possibility of daytime increasing its share of total network billings beyond the 30% level looks promising.

TV MONITORS THRIVE
(Cont'd from page 35)

service is Broadcast Advertisers Reports, Inc. (see sponsor, 17 October, 1955). This is the only regular monitor publication, covering 76 stations in the top 20 markets. Monitoring is done from sign-on till sign-off, seven days a week. Using portable recording equipment, crews cover the 20 markets; reports are published six times a year, broken down by commercials per brand. BAR reports are available only on a subscription basis.

In most major agencies, monitoring arrangements are handled by the media department, sometimes as part of the media research operation. Payment for monitoring is usually made by the agency, but in cases where advertisers have specifically requested the service, they are billed on the regular 15% commission basis.

Most of the major agencies using monitoring services extensively—like Benton & Bowles, BBDO, Foote, Cone & Belding, JWT, Ted Bates and Y&R—believe that wider monitoring coverage is badly needed, especially in smaller, scattered markets where it is harder to keep tabs on stations that it is in bigger cities.

Some of the monitoring services are planning expansion to meet growing agency needs. Ken Jaffe, head of National Television Monitor Company, is one who predicts tremendous growth for monitoring and is preparing for it. “We have expanded our own services in the past few months,” Jaffe says, “to meet the increasing demands of tv advertisers and to pinpoint their divergent requests. While some advertisers are interested only in the copy description, others will want to know what the adjacencies were and whether they were triple spotted.

Another important feature being checked on by advertisers,” Jaffe continues, “is the problem of knowing whether a highly rated show is moved from an adjacent time slot. Sometimes stations do not advise advertisers of these changes, and by monitoring we know exactly when this happens.”

As recently as six months ago clients of monitor services split about 50-50 between advertisers and agencies. The trend now is for the agency to absorb this service through its media department, keeping their own clients informed of changes and developments in the field.
Built on the twin rocks of

PRIDE IN THE PAST

... CONFIDENCE

IN THE FUTURE

Our New
Home at

191

East Avenue
Rochester, New York

THE BETTER TO
SERVE YOU

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago, Los Angeles, San Francisco
SOARING

to NEW HEIGHTS
over SACRAMENTO

KXOA

Aug. 1957—KXOA goes Independent!

Oct. 1957—KXOA reaches
1st Place with 26
¼ Hr. firsts & ties—Pulse

Mar. 1958—KXOA increases
1st Place lead with 29
¼ Hr. firsts & ties—Pulse

50TH U. S. Market:
Sacramento County

KXOA
Rep—McGuire-Quinn or
Howard Haman, V.P.

Another great Inland Market—
Imperial Valley—Nation’s 7th Farm
County best covered by
KXO—57.2% Share—Feb. ’58,
El Centro

WESTINGHOUSE SWITCH
(Cont’d from page 39)

rumors of the new set-up going “up and down the street.” They notified
the reps involved in mid-afternoon,
told the press later the same day.

Actually the subject has been under
discussion for some time. Word is that
station managers thought the idea had
merit. But they wanted to keep, a
WBC spokesman says, “the traditional
prerogative of a station manager to
‘needle and hitch’ at his reps.” When
headquarters agreed to the “autono-
ous” feature of the new firm with a
“relationship identical to that which
has existed . . . with our current reps,”
that hurdle was overcome.

WBC held a meeting last week at
French Lick, Ind. Presumably details
such as a name, office locations and
personnel—things that would have
normally been included in the an-
nouncement—were considered there.
The news “leak,” and the need for
immediate confirmation, brought about
the premature announcement with lack
of details.

One of the rep firms was not sur-
pried. “As WBC acquired more sta-
tions and their national spot billings
increased, this step became more fre-
quently and seriously considered—with
our knowledge,” said a statement from
H. Preston Peters, Peters, Griffin,
Woodward, Inc. president. “Conse-
quently, we are well prepared for it.
It is gratifying to us that our national
spot billings in both radio and tv for
the Westinghouse stations are at an
time high now . . . . In 11 years of
tv selling, only one station has left us
for another independent representative. . . . No reduction or changes in
our staff are contemplated.”

Eugene Katz, head of The Katz
Agency, followed somewhat the same
pattern. He told SPONSOR “We have
enjoyed and profited from our asso-
ciation with WPIX. WBC’s station in
San Francisco, and we wish them every
success in their new undertaking.”

of Blair-TV, added a different thought.
Noting that his firm had “found WITZ-
TV and WBC officials aggressive and
cooperative in advancing their Balti-
more property into a position of lead-
ership,” he added: “This decision
comes particularly as a surprise, since
the trend in recent years has been
away from ‘house representation’.

“Television with its multiplicity of
detail and increasing diversification of
sponsorship including short flight
schedules requires the quality of per-
sonnel that economically only a major
representative can afford in order to
gain maximum effectiveness for the
station,” he added.

WIND, the other WBC property, is
represented by AM Radio Sales, a rep
firm of which WBC is majority owner.
The firm also represents eight other
radio stations throughout the country.

WBC is as vague about the status of
AM Radio Sales as it is about its new
firm. There are several possibilities,
all of which WBC admits are under
consideration: WBC could continue
AM in its present capacity, o-and-’ing,
in effect, two rep firms; it could move
its six radio stations into AM, use the
new firm for its tv stations only;
or it could take WIND out of AM, and
spin off am. Of the three possibilities,
the latter is least likely.

Is the WBC move the forerunner of a
trend? Not foreseeably. WBC has
unique characteristics—enough high-
rated stations in key markets, together
with a strong family image—to carry-
off an undertaking as major as setting
up national representation.

BILL PIERCE
Show
SCRANTON’S TOP MORNING SHOW
BY NEARLY TWO TO ONE!

WEJL 28%
STATION E 10%
STATION D 11%
STATION A 16%
STATION B 16%

PULSE, NOV. 1957: CHART BASED ON AVERAGE SHARE OF AUDIENCE FOR 12 QUARTER HOURS.
6:00 TO 9:00 A.M., MONDAY THRU FRIDAY!

ASK MEKER

WEJL
The Scranton Times
SCRANTON, PENNSYLVANIA

80

SPONSOR • 5 JULY 1958
TAMPA-ST. PETERSBURG

...market on the move!

Now in top 30 markets, sparked by amazing industrial development — basis for sound, stable, rapid growth! The Twin Cities of the South are now 30th in total retail sales, 33rd in food sales, 27th in automotive sales, and 29th in drug sales.* Clearly, Tampa - St. Petersburg is a must on every modern market list!

*Sales Management Survey of Buying Power, May 10, 1958

INDUSTRY ON THE MOVE IN TAMPA-ST. PETERSBURG

New Schlitz brewery — $20,000,000 plant to produce 1,000,000 barrels a year!

General Electric plant has 161,000 square feet, employs 930 people!

Minneapolis Honeywell's modern plant has 98,000 square feet, employs 450 skilled workmen!

New $26,000,000 Budweiser plant arising in the Tampa-St. Petersburg area!

WTVT...station on the move!

WTVT dominates Tampa-St. Petersburg not only with top-rated network programming, but with outstanding local shows as well. Ask your Katz man for facts and figures today!

Represented by the Katz Agency.

WTVT
CBS
CHANNEL 13

TAMPA - ST. PETERSBURG
The WKY Television System, Inc.

SPONSOR • 5 JULY 1958
**Tv and radio**

**NEWSMAKERS**

**Grover J. Allen** has been appointed assoc. director of radio/TV for Geoffrey Wade Advtg., Chicago. A pioneer in Chicago television, Allen got his first taste of the medium in 1946 as prop boy for WBKB. He left the station in 1948 to become floor manager for ABC's WENR-TV, and was made a director in 1950. After the ABC-Paramount Theatres merger in 1953, Wade found himself reunited with WBKB, where, shortly afterward, he became executive producer for the station. Shows he has produced and/or directed include *Don McNeill's TV Club, Super Circus*, special broadcasts of the Davis Cup tennis matches and the Big Ten basketball games. He also served as director in ABC-TV's 1952-56 political convention coverage. He and his family reside in River Forrest.

**Samuel F. Jackson** has joined WMBD-TV, Peoria, as national sales manager, according to a recent announcement by Robert M. Riley, Jr., director of sales for the station. Jackson has been with the television sales department of Avery-Knodel since 1951, where he has covered major New York agencies. He entered the advertising field in 1945 via the research department and merchandising division of the *New York Daily News*. When WPIX, New York, was being readied for the air in 1948, he became one of the first salesmen to join the station. While there, he was responsible for introducing many advertisers to the then new medium of television—accounts which subsequently became top TV advertisers.

**Frederic Ziv** has been appointed film program industry finance chairman for the United States Committee for the United Nations. The Committee, now in its 10th year, is a privately supported citizens organization whose chairman is appointed annually by the President of the United States. Purpose of the Committee is to "disseminate facts about the United Nations . . ." Frederic Ziv, chairman of the board of Ziv Television Programs, Inc., has been a nationally known figure in the syndication field since 1937, when he began producing shows for radio. He expanded to the tv film field in 1948, where he achieved a leading position for his firm. In addition to being author of several books, he is active in the Cincinnati Area Boy Scout Council, Chamber of Commerce, Radio Pioneers Club, American Humanics Foundation.
It gets crowded around first...

Ratings do not a station make...

Nor does baseball, alone. Nor does music, alone. Nor does any one thing, alone. That's why we at KNX and CBS Radio offer a great variety of the highest quality fare to listeners and advertisers.

But as long as several radio stations around town insist on tagging up at first along with us, we would like to get the rating score straight.

Who's on first?

1) Well, according to the most recent (March-April) 8-county Pulse survey we have more listeners in Southern California than any other radio station.

2) According to the most recent Los Angeles Pulse survey (March-April) we have more listeners in the Los Angeles Metropolitan area than any other radio station.

3) And, according to the most recent Pulse Cumulative Audience survey (December, 1957), we reach more different people, more often than any other radio station in Los Angeles.

But, as we say...

How they listen to us is certainly as important as how many listen to us. The recent Motivation Analysis, Inc. attitude study proves they listen to us, they believe us — and what we offer.

That's why we keep saying the #1 radio station in Southern California is KNX. Our representatives will be happy to show you the complete score.
A step to maturity

With the current emphasis on getting the most for their advertising dollar, sponsors are still sticking pretty much to ratings in choosing between stations. But, significantly, interest in a station’s public service record is growing rapidly.

Happily, stations long ago began to recognize public service programing as essential to their business, and the more progressive stations are setting records in this area. Just recently, two stations—WRCA-TV, New York, and WBZ-TV, Boston—shared the first prize in the third annual Robert E. Sherwood Television Awards. Along with the other stations which received Sherwood Awards, the two top winners have demonstrated that public service shows can bring a degree of recognition worth many times the investment.

Despite this mounting interest in a station’s public service, however, timebuyers report that they are often hard put to justify adding a station to a schedule on public service grounds unless the station is also near the top in ratings.

We hope that the day is not far off when the buyer will give the same weight to a station’s public service record as he does to ratings. That day will mark a new level of maturity in what is still a growing young industry.

An hour of need

Immediate support—both financial and moral—is desperately needed by WKCB, Berlin, N. H., and its young owner, Richard McKee, who is fighting for his broadcast life. McKee is currently being sued for editorializing about juvenile delinquency, and under New Hampshire law, his assets can be attached. Unless McKee can come up with $10,000 quickly, he may lose his station.

Many broadcasters have already rallied to McKee’s side, and further support is essential. McKee has turned down financial aid from his listeners, explaining that his is a broadcasters’ fight in which the integrity and rights of an industry are at stake. He deserves the support and—if we know the industry—will undoubtedly get it.

10-SECOND SPOTS

Well meant: A current Buick tv commercial closes with the suggestion that you drop in and let your Buick dealer take you for a ride.

Premium: Admen are now referring to B. T. Babbitt Co.’s New York City campaign which calls for redemption of three soap coupons for a ride on subway or bus as “a token campaign.”


New tenants: Dr. Theodore R. Van Dellen, medical authority for the N. Y. Daily News, reports that “cockroaches are leaving the kitchen to take up residence in television sets. Warmth provided by the tubes offers an ideal environment for nesting and rearing their offspring. For nutrition they depend upon glue and insulation on wires.” And for amusement they no doubt depend on insecticide commercials.

Near miss: Fortunately it was caught before printing, but in a sponsor page proof NBC TV’s Wagon Train appeared as Fagon Train.

Pigeon Dept.: In 31 May column we reported a pigeon nesting in an adman’s air conditioner, wondered how long eggs would take to hatch. Now Andy Gent of H-R Representatives’ Detroit office supplies the answer. “On June 2nd,” Gent writes, a pigeon egg was laid in a nest of baling wire on our window sill in the Penobscot Building.” It hatched on 20 June. Gent’s answer: 18 days in Detroit.

Compound fracture: From Variety, Wednesday, 18 June—

“The Stroz razzmatazz type of operation is something else again, completely divorced from the Mutual concept. It’s regarded as inevitable that WIP will shift 100% to the Stroz programming pattern. Incidentally, the typesetting gremlins had themselves a field day last week when VARIETY errotuned that ‘reported purchaser is Todd chain of discount stores.’”

Watch it! Those gremlins are having another field day.

84
Gimmicks come and gimmicks go. But time and again an irrefutable truth in radio broadcasting is confirmed for advertisers.

Responsible, imaginative programming in the public interest continues to be the radio service wanted by the great majority of the listeners most of the time. Latest Nielsen ratings show that Metropolitan Atlanta’s favorite radio station is dominantly WSB Radio.

Sunday through Saturday, WSB Radio is listened to by the most people 64% of the time. During the peak consumer buying period of Monday through Friday WSB Radio is first 75% of the time. This is three times the combined “first” positions of the next four Atlanta radio stations.

Metropolitan Atlanta Leadership in Radio Audience Ratings
Sunday thru Saturday—504 Quarter-hours
Nielsen—March/April 1958
(There are 14 radio stations in metropolitan area)

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<td>WSB</td>
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<td>9.1%</td>
<td>3.1%</td>
<td>2.7%</td>
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WSB radio

50,000-watt WSB is affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Edw. Petry & Co.
morning...noon...and night...

all I buy is WINS

Radio WINS audience has grown phenomenally since 1954—a trend unmatched by any other New York City radio station. Also, WINS' rate of growth is steadily rising. The three charts below show the compelling comparisons of the New York 17-County Area Pulse share-of-audience ratings for June, 1954 through 1958. WINS has increased its afternoon and nighttime audiences so that it is now an undisputed No. 1 in both time periods. WINS ability to deliver results is further attested to by its growing number of key national advertisers. In the last four years Radio WINS has become, from any standpoint...

"NEW YORK'S LEADING STATION" • RADIO CIRCLE • NEW YORK • JUDSON 2-7000

Repr. by the Katz Agency
WHAT THE TV PROGRAMING
“MESS” MEANS TO SPONSORS

Criticism of TV programming is now coming from the industry itself. The danger is that if television continues to lose prestige, it may well begin to lose some of its advertisers.

Page 29

Radio carries the mail for Metropolitan Life
Page 31

Do timebuyers buy by formula alone?
Page 34

Videotape’s progress, problems:
a status report
Page 42
YOU OUGHT TO BUY NOW

BEST BUY OF THE YEAR

FOR SALE:

$2,400,000,000.00

That's what the 2,217,000 people in Big Aggie Land spent in retail stores last year. You can buy your share of those sales by selling on WNAX-570 radio—the only medium in this vast, 175-county, farm-rich market that covers it all—sells it all for you.

Your Katz man handles the orders.

WNAX-570 CBS RADIO

YANKTON, SOUTH DAKOTA

Don D. Sullivan, General Manager
Nick Bolton, Commercial Manager
DIGEST OF ARTICLES

How tv's programing "mess" affects advertisers
29 Criticism of current tv programing is now coming from industry itself. The danger: if television loses prestige, it may well lose advertisers.

What Met Life gets from radio: letters
31 Metropolitan Life Insurance Co. began using radio to "sell health" in 1925. Besides public service, this company has created favorably image.

Do timebuyers buy by formula alone?
34 In exclusive spox-on debate, syndicator Walter Schwimmer says yes, calls system wrong. Donahue & Coe's Evelyn Lee Jones takes up challenge.

Who gets the out-of-home audience?
37 New Adam Young study reveals music-and-news stations get twice the daytime audience as affiliates, and a steady out-of-home audience.

Recession isn't hitting 1958 ad budget
38 AMA survey shows many top firms expect less sales, less profit this year, but most will increase ad and sales effort. A Fall Facts preview.

How L.A. air media pays off for Dodge
40 Dodge dealers in Los Angeles prove that national advertising can benefit by aggressive local campaigns. This promotion netted peak model sales.

Problem: new store, poor location
41 The Auburn Fair, a discount department store in Allentown, Pa., found that the following of local radio personalities means real business.

Will union snags slow video tape growth?
42 Admen say AFTRA-SAG quarrels can't halt video tape rush once equipment is available. A status report on advantages and how agencies use it.

SPONSOR ASKS: How do you plan to use your video tape machine?
50 As more and more stations purchase video tape recorders, three station men tell how new equipment will revolutionize local tv programing.

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Harry B. Fleischman

Accounting Department
Laura Olen
Laura Daire

Readers' Service
Marion Sawyer

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.

©1958 Sponsor Publications Inc.
cartoon circles, a bitter debate
rages on who's pre-eminent in the field—
little Lulu or Betty Boop. In an effort to resolve the dispute,
we went directly to the source and found each of these famous
fables remarkably modest. As recorded on tape:

JLU: Oh, Betty, you're much funnier than I am. Your famous voice alone knocks 'em in the aisles.

TY: Thanks, doll, but you've got me by a mile. Didn't a survey show that 7 out of 10 people recognized you?

JLU: I blush. So true! But speaking of numbers, 106 of your hilarious cartoons, 6½ to 8 minutes each, are now available to TV stations. That's enough for 6 months of first-run programming. How can I top that?

TY: Well, 26 of your colorful, musical side-splitters are also available to TV. That's nothing to sneeze at... even if you do own all that Kleenex.

JLU: A small capital gain at best, I assure you. When it comes to money, you've invented the stuff.

TY: Me? I'm in very modest circumstances. But I do have a knack for coining it for others, such as stations smart enough to latch onto me—and you—to pep up their programming.

JLU: This isn't a bad commercial. Except for one thing.

TY: What's that?

JLU: We haven't mentioned NTA.

TY: Boop-boop-be-boop!

They're both cuter 'n' buttons—they'll do wonders for TV station programming—and they're available now!

NATIONAL TELEFILM ASSOCIATES 10 Columbus Circle, New York City 19, JUdson 2-7300
Is your ad dollar going bye-bye...

or BUY BUY?

Are you playing “rating roulette” in Portland, Oregon? Been selling your product on stations that inflate ratings with kid’s gimmicks and shows? With KPTV, you reach an adult audience—the kind that puts “buy buy” in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your BUY-BUY station

KPTV Portland, Oregon

channel 12

Oregon’s FIRST Television Station
Represented by the Katz Agency, Inc.

NEWSMAKER of the week

Former ABN president and Blair veteran Robert E. Eastman returns to the station rep field after a year’s hiatus. Now open for business in his own Madison Avenue shop, with branches in Chicago and San Francisco, Eastman’s current lineup includes eight top stations in a radio-only roster.

The newsmaker: Industry attention has focussed sharply on Bob Eastman’s current venture: formation of his own rep firm. Some in the trade marvel at his courage—since it takes a minor miracle for a new firm to succeed in today’s complicated and competitive national representative industry.

Eastman, in his usual forceful and dramatic fashion, is well launched; he has signed up these eight stations as a starter: WNEW, New York; WHK, Cleveland; WKLO, Louisville; WSAV, Savannah; WIL, St. Louis; WRIT, Milwaukee; KBOX, Dallas; and WEEP, Pittsburgh.

After 14 years with the John Blair Co. in New York, where he was executive v.p. in charge of the radio division, Eastman resigned to take over the presidency of ABC radio. Being an exponent of the dramatic, one of his first moves was to change the name to ABN, thus doing something new and differentiating between the radio and tv networks. During his year’s presidency, Eastman worked fast and furiously devising a programming formula built around musical programs and network personalities, drawing talent chiefly from independent stations. He built a hard-hitting staff and became a highly controversial figure.

He resigned officially from ABN in April of this year when ABN activities were drastically curtailed, and soon thereafter set his sights on forming his own rep firm.

Dick Buckley, head of WNEW and Eastman’s first client, says, “We hired Bob because we knew of his intense interest and vast knowledge of independent stations. Of his ability and enthusiasm we have no question.” (In 1943 Buckley hired Eastman to come with Blair, where they worked together for many years.)

Eastman was one of the first proponents of creative selling in station representation. “Reps have come a long way since the days of merely presenting availabilities,” Eastman told sponsor. “One of our precepts is that imagination is one of the most important things in selling. The creative selling approach is recognizing that the only real sale is one where an idea is developed for the use of a schedule on a given station for the maximum benefit of the prospective advertisers. Our job is to interpret the character of the radio station. Not only must we convey the appeal of the station and document ratings and costs, but we must also demonstrate to the buyer the individual merits of a station.”
Cross-country, television audiences are flocking to Jackie Gleason's syndicated laugh-spree, THE HONEYMOONERS.

In Columbus, San Francisco, Boston, THE HONEYMOONERS is the top-ranking syndicated program in the market.

In New York, Miami, Cleveland, Detroit, Minneapolis-St. Paul and Pittsburgh, the show is tops in its time period. And in Philadelphia, THE HONEYMOONERS outpulls all competition combined.

What's more, in such areas as Atlanta, Harrisburg, Portland (Ore.), Salt Lake City, Seattle-Tacoma, and Spokane, ratings for the 39 programs are running higher than for the highly-successful network run! (Over the CBS Television Network, THE HONEYMOONERS was tops in its time period throughout its run, October '55 to June '56...scoring a fat 28.6 Nielsen average audience rating and a 45.2 share of audience.)


Give your sales the green light. Sign up with fast-moving Jackie Gleason and THE HONEYMOONERS. Call or wire...

CBS TELEVISION FILM SALES, INC.

Sources: Nielsen, Pulse and ARB.
what traffic!
UNIQUELY
BIRMINGHAM

BARTELL FAMILY RADIO is part of Birmingham life much as Vulcan is part of its landscape. This is programing with a built-in invitation to join in. This is radio with a continual promise of happy excitement . . . stimulating games for family fun, thoughtful editorials for civic improvement, sentimental reminiscences. All produced with glitter and polish unique to professional showmen.

For more than ten years, Bartell Family Radio has demonstrated that it REACHES MORE PEOPLE and more different people, producing maximum buyership.

BARTELL IT . . . And SELL IT!

BARTELL FAMILY RADIO
COAST TO COAST

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
SPONSOR-SCOPE

It will help you appraise the air media outlook for the second half of 1958 if you know how the top drawer thinkers on Madison and Michigan Avenues size the situation up. To them it looks like this:

- There's a school of top corporate management that has stopped worrying about what happens the rest of this year and is concentrating on plans for 1959. Big agencies, like McCann-Erickson, have caught this cue and now are talking about fresh, bold approaches to marketing, in general, and media, in particular.

- Some of the giant advertisers figure it's wise to concentrate on the hard-sell more sharply than ever. This would mean molding the ad campaign to these objectives: (1) garnering the maximum shelf space in stores, (2) making the distributor and dealer work for the manufacturer, (3) stepping up the merchandising and promotion effort, and (4) spending less time on building a corporate image.

- The soaps, drugs, cigarettes, and groceries will buy more in the spot media (as well as network tv) during the second half than in the first half of 1958.

- Because of cost factors and expanding network competition, daytime tv's attractiveness as a buy will continue to grow—probably at the expense of the print media.

- With a prize like the $7 million Kellogg strip in the bag, spot tv is expected to sweeten the bait further in its competition for program placements.

- The air media's flexibility will give them an edge over other media when hesitant advertisers finally decide to cut loose.

- Most of the big spot tv campaigns will become available to stations much later than usual because of (1) program schedules have yet to be crystalized at the networks—particularly in the case of CBS TV, where there have been drastic realignments—and (2) much network buying is expected to hug the deadline closely.

Of moment to spot is the fact that Necco is expanding its advertising from New England to 28 markets this fall.

The plan is to buy minute announcements between 4 and 7:30 p.m.

The base for schedules: 100 rating points a week.

One agency that expects to spend more on spot this year than last is Y&R.

A top Y&R media executive told SPONSOR-SCOPE this week that a massive amount of regional and special-purpose money will be released for spot during the next several months.

ABC TV's latest sales promotion piece (entitled the Value Network) puts a heavy accent on how much cheaper ABC can be bought than its competitors.

It gets down to specifics when it compares the cost of a nighttime half-hour on a hookup which provides 94.5% home coverage—a la the 127 stations for Wyatt Earp.

The comparison of weekly time costs, plus discounts, quoted by the brochure:

<table>
<thead>
<tr>
<th>DISCOUNT STATUS</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross for one time</td>
<td>$53,340</td>
<td>$61,737</td>
<td>$62,109</td>
</tr>
<tr>
<td>With maximum discount</td>
<td>$36,004 (32 ½%)</td>
<td>$46,303 (25%)</td>
<td>$43,476 (30%)</td>
</tr>
<tr>
<td>With minimum discount</td>
<td>$45,872 (14%)</td>
<td>$58,650 (5%)</td>
<td>$59,004 (5%)</td>
</tr>
</tbody>
</table>

Most significant tv and radio news of the week with interpretation in depth for busy readers
Ask a rep where spot’s best opportunity lies, and the chances are his answer will be: the broadening of advertiser categories.

Relay the question and answer to articulate admen, and you’ll likely get the wry comment that there are but a handful of reps doing a militant job in that direction.

Accountmen say that new converts to spot can be obtained only by continuing and persistent effort. They also pose this observation and query: The radio networks have recruited quite a number of non-traditional advertisers the past year; why hasn’t spot been able to do the same thing?

NBC’s forecasting experts estimate that despite the current lag in sales the billings for NBC TV and CBS TV this October will be ahead of the like month of 1957.

The grounds for this anticipation:
- NBC TV didn’t get started with its lengthy schedule of new shows until late last season.
- CBS TV will have the rate increases that became effective for about 80 stations in October 1957 in its favor.

Advertisers who are playing it cozy and waiting for further network bargains eventually may find that they have traded themselves into a disadvantageous position.

Their possible plight: Too little time to get the maximum merchandising and promotion value at the point-of-sale.

Smart marketers have learned that the way to build an impression with distributors and dealers is to let them know amply in advance the full support they will be getting from tv.

Observed one marketing man to SPONSOR-SCOPE this week: “This late buying isn’t going to make it easy for the field sales force.”

As a sidelight on what’s still available for fall sponsorship on the tv networks, note what the five leaders in that category are in terms of Nielsen ranking according to the 1 June report:

<table>
<thead>
<tr>
<th>SHOW</th>
<th>NETWORK</th>
<th>RATING</th>
<th>PORTION AVAILABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagon Train</td>
<td>NBC TV</td>
<td>25.2</td>
<td>50%</td>
</tr>
<tr>
<td>Gale Storm</td>
<td>CBS TV</td>
<td>21.9</td>
<td>50%</td>
</tr>
<tr>
<td>Playhouse 90</td>
<td>CBS TV</td>
<td>21.7</td>
<td>50%</td>
</tr>
<tr>
<td>Perry Mason</td>
<td>CBS TV</td>
<td>21.6</td>
<td>75%</td>
</tr>
<tr>
<td>Sugarfoot</td>
<td>ABC TV</td>
<td>20.5</td>
<td>100%</td>
</tr>
</tbody>
</table>

One of the main reasons that Lever Bros. has sharply revamped its nighttime network program roster is to improve its rating position.

Here’s a comparison of the nighttime rating picture among the three soap giants:

<table>
<thead>
<tr>
<th>CATEGORIES</th>
<th>P&amp;G</th>
<th>LEVER</th>
<th>COLGATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of shows</td>
<td>6</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Average rating</td>
<td>28.8</td>
<td>24.7</td>
<td>29.8</td>
</tr>
<tr>
<td>Ave. all network shows</td>
<td>22.2</td>
<td>22.2</td>
<td>22.2</td>
</tr>
<tr>
<td>No. shows above average</td>
<td>5</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>No. shows below average</td>
<td>1</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>

On the daytime side, P&G this season had 11 programs above average and two below average; Lever had four each above and below average; and Colgate had three above average and none below average. The average for each firm’s daytime shows: P&G, 10.4; Lever, 9.4; and Colgate, 12.2. Average for all network daytime shows: 9.5.

Source: The second January 1958 NTI.
There may be a delay until mid-August on new P&G business out of Benton & Bowles.

It wants to have a chance to study the special A-to-Z report that P&G periodically gets from Nielsen before making recommendations on various market problems.

For a change, the reps heard a bit of cheery news out of Detroit this week.

A check by their Detroit offices indicates that the agencies on Pontiac, Chevrolet, Oldsmobile, and Mercury are beginning to plan spot campaigns for the fall.

That radio spot cutback which Chevrolet put through last week is not lost income for the medium. It will be added to the fall kitty for plugging new models.

In all, it was a happy week for national spot tv on the new business front.

The sudden rash of activity that had the reps hopping included this roster of accounts: Eversharp Schick (Compton), late night minutes; Lorillard (Kent, Old Gold Straights), Lennen & Newell; Ad detergent (Colgate); Lennen & Newell; Lever's Imperial Margarine, FCB; P&G's Lilt, Grey; Parry Laboratories' Myomist, the Joseph Katz agency.

CBS TV snagged its first piece of business hinging on the reduction of pre-6 p.m. Sunday time to the C rate (50% of the Class A rate).

The switch in rate had a great deal to do with Pharmaceutical's moving the Amateur Hour to CBS TV from NBC TV.

Pharmaceutical altogether will have four nighttime shows, or two-and-a-half hours weekly, under its aegis this fall. That's a half-hour more than the previous season. It also will have an alternate quarter hour of the Love of Life program.

The tendency among many national advertisers to hold off making decisions on their year-end plans is raising havoc with vacation schedules in some of the agencies.

Key people have to guess whether to take a vacation right away or risk losing out altogether for the summer should clients want to act in early August.

As an agency official summed up the situation: "Never has the buying been so late or the planning for the year beyond so early."

You still can get an argument along Madison Avenue favoring the thesis that the top thinking in agencies in this age of tv is dominated by print-oriented people.

A point that those on the pro side of the issue will be quick to cite is this: Unlike its handling of print, the agency business has failed to establish a copy check list for tv and radio commercials.

Says an adman who has for some time urged the development of such checklist: "Maybe these print-oriented people expect tv to up and go away, despite the fact that 60%-80% of their billings are now allocated to that medium."

For the first time since the 1930s there's been a sharp increase in the sale of packaged pipe tobacco.

The pickup — running between 10%-15% — is particularly marked in soft employment areas where they're apparently going back to rolling their own.

Latest sales surveys show Winston continuing to hold its own against Kent in the filter-tip field.

Todd Storz, leading operator of independent radio station, let loose this week with all barrels at NBC Spot Sales' latest "Timebuyer Opinion Panel."

The highlights of Storz's rebuttal to the Panel's findings:
- **The division of music stations** into "Top 40 Tunes- Stations" and "Standard Music and News- Stations" makes for confusion and is misleading. It gives the impression that the Top-40s don't carry news, and puts an unfair label on them from the viewpoint of belittling a popular program fare—rock 'n' roll.
- Almost every survey of a major market shows that audience leadership is held by stations with an outright music and news policy.
- The motivation of the Panel's findings as released by NBC is this: To induce the timebuyer to ignore the basic and factual information—superior ratings—available to assist in the buying of radio time.
- Music and news stations can't be tarred with the teenage brush because audience composition figures show that their largest segment of listeners is adults between 18 and 45.
- The hip timebuyer isn't influenced in his buying by his personal tastes; he buys what he deems best in audience values for his client.
- It is as unfair for a network to refer to music and news stations as "jukebox stations" as it would be for a music-and-news station to call network-programed stations "soap box machines."

The question about NBC Spot Sales' project now is: **What impact will it have on the timebuyer?**

SPONSOR-SCOPE checked a crosssection of buyers along Madison Avenue—most of whom admitted answering the NBC questionnaire—and found that a number of them were disappointed in this: The end tabulations did not take into account the qualifications which were made a part of the answers.

Remarked one timebuying head whose agency is among the first four in spot: "Because I realized that the questions could be interpreted as biased, I tried in each case to qualify my impressions. Without reference to these qualifications—and I assume others did the same thing—the answers might tend to give a distorted picture and throw the whole thing into an emotional pother which in the long run could do radio more harm than good."

Nielsen, like Trendex, has enlarged its three-network market measurement. Its multi-network area report now covers 23 markets—nine more than covered previously. It adds 6% more tv homes and brings the total of tv homes covered to 40%.

Trendex had increased its multi-network coverage from 15 to 20 markets earlier this year.

Y&R was on the verge this week of closing with ABC TV for a weekly rack of 40 quarter-hours, effective 6 October.

The deal involves weekly gross billings of around $250,000. Under the arrangement which stipulates that charter members of this new daytime plan signed for 26 weeks firm, the assured annual gross comes to about $6,500,000.

The clients being delivered to the network by Y&R, the originator of the plan, are General Foods, Bristol Myers, Johnson & Johnson, American Home Foods, Beech-Nut, and Drackett.

ABC's sales policy on charter subscribers: No options; only first come first serve. Reason: Options might create a log jam of product conflict.

Likely competitive reaction to ABC's daytime expansion: NBC and CBS will put more muscle into their daytime program schedules and step up audience promotion.

**For other news coverage in this issue**, see Newsmaker of the Week, page 4; Spot Buys, page 48; News and Idea Wrap-Up, page 59; Washington Week, page 67; Sponsor Hears, page 68; Tv and Radio Newsmakers, page 74; and Film-Scope, page 45.
The man of a thousand voices...

is another one of the 50,000 watt reasons why 50,000 watt WDGY is first morning...afternoon...and all day in Minneapolis-St. Paul with 28.2%.

50,000 watts are fine...and WDGY has them. But coverage alone doesn't get you audience. A 50,000 watt station needs 50,000 watt personalities, to match. Like Stanley Mack, here. Stanley's the man of a thousand voices...dialectician par excellence...legitimate stager...vaudevillian...radioactor (Sam Spade series)...and singer and drummer to boot. Stanley is typical of the sound and force which have made WDGY first morning, afternoon and all day on Hooper and first per Pulse, as well...and of the "response-ability" which is giving WDGY its biggest billings ever! For Twin Cities coverage, personality and audience...talk to the Blair man...or WDGY g. m. Jack Thayer.

WDGY

the 50,000 watt station with
the 50,000 watt personalities

MINNEAPOLIS-ST. PAUL

*Hooper, May-June, 1958

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
Timebuyers at work

Hal Kirk, Mohr & Eicoff, Inc., New York, creative and media directors, thinks that although the buyers' market for prime nighttime tv loosens appreciably during the summer months, many network affiliates make no apparent effort to interest the many local and regional advertisers who do not use the medium. "These advertisers are understandably reluctant to accept whatever time is available simply for the sake of utilizing tv," Hal says. "Such a situation isn't good for either broadcasting or advertising. The history of broadcasting going back to the early days of radio shows that those advertisers who grabbed whatever was offered because it finally came within their budget, still shy away from broadcast media." Hal feels it would be in the best long-range interest of the medium if tv sales managers would devise a method short of rate cutting that would enable more advertisers to participate. "Run-of-station schedules could be the answer to the problem," Hal says. "Advertiser diversification is the basis for a sound broadcast economy, just as it is for the healthy unmerged agency."

Howard Webb, Ralph Allum Co., Inc., New York, feels that many buyers fail when it comes to making a sound, definite recommendation on whether to buy radio, tv or print. "We know that in many instances buyers are not considered when planning a client's strategy," Howard says. "This is unfortunate. But is there any excuse for a buyer to be influenced by the budget allocations as to what type of media should be used?" Howard feels, too, that many buyers are not interested or are lazy, some are biased, and others would rather hear from the account supervisor, then set up cost estimates to match the budget. Then there is the type of buyer who receives his budgets and makes up several approaches — tv, radio, print, plus combinations — and then proceeds to bring the proper recommendations forward when he feels the client is leaning toward one or the other. "Obviously," Howard says, "there is no basic thinking in this and the buyer's work could be done by a media estimator. We need more good media people and fewer estimators in this highly competitive business today."
robert e. eastman & co., inc.
national representatives of radio stations

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

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7840

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760
MORE THAN
100%
Greater Listening Audience

WILS

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILS</td>
<td>58.3</td>
<td>59.4</td>
<td>58.3</td>
<td>60.5</td>
</tr>
<tr>
<td>Sta. B</td>
<td>25.6</td>
<td>24.8</td>
<td>25.6</td>
<td>21.2</td>
</tr>
<tr>
<td>Sta. C</td>
<td>7.7</td>
<td>7.6</td>
<td>7.7</td>
<td>9.8</td>
</tr>
<tr>
<td>Sta. D</td>
<td>3.7</td>
<td>3.7</td>
<td>3.7</td>
<td>3.2</td>
</tr>
</tbody>
</table>

C. E. Hooper, March-April, '58

5000 LIVELY WATTS
MORE LISTENERS THAN ALL OTHER STATIONS HEARD IN LANSING COMBINED

LANSING

CONTACT
VENARD
RINTOUL &
McCONNELL, INC.

WILS
music news sports

ASSOCIATED WITH PONTIAC'S

WPON

Sponsor backstage

Know thy star

It is not my intent to trespass on the turf of my new colleague, John E. McMillen, who has been doing some excellent Commercial Commentary for sponsor, but there is hardly a week goes by that I don’t get into a discussion with somebody on the relative merits of filmed commercials versus live. Personally, I am not an all-out booster of either. I believe each has very distinct advantages over the other and, by the same token, each has some shortcomings which do not hold true for the other.

The pro-film men, for example, make the point that some horrifying booboos take place in live presentations which could never happen on film. But it has not often been pointed out that some of these booboos result in a tremendous amount of additional plugging for free. Such an episode took place recently on the Jack Paar Show on the NBC-TV network.

The boobo that paid off

Jack was obviously not feeling his very best when the show started, and made several comments about having a headache.

"I think I should have taken an aspirin," he finally said at one point. Paar fans know, of course, that Bristol-Myers, and their Bufferin are Paar sponsors, and "aspirin" had hardly tripped off Paar’s tongue, when he realized what he’d said.

Being the smart showman he is, he immediately picked up a bottle of Bufferin, said: "Now, now, that was just a slip. I take Bufferin all the time, and I’m going to take one right now to show you."

He uncapped the bottle, reached in for the Bufferin, and couldn’t get by the cotton wadding in the bottle. For what seemed like several minutes he struggled with the cotton. Then trying to devise a black-out for what had become a hilariously funny, though embarrassing situation, he finally said “Oh, well. . . ." picked up a glass of water, poured some into the Bufferin bottle, lifted it in a brave salute, said “Skoal” and pretended to drink to the audience's health.

This finish worked out beautifully and took Jack off the hook. He recapped the bottle and went about his business of talking with guest Abe Burrows. About 20 minutes later, just at the half hour, in the middle of one of Jack’s easy discussions, there was a sharp explosion. The Bufferin bottle cap hit the ceiling, and soggy, white blobs of melted Bufferin splattered in all directions. Jack’s suit, and Abe Burrows’ suit were suddenly transformed from neat, conservative garments to gaudy, polka-dotted apparel. The audience in the studio and at home broke up. The laughs continued even after the break.

And the next evening Lee Bristol, Jr. of the sponsor brass, came on the show and presented Paar with a giant bottle of Bufferin, non-explosive, and read him a citation. The scroll cited Jack for having achieved the greatest boobo in the whole history of Bristol-Myers (Please turn to page 19)
Beeline stations provide complete sports coverage including live broadcasts of outstanding local events. Four of the Beeline stations carry San Francisco Giant baseball. Beeline stations also coordinate with Bee newspaper sports staffs to insure thorough coverage and keep the sports audience tuned to the Beeline in the Billion Dollar Valley of The Bees.

These mountain-ring radio stations, purchased together, deliver more radio homes than any combination of competitive stations... at by far the lowest cost per thousand.

(Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative
Man from 9 makes planet-shaking
Sponsor backstage continued...

sponsorship of radio and television programs. It referred to the client’s sponsorship of Fred Allen, who on occasion gave them a hard time, and of Alfred Hitchcock, who barely tolerated their messages on his mystery show.

As Jack, himself, said, when Mr. Bristol had finished his lengthy hit:

“It’s really nice of them to take our little accident so good-humoredly... Of course,” he added, “It’s also a pretty smart way to an extra five-minute commercial for free.”

Sense of humor got free publicity

For at least a week after the booboo, too, stars appearing as guests on the show made reference to the accident.

Newspapers throughout the country carried substantial stories about the faux pas, and its explosive ending. In New York, for example, the World Telegram carried the tale in a four-column spread on Page 1. Bufferin was mentioned frequently, and generously throughout the story. The Page 1 head said “Parr Pops Off, So Does Product,” and the runover head on Page 2 said “Parr Pops Off And Bufferin Blows Its Top.” The last paragraph of the story said “The sponsor, the Bristol-Myers Co., maker of Bufferin, took the whole thing in stride. A spokesman for Young & Rubicam, Bristol-Myers’ advertising agency, said today: “The sponsor is not without a sense of humor. Remember, the Alfred Hitchcock show is also sponsored by Bufferin. Mr. Hitchcock is famous for his cavalier attitude toward the products sold on his show.”

Thus, not only did Bristol-Myers get thousands upon thousands of dollars worth of mention of its product, but it also got across the fact that it sponsors the Hitchcock show on network television.

Commercial key: a good showman

Of course, not all live boobos work out as profitably in gratis and voluminous additional space and time for the buyer. The key, I believe, is the star. If he’s as bright and alert a showman as is Parr, the sponsor will come out way ahead every time. If he isn’t, it might turn out entirely differently. The star’s talent, and his capacity to turn a tragedy into a triumph is important, but equally important is the star’s basic attitude toward the man who pays the bills. Paar’s is healthy, wholesome and intelligent. Other stars have somewhat different attitudes and, in such cases, it makes no difference if you do the show live or on film. One of Paar’s recent guests told an advertising tale which demonstrated this point. James Mason, the distinguished actor, apparently has an offbeat attitude toward advertising.

He told the story of Motorola making a deal with him, whereby they would give him the most expensive combination in the line in exchange for his services in a tv spot.

The copy read: “See me at my best. See me on a Motorola TV.”

Mr. Mason thought this copy was so funny, he went through 32 takes before they put it in the can.

“Did they give you the set?” asked Paar.

“Oh, of course...” said Mason, “but they never used the commercial.”

The moral seems to be: “Live or film... know thy star.”


ORES BULLSEYES

SHOWING!

BIRMINGHAM
WBRC-TV Thurs. 9:00 P.M.

34.8

Beats: Wyatt Earp, Perry Mason, Burns & Allen, Wells Fargo, Groucho Marx, Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Cheyenne and many others.

Pulse Apr. '58

DENVER
KLZ-TV Sat. 8:30 P.M.

20.8

Beats: Lawrence Welk, Father Knows Best, Dragnet, Burns & Allen, The Millionaire, Climax, Zorro, Studio One, I Love Lucy, People Are Funny, and many others.

ARB Apr. '58

LAS VEGAS
KLAS-TV Fri. 9:30 P.M.

23.5

Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.

ARB Apr. '58

BOISE
KBOI-TV Fri. 9:30 P.M.

23.7

Beats: Twenty One, Dinah Shore, Steve Allen, The Millionaire, G. E. Theatre, People Are Funny, U.S. Steel Hour, Robin Hood, Big Record, Your Hit Parade, and many others.

ARB Apr. '58

PORTLAND
KOIN-TV Tues. 10:00 P.M.

17.9

Beats preceding and following shows and tops: Colt 45, Your Hit Parade, Jim Bowie, Alcoa Theatre, Amateur Hour, Truth or Consequences, Top Dollar, Navy Log and Patrice Munsell.

Pulse Apr. '58

CHARLESTON, S. C.
WUSN-TV Tues. 7:00 P.M.

19.2

Beats: $64,000 Challenge, Thin Man, Top Dollar, Rosemary Clooney, Studio One, Your Hit Parade, 20th Century, Jane Wyman Presents, Frank Sinatra and Amateur Hour.

ARB Apr. '58

WEEK AFTER WEEK...

GREAT STARS! GREAT IMPACT STORIES!

PAT O'BRIEN
CESAR ROMERO
BONITA GRANVILLE
DAVID BRIAN
GENE BARRY
HOWARD DUFF

MARIA RIVA
JOHN IRELAND
STEVE McNALLY
MARIE WINDSOR
HANS CONRIDE
SKIP HOMEIER

LOLA ALBRIGHT
KENT TAYLOR
NEVILLE BRAND
HUGH MARLOWE
ADOLPHE MENJOU, Host

... and many more.

ZIV Television
We knew these first TARGET ratings would be fabulous! It's just the beginning. TARGET is terrific in over 100 markets. It still may be available in yours.
Happy Wapl

The power of radio, and smile and the world smiles with you.

We have a "SMILE" to contribute to your publication, if you so desire... the following is true, and occurred within the past two weeks:

Special devotions were held at St. Mary's Church in Menasha last Thursday evening. The church is currently being remodeled, and, as a result, workmen had left a radio plugged into the church's public address system—tuned to WAPL. The priest entered the pulpit to give his sermon, and at the same time, switched on the P.A. Just as the priest was about to speak, over the P.A. came the last few strains of "Happy Days Are Here Again," followed by Bob Bandy, a most popular Happy Wapl deejay personality. The priest smilingly took it very well, and, as we've been informed, everyone enjoyed a good-natured laugh. WHEREEVER YOU GO... Happy Wapl Radio!

Although the above is no station or sales promotional idea, humor, reflected in the broadcast industry, can perhaps find a place for a chuckle in today's progressive business world.

Connie Forster
Gen. Mgr., WAPL
Appleton, Wis.

* We're certain the priest got his message across that day, too.

Stereophonic sound

SPONSOR, which generally covers a subject so thoroughly, certainly seems to have missed the boat in the story on stereophonic broadcasting in the June 21st issue. With the pioneer stereophonic broadcaster, WQXR and WQXR-FM, right in the city of your publication, we would have been glad to have answered your question, "What is the future of stereophonic broadcasting?"

The combination of WQXR and WQXR-FM broadcast the first stereophonic concert in the eastern part of the country, using a 20-piece live or-

(please turn to page 24)
WEEP
PITTSBURGH, PENNSYLVANIA

Robert E. Eastman & Co., Inc.
national representatives of radio stations

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

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

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
Yukon 2-9760

Sponsor • 12 July 1958
BALTIMORE
TV
SUCCESS STORIES

Submitted by
CITIES SERVICE
OIL CO.

Where can a company, wishing to reach the motoring public with news of high quality products and a real desire to serve, get wide coverage with great public acceptance? Cities Service Oil Company solved this advertising problem by sponsoring the "Sports Spectacular" show on WMAR-TV, Channel 2 from 6:30 to 7:00 p.m., Mon., Wed. and Fri. This show, usually announced by George Rogers has proved to be an excellent vehicle for Cities Service in the Baltimore area. We know that as we expand to better serve our customers that WMAR-TV's staff will be on the job telling the public about our premium petroleum products and our pledge of quality service.

Mr. W. J. Meighan
Reg. Sales Manager

BALTIMORE TV SUCCESS STORIES

49TH & MADISON
(Cont'd from page 22)

It is with great interest that we read the comments in connection with your Sponsor Asks feature, "What is the future of stereophonic broadcasting?"

Since March 1 of this year, this station and KPMIC, Bakersfield, have been cooperating to present stereo. The reaction has been most enthusiastic. The first program was sponsored by the local daily newspaper, The Bakersfield Californian. The night preceding the broadcast they published a special, 10-page section. By the way, The Californian is the only daily in the area. Since then our stereophonic broadcasts have been sponsored by a title insurance company and the local Cadillac dealer.

We believe this is a series that shows what can be accomplished when radio stations cooperate with each other. All of our broadcasts have been sponsored. Both stations share in promotion. Both stations sell it. The station that sells the program handles the commercial continuity. We handle the production. There are two announcers used on each program, one from each station.

Stereophonic broadcasting is another factor in the ever-increasing growth of the medium, creating listener and advertiser interest.

Jim Hodges
Sales Mgr., KQXR
Bakersfield, Calif.

"But Boss...
Music to do WHAT by?"?

"Music to sell by.
Balanced music. Music for the whole family."

"But Boss, we gotta play more of that crazy stuff. We gotta rock and roll like everybody else."

"That's not how we got to be FIRST in Cincinnati!"

Come to think of it, I guess he's right.

But Gee... what'll I tell my motorcycle...
WORLD-BEATER! Reporter Ed Fleming covers ground. He’s been places most newsmen only talk about. And he’s still going places. Now bringing millions of Southern Californians his authoritative reports of national and international events on “Six O’Clock Report” and “Ten O’Clock Report-The Big News.”

The addition of Ed Fleming to KNXT’s prize-winning news staff is just one more reason why, now more than ever, KNXT News means good news. For example: “Six O’Clock Report” already reaches an average of over 400,000 viewers each evening. “Ten O’Clock Report-The Big News” reaches better than 500,000 viewers and is, in fact, the number one news show, local or network, in all Southern California.

World-beater Ed Fleming and KNXT News are made for each other...and for you. For complete information contact the nearest CBS Television Spot Sales office or KNXT, Channel 2, Los Angeles Phone OLive 1-2345 - CBS Owned
we’re in business

national representatives for

**WNEW**
Division, Metropolitan Broadcasting Corporation
New York, New York

**WHK**
Division, Metropolitan Broadcasting Corporation
Cleveland, Ohio

**WIL**
The Balaban Stations... in tempo with the times
St. Louis, Missouri

**WRIT**
The Balaban Stations... in tempo with the times
Milwaukee, Wisconsin

**KBOX**
The Balaban Stations... in tempo with the times
Dallas, Texas

**WSAV**
Savannah’s most powerful voice
Savannah, Georgia

**WJKO**
Louisville, Kentucky
Several good friends have asked, "Doesn't it feel good to be in business for yourself?" Strange, but it doesn't seem any different. Perhaps that's because we have been fortunate to work for the right people in the past. Obligations now to customers and associates are closer to home. The thrill of the order is keener. The hours are longer, but seem shorter.

We have a good, warm feeling that men like Dick Buckley, John Box, Harben Daniel and Bill Spencer have placed their confidence in us! We'll do our very best to repay this confidence with orders.

We feel good that our associates have the right kind of faith in our company's future. Incentives are potent.

We feel good because it seems that all our friends at stations, agencies, clients -- and even competitors -- are pulling for us.

To each of you, our sincere thanks.

Best regards,

Robert E. Eastman
Some things you can take for granted—like the end of the Little Red Riding Hood story—and the way WMT-TV covers Eastern Iowa.

WMT-TV Channel 2 • Mail Address: Cedar Rapids • National Reps: The Katz Agency
How tv’s program “mess” hits sponsors

If the angry comments above had been made by tv critic Jack Gould (N. Y. Times) or John Crosby (N. Y. Herald Tribune) or even radio/tv’s own Goodman Ace, the industry would have brushed them off politely as the yearnings of the literati.

But that wasn’t the source. They come instead from a trio whose bread and butter is commercial programing. Moreover, by now it’s pretty clear that there’s a growing band of serious commercial thinkers whose philosophy boils down to this:

• Like man—who presumably does not live by bread alone—the tv networks can’t exist on a pure diet of ratings and revenues. They need prestige, too.
  • The chase for quick ratings at a price is endangering that prestige.
  • Ergo, trouble looms.

The Television Action Committee, which tv producer David Susskind is sparking, has been particularly articulate in trying to establish a link between prestige and the pocketbook. It flatly charges that the drowsiness of network time sales for the coming season is due to “filmed mediocrity” and “copy-catitis.” Meantime Pat Weaver clearly feels that the current situation in network corporate incomes can be traced to programing mistakes.

First industry reaction to the Susskind attack was that the Committee had overstated its case. Facts-and-figure experts quickly pointed out that the recession has brought declines in the sales of all media, and that the state of the national economy—not program weakness—most likely is the real cause.

But this explanation doesn’t seem entirely satisfactory to many sponsor and agency higher-ups. They’re saying privately that the delay in network time sales is too significant to be reasonably explained by economic factors alone.

They’re also saying that the Suss-
kind Committee—though it seems to be mixing the network problem with such issues as live vs. filmed TV and N. Y. vs. Hollywood production—may be far closer to a bitter business truth than "you'd usually expect from a bunch of writers, performers, and directors."

As to the Weaver remarks, here's what one agency vice president told sponsor: "It's too bad Pat was speaking as the ex-president of NBC. In-

Even within industry critics of net TV programing say creativity is waning. One reason: agencies no longer control show production...

1

In 1957, the number of agency-produced nighttime net TV shows was 29.

In 1958, the number of agency-produced nighttime net TV shows was 0.

Despite the complaints over net TV programing, the average number of viewing hours per home is holding steady or rising...

2

AVERAGE HOURS OF TV VIEWING PER HOME PER DAY
source: A.C. Nielsen Co.

But the key point remains: will the debate over TV programing have an adverse effect on net TV revenue...

3

show the viewers are happy." Keesley cited the rise in sets-in-use as evidence of the true popularity of current programing, and concluded that most program criticism is both irresponsible and dangerous.

Now, however, some thoughtful advertising men are beginning to doubt whether the real program situation can be judged by any such standards. They freely admit that Nielsen shows two million more homes in the TV camp this year than last. There's no doubt that listening-hours per home are up—although only slightly—for 1958 over 1957. But, they say, such facts tell you nothing about client reactions, or client psychology, or about network TV's declining prestige in the total advertising picture. And it's in these areas that program quality really counts.

To understand this, say the veterans, you need an inside picture of what really happens at the "decision-making levels"—a look at the factors that influence a client in his choice or rejection of TV.

For instance, the veterans point out, few people outside agency top management really understand the weaknesses and limitations of the "rating sale." Here's the way they explain it to sponsor:

You can take it as a general rule (with some notable exceptions, such as P&G) that the greatest infatuation with

ratings comes at the lower levels of both agency and advertiser organizations.

Thus, while it often is comparatively easy to sell a junior executive on the idea that a program is "good" if it has a "good" rating, this "rating sale" gets progressively harder as you move up the line to senior account supervisors, agency partners, sales vice presidents, corporation heads, and boards of directors. These men want audiences, of course. But usually they're also looking for something more—certain "extra values"—which aren't visible in mere facts and figures.

For instance, when Y&R went to Remington Rand with the recommendation to buy into Gunsmoke, it naturally had a sound statistical case to support its proposal. But what reportedly swung the deal with the personal enthusiasm for Gunsmoke on the part of Remington board chairman, Gen. Douglas MacArthur? "Gentlemen," he is reported to have said, "there are many fine western programs on the air. But in buying Gunsmoke, you are buying the finest."

Advertisers, many experienced agency men point out to sponsor, like to like what they buy. And in the case of a large TV expenditure, they like to like it very much. Such an attitude may seem shocking to neophytes who complain bitterly that the client just wants to "please his wife" or "boast to the boys at the golf club" when he ought to have a "more scientific approach."

But actually, say more mature admen, there are good and sound reasons for (Please turn to page 70)
Spot radio delivers the mail

- Metropolitan Life Insurance Co. pioneered public service radio, still invests about $1 million each year
- Radio spots bring in the letters asking for health pamphlets, also help agents sell by creating favorable image

With so many dollars riding on an ad campaign, it's not surprising that advertisers look to get the maximum in sales returns by using their media to sell, and sell hard. Public service advertising often looks a little altruistic, especially when sales are difficult.

A notable exception to this scheme of things is the Metropolitan Life Insurance Co. of New York, which will, this year, invest about $4 million in advertising. Most of this amount will be devoted to public service advertising.

Not that the company lacks a healthy interest in sales. It has total assets of $15.5 billions, making it one of the largest financial institutions, with the exception of the government, in the country.

Of its approximate $4 million advertising investment this year, Metropolitan will allocate about $3.25 million to public service activities, with the other $750,000 going for product advertising. Radio accounts for perhaps 30%, about $1 million, of the advertising budget with the rest going to magazines and newspapers.

Metropolitan refers to its public service activities as a health and welfare program. Its purpose is to educate policyholders and the public in measures to combat disease and accidents, and to encourage practices that make for good health.

The company produces a series of booklets on a variety of health and safety subjects, including overweight, nutrition, safe driving, child care, emotional health and specific diseases (cancer, heart disease, arthritis, etc.). In addition, there are bulletins available on health for school classroom use and teaching aids.

The purpose of the radio advertising campaign is to give up-to-date information on health and safety subjects. This is presented in the form of "Good Hints for Good Health." Patently a minute or two of commercial time does not permit much education on any subject, so the commercials are designed to remind people of the gaps in their personal knowledge about their health and welfare, what a desire to learn more, and pass along a helpful suggestion or "hint" for good health or safety.

Sometimes this takes the form of a question, i.e.: "What do you suppose is the greatest hazard our children face during the first years of their lives . . .?" Or it may take the form of a statement; "Each year over two-fifths of the 9,500,000 accidental injuries occur in and about the home."

A third form begins with a health
suggestion, such as "Chances are that you—like most of us—start to rub your eye when you get something in it. But actually, rubbing may cause the particle to scratch the eyeball or become imbedded. Doctors say that the correct thing to do is simply to close the eyes and let the flow of tears try to wash the particle out. If this doesn't work, touch the object lightly with the moistened corner of a clean handkerchief."

Whatever the beginning, the copy leads into this thought: the answer to the question, as well as a considerable amount of other information on the subject, is offered in a free booklet.

The radio advertising program has worked very successfully. Since the present program began, in 1946, six-and-a-half million booklets have been mailed in response to requests from the radio audience.

As the size of the $1 million radio expenditure suggests, Metropolitan is now running a considerable number of spot announcements—upward of 600 a week. The spots run in 37 markets throughout the U.S., and 6 in Canada. With six exceptions one station is used in each market. The exceptions are Chicago, Toronto, Montreal and Quebec, where two stations are used, and New York and Philadelphia, with three each. This brings the total number of stations used to 42 in the U.S., plus 9 in Canada.

On all of these there are at least five announcements a week, more often running to 18. They are built in varying lengths, depending on the program format, and include 15's, 20's, 40's, 50's and 60's. At the lower end, the 15's, the spots are basically introductions or reminders. The actual meat of the message occurs in the longer spots.

Building the scripts for the spots begins with selection of a theme, generally based on material in one of the more than 20 booklets the company offers. Which booklet is chosen, and what aspects of it are featured, is based on several considerations.

While there is, naturally, an attempt toward rotation, some subjects, such as nutrition, first aid, and heart disease, get much more coverage during a year than others. The scripts for an entire week are devoted to a single subject, and each subject is covered from one to six times in the course of a year. Beyond that there is a further attempt to match subjects with seasons and topicality.

For example, the booklet on heart care gets a logical tie-in during the winter months to shoveling snow. In the summer months the same theme is adapted to include such active pursuits as tennis or swimming.

The same principles hold true, of course, in other areas such as automobile safety. During the summer the commercials are keyed to weekend and vacation travel, while winter copy stresses the hazards of ice and snow and night-time driving.

When the booklet has been selected, at least six different themes or aspects must be chosen, with two variations of each, since there will be an opening and closing spot on each of six days. The commercials are never repeated, even though the same booklet is used during an entire week. The ban on repeats extends even beyond the week in question; when the same subject comes up again, whether six months or six years later, there are still no repeats.

Once these six basic scripts for a week are approved by the company, they go back to the agency, Young & Rubicam, for modification into 14 different formats! These range from a 60-60, (one-minute opening and closing) to 40-60-40, or 40-60-15, or in one case, 60-60-50.

Metropolitan achieves the uniformity of a network with the flexibility of local spot by buying, where possible, only one type of programming: news. There are but few exceptions to this plan.

A few years back the company did buy a CBS network news program, but gave it up for reasons of coverage pattern. It now buys locally to fit its needs. When possible it tries to get a 15-minute news program, buying, in various cases, five, 10 or all 15 minutes of the show. In cases where the news time slots it wants are sold out, it will try for adjacencies. Most of the spots are in the morning.

The policy of selecting news shows is based on two considerations. The first is the fact that Metropolitan policyholders represent an almost complete cross-section of the population as a whole. They cut across economic strata, they live in the most urban and the most rural areas, and they are found in virtually every type of occupation.
News, the company believes, is one kind of programming with universal appeal to any listener. News has additional advantages, according to the company, because the commercials have a "news" flavor which ties in well and the news program provides a natural showcase for the "Good Hints" copy. It has an inherent sense of importance which makes for an easy transition into health and welfare copy, and, of course, radio news often has high ratings, providing a good audience and coverage.

The selection of stations is made on specific criteria. The first this country and Canada. A large station, probably 50 KW with a large coverage pattern, tends to be viewed more favorably because it delivers both the city, and the outlying areas at the same time.

This seems to narrow the choice pretty definitely to large stations in large cities. But the company then balances these factors against other known factors, such as ratings for the time periods it is interested in, and audience composition.

And, of course, it considers news personalities when picking stations, since Metropolitan, through its 22,000 listeners to company broadcasts are asked to send their requests for the booklets offered to the local newscaster. While the number of requests is not the determining factor in reviewing schedules, according to the company, it is one measurement of a station's audience and its composition.

The success of the process of selecting stations is shown by the fact that in its 42-station lineup, Metropolitan figures that over two-thirds of the total population is within listening range, and that more than 80% of its 41 million policyholders are similarly included.

A pioneer in radio, Metropolitan went on the air in 1925 with a full hour of daily setting-up exercises. Show began at 6:15 a.m. 52 weeks a year, conducted by Arthur Bagley, center. Assisting him here are company officials. Then, as now, campaign was based on health and welfare

selection is to decide on markets. These are picked, as nearly as can be determined, to reflect concentration of policyholders.

Even though Metropolitan has some 41 million customers, located in all of the 48 states and the provinces of Canada, there are some areas where per capita density of policyholders is higher than others. To a degree this is true of most major cities. The choice narrows then, primarily to stations in these markets.

There are additional considerations. Though it’s true there is a higher density of policyholders in large cities, it must not be overlooked that smaller cities, and, indeed, even rural areas surrounding larger cities, are heavily populated with company policyholders, shown in the company’s maintenance of over 1,000 local offices throughout agents, will throw a promotional effort behind the newscaster it sponsors.

Each agent in the territory covered by the station is notified of company ad plans, including schedule changes, and is furnished with blotters giving the station call letters, the name of the newscaster and the time of the broadcast. These blotters are given out by the thousands by the agents to help build an audience for the company’s news programs.

In return, the company appreciates cooperation from the newscaster in appearing periodically at regional office sales meetings to build a closer relationship with the agents. Some newscasters ask regional office managers to appear on the program perhaps once a year to personally explain Metropolitan’s interest in better health and welfare.

Metropolitan is a pioneer in radio and was, indeed, the first insurance company to use it. The firm’s first show was broadcast March 30, 1925. It featured Arthur Bagley conducting setting-up exercises directly from a specially-constructed studio in the company’s famous tower in New York. The show ran year-round, from 6:45 a.m. to 7:45 on standard time and from 6:45 to 8:45 a.m. during daylight saving time. This program ran continuously for 10 years.

At the beginning the show was carried over WEAF in New York, and had a hookup with two other stations in the east. Bagley interspersed his setting-up exercises with piano music and health hints. Then too, health pamphlets were offered.

In its first year, 1925, the company’s (Please turn to page 72)
Syndicator attacks 'formula' timebuying

By Walter Schwimmer

Of all the jobs performed by the big-time ad agencies, I know of none as botched up, mishandled, and confused as the business of buying time on tv stations.

Most of the people I have met in the media departments of Madison Ave. would not be allowed to buy space for me, if I were an advertiser.

Specifically, I am not blaming these persons individually, as I am condemning the systems they operate under.

A “good” account is head up by a chief timebuyer, and under him are assistant timebuyers. Another step down the ladder are clerks entitled “estimators.” (Honest to God, some of these smaller fry make $50 to $85 a week! College graduates! Earnest, nice, intelligent, frightened young people, hoping for a future in the advertising business. But—and this should astound Mr. Multi-Million Dollar Advertiser—this is the talent behind the gun who are working on the spot deals and helping develop the decisions on expenditures that may influence his sales future!)

How do these people work? What keeps them from making mistakes? How do they recognize a good buy as against a bad buy?

Easy.

Rules. Formulas. Nice, tidy, neat little rules and formulas. You start out with a sharp pencil and a clean sheet of yellow paper.

Given a specific tv show—what is the national track record? The latest national ratings? Preferably, ARB. (Why ARB, I don’t know, but I assume this figure is generally considered the most deadly, so if the program shows up good on ARB, then it’s just got to be O.K.)

Now you get the latest local ARB ratings of the show, in each market being considered for the campaign. Ratings for the shows preceding and following.

Next comes the rating for each suggested time slot, based on what it enjoys now, as well as at the same time a year ago. The ratings on the competitive stations in each market for the same time slot now come under scrutiny. Also number of tv homes per market.

Now you take all the above factors, put all the elements into proper balance, and project a potential rating (conservatively speaking) for the show in each recommended time slot.

When you have this figure, you whip out the trusty slide rule and manipulate it against the price of the tv property.

Out pops a cost-per 1,000.

This is compared with other buys offered in each market, and the winner and new champion is the program with the lowest figure.

Wonderful! Infallible!

Not only that, but you have a surefire story to present to the client. One that can be backed up with safety. You have proved you have done an air-tight job. Scientifically.

What happens to the intangibles? There are so many of them, plus other extenuating circumstances—that, for the sake of brevity, I will highlight only a few of the most important:

(1) Let us assume one of the stations in the schedule is WWWW in Ipswich, Ohio. Suggested time slot—1 PM-2 PM, Sunday afternoon. Eagle-Eye Timebuyer puts the microscope on the period. A year ago, this slot “enjoyed” an .03 rating. So, of course, into the ash can goes this recommendation. No one pays much attention to the fact that WWWW is a new station that programmed 12 Noon to 1 p.m. a year ago with a test pattern, and the recommended slot, last year, was a religious program. This, of course, should have tossed out last year’s figures as completely irrelevant.

(2) The national ratings on the recommended show, when it was on a network, were adequate to good. The show was then moved to a more compatible slot, at which time the ratings jumped and became excellent. Mr. Timebuyer averages the ratings for a mean figure. This does not show the program’s proper potential, but it’s a rating the timebuyer can defend.

(3) In a certain area, ratings notwithstanding, a show may be a powerhouse, due to a local situation. This information is generally ignored or receives short shrift by the usual timebuyer (Though we must admit there are exceptions). He does not know how to properly present this in his report to the client.

(4) A certain type of show is particularly appropriate for a specific type of product. Were the client in question to sponsor this show, he would pinpoints his exact audience target. As a result, a fine sales return would seem inevitable. Give this info to Mr. Average Timebuyer, plus a nickel, and you may be the recipient of a package of Wrigley’s Juicy Fruit Chewing Gum.

5) Come into Mr. Timebuyer’s office with a set of rating figures that show up your program most favorably, but his rating service (a competitor) shows your program ratings as mediocre to lousy. Now try to convince him to go by your figures instead of his, or reconcile the two. You got a better chance to convince a beautiful blonde that your wife misunderstands you.

(Please turn to page 36)
Walter Schwimmer (l.), president of Walter Schwimmer, Inc., charges in this exclusive SPONSOR article that current timebuying practices are dominated by hidebound rules. Evelyn Lee Jones (below), Donahue & Coe head timebuyer, answers Schwimmer that timebuyers use both imagination and ingenuity. Their respective rebuttals follow on the next page.

By Evelyn Lee Jones

"O"nce upon a time there was a charming syndicator of tv programs. He spent all his waking and sleeping hours day-and-night-dreaming that his were the greatest tv programs in all the land. He tried valiantly to bowl over timebuyers, but he was unhappy because, although they treated him courteously and listened to him carefully, they did not agree with him. Then, one evil day a wicked timebuyer bit the charming syndicator. And, from that day forward, kiddies, program syndicators have been the sworn enemies of timebuyers . . . they hate all timebuyers, but they hate the timebuyers who don't buy their programs the most!” (Old 4A Adage.)

Come now, Mr. Schwimmer, we're all too old for fables, even those that point a finger or a moral. Even the days of the hardy pioneer spirit are over except on tv Westerns with a track record.

You must realize that when a timebuyer is speculating with the other guy's money, he's got to be damn careful. He must buy—or recommend buys—based on fact, not on fiction, female intuition, male curiosity, or puppy love. He can’t be a second-guesser or a Monday morning quarterback with a client's million dollars.

Face the facts of timebuying:

A good buyer does worry and weigh all the potentials of both time and programing. His recommendations—usually made to the account executive—must be supported by evidence.

The account man very often finds the conclusive evidence inconclusive and, after evaluations and re-evaluations (with the timebuyer very often taking the same dim view of account men that you take of timebuyers), a recommendation is made to the client. Then it's his turn to weigh, evaluate, question, amend, and, finally, buy or reject. Decisions, decisions, always decisions, and decisions nearly always are based on the tangible you reject—mathematical evidence!

Without getting into the frantic fight about ratings and rating services, your attack on buyers who—you say—look at only one rating service is completely illogical. Buyers, invariably, consult two or more services. But it's a safe guess that if a local ARB report rates a syndicated show poorly the syndicator will not use ARB in trying to sell that market. If Pulse, on the other hand, gives his show a high rating in that market, he'll use Pulse. If both ARB and Pulse point up the fact that he has a "louse," the syndicator will present neither rating service in trying to make his sale. Where it benefits him he will jump from rating service to rating service . . . using ARB in one market, Pulse in another, Trendex in still a third. The syndicator is culprit, not the buyer.

You also seem to be irritated by the cost-per-1,000 factor. Let's examine that:—if all timebuyers were made via the techniques you attribute to timebuyers, there would be sponsorship of only one program on one station at any given time—that program being, of course, the program with the highest rating. No advertiser would sponsor programs at opposing times. You have only to switch on the dial in a multi-station market and go from station to station to discover that at nearly every hour of the broadcast day and night, there are sponsored programs opposite each other. If the rules you say prevail are followed—why? I'll tell you why. There are "deals," "time packages," "program allowances," etc., and, when these are balanced against the best time period and the best programing, very often the cost-per-1,000 figure is more than just favorable—it's compelling!

No matter how you slice it ratings reflect people, and money is money; and that's how you arrive at a cost-per-1,000. You can't get all of the people all of the time, but you can get

(Please turn to next page)
Schwimmer . . .

As an aside—while the timebuyer is putting the microscope on a deal to discover if it comes up with a proper cost-per-1,000, it goes without saying that this hocus-pocus takes days, perhaps weeks of jockeying. During this time, the following may happen: (a) Some of the suggested time slots disappear, having been gobbled up by other advertisers; (b) the program packager has sold his property to someone else in several or all of the markets made available.

Jones . . .

some of the people some of the time, and, when you get some at the right price, you're doing all right.

Every timebuyer is on the lookout for shows that will attract the greatest number of potential buyers to his client's product. To believe otherwise is sheer nonsense. But it is not possible to stretch any except the largest budgets to encompass tiny but dedicated segments of the over-all audience. There may be some really avid tiddleywinks players in the far-reaches of Cincinnati, but a timebuyer will pass up a program aimed directly at them to get to the larger group that believes sex is a hot sport, too.

To touch but momentarily on "creative timebuying"... how, Mr. Schwimmer, do you believe that "saturation buying," originated? . . . how did 8 and 10-second spots come into being? Through smart station operation? No sir, through smart timebuyers! There are dozens of other examples . . . some often, the account executive depends on these figures from the time buyer and makes no further examination of the program offering.

Miss Jones twists some of my points and gives them a glib interpretation and direction for which they were not intended: (a) I tried to wrly suggest that a timebuyer invariably nails me down on what the ARB rating is for my shows. Later I suggested that, if two services disagree, at least the two divergent ratings should be reconciled. Her rebuttal on this, therefore, in my opinion, is unfair. When she says, "Buyers invariably consult two or more services," I will simply say I do not believe this. "Maybe she does, but it is not generally the rule; (b) Miss Jones suggests (in answer to my remark that most timebuyers pay little attention to strong local shows) that perhaps an agency should also be expected to develop commercials specialiy made in the patio and idiom of that market. I think this remark is off base; (c) Miss Jones defends timebuyers as being "creative." I never said they weren't. I simply suggested that this applied only to those in the "Senior Class"—but that the Freshmen and Sophomores (who represent the majority) did not comprehend creative timebuying.

And, finally, Miss Jones says, with emphasis, "Timebuyers are not only people, they are advertising experts." If Miss Jones had inserted the word "some" in front of "timebuyers"—I would buy this. But the way she has it phrased, I must assume she has an excellent sense of humor.

Janes' rebuttal to Schwimmer's rebuttal

Rebuttal by Walter Schwimmer

I have no quarrel with Evelyn Lee Jones insofar as the necessity of a timebuyer evaluating cost-per-1,000 and other statistical data with regard to a show. My quarrel is that, generally, this is the sole factor that is used as a guide by an ad agency and the other plus factors are ignored.

I also believe most good timebuyers try to do the best job they can and give the account executive what he asks for; my biggest gripe is that, quite commonly, the account executive depends on these figures from the time buyer and makes no further examination of the program offering.

Miss Jones twists some of my points and gives them a glib interpretation and direction for which they were not intended: (a) I tried to wrly suggest that a timebuyer invariably nails me down on what the ARB rating is for my shows. Later I suggested that, if two services disagree, at least the two divergent ratings should be reconciled. Her rebuttal on this, therefore, in my opinion, is unfair. When she says, "Buyers invariably consult two or more services," I will simply say I do not believe this. "Maybe she does, but it is not generally the rule; (b) Miss Jones suggests (in answer to my remark that most timebuyers pay little attention to strong local shows) that perhaps an agency should also be expected to develop commercials specialiy made in the patio and idiom of that market. I think this remark is off base; (c) Miss Jones defends timebuyers as being "creative." I never said they weren't. I simply suggested that this applied only to those in the "Senior Class"—but that the Freshmen and Sophomores (who represent the majority) did not comprehend creative timebuying.

And, finally, Miss Jones says, with emphasis, "Timebuyers are not only people, they are advertising experts." If Miss Jones had inserted the word "some" in front of "timebuyers"—I would buy this. But the way she has it phrased, I must assume she has an excellent sense of humor.
Who gets the out-of-home audience?

- Music-and-news stations, says a study by Adam Young, get twice the daytime audience of affiliates
- Study also indicates that music-and-news outlets have a steady out-of-home audience throughout the daytime

The research battle between independent radio stations vs. network affiliates continued to boil this week.

Adam Young, Inc., released a survey of radio listening showing leading music-and-news stations getting twice the out-of-home audience of network affiliates.

The survey by the rep firm came on the heels of a study of agency attitudes toward radio stations put out by NBC Spot Sales. The NBC study indicated (1) a low degree of agency preference for "Top 40 Tunes" stations, and (2) a strong belief in the sales effectiveness of network affiliates.

The Young survey, using Pulse audience data, made three points:

- Music-and-news stations (called "modern stations" by Young) "reach larger out-of-home (and in-home) audiences than the 'old-line' network affiliates at all hours of the day."
- Music-and-news stations "reach a large constant 'out-of-home-plus' all day while the 'out-of-home-plus' of 'old-line' network affiliates is relatively large only during traffic times."
- In an indirect slap at Nielsen, the Young report also stated that "audience measurements which exclude out-of-home listening by station are not a full measure of the audience advantage of 'modern' radio."

Following the lines of a previous study comparing adult audiences of music-and-news outlets with network affiliates, the latest Young research job compared audiences in 10 of the top 25 markets. Two stations of each type were used in the comparison, which tallied Monday-through-Friday daytime ratings.
Is the recession cutting into 1959?  

- American Management Association survey shows many top firms expect less sales and less profit this year  
- But most firms will increase advertising and sales efforts and put more into research and development  

What are top manufacturers thinking about at this mid-point in a crucial year of economic ebb and flow? Are they bullish or bearish in terms of capital expansion? Progressive or recessive in the way they’re planning their ad budgets?  

The American Management Association has some answers as to what top management all over the country is thinking and—more importantly—either doing or planning to do.  

A recent survey of its membership—which represents the blue-chips in every field of manufacturing and, therefore, in every phase of advertising and marketing—summarizes what these companies anticipate for the remainder of the year and projects to what they expect in 1959.  

Answers came from company presidents—those executives in the best position to know the complete manufacturing and operations picture. There were 688 answers to a detailed management questionnaire from presidents directing a total work force of 4,931,691 persons or 8.6 per cent of the civilian non-farm work force.  

What do these management men expect? The majority anticipate lower sales volume and profit figures. But a sizable number of them look forward to increases or a leveling off at the same levels of a year ago in terms of both gross sales and profits.  

Here are the specifics:  
Sales volume in ’58 as compared with ’57: 35.2 per cent, larger; 17.3 per cent, the same; 47.1 per cent, less; 0.4 per cent, no answer. Thus more than half—52.5 per cent—expect sales either to increase or to hold firm.  
Profit: 26.9 per cent, more; 15.6 per cent, the same; 56.9 per cent, less; 0.6 per cent, no answer. In this case, fewer than half of the company presidents—42.5 per cent of them—expect to make the same profit they did last year or to increase it.  

What are they going to do to increase the sales and profit picture? Most of them plan some variation on these business-hypo themes. They’ll expand manufacturing facilities and plants, put more money into advertising and promotion, tighten up on their sales operations, increase investments in research and development, trim down expenditures of maintenance, streamline operations where possible.  

The adjacent table shows exactly how the plans patterns are evolving for these major manufacturers.  

Of the 688 presidents responding, 197 or 28.6 per cent plan to put more money into capital expansion this year than last; 282 or a whopping 41 per cent will spend more on advertising and sales promotion (with 39.5 per cent spending just as much as last year and only 18.8 per cent planning to cut this portion of the budget); 340 or 49.4 per cent will invest a greater amount in research and development, and 443 or 64.4 per cent will add to their direct sales efforts.  

The aggressive and progressive manufacturer will promote and sell hard, regardless of what he makes in the way of consumer or non-consumer goods.  

He’s working toward a long-range profit goal as well as a short one. Some of the components in determining this long-range goal were documented by Secretary of Commerce Sinclair Weeks before the AMA membership at its recent Economic Mobilization Conference.  

Here are some of the factors he pointed out:  
Population—The growth rate is some 18 per cent per decade. In 1948 there were 146.6 million people contrasted with 173 million today and an anticipated 205.5 million in 1968.  
Households—These are growing, too, and as the number of families and households increase the amount of consumer goods sold matches the growth rate. In 1948 there were 40.5 million households. Today there are 50.4 million, a gain of 24 per cent, and in 1968 there are expected to be 60.3 million.  
Employment—Commerce Secretary Weeks anticipates a 20 per cent rise in employment between now and 1968.

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**FALL FACTS’ FIRST MARKETING SECTION**

This story, in enlarged form, will also appear in the Marketing Basics section of SPONSOR’s Fall Facts issue, out next week. It is one of a number of articles on marketing to appear in this annual issue.  

The Marketing Basics section will be the first one of its kind to appear in a Fall Facts issue. This new section is a reflection of the growing acceptance of the broad marketing concept by advertisers and its increasing use by agencies to enlarge their usefulness to clients—and to enlarge their income.  

Other articles on marketing in this special section include:  
- An analysis of the economic prospects for radio and tv.  
- Reasons why advertisers should re-evaluate their thinking about commercials—from the motivational research point of view.  
- 14 reasons for using spot radio and tv.  
- How marketers use spot.  

In addition, the section will feature the basic facts and figures about the product groups most active in air media. Among them are autos, beer, candy, soft drinks, cigarettes, drugs, soap and foods.
Advertising budgets?

The rate of 1948 was 60.3 million, including both civilians and the armed forces, contrasted with 66.7 million today (seasonally adjusted) and an anticipated 80.5 million a decade from now.

**Gross national product**—In 1948 this figure was $314 billion. Today’s figure, $415 billion, represents an increase of 32 per cent. The 1968 total, an expected $600 billion, represents a 44 per cent gain from today’s rate.

**Personal income**—The figure has risen from $244 billion in 1948 to $334 billion today, a gain of 36 per cent. Anticipated for a decade hence: $475 billion, up from today’s point by 42 per cent.

**Personal income per capita**—In 1957 dollars, the comparison shows a gain from $1,665 in 1948 to $1,931 today. This is projected as $2,310 to 1968—up from today’s level by 20 per cent.

These governmental statistics—and other straws in the economic wind—tend to encourage manufacturers to adopt one of two opposite philosophies: optimism or pessimism.

Their plans, as reported in the AMA chart at the top of this page, reflect this vibration.

The AMA itself, interpreting these fluctuations, notes “There is a considerable difference between plans for capital expansion and plans in the other three categories.”

Expenditure plans, for example, of the 185 presidents who expect higher profits this year differ from those of the 392 presidents who see lower profits in the offing.

Says AMA: “About two-fifths of the optimists will spend more on capital expansion than in ’57, about one fifth, less. Only about one fifth of the pessimists will spend more on capital expansion; more than half, less.”

Regarding advertising, more than half of the optimists will spend more on advertising and sales promotion, compared with less than a third of the pessimists. More than a fourth of the pessimists will spend less on advertising and promotion compared with less than a tenth of the optimists.

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**COMPANIES PLAN MORE ADVERTISING IN 1958**

Company presidents report their firms in 1958 compared with 1957 are planning to spend as follows (anticipated as of May):

<table>
<thead>
<tr>
<th>Number of employees covered</th>
<th>100</th>
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<tbody>
<tr>
<td>Total:</td>
<td>4,931,691</td>
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**ADVERTISING AND SALES PROMOTION**

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<td>272</td>
<td>39.5</td>
<td>1,792,050</td>
<td>36.3</td>
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<tr>
<td>Less</td>
<td>129</td>
<td>18.8</td>
<td>846,019</td>
<td>17.2</td>
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<tr>
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<td>7</td>
<td>0.7</td>
<td>60,725</td>
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**CAPITAL EXPANSION**

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**RESEARCH AND DEVELOPMENT**

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<td>8</td>
<td>1.2</td>
<td>30,650</td>
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**DIRECT SALES EFFORT**

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<td>119,978</td>
<td>2.4</td>
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<tr>
<td>No Answer</td>
<td>6</td>
<td>0.9</td>
<td>189,130</td>
<td>3.8</td>
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</table>

*Advertising and promotion budgets are going up this year according to the above survey of top management—presidents of 638 major industrial firms—conducted by American Management Assn. Results: 232 firms plan to spend more money. 272 the same. For expected sales, profits, see adjacent story*

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**SECRETARY WEEKS’ ECONOMIC GROWTH PATTERN**

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<tr>
<th>1948</th>
<th>Now</th>
<th>1958</th>
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<tbody>
<tr>
<td>146.6</td>
<td>173.0</td>
<td>205.5</td>
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<tr>
<td>40.5</td>
<td>50.4</td>
<td>60.3</td>
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<td>60.8</td>
<td>66.7</td>
<td>80.5</td>
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<tr>
<td>$314</td>
<td>$416</td>
<td>$600</td>
</tr>
<tr>
<td>$244</td>
<td>$334</td>
<td>$475</td>
</tr>
<tr>
<td>$1,665</td>
<td>$1,931</td>
<td>$2,310</td>
</tr>
</tbody>
</table>

*Great growth* is the prediction of Secretary of Commerce Sinclair Weeks, who reports the figures shown above. He anticipates a 44% gain in gross national product in the next decade. “Factors forecasting progress,” he says, “are increased population, expanded education, research and world trade. These figures,” he says, “anticipate a market which inspires confidence.”
Local air promotion works for Dodge

Super saturation on local radio spurs Dodge sales for Los Angeles dealers

Cut-ins on network TV sets focus on local level in 60-day promotion push

In an era of slow-moving auto sales nationally, the focus is shifting to aggressive, promotion-minded local air media campaigns such as the current $67,000 Golden Lancer program staged by the Los Angeles Dodge Dealers Association.

Don Cole, account executive at Grant Advertising (Los Angeles), describes the June-July promotion as "Barnum and Bailey in gray flannels on a limited budget—and we are proving here, that national advertising can be considerably strengthened by local campaigns and promotions."

The promotion is based on the Lancer, Dodge's four-door hard top model with a special black and gold paint job and extra trim.

Convinced that the best kick-off for local promotion is heavy use of local radio, Grant placed a super-saturation campaign on six Los Angeles stations, using a total of 200 announcements per week.

The local angle

And to emphasize the local angle on Dodge's ABC network properties, the two Lawrence Welk shows, Grant produced two TV announcements—one 90-second and one two-minute—for local cut in.

The remainder of the budget went into newspaper, direct mail, and point-of-sale displays.

Broadcast media plays the leading role in the promotion; the radio campaign started on 23 May. The Golden Lancer special models were delivered to dealers by 25 May.

By the end of the first promotion week, 70% of the cars delivered in Los Angeles and San Diego were sold, and demand was so great that some dealers reported having a rough time holding on to just one of the specials for display purposes until the next delivery.

Coincidentally, the last 10 days of May constituted the best 10-day period of the model year for Dodge.

Advance orders indicate the Lancers will be sold out by July's end. But even more significant, in Grant's opinion, is the interest evidenced by increased store traffic, resulting in stimulated sales of other Dodge models.

The two TV spots used in the Welk shows were based on the lancer theme: a knight in full armor, on horseback.

John Gaunt, Grant v.p. in charge of radio and TV production, points to a saving of $2,000 by filming during Welk's rehearsal breaks. "We had only two hours, a skittish horse, and all that armor to light properly. Only because ABC art director Sherri Lauder milk happened to be an ex-rodeo rider were we able to keep the horse under control and film the commercials in just two hours."

The spots ran on the two Welk shows from the end of May through June, and are continuing on the Saturday show through the end of July, since the Monday Welk show is taking a summer hiatus.

These commercials were turned out by Grant's producers Jack Parker and Niles Cunningham, under Gaunt's supervision.

The radio commercials, hooking onto the wave of Dodger enthusiasm in Los Angeles, were "typical baseball production spots," with, according to Don Cole, "roar of the crowd, crack of the bat."

Other tie-ins

Los Angeles Dodge dealers have averaged 2,000 demonstration rides per week during the intense promotion. And nationally, a great deal of attention has been focused on Dodge, which Cole considers the prime purpose of local promotions as a vital adjunct to national advertising.

The success in Los Angeles has inspired similar campaigns in San Francisco and St. Louis.

Some of the other local level interest points of the campaign include these features:

The biggest tie-in is with a statewide Thrifty Drug Store contest. Thrifty is donating a Dodge Golden Lancer as a contest prize in exchange for a box featuring the giveaway in all
their ads, radio spots and direct mail pieces throughout California. In addition, two-color 14" x 30" point of sale pieces featuring the Lancer are displayed in all Thrifty stores.

Hollywood actor, Jim Marshall, is making personal appearances (in full armor astride a horse) at Thrifty stores around Los Angeles and at all Dodge dealerships, as well as participating in 10 parades and about 25 community events.

And tying in with baseball’s seasonal peak, a west coast model was selected as “Miss Dodge for Dodgers.”

Demonstrating the national attention that’s being called to the local promotions is the Willard Mullins syndicated cartoon spoofing the Bums’ acquisition of “Miss Dodge.” A full page in Sports Illustrated was devoted to the Dodgers’ tie-in, too.

And to further stimulate traffic at leaderships, every two weeks a drawing was held, through the Reuben H. Donnelly Company, awarding a pair of season box seats to Dodger games, from stubs collected from prospects taking demonstration rides. Dodge salesmen whose customers won the tickets, received $100 and were eligible for other prizes.

Don Cole, defraying the cost of hiring outside pr people, handles the promotion himself. He cites shortcutting of communications and details as another benefit of doing promotions on a local level rather than nationally.

**PROBLEM: NEW STORE, POOR LOCATION**

**SOLUTION: USE RADIO PERSONALITIES**

Early on the morning of 3 October 1956, The Auburn Fair opened its doors to the Allentown, Pa., citizens for the first time. Inside two men waited anxiously and nervously.

As experienced retailers, they were very much aware that their new store had two handicaps against it. First, of course, it was new, and they had to acquire public awareness of and confidence in the store itself. But second, this problem itself was intensified by the nature of the store: it was a store of low prices and bargains, a type often viewed skeptically by customers.

To make the problem more serious, the owners were cutting costs by low overhead. The store was located in an old factory building on the south side of Allentown, in what they refer to as a “very lousy location.” How could customers be sold on a quality image and be persuaded to visit the store and see for themselves?

The answer to the problem turned out quite simply. Reports co-owner Irving Camenson: “It took radio to make people aware of the fact that we were in town, and to get them to come and see our fabulous bargains.”

The Fair bought WKAP, Allentown, to announce its opening. It has never stopped using the station. And almost from the beginning radio has gotten the majority of the ad budget.

WKAP is still the major medium. The Fair uses three five-minute personality shows a day, six days a week, at a total cost of about $100 weekly. Special promotions swell that figure.

Radio did more than make people aware of the new store, adds Harry Finkenstein, co-owner. “When the station personalities say ‘The Auburn Fair is a terrific place to shop. Go see for yourself.’ They do.

“In this area radio is a wonderful ad medium for us, because we’ve found that the station personalities really have large followings. We always hear people say ‘the boys from WKAP sent us. And when we had live broadcasts during our anniversary and other promotions, these personalities drew enough people to pack the store.”

After a year-and-a-half Camenson and Finkenstein pay this tribute to radio: in the first year of business the gross topped $750,000, with expectations of considerably more this second year. “Dollar for dollar,” the partners agree, “we get more coverage and greater penetration through radio.”

Standing in front of The Auburn Fair, their now-thriving store, are co-owners Harry Finkenstein, left, and Irving Camenson. Duo overcame handicaps by using radio personalities with local followings.
Videotape commercials: Will uni...

- AFTRA-SAG quarrel delays plunge into tape commercials for some wary clients, agency producers tell SPONSOR

- Cost and production advantages of tape, they add, make eventual rush into this medium a 1959 certainty

This week Leo Burnett's Chuck Strother is producing the third series of videotape commercials for Kellogg's What's My Line at Telestudios.

Grant Advertising began making tape commercials for its FTDA-sponsored Person to Person show as far back as 30 April.

Fletcher D. Richards has used taped openings to its U.S. Rubber-sponsored Navy Log.

Yet, as client and agency interest in this "foolproof new medium" snowballs, admen still see some unresolved questions hampering the predicted large-scale use of videotape commercials. To answer their questions and probe into the advantages, status and potential of videotape commercials, SPONSOR interviewed a cross-section of agency tv producers, film commercials producers, network executives and leading officers in the two talent unions, AFTRA and SAG, whose dispute over tape commercial performer representation is now in the headlines.

These are the conclusions emerging:

- **Large-scale use of videotape commercials** (not only on networks but in spot) is predicted for 1959, when videotape equipment is expected to be available at a sufficient number of stations. Currently, some 36 tv stations and the three networks have videotape facilities, but Ampex equipment deliveries continue steadily and RCA expects to swing into mass production by the turn of the year.

- **Agency producers who've studied videotape see it as a cost-saving device** that may slash the production tab from 10% to 40%, per commercial once an agency produces enough of them. "Our biggest saving eventually will be in being able to do many commercials in one day with the same crew and facilities," says Leo Burnett network commercials producer Chuck Strother.

- **Videotape guarantees better-produced commercials and eliminates the margin for error in live commercials,** says Compton executive producer, Warren Schloat: "When you're filming a commercial you have to wait a day or two before you get the rushes and know whether you did a good job or not. Then the agency might have to go back and reshoot. With tape, you know within seconds how the performers came across, whether lighting, staging and production values were at their best. If not, you erase the tape and do it again."

- **Jurisdictional problems with various unions,** particularly the dispute between AFTRA and SAG, are having a dampening effect on some of the videotape enthusiasm. "We want to see this fight settled before we get into videotape, because we have to work with both unions and we can't afford to get mixed up in this," says the tv v.p. of one major agency that has researched videotape for the past two years in anticipation of its perfection.

As NLRB hearings continue over an AFTRA-proposed election to settle videotape jurisdiction, experts at the two unions concerned foresee little chance of a final settlement before the turn of the year at best. In brief, the issues, according to AFTRA and SAG officials, are these:

1) AFTRA claims total jurisdiction over videotape talent based upon the contention that it has established its representation in the "live electronic" telecasting area. Furthermore, the...
nags slow their growth?

Those who feel the film producers can do the best job (and to-date only two have videotape equipment—see chart) reason this way. Even the most professionally staffed agency looks to the outside producer to make his creative contribution to film commercials.

“We want their creative interpretation of the copy and storyboards our agency supplies,” says McCann’s Chris Valentine.

Film producers have made their bids to agencies on the basis of this creative contribution and servicing all along. Therefore, a number of agencymen say they’ll want to work with this type of creative help when farming out videotape commercials as well.

On the other side of the coin is the fact that videotape technique is actually not film technique, but requires instead “live” cameramen and “live” directors.

“If the film producers are to handle videotape in competition with the networks, they may have to add some directors and staff with live TV background to their operation,” says Fletcher D. Richards tv v.p. Sy Froehlich.

Those who’ve gotten their feet wet with videotape commercials add that all production components from lighting to staging to camera angles are exactly like those used in live TV. Only difference: make-up goes one shade lighter.

union draws on its pre-tv jurisdiction over audio tape as a historic precedent.

2) SAG staked out its claim via the 2 March 1958 contract with FPA, when the union stated, in effect, that videotape is “film” whether electronically recorded or on celluloid, and defined the line of demarcation this way: Videotape equipment in broadcaster studios would be under AFTRA’s jurisdiction; that in independent studios, such as film companies, would be subject to SAG contracts.

“While there’s a discrepancy in the basic rate structures of the two unions at the moment, in the last analysis their purpose is the same: to get a bigger return for the performers,” one top agency commercials producer told sronson. “The split jurisdiction of the moment could become a real headache, however, in terms of the agency’s bookkeeping problems.”

Among the jurisdictional questions up in the air right now is this one: If a network leases its equipment to an independent packager, which union has jurisdiction over the commercials made by the packager?

More significant to the admen is the question of where the best videotape commercials can be produced for them: by independents or by the networks? This question today begets as many answers as there are commercials producers.

Here's where videotape equipment is located

<table>
<thead>
<tr>
<th>AFTRA JURISDICTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location of facilities</td>
</tr>
<tr>
<td>Networks</td>
</tr>
<tr>
<td>ABC TV, Chicago</td>
</tr>
<tr>
<td>ABC TV, Los Angeles</td>
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<tr>
<td>ABC TV, New York</td>
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<td>WOA, San Antonio</td>
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<td>WOR, New York</td>
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<td>WRAI, Raleigh</td>
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<td>WVUE, Philadelphia</td>
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<td>Telestudios Inc., New York</td>
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<td>Videotape Prod. of N.Y. Inc.</td>
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<td>Elliot, Unger and Elliot, N.Y.</td>
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For more on Videotape see page 50

SPONSOR • 12 JULY 1958
a solid hit in the living room...
a smashing success in the market place...

THE ADVENTURES OF JIM BOWIE

This great action series, set against a frontier background, is now available to local and regional advertisers. 

Jim Bowie's national record practically guarantees an outstanding job on the local level:

- 20 million viewers delivered each week; 2.71 per set.
- Second season ratings 25% higher than the first.
- Profitably sponsored both years by American Chicle Co.

Phone, wire or send smoke signals for the full story of The Adventures of Jim Bowie.
WCAU-TV, Philadelphia, this week became the sixth buyer of MCA’s Paramount features package.

The price that WCAU-TV is reported to have agreed to pay is somewhere around the $5-million mark. That would bring the total sales of the library to $23 million.

Other markets sold: New York, Los Angeles, Omaha, Boston and Grand Rapids.

Schlitz may latch on to the same show-scheduling pattern as the other kingpins in the beer field.

Instead of using different series—no more than four markets for a single show—Schlitz (JWT) is nulling a policy of one show for all its 25 spot markets.

The single shows under sponsorship by other beer leaders: Budweiser, NTA’s U. S. Marshall; Ballantine, Ziv’s Highway Patrol; Falstaff, MCA’s State Trooper.

At the year’s half-way mark the outlook for syndication in 1958 still looks mighty flourishing. Here are some of the indicators for a bouncy second six months:

- **More money**—resulting from record first-half sales by practically every top distributor—is being poured into selling. The aim is at the blue chip advertisers and agencies.
- **New spot buyers** among regional and national advertisers (Kellogg, Pillsbury, Budweiser, etc.) are more than counter-balancing the setback in local sales, and serve the second purpose of solidifying the syndication business.
- **The proven product**, i.e., adventures, still sells best, and that’s what’s most available for fall. There’ll be little change in programing other than the increasing dearth of westerns. The comedies, documentaries and other non-adventures will be few and far between.

Syndicators, in cooperation with tv stations, are looking forward to using the Kellogg plan as a future selling pattern.

But they also recognize that it’s a limited pattern: Only the very large advertisers who want four or five family shows to schedule in the early evening hours will really benefit by the plan.

It would seem from a recent study Pulse conducted for Blair TV that the pattern for late night viewing closely parallels that of prime time.

The facts that bear this out are these:

**VIEWING HABITS**: Almost 70% of the nation’s tv homes have one or more viewers past 11 p.m. on some night of the week. Largest single audiences naturally come on weekends, like Friday night when the average is 41.3% and Saturday, 45.2%.

**AGE BREAKDOWN**: Two largest groups are 18-34, with 31.8% of the total audience, and 35-49, with 35.4%. Only 9.3% of the audience is under 18 years, while the 50-plus group comprises 23.5%.

**SEX BREAKDOWN**: Women outnumber male viewers, with 54.6% of the total audience.

**FAMILY TYPES**: 70% of the households watching consist of three or more members.

**ECONOMIC BREAKDOWN**: The economic status of the household head among late-night viewers also parallels the earlier hours, with more than 90% of those reporting gainfully employed. Largest single group of viewers is the professional and executive, making up 20.2%. Other groups, in order, are, clerical and sales workers, 19.2%; craftsmen, 16.3%; operative workers, 17.4%; manual labor, 8.4%; and household help, 6%. Note: 4% would not state their source of income.
MARKETING WEEK

Remember when the big drug manufacturers and wholesalers determined their patterns of distribution not by state lines but according to radio station coverage? Well, there's been a changeover: sales areas now are patterned according to the market clusters within a tv station's umbrella.

Anyway, that's the new concept adopted by the National Wholesale Druggists Assn.

One of the mysteries of advertising strategy involves the candy bar. Even though only a third of the output of candy bars is bought by youngsters between 8-14, manufacturers still concentrate most of their advertising effort on that age group.

Don't ask a candy maker why, because he probably won't be able to tell you. Dip deeper, and the speculation is that he's acting out of habit—his thinking tends to date back to the time when the candy bar was pretty much a child's market and before it became both a white-collar and denim worker's mid-meal snack.

Lorillard seems to be stretching a point when it describes its current "institutional corporate" campaign the first in the history of cigarette advertising.

Veterans say Liggett & Myers tried the same thing some years ago, but not successfully. Its findings: The smoker wasn't interested in the company that turned out the brand—merely in the name of the cigarette that he smoked.

Lorillard's obvious objective: The hope that some of Kent's strong popularity will rub off on the newer Newport and the much older Old Gold.

Some marketers take the view that the corporate angle in the cigarette business can work adversely as well as favorably. If a user takes a dislike to a brand and finds out who made it, he could transfer his dissatisfaction to any brand subsequently offered by that company.

Man may be slow to change his style of suit, but he's as susceptible as the female about trying out a new toiletries product.

That's one of the observations made by Emil Mogul's Richard Lockman during a merchandising panel at the annual convention of the Toilet Goods Assn. in Poland Spring, Maine, this week.

Lockman—ranked as one of the astute marketers in his field—also made these points about the toiletries business:

- Last year's high of $1,430,730,000 in toiletries sales represented a gain of $109 million—in face of a declining economy at the half-way point.
- About 40% of toilet goods volume in drug stores today comes from products not available five years ago.
- The fact that 40% of supermarket shoppers are men makes these outlets an attractive showcase for new male toiletries products week after week. The supermarkets can become a goldmine in that respect.
- Manufacturers could throw away the potential bonanza in men's toiletries by over-femalizing their packaging. The real he-man has an allergy for items that have that "chic" appearance.
robert e. eastman & co., inc.

national representatives of radio stations

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

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

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
Yukon 2-9760

Louisville, Kentucky

SPONSOR • 12 JULY 1958
10,000 miles away but I’m sold “live”

Captain Fortune
KPIX Television (Westinghouse)

“We Videotaped* my programs before I left for a 3-week assignment in Brussels. I went on looking ‘live’ on an uninterrupted schedule in San Francisco. My clients were happy—and there was no loss in station revenue.”

---

**SPOT BUYS**

**TV BUYS**

*General Foods Corp., New York*, is buying schedules in scattered markets for its Minute Potatoes. The schedules kick off at different times during the month, run for eight weeks. Minutes during daytime hours are being slotted; average frequency: 15-20 announcements per week in each market. The buyer is Bob Gleckler; the agency is Young & Rubicam, Inc., New York. (Agency declined to comment.)

*Procter & Gamble Co., Cincinnati*, is lining up schedules in various markets for its Lilt home permanent. The campaign starts this month, runs till forbid. Minutes and chainbreaks during daytime slots are being scheduled. Frequencies vary from market to market. The buyer is Dot Hoey; the agency is Grey Advertising Agency, Inc., New York. (Agency declined to comment.)

*Standard Brands, Inc., New York*, is planning a campaign in major markets for its Hunt Club Dog Food. The schedules kick off in August for 13 weeks. Minutes and chainbreaks are being bought, with frequencies depending upon the market. The buyer is Len Soglio; the agency is Ted Bates & Co., New York. (Agency declined to comment.)

*Procter & Gamble Co., Cincinnati*, is adding schedules in various markets for its Duncan Hines cake mixes. The buys are short-term; minutes and chainbreaks are being lined up. Frequency varies from market to market. The buyer is Joe Berdeck; the agency is Compton Advertising, Inc., New York. (Agency declined to comment.)

**TV RESULTS**

*Lever Bros. Co., New York*, is expanding its markets for Stripe toothpaste. Most of the schedules run for 20 weeks; announcements of varying lengths during daytime segments are being used. Frequency varies from market to market. The buyer is John Gray; the agency is J. Walter Thompson, Inc., New York. (Agency declined to comment.)

*American Tobacco Co., New York*, is buying schedules in top markets for its Tareyton cigarettes. Minutes and 20’s are being slotted; frequency depends upon the market. The buyer is John Murphy; the agency is Lawrence C. Gumbinner Advertising Agency, Inc., New York. (Agency declined to comment.)

**RADIO BUYS**

*Crown Central Petroleum Corp., Baltimore*, is planning a campaign for its gasolines and oils in areas of distribution: New York, Pennsylvania, New Jersey, Connecticut, Maryland, North Carolina, South Carolina, Texas, Virginia, and West Virginia. The four-week schedule starts 4 August. 10-second announcements during peak traffic hours are sought; average frequency: 15 to 30 per week per market. The buyer is Billie Farren; the agency is Al Paul Lefton Co., Inc., New York. (Agency declined to comment.)
Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape® Recording. For Videotape cuts production costs to ribbons—brings "live local" spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

CONVERTS TO COLOR ANYTIME • LITE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities

AMPEX CORPORATION
professional products division

SPONSOR • 12 JULY 1958
With more equipment available to stations, SPONSOR ASKS:

How do you plan to use your video tape machine?

In reply to SPONSOR's question of the week, these three station men tell why they feel video tape will revolutionize local TV programming.

John T. Reynolds, vice president and general manager, KHJ-TV, Los Angeles

Flexibility makes potential use almost unlimited

Videotape, as we all know, is causing a minor revolution in the television broadcasting industry. Independent stations in major markets such as Los Angeles have been necessarily restricted in the field of live programming, due to costs and facilities problems. But, with videotape, many of these obstacles are being surmounted.

For example, in the field of programming, KHJ-TV has made many important plans for its newly acquired Ampex videotape equipment. Here are just a few of them:

1) Flexibility. Located in Hollywood, KHJ-TV has access to the entertainment world's greatest stars. However, because of their spur-of-the-moment traveling and restrictive motion picture commitments, the really top names have been difficult to secure and schedule. Now with videotape, they can appear at their convenience, and ours.

This flexibility also covers news programming, with visiting statesmen and celebrities available for advance taping for our early and late evening news programming.

2) Repeats. How many times have we originated live programs and then wished we could have repeated them again? Well, now we can. Recently, Bishop Fulton J. Sheen made one of his rare live telecasts, originating in our studios. Thanks to videotape, we were able to answer hundreds of letters and phone calls that requested an opportunity to see it again.

3) Controversy. As broadcasters, we are always plagued with problems of presenting controversial people on our news or interview programs. We are never sure what they will say. With videotape we can now record the controversial people in advance, preview their appearance and make certain that libel laws are not being fractured.

An advertiser using local live commercials can now videotape his spots in advance, thus overcoming two major headaches on the local level: unavailability of talent at necessary times, and costs of elaborate sets and facilities that must be assembled for every commercial. BBDO has already explored this field with us, with great success, using a major automotive account as a test.

Finally, with an eye on the huge TV and film production industry in Hollywood, KHJ-TV has recently formed a new operation called the Don Lee Video Service, offering a complete videotape service for all program and film producers and advertising agencies. With a published rate card, this service is set up to handle production and videotaping of commercials for local, regional and national use, as well as pilots for agency and network presentations. In addition, this new service offers videochecks of live programming and all types of custom videotape work. One of our first projects in this area has recently been completed for a New York film production firm, and many Hollywood producers have obtained rate cards and inspected our facilities.

We at KHJ-TV are anxiously searching for new and different ways to utilize our videotape facilities, not only for our own day-to-day programming, but also for our advertisers and industry, both entertainment and business. Truly, videotape will effect a major revolution in the television industry, and the end result is dependent only upon the imagination brought to bear.

Fred Fletcher, vice president and general manager, WRAH-TV, Raleigh-Durham, N. C.

It's helping us improve local programming

Videotape recording offers not so much a "new look" in television as a new, better, less expensive and more rewarding way of achieving local programming success. Although our Ampex VR-1000 has been in operation only about one month, we have already begun to put the machine to heavy use in our daily production. There are three principal directions in which the VTR is proving itself to be a valuable addition to our local facilities:

1. Recording of all regular weekend local programs. By recording these shows during the week we can utilize talent and facilities not hitherto available during the weekend period itself. Also, our problem of scheduling live camera crews for limited weekend hours is eliminated. This one feature (Please turn to page 52)
KLZ-TV dominates Denver's "Top 100" programs—more shows (49) than any other Denver station—according to latest 4-week (April) A.R.B. averages.

And 26 of the KLZ-TV shows in Denver's "Top 100" are locally-produced or syndicated film shows. Compare KLZ-TV's local and syndicated leadership in Denver:

- KLZ-TV...26 shows
- Stat. 'B'...3 shows
- Stat. 'C'...3 shows
- Stat. 'D'...0 shows

In local programming, KLZ-TV leads with highest rated
- ★ Morning News
- ★ Afternoon News
- ★ Night News
- ★ Week-end News
- ★ Weather Show
- ★ Sports Show
- ★ Remote Feature

Use KLZ-TV's proved leadership—CBS-TV network, syndicated shows, and local programs—to sell the Denver market. Jack Tipton, station manager, or your KATZ man will show you how.

KLZ-TV's Syndicated Leadership

1. Whirlibirds...28.8 KLZ-TV
2. Frontier Doctor...28.4 KLZ-TV
3. Medic...27.4 Stat. 'C'
4. Casey Jones...25.2 KLZ-TV
5. Sheriff of Cochrise...24.5 KLZ-TV
6. Highway Patrol...24.2 Stat. 'B'
7. Studio S7...23.7 KLZ-TV
8. Badge 714...23.5 KLZ-TV
9. Honeymooners...22.3 Stat. 'B'
10. Target...22.5 KLZ-TV
11. All Star/Death Valley...21.4 KLZ-TV
12. Sea Hunt...21.3 KLZ-TV
13. Harbor Command...21.1 KLZ-TV
14. State Trooper...20.7 Stat. 'C'
15. Boots and Saddles...20.4 KLZ-TV

Represented by the KATZ Agency.
WSLS · TV
the highest rated
ROANOKE, VA.
station in
WSLS · TV
VIRGINIA'S
ROANOKE, VA.
biggest television
WSLS · TV
market . . .
ROANOKE, VA.
MORE TV HOMES!
WSLS · TV
MORE PEOPLE!
ROANOKE, VA.

SOUND SELLING SPECIALISTS IN SOUTHERN CALIF.

K POP
1020 KC
"THE POPULAR STATION"

Los Angeles
5,000 w. 1020 k.c.

Represented by:
BROADCAST TIME SALES
N.Y. Chicago Detroit Dallas

THE MEEKER COMPANY
San Francisco

SPONSOR ASKS
(Cont'd from page 50)

alone is resulting in a considerable weekly saving.

2. Recording of special programs for later playback. Certain remote events, or programs, may occur at an hour not convenient for immediate scheduling. With our remote unit we can transmit special event programs to our studio-based tape recorder for playback at more opportune times. One practical application in this regard is our playback of a daily farm show, which is available for rebroadcast from North Carolina's educational television station. The show, which we feel to be a valuable service, is telecast by the educational outlet at 1:00 p.m. each day, a time neither commercially satisfactory nor convenient for the farm audience in our area. We are now able to tape the show for playback at 6:30 a.m. the following day.

3. Recording of commercial announcements for greater local sales profit. The tape recorder works to excellent advantage in taping "live" announcements. (a) It permits the station to tape at its own expense certain live announcements which could not otherwise be performed because of production rush or lack of facilities and personnel at the desired time; and (b) When commercials are made at the advertiser's expense (we charge about 50% live camera fee for playback) a smoother, neater production can be achieved. The tape can be run multiple times, saving both the advertiser and station money.

The value of the VTR can be summed up as "greater production flexibility and greater programing effectiveness combined to build bigger audiences, gain new accounts and earn new profits at less production cost."

Gordon Gray, vice president and general manager, WOR-TV, New York

Educational purposes most significant

The first broadcast of WOR-TV, Channel 9's videotape equipment took place during a demonstration of the equipment presented on Ad World on 18 May, 1958. The second air use of it (when the entire program depended on it) was on 20 May when we recorded President Eisenhower's speech on the national economy made before the American Management Assn. and played it back almost immediately after recording it.

Since then, the station has utilized the Ampex Videotape Recording equipment on a regular basis. WOR-TV is the first station in the New York area to carry a regularly scheduled videotaped program Don Mahoney's Kiddie Troupers. This program, seen each Saturday at noon, is recorded at KENS-TV in San Antonio and the tape is air-expressed to us for playback.

On one occasion we took a "pool feed" from one of the networks for a later playback via videotape. However, the audio portion was not relayed for the first six minutes. We were able to play back the tape immediately, and as it was aired our announcer described the action up to the point where the network audio feed was picked up.

The most significant use of the equipment should come this fall when facilities of WOR-TV, Channel 9 will be turned over from 9 a.m. to 5 p.m. Monday through Friday for educational purposes to the New York State Board of Regents. A considerable amount of this material may be taped for the purpose of use on other stations which employ videotape, and for subsequent study by educational authorities as well as for historical purposes.

Another way that videotape can be used is for the convenience of artists and performers. Take, for example, our Terrytoon Circus show done by Claude Kirchner, the former ringmaster of Super-Circus. Claude is an integral part of this highly successful cartoon show and in order to have a vacation, he must find a substitute—a difficult thing to do. With videotape, we can record a sufficient number of shows to enable Claude Kirchner to have a vacation.

From time to time our equipment is and will be used by advertisers for their commercial spots. One could go on and on concerning the unlimited possibilities of videotape, but I'll let you use a little of your own imagination, and, presto, I'm sure you'll find 10 other uses.
The day Sister Eleanor was late for class

Why? — because of a TV cowboy star...

What does he have to do with the punctuality of the good Sister? Plenty, when the guy is a pal of hers and her tender charges — and he's got troubles.

A real cowboy like WOOD and WOOD-TV's Buck Barry comes equipped with a horse. Some time back, while Buck was doing his afternoon show, Thunder's barn caught fire and Thunder went to horse heaven. The story of Buck's loss was front page — leading to his being presented with a new Thunder and accompanying gear on a noontime NBC-TV show — so, Sister Eleanor and hundreds of other teachers in WOODland delayed their classes to share Buck's pleasure in acquiring a new Thunder.

In children's hospital wards, Christmas parades and at supermarket openings, Buck and Thunder are as familiar as they are to countless lookers and listeners to WOOD-TV, and WOOD.

If you seek to prosper in WOODland, associate your advertising with people who are known, loved, believed — people like Buck Barry, for instance. See Katz for details.

WOOD-TV is first — morning, noon and night, Monday through Sunday — November '57 Grand Rapids ARB
WOOD-AM is first — morning, noon and night, Monday through Sunday — April '57 Grand Rapids Pulse

Everybody in Western and Central Michigan is a WOODwatcher!
Action on Alum Creek

In the land west of the Alleghenies known as Central Ohio, lives a fearless gang of ranch hands.

Stirrup to stirrup with their favorite television station, they keep this territory a safe and happy place to grow up in.

Like all traditional “westerners”, our young deputy is noted for his loyalty. Once you earn it, you have a lasting friend. That’s why WBNS-TV has a special policy. Every communication from a child receives prompt and full attention. “Yes” to requests for speakers is automatic. And when the youngsters visit our studios, the reception committee provides red carpet service. You can measure the standing we have built with the 2-gun set by more than 48,000 requests.
for the WBNS-TV “Fun to Do” children’s book.

The rest of the family rates comparable treatment. Born and raised in Central Ohio, WBNS-TV has a sure native sense for the programming tastes of our people. This superlative local showmanship combined with the CBS television network has built so big an audience that media professionals say succinctly: “If you want to be seen in Central Ohio — WBNS-TV.”

---

**WBNS-TV**

CBS television in Columbus, Ohio
Market center of 2,000,000 people

Recipient of the 1958 Alfred P. Sloan Radio-TV Award for outstanding public service to highway safety.
**TV RESULTS**

**AUTOMOBILES**

**SPONSOR:** McLean Pontiac Corp.  
**AGENCY:** Direct  
**Capsule case history:** McLean Pontiac Corp., of Norfolk, Va., had never used tv before the company purchased a spot schedule of four one-minute announcements in WAVY-TV’s (Norfolk), *Early Late Show*. McLean received results within one week after the campaign started. “Of the four automobiles which were displayed during the announcements, two were sold within 48 hours after the announcements were made,” said Richard Davis, of McLean. “In addition to the direct sales, the telephone calls made to the showroom by people who had viewed the commercial have been most gratifying.” McLean’s commercials include live showings of new automobiles in a specially lighted area under the facade of WAVY-TV’s studio. “Big Jim” Waters, McLean sales manager, handles the announcements, including the introduction of other McLean sales people. After two months of advertising on WAVY-TV, Davis reported that results of the campaign showed a startling 65% increase in new car sales.

**PURCHASE:** Announcements  
**WAVY-TV,** Norfolk

**FURNITURE**

**SPONSOR:** New York Furniture Co.  
**AGENCY:** Direct  
**Capsule case history:** In 1957, Emil Berkowitz, owner of the New York Furniture Co., with five stores in the Denver area, found himself in a tough financial situation. His regular newspaper advertising failed to attract sufficient business. He decided to try tv—and if that failed, he would be forced to go out of business. Berkowitz bought a Saturday night 20th Century-Fox feature movie on KBTV, 10 p.m. to conclusion of film, costing $750 per program. Called the *New York Furniture Theatre*, the program featured the stores’ annual warehouse sale on its premiere night. Since his stores remain open week-ends, tv had to prove its pulling pow-er the following day. “It was the greatest one-day sale in our 19-year history,” Berkowitz reported. “Over 3,500 customers crowded the store, buying $32,000 in merchandise in 12 hours.” Currently, he puts 50% of his budget into tv, limiting his summer advertising campaign to television because it brings “fast-r and more dependable results.”

**PURCHASE:** Announcements  
**KBTV,** Denver, Colo.

**GROCERY & SUPERMARKETS**

**SPONSOR:** Safeway Stores, Inc.  
**AGENCY:** Manchester Advtg., Inc.  
**Capsule case history:** Safeway Stores has used television in the Washington, D. C., area for two major reasons: to foster solid relations within the community by providing family entertainment; to sell its top quality grocery, meats and produce. Safeway has sponsored a full-length feature film, *Safeway Theatre*, on WMAL-TV for the past eight years (and uses spot on two other tv stations). The store stresses soft sell in all its commercials with a minimum of interruptions during the program. “Whenever a new store is opened in the area, the groundwork is laid through the goodwill created by *Safeway Theatre,*” said Dick Williams, director of radio and tv for Manchester Advtg. Since the chain began sponsoring *Safeway Theatre*, the program has gained the No. 1 local tv show in the market. “I am confident that our television advertising investment has paid substantial dividends,” said Burton Warner, advertising manager of Washington-Richmond Safeway Stores, Inc.

**PURCHASE:** *Safeway Theatre*  
**WMAL-TV,** Washington, D. C.

**LADIES DRESSES**

**SPONSOR:** Cas Walker Supermarkets  
**AGENCY:** Tennessee Valley Advtg. Agency  
**Capsule case history:** You don’t ordinarily expect to see housewives trying on dresses between gondolas in a super-market, but that is exactly what happened at the Cas Walker Chapman Highway Supermarket in Knoxville. To familiarize people with the location of the store and its services, Walker purchased 4,400 ladies’ dresses and advertised them for $2.99 on three tv programs. WBR-TV one-sheetted the announcements on the Amos ’n Andy Show on a Tuesday night, 6:30 to 7:00 p.m., and on the Cas Walker Farm and Home Hour the following night, Wednesday, 7:00 to 8:00 a.m.; Walker also used announcements on another station on Monday of the same week. Before 8:30 a.m. on the sale day, the parking lot was jammed with over 200 cars and store aisles were packed. Forty-eight hours later stocks were reduced to odd sizes; 21 hours later they were completely sold out, necessitating cancellation of planned newspaper advertising. Walker’s objectives had been accomplished.

**PURCHASE:** Announcements  
**WBIR-TV,** Knoxville, Tenn.
To See the Oklahoma City Market...
Look Past the Skyline...

LOOK AT THE HORIZON
54 County Market Dominated by WKY-TV

2/3 of the buyers in the Oklahoma City market live outside of Oklahoma City!

54 COUNTIES
1 1/2 million people
1 1/2 billion dollars retail sales
3/5 of Oklahoma's population and retail sales.

WKY-TV
Channel 4 NBC

THE WKY TELEVISION SYSTEM, INC.
WKY RADIO, Oklahoma City
WTVT, Tampa; St. Petersburg
WSFA-TV, Montgomery
Represented by THE KATZ AGENCY

Look to the Bright Horizon for the Oklahoma City Market
A pictorial review of local and national industry events

PICTURE WRAP-UP

Green-eyed, bright blue cat is the eye-catcher in one of the most unusual billboards in the country. It highlights the daily schedule of Big Hit movies on KNXT, Los Angeles, and sits right on the corner of Wilshire Blvd. and Western Ave. The daily program change is up by 8 a.m.

Young Advertising Man of the Year award in Los Angeles is presented to Grant Advertising vice president Robert L. Dellinger (r.) by Junior Ad Club proxy Harry Hamilton. Dellinger, 28, was recently appointed head of Grant’s Dallas office.

Famous automobile race at Monza, Italy, came to Ohio last month via Beverlee Corp. (16 drive-in restaurants) and WCOL, Columbus. Pictured completing promotion plans are WCOL account executive Don T. Roberts, Beverlee president Jules Sokol, and WCOL general manager Collie Young.

Elvis, a 250-pound African lion, was the star of “Salute to Paterson” week promotion by New York’s WRCA. Elvis proved that “Downtown Paterson has Everything”, was even given a key to city, WRCA mgr. Arthur Hamilton (r.) looks on as Bill Ryan interviews Elvis and his trainers.

More than $5,000 was raised for the Ansonia, Conn., Mental Health Assn. by WADS in its 7½-hour radio marathon. Appearing for the station was tv’s Marshall Wyatt Earp (Hugh O’Brian) pictured above as he addressed the Ansonia crowd. Shortly after this shot, O’Brian was mobbed by 3,000 young fans and headed for cover in WADS studios.
ADVERTISERS

A circuit court this week called invalid Baltimore's two taxes on advertising and advertisers.

Judge Joseph L. Carter declared the municipal measure “violated the fundamental guarantees of the press.”

The city on 1 January started collecting a 4% gross tax on all space and air advertising and a 2½ tax on all gross receipts on all media carrying advertising.

Falstaff Brewing has signed for half-sponsorship of two San Francisco 49'er exhibition football games, to be telecast via KTVU.

The first game is set for 23 August, and the other for 12 September. Agency: DFS in New York.

Advertising campaigns and promotions:

- KTVM, St. Louis, is sending out a merchandising piece for Anheuser-Busch to retail grocery, drug, taverns, and liquor stores in the area. The design is a card, by a Hallmark artist, promoting Budweiser's Six Packs.

- General Mills will kick off its biggest TV campaign to introduce its new cereal—Cocoa Puffs, in the north-east and north-west sections this month. Local children's programs will be used. Agency: DFS.

- Pearl-Wick has launched a series of TV participations in several key markets to promote its new chair accessory—the Leg-Lounger. Thirteen-week participations have started in Baltimore, Washington, Cleveland, Philadelphia, Cincinnati and St. Louis, with more to be added this fall.

- The Automobile Club of Southern California began its first advertising campaign in more than 25 years, with a 13-week test in the San Diego area. One-minute spot radio announcements will be used during traffic hours, plus print. Agency: McCann-Erickson, L.A.


AGENCIES

Marshalk and Pratt, in line with its plan of expansion into the South and Southwest, is taking over its parent company's (McCann-Erickson) Dallas office.

Recently, Marshalk and Pratt opened an Atlanta office, with a staff of 40, and an office in Miami.

The Dallas office will be enlarged, with Bill Sansig, McCann's manager there, serving in the same capacity for Marshalk and Pratt.


More agency mergers: Merchandising Factors, Inc., San Francisco, with estimated accounts at $4 million, has become part of Lennen & Newell, Inc. Marshall Weigel, president, becomes a senior v.p. of L&N, in charge of Western operations ...
Agency appointments: M.&B., for the Oklahoma Oil Co. . . . Curtis Advertising, for Lan-O-Tone Hair Cream . . . EWR&R, for The Joe Lowe Corp., including Popsicle, Fudgsicle, and Creamside.

They were elected v.p.’s: Martin Kiek, elected by the International Division of FCB as v.p. in charge of the Latin American services . . . Also at FCB, Robert Eppler and Goodwin Alurik were elected v.p.’s . . . Edgar Herz, v.p. and plan’s board chairman, Gore Smith Greenland, Inc . . . Kenneth Moore, v.p. to head the Hollywood office and the West, Ross Roy, Inc . . .

Leo Burnett has appointed his field account executives on the Chrysler account. They are: Richard Hammett, in Chicago; Allan Wilson, N.Y.; and Roger Cleary, Los Angeles.


NETWORKS

AT&T has bought a 13-week campaign on Mutual to sell the use of week-end long-distance calls—with the audience focus obviously on autos.

The schedule consists of 13 newscasts plus 26 20-second adjacencies to newscasts.

Added MBS note: The network extended its Intermountain Network affiliation for another five years.

CBS-TV’s o&os have, for the first time, a director of program services via the appointment of Hal Hough.

In announcing the appointment, Craig Lawrence, v.p. in charge of CBS TV’s o&o division said:

“Because programming is the most vital phase of our operation, we believe that the creation of this new service will be extremely valuable to each of our stations.

“Hough will be available to work in such areas as exchange of live production ideas and practices; provide information about available program and production personnel and talent; overall program structures; film buying, scheduling and presentations, and public affairs programming.”

NBC NEWS, with Huntley-Brinkley, will be introduced as an electronic film “syndication.”

NBC-TV affiliates will be allowed to tape or kinescope all filmed portions of the show direct from the NBC-TV network circuits to be used later on their local news programs.

WDSU-TV, New Orleans, is the first to take part in this plan, with KDYL-TV, Salt Lake City scheduled to start 1 September.

Network notes: P&G and Sterling Drugs will sponsor NBC-TV’s Restless Gun . . . The Ed Wynn Show goes on NBC-TV this fall for Liggett & Myers . . . New affiliation: KBYE, Oklahoma City, becomes an ABC Radio affiliate today (15 July).

On the personnel side: Blair Walliser, formerly eastern manager for John W. Shaw Advertising, will become administrative v.p. for Mutual . . . John M. Grace has been named director of sales service for ABC-TV central division.

FILM

The first pre-testing device to be used for syndicated properties (prior to submission to prospective buyers) was announced this week by Screen Gems.

It’s an electronic gauge, devised by Audience Research, Inc., which measures audience reaction to a tv program as it moves along.

The gauge, coupled with a written questionnaire, was used in pre-testing Screen Gems’ new fall property, Rescue 8.

New feature package: ABC Film this week released its Special Six package of six features.


Sales: Screen Gems reports a 150% increase in sales for the first six months of this year over the similar period of 1957. The hike is due primarily to the increased number of released Screen Gems features.

CNP’s Union Pacific was sold in four more cities, bringing total to 133 markets.

Most recent sales are to Luter Meat Packing, for four southeastern markets.

First sale of ABC Film’s Adventures of Jim Bowie was to the DuMont stations in New York and Washington; KHQN, Quincy; WABF, Baton Rouge; and KPHO, Phoenix.

In the foreign markets: Foreign sales have hit the $1 million mark for the past four months for TPA.

With the sale of Lassie this week in Finland, TPA’s total foreign sales in the last four-month period have totaled $1,007,600.

Transfilm’s president, Walter Lowendahl, will reactivate his tv and theatrical film production arm, Walter Lowendahl Productions.

Lowendahl will remain with Transfilm only on a consultant basis.

NTA is expanding into even another direction.

Starting with its participation in the National Audio-Visual Assn. convention 24 July, NTA will begin distribution of home movies.

Two other new NTA endeavors: record and commercial production.

ASSOCIATIONS

The NAB reports that 533 stations have pledged themselves to follow the Radio Standards of Good Practice.

Like tv, these stations will publicize their adherence to the code via visual and audio symbols supplied them by the NAB.

They were elected:

NAB’s radio board of directors: J. Frank Jarman, v.p. and general manager, WDNC, Durham, chairman; Robert Mason, president and general manager, WMRN, Marion, Ohio, vice chairman.


SPONSOR • 12 JULY 1958
KMOX-TV's late-hour feature films are hitting St. Louis with a bang.

All of the five top-rated feature films shown in St. Louis were telecast on KMOX-TV's "Late Show" and "First Run Theatre," as reported in Variety's latest ARB Feature Film Chart. The average share of audience for these nighttime blockbusters soared as high as 81.1%, blasting all competition!

KMOX-TV's vast library of top product from the studios of M-G-M, Warner Brothers, Columbia and 20th Century-Fox is assurance that St. Louis will continue to see the best movie entertainment on KMOX-TV—night-in, night-out...year-round.

Just one reason why, during the crucial evening hours, St. Louis' newest station is St. Louis' favorite station—according to all three rating services!

KMOX-TV CBS Owned
Channel 4, St. Louis, Represented by CBS Television Spot Network
Southern California Broadcasters Association: Fred Ruegg, general manager of KNX and the CBS Radio Pacific Network, chairman; Ernest Spencer, owner-manager, KWIL, Santa Ana, vice chairman.

Florida Association of Broadcasters: Charles Fernandez, WKNY, Sarasota, president; Larry Rollins, WSIR, Winter Haven, 1st v.p.; Tom Gilchrist, Jr., WESH-TV, Daytona Beach, 2nd v.p.

TVB sales advisory committee: John Urba, v.p. in charge of sales, KTTV, L.A. . . . AWRT 1959 national convention chairman, Doris Corwith, supervisor of public service programs, NBC.

TV STATIONS

NBC TV is bringing back County Fair for daytime exposure.

It's already a batch of periods on this old radio audience participation show to Lever Bros.

Lever's ad v.p., Henry Schacht, was associated with the program for years via Borden.

WSFA-TV, Montgomery, is distributing to local and regional advertisers and agencies, a presentation on the way to improve a commercial's effectiveness.

Along with examples of good commercials, the presentation plugs spot tv, and gives some successful results statistics of advertisers on the station.

"Live" operations via tv: KPIX, San Francisco, televised an actual open heart operation, sponsored by CIBA Pharmaceutical Products, Inc., and lasting 105 minutes, without any commercial identification.

This follows another "live" heart operation done in May, via WABD, N. Y., in cooperation with the N. Y. Heart Association.

Tv promotions and campaigns:

- KYW-TV's "Cleveland for Cleaner Living" campaign was climaxed this week by the Mayor's signature on a law fining litterbugs. The station ran a program and daily promotional spots on the fifth and debris of certain sections of the city, until it was successful in getting the Litterbug Ordinance on the books.
- WCBI-TV, Columbus, Miss., in line with the "You Auto Buy Now" campaign sweeping the country, mailed over 100 auto license tags to time-buyers, with the "buy now" theme, and added information about the station's market.
- WWTY, Cadillac, Mich., is devoting the month of July to stimulate sales of all businesses related to home ownership and improvement. The promotion is dubbed "Better Home Month" and includes spots, special programs, news show interviews and film stories.

Strictly personal: Roger Garrett, appointed local sales manager, WSTV-TV, Steubenville . . . James Keen, assistant general sales manager, WFTI-TV, Evansville . . . Robert Wiegand, promoted to general manager, WKTU-TV, Lexington, Ky. . . . James Bonfigli, station manager of WTTG-TV, Washington, leaves the Metropolitan Broadcasting Corp. this week resulting from a disagreement in policy between local and home office management.

RADIO STATIONS

Metropolitan Life has stepped out with a campaign of safety messages during the summer season.

It's being done through local branch managers. The promotion will include giveaway of a pamphlet, Guide to Good Driving.

Market which set off the campaign: Philadelphia. Station: WPNX.

Stations on the move: To new quarters, KWK, St. Louis, begins to operate from the Roberts Building this week. . . . To new owners, KIMN, Denver, purchased by Cecil Heftel and his wife, subject to FCC approval.

New affiliates: The Keystone Broadcasting System added nine stations thus bringing the total to 1,013. They are: KWSO, Wasco, Cal.; WDOL, Athens, Ga.; KCID, Caldwell, Id.; WCMR, Elkhart, Ind.; KSNN, Mason City, Ia.; KANA, Anderson, Mont.; WAGG, Franklin, Tenn.; KBLT, Big Lake, Tex., and KGAS, Carthage, Texas.

Radio promotions and stunts:

- To celebrate 4 July, WIBG, Philadelphia, held a contest aiming at getting the listeners to read the "Declaration of Independence" and list how many times "of" appears. Prize: A trip to the Capital.
- Christmas in July? KADY, St. Louis, aired a program of Christmas tunes, with the theme "Six months till Christmas, Do your Xmas shopping early." A free gift was offered to the first listener calling in to wish the d.j. a "Merry Christmas"
- To hike its summer client list, WCRC-AM-FM, Boston, held a contest for its sales department, awarding them with radio and hi-fi equipment as they reached certain "plateaus" in the number of sales made. As a result, the station boasts a 40% business increase over this time, 1957.
- The Texas Triangle Radio Stations—KLIF, Dallas, KILT, Houston, and KTSF, San Antonio—are planning an "Operation Hopscotch" promotion. Two pilots will attempt to set a world's record for non-stop endurance flying, by remaining over the Triangle area for 50 days, with daily broadcasts to the stations.
- Boston d.j. Carl deSuze, of WBZ & WBZ-A, set up an authentic 1888 country store in the lobby of the Watertown Savings and Loan Association, where he aired his programs, poured coffee, sold candy, and told yarns. Results: There were as many new accounts opened during the first week of his stay, as were opened during the last six months of 1957.

Savannah, Georgia
Savannah's most powerful voice

robert e. eastman & co., inc.
national representatives of radio stations

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

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

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

Sponsor • 12 July 1958
HANDS DOWN
if you want decision makers—

SPONSOR proves it

The question asked was: "What magazine do you read with fair regularity?"

Every respondent was validated as a decision maker in the broadcast field.

by every independent survey

WRCV proves it

The question asked was: "What magazines do you read—every issue—every other issue—less frequently?"

Every respondent was validated as a decision maker in the broadcast field.

SPONSOR wins hands down

Among editorial-type publications
SPONSOR delivers more decision makers
(at both the advertiser and agency level)
more than any other broadcast publication.
Almost 50% more
than the next big book in the field.

*This excludes SRDS which is a reference publication.

SPONSOR
sells the TEAM that buys the TIME
YOUR FUTURE IS GREAT IN A GROWING AMERICA

AMERICA ALWAYS OUTPERFORMS ITS PROMISES

We grow so fast our goals are exceeded soon after they are set!

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More People—Four million babies yearly. U. S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More Jobs—Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More Income—Family income after taxes is at an all-time high of $5300—expected to pass $7000 by 1975.

4. More Production—U. S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.

5. More Savings—Individual savings are at highest level ever—$340 billion—a record amount available for spending.

6. More Research—$10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More Needs—In the next few years we will need more than $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a post card today to: THE ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.
The FCC continues to move deeper and deeper into station programing.
It has now set on the formal hearing docket the application of WGH, Newport News, Va., for a renewal of license. Prior to this, the commission had queried seven Atlanta radio stations on the subject but in a sort of semi-private way.

A formal hearing, if it comes off, could eventually result in definite indications on how far the majority of the commission feels they can and should go in appraising a station's programming record.

On the negative side there's Commissioner T.A.M. Craven, who's firmly on record as holding the communications act bars the FCC from any censorship proceedings and that the commission has no right to consider a station's programing when a license renewal looms.

Whether or not significant, Craven did not participate in the decision to hold a hearing on WGH's alleged programing shortcomings, but the other six commissioners were unanimous in favoring the directive.

At least two commissioners are known to believe that although the FCC has no powers to censor, it does have the power to hold broadcasters to programing promises made when they applied for their frequencies.

Note this: The commission hasn't yet scratched the surface of the 3,500-odd AM and FM stations and even started on tv stations. But should the FCC decide it has the power to probe programing—and the courts agree—the impact on the business could be sensational.

Another significant development of the week was the FCC's findings on the Barrow Report's allegations that the TV networks had violated the rules.

Held the commission: The networks were guilty on some counts, innocent on others and guilt could not be proved on still other charges.

As for the instances of "guilt," the FCC told the networks (plus two ABC-affiliated stations) that no action would be taken against them. The grounds for no action: The violations took place some time ago, they are not being continued and anyway the networks and stations involved have promised to sin no more.

Specifically, the findings were to this effect:
- All three networks had exerted pressure on affiliates to raise their national spot rates. Two ABC TV affiliates were chided for letting the network get away with it.
- CBS TV was guilty of making a condition for affiliation the primary or exclusive clearance of CBS programs at the expense of its competitors.
- NBC should not have yielded to a "warning" by the Crosley group that it would not clear still other NBC programs if the network placed programs declined by Crosley on competitive stations.
- ABC TV was off base for at least getting very close to making its network rates dependent on the clearance its affiliates gave ABC TV programs.

Progress of the House-passed bill to exempt all but purely business activities of sports enterprises from the anti-trust laws has been stymied in the Senate.

Broadcasters, who are militantly against the measure, are taking heart from the fact that Senator Kefauver, chairman of the Senate antitrust and monopoly subcommittee, has called a long list of witnesses on the measure.

The only hope of defeat for the bill is its getting bogged down by Congress' rush for adjournment in the early weeks of August.
SPONSOR HEARS

Personal feuds are no novelty in the dynamic, fast-moving air media. But it's been a long time since the trade has witnessed anything as bitter as the exchanges now going on between a rep and a network v.p.

•

Attribute it to the soft market if you will, but the networks this summer are using a lot of "free sampling" program tactics.

This one is becoming almost routine: Sharing either a token fee for the show or waiving the price altogether.

One "tie-in" offer even provides for a 25% added discount on the time.

•

Advertising strategists on cigarettes aren't even bothering to think about the next copy tack—they expect the health theme to dominate for a long time.

They figure the filter market will represent 50% of all sales by the end of this year. Anticipated 1958 overall increase in cigarette sales: 2%-4%.

•

Agencymen who have the chore of seeing how their commercials are handled at New York tv stations say they're getting increasingly frustrated by the attitude of the technicians in the control room.

Instead of paying attention to the dials and screens, the technical help spends the time exchanging gripes about their union.

If you want to speculate how the advertiser's dollar for time and talent in network tv is split up, here's a percentage table that will serve as a pretty good rule-of-thumb.

The program producer's share, 38.2%; the affiliates, 16.4%; the agency, 15%; line charges, 5.6%; the network's residue, 24%.

The number of viewers taking pen in hand and writing in for a free offer—even if it's only a booklet—shows no signs of diminishing in tv.

A check with the networks indicates that the response to offers is as big as it ever was.

Most of the offers are handled by outside mailing houses but there's enough of this sort of mail clearing through the network home offices to give a comparative measure.

What started as a press agent's gimmick to keep a performer on the air shows signs of becoming a continuing headache for Chicago broadcasters.

The group which has baited agency as well as station people into giving them a publicity forum for their gripes calls itself the Housewives Voluntary Committee in Behalf of Better Radio-Tv Programming.

P.S.: Skeptical Chicagoleans are wondering who's subsidizing the reams of publicity being put out by the p.a. for the group.

Agency media people point to this season's Nielsen findings as further underscoring the trend toward the virtual disappearance of network loyalty.

They say the multi-network rating chart will continue to have this value for them: Highlighting time periods when the audience isn't split so evenly among the three networks.
YOU MIGHT SPOT HALLEY'S COMET*

AMERICAN RESEARCH BUREAU
MARCH 1958 REPORT
GRAND RAPIDS-KALAMAZOO

BUT...You Need WKZO-TV
For Astronomical Results
In Kalamazoo-Grand Rapids!

NEW MARCH 1958 ARB FIGURES, left, prove that WKZO-TV dominates the Kalamazoo-Grand Rapids television audience — morning, afternoon and night . . . seven days a week!

WKZO-TV is Channel 3 — telecasts with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves more than 600,000 television homes in one of America's top-20 TV markets!

*Last seen in 1910 — due again in 1986.
How Far Will A Buck Go?

That depends! If it's an advertising buck, and you spend it in New Orleans, it will go further on WNOE than any other station in the market. Here's why:

**TEN TIMES MORE POWERFUL—** WNOE is the Gulf-South's most powerful full-time independent station...10 times more powerful than any other independent station in the market.

**BIG SHARE OF AUDIENCE—** In the May-June 1958 Hooper, WNOE has climbed to the average share-of-audience of 15.1 in an 11-station market. That makes WNOE a strong, indisputable second in this MULTI-BILLION-DOLLAR market...with 10 times more power!

**PLUS A BIG, BIG BONUS—** WNOE's 38.3% share-of-Mississippi Gulf Coast audience is larger than local stations, and 3.5 times larger than any New Orleans station. This Gulfport-Biloxi area is America's 175th market...and GROWING LIKE A TEENAGER! That's a sales-making bonus...that makes a "buck go furthest" on WNOE! *Hooper-May Survey—7AM-6PM*

For the full story of WNOE's superiority in the Gulf-South (map below) call your Avery-Knodel man! In New Orleans, call Dick Morrison, General Sales Manager, at 2173.

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**PROGRAMING MESS**

*(Cont'd from page 30)*

This personal approach. Here's why:

Today the average corporation president cannot afford to look on a sizable tv appropriation simply as a cold-blooded sales tool for building volume at a low cost-per-thousand.

He's also concerned with what effect the expenditure will have on his own organization and future plans, on his employees, dealers, stockholders, suppliers, even bankers, and on the general prestige and reputation of his company. Understand this, says a BBDO vice-president, and you'll begin to understand why the current "program mess" is hurting tv.

When SPONSOR asked about companies like P&G, Bristol-Myers, Pharmaceuticals, Inc., and others that seem to favor the slide-rule method, the reply was:

"There are comparatively few companies which approach tv in that way. Their management philosophy definitely does not apply in the heavy goods, automotive, appliance, rubber, oil, and gas industries, nor with many grocery, drug, cosmetic, and specialized outfits. They are numerically a minority."

As further evidence of this, agency men say, note J. Walter Thompson's buy of Jackie Gleason and Milton Berle (both live programs) to give the products on those shows "class."

The way advertisers describe their dissatisfaction with present program quality is 1) sameness of formats, 2) unimaginative treatment, and 3) lack of "prestige values."

"The shows we were offered for fall sponsorship were just dreary," the advertising vice-president for one of the big four tobacco companies says. "You could buy a Western laid in northeast Arizona, or a Western laid in southwest Utah, or a mystery series laid in Paris, or a mystery laid in New Orleans, or a game show that imitated What's My Line, or a quiz show that imitated Twenty-One. There was nothing exciting in the whole lot."

A veteran agency man comments: "Look down the list of the fall shows, both new and old, and you won't find 10 that have any real distinction and prestige value for the advertiser. After you've named Hallmark Hall of Fame, Playhouse 90, Ed Sullivan, and a few others—where are you going to find that extra quality oomph that makes a client's mouth water?"

Others grumble that the current level of program quality is fast reducing network tv to the status of a "commodity" medium. And, they say, "whenever that happens, look out."

How can the situation be corrected? You can get almost as many prescriptions for remedies as diagnoses of the disease itself. Many obviously have to be discarded because they are based on personal judgments or whims and have little commercial value. But the general direction of the more practical suggestions is along these lines:

- A wider stock of programs—and a wider range of choice—is essential.
- Present methods of program planning and selling should be revised to get out of the "rating madness."
- The networks should aim for more single-sponsorship sales and soft-pedal the alternate-sponsor approach.
- The suspicion on the part of sponsors that Hollywood has lured network programing into its mysterious den will have to be allayed. In other words, sponsors should be "let in on"}

*(Please turn to page 72)*

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**WNOE**

50,000 Watts, 1060 KC

**NEW ORLEANS**

A James A. Nee Station

Affiliated with KNNO AM-FM in Monroe, La.

Now represented by Avery-Knodel, Inc.
robert e. eastman & co., inc.
national representatives of radio stations

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

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

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
Yukon 2-9760

Sponsor • 12 July 1958
PROGRAMMING MESS
(Cont'd from page 70)

what's going on in the industry.

As for the programs themselves:

To an advertiser, sponspor finds, better programing does not mean a swing to off-beat, avant garde shows, nor to morbid psychological dramas, nor to tricky, costly production experiments. And it doesn't necessarily mean live programs.

What most advertisers want from TV is a combination of blessings:

- First, programs that will appeal (and demonstrably so) to large mass audiences.
- Second, and equally important, programs which in plan, format, and execution reflect prestige, quality, and news values for the advertiser.

In his Esquire article, Hubbell Robinson praises a handful of TV production specialists who have a "built in compulsion" to deliver not merely ratings but "pride ratings," too, and calls on the industry to follow their example. To many cynical observers of the TV scene, such talk may seem almost unbelievably idealistic, even naive. But, as sponspor's survey shows, it is drawing much fervent applause.

METROPOLITAN LIFE
(Cont'd from page 33)

radio budget was about $100,000. By 1935, the budget was up to about $200,000, and the program was being carried on eight stations. Then radio was dropped, to concentrate on other media.

The firm re-entered radio in 1946, with 37 stations, a budget of $650,000 with its current "Good Hints" campaign. The health idea though, is the same as that used during the earlier ten years.

For a time Metropolitan considered using network radio. The final decision was to use spot, since the greater percentage of Metropolitan policyholders are concentrated in large cities. Spot enables the company to concentrate its radio program in these areas, and complement other Metropolitan advertising.

Spot has other advantages, the company finds. It can be used to plug local emergencies, say a hurricane or flood, for instance, or a polio scare. In such cases the company sometimes pulls its scheduled spots and substitutes information related to the emergency.

In addition the company points out that it can utilize the following of local announcers, and cooperate with local health agencies such as the Red Cross Nursing Service.

Metropolitan's radio advertising reflects a singleness of purpose that has been behind its advertising since 1922. At that time the then president, Haley Fiske, wrote that the reason for advertising was "a desire to spread widely a knowledge of health and the ways of conserving it, that people may live longer, happier lives."

There is no self-interest, as such, in this health program. Metropolitan is a mutual company, which means its premium rates are based on costs; any surplus of funds over what is required for claims, reserves, and operating expenses is returned to the policyholders, who are, in effect, shareholders, in the form of dividends.

Metropolitan's efforts toward promoting better health through its advertising have been recognized frequently by community and social groups. It has received commendations from local organizations as well as national awards. Typical of the latter is the 1957 Alfred P. Sloan Award for Highway Safety, awarded to the company in recognition of its on-the-air contribution to this cause. The company devoted, the award notes, some 2,636 announcements, covering 1900 minutes of broadcasting time on 62 programs to promote highway safety.

What about TV? At present the company has no plans to use it. It doesn't feel that a visual presentation could add much to the campaign. About all that could be done, it points out, is to show the cover of the booklet, and this wouldn't add much to the interest or response.

But more than that, the company points out, it would make it necessary to revise the current program of using different copy every day, on timely and topical subjects, since the cost of preparing films in such quantity would be prohibitive.

The company used the "Good Hint" campaign for some 12 years and is more than pleased with the results. Millions of booklets with health information have been disseminated, which can only result in people taking better care of themselves.

And in doing this the company believes the campaign has helped create a public image of Metropolitan Life as a company interested in people. This is considered invaluable to the organization and its representatives.

One measure of a TV station:

power

WNCT is full of power—316 kw visual, 138 kw aural, and a bunch of 110 and 220-volt AC-DC. But in Eastern North Carolina, folks are not interested in power unless it fails and they can't see their favorite programs on Channel 9.

Message: The latest 19-county Telepulse and ARB point to WNCT as a WHALE of a buy. You'll see when you try WNCT for your next buy in the Eastern N.C. market. Hollingbery has avails and free copies of our new brochure.

SPONSOR • 12 JULY 1958
Mr. J. R. Peters,
National Commercial Mgr.,
CHCH-TV,
163 Jackson St. West,
Hamilton, Ontario.

Dear Mr. Peters,

I intended to write this letter some weeks ago, but these things sometimes get shuffled to the bottom of the pile.

I just want to bring you up-to-date on the results obtained on behalf of our client, United Co-operatives of Ontario, for their new product "DRESSIT". We used, as you know, one-minute live spots on CHCH-TV's theatre during February and into March. The primary objective was to promote this product in the Hamilton and Niagara areas, which was accomplished quite successfully. However, just as important was the surprise bonus coverage in the Toronto area.

Store sampling in Toronto supermarkets provided us with names and addresses of consumer purchasers of "DRESSIT", and these people were personally interviewed for product reaction, etc. One of the questions we asked was: "Do you recall any 'Dressit' advertising?" The final tabulated results showed that nearly 30% of those interviewed had seen one or more of the live commercials on CHCH-TV. This plus value was indeed a big help in doing a job on a rather limited budget.

As a point of interest, you will be pleased to know that we intend to use, within the next few weeks, a further series of similar spots on CHCH-TV for the same product. Also you probably already have our space order for spots for the companion product Adi-drip to appear on CHCH-TV.

I would like to personally thank your fine staff for the excellent co-operation in the putting on of these live "DRESSIT" commercials.

Very truly yours,

[Signature]

SHIB:me

ANOTHER SUCCESS STORY FROM CHCH-TV

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend $2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales ... another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9368, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769
INCOME: coastal

POPULATION: Inland

Marshall Clark is joining Ketchum, MacLeod & Grove, Inc., next week as manager of the New York office. Simultaneously he will become a vice president of the advertising and public relations agency. He has been in London as resident marketing manager of Bowater-Scott Corp., Ltd., a British affiliate of Scott Paper Co. He joined Scott in 1955 as director of advertising, a post he held until he went to London this January. He was a lieutenant in the U. S. Navy during the war, then returned to Dartmouth for a graduate degree. He joined Needham, Louis & Brorby, Chicago in 1948, leaving in 1950 to join Benton & Bowles, where he remained until he joined Scott. He succeeds Robert P. Lytle, KM&G v.p., who will direct pr expansion in the New York area for the agency.

Arch L. Madsen has joined WLS, Chicago, as assistant to Glenn Snyder, v.p. and general manager of the radio station. He was formerly general manager for sponsor Publications, Inc. A veteran of the broadcasting industry, he is a former member of the board of directors of Radio Advertising Bureau, and served for three years as director of membership and station services for the organization. Prior to that he was active in the management of KSL and the Intermountain Network of Salt Lake City, and interested in the management and ownership of several other western stations. He is a member of the American Management Assn. and R.T.E.S. He and his family make their home in Wilmette, Ill.

Horace S. Fitzpatrick has been named stations manager of all WLS stations—AM-FM-TV—Roanoke, Va. No stranger to the operation, he joined WLS on 24 October 1940 as a radio salesman. He advanced to commercial manager in 1945, was promoted to assistant manager in 1949. He now assumes full responsibility for all of the operations. His only other job was with Appalachian Power Co., Roanoke, for eight years after high school. He is a lifelong native of Roanoke, and is active in the Kiwanis, Sales Executive, Advertising, Elks, Roanoke Country, Variety, Toastmasters and Cotillion Clubs. He is 44, is married, and lives in Roanoke. One brother is a State Senator, another a Judge.
robert e. eastman & co., inc.
national representatives of radio stations

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

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

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

*effective after July 15

Each year for the past 12 years sponsor has turned out its annual "nuts and bolts" edition for timebuyers, account executives, ad managers and others engaged in buying time and programs on tv/radio when the thermometer is at its peak.

The 1958 edition of Fall Facts Basics, to be published this month, is actually four books in one. To the traditional Radio, Television and Film has been added a Marketing Section. And each of these divisions includes a separate chart section known to the industry as Radio Basics, Tv Basics, Film Basics and Marketing Basics.

Here are a few highlights of the upcoming edition: This fall the tv network will carry as broad a range of show types as any time in history with Westerns strong and drama somewhat down. Radio's share of the nation's advertising dollar, after several years decline, is now on the up-trend. It now gets 10%, of the national budget, 5% of all local budgets.

Spot tv and radio, after a relatively slow six months, are expected to climb sharply—especially in the fourth quarter.

Warning on editorializing

Editorializing, not long ago a rare component of station programming, suddenly has become standard operational procedure with hundreds of radio and tv outlets.

But now that it's here, sponsor is prompted to issue a warning word based on a considerable amount of observation. If your station is editorializing, are you fully aware of your responsibilities?

Editorializing requires careful analysis, rare judgment, and broad experience. These are factors bred into good newspaper editorial writers after years of reporting, rewrite, and editing. On the newspaper level the editorializing responsibility generally falls only to the best journalists.

A similar spirit of responsibility and importance must permeate broadcast stations. Editorializing is no role for the novice, no matter how intelligent or willing. Yet, many stations have ventured into this area improperly briefed.

In the course of time, radio and tv stations, dedicated as they are to serving the public, will prove highly successful practitioners of the editorializing art. Some today are doing an exceptionally fine job. But now is the time for each station engaged (or likely to engage) in editorializing to take stock of its ability to perform professionally in this area. Editorializing is not child's play.

10-SECOND SPOTS

Briefing: When Carol Ann, traffic manager at WLOF-TV, Orlando, Fla., left for vacation she left typed instructions for her replacement. Point one: "Start the day with a smile... I rarely do, and the folks will enjoy the switch." She closed with point eight: "Tranquilizers are a traffic girl's best friend."

Premium: Black, Little & Co., Newark advertising agency, ran a newspaper ad that read in part: "Just mail the coupon and we'll send you, absolutely free, one of our principals." What, no box top?

Spelling bee: The following are the closing lines of a covering letter that accompanied a manuscript submitted to sponsor. "You may rewrite if you desire. We turst you will find this of printable value to our industry." We wouldn't dream of rewrighting it; we turst all wrighters.

Early bird: WWLP, Springfield, Mass., offered a free prize of a sewing machine to the listener who sent in a 1951 penny—the envelope bearing the earliest postmark would win. Murray Wartel, of nearby Greenfield, took the offer literally, sent his penny in an envelope postmarked 31 October, 1862.

Fast acting: In order to free the cotton in a bottle of Bufferin, NBC TV star Jack Paar poured in some water and recapped the bottle. A little later in the show, the Bufferin blew its lid spattering Paar and his guests with white liquid. They could title that comercial—"Men in White; a dramatization."

Saturation: Bartell station WAKE, Atlanta, aired 496 announcements over the Fourth of July weekend as follows: "WAKE to the Fifth—Go Fourth safely."

Ancient history: Like statistics? The American Bottlers of Carbonated Beverages, Washington, D. C., has soft drink production-consumption figures going back to 1849! In that year, the industry dollar volume was $760,000, representing 1.5 million cases or 36 million bottles, a national per capita consumption of 1.6 bottles of pop. Either they weren't thirsty then or it was a long, long drink.
In Omaha...
if you want the right time of day...
get it from the station with the most quarter-hour firsts*

That would be radio station KOWH, now completing 8 years of dominance.
1. KOWH is first in 32 quarter hours (including 7 first-place ties)
2. There are only 8 quarter hours in which KOWH is not first.
3. Currently KOWH is first in the morning, afternoon and all-day with a 7.9 average Pulse.
4. Good coverage on 660 kc.

Advertisers and listeners have shared the discovery that any time's a good time on KOWH.
Get Adam Young to give you the right time of day... or talk to KOWH General Manager Virgil Sharpe.

*Pulse
BAKERSFIELD

California’s
“five-county-city”
... America’s
oíl-rich
farm-rich
industry-rich
family-rich
pioneer
country
is

KERO-TV CHANNEL 10

Bakersfield, California
is NBC Television in
the San Joaquin Valley,
serving over
1 million prosperous
persons in CALIFORNIAS
Super-Market

REPRESENTED BY EDWARD PETRY & CO., INC.

the one
and
only
way
to
bring
in
a
gusher
in
The Star stations

**KMYR**

Denver

Represented nationally by

ADAM YOUNG, INC.

**KOIL**

Omaha

Represented nationally by

AVERY KNODIL

**KWIK**

Pocatello

Represented nationally by

AVERY KNODIL

HOW PROGRAM SPECIALISTS HELP SPOT

CBS TV's appointment of a program service director for CBS stations points up trend by reps to furnish programming assistance at local level. Here's what spot sellers hope to achieve.

Page 27

Texaco breaks the night radio jinx

Page 29

JWT's air strategist:

Dan Seymour

Page 30

Get more out of your storyboards

A Sponsor Exclusive

Page 34

Results are a must, so are . . .

Choose the TWIN for Your Market!

Denver

OMAHA . . . KOIL is undisputed No. 1 in the Omaha area—Proof—Hooper (May-June '58) 41.8 share morning and 42.8 share afternoon; latest Trendex 42.2 share morning and 39.5 share afternoon; Pulse (May, '58) dominant first morning and afternoon. Your Star Station, serving over 875,000 people, is a must buy station. See Avery-Knodel or Station Manager James H. Schoonover.

Texaco breaks the night radio jinx

Page 29

JWT's air strategist:

Dan Seymour

Page 30

Get more out of your storyboards

A Sponsor Exclusive

Page 34

Digest on Page 2
What a buy! A.A.P.'s Movieland Group has 81 top pictures from major studios including RKO, 20th Century-Fox, UA, Universal, Korda and others. And 9 out of 10 were produced between 1948 and 1957! Many of these films star big names like Ginger Rogers, Lilli Palmer, Bette Davis, Paulette Goddard, Rex Harrison, Joseph Cotten, Orson Welles and others. Here's an array of great, new pictures that have pulled top ratings in markets where they've already appeared. First run in many markets.
Every Way
You Look At It . . .

Des Moines prefers

KRNT-TV
The Cowles Operation in Iowa

New DEPTH STUDY proves it!

▶ The Station Most People Watch Most!
▶ The Station Most People, By Far, Depend on for Accurate News!
▶ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV delivers the kind of results a present-day advertiser wants and needs!

Call Your KATZ Man for These New Facts on Television Viewing in Des Moines, Iowa

OVER 50% Named KRNT-TV Personalities EXCLUSIVELY!

Compare this with the 6% naming only other stations' people!
DIGEST OF ARTICLES

How program specialists help spot

Rep firms move more and more into the area of advising, assisting their stations on programming. Some new developments point up trend

Texaco breaks the night radio jinx

Nighttime spot radio gets its first all-out vote of confidence from a big national account. The Texaco Co. C & W buys it—weekends only.

JWT's Dan Seymour: Man behind the billings

As the No. 1 agency in air media billings (13 network properties) heads into fall 1958, SPONSOR profiles the man who masterminds their strategy.

New way to calculate spot TV costs quickly

Here's the latest slide-rule calculator device just released by Blair. Now admen can figure audience and costs for 500 different schedules.

Detroit's ad strategy: running scared?

Is Detroit playing it smart in avoiding long-term commitments, or are auto makers running scared? One TV executive insists it's the latter.

The best medium to promote TV is TV

KMTV tried an experiment; it dropped newspapers for rating week promotion, used on-the-air promotion instead. Here's what happened.

Get more out of your storyboards

In this SPONSOR exclusive, Rollo Hunter, EWR&R radio TV director, offers tips for making storyboards a more effective communication device.

Traffic jams: How they benefit radio sponsors

More and more advertisers in more and more categories are discovering the "on-the-road" audience and reaching it via traffic jam reports.

TV Guide: A TV success story

Reason for its success, TV Guide executives say, is that the magazine fills a need—gives viewer program information, advertiser flexibility.

Alaska's potential for advertisers

What will the 49th state mean to advertisers? A new, young, aggressive and growing market, with high income, easily reached with air media.

Night buys highlight net radio sales

New business for week ending 18 July features after-dark buys on CBS Amer. Mts, Sterling Drugs; on MBS by AT&T, Quaker State, Ex-Lax.

SPONSOR ASKS: Has TV news lived up to its early promise?

As public interest in news continues to grow, three station men tell SPONSOR why today's TV news coverage does not live up to expectations.
LARGEST AUDIENCE
OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV leads in all categories: Number of homes reached monthly, number reached weekly...
Weekly and daily daytime circulation;
Weekly and daily nighttime circulation.

WOC-TV COVERAGE DATA —

<table>
<thead>
<tr>
<th>Description</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>1,727,100</td>
</tr>
<tr>
<td>Families</td>
<td>51,200</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$2,076,120,000</td>
</tr>
<tr>
<td>Effective buying income</td>
<td>$2,852,363,000</td>
</tr>
<tr>
<td>Source</td>
<td>1958 Survey of Buying Power (Sales Management)</td>
</tr>
<tr>
<td>Number TV Homes</td>
<td>398,800</td>
</tr>
<tr>
<td>Source</td>
<td>Nielsen Coverage Service No. 2</td>
</tr>
</tbody>
</table>

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

The Quint-Cities Station — Davenport and Bettendorf in Iowa: Rock Island, Moline and East Moline in Illinois.

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE
Is your ad dollar going bye-bye...

or BUY BUY?

Been asking a small boy to do a man's buying in Portland, Oregon? With KPTV, you reach an adult audience—the kind that puts "buy buy" in your budget. Don't be fooled by kid shows and other gimmicks that inflate ratings. Put your ad dollars on KPTV and sell the people who buy!

schedule the BUY-BUY station

KPTV
Portland, Oregon
channel 12

Oregon's FIRST Television Station Represented by the Katz Agency, Inc.

NEWSMAKER of the week

Last Friday was move-up day at NBC. The board of directors boosted Robert W. Sarnoff from NBC president to chairman of the board; to fill his vacated post, moved Robert E. Kintner from executive vice president in charge of TV to president. The top NBC team is now Bob and Bob.

The newsmaker: Tireless, jet-propelled Bob Kintner can't be out of the president's chair for long. On 16 October 1956, he stepped out of his slot as president of ABC. In less than three months he had joined NBC as executive vice president, coordinating color TV activities. Now, with last week's action by the NBC board, he is president again.

This latest promotion, according to NBC, is in recognition of Bob's tremendous job of bringing NBC to parity with CBS in audience ratings, for narrowing the billings gap between the two rival networks. Bob also is credited with effecting substantial savings for NBC through letting outside producers turn out TV programs while he concentrated on selling them. Ironically though, the recent economy sweep at the net led to a wave of rumors along Madison Avenue, just preceding Kintner's elevation to the presidency, that "Here goes Kintner—out.” That he went up instead, came as no great surprise to those in the know. It is doubtful that this high-powered operator would have come to NBC in the first place if promise of the presidency had not been made.

Thus Kintner becomes NBC's eighth president (ninth, if you count General David Sarnoff's several-month term as acting president between the leaving of Frank White and the coming of Pat Weaver).

What administrative assets and liabilities does Bob Kintner bring to his new job? He brings the respect of Madison Avenue admen who have long regarded Kintner as something special as a salesman. He brings a sixth-sense in programing trends; Kintner sniffed out the adult Western show at the first tumbling tumbleweed. He brings unbounded energy; leisure time and social life are cheerfully sacrificed on the altar of business. On the other side of the ledger, he brings the type of self-centered strength that often leads to conflict. Pit him with other strong men and sparks are bound to fly as was demonstrated at ABC when Leonard Goldenson appeared actively on the scene.

A native of Stroudsburg, Pa., 49-year-old Kintner was for many years a Washington correspondent for the N. Y. Herald Tribune, later joined Joseph Alsop to write a nationally syndicated Washington column. After a hitch in the Army during World War II, Ed Noble, whom Kintner had met on the political front in the capital, brought him to ABC in 1941 as vice president. At NBC, Kintner will report to Bob Sarnoff.
1st in Delaware Valley, U.S.A., for 8 consecutive months.

Sources: ARB, Nov. 1957-June 1958
WHEN SOMEONE FINDS A WAY TO REACH, INFORM, ENTERTAIN AND SELL PEOPLE ON THE ROAD BETTER THAN RADIO DOES NOW...WE WILL MOVE OVER!

Meanwhile, of all advertising media, radio alone is in the driver's seat. And nationally, the CBS Radio Network delivers radio's biggest audiences to advertisers—41 percent more listeners than the next network.* What's more, these are listeners who really listen. The very nature of the whole program schedule tells you so. And we can prove it!

*WTELLIN RADIO SHOW, JANUARY 1 THROUGH MAY 15, 1950.

CBS RADIO NETWORK
your advertising dollar produces more sales on Wgal-TV

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that Wgal-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing more—on Wgal-TV.

Wgal-tv
LANCASTER, PA.
NBC and CBS
STEINMAN STATION • Clair McCollough, Pres.

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

19 JULY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Spot radio this week got a chunk of the money that Wildroot (BBDO) had been spending in network tv via Robin Hood.
The schedule spreads over 35 markets for five weeks starting in late July.

Nighttime spot radio got a vigorous dose of octanes from Texaco.
It's buying a five-week saturation campaign in about 100 markets, with the schedules split about equally between week nights and weekends.
(For details of the campaign and its implication to nighttime radio, see page 29.)

National spot tv meantime got a real sizzler for the 1958-59 season: A $1-million campaign from Maypo cereal to be divvied up over 26 weeks.
Coming through Bryan Houston, the drive will cover 770 markets coast-to-coast. The type of availabilities for minute announcements being sought: in and around children's shows. (The schedules will be different in each market.)
Incidentally, the budget is twice what it was for the previous season. (See Maypo success story, 14 December 1957 SPONSOR.)
Other new tv spot business that emerged this week: Armstrong Tire (L&N); Free Wax (L&N); Amoco (Katz); and Duncan Hines Cake Mix (Compton).

The path of the radio sellers gets thornier: This week they were faced with a dictum from an agency that its minute announcements for a specific client be (1) exempt from any sort of back-to-backing, and (2) separate from other minute announcements by at least two minutes of programing.
The source of the requirement is Campbell-Mithun, and the client is Northwest Airlines. The taboo is in the form of a rider to the agency's contracts.
CM's attitude has caused no small uproar among reps. They think the restrictions are not justifiable in that double-spotting does not present an objectionable practice. They also point out that wide enforcement of the taboo would result in a considerable loss of revenue to stations and make rate increases mandatory.

WBBM, Chicago CBS-owned outlet, has decided to give its FM outlet a much more distinct green light.
It's setting up a separate sales staff for FM and intends to put a lot of emphasis on in-depth news. Nor will the station hereafter be a free bonus for advertisers.
Chicago is one town on which FM has been making quite a dent.

Now that ABC TV has become an all-out daytime competitor, you'll be seeing a lot of competitive promotional fireworks.
Not even waiting until it unveiled its expanded schedule (which will be in October), ABC TV's research this week put the comparative spotlight on some of NBC's new daytime properties—shows like Lucky Partners, Haggis Baggis, Today Is Ours, and From These Roots.
The point that ABC seeks to make is that the four newcomers—according to the July Trendex—ran third in the daytime network race.
NBC TV's rejoinder: Why not wait until the new shows have had a little more exposure before telling the trade the newcomers are "not doing too well"?
P.S.: In all half-hour comparisons cited by ABC TV, the top rater is CBS TV.
The continuing debate over who's entitled to a local rate (rather than the higher general rate) is getting a flash of heat from the Tracy-Locke agency in Houston.

T-L announced that it had canceled spot-tv contracts in Oklahoma for Maryland Club and Admiration coffees because this brand was being charged the general rate, whereas Cain Coffee, an Oklahoma concern, could buy at the local rate.

Wrote Tracy-Locke to Oklahoma stations:

"It is our conviction that the only just rate policy is one which offers the same rate to all products in general distribution. We believe that the establishment of 'local' rates cannot be justified unless such rates are limited to retailers ... who will conceivably benefit from only a part of the station's coverage."

The question of whether a distributor is deserving of a local rate just because he has a local agency has been a thorny problem for stations from practically the inception of radio.

The Storz stations recently moved to solve the dilemma by devising a strict set of ground rules for themselves. (See 26 April SPONSOR-SCOPE, page 11.)

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Watch for a trend away from copy-catism in radio station programing policy.

You'll find individual (as well as group-owned) stations striving to evolve their own programing personality and going in for more experimentation—instead of merely imitating stations that are currently riding the rating crest.

(For an analysis of what's happening, see page 27.)

---

The heightening battle for the spot tv dollar is reflected in the move by WCBS TV, New York, to use its own sales manpower in its home town—on top of the staff and facilities of CBS Tv Spot Sales.

Commented Craig Lawrence, v.p. in charge of CBS TV o&o's and spot sales: "You can pack a lot of flushing-power with 22 men of your own working out of a station."

Sidelight: WCBS TV was the last of the CBS o&o's to put its own local sales force into play.

---

The thing that continues to give local radio the old-time spice is the fire and resourcefulness still being put into covering a new break on the scene.

Take, as an example, WEOL, Elyria: This week it outwitted the efforts of a construction contractor to keep reporters from a barge disaster that drowned several men and hospitalized others.

The station hired a launch, covered the river rescue scene, got the names of the victims, plus taped interviews of worker eye-witnesses.

(WEOL also fed the story to WGAR, Cleveland, and WLEC, Sandusky.)

Note for the blase timebuyer: You can't always measure the impact that a station has on the loyalty and acceptance of the listeners by mere statistics.

---

The rate that network radio business has been going this summer proves once again that breaking down old habits and conceptions can be as frustrating in advertising as in any human endeavor.

Despite the fact that in successive years summer listening has piled up a potent outdoor appeal, advertisers—at least in network radio—still show a disposition to curl up their expenditures as the warm weather proceeds.

Note the following comparison of total sponsored hours for the four radio networks as of these recent 1958 periods:

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>TOTAL SPONSORED HOURS</th>
<th>PERCENTAGE OFF</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 May</td>
<td>101.1</td>
<td>—3.7%</td>
</tr>
<tr>
<td>20 June</td>
<td>97.4</td>
<td>—9.6%</td>
</tr>
<tr>
<td>18 July</td>
<td>88.1</td>
<td></td>
</tr>
</tbody>
</table>

(See Radio Basics, page 39, for breakdown by networks, etc.)
One-man opinions may be worth little; but if the source is in a strategic position and swings a lot of dollar weight, his thoughts can show how the wind may be blowing and give the business valuable clues.

Remarked a partner in an agency which bills about $30 million in tv to SPONSOR-SCOPE this week:

"When the recession blows away, tv will find itself faced with the biggest selling job of its career.

"Television costs continue to go up and ratings get more and more divided. No adman who knows his business will underestimate tv’s power to reach the consumer, but in terms of cost and delivered sales other media are looking more attractive.

"Tv has done a great job in dramatizing its impact. Now it will have to get down to brass tacks and talk more explicitly in terms of how it delivers sales—regardless of all the other trimmings—at a cost level that’s commensurate with, if not better than, competitive media. In other words, tv will have to get off its cushion and hard-sell itself."

From present indications, the ratio of nighttime sponsored shows controlled by the networks will be at its lowest ebb this fall—less than 20%.

SPONSOR-SCOPE’s breakdown of the current fall tv lineup shows this control split by nights of the week:

<table>
<thead>
<tr>
<th>DAY</th>
<th>NO. OWNED BY NETWORKS</th>
<th>NO. FREELANCE CONTROLLED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Monday</td>
<td>2</td>
<td>13</td>
</tr>
<tr>
<td>Tuesday</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Wednesday</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Thursday</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>Friday</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Saturday</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>18</td>
<td>76</td>
</tr>
</tbody>
</table>

The roster of network tv’s 1957-58 customers who have yet to make up their minds about next season remains quite extensive.

Among the missing to date are: Max Factor, U.S. Rubber, Borden, Bulova, Reynolds Metals, Lewis-Howe, Warner-Lambert, Time-Life, Carnation and Chrysler Division.

Network tv’s big source of sunshine, the cigarette companies, will be spending slightly over $1 million a week for nighttime time and talent this fall.

The top contributor again will be Liggett & Myers (its starting expenditures this season will be somewhat above what they were the previous fall).

SPONSOR-SCOPE’s estimates for weekly time and talent for the contingent:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>NUMBER OF SHOWS*</th>
<th>WEEKLY COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liggett &amp; Myers</td>
<td>5</td>
<td>$390,000</td>
</tr>
<tr>
<td>American Tobacco</td>
<td>6</td>
<td>$310,000</td>
</tr>
<tr>
<td>R. J. Reynolds</td>
<td>3</td>
<td>$140,000</td>
</tr>
<tr>
<td>Lorillard</td>
<td>3</td>
<td>$130,000</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>3</td>
<td>$130,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>20</td>
<td>$1,100,000</td>
</tr>
</tbody>
</table>

*Practically all of them will be on an alternate week basis.

Libby-Owens-Ford will be spending around $850,000 on collegiate football this fall, but there’s little chance of its continuing on Perry Mason unless CBS TV moves the show to a later spot.

The drop-out would mean a difference of $100,000 a week in time-show revenue for the network.
ABC TV this week put on the big pitch to its affiliates assembled in New York for support of the network’s all-out splurge into daytime scheduling.

In bidding for unstinted clearances, the network’s upper hierarchy included these facts, figures and assurances:

- For the first time ABC TV has become a vigorous competitor for daytime stature.
- With the 15 hours being added 6 October, the network will have a total of 27% daytime hours scheduled.
- Already under commitment for daytime are $15 million in billings.
- Affiliates will be in a position to strengthen their over-all audience level and loyalty, because they can plug their nighttime fare during the day and cross-promote their daytime programing at night. In other words, the halo effect will work both ways.

ABC anticipates no difficulty in getting the needed clearances.
(See Sponsor Speaks, page 64, for further comment.)

U.S. Steel is repeating its Operation Snowflake (pre-Christmas) promotion on ABC, CBS, and NBC this season. The theme: Make your presents steel appliances.
Via BBDO it will use 50 spots the first two weeks in December.

The band favorites of the 1940’s keep getting a rebirth on ABC TV: Manhattan Shirt will sponsor Sammy Kaye immediately after Lawrence Welk Saturday nights this fall.

Idea for bringing Kaye back to tv came from Manhattan’s agency, Peck.

NBC Radio will be beguiling you soon with a new sales promotion gimmick: Idea Planting Time—which is the exact opposite of Imagery Transfer.

Imagery Transfer is intended to capitalize radio-wise on the advertiser’s tv commercial and print theme. Idea Planting Time’s angle is to indoctrinate the consumer with the theme that the advertiser plans to unveil in his forthcoming major tv and print campaigns.

Pulse is adding to the scope of its ratings reports:
Each month it will seek to relate viewing or listening to actual buying by including a tabulation of results to a query on some specific product category.

One question will deal with cigarettes, another with soap detergents, a third with drug purchases, etc. The data will be based on a national sample of 75,000 interviewed homes.

The trade feels that the promotions of Bob Sarnoff and Bob Kintner are the curtain raiser for a number of other realignments at NBC.
These developments are among those being talked about as in the making:
1) The elevation of P. A. (Buddy) Sugg, head of o&o’s and spot sales, and Joe Culligan, in charge of the radio network, to executive v.p.’s by 1 August.

2) The packaging of various NBC operations into new divisions—with each eventually having its own president—a la the reorganization which earlier this year took place at CBS. At present CBS has three presidents—one for the tv network, another for the radio network, and a third for the o&o’s, spot sales, and the film division—reporting to a general president. NBC’s organizational layout probably would have such presidents report to the chairman of the board.
(See Newsmaker of the Week, page 4, for updated executive profile on Kintner.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 58; News and Idea Wrap-Up, page 47; Washington Week, page 55; Sponsor Hears, page 56; Tv and Radio Newsmakers, page 62; and Film-Scope, page 49.
NOW GROWN TO 400,000 FAMILIES!

WBAY CHANNEL 2 • GREEN BAY, WISCONSIN

NOW 400,000 TV HOMES
1,350,000 POPULATION
42% RURAL—58% URBAN
$1,750,000,000 RETAIL SALES
SMALL CITIES ... BIG FARMS

THE LAND OF MILK AND HONEY

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

SPONSOR • 19 JULY 1958
NEW FACES...NEW STAR!

FOR FIRE! FOR POLICE! FOR SCOTLAND!

"DIAL"

ROBERT

TECHNICAL ADVISERS:
Duncan Webb, "Britain's Greatest Crime Reporter"
Tom Fallon, Ex-Superintendent of Scotland Yard

EXTRA! For the first time...
A ZIV SHOW WITH A BUILT-IN CONTEST!

... a unique quiz that's tied right in with "DIAL 999" to get you off to a big start... FAST!

ZIV Television
EXPLOSIVE ACTION!

YARD!

999

NOW... for the FIRST TIME

AUTHENTIC STORIES

from the files of the

WORLD'S MOST FAMOUS
crime prevention center

as Detective Inspector MIKE MAGUIRE
viewing Scotland Yard in action
through North American eyes.
**It just takes one BIG one...**

JUST AS ONE BIG PUTT CAN MAKE ALL THE DIFFERENCE in the world in golf . . . one big station can make a world of difference in your Mid-Gulf TV coverage.

WKRG-TV dominates this BILLION-DOLLAR Mid-Gulf Area in all three rating services (Nielsen, ARB and Pulse). Now, something new has been added . . .

**NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE**

Even before, Nielsen gave WKRG-TV 46,000 extra families in the Mobile Market. Now, a new maximum-height tower sends WKRG-TV's better programming booming into tens of thousands of additional Mid-Gulf homes . . . as the map below clearly shows. For full details of WKRG-TV's lead, call your Avery-Knodel man . . . or C. P. Persons, Jr., V.P. and Gen'l. Mgr. of WKRG-TV.

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**Radio Sound Barrier**

Again I believe you are doing a real service to the broadcast industry and, in particular, radio, through your recent discussion on "Radio at the sound barrier: challenge to both timebuyers and the programers" (28 June 1958.)

It seems to me you're getting right down to the very heart of the questions uppermost in many broadcasters' minds. We were particularly interested in the study by Dr. Whan of Kansas State College; his findings tend to confirm the opinions we have had and the policies we have been following at KPOJ.

There is an area, however, that we find a real problem here, and I believe it is apparent in Dr. Whan's work—namely, that of definition, of precisely defining what these various types or classes of music really are. For example, I note in both the women's and men's classification that waltzes and sweet music are most popular for all educational groups. I wonder just how different waltzes and sweet music are from old familiar songs. It would appear to us that these two categories are very similar.

Another question: How is a currently popular western tune classified? Would that be in the popular grouping or the western grouping, or both?

I'm sending a copy of this letter to Dr. Whan with the hope that he might give us some help in the area of definitions.

R. M. Brown
Mgr, KPOJ
Portland, Ore.

---

In your recent article “Radio at the ‘Sound’ Barrier, . . .” p. 34, sponsor, June 28, it appears that the editorial content does not fit the accompanying chart.

Specifically, the chart headed “No type of music is so bad I'll retune the set” shows percentage of listeners who didn’t dislike any type of music enough to tune it out; that 29% of women and 33% of men would not retune the set.
Your writer says . . . "Although, among adults considerable tolerance is shown toward disliked music (29% of men and 33% of the women will actually tune it out), . . . This is apparently an error of interpretation as well as a transposition of the percentages. The chart shows those who would not tune out, therefore, 71% of women and 67% of men would retune the set.

While I'm calling attention to what appears to be a rather flagrant error, I would also like to compliment you and your staff on your valuable publication so important in the broadcasting industry. If it were not so influential I wouldn't bother with this letter.

Chuck Fellers
Local Sales Mgr., KWKH
Shreveport, La.

1958 TV Radio Directory
I have just received your five-city tv/radio directory and find it of tremendous value. I would, therefore, like to order 10 more of the same for the rest of the account group and our client.
Howard E. Reinheimer, Jr.
BBDO
New York

How did we miss receiving your new five-city TV/Radio Directory? Perhaps the recent shuffling within our radio and tv stations got us omitted from your lists. In any event, I'd like a half dozen so that I can help my buddies in WSUN Radio too. We will make good use of them.

Earl Welde
sales mgr., WSUN-TV
St. Petersburg, Fla.

I am enclosing 25¢ in coin, and would appreciate your sending me a copy of the 1956-59 issue of "Tv and Radio Directory" which I understand is now off the press.

I found the 1957 edition well-nigh invaluable. The only difficulty I had was holding on to it; everyone in the office was determined to borrow it.

(Mrs.) Rotha Webb
radio/television dept.
McKim Advertising Limited
Montreal

HELP YOURSELF TO THE BIGGEST AUDIENCE IN THE RICH ROCHESTER AREA!
Commercial commentary

The hard yell sell

Every business depression (recession if you're a non-Michigan Republican) brings out the "hard sell" boys.

It happened in the 1930's. It's happening today. And I don't doubt that 100 years from now, when a drop in exports to Mars shakes our space age economy, Red Motley of Parade will be lashing the advertising fraternity with two-fisted exhortations to get in there and pitch.

"Hard selling" is back in fashion again. And if you've been watching your TV screen carefully, you've begun to see evidence of it.

It'll probably get a great deal worse.

I say worse because admen and advertisers seem to be making the same old, tired, fuzzy-minded mistake that a great many of us made in late-Hoover early-Roosevelt times. They're confusing hard selling with hard yelling. And the two have nothing in common.

It's easy to understand, though, why the "hard yell sell" grabs off popularity honors when the going gets tough, and the boys get a little bit scared. And in a way it's a reflection on the advertising business.

Back in the late 1920's, for instance, in the luscious days before the Wall Street crash, advertising was full of Bright Young People who regarded the business as a kind of artistic and literary spree.

We hadn't invented the phrase "the soft sell." But we believed in it. We practiced it. We preached it, with every throb of our sensitive little hearts. It was our way of making our chosen profession seem dignified, sophisticated, important, non-vulgar.

The deluge came

But then of course came the Deluge. And with the depression, the soft, the sweet, the artsy, the dilettante techniques of advertising were tossed right into the ashcan.

Print layouts became busy, ugly, crammed with heavy type and shrieking headlines. On the air, radio announcers began to push and pound supposedly "hard-hitting" commercials that often ran five minutes in length. Copy was full of stern, tough-voiced admonitions—"Do it now. See Your Dealer. Don't delay. Mail the Coupon." The turtle voice of advertising rose to a high-pitched yell.

It was a silly, but understandable, reaction.

Silly because it was an exaggerated, shame-faced overcompensation for past weakness. Understandable because a lot of agencies were getting the old "life is real, life is earnest" routine from their clients.

Actually, of course, there's nothing very difficult about the "hard yell sell." All you need is one, young, energetic, low-paid male copywriter. Try to find one whose sex life is somewhat inhibited (he'll breathe harder). Sit him down to a typewriter. And tell him to flog and beat your present and prospective customers as if he were a King in Babylon, and they were Christian slaves.

The results? Well, all you can say it that it will be "hard-yell sell-

(Please turn to page 20)
How important sponsors insure their ratings

They advertise their programs in TV Guide magazine.

Across the nation, one TV family in six reads it. Its audience alone is the equivalent of a 16 rating. Reading it is the prelude everywhere to TV viewing.

TV Guide’s 50 regional editions enable you to mesh your schedule precisely with your station lineup, without waste circulation.

This basic rating and sponsor-identification insurance should be a primary element in your program promotion!

LEADING 1957 PROGRAM ADVERTISERS IN TV GUIDE MAGAZINE

- Aluminum Co. of America
- American Broadcasting Co.
- American Telephone & Telegraph Co.
- Cheesborough-Pond’s, Inc.
- Chrysler Corp.
- (Plymouth Division)
- Ciba Pharmaceutical Products, Inc.
- Colgate-Palmolive Co.
- Columbia Broadcasting System, Inc.
- E. I. du Pont de Nemours & Co., Inc.
- Eastman Kodak Co.
- Firestone Tire & Rubber Co.
- Ford Motor Company
  - (Edsel Division)
  - (Lincoln-Mercury Division)
- General Electric Co.
- General Foods Corp.
- General Motors Corp.
  - (Chevrolet Division)
  - (Oldsmobile Division)
- Frigidaire Division
- Gillette Safety Razor Co.
- Goodyear Tire & Rubber Co.
- Hallmark Cards, Inc.
- Kaiser Aluminum & Chemical Corp.
- Kraft Foods Co.
- P. Lorillard Co. (Old Gold)
- Maybelline Co.
- Miller High Life Brewing Co.
- Monsanto Chemical Co.
- National Broadcasting Company
- Pepsi-Cola Co.
- The Prudential Insurance Co. of America
- The Quaker Oats Co.
- Radio Corp. of America
- Remington Rand
- R. J. Reynolds Tobacco Co.
- The Joseph Schlitz Brewing Co.
- Scott Paper Co.
- Shulton, Inc.
- Smith, Kline & French Laboratories
- Socony Mobil Oil Company
- Sterling Drug, Inc.
- Swift & Co.
- Sylvania Electric Products, Inc.
- The Texas Co.
- United Motors System
- United States Rubber Corporation
- United States Steel Corporation
- Youngstown Kitchens

A WEEKLY MAGAZINE...A DAILY HABIT

SPONSOR • 19 JULY 1958
KOA-Radio... your best Western Salesman!

Because KOA-Radio's capable management has established and maintained listener respect for the station and its advertisers for more than 33 years!

Because KOA-Radio covers Denver and the big, wide West. You need the power of 50,000 watts to blanket the rich Western Market! You reach the whole market with KOA-Radio.

Because KOA-Radio's programming is tailor-made to the interests and tastes of the area. Skillful local and NBC programming combines to give listeners what they want, when they want it!

Because KOA-Radio has always shown devotion to the public welfare, it is highly respected and has top stature in its community.

Because KOA-Radio SELLS! Make your ad budget work harder...more effectively! Use KOA-Radio!

Commercial commentary continued...

ing" in the finest tradition. And there's an increasing amount of it in tv and radio today.

But, frankly, is it really worth a damn?

You won't find conclusive evidence anywhere (From Ayer to Wasey) that rude, crude, tough-talking sadistic copy, delivered in a harsh, palpitating roar sells any harder than dozens of other kinds. And a little, common-sense reflection will show you why it often decreases, rather than builds up, selling effectiveness.

Human relations

Selling, after all, involves a transaction between two human beings. And any salesman—in person, or in print, or on the air—faces a delicate job of human relations. He must attract, interest, explain to, convince, and persuade someone else to take an action. And he can very seldom do this by behaving like the Bull of Bashan.

This, of course, is the great weakness of the "hard yell sell." It violates nearly every known principle of successful salesmanship.

No sensible person can possibly quarrel with the desire to make advertising work harder. And any period of prosperity does bring some lazy, sloppy, gooney, wasteful techniques into the business. But you can't correct these things by shouting at the top of your voice.

If you really want more effective advertising, then see to it that your commercials are more interesting, more believable, more convincing, more sympathetic to consumers' needs, moods, and living conditions. There's no other way.

The only thing that can be said in favor of the "hard yell sell" is this: Though it's lousy for the listeners, it often seems just great to a corporation's own executives.

If you're a nervous, jittery, wife-ridden sales manager who's afraid of losing his job, then "hard yelling" is just the dish for you. It will make you feel as virile as a young bull moose.

Is this the reason you're using it?

P.S. Having delivered myself of the above, bad-tempered blast against mere hard yelling, I'd like to register an equally strong vote for radio and tv commercials which really do "sell hard"—because they're carefully planned.

Typical of these is the recent one-minute tv spot for Ferris Ham's Shopping Spree Contest, produced by Carl A. Carbone at National Screen Service for Hicks and Greist. Single commercial produced record in-store sales and contest entries, according to Ed Ricchiuto at H&G, and was a miracle of sound copy planning and production savvy.

Shooting took place in Macy's after hours. Spot featured speeded up action of gal trying to grab off $2500 in merchandise. Contest, contest rules, entry blanks, mailing address were clearly and completely explained, and entire commercial had interest, excitement, charm, as well as strong sell. A thoroughly good job which I understand NSS turned out complete in nine working days.

SPONSOR • 19 JULY 1958
They're mad... mad... mad

THE
THREE
STOOGES
Together With...

EDGAR KENNEDY
COMEDIES
Never-been-equalled creator of the "Slow Burn"

THE REVOLUTION IN 6 O'CLOCK TV VIEWING IS COMING!

WXYZ-TV... FIRST STATION TO OFFER AMERICA'S TOP FAMILY COMEDIES TOGETHER! IN ONE GREAT HOUR-LONG... LAUGH-MAKING... AUDIENCE-PULLING SHOW!

Beginning September 1st you're going to witness the biggest shakeup in the 6 pm rating and audience composition ever!

What's going to cause the revolution is a brand new, hour-long show called "Curtain Time". It will feature two great family comedies daily and an entertaining live host.

Now is the time to ask us about availabilities!

WXYZ-TV DETROIT CHANNEL 7
american broadcasting co. Represented Nationally by Blair-TV

SPONSOR • 19 JULY 1958
Sam Vitt, Doherty, Clifford, Steers & Shenfield, New York, feel that nighttime radio will attract larger audiences and more advertisers in the next few years. “Many stations are steadily building a loyal nighttime audience by good programing and by featuring their star d.j.’s, such as WNEW in New York. They are investing considerable time, money and imagination in their nighttime programing. As a result, they are attracting a listening audience that is not only adult but has purchasing power as well. Obviously, radio cannot woo away the great television audience from its sets. But it is cultivating a solid, consistent audience—millions who are driving, at work, or too busy to watch television. With these people, radio can do a very successful selling job.” Other factors, Sam thinks, that are helping to increase nighttime billings are good packages, better station promotion to stimulate listening, and more information on audience composition. “All these combined are selling both advertiser and agency on the merits of nighttime radio,” Sam says, “and its future is optimistic as billings increase.”

Faythe Vent, Anderson-McConnell Co., Los Angeles media supervisor, who buys for Max Factor products, feels that it rests squarely with the buyer to create a climate where station reps will give their “best offers” first when providing “avails”. “They can do this,” Faythe says, “by leveling with the rep on his first call—speaking honestly about budget, buying philosophy and any special feature factors that will tend to influence the buy. With this information, the rep can make his first presentation a specific one, getting down to such details as actual costs, times and station merchandising.” Faythe sees stations as primarily responsible for “delaying tactics” which require reps to make a conservative bid for the business first, improving it only when offers from competitive stations are known. “This is not only a time-consuming practice,” she points out, “but often loses business for station and rep engaging in it. Nevertheless, by laying his cards on the table, the timebuyer can do much to streamline the ‘best offer’ machinery and clear up many other time-delaying problems.”
MERCHANDISING MUSCLE

makes us your strong right arm in the rich Richmond area

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

WXEX-TV


SPONSOR • 19 JULY 1958
every reader's favorite with decision makers in the broadcast field as well. (SRDS survey) It reaches every time from the bottom rung of the ladder.

* The question asked was—"What magazine do you read with fair regularity?"

* The question asked was—"What magazines do you read every issue—every other issue—less frequently?"

In both cases every respondent was validated as a decision-maker in the broadcast field.
ependent survey SPONSOR is the overwhelming advertiser and agency categories consistently preferred by teams that buy time buy SPONSOR. Year after year they than any publication in the general advertising number responsible for the purchase of every

WRCV*
proves it

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Released Oct., 1957

Before you finalize your budgets get to know the complete story of trade papers and what they can do for you. We've prepared a 50 page color slide presentation outlining how to get the maximum out of every dollar spent. It's a must viewing for every station manager. We'll be happy to show it to you at your convenience.

SPONSOR sells the TEAM that buys the TiME
In Kansas City ....

**WHB** reaches more men and women . . . than the next 3 radio stations combined

Sure, WHB is consistently and dominantly first in total audience every hour of the day.* But how about men and women? Never mind what they figure to do. What do they do?

Of all the men and women who listen to the top 4 Kansas City radio stations . . . 50.2% listen to first place WHB. (Nielsen, April audience composition analysis, 6 am—7 pm average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man . . . or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus powerful and mature audience appeal.

*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hooper . . . Area Nielsen or Pulse

**WHB**
10,000 watts—710 kc.
KANSAS CITY, Missouri
How program specialists help spot

- Rep firms are moving more and more into the area of advice and assistance on local station programing
- The trend is apparent after CBS TV's appointment of a program service director for CBS-owned TV stations

Appointment last week by CBS of Hal Hough as director of program service for CO (CBS-owned) TV stations spotlights the growing trend by reps and groups to furnish comprehensive TV/radio program assistance to their clients at the local level.

In a nutshell, this is what the spot sellers want to achieve:
- Correct local rating weaknesses.
- Help create satisfactory "station images" which will make their stations stand out above the crowd.

For CBS TV CO, Hough's job is unique, says Craig Lawrence, v.p. in charge of TV-CO division. He insists that "programing is the most vital phase of our operations." (The appointment comes less than three months after CBS Radio named Carroll Hansen co-ordinator of programing for CO radio stations.)

Historically, however, the sharp rise in program service and guidance has stemmed from the independent rep—among them, Blair, Katz, Petry, and Peters, Griffin, Woodward.

The advent of TV led many combination stations to "sit on their tails and forget radio programing," says a veteran rep. As a result, when the reps faced a wobbliness in radio commissions, attention riveted on local station program (and rating) problems.

First rep attempts to bolster station program structures were largely on a hush-hush basis—and some reps still consider them so. "We don't like to admit what we're doing because we don't want to appear to be pointing up weaknesses," one told SPONSOR.

By now it's an open secret in the trade, though, that many experienced rep program men are working the field, and coming up with an increasing number of valuable suggestions and help on programing and production problems. (So also among the station groups — Westinghouse, Corinthian, Storer, etc.).

Since last September, Wells Barnett of John Blair has been devoting himself exclusively to the job of stations operations manager (he was formerly assistant to the president.) He now focuses entirely on station programing, promotion, exploitation, and personnel.

"We can point to at least three outstanding examples of station programing improvement in the past 10 months," says Barnett. "But don't forget, these success stories happened only because the stations themselves were strong enough and smart enough to take our suggestions and act on them."

Blair's programing role, Barnett emphasizes, is not so much creative as fact-gathering. Blair collects program data, treatments, tricks, angles, and ideas which have proven out in other markets, and makes them available to clients after a careful analysis of the station's own programing structure (see the accompanying box for ex-

Three of a new crop of program specialists

Hal Hough, CBS director of program service

George Skinner, radio consultant, The Katz agency

Wells Barnett, stations operations manager, John Blair
Diary of a Program Trip

HERE'S HOW A REP PROGRAMING SPECIALIST WORKS ON THE ROAD

Monday in St. Louis

6:30-9:00 a.m. Monitoring programs in hotel room. Take notes on station and competitors (You're dead if you don't get it in writing).

9:00-9:30 a.m. Breakfast in room with firm's St. Louis men.

9:30-12:00 Noon Monitoring in room. Notes on chain breaks, call letters, music, personalities, news, commercial content, jingles, production, scheduling.

12:30-2:00 p.m. Lunch at station. Station presentation to St. Louis agencies.

2:30-6:00 p.m. More monitoring in hotel room.

6:30-8:30 p.m. Dinner with president, general manager, and attorney of station. Discussion of contests and rigid Missouri laws governing.

Tuesday in St. Louis

6:30-8:30 a.m. More monitoring (Gets you stir crazy but it's worth it.) Breakfast at transistor.

8:30-10:30 a.m. Organizing notes and suggestions.

10:30-12:00 Noon Meetings with station management on programing.

12:30-2:00 p.m. Lunch with D'Arcy executives.

2:30-4:30 p.m. Meetings with station production personnel on program recommendations.

5:30 p.m. Catch plane for Ft. Worth.

Sponsor • 19 July 1958
Texaco’s nighttime radio bombshell

* Imaginative five-week saturation spot buy in 100 markets concentrates on nighttime and weekends only

* Texaco and its agency, C&W, are now shooting for dominance in a time period when radio listening is up

In an article last June, sponsor posed the question, “Who will make the first nighttime radio breakthrough?” The answer came this week: The Texas Company.

Through its agency, Cunningham & Walsh, Texaco dropped a bombshell of imagination on the broadcasting industry when it bought a five-week spot radio flight in approximately 100 markets—with announcements scheduled for nights and weekends only. The campaign begins the end of this month, runs through Labor Day. Frequencies within the markets will range from 50 to 75 commercials (minutes and 20-seconds) per week, divided about equally between weeknights and weekends.

The “prime” traffic hours, but is concentrating on the two time areas which until now have met with the most advertiser resistance.

What time-buying strategy lies behind the move by Texaco?

The weekend half of the buy, coming at the height of summer motoring, is fairly obvious. As Donald W. Stewart, Texaco advertising manager, points out, most gasoline and motor oil sales are made on weekends. But passing up weekday 7 to 9 p.m. and 1 to 6 p.m. traffic slots for nighttime is the angle that has captured the interest of admen.

Not that Texaco is a stranger to night radio. Since last October, it has been devoting about two-thirds of its spot schedules to nights and weekends; the remaining third was in driving times.

“For all we know,” says Jerry Sprague, Texaco’s broadcast supervisor at C&W, “our next flight in the fall may find us back in driving times again. But at this particular season, it seemed expeditious to build a strong, compactly-grouped schedule around night and weekends rather than scattering announcements through daytime.” Sprague generously credits the seed-thought of this new campaign to C&W’s timebuyer on the account, Jack Bray.

“We didn’t go into this without a lot of thought,” Bray explains. “Our previous campaigns had road-tested nighttime, and we knew we were getting good reaction. Next, we had some extra money in the budget for the peak summer sales season. We were aware of the increased out-of-home listening that comes to radio at this time of year, a decline in tv viewing, and these add up to one thing—an increase in radio listening, especially at night and on weekends.”

Result of this thinking: use the extra money wisely. Instead of stretching it thin, achieve a degree of dominance in those periods where radio listening has increased the most at this time of year.

So instead of paying premium rates for day “prime times” (where listening has not materially increased), Texaco takes advantage of nighttime rates to buy more spots to saturate the audience of gas consumers who throng the highways on summer evenings. Texaco logic draws a fine bead on men relaxing and men in cars.

Last year sponsor predicted a major client would break the night radio barrier (“Who will make the big nighttime breakthrough,” 1 June; “Nighttime radio’s star is rising,” 14 Sept.; “Nighttime radio; riding spot’s $200 million coattail,” 21 Dec.). And now, within the year, a progressive media department and a client who gives its agency rather free rein has made this prediction come true.
Dan Seymour

"A tv show has to be more than a well-rated vehicle for sponsor commercials. It has to give distinction to a product."

That's the objective Dan Seymour, J. Walter Thompson head of tv-radio, set for his department when he began planning for fall 1958.

Today, JWT may well be No. 1 in its rate of air billing, with its estimated $115 million rate of spending. The agency's fall network television lineup numbers a record 13 shows on the three networks (see chart on opposite page). Among the properties are four new shows, including the risk-charged comeback of tv's top two comedy names: Milton Berle and Jackie Gleason.

In short, its controversial programing lineup bears the stamp of the showman who now shapes JWT air strategy: Dan Seymour.

What will be the results of the seemingly unlikely marriage between J. Walter Thompson, a national institution among agencies, and the former m.c.-pitchman for Aunt Jenny's Real Life Stories, Major Bowes and other radio heyday classics?

The most tangible result of the moment is JWT's 20% leap ahead in its rate of air billing over last year. JWT president Norman Strouse summed it up this way for SPONSOR:

"We give Dan Seymour credit for this growth. He has done an immensely commendable job increasing our air media activity."

What Seymour has actually done, according to his associates, is to delve into his 20-year-plus background in show business and radio salesmanship and come up with a new JWT television formula: Not just a show that gets viewers and stands out among stiff competition, but a program that gives distinction to its sponsor.

Back in 1938, when JWT was billing $5 million, a curly-haired young master of the hard-sell took a full-page ad in the annual Variety radio di-
Under Seymour's leadership, JWT's tv/radio department added 20% in billing, outstripped other top agencies

JWT heads into fall with 13 nighttime net tv shows, brings back two top comedy names, Berle and Gleason

guiding genius of JWT's air strategy

rectory, billing himself: Dan Seymour - Salesman.

Some 20 years later, Seymour is using the same hard-sell to translate his showmanship into the television properties of JWT clients. "Tv is show business on a big budget and show business needs excitement," he says about the agency's most-talked-about buys: Milton Berle on Kraft Music Hall and Jackie Gleason for Lever Bros.' Stripe Toothpaste.

"Today, if a tv season is weak, agencies and clients have to share the blame with the networks," says Seymour. "We're all as much involved in selection of programing concepts and in guiding the production as are the networks. After all, the networks, too, are relying on a broader source of programing than they did two or three years ago. Agencies and networks alike are more and more in a partnership with outside packagers in the creation, development and supervision of television programing."

Since 1949, when Seymour joined Y&R to produce We, the People, until two years ago when he became JWT head of tv he has seen an evolution in agency tv radio staffs and their philosophy of tv program development.

"The emphasis is still on creating," he told Srovnson. "That's why we still attract top writers, producers and directors from allied media to the staff. But agencies can't afford to produce multi-million programing on staff, nor should they invest in properties. Basically, we need to maintain objectivity in our work with program sources if we're to represent our clients correctly."

As a showman, he still seems to feel a nostalgia for the earlier and more experimental days of television, but considers the current avalanche of programing criticism as a natural outgrowth of the medium's mature days.

"When we started out in tv some 10 years ago, the critical standards of the industry were lower and the medium itself still amazed the professional tv critics," he explains. "But there's another factor too: Costs were far lower and we were able to be more experimental. Yet, all the ingredients that made the first few tv seasons such critical successes are still there in the fall season to come, with greatly improved production values on top of it."

As he sees it, programing tastes run in cycles and the show category that seems numerically predominant one season is always the one that's most vulnerable to critical lambastings. "Live drama is an example. Maybe we overdid it for a while, but it will probably come back strong after a temporary hiatus, and maybe then it will be more appreciated."

While show business is Seymour's background (many an agency visitor still reminds him of radio days when Seymour was a big-name announcer-performer), much of his time in heading up the biggest agency tv department is devoted to the business side of television. Network time buys, for example, are in his domain, rather than within the media department.

"He makes the original network contact and scouts out franchises before we get involved," associate media director Ruth Jones. "Our assignment along with Dan's programing representatives is to propose where and how a

(Please turn to page 59)

J W T's 1958-1959 NET TV NIGHTTIME PROGRAM SCHEDULE

<table>
<thead>
<tr>
<th>Day</th>
<th>Time (p.m.)</th>
<th>Network</th>
<th>Program</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>8-9</td>
<td>CBS</td>
<td>Ed Sullivan Show (Eastman Kodak, alt.)</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>8:30-9</td>
<td>CBS</td>
<td>Father Knows Best (Scott, alt; Lever, alt.)</td>
<td></td>
</tr>
<tr>
<td>Tuesday</td>
<td>9:30-10</td>
<td>ABC</td>
<td>Naked City (Quaker Oats, alt.)</td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>7:30-8:30</td>
<td>NBC</td>
<td>Wagon Train (Ford Division, alt.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:30-9</td>
<td>ABC</td>
<td>Adventures of Ozzie &amp; Harriet (Eastman Kodak, alt; Quaker Oats, alt.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30-10</td>
<td>NBC</td>
<td>Kraft Music Hall (Kraft Division)</td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>8:30-9</td>
<td>ABC</td>
<td>Bat Masterson (Kraft &amp; Sealtest Division)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30-10</td>
<td>NBC</td>
<td>Real McCoys (Sylvania)</td>
<td></td>
</tr>
<tr>
<td>Friday</td>
<td>8:30-9</td>
<td>CBS</td>
<td>Ford Show (Ford Division)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30-10</td>
<td>CBS</td>
<td>Jackie Gleason Show (Lever, alt.)</td>
<td></td>
</tr>
<tr>
<td>Saturday</td>
<td>9:30-10</td>
<td>CBS</td>
<td>Lux Playhouse (Lever, alt.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Schlitz Playhouse (Schlitz, alt.)</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Have Gun, Will Travel (Lever, alt.)</td>
<td></td>
</tr>
</tbody>
</table>

Sponsor • 19 July 1958
Want to figure out spot costs—quickly?

- Slide-rule calculator for spot tv is put out by two Blair rep firms as new agency tool
- Device enables admen to estimate costs and audiences for 500 different spot schedules

Many's the adman who's wished he could come up with a quick estimate of spot tv costs to impress the client. Now there's a way to do it.

It's called a "Plans Board," but it's not what you think. It's an ingenious slide-rule calculator similar in design to devices put out in the past to figure out such things as (1) cost-per-1,000, (2) commissions, (3) the termination date of campaigns of various lengths.

The Plans Board, put out under the aegis of Blair-TV and Blair Television Associates, probably hits a new high in simplifying a very complicated set of figures.

The 9½"-by-11" calculator provides an instantaneous way of figuring out the costs and audiences of spot tv announcement campaigns—about 500 different variations in all. Here's the way it breaks down:

- You can get (1) the cost per week, (2) cost-per-1,000 sales calls, (3) rating per week and (4) rating per telecast for campaigns:
  - In the top 21, 50, 75 and 100 tv markets
  - For 13, 39 and 52 weeks
  - With 10-second, 20-second and minute announcements.
  - During seven periods of the day—10:30 a.m., 12:30, 4:30, 6:30, 8:30, 10:30 and 11:30 p.m.
  - For two or five announcements per week.
- The material is based on an elaborate analysis of spot costs and audiences put out by tvB and based on Nielsen figures as of February 1957. Although the tvB analysis has been out for some time, the Blair people are the first to put it to promotional use.

The data is based on the highest cost station in each market. While rates have changed since February of last year, a tvB study of the subject showed that costs are up 5% while audiences are up 9%, so that the cost-per-1,000 calculations are still valid.

The tvB figures cover frequency discounts but not the weekly plans so commonly offered by stations. However, the Plans Board provides a way of estimating costs based on these plans.

The Blair firm spent an estimated $5,000 and two months of work putting the Plans Board together. It was produced by Chartmakers. About 5,000 copies are being distributed.

For those interested in even more detailed material, tvB has put out what it calls a "sampler," which provides breakdowns based on age of housewife, size of family and geographic location.

Another slide-rule device was recently distributed by WTTV, independent video outlet in Indianapolis-Bloomington.

Similar in approach, but on a reduced scale, it provides weekly costs and weekly "minimum" homes-reached figures for (1) 60's, 20's and 10's; (2) one-through-15 spots per week; (3) in "AA," "A" and "B" time.

The homes-reached figures are based on ARB total area figures, which will be provided twice each year and which have been incorporated into the rate card in response to agency demand, according to the station's rep, The Meeker Co.
Is Detroit running scared?

E. Jonny Graff: “The auto industry is confused and confounded”

One of the more controversial topics being discussed in the radio/TV industry is Detroit’s current ad strategy. Some say that Detroit is playing it smart by holding off on long-term commitments until it knows which way sales will go. Others ask whether Detroit’s hesitancy to make commitments doesn’t constitute a lack of faith in the power of advertising to move goods and, in fact, a lack of faith in the economy itself.

The following is an open letter to sponsor, written by E. Jonny Graff, Midwest operations v.p. of NTA Film Network, Inc., in which Graff makes some perceptive observations about Detroit’s ad strategy. Further comments from sponsor readers are invited.

Your Newsmaker of the Week (28 June sponsor), Warren E. Schoon, didn’t make any specific news except to point up the fact that Pontiac—like most of Detroit—is running scared!

Justifying a buy of six spectaculars is a weak attempt to hide the fact that Detroit is afraid to make any long-term commitments, that the industry as a whole is confused and confounded by a combination of Walter Reuther and the era of the “hard sell.”

The facts are—as any local retail car dealer will tell you—that automobiles can only be advertised and sold successfully on a week-in, week-out basis. Further, all TV is local and cars must be moved by co-op TV advertising where the hard sell is built into the show from a local level.

Most car manufacturers have blithely and blindly abandoned their co-op budgets because of the debilitating follow-through and the multiple dealer problem. Instead they pontificate about corporate image, spectacles and institutional approaches which not only waste their valuable budgets but aid in making a soft economy even softer.

Everyone in advertising knows that it’s the guy on the point who is the final barometer for business, and he needs week-in, week-out support. Rugged individuals like Chicago’s own Jim Moran with his 10-year-old Courtesy Theater and Joe Levy with his Walton Motors news strip of many years are proof that TV must be used regularly if merchandise is to keep moving.

In circus parlance, specs may get people into the tent, but it doesn’t sell them the medicine the way a weekly, popular, heavily-merchandised program will. Let’s not fool the TV audience, the sponsors or the agencies or the gutsy producers who invest risk capital to try to bring Detroit a showcase for their product.

The car makers are buying one-shots because they are running scared—that’s the news of the week—and it may be the news of the months ahead until they get used to an American economy whose theme song has become “I’m from Missouri” rather than the sudsy ballad, “Take Me” . . . or until they learn from the successful local dealers around the country how to use the “living room window” more effectively.

Tv’s best salesman: TV

Owen Saddler: “We can sell better than any other medium”

What’s the best way for a TV station to promote its programs?

According to KMTV, Omaha, which recently conducted an experiment during its rating week, a station’s on-the-air promotion of its own programs has far greater impact in building audience than local newspaper ads.

Owen Saddler, executive v.p. and general manager of KMTV, has been curious about the actual value of using newspaper space in building audience during rating week. Saddler’s theory is that TV promotion is its own best sales tool; to test his theory he cut out all newspaper ads during a recent rating week and stepped up his own on-the-air promotion.

The results, according to Saddler, were astonishing, and he believes they should cause stations throughout the U.S. to think twice before using newspaper ads during rating weeks.

During one ARB rating week last May, KMTV reported it ran no newspaper ads. Its two competitors continued to use newspaper heavily, with 90% of the newspaper space devoted to their 6 p.m. to midnight programming. Despite the fact that KMTV used only on-the-air promotion plugs, its audience share during nighttime climbed from 33.4 to a 35.6, while both its competitors lost audience during the same period.

What’s more, the on-the-air promotion boosted KMTV’s rating from sign on to sign off from 35.9 to 36.1. Saddler points out that this is even more significant when you consider that Omaha is a one-newspaper city.

“The rating week rat-race,” says Saddler, “which finds more stations throwing more money into newspaper ads in a frantic attempt to pick up that extra share of audience, has been one of the industry’s greatest problems. We pride ourselves that TV is one of the great sales forces on the American scene, yet we are down on the chips while we spend money hand-over-fist to sell ourselves in a medium on which we ourselves are not sold.

“I have felt for a long time that we can sell better than any other medium, and this experiment in cancelling our newspaper advertising during the highly important rating week was done to prove that point. The results, as printed in ARB, May 1958, do that. In the future KMTV plans to devote more time to improving our own TV audience promotion and creating our own additional audience.”
One storyboard problem is the artificiality of the panels in relationship to the passage of time. Some actions (above) demand more illustrations than others, thus can appear to take much longer on the board than actually is intended for production—and can mislead the client.

Get more out of your storyboards

- In this SPONSOR exclusive, agencyman Rollo Hunter offers some tips on the first step in planning commercials
- It's the storyboard—how to make more effective use of it, and also how to avoid some of its various pitfalls

The storyboard, as a communicator of complex ideas, has some serious shortcomings. Maybe too much is expected of it, too little understanding applied to it. As a sort of halfway point between spark of original idea and finished film, it must serve as fulcrum for the leveraging of initial creative work into polished, final form on the screen. That's a big job, posing the question: just how much of your story can a storyboard tell?

A not unfamiliar complaint among agency writers is that somehow, somewhere among the frames, ideas get blunted at the storyboard stage. As with a faulty wireless set, sometimes the trouble may be an inability to send, but it may also be an inability to receive. Account executives, clients, everybody who has anything whatever to say about storyboards, should certainly know how to read them. That involves understanding of techniques, hence limitations.

There is an obvious parallel to cartoon style in commercial boards, but that doesn't necessarily mean that assiduous reading of the funny papers is adequate preparation for interpreting storyboards. The fact that the pictures have to move later on makes all the difference in the world.

One of the stumbling blocks is the artificiality of the frames or panels in their relationship to passage of time. That gives rise to such critical comment as this: "Doesn't look to me like we get enough commercial here. You've got six panels before we even mention the product." Some actions demand more illustrations than others, thus can appear to take much longer on the board than actually intended for production. This would seem particularly true of lead-ins, with their responsibility of setting scene and establishing mood. Marking the number of seconds or feet to be used for each panel doesn't always erase the first impression of imbalance, especially after photostats of the board have been taken away from a meeting for further consideration.

Another obstacle to true storyboard interpretation is often the presenter himself. He may be an art director, writer, producer or executive. And/or he may be a zealot intent upon selling the board to the client no matter what. These glib "talkers" of storyboards are sometimes so nimble that they can talk a board out of any technical hole, over any hurdle of objection, and, unfortunately, beyond the capabilities of the film industry. In such cases, the trouble comes later when the film producer stares aghast at the pencil scribbles on the board, asking, "Don't you think this underwater shot of the announcer on the deck of the Andrea Doria will run into quite a bit of money?"

Writers and artists are not always so good on their feet, but very often a storyboard is safest in their hands.
"Gingerbread" in storyboards (above) should be avoided, says Hunter, because "literal-minded" clients may get a firm visual impression and expect to see it in the final print. Keep the backgrounds and non-essentials vague.

By Rollo Hunter, v.p. and radio/tv director, EWR&R

And to make the job of explaining a board easier for them or for any presenter, an audition tape of the commercial’s audio portion should accompany the board in all except the simplest voice-over announcer tracks.

A storyboard can tell a bigger and better story if the client is represented by someone knowledgeable about film techniques, someone who has given storyboard mg more than cursory study. Conversely, agencies can make storyboard interpretation a little easier for clients. We have to face the fact that there are agency creative people who further the complexities of film production with their esoteric talk. Some of them are “term droppers,” taking pride in the patois of their trade and throwing technical terms around needlessly.

In its widest usage today, the storyboard has to serve two separate purposes—as client presentation of a commercial idea and as a technical guide to actual production. There may be good reason to doubt that the same board can do for both functions.

For looking at storyboards through client-colored glasses, agencies occasionally resort to touches of razzle-dazzle showmanship. Transparency overlays get considerable play, sometimes to actual advantage, other times just as window dressing. Once in a while you'll see a board with a shadow box built right onto one of the frames, perhaps with a three-dimensional figure inside. This may have some value as elucidation for the client, but through producer-colored glasses, it probably won’t look so hot. These tricked-up storyboards are more likely to confuse a director than help him. There are some production houses where boards are regularly redrawn for shooting use. A percentage of agency boards are expected to be unproducbile as submitted.

Ken Haverstick, tv art director for EWR&R, points out another disadvantage of "gingerbread" detail in storyboards—the literal-mindedness of some clients: “What they see and approve on a board may look in tight their specific expectations of the answer print. Perhaps for that reason, the sketch method of storyboardmg is gaining favor—only foregrounds and key objects delineated, backgrounds and non-essentials kept a little vague.”

(0lease turn to page 60)


“TV’s number one success story”

Wedded to the television industry, TV Guide is now the biggest and fastest-growing of all weekly magazines.

Top reason for its success is complete data it provides on show programs in 50 editions covering 225 cities.

Of television’s many achievements, perhaps the most ironic is the editorial opportunities it has given to the magazine industry. Almost every current magazine carries an article on tv in general or a tv personality in particular.

But tv has also contributed to the magazine industry in another respect: the most successful post-war consumer magazine—the one with the biggest weekly circulation and fastest growth—is devoted solely to magazines’ arch competitor: television. It is, of course, TV Guide.

TV Guide is a reflection both of TV’s growth and mounting viewer sophistication and selectivity. The March ARF-Nielsen estimate shows 42.4 million television homes, and for the first three months of this year, TV Guide’s circulation averaged 6,428,276. This means that TV Guide now reaches nearly one out of every six tv homes in the U.S.

Interestingly, TV Guide has grown at a pace just about parallel to tv itself. The boom in set growth began in 1949; TV Guide was launched in 1953. Both TV Guide’s circulation and tv set count have soared upward at the same rate, with a four-year lag in between. Today, TV Guide has 50 editions covering 400 tv stations in 225 cities, starting with New York (where it reaches a whopping 21% of all tv homes in the market).

Perhaps the biggest secret of TV Guide’s success, though, is that today’s tv viewer is increasingly selective in his choice of shows. TV Guide managing editor Merrill Panitt puts it this way:

“After the first flush of exposure to tv, viewers start becoming more selective. At that point they need something more than a one-line newspaper log. It’s not enough to know there’s a drama or a movie; the viewer wants to know something more about it.

“Simultaneously,” continues Panitt, “the viewer is becoming more sophisticated about tv. By now he has seen a number of dramas, and is starting to know good from bad. More than that, he knows good from bad in terms of acting, directing, producing, writing. He is, in short, becoming an intelligent critic.”

TV Guide publisher James T. Quirk adds this thought: “Tv, as contrasted with radio, is more engrossing, more demanding. The intensity of interest is greater. People want to know all about tv because tv is the number one leisure time activity today.”

Quirk points to another reason for TV Guide’s success; it fills a specific advertiser need. “Most advertisers use different media for different purposes,” he explains. “TV Guide complements big-ticket buys in tv by translating the action of tv to the permanence of print.”

Another service TV Guide offers, is “tune-in” advertising—that is, space among the program listings to call at-
Traffic jams, station helicopters, auto radios and sponsors

RAB has long contended that radio ratings should be taken with a grain of salt because of the generally unmeasured auto-radio audience. It’s now apparent that a variety of advertisers not only agree but want that audience.

A good example of the demand for this type of programming is the sponsor list of KABC, Los Angeles. Like many other stations (among others Seattle’s KING, Philadelphia’s WIP) KABC has its own plane—a $50,000 Bell helicopter—and makes on-the-spot traffic reporting an integral part of its early morning, early evening and weekend programing.

The sponsor roster of KABC’s Operation Airwatch is headed by Kellogg, which broadcasts half of the 16 daily segments. The other half is shared by a variety of advertisers: Dr. Pepper, Apple Valley Development Co., Dodge Trucks, Simca, Southern Cal. Rambler dealers, Wilco, Dean Van Lines, Ken Clark Pontiac and Security Sales Co.

Kellogg’s buy was a natural. The company normally supplements its larger markets with local tv shows. Its mobile radio buy in L.A. is rooted in the philosophy that Los Angeles is basically an outdoor market, and watches less tv than, say, New York.

Morning announcements for Kellogg aim at the business man on his way to work, to get him thinking about ordering a Kellogg cereal with his toast and coffee. Five cereals are rotated—one in the morning, one in the afternoon.

Teenage fascination with the afternoon segments has led Kellogg into a natural merchandising program. With the name Kellogg prominently displayed on the body of the helicopter, the Kellogg-financed broadcasting crew lands on the grounds of junior high schools in the L.A. area. Donn Reed, who broadcasts the reports, and Capt. Max Schumacher, pilot, then deliver traffic safety talks.

Kellogg’s agency, Leo Burnett, notes an increased interest in the commercials broadcast from the helicopter, which are ad-libbed by Reed. He weaves them into the traffic reports.

Last week, KABC’s helicopter inadvertently made Los Angeles front page news when it crashed near an elementary school yard. This week, the station was ready to buy its second $50,000 Bell.

Shown visiting a local high school with the KABC helicopter are (l. to r.) Bob Johnson, Leo Burnett producer; Max Schumacher, pilot; Donn Reed, Airwatch reporter; and Wendell William, Leo Burnett v.p. The ‘copter crashed recently and will be replaced

(Please turn to page 61)
Alaska's potential for advertisers

When Alaska becomes the 49th state—and there seems no doubt it will by next year—sponsors and their agencies will have to add a new consideration to their "nation-wide" campaigns.

True, there are already many "state-side" advertisers using Alaska's 12 radio, five tv stations. "But in all too many cases," a report covering some of these bemoans, "they have virtually ignored this market."

What is the U.S. advertiser buying in Alaska? A lot of land with relatively few people, about 230,000 civilians, plus a considerable bonus of military men and their families.

But this isn't all he's buying. The American advertiser is also buying some of the high-paid workmen (truck drivers get $4.25 an hour; bulldozer operators $14 an hour) in the world. Alaska's average disposable income—$3,361 per household.

Population concentration is another factor; because much of the country has a bitter climate, population has concentrated in areas where the weather is more moderate. An advertiser using air media in Anchorage and Fairbanks only, for instance, can reach 60% or more of the population.

Some years ago Alaska could have been described as a "man's" market; i.e. strong on cigarettes and alcohol. But a labor shortage, with consequent high pay scales, has induced many young (25-40 years old) men with families to move into the territory. Result: a 75% growth since 1950, the fastest of any U.S. market.

The growth rate will hold, if not gain, for two reasons: considerable U.S.-held land will shortly be opened to homesteaders; and tremendous natural

\[\text{Please turn to page 60}\]

CONSUMER MARKET DATA

<table>
<thead>
<tr>
<th>Judicial Divisions</th>
<th>Population</th>
<th>Disposable income (Last year)</th>
<th>Total retail sales (Last year)</th>
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</thead>
<tbody>
<tr>
<td>First</td>
<td>40,900</td>
<td>$90,016,000</td>
<td>$31,605,000</td>
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<tr>
<td>Second</td>
<td>22,300</td>
<td>15,670,000</td>
<td>7,613,000</td>
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<td>Third</td>
<td>119,100</td>
<td>254,817,000</td>
<td>115,056,000</td>
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<td>Fourth</td>
<td>44,700</td>
<td>93,279,000</td>
<td>32,514,000</td>
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<tr>
<td>Total</td>
<td>227,000</td>
<td>$451,912,000</td>
<td>$186,000,000</td>
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Source: Spee Radio Rates and Data, 1 July 1958, Standard Rate & Data Service, Inc.
Night buys highlight net radio sales

Business for 18 July week features after-dark buys on CBS by American Motors, Sterling Drugs, Weco Products

MBS' evening plan—two half-hour news coverages—attracts AT&T, Ex-Lax, Quaker State Oil, Hudson Vitamins

Advertisers are apparently catching on to the economical rates for nighttime network radio.

New business this month was highlighted by a number of after-dark buys to reach the outdoor listeners—the drivers, the porch sitters, the portable radios, etc. (see page 29).

Foremost in nighttime sales for the week ending 18 July, is CBS, with participation buys by such clients as American Motors, Curtis Publications, Weco Products, and Sterling Drugs. American Motors is pitching its Rambler during evening and weekend shows, for a total of 35 minutes.

Curtis, to boost its newsstand sales, and Sterling, for Bayer Aspirin, have purchased, respectively, 25 minutes, and 80 minutes.

Weco Products made a seasonal purchase of varying segments totaling 65 minutes for Skeetgo, a mosquito ointment.

Another interesting development this month is MBS' new nighttime plan: The evening hourly mystery bloc is gone, replaced by World Today, and Capital Assignment.

Buys in The World Today were made by American Telephone & Telegraph, Ex-Lax, Hudson Vitamins, and Quaker State Oil Refining.

AT&T has also purchased 10 five-minute newscasts weeknights. Purpose: To boost post 6:00 p.m. phone calls at cheaper rates.

Other network highlights include buys on NBC's Monitor by RCA, Sterling, Mack Trucks, and Percolator Products—and on ABC by the Vernon M. Spivey Institute for a 30-minute broadcast.

In general, however, network radio business is down from 97.4 hours for the week ending 20 June, to 88.1 hours for week, ending 18 July.

1. RADIO'S DIMENSIONS TODAY

Radio homes index

<table>
<thead>
<tr>
<th>1958</th>
<th>1957</th>
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<tbody>
<tr>
<td>48.7 radio homes</td>
<td>47.7 radio homes</td>
</tr>
<tr>
<td>50.6 U.S. homes</td>
<td>49.5 U.S. homes</td>
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End of June 1958

<table>
<thead>
<tr>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
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</thead>
<tbody>
<tr>
<td>Am</td>
<td>3253</td>
<td>100</td>
<td>412</td>
</tr>
<tr>
<td>Fm</td>
<td>548</td>
<td>86</td>
<td>39</td>
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</table>

End of June 1957

| Am             | 3044           | 159                  | 322                         | 109                        |
| Fm             | 519            | 31                   | 21                          | 0                          |

Radio set index

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<thead>
<tr>
<th>Set location</th>
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<th>1957</th>
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<tbody>
<tr>
<td>Home</td>
<td>93,000,000</td>
<td>90,000,000</td>
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<tr>
<td>Auto</td>
<td>36,000,000</td>
<td>35,000,000</td>
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<td>Public places</td>
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<tr>
<td>Total</td>
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Radio set sales index

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<th>May 1957</th>
<th>5 Months 1958</th>
<th>5 Months 1957</th>
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<tr>
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<td>411,659</td>
<td>547,480</td>
<td>2,307,000</td>
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<tr>
<td>Auto</td>
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<td>306,151</td>
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<td>2,418,618</td>
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<tr>
<td>Total</td>
<td>597,275</td>
<td>943,621</td>
<td>3,536,086</td>
<td>5,328,166</td>
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Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.
2. NET RADIO’S CURRENT CLIENT LIST

Chart at right shows a four-network total of radio sales, in terms of program time, for the past week compared with four weeks previously. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-, 8-, and 10-second commercials are considered as 30 seconds of program time; 20-, 28-, and 30-second, two minutes of program time; 40-seconds, three minutes, and 45-second commercials are considered four minutes of program time. In the list below, covering week ending 18 July, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1 1/2 minutes of commercial time, only major client is credited.* All information in the network client list is as of 9 July.

**ABC**

- **AFL-CIO:** institutional; Ed. P. Morgan, J. W. Vandercook; Weekend Newscasts; 120 min.
- **American Cyanamid Co.:** Anconized chicken; Breakfast Club; 10 min.
- **Armour & Co.:** Dial soap; Newscasts; 50 10-sec.
- **Assemblies of God:** religious; Revivaltime; 30 min.
- **Bankers Life:** White Cross Hospital Plan; Paul Harvey; 15 min.
- **Bristol-Myers:** Bufferin; Breakfast Club; 15 min.
- **Comac International Co.:** Haas, Italian Balm; Breakfast Club; 5 min.
- **Clairol:** Breakfast Club; 10 min.
- **Ex-Lax:** Newscasts; 4 30-sec.
- **Food Specialties:** Appian Way pizza pie mix; Breakfast Club; 5 min.
- **General Foods:** Perkins Division; Breakfast Club; 25 min.
- **General Foods Corp.:** Jello; Newscasts; 3 30-sec., 2 10-sec.
- **General Mills:** Cheerios; Weekend Newscasts; 12 45-sec.
- **GMC Truck Division:** Speaking of Sports with Howard Cosell; 25 min.
- **Gospel Broadcasting:** Old Fashioned Revival Hour; 30 min.
- **Billy Graham:** religious; Hour of Decision; 30 min.
- **Highland Church of Christ:** religious; Herald of Truth; 30 min.
- **Kitchen Art Foods:** Py-O-Myi Mixes; Breakfast Club; 10 min.
- **Kremer Corp.:** wheat germ; Breakfast Club; 5 min.
- **KVP Co.:** freeze wrapping paper; Breakfast Club; 5 min.
- **Midas Muffler:** auto mufflers; Weekday Newscasts; 5 45-sec.
- **Miller Brewing:** High Life; Newscasts; 50 10-sec.
- **National Brands, div. of Sterling Drug:** Dr. Caldwell’s; Sunshine Boys; 25 min.
- **Oral Roberts Evangelistic Asso.:** religious; Oral Roberts’ Broadcasts; 30 min.
- **Philo Corp.:** electrical appliance; Breakfast Club; 15 min.

**NOTE:** Data on time purchased refer to net time of brand or advertiser total. In cases where groups of brands provide a show or group of shows, it was not possible to distinguish which brands were advertised on each show or on which days of the week the shows were advertised. Except for about half a dozen of their sponsors, brand information was not available from CBS.

Plough: Musterole, St. Joseph’s Aspirin, etc.; Newscasts; 15 min.
Radio Bible Class: religious; Radio Bible Class; 60 min.
R. J. Reynolds: Camel; Weekday Newscasts; 5 45-sec.; Weekend Newscasts; 22 45-sec.
Sanduro Company: floor covering; Breakfast Club; 5 min.
Vernon M. Spivey Institute: Vernon M. Spivey Broadcast; 30 min.
Voice of Prophecy: institutional; Voice of Prophecy; 30 min.
World Vision, Inc.: religious; Dr. Bob Pierce; 30 min.
Dr. Thomas Wyatt: institutional; Wings of Healing; 30 min.

**CBS**

- **American Motors:** Johnny Dollar, Robert Q. Lewis, Gunsmoke, Amos ‘n Andy, City Hospital, Indictment; 35 min.
- **Armour:** Arthur Godfrey; 15 min.
- **Barbasol:** Sports Time; 15 min.
- **Beechnut-Life Sover:** Helen Trent, Nora Drake, Dr. Malone, 2nd Mrs. Burton; 50 min.
- **Bristol-Myers:** Helen Trent, Ma Perkins, Backstage Wife, Our Gal Friday, Nora Drake, Dr. Malone, 2nd Mrs. Burton; 35 min.
- **Carnation Co.:** Houseparty; 15 min.
- **Chun King Soles:** Houseparty; 7 1/2 min.
- **Clairol:** Galen Drake, Robert Q. Lewis; 10 min.
- **Comstock Foods:** Robert Q. Lewis; 5 min.
- **Curtis Circulation Co.:** Arthur Godfrey, World Tonight; 25 min.
- **Ex-Lax:** City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, FBI, Sez Who, Amos ‘n Andy, Nora Drake, 2nd Mrs. Burton; 50 min.
- **Ford Motor:** Ford div.; World News Round-up, Tenn. Ernie Ford, Edward R. Murrow, Musical Variety; 230 min.
- **General Foods:** News; 10 min.
- **General Mills:** Gunsmoke, Amos ‘n Andy, Galen Drake, Sez Who, Robert Q. Lewis; 30 min.

*(Please turn to page 42)*

All data are in terms of program time. On ABC, MBS and NBC commercials shorter than a minute are listed separately. On NBC, major-minor clients, shown with (m) designation, alternate with minutes and 30-secended commercials in scattered program segments. In such cases, the 30-secended commercial is not listed and the major client only is given credit in such segments.
YOU MIGHT CATCH A 26-LB. TROUT*

BUT...You Need WKZO Radio To Land Sales
In Kalamazoo-Battle Creek
and Greater Western Michigan!

For a sales pitch with a real hook, use WKZO — CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse figures, left, tell the story. WKZO Radio gets 45% more morning listeners than the next station... 31% more afternoon listeners... 50% more evening listeners!

How about it — isn’t now the time to check WKZO availabilities with Avery-Knodel?

*George Langston caught one this size at Tennessee’s Dale Hollow Dam in April, 1958.
General Motors: General Motors Corp.; News; Chevrolet; News; GMC Trucks: Farm News; Saturday Night Country Style; Suspense; Oldsmobile; Patti Page; United Motors; Lowell Thomas; 205 min.

Grove Labs: No-Doz; Gunsmoke, Amos 'n Andy; 15 min.

Hartz Mountain Products: Arthur Godfrey; 15 min.

Hearth Publications: Backstairs Wife, Ma Perkins, 2nd Mrs. Burton; Helen Trent, Nora Drake; Our Gal Sunday; Road of Life; Dr. Malone; Couple Next Door; Right To Happiness; 75 min.

Hertz Systems: Business News; News; 60 min.

Home Insurance Co.: Douglas Edwards—News; 5 min.

Kendall Co.: Galen Drake; Robt. Q. Lewis; Amos 'n Andy; 15 min.

Kitchens of Sara Lee: Arthur Godfrey; 15 min.

Knouse Foods: Arthur Godfrey; 15 min.

Lewis-Howe Co.: Robt. Q. Lewis; 5 min.

P. Lorillard: News; 10 min.

Dumas Milner Products: Robt. Q. Lewis; 5 min.

Mogen David Wine Corp.: Arthur Godfrey; 15 min.

Niagara Therapy Mfg. Corp.: Arthur Godfrey; 15 min.

Pharma-Craft Corp.: Arthur Godfrey; 15 min.

Plough, Inc.: Robt. Q. Lewis; 10 min.

R. J. Reynolds Tobacco Co.: Sports Time; 15 min.

Shulton, Inc.: Arthur Godfrey; 15 min.

A. E. Staley: Peter Lind Hayes & Mary Healey; 50 min.

Standard Brands: Arthur Godfrey; 30 min.

Sterling Drug: World Tonight; Best In Music; World News Roundup; Suspense; Johnny Dollar; F.B.I., Indictment; Sez Who; Mitch Miller; Robert Q. Lewis; Helen Trent; Our Gal Sunday; City Hospital; 90 min.

Tetley Tea Co.: Our Gal Sunday; Ma Perkins; Dr. Malone; 2nd Mrs. Burton; Backstairs Wife; 25 min.

Weco Products: Amos 'n Andy; Robert Q. Lewis; World Tonight; City Hospital; Gunsmoke; Galen Drake; 65 min.

Wm. Wrigley, Jr.: Pat Buttram Show; Howard Miller Show; 150 min.

Christian Reformed Church: religious; Back To God; 30 min.

Colgate-Palmolive: Instant Shave; After Shave; and other men's toiletries; Brisk toothpaste; Sportsreel with Bill Stern; 50 min.

Dawn Bible Students Assn.: Frank & Ernest; 15 min.

Ex-Lax, Inc.: Ex-Lax; The World Today; 50 min.; Gabriel Heatter; adjacencies; 8 20-sec.

First Church of Christ, Scientist: religious; How Christian Science Heals; 30 min.

Flav-R Straws: Flav-R Straws; Game of the Day Warmup; 70 min.

GMC Truck & Coach Division: General Motors; Gabriel Heatter—News; 10 min.

Gospel Hour, Inc.: The Gospel Hour; 25 min.

Billy Graham Evangelistic Assn.: Billy Graham; 30 min.

Grey Industries, Inc.: Silvaplate; Rub-on-Silver; Silvacrystals; News—casts; 50 min.

Hudson Vitamin Corp.: Vitamins; Gabriel Heatter, Answer Man; The World Today; 65 min.

Lee County Land and Title Co.: Lehigh Acres; Gabriel Heatter—News; Robert Harleigh—News; 20 min.

Lutheran Laymen's League: religious; Lutheran Hour; 30 min.

Dumas Milner Corp.: Pine-Sol; Perma Starch; Pine-Sol Room Deodorant; White Wave; Mystic Foam; Mystielene; The Kate Smith Show; 20 min.


Nestle Co.: Nestea; Kate Smith, Bill Stern Sports; News—John Wingate, News—Westbrook Van Voorhis, Gabriel Heatter; newscasts; 150 min.

Quaker State Oil Refining Corp.: Game of the Day; 150 min.; Ken French—News; Sports Flashes with Frankie Frisch; The World Today; 60 min.

Radio Bible Class: religious; Radio Bible Class; 30 min.


Rhodes Pharmaceutical Co.: Imadrin; Gabriel Heatter—News; 5 min.

Helene Seager: Pink Ice; News—casts; 10 min.

Tint 'n Set: Henry Mustin—News; John Wingate—News; 30 min.

Voice of Prophecy: religious; Voice of Prophecy; 30 min.

Wings of Healing: religious; Wings of Healing; 60 min.

Word of Life Fellowship: religious; Word of Life Hour; 30 min.

America's Future: booklet; John T. Flynn—News; 5 min.


Aquafilter Corp.: Aquafilter; news—casts; 65 min.; 8 20-sec. news adjacencies.

Armour & Co.: Dial soap; 50 30-sec. news adjacencies.


Allis-Chalmers: institutional; Farm & Home Hour; 25 min.

American Motors: Rambler; Monitor; 55 min. (m-m)

American Tobacco: Lucky Strike; Monitor; Nightline; 50 min.

Armour & Co.: Dial soap; Various Shows; 57 6-sec.

12th FALL FACTS BASICS—a unique use book for timebuyers OUT TODAY!
Behlen Mfg. Co.: Pre-fabricated farm buildings; This Farming Business; 15 min.

Billy Graham Evangelistic Assn.: Hour of Decision; 30 min.

Bristol-Myers: Bufferin; Hourly News; 105 min. (m-m)

B. & Wm. Co.: Kools, Viceroy; Hourly News; 110 min. (m-m)

Corning Brew: Red Cap Ale; Monitor; 75 min.

Carter Products: Little Liver Pills; True Confessions, Woman In My House, One Man's Family, News of The World, 5 Star Matinee, Nightline; 60 min.

Dow Chemical: chemical prod.; Red Foley Show; 25 min.

Dunlop Tire & Rubber Co.: Monitor; 10 min.

Edison Chemical Co.: Dermassage; Affairs of Dr. Gentry, True Confessions, One Man's Family, Pepper Young's Family; 20 min.

Evangelical Foundation: religion; Bible Study Hour; 30 min.

Evinrude Motors: outboard motors; Monitor; 25 min.

Ex-Lax: Ex-Lax; Bandstand, Pepper Young's Family, One Man's Family, People Are Funny, Nightline, Life & The World, My True Story; 70 min., 6 30-sec., 3 6-sec.

Foster-Milburn: Dean's pills; My True Story, One Man's Family; 10 min.

General Mills: Cheerios; Monitor; 35 min. (m-m)

GMC Truck Division: General Motors; News of The World; 25 min.

Gillette: Gillette prods., Paper-Mate, Toni prod.; Boxing; 25 min.

Grove Labs: Fitch shampoo & hair prods.; Monitor; Nightline; 65 min.; No Doz; News of The World, Groucho Marx; 15 min.

Lever Bros.: Rinso; Various Shows; 12 30-sec.; Breeze; Various Shows; 12 30-sec.

Lewis-Howe Co.: Tunes; Hourly News; 105 min. (m-m)

Liggett & Myers: L&M; Monitor; 25 min. (m-m)

Lutheran Laymen's League: religion; Lutheran Hour; 30 min.

Mack Trucks: trucks; Monitor; 20 min.

Midas Muffler Shops: mufflers; Hourly News; 110 min., (m-m)

Morton Salt: salt; Alex Dreier—News; 5 min.

Mutual of Omaha: On the Line With Considine; 15 min.

North American Van Lines: moving; Monitor; 15 min.

Pabst Brew: Monitor; 40 min., (m-m); Various Shows; 10 30-sec.

Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexans; Monitor, 55 min., (m-m); My True Story, 30 min.

PurOlator Products: Oil filters; Monitor; 25 min. (m-m)

Ralston Purina: feed division; Harkness—News; 25 min.

RCA: Institutional; Monitor; 1 30-sec.

R. J. Reynolds: Camel; News of the World; 25 min.; Prince Albert; Grand Ole Opry; 30 min.

Sterling Drug Co.: D-Con & Rid-X; Life and the World; 10 min.; Bayer Aspirin; Monitor; 18 30-sec.

Sun Oil: oil; Three Star Extra; 75 min.

United Insurance Co.: insurance; Monitor; 5 min.

Voice of Prophecy: religion; Voice of Prophecy; 30 min.

The only Buffalo Station that can pass the "Thruway Test"

Coming East to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

Going West on the Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

If you want maximum coverage in the $4 billion Western New York market (plus big bonus audience in Canada and on the Thruway) buy WGR RADIO. 1,000,000 homes... 1,000,000 cars.

ABC Affiliate. Represented by Peters, Griffin, Woodward, Inc.

Buy WGR Radio

Buffalo's First Station

Symbol of Service

A Transcontinental Station

WRIC-TV, Rochester = WGR Radio, WGR-TV, Buffalo = WGR-TV, WGRA-TV, Harrisonburg
With news interest on the upswing, SPONSOR ASKS:

Has television news lived up to its early

In reply to SPONSOR's question of the week, three stations take a close look at tv news coverage, tell where it has succeeded, why it has failed to live up to expectations.

James M. Brown, general manager, KONO-TV, San Antonio

Too many follow radio news style

It is my opinion that many television stations have sadly failed in the presentation of news, and therefore failed the television industry. Although there are more than a few spectacular exceptions, television as a whole has not lived up to its original promise as a great news medium.

Because of the double impact of sound and motion, and the immediacy of electronic transmission, tv should be unrivaled in the field of news communications. But all too often, improper timing and lack of planning mitigates its effectiveness.

Unfortunately, many television stations use the same copy and story rotation in news coverage as do radio stations, with an announcer on-camera to provide the visual end of the newscast.

We at KONO-TV feel that such coverage is not only no better than radio, but in most cases not as good, because the image of the newscaster serves to distract the viewer and steal attention from the news. At KONO-TV, our reporter-cameraman film the story as it is happening—and with our high-speed film processing equipment—so that story can be on the screen minutes later. At the end of each newscast the story script and film are filed in a permanent dated file to allow newsmen to refer to it at a later date. Such films are frequently used by the public and various officials.

As a result, KONO-TV's Twelve Star Final at 10:00 p.m. nightly and High Noon News at noon Mondays through Fridays, have become two of the most watched items in San Antonio television and out-rated every general newscast in the United States on a running average for more than a year.

We feel that television news must be covered both in sight and sound to be truly modern television, and although this is an expensive program from the standpoint of over-all program costs, the money is well invested in promoting our station and in gaining prestige in the community which we serve.

John H. Schacht, vice president & gen. mgr., KBET-TV, Sacramento

Station must promote its news

Any comparison I make on the subject of tv news must, of course, be based on my own observations of KBET-TV's news programs. From the beginning we discarded the popular belief that 6 p.m. must be allocated to children's shows. Here, we decided, would be the news show—the only news show programed in the Sacramento market in the 6-6:15 p.m. period across the board.

We realized that an ill manned and ill-equipped station can offer the viewer little in the way of news. For this reason KBET-TV went all-out to put together a newsfilm department, complete with laboratory facilities and staffed with experienced news cameramen of sound judgment.

Paul Meeks, our cinematographer, and Hank Thornely, our news chief, form one of the most successful tv news teams in the country. Numerous Associated Press awards attest to this fact, as do ARB averages of 20.1 to 26.7 for our local Shell News.

As important as having a fine news staff is the station's own interest in its news programs. Our enthusiasm has sparked the staff to fantastic efforts that amaze other stations.

KBET-TV's news cameramen have flown to Los Angeles to cover a plane crash and have scooped San Francisco stations with news that originated in their city (thanks to a cameraman who drove the 100 miles on "wings").

Tv has given viewers an opportunity to see dramatic events through use of film, but it is up to the station to promote its news if it is to build and sustain audience interest.

Many stations fail on these points and as a result their news has become a mere time-filler.

One of the most lackadaisical approaches to news presentations I have ever seen is the announcer who sits off-camera and reads from the newswire while a general slide is projected on the screen. This technique interests and excites an audience as much as if they were watching a fast game of tiddley-winks.

We do not discount the value of newswire information; it is used by KBET-TV—but not exclusively. Viewers are interested in local and regional news as well as national.

Shell News' long tenure on KBET-TV is evidence that news programs can be successful if television's advantages are fully exploited.

An investment in a top newsgathering staff is not unrewarding as some
stations seem to feel. It is repaid many times over with audience interest and public service, as well as many indirect benefits.

Fred S. Houwink, general manager, WMAL & WMAL-TV, Washington

With on-the-spot line coverage, no

If by the question “Has TV News Lived Up To Its Early Promise,” means being on the spot with live coverage wherever and whenever news happens, then the answer has to be “No.”

At the present this kind of “live” coverage by tv remains visionary and totally impractical because, (1) tv can’t get to the scene of action fast enough to be effective due to the time required to mobilize a television remote unit; (2) tv mobile units cannot maintain reliable micro-wave relay contact with the station in all instances due to terrain difficulties; (3) timing limitations make it impractical to do intermittent unscheduled cut-ins on film and network shows; (4) day-by-day, on-the-spot coverage is far too costly for an individual station to undertake.

If we broaden our question to include all means of getting news to the public as quickly as possible then the answer is “Yes.”

There are progressive stations which have set up expanded local news departments that place reporters and cameramen on the street in news cars completely equipped with motion picture and still cameras, tape recorders and radio telephones. However, too few tv stations have done this.

In Washington, D. C. WMAL-TV (Please turn to page 59)

About this time of year, thousands of Maine’s summer visitors indulge that long-suppressed appetite for the tastiest food our cool coastal waters yield—the Maine lobster. Lobstering off these shores still is a hardy enterprise, but Maine lobstermen are a sturdy breed. Fair weather and foul, their annual haul contributes more than nine million dollars to the $1,110,896,000* effective buying income of the southern Maine-eastern New Hampshire 13-county area

SERVED AND SOLD BEST BY WCSH-TV
To sell this valued and recognized test market, use the vital force of the station that consistently tops its competition:

APRIL 1958 TOTAL AREA ARB
Quarter hour firsts
WCSH-TV 83.3% Station “B” 16.7%
(*Copr. 1958 SM Survey of Buying Power, further reproduction not licensed.)

PORTLAND, MAINE
THE BIG "T" IN WESTERN MONTANA

KMSO-Ch. 13 Television

Tremendous coverage
Terrific results

ASK GILL-PERNA
KMSO - MISSOULA

THE KEY TO THE NEGRO MARKET IS

Wov
IN N.Y.C. & VICINITY

Wov
NEW YORK
Representatives: John E. Pearson Co.

SPOT BUYS

TV BUYS

Dan River Mills, Inc., Danville, Va., is lining up announcements in 11 cities to promote its fabric line. The schedules kick off this month, run for six weeks. Minute participations, using both live and film announcements, are being slotted; frequency varies from market to market. The campaign is built around a “New Designs for Living” theme, has in mind fashion-conscious men and women turning toward outdoor living and leisure time. The buyer is Aileen Barry; the agency is Grey Advertising Agency, Inc., New York.

Eversharp, Inc., New York, is going into 35-40 markets for its Schick razors. The schedules are for 52 weeks; late night minutes throughout the week are being used. Frequency depends upon the market. The buyer is Joe Berbeck; the agency is Compton Advertising, Inc., New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is going into top markets for its Ad detergent. The schedules begin in early August; minutes and chainbreaks during daytime segments are being used. Frequency depends upon the market. The buyer is Sally Reynolds; the agency is Lennen & Newell, Inc., New York. (Agency declined to comment.)

P. Lorillard Co., New York, is planning a campaign in major markets for its Kent and Old Gold Straight cigarettes. The schedules kick off in August for a 13-week run. Minutes and chainbreaks are being lined up, with frequencies varying. The buyer is Bob Kelly; the agency is Lennen & Newell, Inc., New York. (Agency declined to comment.)

General Mills, Inc., New York, is planning a record expenditure in markets throughout the country to promote its new product, Cocoa Puffs, a chocolate flavored cereal. The campaign will kick off in the Northeast and Northwest this month, run for 13 weeks. Minute participations in children’s shows are being used; frequency varies from market to market. The buyer is Dick Boege; the agency is Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Nationwide Insurance Co., Ohio, is considering a campaign for its insurance line; tentative plans are for a September start. Minute announcements during prime time will be used, in nine mid-western markets. Frequency will depend upon the market. The buyer is Bob Glatzer; the agency is Ben Sackheim, Inc., New York. (Agency declined to comment.)

Esso Standard Oil Co., New York, is entering various markets to promote its Flit. The campaign starts this month, runs for six weeks. Minute announcements during early morning and late afternoon segments are being scheduled; frequency varies from market to market. The buyer is Jay Schoenfeld; the agency is McCann-Erickson, Inc., New York. (Agency declined to comment.)
"Now that I've heard that commercial for myself..."

Take the weight off your back and add it to your presentation. Carry your own Geloso STENO TAPE Recorder when you make the rounds. STENO TAPE Recorder weighs less than your flopover; takes up no more desk space than a telephone. Operates right in the carrying case. STENO TAPE Recorder is ready to roll before the client has finished admiring your ingenuity. This "conversation piece" STENO TAPE Recorder delivers a quality of reproduction you'd expect only in far heavier, far more costly tape recorders. It has two speeds, simple push-button controls, plays up to two hours per reel. Absolutely free of backlash, flutter, torn tape. Uses standard tape. Total cost, including conference microphone, spare reel, starter tape, and cordovan finish carrying case: just $179.95 complete. Foot-pedal and Finger-tip dictation/transcription controls available. Write Today for details. American Geloso, Dept. BR, 312 Seventh Ave., New York 1, N. Y

EVERYBODY LISTENS WHEN YOU MAKE IT EASY FOR THEM (AND YOURSELF) WITH STENO TAPE BY GELOSO
Advertising agencies select MPO-TV as leading film commercial producer

The number one ranking we have received is regarded with a just sense of pride by every one of MPO’s eighty-two staff members.

It is a reputation which every one of us intends to earn in the right to keep... year after year.

MPO Television Films, Inc.
53 East 53rd Street, New York 22, N.Y.

New York Murray Hill 8-7830
Detroit Trininity 2-2930
Hollywood Poplar 6-9579

For 5,000 commercials, MPO thanks...

K & W Film Service Corp.

Op-Trix, Inc.
(Hal Seeger—Animation)

Reeves Sound Studios, Inc.

Photo-Magnetic Sound Studios, Inc.


The current client list of MPO Television Films, Inc., includes:


For 5000 commercials, MPO thanks...

Metropolitan Sound Service, Inc.

Movielab

Consolidated Film Industries

filmsounds, inc.
Clairol’s move into network tv via I Love Lucy doesn’t mean it’s dropping syndication altogether.

Its agency, Foote, Cone & Belding, is still looking for a good family series to supplement several markets.

Two regional breweries solidified their fall syndication plans this week.

The details:
- Budweiser’s $500,000 buy (via D’Arcy) of U. S. Marshal from NTA includes more than 75 markets. Forty of the time periods needed will be retained from previous Budweiser commitments. (The star, John Bromfield, will do the commercials.)
- Ballantine this week contracted for a fourth year of Ziv’s Highway Patrol through Esty. All 36 markets have been renewed.

At the same time, Pabst (NC&K) was well on its way into more than 50 markets buying single series market-by-market.

There could still be a large regional move to film this fall for DeSoto.

DeSoto hasn’t yet completed its plans. But as a starter, its agency, BBDO, has bought into a few local weather shows.

Will the influx of off-the-network series create something like a glut in the syndication market and add to the problems of both the seller and the buyer?

There’s a wide diversity of opinion on both counts of this question, as FILM-SCOPE discovered this week in a cross-section poll.

On the affirmative side the viewpoints included these:
- Agencies generally noted that their national and major regional clients are loath to align themselves with second-run series. As one agency buyer put it: “A syndicated show is commonly an entry into tv for a client. He wants the prestige of a fresh property.”
- Stationmen in no small measure admitted that while their product need is great it’s progressively difficult to sell off-network film to individual sponsors. If the show has had a fine rating on network, the client thinks everybody’s seen it. If it didn’t do well, then it’s less acceptable to him.

But on the positive side syndicators pointed out:
- There’s no reason why the flood of off-network fare—there’ll be 20 or more newcomers this fall—should depress competitive prices because most of it is sold for stripping.
- True it is that they’ll be harder to sell in the larger markets, but there’ll still be enough dollars available in the smaller markets to make them profitable.
- The Kellogg spot buy plus some opening of daytime schedules will add to the attractiveness of the daytime stripping of these off-network series.

(For an up-to-date list of this year’s off-network availabilities for fall syndication see Film Wrap-up, p. 54.)

Len Firestone stepped up into Walter Kingsley’s post as syndication sales manager at Ziv this week.

Firestone, formerly head of New York syndication sales, was with Unity TV before he joined Ziv in 1954. Kingsley’s just become president of Jack Wrather’s new syndication arm, Independent TV.
MARKETING WEEK

Is the ready-to-eat cereal business on the verge of another new-product splurge?

Now that the sugar-coated varieties have been digested by the industry, it looks like chocolate-flavored cereals will be the next big battleground.

General Mills is first on the scene with Cocoa Puffs. Test markets are now being probed in the Northeast and Northwest. Significantly, the product made its debut in Canada, where acceptance has been described as "above all expectations."

It's not known for sure what General Foods, Kellogg and Nabisco will do but one thing is certain: The battle will be fought primarily via tv, which has about 80% of ready-to-eat cereal billings.

By September, General Mills will have about 60 to 70 spot tv markets harnessed. Also to be enrolled in the push are five network tv shows—Wyatt Earp, American Bandstand and The Lone Ranger on ABC; The Verdict Is Yours and Beat the Clock on CBS.

While General Mills won't say it used Canada as a "test market" for introducing Cocoa Puffs in the U.S., trade sources point out:

• Canada is becoming increasingly useful as a relatively small market where a client can do a big job easily. Two provinces alone—Ontario and Quebec—contain about 63% of Canada's total population of 16.8 million.

• Canadians like chocolate. There is a higher per capita consumption of the sweet than in the U.S.

There are also certain disadvantages to using Canada as a test market. There are strict regulations on labeling and health copy (General Mills can't make any vitamin claims for Cocoa Puffs, for instance).

Like most package goods categories, ready-to-eat cereals have become more conscious-in recent years of the need for new products to refresh the wellsprings of consumer desire.

At the very least the industry wants to maintain the sales record of the past seven decades: an annual average increase of 4% in volume of ready-to-eat cereals, half due to increased population, half due to per capita consumption.

With pleasure travel at its height, here are some pertinent statistics on the subject:

• About 85% of such travel is by auto—a vast audience for radio. Another 7% is done by rail, 5% by bus, 3% by air.

• There is about twice as much travel for pleasure as for business. Autos get a smaller—but still major—share of business travel: 73% by auto, 10% by rail, 3% by bus, 14% by air.

• Taking all travel into account, clerical, sales and labor types account for 45% of the travelers and take 44% of the trips.

• Another 30% of the travelers are housewives, students and unemployed; they take 28% of the trips.

• About two-thirds of all travelers (whether for business or pleasure) are in the under-$6,000 per year income category.

• More than 20% are in the under-$3,000 category.
TWO MILLION ENTRY BLANKS

in Baltimore for
WBAL-TV's

$20,000.00

TWILIGHT THEATRE
"PICK THE MOVIES" CONTEST

Entry Blanks Everywhere

No matter where people peeked in the nation's eleventh largest market, they found WBAL-TV's ENTRY BLANKS! Full pages in newspapers, full pages in magazines, special displays in grocery stores, drug stores and service stations! Everywhere!

BIG CONTEST—BIG PRIZES

TV Viewers were vying for 250 fabulous prizes—a Chevrolet Convertible, motor boat and motor, mink stole, diamond ring, big home appliances—and hundreds more.

WBAL-TV CHANNEL 11
Gray Lines Tour Service of Denver, in conducting guided tours around the city, visits points of interest—including the Starr Yelland TV show on KLZ. Yelland interviews tourists as they visit KLZ studios to see TV—and see themselves on TV as well.

Jack Buck, KMOX, St. Louis, radio personality, has a tough job "laboring" over his mike as he broadcasts daily from the Bel-Air Motor Hotel. Buck did his first show from poolside with three finalists in the Miss Missouri beauty contest as his guests.

Happy Thunderbird winner Marvin Krumrie drives battery-powered car offered in Bardahl service stations at urging of Casey Janes (L) of WCTN TV, Minneapolis. Bardahl distributor Warnecke looks on.

Midwest farm owners and state government agriculture officials embark with Chuck Bill, farm director and TV personality of WBKB, Chicago, from Midway Airport for a three-week farm tour of Europe and Russia. 30 men made the goodwill tour of European farms.

Whose pooch is most pooped? Judges from KEX, Portland, Ore., picked "Smokey" as the winner. The judges (L to R) included: KEX's Al Priddy, Lee Smith, George McGowan and Pat Wilkens.
ADVERTISERS

Here are LNA-BAR’s estimated expenditures for the top 15 network company advertisers for May 1958, as released by TvB.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P &amp; G</td>
<td>$4,266,197</td>
</tr>
<tr>
<td>2</td>
<td>General Motors</td>
<td>2,159,179</td>
</tr>
<tr>
<td>3</td>
<td>Lever</td>
<td>1,902,583</td>
</tr>
<tr>
<td>4</td>
<td>General Foods</td>
<td>1,845,044</td>
</tr>
<tr>
<td>5</td>
<td>Colgate</td>
<td>1,311,142</td>
</tr>
<tr>
<td>6</td>
<td>Gillette</td>
<td>1,531,513</td>
</tr>
<tr>
<td>7</td>
<td>Chrysler</td>
<td>1,525,150</td>
</tr>
<tr>
<td>8</td>
<td>American Home</td>
<td>1,356,582</td>
</tr>
<tr>
<td>9</td>
<td>R. J. Reynolds</td>
<td>1,332,392</td>
</tr>
<tr>
<td>10</td>
<td>Bristol-McCraw</td>
<td>1,272,561</td>
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<tr>
<td>11</td>
<td>American Tobacco</td>
<td>1,103,377</td>
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<tr>
<td>12</td>
<td>Kellogg</td>
<td>1,099,643</td>
</tr>
<tr>
<td>13</td>
<td>Ford</td>
<td>1,036,970</td>
</tr>
<tr>
<td>14</td>
<td>Brown &amp; Williamson</td>
<td>855,375</td>
</tr>
<tr>
<td>15</td>
<td>Liggett &amp; Myers</td>
<td>854,996</td>
</tr>
</tbody>
</table>

Here are LNA-BAR’s estimated expenditures for the top 15 network brand advertisers for May 1958 as released by TvB.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ADVERTISER</th>
<th>GROSS TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tide</td>
<td>$712,202</td>
</tr>
<tr>
<td>2</td>
<td>Viceroy</td>
<td>665,236</td>
</tr>
<tr>
<td>3</td>
<td>Dodge</td>
<td>646,404</td>
</tr>
<tr>
<td>4</td>
<td>Anacin</td>
<td>665,248</td>
</tr>
<tr>
<td>5</td>
<td>Chevrolet</td>
<td>523,604</td>
</tr>
<tr>
<td>6</td>
<td>Ford</td>
<td>566,970</td>
</tr>
<tr>
<td>7</td>
<td>Winston</td>
<td>533,894</td>
</tr>
<tr>
<td>8</td>
<td>Camel</td>
<td>540,957</td>
</tr>
<tr>
<td>9</td>
<td>L &amp; M Filter</td>
<td>423,694</td>
</tr>
<tr>
<td>10</td>
<td>Wisk</td>
<td>407,188</td>
</tr>
<tr>
<td>11</td>
<td>Bufferin</td>
<td>401,066</td>
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<tr>
<td>12</td>
<td>Fab</td>
<td>384,738</td>
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<tr>
<td>13</td>
<td>Gleem</td>
<td>376,131</td>
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<tr>
<td>14</td>
<td>Geritol</td>
<td>367,729</td>
</tr>
<tr>
<td>15</td>
<td>Oldsmobile</td>
<td>364,016</td>
</tr>
</tbody>
</table>

Bates has Sterling Drugs in line to pick up a third of 77 Sunset Strip on ABC TV for the fall.

This Warner production is slated for Sunday 9 to 10 p.m.

Advertising campaigns and promotions:
- Helene Curtis spreads into the national market for its new hair spray, Tempo. Local radio and tv spots, print, and the company’s two CBS TV shows, What’s My Line and Oh Susanna, comprise its campaign.
- Genesee Brewing Co., Rochester, N. Y., has purchased, on WFBL, Syracuse, the largest bloc of radio time in one station’s history: three hours each evening (Monday-Saturday), plus a supporting daily spot announcement schedule.
- Johnson & Johnson, for its Baby Travel Kit kicks off its tie-in promotion with the National Trainsways Bus System. The kits will be featured on the Bus’ eastern Five Star Luxury lines, and backed up by radio announcements.
- Quaker Oats is going into spot radio for Flako, in 40 Eastern markets on a 26-week campaign beginning mid-August. Daytime minutes will be used. Agency: Clinton F. Frank.

Strictly personnel: Paul Byrne, appointed product manager in charge of the Palmolive men’s line and the Cashmere Bouquet line of toiletries at Colgate-Palmolive Co. Also at Colgate, Joseph Hirschenberg appointed merchandising manager of the toilet articles division... Arnold Belasco, promoted to ad manager, Mosler Safe Co.

AGENCIES

Tv-Radio veteran Rod Erickson is leaving Y&R the week after this to get back to “show business.”

He’s joining Warner Bros. as v.p. in charge of world-wide tv sales. Erickson has been a Y&R v.p. for the past 10 years, serving as top radio-tv contact on the General Foods account.

Agency appointments: EWR&R.
Philadelphia, for Personal Products Corp.'s Coets ... Curtis Advertising, for Aquafliter, a $350,000 account ... Penn and Hamaker, Cleveland, for Shakertown Corp., ... Cargill & Wilson, Richmond, for H. F. Byrd, Inc., apple growers and packers.

Some new business for Chicago agencies: Gordon Best, for the Italian Balm portion of Campana Sales ... Mohr & Eicoff, for the $300,000 Hadacol account. Plans are to put the budget in spot radio in over 200 markets, plus saturation test tv in Texas ... Tatham-Laird, for National Homes of Lafayette, Ind.

They became v.p.'s: Thomas Crolius and Henry Jacobson, at Reach, McClinton ... Cal McCarthy, at FCB.

More on agency moves: Robert Aledort, to EWR&R as research director ... Thomas Garbett, to Lambert & Feasley, as an account executive ... David Aldrich, to Ketchum, MacLeod & Grove as p.r. account executive on the Westinghouse Broadcasting Co. account ... Lyndon Gross, to Guild, Bascom & Bonfigli, San Francisco, as a media director.

NETWORKS

The ratio of daytime network sales for the first five months, 1958, is 29% of all network tv sales for this period, according to LNA-BAR gross time cost figures, released through TVB.

Here are the network figures:

<table>
<thead>
<tr>
<th>Year</th>
<th>52-Week Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>9.3%</td>
</tr>
</tbody>
</table>

New fall business:

For ABC TV: P. Lorillard to sponsor Rough Riders ... General Mills, Cracker Jack and Smith Bros., for The Lone Ranger ... Miles Labs and Ralston Purina, for Leave It To Beaver, to debut Thursday, 2 October, 7:30-9:00 p.m. ... General Electric's Photo Lamp department, to participate in Man With A Camera ... Shulton and Campbell Soup, for the Donna Reed Show ... Drackett, for one-fourth of Maverick.

For NBC TV: Whitehall and L&M, for Behind Closed Doors, to start 2 October, 9:00-9:30 p.m. ... National Biscuit for one-half of Wagon Train, on alternate weeks. (Ford will continue to sponsor the full show on alternate-weeks) ... Sunshine Biscuit for alternate segments on Tic Tac Dough and The Price Is Right ... Whitehall, for another year on segments of It Could Be You, The Price Is Right, and Queen For A Day.

NBC TV Specials: Fred Astaire will head two one-hour live musicals, for Chrysler ... Bell Telephone for eight shows next season; four science and four musicals ... Omnibus will return to the network in the Fall, with 15 one-hour shows on Sundays, 5:00-6:00 p.m.

Network note: ABC TV's Do You Trust Your Wife, sponsored by General Foods, changes its name to Who Do You Trust, so that unmarried contestants can participate.

Network Radio business: Mutual reports a 38% billings increase for the year ending 30 June, as compared to last year. ... ABC has signed over $2.3 million in billings during the past 60 days, including a 52-week renewal from the AFL-CIO.

Promotions: Lester Gottlieb, to the newly created post of director of program development, CBS TV ... Craig Jennings, sales service manager, CBS Radio Pacific Network.

FILM

To date, 19 series have come off the network for syndication for fall. Here's a complete rundown on what's available: Situation comedy: It's a Great Life, Life of Riley, Hiram Holiday (CNN); Mr. Adams & Eve, Eve Arden Show, The Brothers (CBS TV Film); Burns & Allen (Screen Gems); People's Choice (ABC Film Syndication).

Drama: Panic, Medici (CNN); Telephone Time (Guild).

Adventure: 39 more episodes of Dragnet, Badge 714 (CNN); same of Line-up, San Francisco Beat, Navy Log (CBS TV Film); Adventures of Jim Bowie (ABC Film).

Documentary: You Are There (CBS TV Film).

Juvenile: Gumby (CNN); Lassie, or Jeff's Collie (TPA); Robin Hood (Official). (For analysis of impact that this flood of off-network shows will likely have on syndication sales see FILM-SCOPE, page 49.)

Sales of the week included:

- Ziv's Highway Patrol, going into its fourth year of production, has been renewed in 58 markets, including a major buy by Ballantine in 36. (see Film-Scope.)

Other H.P. renewals: General Electric, in Los Angeles; Safeway and Bekins Storage, Seattle; Lee Optical and Wilson Meats, Dallas; Alka-Seltzer, San Francisco; Regal Brewing, New Orleans; Conoco and P&G, Spokane; Handy Andy Supermarkets, San Antonio. In addition, 15 stations have renewed.

- NTA's Walter Winchell File has been sold in eight markets. Among them: New York, Boston, Hartford, Philadelphia, Binghamton, Lebanon-Lancaster; Altoona-Johnstown; and Tucson.

- AAP's complete Warner Bros. library was sold in two more markets this week: KCMO-TV, in Kansas City, and WTCN-TV, Minneapolis.

- Schlitz has renewed MCA's State Trooper in Chicago.

- WCBS-TV, New York, has purchased UA's package of 39 post-'48 films. Among the movies: Summertime, Patterns, Othello, Hobson's Choice, Foreign Intrigue.

New five-minute series: a new series, Photoerimes, based on the Look Magazine series over several years, is being peddled by Richard Morros.

There'll be 260 episodes, each five minutes long. Filming starts this week.

A major sales re-alignment at Ziv this week includes these territorial and executive changes:

- Two new geographical divisions created in the syndication arm, north central and south central. Heading them will be Ray McGuire, in the north (Cincinnati) and Donald S. Brogdon, south (Dallas).

- An additional regional sales department within the national sales department to serve multi-market advertisers in midwestern and southern market. Edward J. Broman will head this new division.

- Three new spot sales managers named to assist in the new territorial divisions: Don Dahlman and Robert Reis, in the north central; and Jack Puter, south central.

- Several new account executives
WASHINGTON WEEK

The Appeals Court has thrown a king-size monkey wrench into the FCC's licensing machinery.

In a case involving an existing radio station in Georgia and its appeal from an FCC permission to a new station to go on the air, the Court ruled the Commission must consider "economic injury."

Economic injury is a plea often made in the past by stations claiming that the market is too small to support an additional station. The court ruled that the FCC need not consider whether an extra station would harm the revenues of an existing station.

Instead, the court added this new twist: It held the Commission has a duty to decide whether ad revenues are potentially large enough to support two stations in such a way that the programing of both won't suffer.

The Court said it would be a simple matter for the FCC to decide whether the public would get poorer programs—or no programs at all, if both stations were forced off the air.

The FCC has been refusing to hear "economic injury" pleas. So it's now pretty much panic stricken at the new prospect. An appeal to the Supreme Court may even be possible.

The Commission believes that if the opinion stands, any station would have the legal weapons to keep a competitor off the air for up to three years (whether radio or tv).

The FCC appeared to be set this week to postpone authorization of fee tv test runs until some time next year.

The expected postponement comes in the wake of a strangely mild letter from House Commerce Committee Chairman Oren Harris (D., Ark.) whose previous communications with the FCC have been blunt and blustering.

Harris pointed that the House Commerce Committee has been very busy with other matters (such as a probe of the FCC), and therefore has been unable to consider pay tv. He promised that if the Commission would just put off a starting date—say until next July—that the Committee would work on the matter early in the next Congressional session.

Dean Roscoe Barrow, head of the FCC's network study staff which came up with controversial report bearing his name, began his rebuttal against network assaults on the 37 sweeping recommendations for changes.

This is the last scheduled phase of public hearings on the report, but the FCC was unable to finish and will continue next week.

Burden of their rebuttal was that the networks' testimony was "self-serving," that the affiliates are so bound up with the networks in mutual self-interest that their testimony would naturally be the same. Also that the station reps changed their testimony in mid-stream because they feared to be on the public record as opposing their clients.

Barrow derided the "erosion" and "fragmentation" cries of the webs with respect to the report's recommendations. He said the networks are crying "wolf."

This brought a retort from FCC chairman John C. Doerfer to the effect that, in the story, the wolf finally did come.

Doerfer's questioning generally indicated a strong sympathy for the network position. Craven seemed just as firmly aligned with the webs. The others were noncommittal, both in their questioning and comments.
SPONSOR HEARS

Quiz a sales development man in a rep organization on his notion of the ideal souper-upper for spot tv, and his answer is most likely to be:

A clear-cut success story out of the soft goods field.

Here’s why air media will continue to be the sales wheelhorses of soap products:

They’re the fastest changing and moving of all products and can boast the most aggressive assortment of merchandisers. They just thrive on competition.

Look for another series of reverberations in the top Colgate management now that Bayard Colgate has resigned from the executive committee.

Reason attributed to his action: He didn’t like the way things were going, and it was his method of showing he wasn’t sanctioning the acts of others.

One of the most profitable businesses this year in terms of dollar investment, according to Wall Street authorities, is the supermarket chain.

Marketingmen think that a major reason for this is the fact that the supermarket field is too new to be self-shackled with traditions. It’s still fast on its feet.

Hollywood tv film producers may be wondering why one of the most expertly developed and provocative pilots offered to network advertisers for the 1958-59 season hasn’t found a buyer.

Reason: More than one agency that tingled to the series later had some second thoughts; the areas covered by the show could invite suits for invasion of privacy.

A critique you hear more frequently among Madison Avenue media people:

• The institutional sellers of radio have turned snug.

• Like a needle caught in a groove, they are repeating over and over again the same case histories, pat generalities, and statistical data.

• They don’t play up the fact that the techniques of radio’s use are constantly undergoing change and new challenges.

You’ve been around the broadcast business a long, long time, if you can recall when:

• The NAB didn’t even have a mimeographing machine at its conventions.

• The networks’ hottest competition was over special events.

• A rep’s luncheon socializing would cover practically 80% of his timebuying sources inside a working week.


• The average soap opera cost $2,300 weekly.

• A good half-hour dramatic show could be put together for $2,500.

• An hour musical program required about $4,000.
Nothing else like it in Greater New York

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

IN AUDIENCE: So different, too. So largely adult—so able to buy—so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes—by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ
Newark, N. J.—Covering New York and New Jersey
added to the syndication sales force, including John Chambers, Michael Keirnan and Ken Hildebrandt, in the western division; John Lewis, north central; Edgar Willis and Ben McKreynolds, south central; Leon Taylor and Louis Johnson, eastern; and Jack Daniels, to the New York syndication staff.

Strictly personnel: Spence Fennell, John Nereseian, R. Russell Roop and David Willis all joined the sales staff of TPA this week . . . Rodney Erickson, named vice-president of world-wide tv sales for Warner Bros. . . . Charles Adams, to Transfilm as producer-account exec. . . . L. V. Seieshnaydre, to Sterling tv as sales rep in New Orleans and the Southwest.

CANADA

CBC released its 22nd annual report this week, for the fiscal year ending 31 March. Here are some of its highlights:

- Commercial revenue showed a 19.9% increase ($4.7 million total) over last year. Reason: An increase in tv commercial revenue which reached a record high gross figure of $26,360,672.
- Commercial revenue from radio, however, decreased by 17% over last year, with its gross total figure at $2,029,042.
- The year saw six new privately-owned tv stations added, bringing the total to 46; and an extension of direct microwave connections, with plans for it to extend from coast to coast.
- Seventy-one per cent of Canadian homes own tv sets (over 3 million homes), and 720,000 radio sets were sold for the year—an all-time sales record.
- CBC radio undertook major re-assessment of its programming—expanding its news and daily commentaries into the early morning schedule.

For the first time, the Bureau of Broadcast Measurement will be publishing a Tv Network Report.

It will cover the top 40-50 programs, available to members only, and containing five regional breakdowns.

TV STATIONS

SAG again this week appealed to AFTRA to settle their dispute over video-tape jurisdiction within their own house.

AFTRA has taken the issue to the NLRR.

SAG hopes to settle the differences by calling on the AFTRA National Board for a meeting between the Guild Committee and an AFTRA committee.

WCB-S-TV, New York, will set up its own N. Y. sales staff, effective 1 October.

The station has its own sales manager, but used the staff and facilities of CBS TV Spot Sales to represent it in the N. Y. market. The latter will still continue to represent the station outside of the N. Y. market.

Craig Lawrence, v.p. in charge of CBS owned tv stations, and CBS TV Spot Sales gave these reasons:

"During the time CBS TV Spot Sales has sold WCB-S-TV, there have been substantial gains in revenue each year, making the station the biggest in the world.

"However, the advertising dollar volume in the N. Y. area is so large, and the competition for it from all media is so intensive that we believe this is the time to form a sales staff whose time can be devoted exclusively to selling WCB-S-TV."

The American Civil Liberties Union will not support a bid for a Congressional probe into charges that all three networks and their affiliated tv stations presented only a one-sided argument against pay-tv.

ACLU's reasons: Insufficient evidence.

Support of the Union was requested by James Landis, special counsel for the Skatron Tv and Electronics Corp.—one of the leading advocates of pay-tv.

Business is up: N. Y.'s WABC-TV shows a billings increase of 65% at the end of the second quarter, 1958, as compared to last year at this time.

Robert Stone, v.p., attributes this jump in business to:

1) The afternoon area (3:00-6:00 p.m.) gives the station its highest daytime rating.
2) Its two popular sales plans—"7-14" and "Housewives Special"—continue to attract advertisers.

Tv contests and promotions:

- WHCT, Hartford, sent golf balls to timebuyers to promote its telecasting of the Insurance City Open Golf Tournament. The station's call letters are stamped on each ball.
- Edythe Fern Melrose, "Lady of Charm" at WXYZ-TV, Detroit, is conducting a one-woman campaign, via her afternoon tv show, to keep the basket carts inside the super markets, instead of wheeling them home. Her listeners are responding with many suggestions, showing a growing awareness to the problem, which could eventually raise grocery prices.
- The latest WFRV-TV, Green Bay, promotion features a Holstein cow led through the downtown streets with signs saying "This Is No Bull—Channel 5 Is My Favorite." (Note: For many years a cow has been the trade mark of WBBY-TV, Green Bay.)

People on the move: James Pike, promoted to v.p. of the Yankee Division of RKO Teleradio Pictures, Inc.—WNAC-TV, Boston . . . Tom Parrrington appointed national sales manager, WKY-TV, Oklahoma City . . . Dan Gallagher, program director, WCB-S-TV, N. Y. . . . Walter Swider, to the sales staff, WWJ-TV, Detroit . . . James Campbell, to the newly created position of local sales manager, WCKT-TV, Miami.

RADIO STATIONS

WHLI, Hempstead, L.I., has submitted a brief to the FCC asking for permission to operate on a full-time scale.

According to WHLI:

"The FCC should allow full-time operation to Class 2 stations . . . where the public interests, convenience and necessity in the major market will be better served by such change."

On tour: Geoffrey Everitt, joint manager and head of promotion of Radio Luxembourg (London) Ltd., arrives in the U. S. today (Sat-urday) to make a study of the latest trends in American radio and tv.

Station transfers: KVOA, Tucson, purchased by The Gordon Broadcasting Co., Cincinnati . . . WMRR, Jackson-ville, by a company headed by Ben Strouse, president of WWDC, Inc. . . . Lee Lundmark, purchased major interest in KBAB, San Diego, and becomes president and general manager of the station.
Station move: WCKY, Cincinnati, has moved its New York office to 42 East 52nd Street.

Radio promotions and stunts:
- Riding the national interest in outer space, WEEI, Boston, has released a Space Age News Map, bearing the imprint "WEEI ... for the best in local and world wide news coverage."
- Timed to coincide with the Kansas City A's three-week road trip, KCMO held a baseball contest offering 51 prizes to listeners guessing the number of home runs, runs batted in, etc. by members of the team.
- Taking note of Alaska becoming a State, WAMO, Pittsburgh, gave a share of stock in an Alaskan Gold Mine to the baby born in the city closest to the time Pres. Eisenhower signed the Alaskan Statehood Bill.
- KMBC-KFRA, Kansas City, held a "Dream Vacation" contest with a grand prize of a two-week vacation trip for two anywhere in the U.S.

**Staff appointments:** Two new managing directors for Storer: James Bailey, at WAGA, Atlanta, and Reggie Martin, at WSPPD, Toledo. Frederick Bowen, appointed assistant present and general manager, WIBX, Utica. Robert Burke to the Gordon Broadcasting Co. as general sales manager of KBUZ, Phoenix and KVOA, Tucson. John Osborne, director of sales development and planning, WCOL, Columbus, Ohio. Don MacKinnon, program director, WPON, Pontiac, Mich. Roy La Mere, eastern division manager for the Cy Blumenthal radio group (WCMS, Norfolk and WARL, Arlington).


**SPONSOR ASKS**
(Cont'd from page 45)

has placed two cars on the street, manned by two newsmen, with regular beats, whose sole responsibility is local news.

An active local news department has meant three important things for WMAL-TV, the same as it has for other stations:

- It has more closely identified the station with the community.
- Local news coverage has given us excellent programing material. The local news report just prior to John Daly has helped bring the ratings of the 7 p.m. to 7:30 p.m. slot on WMAL-TV to the point where it vies for position as the most popular program in the time period.
- Local news programing has proved itself an important commercial asset. It is doing an effective job for clients such as Cities Service who sponsors the 7:05 p.m. local newscast.

We are convinced that local news can do an outstanding job for prestigious clients and our long range plans envision expansion of these important services.

**DAN SEYMOUR**
(Cont'd from page 31)

budget should be spent. But he negotiates both for the time and program. Once he is through with the major negotiations, we work on termination rights, station lineups and clearances."

Because of his network time buying function, Seymour actually becomes a partner in all media planning.

"Good prime time is as tough to get on the networks this fall as ever," says Seymour. "When critics report on vast numbers of unsold network hours, they don't mean 8 to 10:30 p.m. periods."

Despite the tightness of these prime availabilities, all of JWT's 13 network properties fall between 8 p.m. and 10 p.m., except Wag Train, NBC TV Wednesdays 7:30-8:30 p.m.

Says Seymour: "We believe in aiming for peak circulation, and we also believe in the value of continuing advertising. The big advantage in specials is the opportunity they offer for sponsor identification. But S.I. on a regular show, too, depends as much on the caliber of commercials as the show."

In his department, Seymour is not only responsible for all network time and program negotiations and program buys for spot use, but for commercial production as well.

Says JWT v.p. and radio/tv group head, Robert E. "Buck" Buchanan: "The guys has a 24-hour a day job, but he gives great authority and scope to the people who work for him." Buchanan, who came over to JWT from Y&R with Seymour, sees "departmental organization" as a matter of personality, and in JWT's tv department, it's Seymour's personality that stamps the quality of the work.

Today Seymour still looks more like the man in front of the tv camera than the strategist behind it. A virtual commuter to the West Coast prior to the fall season, he works closely with JWT's head of the Hollywood television department, Cornwall "Corny" Jackson, and Jack Mosman of Chicago.

Father of four ranging from nine to 22 (and since July, a grandfather for the second time, Seymour races home to White Plains, frequently well after 8 p.m., when the work-day is over.

"Business follows him up there too," says Ruth Jones, "When problems come up, he's always available to us on the phone at his home. One thing we've got to say: Harrased he is, but he never loses his temper."

**The nation's highest audience-rated Negro group**

**The McClendon EBONY Stations** Represented by John E. Pearson

**WOKJ**

**KOKY**

**LITL ROCK**

**KHEKA**

**Sheffield**

**Birmingham**

**Jackson**

**SPONSOR • 19 JULY 1958**
ALASKA'S POTENTIAL

(Cont'd from page 38)

eral resources (oil deposits are second largest in the world) will begin to be developed on a major scale. Climatically the heavily populated regions compare with our Pacific Northwest, in demand for cold, warm weather items.

What problems does a manufacturer face in entering or enlarging his Alaskan market? Mostly geographical. It's a long trip from Seattle, and while the Alaskan highway is better than it used to be, it's still not satisfactory for any significant volume of freight. The alternatives are air and sea shipping, both expensive. There is reason to believe that the growing population will increase competition among carriers, reduce prices.

Distribution is not a severe problem because of population concentration, and relatively few wholesalers and distributors. Many advertisers are now in the market, including Procter & Gamble, Colgate, R. J. Reynolds, American Tobacco and Kool-Aid.

A suggestion: reps can be valuable in helping set-up distribution and suggesting campaign appeals.

STORYBOARD

(Cont'd from page 35)

Film producers have strong opinions on this aspect of the subject, too. Most of them feel that the more literal the agency storyboard, the less opportunity to offer creative production. A somewhat sketchy agency board may fire the imagination of some skilled member of the producer's staff to a creative touch which hits the finished film from the ordinary to the outstanding. This certainly is to the benefit of the client, but it isn't possible if the producer is bound to reproduce exactly on film what has been drawn on a storyboard, right down to the polka dot tie on the actor and the design of the paper on the wall.

Recognizing weaknesses in the standard storyboard technique, agencies and producers have experimented with various plans for improvement—strip film, extremely limited animation and workshop live action, combinations of still shots (often by polaroid camera) and pencil test animation, flip boards and accordion strips (to keep the client from looking ahead on the board).

One thing nobody has really figured out completely so far is how to show optical effects on storyboards. Colored lines with arrows and motion markings still leave a lot for the layman to imagine. Yet a single optical can sometimes be tremendously important to the effectiveness of a commercial. Moreover, a good film idea can founder in a storm of argument over an optical technicality in the story-board. This is particularly true when, as in a current bestseller, Parkinson's Law of Triviality is invoked during the meeting.

Still another bugaboo is the placement of video instructions and audio wording on boards. Most agencies favor the panel directly below the applicable picture, reading left to right from frame to frame. But there would seem to be some validity in the minority view that this forces an eye jump in visualizing the board.

Maybe part of the answer to the problem of getting the most out of storyboards is to stay flexible. By avoiding any marriage to a formula, we can match the individual job with the technique of presentation. All clients are not alike, and happily, neither are commercials. There's more than one way to board a story.

Sell to FARMERS?

HERE'S YOUR MARKET

78,025 FARMS WITH 200 NEW MILLIONS TO SPEND

Just harvested: one of this area's BIGGEST WHEAT CROPS IN HISTORY, plus bumper oat and barley crops. Total value: $200 million in KWFT's NCS #2 area of Texas and Oklahoma!

HERE'S YOUR MAN

KWFT FARM-Service Director
EARL SARGENT — this area's ONLY full-time farm radio newspaper!

CALL YOUR H-R MAN for availabilities

Radio Station

5 KW at 620 Day and Night

KWFT

The Voice of the Rich Southwest

WICHITA FALLS, TEXAS
TV'S NO. 1 SUCCESS STORY
(Cont'd from page 37)

ket of any significance, (Little Rock, Ark., for example, is the biggest U. S. city not included in the TV Guide distribution.)

During the formative period Annenberg drafted Roger Chipp, head of Triangle's radio and tv division, for one year. Chipp, who continued his broadcast activities, helped organize a staff, establish new franchises and purchase several existing publications before returning to his broadcast operations, since expanded to five tv and five radio stations. Quirk, who had served the Annenberg interests in other executive capacities, became publisher.

Annenberg, who is nominally TV Guide's editor, explains his magazine's success this way: "TV Guide was established as a national magazine at a time when television was becoming an important part of American life. The magazine was designed to serve its readers in an objective and constructive way, providing needed background information so that readers could be selective in their tv viewing. Thus the basic objective of TV Guide is performing reader services."

Annenberg, publisher Quirk and managing editor Panitt all agree that the growth of TV Guide is the result of the growth of tv, and that the former would not have been possible without the latter. In fact, aside from fulfilling viewers' needs, TV Guide also grew because of direct support from tv stations in the form of straight spots or plugs by talent.

TV Guide is an unusual magazine in other respects besides being a magazine devoted to a competitive medium. For one thing, while it is now lucrative in terms of advertising revenue (1957 ad volume was $6,028,560, 76% over 1956), it makes (and has always made) money on its circulation, of which more than 50% of single copy distribution is sold via supermarkets.

Another unusual aspect of TV Guide is its format. It is made up of two sections, the four-color national or feature section on the outside and the inner section which carries local program listings.

Panitt explains that the national and local sections complement each other. "We use the national section to provide background information on the industry generally, and shows in particular. As viewers see more of tv they become more interested in the background of tv.

"Our national section has reflected this change," Panitt continues. "We're running stories now that we would have thought too technical five years ago. For instance, we've carried a story on videotape: what it is, how it works, what it means. Tape will have a considerable effect on tv and today's viewers, thanks partly to us, know it."

Internally, the magazine has solved production and printing problems that would have been considered impossible a few years ago and are still, in fact, a little unreal. Each of the 50 regional editions contains, of course, the national, or feature section. But each has its own, different program section, which, averaging over 50 pages each, is often larger than the national section, and carries its own editorial material and ads.

Another problem is created by TV Guide's circulation setup, whereby a majority of the copies are sold singly, via newstands, supermarket check-out counters, etc., rather than by subscription. Every week upwards of four million copies are put on thousands of stands, in time for a three-and-a-half day sale (Wed. p.m. through Saturday.)

Though TV Guide's growth and influence have been spectacular so far, there is no indication that it will slow down appreciably. Circulation would seem to have sizable potential, for three reasons:

1) The percentage of tv homes covered by the magazine is still low.
2) With time, viewers will become even more sophisticated and selective, increasing their need for more than a brief newspaper log.
3) More editions, both in the U. S. and Canada, will be added.

Thus TV Guide will undoubtedly reach 7 million circulation this year. (It has grown by at least 1 million a year since 1954, with no letup.)

But whatever the future brings for TV Guide, one thing will be constant: the magazine and the tv industry will go hand in hand. "Our whole magazine," says Quirk, "is devoted completely to promoting the growth of tv. In fact, we are, I believe, the single most important promotion for the medium.

"As for us," Quirk concludes, "you can say that TV Guide is tv's number one success story."

“JAXIE” SAYS, April Telepulse Survey
Rates WFGA-TV No. 1 in Jacksonville

The latest Telepulse report tells the WFGA-TV story.

★ WFGA-TV is preferred in 50.8% of Jacksonville homes.
★ WFGA-TV carries eight out of the top-rated fifteen once-a-week shows.
★ WFGA-TV carries six out of the top seven shows in the Jacksonville Metropolitan Area.

The big switch to WFGA-TV was accomplished in just eight months. WFGA-TV went on the air last September and now over 14 million television sets regularly tune to the leading family station in the Jacksonville area.

For availabilities on Jacksonville's No. 1 TV Station, call Ralph Nimmons at Elgin 6-3381 or contact your nearest P.G.W. "Colonel."

WFGA-TV Channel 12
Florida's Colorful Station

Represented by Peters, Griffin, Woodward, Inc.

SPONSOR • 19 July 1958
Robert Baldrica has been named director of radio sales at station WXYZ, Detroit, where he has served in various posts for more than five years. He was previously publicity man, promotions manager and assistant sales manager for the station. A native of the upper peninsula in Michigan, Baldrica began his radio career there in 1947, as staff announcer, sports director and program director at a peninsula station. In 1951, as a captain in the U.S. Army, he was manager of the Armed Forces Radio Services in Tokyo. Baldrica, who takes over his new duties immediately, is a graduate of Northern Michigan College and an active member of the Detroit Adcraft Club. He and his family live in suburban Livonia.

Robert M. McGredy this week becomes vice president in charge of tv for WCAU-TV, Philadelphia, where he has been sales v.p. for the past two years. At the same time, former national sales manager Marvin L. Shapiro becomes director of tv sales, and E. Gordon Walls, former regional sales manager, moves into the tv sales management. McGredy, who succeeds Charles Vanda (he has joined J. Walter Thompson’s West Coast office as vice president in charge of tv programing operations), joined WCAU-TV in 1950 as assistant radio and television sales manager. When the two departments were separated, he became director of television sales. Before joining the Philadelphia station, he had served as sales manager of WTOP, Washington, and WPAT, Paterson, and as assistant director of Broadcast Advertising Bureau, now RAB.

Thomas P. Crolius has been elected a vice president of Reach, McClinton. He is also vice chairman of the agency’s plans board and secretary of the executive committee. Account supervisor on the Prudential and Berlitz accounts, Crolius came to Reach McClinton from Callkins & Holden in May 1957, along with the two accounts. He had been with the C&H research department since 1950 where he became research director, then. Prior to this, he had served three and a half years with the Army and completed his bachelor’s degree at Haverford College. Elected a vice president with him was Henry S. Jacobson, who joined Reach McClinton earlier this year from Lennen & Newell. Jacobson was formerly associated with Ted Bates and the Biow Co.
as basic as the alphabet

EGYPTIAN
Several thousand years before Christ, the Egyptians used a rough sketch of a man with upraised arms as the symbol for high.

PHOENICIAN
From 1500 to 1000 B.C., the citizens of ancient Tyre employed a variant of the Egyptian form to signify the first sound of its name, he.

GREEK
As early as 800 B.C., the same letter had been turned around and appeared on Greek inscriptions. Its new name was epsilon.

ROMAN
By 700 B.C., the Etruscans had borrowed the letter and passed it along to the Romans who shaped it in the form we use today.

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

Elementary, Mr. Advertiser! Today, as it has been since the birth of commercial broadcasting, WWJ is your basic buy for successful radio advertising in the great Detroit Southeastern Michigan market.

Start your fall radio campaign here—with the WWJ Melody Parade, the WWJ features originating at Northland and Eastland Shopping Centers—with sales-minded personalities like Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand. It's the basic thing to do!

WWJ RADIO
WORLD'S FIRST RADIO STATION
Owned and operated by The Detroit News
AM and FM

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

National Representatives: Peters, Griffin, Woodward, Inc.

Sponsor • 19 July 1958
SPONSOR SPEAKS

ABC TV: full-time competitor

The newest phase in the evolution of ABC TV unfolded this week when its affiliates, almost to a man, gathered in New York to hear the cheering news that the network will soon move from part-time to full-time status on the competitive scene.

What ABC TV announced was that it is more than doubling its daytime hours, guaranteeing a minimum of 15 new hours per week and a daily schedule starting at 11 a.m. Since ABC TV previously carried 12 1/2 daytime hours the total moves close to 30 daytime hours with the expectancy that more will soon be added.

Not long ago ABC TV stations were the “have-nots” with their status not far above that of an independent. It’s different today—lots different. And ABC TV affiliates, giving no quarter to the competition, are expected to cooperate to the fullest on time clearances.

FALL FACTS BASICS

Sponsor’s 12th annual FALL FACTS BASICS is in the mail with this issue.

Chockfull of facts and figures for spot and network buyers, FALL FACTS is unique in its field and tailored for use. The sections you cannot afford to miss are Marketing Basics, TV Basics, Radio Basics, and Fall Facts Basics.

Of the 130 editorial pages 38 are devoted to marketing, 86 to radio, 78 to television, and 21 to film. The marketing section is included for the first time and is highlighted by the fall economic outlook for TV and radio by David M. Blank, director of economic analysis for CBS.

THIS WE FIGHT FOR: The auto industry is hesitant to make any long-term air media commitments (see page 33). This is a strange attitude for this industry to take while it is telling consumers “You auto buy now.”

10-SECOND SPOTS

Big production: Lee Francis, promotion manager for ABC Film Syndication, took a leave of absence to become mother to a six-pound baby daughter. Just before leaving, ABC Film threw a party for Lee, high-spot of which was a cake inscribed in frosting, “Promotion manager becomes a producer.”

Poocher: As a promotion for its afternoon TV shows for kiddies, KLZ, Denver, offered stars Fred and Fae as baby sitters, received a call from a turn-in who was looking for someone to sit with her six-week-old poodle. A setter for a poodle?

Twist of Fate: A Madison Avenue adman, feeling a summer cold coming on, went to his doctor for an examination. While being examined for the cold, he sprained his back, is currently laid up and taped up. Rather like the factory worker who got hurt by a safety device.

Statehood: Within hours after the U.S. Senate passed the Alaska Statehood bill, Red Benson, of WPEN, Philadelphia, dedicated a portion of his show to the 49th state. Among the songs he played were “Gold Mine in The Sky,” “Sleigh Ride,” and “Gold and Silver Waltz.” The Alaska bill could also provide substance for the old wheeze about selling refrigerators to Eskimos.

Pick-up: Disk jockeys at KING Radio, Seattle, have come up with the following suggestions for stemming the recession:

Bill Muncey—“Put all the women on an island, and all the men will start building boats to get there.”

Jim French—“With 50 million families, if each would spend $5.00 more per week, the recession would be solved. Spending would amount to $1 billion a month, or $13 billion a year.”

Ray Briem—“Auto industry in a slump? Put an Ivy League buckle across the backs of cars.”

Frosty Fowler—“Since the basic problem is money, return to the old kingsize bills. The printing and use of large bills would not only help the printing, paper and engraving trades, but would benefit the wallet and cash register manufacturers.”

Pat Lewis—“Grant Alaska statehood, and everyone will have to buy a new 49-star flag lifting the textile industry to a new high.” Okay, Lewis, we’ll see how it works.

SPONSOR • 19 JULY 1958
We're on our way to the top with new WKBW

FUTURSONIC RADIO

Buffalo's Most Powerful Station
On the Air 24 Hours A Day!

EVEN NEWER and MORE EXCITING!

TOP TUNES
The Nation's Top Radio Personalities

CONTESTS
Ultra Modern Entertainment and Information for the Entire Family

Continuous Weather Reports

NEWS
Twice Every Hour

Congratulations Pour in to the New WKBW

Fast paced! Rhythmic! Authoritative! The new WKBW has universal appeal — attracts every age group — keeps 'em listening morning, noon, and night. And we've got facts and figures to prove it! Everyone likes the EVEN NEWER WKBW — listeners and sponsors! Find out more about it.

New Rates . . . and What a Pleasant Surprise

Wait till you find out how little it costs to take a great big piece of the nation's 12th largest market — Buffalo and Western New York (with all the bonus that comes from WKBW's unusual reception in more than 17 states!)

Call any Office of
AVERY-KNODEL
National Representative

WKBW
50,000 WATTS

Buffalo's Most Powerful Station — 24 Hours a Day
1430 MAIN STREET
BUFFALO 9, N.Y.
the largest weekly audiences in network radio are delivered to advertisers on the NBC RADIO NETWORK
(and it's been happening month after month after month!)

<table>
<thead>
<tr>
<th>Rank Order</th>
<th>Advertiser</th>
<th>Network</th>
<th>Unduplicated Homes Reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bristol-Myers Company</td>
<td>NBC</td>
<td>8,266,000</td>
</tr>
<tr>
<td>2.</td>
<td>Midas Muffler</td>
<td>NBC</td>
<td>7,433,000</td>
</tr>
<tr>
<td>3.</td>
<td>Brown &amp; Williamson</td>
<td>NBC</td>
<td>7,382,000</td>
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<tr>
<td>4.</td>
<td>Ford Motor Co.</td>
<td>Net. #2</td>
<td>7,369,000</td>
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<td>5.</td>
<td>California Packing</td>
<td>NBC</td>
<td>7,113,000</td>
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<tr>
<td>6.</td>
<td>Florists' Telegraph Del.</td>
<td>Net. #4</td>
<td>6,510,000</td>
</tr>
<tr>
<td>7.</td>
<td>Procter &amp; Gamble</td>
<td>NBC</td>
<td>6,126,000</td>
</tr>
<tr>
<td>8.</td>
<td>Ex-Lax, Inc.</td>
<td>NBC</td>
<td>5,780,000</td>
</tr>
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<td>9.</td>
<td>Chevrolet</td>
<td>Net. #2</td>
<td>5,408,000</td>
</tr>
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<td>10.</td>
<td>Plough, Inc.</td>
<td>NBC</td>
<td>5,319,000</td>
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<td>11.</td>
<td>Lever Brothers, Inc.</td>
<td>NBC</td>
<td>4,575,000</td>
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<td>12.</td>
<td>Campbell Soup Company</td>
<td>NBC</td>
<td>4,563,000</td>
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<td>13.</td>
<td>Swift &amp; Company</td>
<td>NBC</td>
<td>4,357,000</td>
</tr>
<tr>
<td>14.</td>
<td>B. T. Babbitt, Inc.</td>
<td>NBC</td>
<td>4,242,000</td>
</tr>
<tr>
<td>15.</td>
<td>American Motors Corp.</td>
<td>NBC</td>
<td>3,896,000</td>
</tr>
</tbody>
</table>

NBC RADIO has
7 out of top 10
12 out of top 15

Source: A. C. NIelsen Co. – 4 weeks ending May 10, 1958
The creativity of self-disciplined
professionals who consider the
microphone a constant challenge... 
guard the old ways as not necessarily
the best ways... 

creativity which in each of these
markets turns more listeners to the
Storz Station than to any other.

MINNEAPOLIS-ST. PAUL... WDCY is first morning... first afternoon... first all-
day with a 28.2% average Hooper. First on Pulse, too. 50,000 watts plus 50,000 watt personalities. Talk to Blair, or General Manager Jack Thayer.

KANSAS CITY... WHB is first all-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, Pulse. All-day averages as high as 48.5% (Nielsen). Remember—you get coverage and audience on WHB. See Blair or General Manager George W. Armstrong.

NEW ORLEANS... WTX is 20 times more powerful... with 5,000 watts on 690 kc. and first... all-day. Proof: Hooper (32.8%)—Pulse, too. In fact, WTX is first in 462 of 504 Pulse quarter-hours, and first in every single daytime 1/4. See Adam Young or General Manager Fred Berthelson.

MIAMI... WQAM is first... all-day. Proof: Hooper (40.1%)... and first in 264 of 264 quarter-hours)... Pulse (432 of 432 quarter-hours)... Southern Florida Area Pulse... Trendex, See Blair... or General Manager Jack Sandler.
NBC Radio's new salesvertising plan solves an important problem for national advertisers with moderate budgets. That is, how to activate all units of the distribution pipe-line in a marketing program. Salesvertising magnifies the value and impact of an advertiser's network radio campaign, by getting greater action from his sales forces, wholesalers and retailers—to the point of stimulating local dealer tie-ins at local dealer expense!

**PROOF** For Waverly Fabric's first campaign, 2,376 stores bought 13,000 spots on NBC Radio affiliates. Waverly had never used network radio before... now slates 80% of its budget to NBC.

**PROOF** 5,000 local tie-in spots were placed by Evinrude dealers on NBC Radio's affiliated stations. "This year's NBC Radio schedule will be 40% higher," says Evinrude.

**PROOF** Prior to 1957, only 8% of North American Van Line agents used local radio. Due to NBC Radio's salesvertising action, 81% of NAVL's key agents now tie-in locally.

Retail tie-ins are just one phase of the activation generated by salesvertising. Everyone—right down the line—shares the excitement of a close-knit selling campaign planned to achieve benefits for all. Salesvertising plans are custom-designed for each advertiser. Your inquiry is invited for details and success stories in other industries. Salesvertising is an innovation in efficient marketing, developed by the NBC Radio Network.

**SALESVERTISING SETS MARKETING IN MOTION FOR YOU!**

**NBC RADIO NETWORK**
The out-of-home audience of modern stations is—

1- LARGER
2- MORE CONSTANT

than that of network affiliates

For full details, ask for our new report on the out-of-home audience

ADAM YOUNG INC.
3 East 54th Street, New York 22, New York
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STAFF FOR SPONSOR'S 12TH ANNUAL FALL FACTS BASICS

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Reprints of the tables and charts in the four BASICS sections—Marketing BASICS, Radio BASICS, Television BASICS and Film BASICS—are available. Call or write Readers' Service at sponsor headquarters, 40 E. 49 St., New York 17, Murray Hill 8-2772

SPONSOR is published weekly, with Fall Facts BASICS as Section 2 in July, by Sponsor Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

Copyright 1958, Sponsor Publications Inc.
acceptance

WCCO Radio delivers...

More adult listeners than all other Minneapolis-St. Paul stations combined!

More market ... 1,008,800 radio families in 114 basic area counties of Minnesota, Wisconsin, Iowa and South Dakota.

More acceptance through vitality of modern programming for the audience you want to reach.

Call or write for full facts.

WCCO Radio

Minneapolis-St. Paul. The Northwest's Only 50,000-Watt I-A Clear Channel Station Represented by CBS Radio Spot Sales

† Nielsen Station Index, Mar.-Apr., 1958 / Station Total, 6:00 AM - Midnight, Mon.-Fri.
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BMI Introduces a New and Timely Program

THE WORLD OF THE MIND

As a companion to its award-winning programs, "The Book Parade" and "The American Story," BMI introduces a new series of timely scripts... "The World of the Mind."

Prepared by BMI with the cooperation of the American Association for the Advancement of Science and the American Council of Learned Societies, "The World of the Mind" is available to radio and television stations and to public libraries and local boards of education for broadcast purposes.

Fifty-two eminent scholars and scientists are the authors of the programs which are each of fifteen-minutes duration. The Sciences and the Humanities are embraced equally in the wide range of topics which form "The World of the Mind"—a thorough and painstaking appraisal of man's perpetual search for knowledge and truth.

Radio and television stations will receive sample scripts and further details in the mails. Please watch for this material. "The World of the Mind" series will be available only upon request.

BROADCAST MUSIC, Inc.
589 FIFTH AVENUE, NEW YORK 17, N.Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL
Television takes the Washington spotlight this year. Hottest issues: network regulation, channel allocation, program censorship, subscription tv

Q. With all of the fuss and furor out of Washington this year, will anything really be changed very much in television?
A. The year’s events, coming on top of probes, hearings and developments of recent years, will force many changes in the industry. Some will come with reasonable speed, while other changes will take place gradually over a period of years.

Q. What is the most important move likely to be?
A. Allocations. All commissioners now agree something must be done to make more stations possible, the major hold-up being that they don’t agree on solutions. The majority wishes to wait until the report of the Television Allocations Study Organization, now expected around the end of this year. They hope this will give some ground for believing that uhf can be a part of the allocations scheme.

Until the TASO report as in, it is unlikely that any of the numerous suggestions for changes in allocations will be adopted. But the commissioners are determined to provide at least three competitive tv stations in all major markets, and four if possible.

The move to all uhf seems completely out of the window, unless TASO uncovers startling and unexpected new possibilities for uhf coverage.

Very much in the running is the idea advanced by Commissioner T. A. M. Craven, under which tv would give up the lower part of the vhf spectrum, channels 2 through 6, and would receive in turn the spectrum space above channel 13, so as to make 25 continuous channels. This would make possible more than double the present number of television stations.

The new ABC plan for drop-ins of sometimes lower-powered and sometimes directionalized vhf’s is aimed at getting a third vhf into the top 100-125 markets and is favored by at least one commissioner, but the majority believes the results would be too limited. It is possible that the ABC plan could become at least a temporary compromise if the commissioners fail to agree on more drastic remedies.

Whatever solution is finally reached, the commissioners will definitely take some action.

For one thing, more stations on the air would mean either that the new stations couldn’t attract enough audiences to stay in business or that they would cut into the audiences of existing stations so that the cost of sponsoring tv shows would have to be cut.

Q. Are networks likely to be regulated?
A. Not a chance of regulation, except indirectly through their owned and operated stations, at least until present members of the commission are replaced. Congress will not vote regulation and the present members don’t think they have the power, and if they had the power they think direct regulation of networks is unnecessary.

Q. What about network practices?
A. At least three network practices are caught in a cross-fire between the FCC and the Department of Justice.

These are option time, must-buy and alleged tie-in program sales. Victor Hansen, Justice antitrust chief, has termed these practices per se violations of the antitrust laws. Two Congressional committees — House Judiciary (Celler) and Senate Commerce (Magnuson) — demand action from FCC.

Complicating the situation is the Justice Department suit against RCA-NBC, which the Supreme Court will hear in the fall. The suit involves charges that RCA-NBC forced Westinghouse to trade its Philadelphia stations for the NBC Cleveland stations. But the principle involved is whether FCC approval “insulates” from Justice Department action.

The Appeals Court held that the FCC is an “expert” agency in the communications field and when it issues an approval the Justice Department is foreclosed from action. Both the FCC and Justice argue that the FCC is not expert on antitrust law, and that Justice should be free to sue on these grounds after FCC approval.

If RCA-NBC win in the Supreme Court, the FCC will be top dog whether it wants to be or not. If the FCC and Justice win, every FCC decision on any matter of any kind will be open to Justice review on antitrust grounds.

As a practical matter, in either instance Justice will advise the FCC formally that option time, must buy and program tie-ins are illegal. Even if the FCC has been given the final say over stations, it does not regulate networks directly and Justice could still sue. But the FCC would in fact move to meet Justice Department objections. Given the full power over stations, though not networks, it would make the minimum changes in network practices necessary to keep Justice quiet.

On the other hand, if Justice is given antitrust jurisdiction by the Supreme Court, Justice would tell the FCC what should be outlawed.

Actually, the FCC and Justice may well reach agreement on these three and perhaps even other network practices before the Supreme Court decides the case.

In brief, there will be changes in network practices.

Though the Barrow report deliberations are far from concluded, it is still possible to say that the commissioners
see nothing wrong in the practices, but the pressures for changes are too strong. They will try to minimize the changes, but their success in this effort will depend on who is top dog at the time.

**Q. Will any of this affect network relationships with sponsors?**  
**A.** In the long run, current developments will almost certainly modify practices between webs and sponsors.

For one thing, NBC and CBS will probably eventually be forced to adopt some such system as ABC's minimum buy to substitute for their present must-buy. There are contradictory forces with respect to programing; one move toward making the networks more responsible so that sponsors would be driven more toward the magazine concept; another, the furor over program tie-in sales, which—if successful—would give sponsors more to say about the programs they buy.

The tie-in business consists of Justice Department allegations that sponsors are forced to buy programs they might not want in order to get the time slots they do want.

Thus the Department of Justice is lined up in a move to permit sponsors to buy the time and choose the programming to fit in, while Congressional leaders, some Barrow report phases and other pressures are in the direction of making the webs finally responsible for programing in the public interest and for varied tastes.

One of these objectives will have to give, but in any event the odds are against preservation of the network-sponsor programing status quo.

In another direction, Justice will also get into the field of probing web relationships with sponsors to ascertain whether some advertisers get better breaks than others.

**Q. How soon can these changes be expected?**  
**A.** It is unlikely that anything much will be changed until the Barrow Report gets to the rulemaking stage. This, in turn, is unlikely before well into fall. Rulemaking proceedings also take considerable time.

The Supreme Court decision in the RCA-NBC-Westinghouse case will probably not come before next spring with its outline of the respective scopes of FCC and Justice Department authority. If Justice is given the nod, the Department will probably give the FCC the choice of taking action with relative speed or having Justice file court actions against the practices in which Justice is interested.

Casting out the imponderables, such as which way the Supreme Court will jump, it would appear that some changes in network practices will be dictated by this time next year, and that further changes will come slowly over a period of several years. But over a period of years, the changes will be deep and sweeping and television will have a complete face-lifting whether for the better or worse.

**Q. Will the Harris subcommittee furore really wind up in anything as far as television is concerned?**  
**A.** It already has. Try applying for a license in competition with somebody else and attempting to sell yourself to a commissioner in his office, at lunch or anywhere else!

By the time the subcommittee is finished, whether any “codes of honor” or anything else is formally adopted, the whole FCC method of doing business will have been changed.

Off-the-record approaches are completely out of the window. The Commission will try to be considerably more careful about its criteria for awarding licenses, in place of contradictory decisions reached thus far.

**Q. Will the FCC get into censorship of programing?**  
**A.** The Commission says it doesn’t have the legal power to censor and doesn’t want it. But the Commission majority says it can check on the programing balance of a station, through the belief that representations made on license applications as to the types of programs to be offered are legally binding.

The case of the holdup of licenses of the Atlanta stations was in the nature of a wing-trying experiment by the Commission. Look for a spreading of this business of reviewing station programing in comparison with promises made to secure the license.

**Q. Does the rehearing of the Miami channel 10 case mean much outside of that one situation?**  
**A.** The FCC will likely revoke the Public Service Television license because of improper approaches to commissioners made on behalf of the company. Public Service will sue, and the FCC will likely be upheld.

This will set a tremendous precedent. It will mean that any losing applicant can bring charges against the winning applicant, alleging similar pressures. That is, of course, if the losing applicant can scare up proof.

Rep. Oren Harris (D., Ark.), chairman of the House Legislative Oversight subcommittee, said after the group was finished with the lurid Miami channel 10 scandals that his staff had evidence which could and probably would lead to the cancellation of a great many tv station licenses.

Whether Harris follows through or not, the Miami case—if it is decided against Public Service—will leave the way open for all losers. If Harris wasn’t spoofing—and he has already made public facts along the lines he has promised with respect to St. Louis channel 2, Miami channel 7, and promises the dirt on Boston channel 5 and Pitts-burgh channel 4—the losing applicants could turn the entire national tv picture upside down.

**Q. What’s the status of subscription television?**  
**A.** A break could come in this situation at any moment. If no further specific Congressional action is taken on the subject before adjournment, the FCC would have to back off pretty good in order to call off the tests set for not before 30 days after adjournment of Congress. It seems doubtful FCC will back down that much.

The chief Congressional opponents of pay-tv, Rep. Oren Harris (D., Ark.) and Sen. Strom Thurmond (D., S.C.), have been put on specific notice that the Thurmond resolution, moribund as it presently is, and the House Commerce Committee resolution, with no termination date, are not sufficient for a halt to the scheduled tests.

The FCC has said that a resolution must carry a termination date, by which if Congress has not acted to outlaw pay-tv definitely, the FCC would be free to conduct its tests.
NEWSMAKING BASICS

Most important change expected to come out of Washington this year will be in the area of allocations. Most of the FCC Commissioners agree on one thing: something needs to be done to make more stations available: Their problem: finding a solution. (See page 7.)

There's no chance of networks being regulated by government and the present FCC, reports sponsor's Washington editor (see page 7). But at least three network practices are caught in the crossfire between FCC and the Department of Justice: option time, must-buys and the alleged tie-in in program sales.

When it comes to censorship of programming, FCC's stand is that it doesn't have the power—and doesn't want to have it. But a majority of Commission members say they have authority to watchdog program balance of any station on the theory that intentions as stipulated on license applications are binding legally. (See page 8.)

Spot television billings in the first quarter dropped an estimated 3% to 4% on a seasonally adjusted basis (see page 18) and net radio went down about 8% during the early months. But both, because they've specialized in flexible short-term sponsorship, can and are weathering these fluctuations.

CBS, Inc.'s economic expert, David M. Blank, predicts continued growth and expansion for the broadcast industry. He sees 50 million tv families by mid-'62 and tv ad expenditures close to $1.7 billion. Local radio's share of ad budgets is on the gain and some 100 new stations are being authorized each year (see page 19).

A whopping $24 million was the ad investment of General Mills last year, and Board Chairman Harry A. Bullis sees more being spent in the year which started 31 May. When consumer promotions money is added, "We are looking at by far the largest figure in company history," he says (see page 20).

Many a listener likes the commercials better than radio's music or announcers. Dr. Albert Shepard, executive v.p. of the Institute for Motivational Research, studied the question of copy appeals and has given sponsor some guideposts for the preparation of audio and visual sales appeals. One big thing needed: for tv to pick up some of radio's sense of humor (see page 26).

Macy's doesn't need to tell Gimbel's because the latter can find out for itself. When print media want to know what the competition is doing, they turn to tear-sheets. But in tv and radio the going is a bit rougher. Advertiser and agency demand, however, has made possible such competitive information as collected by Broadcast Advertisers Reports. A sampling (see page 36): spot tv announcement and program buying patterns in major market areas for top branded items.

Despite vast and varied regional differences among such cities as Chicago, New York, St. Louis, Norfolk and Indianapolis, Negroes in these areas seem to share many brand
favorites in assorted product lines. The Rollins group of radio stations checked consumer preferences among Negroes in these cities and found a surprising correlation (see page 40).

Thirty-five cents out of every candy dollar goes for bars, with about 34¢ being spent on packaged boxes and bags—the most popular being candy which retails at less than 50¢ a pound. And the day of penny candy seems to be fading—only 6¢ in $1 spent on candy goes to the 1¢ variety (see page 43).

Regulars and filters are about tied for share-of-market—39.1% for the former, 40% for the latter—with kings on the decline (only 20.9% compared with 24.4% in '56). Camels is still the biggest cigarette producer even though production is down from 69.5 billion in '56 to 64 billion in '57, a drop of 7.9% (see page 47).

Spot radio is on the upswing for four main reasons: Circulation—Circulation is almost 100% with more than 158 million sets; Economy—Low cost-per-1,000 is shown in John Blair estimate that spot radio can deliver a sales message from 20 to 24 times a week for the cost of a single quarter-page newspaper ad; Merchandising—Local station men and performers are helping advertisers more and more; Documentation—There's much more proof available of radio's persuasiveness in motivating purchase (see page 78).

One-dimensional radio is being promoted as just that—a medium which should capitalize more heavily on this dimension and to make its sound both heard and reacted to. This means adding such elements as realistic sound effects, using contrasting voices as well as the stable musical variations (see page 79).

Biggest minority market in the U.S. is the Negro people—some 18 million with these advantages for marketers and advertisers: income is rising, employment in skilled jobs and professions is on the upswing, Negroes have more economic and social stability, increasingly sophisticated consumption patterns (see page 82). Five hundred and sixty-eight radio stations carry ever-growing schedules from Negro-appeal advertisers.

Another minority group of interest to buyers is Spanish-speaking people, who are scattered all over the U.S. although they tend to centralize in the New York metropolitan area and in Mexican border states and Florida. They have an estimated annual disposable income of $3.5 billion—and advertisers spend some $5 million a year to reach them. They like Spanish-language radio, which uses their native language in soft-sell commercials appealingly placed in music shows (see page 83).

One of the richest U.S. citizens is the farmer, who relies on radio at morning and at noon, particularly, to bring him the unique kind of broadcast service he requires. He's rich in terms of what he buys for himself as well as for his farm. Farmers spent $16 billion a year on living, another $22 billion on equipment and supplies (see page 85).

More people want fm than can get it. FCC reports 541 fm stations are on the air, 87 more have c.p.'s. For the first time in years, there are more applications than there are available channels in several major market areas (see page 86).

Network tv's patterns are changing. Agency executives and clients report to SPONSOR that they're going in more this year for a full weekly half-hour show as well as co-sponsorships of half-hours; there are more 26- and 13-week contracts; both film and
live talent costs are up roughly 8%; their network investments, by and large, are higher or the same (see page 160).

Variety programing continues to hit the client’s pocketbook the hardest (see page 144). Hour-long variety show average for the ’57 and ’58 season was $101,917, followed by one-hour drama, $54,000; half-hour variety, $42,200; half-hour drama, $39,000.

The singing star emcee or femcee is on the way out. This coming season, 10 such vocalist-pronited shows had been planned by the three networks but only four remain. And of the 11 femme top bananas who started off the last season in a 30-minute music-variety format, nary a one has survived (see page 148).

Westerns continue to hop along for the third season. Even though three went thataway, they’re being replaced by six new half- and three new full-hour shows. This fall there’ll be a total of 23 on the air, as now planned—16 half-hour and 7 full-hour (see page 148).

There’ll be a move to daytime periods for advertisers in the light of Nielsen ratings and ABC TV’s plan to move back to earlier time slots. Nielsen shows morning viewing is up a whopping 26.6% and afternoon, 9.5%; this spring compared with the same period last year. Biggest increase is in the 3 to 6 p.m. slot—28.4% (see page 150).

Advertisers are slated to get the biggest benefit from the introduction of videotape. It gives them another tool to improve commercials, a chance at residual rights in certain program areas and the prospect of less expensive programing. The unions are still hassling but, in the meantime, networks, stations and commercial producers are working with the mechanism to see how it can be used (see page 152).

Network tv sales for fall are going more slowly this year. At presstime, some 25 hours of prime time remained unsold—eight hours on ABC TV, seven and one-half on CBS TV, and nine on NBC TV. At this same time last year, only seven weren’t sold. Significance: there’s a conscious client effort to keep from tying up big hunks of money any earlier than they have to. The gaps will be filled, but many of them at the very last minute (see page 150).

NBC TV continues to dominate the color television scene and in the first quarter alone carried 180 hours of color. Network estimates by 1 Jan. there will be 42,613,000 homes in NBC color areas—97.4% of total U.S. tv homes (see page 154).

There’s a lot of movement in syndicated filming—production more to the West coast and actual shooting to location scenes, predominantly New York, Los Angeles and San Francisco (see page 230).

Time clearances are still the No. 1 problem for buyers of syndicated shows. Three-plus station markets see the bulk of this perturbation where channel loyalty to network-affiliated stations is marked and strong (see page 225).

Production costs for film shows have pretty well leveled off. It looks as though the gains of the past few years—25% to 30% is stabilizing at this year’s 15% or even lower. Another reason for the leveling-off: film men are relying more on know-how and less on large investments (see page 222).
This fall should bring no radical departures in network radio programing but rather a strengthening of present formats. NBC is bringing in more new stars for both drama and variety shows, extending its successful Monitor to national holidays. CBS will continue heavy use of soap operas, dramas, big name personalities, and may do some more hour-long "specs." MBS will be programing "immediacy" with its strong stable of newscasters. ABC is building on news and service, can be expected also to make best use of Crosby (see page 74).

Automotives, cigarettes, foods and drugs appear to be the big users of network radio during the rest of this year and 1959. But look for increase of "off-beat" categories to give nets big play, especially with campaigns around holidays (see page 66).

Network radio rates may be heading up, according to most industry observers, so advertisers probably will be paying a little more for the medium next year. Dollar revenue at the nets has been looking up (clients appear to like its economy and flexibility) and chances are it may wind up 1958 with close to $95 million, best volume in years (see page 56).

The general trend of spot radio rates is up. Some estimates place increase at about six per cent over this time last year. However, this does not reflect a blanket hike, but rather increases in special situations and larger packages. Radio circulation has been rising at a faster clip than rates, so advertisers find cost-per-1,000 is less (see page 78).

It looks as if nighttime spot radio will continue to be bought only in conjunction with daytime schedules by practically all national advertisers. But it is having its effect, for schedules are spreading deeper and deeper into night, some to 11 p.m. Some good success stories on these night spots may ultimately lead to deliberate p.m. buys (see page 79).

Frequencies are, in general, up for spot radio. Length of schedules remain about the same. Some availability shortages occur in traffic times depending on stations and markets, but for the most part advertisers have a chance at good slots (see page 79).

Watch for new emphasis on and interest in "sound" this year among both radio advertisers and broadcasters. Agencies will work for better sounding commercials; timebuyers will ask as many questions about station sounds as about numbers (see page 79).

The pace of spot radio buying is definitely picking up as fall business begins to break. Some reps believe this is due to agencies re-examining all media with eye on the economy. Factor of saturation at comparatively low cost favors medium (see page 78).

Near-saturation is the continuing record of radio. As of this past March, there were radio sets in 48.7 million U. S. homes—one million more than a year ago. Sales are keeping exact pace with growth of homes because in this same span the number of U. S. homes rose from 49.5 million to 50.5 million (see page 109).

Tv saturation has a similarly good record. This year, it reaches the 84% mark with 42.5 million homes, a gain of 3.2 million receivers sold in just one year. The number of homes owning tv has grown four-fold in the past seven years—from 11 million in '51. Highest area for ownership is the Northeast, with a 90% saturation; lowest, in the South with 76% (see page 177).
they buy as a family . . .
sell them on Meredith family stations!

KANSAS CITY - KCMO/TV
SYRACUSE - WHEN
PHOENIX - KPHO/TV
OMAHA - WOW
TULSA - KRMG

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

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines

JULY 1958
No wonder things look black for us. Ya skipped this Cascade buy again. Look! This KIMA-TV, with its satellites, is a time buyer's dream. In a single purchase, we wrap up a billion dollar market - - more than half a million people. Ye gods, Smidley, it's the “biggest single TV buy in the West.”
MARKETING

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Do your commercials really sell? .............................................. Page 26

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In Huntington And Charleston

... it's the same dominant story

9 YEARS of LEADERSHIP

WSAZ-TV the No. 1 Huntington and Charleston station, is still a basic affiliate of NBC, America's No. 1 Network.
MARKETING HIGHLIGHTS

In five years the economy can sustain 600 tv stations and tv revenue will reach $1.7 billion. So predicts CBS, Inc. economic expert David M. Blank (see page 18). By '62, national advertising will have risen 27%, local, 24%. Both tv and radio are gaining larger budget shares.

Retail food remains one of the most stable industries. First quarter food spending was at the rate of $50 billion, a 9% gain from a year ago (see page 20). Jewel Tea’s Franklin J. Lunding predicts the food industry this year will build 2,000 new supers, remodel 1,700 stores, create 50,000 new jobs.

Advertisers need to re-evaluate copy appeals. Why? Because the viewer and the sponsor apply different criteria to successful ones (see page 26). And tv can learn a few things from radio when it comes to a sense of humor and general spoofing—which consumers love!

Westinghouse appliance spot tv, analyzed by BAR in 19 major markets, used nary a program—but it had announcement schedules in 13 cities, a saturation of 49 during one week in Milwaukee (see page 36).

Drug store business, generally, is up about 10%—for indies and chains alike (see page 48). Average independent takes in $72,360 a year from non-prescription items; average chain outlet, $270,831. Drug stores sell 98% of all prescriptions, 35% of all hand products, 32% of all photographic supplies, 10% of all tobacco. They sell 67% of all drugs and health aids.

Kleenex is the most popular facial tissue among Negro consumers in all five metropolitan cities surveyed. This consistent pattern of acceptance, despite regional differences, shows in many branded items (see page 40). And Avon, a door-to-door product backed by advertising, is big in all its products.

People are getting thirstier—for carbonated beverages! Per capita consumption on soft drinks has grown from 132.3 in 1946 to 183.9 per year in 1956. But beer consumption, on the other hand, has dropped from 18.5 to 15.3 gallons per capita in the decade between 1948-'58 (see pages 46 and 42).

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JULY 1958
What are the economic prospects

CBS sees recession's low point coming in the third quarter
with an upswing in the fourth; predicts TV revenue will reach
$1.7 billion in '62 in economy which can support 600 stations

David M. Blank, author of this article, is director of economic analysis for CBS, Inc. He has taught economics to graduate students at Columbia (where he received his Ph.D.) and New York University and has written a number of books and articles in professional journals on various subjects of economic interest.

He is thus well qualified to discuss the relationship between economic trends and broadcast advertising as well as to chart the future in these two areas. In preparing the article, Dr. Blank received a number of comments and suggestions from Sidney S. Alexander, economic advisor to CBS.

For those interested in the finer points of Dr. Blank's economic analysis, he reports that "seasonally adjusted data are used where appropriate."

With the likelihood of an economic upswing in this year's last quarter, the outlook for broadcast advertising during the 1958-59 season is promising. This is true for all segments of broadcast advertising—television and radio, network and spot.

In the past the effect of economic conditions on advertising expenditures has varied. Total advertising expenditures in the prewar period were quite sensitive to swings in the economy. Both the 1929-1933 and the 1937-1938 contractions left their clear mark on expenditures for advertising. Radio advertising, however, was largely immune to prewar business cycles, growing in every year except one.

Since World War II, annual data on both local and national advertising show no evidence of any absolute decline during recessions. The only apparent effect of these recessions was to slow down the rate of growth in advertising. More sensitive monthly data do show some slight impact but for only a very short time.

National advertising as a whole has thus far shown only a small decline in response to the quite drastic contraction we are currently experiencing, although some media have been affected more seriously than others.

Thus, newspapers are estimated to have suffered a decline of almost one-fifth in their gross advertising billings in the first seven months of the present recession while business papers in the same period largely maintained advertising volume. Magazines are in an intermediate position with advertising volume having dropped perhaps one-eighth over the same period.

In broadcasting, also, there have been divergent reactions. Network television billings are still well ahead of a year ago, and only when they are measured on a seasonally adjusted monthly basis can it be seen that there has been a cessation in their growth. Spot television billings in the first quarter of 1958 can be estimated to have dropped by three to four per cent on a seasonally adjusted basis. Network radio has experienced a more decided decline (about eight per cent) in the early months of this year.

In general, this variation in sensitivity reflects the nature of the several broadcasting media. Both spot television and network radio have specialized in flexible short-term sponsorship and can be expected to bear the initial fluctuations in broadcast advertising. A recovery of the economy next fall or winter would probably carry with it a pickup in spot television and network radio billings and permit network television to resume its more rapid growth, after having reflected to only a small degree the business contraction.

Over the entire postwar period, national advertising has grown faster than local advertising and both have grown faster than aggregate disposable income of the American people (see chart). The faster relative growth of national than local advertising seems to have characterized the prewar period as well.

A reasonable forecast, then, of advertising volume in the next half-decade would indicate a rise in the ratio of national advertising expenditures in all media to disposable income from the 2.1 per cent experienced in 1957 to perhaps 2.3 per cent in 1962. The rise in local advertising will probably be of smaller magnitude, from last year's 1.4 per cent to probably no more than 1.5 per cent in 1962. With disposable income rising possibly as much as 16 per cent over the next half-decade, we may expect national advertising to rise on the order of 27 per cent and local advertising, 24 per cent.

The share of national advertising expenditures accounted for by television has, of course, been rising steadily ever since the birth of television, but the rate of rise has been slowing perceptibly in recent years (see chart). In fact, 1957 marked the first year in which network television billings rose merely in proportion to aggregate national advertising expenditures, rather than more than in proportion.

If recent trends continue into the future, we may expect spot and local television to increase somewhat their respective shares of national and local advertising (see charts) and, if network television maintains its current share, television advertising as a whole should approach $1.7 billion by 1962.

An alternative method of estimating future television revenues is based
For tv and radio?

By David M. Blank, director of economic analysis for CBS, Inc. He's been an economics teacher and has also written several books, many articles...

Radio revenues are, of course, harder to estimate. Radio's immediate past has been more confused than that of television and its future is harder to appraise. The most likely prospect, however, is for network radio to maintain about its present share of national advertising revenues and for spot's share to continue its rise of the last two years. Local radio also may be expected somewhat to increase its share of local advertising.

The number of authorized radio stations continues to grow at rates exceeding 100 stations per year and there is no sign of a slowdown in this aspect of radio's growth in the near future.

Three years ago, Sidney S. Alexander, economic advisor to CBS, estimated that, in the absence of spectrum limitations, a maximum of 600 program originating television stations could be supported in the black in the foreseeable future. This estimate did not include boosters or translators or other non-program originating stations, nor did it preclude the long run development of ways of supporting stations in smaller and smaller communities. It did, however, offer a rough upper limit to the number of stations that could be expected to flourish under economic conditions then current.

A reexamination of this analysis in the light of more recent financial data filed with the FCC corroborates Dr. Alexander.

(See turn to page 30)

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### National and local ad expenditures, with radio and tv share

#### National-local ad expenditures* (% of disposable income)

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#### Local tv-radio ad expenditures** (share of all local ad expenditures)

<table>
<thead>
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<th>Year</th>
<th>Tv</th>
<th>Radio</th>
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<tr>
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#### National tv-radio ad expenditures*** (share of all national ad expenditures)

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<td>1957</td>
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*SOURCE: McCann-Erickson, Dept. of Commerce.

**SOURCE: McCann-Erickson, CBS.

***SOURCE: McCann-Erickson, CBS.
The businessman's problem today: selling more products to consumers so that production and employment may be increased. This is the assertion of the board chairman of the manufacturing giant, General Mills, which last year spent more than $24 million on advertising.

Harry A. Bullis sees advertising and promotion as necessary and logical methods by which companies "can break through the psychological freeze of consumer funds." He says "We can all do more and better selling, advertising and servicing. We can speed up product improvements and new products in order to give consumers what they want."

In GM's fiscal year ending 31 May, the company's all-time high ad budget included introduction of 12 new packaged foods. And "in the year ahead we plan to spend more," says Bullis. "We are budgeting at a rate well above the current year and when we add money we hope to spend on consumer promotions we are looking at by far the largest figure" in company history.

His plan: to accelerate the merchandising program "so

"We are headed in the right direction to overcome our economy's current setback and we will emerge stronger and better equipped than ever to meet the growing requirements of our society."

So says Thomas B. McCabe, president of the Scott Paper Co.—a growing company and one which is an advertising pacesetter.

His confidence is founded to a large degree, he says, on the recently issued Rockefeller Report, "The Challenge to America: Its Economic and Social Aspects." He was chairman of the panel which compiled it.

After analyzing economic growth at the rate of three per cent per year in the period between 1870 and 1930, Mr. McCabe noted the past decade has shown a four per cent gain each year.

And "There is every reason to believe that, acting effectively and purposefully, we can reasonably expect our growth rate to continue at the three to four per cent level for the next 10 years and beyond." He, personally, sees a

The retail food industry, unlike many others at this mid-year point, is ahead of sales last year. Franklin J. Lunding, board chairman of the Giant Jewel Tea chain, says for the first quarter spending was at the rate of $50 billion per year—up nine per cent from a year ago.

This $50 billion is higher than total consumer spending on housing, automobiles and all other durable goods. This profit picture is reflected also in employment, he says. As of March, people working in the food industry totaled 1,550,000, a gain of some 40,000 from a year ago.

Tonnage has so skyrocketed that food retailers are in actuality food handlers. A typical Jewel retail unit in Chicago, for example, handles approximately 125,000 pounds of merchandise in a single week.

This tonnage is reflected in greater activity for those serving food wholesalers and retailers, says Mr. Lunding. The farmer, for example, has seen an over-all gain. In the first quarter of this year the annual rate of net farm income was $13 billion, a gain of 11 per cent over a year ago.
Sell convenience into ones Wheaties wide nation cereals its industry. An advertising, too, "will be geared to the needs of the nation to build sales and jobs. An example is our nationwide campaign to improve the physical fitness of people. Wheaties sponsors the campaign, designed to sell by performing a public service."

The company has combined advertising and publicity to stimulate consumption of agricultural products as well as its package goods items. Its progress during the past year: capital expenditures of more than $16 million, "fully as high as the previous year."

Bullis says "We have increased our capacity to produce cereals and package foods at four plants. We have built a new animal feed plant, added to our special commodities plant and our chemical plant, completed a new headquarters."

Five per cent growth in prospect "if we in business and industry grasp fully the opportunities that are clearly before us."

He also has the experience of his own company, Scott Paper, to confirm his optimistic predictions.

Sales for the first quarter were the highest for any quarter in company history. Total sales were one per cent ahead of the first quarter of '57 as the result of "a fine increase, more than five per cent, in sales of trademarked paper products."

And earnings, despite an intensified marketing program and increased freight and labor costs, were higher in the '58 first quarter than last year.

What did this intensified marketing program call for? An early start at bucking the storm warnings. This meant — among other devices — a stepped up promotional and marketing program.

An internal promotion centered on the theme: "Build SELL into every product." And Scott started a new kind

Everyone has to eat, says Mr. Lunding, but "we could eat for less if we chose to do so." A market basket of food costs considerably less than it did only a decade ago, a great deal less than before World War II.

He gives these cost figures: Before WW II, people spent 23 per cent of their income for food; in 1948, 20 per cent; today, only 17 per cent. One hour of work will buy two pounds of steak today compared with one and two-thirds pounds 10 years ago.

The Retail Food Price Index of the Bureau of Labor Statistics stands even now at 120.8 per cent of the 1947-49 average. This, says Mr. Lunding, is below the level of the entire consumer price index on all items representing the cost of living. Food has therefore increased less in the past decade than many other commodities and is, "comparatively speaking, still a bargain."

Estimates show that 26 per cent of income was spent on food in the first quarter of this year, "at least 50 per cent more than necessary to maintain pre-war standards." People

(continued on page 23)

12 CHECK POINTS FOR MANAGEMENT

Here's what eight corporation executives and Vice President Nixon recommend to business leaders for gaining economic health, improving company profits.*

1 Sell smarter and harder. Back up salesmen with better promotion and advertising. Be more creative in developing new markets.

2 Make sure every product and service is offering maximum value.

3 Look closely at the cost of every product and service to eliminate waste.

4 Reduce prices if you can build volume that way. If not, try to hold prices firm.

5 Maintain or increase research and engineering. Particularly new product development.

6 If possible, maintain capital expenditures to replace obsolete plant and equipment.

7 Use every skill of good management. Don't sacrifice long-range goals for short-range expediency.

8 Keep trying to improve the organization in structure as well as in manpower. Consider stock options, bonus plans and other incentives.

9 Work to increase employee participation and understanding of the "economic facts of life."

10 Make an effort to educate the public about the relationship between wages and productivity.

11 Do not turn to government for aid that is not appropriate to its proper role in the economy.

12 Get to work and do something to promote recovery.


(continued on page 23)
THIS IS THE HOUSE THAT BUYS MORE TIME, SPENDS MORE TV DOLLARS, USES MORE BIG-NAME HOLLYWOOD TALENT, AND PROVIDES AMERICA WITH MORE HOURS OF SOLID ENTERTAINMENT THAN ANY OTHER HOUSE IN THE WORLD!

office building.” But there’s more.

Future plans for GM include enlarging further the package goods capacity, adding a feed mill, others for pet food and another for refrigerated ready-to-bake foods. It is also expanding bulk flour storage, making large additions to shipping facilities, adding to research facilities and providing new manufacturing equipment to several plants.

These projects started 1 June, at the beginning of the fiscal year, and expenditures in this year will be “substantially larger” than last year—perhaps 15 per cent of the company’s net worth.

Bullis says the most significant change in the U. S. economy is the rapid increase in family income, up to $3,800 from $4,000 in only 10 years. Another major factor in marketing: population growth. The food industry “is intent on upgrading tastes and desires while at the same time selling more volume”—a quality-quantity concept.

He describes “the test” which companies must face: providing efficient service to the consuming public. How to meet this test? Improve products, sell better, increase capital investment and expenditures for research.

Some of his economic conclusions: In addition to giving consumers what they want, manufacturers have a problem of setting attractive prices.

Says Bullis: “The consumer is price conscious. Prices must be within the realm of what consumers are willing and able to pay. Therefore costs, including wages, must be held in line with productivity. We cannot afford to go into another spiral of inflation.”

Another factor: planning for capital investment to achieve greater productivity at present wage levels. “We should not defer necessary capital improvements nor engage in unnecessary plant expenditures.

“We should plan capital needs over a period of years, rather than rush forward with over-extended programs and

of executive seminar with participants getting a detailed briefing on all phases of the business both present and anticipated.

Their decision: the present economic situation calls for renewed emphasis on advertising, promotion, sales, new products, research, planning and personnel development.

A new plans committee is working not only on plans for five years from now but also, in some areas of the business, for 10 years hence.

Budgets for new product research are expected to be upped by as much as 100 per cent over the next five years, says Mr. McCabe. Work in these areas of research and product development has brought about “radical” improvements in the regular line as well as in new products.

What’s happening to Scott’s advertising program? President McCabe says this: “We have been increasing advertising, marketing research and promotional activity across the board” on all products.

“We are moving forward with a completely new distribution program and we have developed a truly customer-oriented policy covering the basic elements of pricing, shipping, promotional activities and advertising.”

Because production has caught up with demand, the salesman—no longer an order-taker—is in a new era. Says McCabe: “We are in the process of developing not salesmen, as such, but marketing men—men who understand and employ all the factors of the marketing mix in their presentations.”

He says businessmen should spend more of their time, effort and money when business is good in technical and market research so at the first sign of a decline they can move in with new products, more facts, new programs.

Businesses spend “only a fraction of what they should” in fundamental and applied research in the social sciences, human motivation and distribution.

are buying increased amounts of preferred foods such as milk, meat and eggs.

Costs of food items have been reduced for several reasons. One important factor is introduction and popularity of serve-yourself supermarkets.

Self-service meat counters at Jewel stores in Chicago have increased output per man-hour 54 per cent.

Marketing innovations in distribution and packaging are shown in this example.

Jewel Food Stores sell potatoes in 19 different ways—bulk, cans, instant, frozen, salad, chips and the like. And innovations in chicken production in the past decade have increased its consumption some 40 per cent.

These efforts add up to one thing: giving better values to the consumer. With this goal in mind, Jewel—the 11th largest food chain in the country—not only will go forward with its present growth plan but accelerate it as well.

Here’s what it plans to do in expansion:

Open a minimum of 35 new supermarkets this year (two and one-half times the number opened in ’57); construct a 200,000-square-foot addition to its central distribution warehouse; spend $18 million on land, buildings and equipment (more than double the amount spent last year); create 1,500 new jobs, an addition of 10 per cent to the Jewel work force.

The food industry as a whole, in his opinion, will build some 2,000 new supermarkets this year, remodel 1,700 present stores, create 50,000 new jobs.

Concludes Board Chairman Lundig:

“These figures speak for themselves as to the optimism with which we view prospects for the future. This is based on the belief that the present recession in general business will be followed by a resumption of growth and that customers will continue to respond favorably to the creation of greater values in food production, distribution and
then come to a full stop.” This is a General Mills credo.

The recession, he says, “is a challenge to us. As businessmen we cannot escape the responsibility for economic growth and the necessity of working with government and labor to channel our economic resources to that end.”

While this recession “is a bit deeper than the downturns of 1949 and 1954, it is still a moderate business contraction. The challenge is to speed up the recovery which we know will come.

“We can turn the tide with better selling.”

Business and consumers, Bullis says, working together can get the economy started on the uptrend again. He believes that government, as a partner in free enterprise, “needs more of the philosophy of constructive change that permeates” this economy.

But business and industrial management aren’t looking for a “magic spell from Washington” to solve its problems. “We have to get five million people back to work.” How? “Exercise forward thinking, plan work intelligently.”

Men in the field, to be truly effective, must have more basic information about the inter-relationships of all company activities, he says.

How to expand volume, increase profits and provide for employment? “Introduce new products, sell aggressively and give better values.”

Businessmen, Mr. McCabe concludes, must lead the way by exercising vision and courage, by refusing to cling to old or rigid price policies, by declining to wait for government action or “for the other fellow to blaze a trail for them.”

One of the key points: salesmanship.

“In the period of shortages during and after World War II, selling became a lost art. Now production has temporarily caught up with demand. No longer can the salesman be simply an order taker. We are in a new era and he cannot continue to peddle products using the techniques of 10 or even five years ago.”

handling—values keyed to the low-cost movement of vast tonnages of food into consumption.”

He explained that this movement of food, as a basic need in a basic industry, has far-reaching effects on the entire economy.

Among those benefitted, apart from people employed in food manufacturing, are electric and gas utilities, landlords, laundries, suppliers of paper and other packaging materials, makers of shelving, check-out counters, refrigeration equipment and other machinery and government at every level—national, state and local.

He explains how advances in productivity have aided in price reductions on foodstuffs. In farming, the output per man-hour on farms in the last decade has increased by almost 85 per cent compared with 30 per cent in non-farm activity. And ton miles per train hour on railroads are up 19 per cent in the past five years, 48 per cent in the past 10.
Do your radio and tv commercial

Advertisers should re-evaluate their product appeals in realizing the buyer’s reaction to radio and tv copy is vastly different from the seller’s.

Institute for Motivational Research comes up with copy suggestions for more impact, more sales

by Dr. Albert Shepard

Albert Shepard, executive vice president of the Institute for Motivational Research, coordinates research work at Croton-on-Hudson headquarters under the creative direction of Institute President, Dr. Ernest Dichter. Mr. Shepard is a specialist in working with advertisers and agencies on the creative application of his research findings to advertising, merchandising and sales. He helped develop motivation studies of tv viewing with a tv commercial testing method called M-R-P—Motivating Response Patterns of viewers. He’s worked on various research projects with such national accounts as Miles Labs, Lever Bros., Scott Paper, General Electric, Hallmark Cards, Ralston-Purina, General Mills and the New Holland Machine Co.

We Americans like to think of ourselves as masters of communications in all its forms, but especially in the area of selling.

Yet when we stop for a long hard look at the world in which we live, we may be forced to the conclusion that we could do with a great deal of improvement. Today, when recession fears are uppermost in every advertiser’s mind, we may be more inclined to self-criticism than we might have been a year ago. It is time we stopped and asked ourselves a few key questions concerning the art of selling—specifically by tv and radio.

The questions we ask ourselves may be so simple as to appear naïve:

1. Whom are we trying to reach?
2. What are we trying to sell?
3. How can we make our commercials more effective?

The answer to the first question is obvious enough: everybody who listens to radio or watches tv. Yet research has shown this is one of the basic objections people have toward programs and commercials today: they feel programs and commercials are “for somebody else, not for me.” And especially in the case of tv commercials, they are often either amused or angered or made to feel uncomfortable by the way in which the product is advertised.

This is particularly true of some drug and cosmetics advertising. In other cases, listeners and viewers are “bored” by what they consider to be the obvious approach used. Especially in the case of radio commercials, this feeling causes a psychological tuning out so that the message never penetrates.

These feelings stem from the basic attitudes of adult viewers toward these two media. In the case of tv, many adult viewers—even though they accept it as a part of normal living—still suffer from some guilt feelings when they watch or allow their children to watch tv.

In the first place, watching tv involves a psychological indulgence in escape fantasy. One sees and accepts aspects of human personality which one disowns in every-day life. Added to this is another source of personal guilt based on the belief that tv draws one away from more important activities and causes one to sacrifice “higher” values.

Finally, parents are seriously concerned about the effect tv has on their children’s mental and emotional development. The conflicts they experience in this area are intensified by the fact that they often use tv as a reward or as a punishment, granting or denying the child access to programs in order to control him.

The problem with radio is quite a different one, for there is no need to concentrate on radio to the exclusion of all other activities. But the fact that radio is, today, considered an accessory to other activities creates its own problems.

People turn on the radio for the news or for background music or they turn it on while they drive. Here the newscaster and the disc jockey reign.
really sell?

supreme and it is necessary to overcome the tendency to reject all, especially the commercial.

We find significant signs of progress in recent months. “Some of these radio commercials are better than the music or the announcers” is the spontaneous comment heard. What listeners are responding to is not just the “entertainment” value of the commercial but the intention behind it: the effort of the brand to go out of its way to please them, to amuse them, to break the monotony of their day’s listening.

These people, with their psychological biases toward media, are the people we are trying to reach with our programs and our advertising. Unless we accept them—bias and all—we are most unlikely to move them to buy our products. Accepting their underlying attitudes toward tv and radio, we begin to see what we must offer them to counteract these attitudes.

Psychologically, every viewer and every listener seeks satisfaction from these two media.

He turns on his radio or his tv set to achieve some kind of satisfaction through the program, basically, and only secondarily through the commercial. Therefore he views or listens not in terms of cartoon vs. straight selling, or jingle vs. talk, or any other such technical distinction.

Rather, he absorbs and integrates what he sees and hears into his own life experience according to the way in which it affects him personally (1) within the context of the program he is watching, (2) within the context of advertising for this and like products to which he is exposed, and (3) within the broad context of tv and radio itself.

We find, therefore, that consumer and advertiser apply different criteria to commercials.

The consumer qualifies them in terms of his own needs: What does he get out of this commercial here and now? How does the commercial fit his feelings about the program, the product? How does it morally justify his viewing of tv? How does it enlarge his understanding of himself and his world? How does it help provide the values and general orientation toward life which he seeks in a changing cultural environment? How does it help him to release tensions, to relate to others, to feel personal dignity and worth?

The advertiser, on the other hand, classifies commercials into objective categories and applies static criteria to what is a functional and dynamic experience. A new understanding between consumer and advertiser is needed—one which will make it possible for every type of commercial, whether humorous or serious, to be effective.

It is at this point that the intelligent advertiser can profit from facing up to our second question: what are we trying to sell? Toothpaste, automobiles, cereal, lipstick, a washer-dryer? If that’s it, your consumer may well answer that he doesn’t really need your product.

Many of our recent studies indicate that consumers are worried about “the good life.” They feel it is somehow immoral and sinful to buy and use new products.

Many consumers are almost relieved that the recession promises rough times again. This unwillingness to accept the burden of the good life has an eroding influence on its continuation. It is up to advertisers to understand that most Americans need reassurance to help them overcome their feeling of discomfort about the good life.

They need to be educated in the be-

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COMMERCIALS THAT SELL
(Cont'd from page 27)

lie that a more comfortable life, a
life of greater leisure is actually one
of the major achievements and not one
of the major failures of our country.
The leisure time it offers all consumers
can give them the opportunity to pur-
sue worthwhile goals for growth and
personal achievement rather than for
lazy contentedness. It is this under-
standing of the American consumer's
desire for basic goals which advertis-
ers must pursue in selling a specific
product.

Advertisers, both on tv and on radio,
must reevaluate the appeals they are
using for their products. This is all
the more important at a time when
there are definite changes in consumer
trends. It may be quite unwise, in to-
day's atmosphere, to sell glamour and
luxury in some of the old, obvious
ways.

You may need to consider shifting
to a more Spartan approach, to allow
the consumer a rational justification
for the purchase and use of your prod-
uct. Moreover, you will have to con-
vince him as never before, that you
are on his side: that you offer him
quality, fair pricing, consideration—all
the aspects of psychological partner-
ship. It is dangerous, in this critical
situation, to seem to insult his intelli-
gence, his taste or his importance as a
potential customer.

You will also need to explore your
present and your potential market as
you have never explored it before. Are
you stereotyping your customers by
age, by sex, by economic status? Do
you realize, for example, the impor-
tance of stretching your product to in-
clude young people or our senior citi-
zens? Are you aware that men pur-
chase many food products, while wom-
en purchase a great deal of beer and,
in another area, often buy gasoline for
the family car and have it serviced?

If we can agree that we are trying to
reach a group of people who are more
interested in their own needs than they
are in your product, if we can there-
fore agree that we have to sell them
something they need and want rather
than something you have to sell—we
can then begin to discuss how to make
our tv and radio advertising more ef-
effective.

Both in its programs and in its ad-
vertising, television must pay more at-
tention to the eye and radio more to
the ear. Studies conducted by the In-
stitute over the years substantiate the
notion that radio is at its communica-
tive best as it comes closer to creating
visual images through sound.

With sound effects and taut economi-
cal uses of language, it was learning to
do this superbly well just before the
advent of television. As examples there
are the highly successful documentaries
of Norman Corwin, Orson Welles' Mer-
cy theater and the idiom of the radio
commentator by which Gabriel Heather,
H. V. Kaltenborn and Elmer Davis became well known and well
realized personalities.

It is just as clear from either the
presence or lack of enthusiasm shown
by respondents in our various studies
that television is at its communicative
best in programs which reveal an un-
derstanding that the television picture
in itself is really less than half of tv's
communicative ability.

This means that tv and radio have
much to learn from each other. As for
tv it is not so much, as in a recent case,
that it failed to adequately reproduce
the sounds of Van Cliburn's romantic and hravura piano playing on the Steve
Allen show. Some critics and viewers complained of a failure here.

For tv did succeed admirably in this respect in a program called the "Sound of Jazz" on a recent Seven Lively Arts show. If tv has failed to come to grips with sound, it is more in the sense in which sound can be used to round out character, amplify reality and more fully reveal truth. For persons and events are more than interior or exterior shots and still or mobile faces.

Though few of us are as adroit at assigning birthplace from diction as is the Professor Higgins of Pygmalion and My Fair Lady, we all learn much about people from the qualities of their voices. Their accents and all other means by which the voice best expresses human feelings and emotions.

In radio's salad days it was the box around which the American family gathered for many of its nights. Today it is largely the television set around which they gather.

But radio always had two potencies. It was always necessary to pay attention to radio, to be near the set when programming required the building of nearly visual images. But radio also gave its listeners a kind of mobility with programming which had solely aural intentions. Thus the housewife could move about the house cleaning and preparing without losing the continuity of her favorite daytime program.

As for the soap opera in that connection, the action and development of character were always slow and reiterated, perhaps even a bore for those who paid them rapt attention. So it is with radio today when only this aspect of its potency is pandered to. Set owners walk down the street with a radio to their ear, travel guelling distances with the car radio as companion or listen to disc jockeys who the day long play top tunes over and over again.

Radio lost one of its potencies when it stopped programing shows which required the close attentions of its audience.

Actually radio really lost out to the public desire to see with their eyes what they had previously given (with free reign) to their imaginations to create. And television gave their eyes a feast.

It is still doing this, but with less and less effect because the eyes have

(Please turn to page 30)

Here's all we have to know to open your account...

That's right. Dealing with a broker can be as easy as filling out this form.

If you think you might like to buy stocks or bonds—now or any time in the future—why don't you fill it out and mail it in?

It won't obligate you in any way, but it will enable us to set about the business of opening your account. Once that's done, we'll let you know, and then anytime you want to buy or sell securities, all you'll have to do is give us a call.

[Blank form]

NAME (Please print)

Mailing address (Street)

(City) (Zone) (State)

Home Phone Business Phone

Are you over 21? Are you a U. S. Citizen?

Have you ever been a customer of this firm before?

What office?

Name of your bank

To comply with New York Stock Exchange regulations, please supply the following information about yourself—or if you're a housewife—about your husband.

Name of employer

Kind of business Position

Signature

All filled out? Then just mail it to—

Allan D. Gulliver, Department SX-82

Merrill Lynch, Pierce, Fenner & Smith

Members New York Stock Exchange and all other Principal Exchanges

70 Pine Street, New York 5, N. Y.

Offices in 112 Cities
COMMERCIALS THAT SELL
(Cont'd from page 29)

had it. What is needed now is full-bodied television, and—to give it the kind of competition it needs in order to grow—full-bodied radio.

Television has something else to learn from radio and that is a sense of humor. What radio programs once knew, but have now forgotten, has at least been retained by radio commercials.

They spoof the sponsor, they spoof the product, they spoof the audience either by involving it in dis-e-joycey intimacy or by means of a more contrived kind of laugh. But where, with some recent exceptions, is television's commercial spoof?

If the advertiser is concerned about the cost of his tv commercial, must he transfer his anxiety to the audience in terms of the elaborate (and patently unrealistic) commercial setting, or the immediacy and importance of the commercial message? We find there is hardly a child above school age who does not respond with negative associations to the "terrible urgency" and the deadly seriousness of some tv commercials. Let the value be intrinsic and ingenious—but not overstated.

There is a pattern of response which we at the Institute for Motivational Research have come to recognize as necessary to the effectiveness of advertising in all media.

All our research indicates that there can be no hard and fast success story based on specific product appeals or on absolute age, sex or socio-economic differences. All these factors play a role in the individual's reaction to tv and radio advertising. But it is the total reaction to a total situation which we must attempt to evaluate if we are to predict success, failure or practical measures which can be taken to turn sales upward.

Therefore, we hope to measure certain psychological attitudes on the part of viewers or listeners as they respond to tv and radio advertising.

For example:

"This is really about me or people like me." ... "I feel I'm almost a part of what's going on there." ... "It's different—I couldn't possibly mix it up with any other." ... "It just goes to show that a really good product is always good." ... "Well, I learned something tonight ... and I enjoyed it too." ... "The thing I like about it is it seems natural, it all fits together, the way they explain it." ... "That reminds me, I'd better talk to John about trying that brand." ... "Funny, that's exactly what I do when I use it."

These are random quotations from our interviews with respondents who have watched successful tv commercials and have listened to successful radio commercials. They may be responses to entirely different categories or brands of products. Nor is it likely that all responses, even to a successful commercial, will be so positive.

We do believe, however, that changes in consumer attitudes and trends indicate the need for continuing research to evaluate and measure the effectiveness which a tv or a radio advertising program can hope to expect in today's climate and among today's viewers and listeners.

ECONOMIC PROSPECTS
(Cont'd from page 19)

Alexander's earlier estimates.

The number of commercial stations now on the air, of course, is not far removed from this maximum (505 at the end of April); and 1958 should see a net growth in stations of perhaps 15 to 20. Indeed, at recent rates of growth, the number of stations on the air seems to be heading towards an ultimate maximum of about 540 or 550.

But we are still farther from the forecast limit of supportable stations than the current number of stations on the air would seem to indicate. For many television stations are still suffering losses. According to the most recent FCC data available, of the 470 stations on the air at the end of 1956, only 228 earned a profit in that year, while as many as 177 stations (including 113 vhf stations) were in the red (data on 5 stations were not available).

In other words, the television industry is still some distance from being able to support the number of stations now on the air. On the other hand, many markets are allocated fewer commercial television stations than they could support. In the absence of this spectrum limitation, the economy could probably support closer to 600 stations.

The current recession which has now been going on for over nine months can already be recognized as the most serious of the postwar downturns. Thus, the total output of goods and services (gross national product) in the first quarter of 1958 was already four per cent, or $18 billion at the annual rate, below that of the peak third quarter of 1957. This compares with the maximum decline in GNP of about three per cent in the two earlier recessions of 1948-1949 and 1953-1954.

If, as there is some hope, the current recession bottoms out in the third quarter of this year and if there is an upswing in the fourth quarter, the current recession can still be classed as more serious not only than the two post-war recessions but also than the recession of 1927 and possibly the recession of 1924. Among all business cycles since World War I, it would have been clearly exceeded in severity only by the recessions that began in 1921, 1929 and 1937.

A sign of the impending downswing, aside from the slowdown in the rate of increase of production, was probably the buildup of unwanted inventories in 1957, a buildup that would have been supportable only if sales had continued to grow. The actual downturn, however, was signalled by the decline of consumer purchases of automobiles and other durable goods in the second quarter of 1957, coupled with the drop in defense expenditures in the third quarter.

The recognition of a decline in sales in these areas triggered a downturn of business investment in inventories and production equipment. These two items account for $15 billion of the $18 billion reduction in the annual rate of output of goods and services between the third quarter of 1957 and the first quarter of this year. Inventories alone accounted for $12 billion of this total.

The decline in consumer purchases of durable goods accounted for an additional $3.5 billion of the overall drop in GNP. All the remainder of the economy, taken together, accordingly showed a small rise of about $0.5 billion over that six-month period.

The outlook at the time of this writing is still unclear, but there is now at least a reasonable chance that the trough of the recession will be reached by the third quarter of 1958. This expectation is based on both general considerations of elements of strength and weakness in the economy, and on specific indications of the beginning of a slowdown in the rate of economic decline.

A principal source of strength in
the economy has been the relatively small amount of decline in personal income. While GNP fell $18 billion between the third quarter of 1957 and the first quarter of 1958, personal income fell by little more than $4 billion over the same period.

A large part of this comparatively good showing is accounted for by unemployment benefits; another part, by the dramatic rise in farm incomes in this year, the result, ironically enough, of bad growing conditions. Furthermore, corporations maintained dividend payments in the face of reduced profits.

With personal income holding up well, aggregate consumer expenditures have fallen off only slightly thus far. The decline in consumer expenditures has been largely concentrated in durables, for consumer expenditures on non-durables are already on their way up, and expenditures on services, with their steadily rising prices, never dropped at all.

A second source of strength is the rise in government spending. State and local governments' purchases of goods and services have been rising at a rate of about $3 billion per year for the last four or five years. Thus far there is every indication that such expenditures will continue to rise at a similar rate.

With both consumer and government demand likely to remain fairly stable or actually to increase during the remainder of the year, the significant sources of economic weakness are the continued decline in business investment in plant and equipment and the currently continuing reduction in inventories.

The latter, which has accounted for $12 billion of the $18 billion decline in the last half year, proceeded at a very rapid rate in the first quarter of 1958. In that quarter, inventories declined at an annual rate of $9 billion, about one and a half times the maximum rate experienced in either of the two preceding recessions. A quick turnaround is quite possible when such a rate of inventory decline is being experienced; any decline in the rate of consumption of inventories will act to spur production and income.

More fundamental is the question of business investment in plant and equipment. If this holds relatively firm, the turnaround in inventories can be reasonably expected within the next two quarters and inventory accumulation should be underway by the fourth quarter. On the other hand, there is a danger that there might be an accelerated decline in fixed investment if the recovery does not come rather quickly.

After all, current levels of investment are still higher in dollar terms than was achieved in any year prior to 1956. A rapid decline in fixed investment might well lead to a cumulative downward spiral that would so reduce final sales as to remove the incentive for an inventory turnaround. This development is not the most likely, however, and should it arrive, it would be possible to achieve an upturn through direct government action now withheld. More likely because of present information, but by no means assured, is an upturn by the fourth quarter of 1958. The very latest figures show several key indicators already turning up, and a number of others apparently beginning to slow down in their rate of decline.

With respect to most of the more important aggregate measures, however, the most optimistic view one can take is that there seems to be some sign of a slowdown in the rate of decline. April figures on unemployment show a continued deterioration, but certainly no acceleration in the decline. Employment figures, on the other hand, tend to suggest a fall in the rate of decline of April and May, as do data on new orders in manufacturing.

The likelihood is that we are, in fact, approaching the end of the decline in business activity. However, this occurrence will not necessarily end the economy's problems, for there is a serious possibility that the recovery from the trough will be listless and halting and that it may take well into 1959 before the economy makes a substantial recovery.

After all, it was nine months after the trough in both previous postwar recessions before the Federal Reserve Board index of industrial production recovered to its previous peak level.

It would seem that there is no obvious source of vigorous economic expansion on the present horizon, unless it be government spending.

WDBO on the air 1924—FIRST IN RADIO
WDBO-TV on the air 1954—FIRST IN TV
CBS Affiliation—FIRST ON RADIO and TV

WDBO 580 Kc • 5000 WATTS • CBS
WDBO-FM 92.3 Mc • 25,000 WATTS • CBS
WDBO-TV Ch. 6 • 100,000 WATTS • CBS

QUALITY STATION—QUALITY MARKET
FLORIDA'S 4th MARKET
SERVING 193,200 Radio Homes
REACHING 199,000 TV Homes

... ORLANDO, FLORIDA ...

CHERRY BROADCASTING Co.
Southeastern: Harry Cummings
THE FINEST OF TELEVISION AT REASONABLE COST

Produced by CBC-TV, using the finest of talent, writers and the most modern production techniques, Canadian television programs are now available to sponsors in the United States.

These prestige properties offer exciting sales possibilities for sponsors—in fact, a unique opportunity to obtain a very fine commercial vehicle—at surprisingly low cost.

Whether you're in the market for a special program or a series, sixty minutes or half-hour, live or recorded, contact the CBC.

CBC TELEVISION
COMMERCIAL DIVISION
Halifax Montreal Ottawa Toronto Winnipeg Vancouver
Charts, tables and tabulations covering—Why marketing men need to know what the competition is doing, with patterns of spot buying for selected brands; the 12 most common marketing mistakes; production and consumption of nine major product groups which are the top advertisers; brand preferences of Negroes in five cities
## Charlotte Stands Out!

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Effective Buying Income ($000)</th>
<th>Per Capita EB</th>
<th>Retail Sales ($000)</th>
<th>No. of Retail Outlets</th>
<th>Wholesale Sales ($000)</th>
<th>No. of Wholesale Estab.</th>
<th>No. of Mfg. Estab.</th>
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<tr>
<td>Charlotte, N. C.</td>
<td>164,200</td>
<td>$322,283</td>
<td>$1,963</td>
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<td>1,631</td>
<td>1,257,399</td>
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<td>Winston-Salem, N. C.</td>
<td>114,600</td>
<td>$205,333</td>
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<td>Columbia, S. C.</td>
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<td>Greensboro, N. C.</td>
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<td>Durham, N. C.</td>
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<td>Raleigh, N. C.</td>
<td>80,500</td>
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<td>Charleston, S. C.</td>
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<td>Greenville, S. C.</td>
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<td>Asheville, N. C.</td>
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<td>98,029</td>
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<td>88</td>
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</table>

Sources: SM 1958 Survey of Buying Power
1954 U.S. Census of Business
1954 U.S. Census of Manufacturing

H-R Representatives, Inc., Nationally—F-J Representatives, Atlanta

* 33 Millions of Dollars comes from mail order Business (Estimated 1955)
MARKETING BASICS

Why do marketers need to know what the competition is doing?

Patterns of buying for the competition

show market strategy, weak sales spots,

intensive drives, budget allocations

Tv, as the newest and most active of media, gets the biggest share of agency and client snooping—although all media are studied closely. Why? Because marketers have learned a prime lesson: a product, to stay on top, has to keep advertising. If it lets down, the competition will move in and capture a bigger market share. More than 40 agencies find the spot tv quarterly of Broadcast Advertisers Reports a gold mine of much-needed competitive product data. Excerpts from the most recent report (see box) appear on the following four pages. The full reports show sponsors' weights used in top markets, the balance between shows and announcements, times of day and show types. BAR, working closely with marketing people, lists the 12 most common marketing mistakes below. Most errors are of the omission rather than commission variety.

HOW TO READ THE PRODUCT CHARTS

On four succeeding pages you'll find charts showing patterns of how selected major brands buy spot television announcements and programs. The data cover the 19 major metropolitan markets which account for 60 per cent of all consumer sales and represent buying in the first quarter of 1958.

Charts include several major product categories (appliances, automotive, etc.) and a representative selection of major brands within that category (General Electric, Ford Dealers, etc.) for each of the 19 cities during a measured week. A measured week, in BAR's terms, is the full week every eight weeks in which its monitoring staff tape records every commercial from sign-on to sign-off. Seven of the 19 cities were monitored twice and are designated 1 and 2 to indicate results of monitoring in each of those weeks.

In the charts, the total number of sponsored programs appears on the first line preceded by P; the number of spot announcements during the given week, on the second line preceded by A. City abbreviations at the top of each chart represent the following cities (parenthetical date marks the first day of the week in which the monitoring took place):


...establishing advertising budget by job to be done
...keeping constantly aware of competition’s ads
...using right ad media for the type of product
...staying on top of new developments in ad media
...keeping the product up to date
...estimating accurately the market potential
...gauging the trends of the market
...appreciating regional differences in markets
...adhering to policies with long-range goals
...coordinating short-term tactics with long-range
...appraising competitors’ brands objectively
...appreciating seasonal changes in buyers’ demands

*Source: Broadcast Advertisers’ Reports
<table>
<thead>
<tr>
<th>P—Programs</th>
<th>A—Announcements</th>
<th>*Charts cover programs (P) and announcements (A) purchased during a monitored week (in cases noted, two weeks) during the first quarter of 1958 in 19 major markets. Source: Broadcast Advertisers Reports. For full explanation, see text preceding these tables.</th>
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<td>General Electric</td>
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<td>Westinghouse</td>
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<td>Texaco Oil Prod.</td>
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<td>Ballantine Beer &amp; Ale</td>
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<td>Gallo Wine</td>
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<td><strong>BEVERAGES—Non-Alcoholic</strong></td>
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<td>Coca-Cola</td>
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<td>PEPSI COLA</td>
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<td>A</td>
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<td>22</td>
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| CLOTHING—SHOES | EXQUISITE FORM | FOUND. GMNTS. |
| P | A | 10 | 16 | 17 | 17 | 16 | 14 | 18 | 12 | 8 | 22 | 24 | 25 | 12 | 18 | 22 | 19 | 21 | 7 | 15 | 21 | 16 | 18 | 27 | 40 |
| P | A | 3 | 10 | 3 | 2 | 5 | 2 | 3 | 9 | 12 |

| CANDY—GUM | BEEMAN'S PEPSIN GUM | |
| P | A | 2 | 3 | 2 | 3 | 8 | 2 | 4 | 3 | 6 | 6 | 2 | 3 | 13 | 1 | 9 | 6 |
| P | A | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

| COSMETICS | AVON PRODUCTS |
| P | A | 13 | 11 | 2 | 14 | 14 | 12 | 12 | 12 | 9 | 10 | 14 | 15 | 11 | 11 | 10 | 10 | 11 | 13 | 14 | 11 | 11 |

| DRUG PRODUCTS | ALKA SELTZER |
| P | A | 14 | 5 | 5 | 34 | 32 | 15 | 9 | 7 | 8 | 12 | 15 | 19 | 18 | 7 | 15 | 29 | 14 | 14 | 8 | 10 | 5 | 7 | 6 | 4 |
| P | A | 4 | 6 | 5 | 13 | 15 | 7 | 1 | 1 | 18 | 9 | 20 | 16 | 10 | 2 | 2 | 4 | 1 | 7 | 6 |

| FOOD PRODUCTS | ALSWEET MARGARINE |
| P | A | 13 | 13 | 13 | 29 | 30 | 22 | 22 | 13 | 12 | 11 | 16 | 22 | 23 | 22 | 18 | 12 | 13 |

| BOSCO CHOCOLATE SYRUP |
| P | A | 3 | 3 | 4 | 7 | 7 | 8 | 3 | 6 | 5 | 4 | 5 | 9 | 7 | 4 | 6 | 12 | 6 | 6 | 3 | 7 | 6 | 9 | 3 | 10 | 10 |

| CONTINENTAL BAKERY PRODUCTS |
| P | A | 30 | 32 | 15 | 23 | 14 | 28 | 31 | 2 | 37 | 38 | 19 | 14 | 25 | 1 | 13 | 17 | 18 | 19 | 13 | 18 | 24 | 18 |

*See first page of this table and preceding text for explanation.
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<th>(Food products, cont'd)</th>
<th>Atl.</th>
<th>Bns 1</th>
<th>Bns 2</th>
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<th>Ch. 2</th>
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<td>20 MULE TEAM BORAX, BORAXO</td>
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*See first page of this table and preceding text for explanation.
### Tobacco Products

#### Cigarettes (continued)

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<th>phi 2</th>
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#### TOBACCO PRODUCTS—Cigars

| Tobacco Brand | P   | 2    | 2    | 1    | 1    | 1    | 1    | 5    | 5    | 1    | 1    | 1    | 1    | 3    | 3    | 15   | 4    | 3    |
|---------------|-----|------|------|------|------|----|-------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|
| El Producto Cigars | A  | 2    | 2    | 5    | 5    | 3  | 3      | 2    | 1    | 1    | 1    | 1    | 1    | 1    | 1    | 17   | 4    | 3    |
| Robt. Burns   | P   | 1    | 3    | 1    | 1    | 1    | 1    | 1    | 1    | 1    |
| White Owl     | A   | 1    | 1    | 1    | 1    | 3    | 2    | 1    | 1    | 1    | 1    |

#### TOILETRIES

| Tobacco Brand | P   | 4    | 4    | 5    | 13   | 35   | 7    | 5    | 7    | 5    | 3    | 2    | 14   | 23   | 4    | 4    | 6    | 5    | 6    | 3    | 5    | 6    | 3    | 5    | 9    | 7    |
|---------------|-----|------|------|------|------|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|----|------|
| Arrid Deodorant | A  | 11   | 7    | 6    | 1    | 12   | 14   | 28   | 25   | 14   | 9    | 12   | 13   | 25   | 10   | 23   | 2    | 5    | 7    | 11   | 7    | 6    | 16   | 15   |
| Jergens Products | A  | 60   | 109  | 1    | 48   | 205  | 197  | 51   | 1    | 98   | 95   | 56   | 51   | 51   | 51   | 51   | 51   | 51   | 51   | 51   | 51   | 51   |

*See first page of this table and preceding text for explanation.*
# What product brands are preferred by Negroes?

Brand leaders in 30 different product categories as reported for Negro families in five major metropolitan areas (see text at bottom of chart)

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<th>St. Louis</th>
<th>Norfolk</th>
<th>Indianapolis</th>
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<td>Anacin/Bufferin</td>
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<td>Ballantine</td>
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<td>Stag</td>
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<tr>
<td>Breakfast food (cooked)</td>
<td>Quaker Hominy grits</td>
<td>Quaker Oats</td>
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<td>Mother's Oats</td>
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<td>Camels</td>
<td>Pall Mall</td>
<td>Pall Mall</td>
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<td>Camels/Pall Mall</td>
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<td>Pall Mall</td>
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<td>Minute Maid</td>
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<td>Peter Pan</td>
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* denotes tie between two products
**Soft drinks listed according to the number of first mentions.

Rollins Broadcasting, Inc., Wilmington, Del., has prepared "A New Market," a booklet summarizing the buying habits of Negro consumers surveyed in the group's five major markets where it operates Negro-appeal radio stations. Rollins estimates Negroes in these areas total almost three and one-half million with an annual estimated buying power of more than $5 billion. (For details on Negro radio, see Radio section.)
General Motors took the lead last year in new-car sales, selling roughly one in every two and one-half new cars registered with owners. Biggest GM seller: Chevrolet, outdistancing its fellow GM makes by more than a million for each brand. Ford Motor was No. 2 with its Ford car outselling even the popular Chevrolet but the other makes falling under the sales pace set by GM.

Car sales over the past 32 years

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<td>1953</td>
<td>5,738,989</td>
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<td>1952</td>
<td>4,158,394</td>
</tr>
<tr>
<td>1951</td>
<td>5,060,903</td>
</tr>
<tr>
<td>1950</td>
<td>6,326,438</td>
</tr>
<tr>
<td>1949</td>
<td>4,838,342</td>
</tr>
<tr>
<td>1948</td>
<td>3,490,952</td>
</tr>
<tr>
<td>1947</td>
<td>3,167,231</td>
</tr>
<tr>
<td>1946</td>
<td>1,815,196</td>
</tr>
<tr>
<td>1945</td>
<td>5,731,166</td>
</tr>
<tr>
<td>1944</td>
<td>3,415,905</td>
</tr>
<tr>
<td>1943</td>
<td>2,653,377</td>
</tr>
<tr>
<td>1942</td>
<td>1,891,021</td>
</tr>
<tr>
<td>1941</td>
<td>3,488,752</td>
</tr>
<tr>
<td>1940</td>
<td>3,404,497</td>
</tr>
<tr>
<td>1939</td>
<td>2,743,908</td>
</tr>
<tr>
<td>1938</td>
<td>1,888,557</td>
</tr>
<tr>
<td>1937</td>
<td>1,493,794</td>
</tr>
<tr>
<td>1936</td>
<td>1,096,399</td>
</tr>
<tr>
<td>1935</td>
<td>1,908,016</td>
</tr>
<tr>
<td>1934</td>
<td>1,908,016</td>
</tr>
<tr>
<td>1933</td>
<td>2,626,068</td>
</tr>
<tr>
<td>1932</td>
<td>3,848,937</td>
</tr>
<tr>
<td>1931</td>
<td>3,191,579</td>
</tr>
<tr>
<td>1930</td>
<td>2,623,538</td>
</tr>
<tr>
<td>1929</td>
<td>3,228,695</td>
</tr>
<tr>
<td>1928</td>
<td>2,967,755</td>
</tr>
<tr>
<td>1927</td>
<td>2,830,122</td>
</tr>
<tr>
<td>1926</td>
<td>2,487,876</td>
</tr>
<tr>
<td>1925</td>
<td>1,568,505</td>
</tr>
</tbody>
</table>

Beer consumption has dropped from 18.5 to 15.3 gallons per capita in the decade between 1948 and 1958. Research Co. of America gives two primary reasons for this: (1) “the booming infant population decreases the per capita ratio” and (2) beer “has suffered from an increasing tax burden.”

RCA, which for 17 years has published a Brewing Industry Survey, now publishes an Analysis of Brewers’ Advertising Expenditures. The industry in 1956 spent some $200 million on advertising, double the amount spent in 1949. Television gets a bigger share of budgets than any other medium (28.7 per cent) and radio gets 9.2 per cent. Others: point-of-sale, 21.3 per cent; outdoor, 19.9 per cent; newspapers, 9.1 per cent; miscellaneous, 8.0 per cent; magazines, 3.8 per cent (all 1956 figures).

### The Top 10 Brewers

<table>
<thead>
<tr>
<th>Rank</th>
<th>1957 Sales (thousand barrels)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3,982</td>
</tr>
<tr>
<td>2</td>
<td>3,376</td>
</tr>
<tr>
<td>3</td>
<td>2,966</td>
</tr>
<tr>
<td>4</td>
<td>2,940</td>
</tr>
<tr>
<td>5</td>
<td>2,940</td>
</tr>
<tr>
<td>6</td>
<td>2,900*</td>
</tr>
<tr>
<td>7</td>
<td>2,700*</td>
</tr>
<tr>
<td>8</td>
<td>2,584</td>
</tr>
<tr>
<td>9</td>
<td>2,494</td>
</tr>
<tr>
<td>10</td>
<td>2,494</td>
</tr>
</tbody>
</table>

*Considered reliable estimate of sales volume by RCA.

### Brewers’ Sales Gains and Losses*

<table>
<thead>
<tr>
<th>Year</th>
<th>No. of Brewers Analyzed</th>
<th>Barrelage Gains</th>
<th>Barrelage Losses</th>
<th>No Change**</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>212</td>
<td>87</td>
<td>112</td>
<td>13</td>
</tr>
<tr>
<td>1956</td>
<td>222</td>
<td>87</td>
<td>118</td>
<td>17</td>
</tr>
<tr>
<td>1955</td>
<td>234</td>
<td>101</td>
<td>121</td>
<td>12</td>
</tr>
<tr>
<td>1954</td>
<td>254</td>
<td>82</td>
<td>166</td>
<td>6</td>
</tr>
<tr>
<td>1953</td>
<td>248</td>
<td>124</td>
<td>106</td>
<td>18</td>
</tr>
<tr>
<td>1952</td>
<td>260</td>
<td>117</td>
<td>124</td>
<td>19</td>
</tr>
<tr>
<td>1951</td>
<td>254</td>
<td>112</td>
<td>127</td>
<td>15</td>
</tr>
</tbody>
</table>

*From “Brewing Industry Survey.”

**No change applies to brewers whose annual volume, under the year shown, was within 1,000 barrels of the preceding year’s sales.
MARKETING BASICS

CANDY

Per capita consumption of candy has risen to 17.7 pounds and total sales for 1957 are estimated to be $1,124 million.* Last year was the peak production year for confections, hitting more than three billion pounds. Packaged goods are top sellers in the confection industry, followed by bar goods.


ESTIMATED CONFECTIONERY PRODUCTION, PER CAPITA CONSUMPTION AND VALUE OF SALES*

<table>
<thead>
<tr>
<th>YEAR</th>
<th>PRODUCTION (millions of lbs.)</th>
<th>PER CAPITA CONSUMPTION (lbs.)</th>
<th>MFGRS. SALES VALUES ($ millions)</th>
<th>AVERAGE VALUE ($/per lb.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>2,225</td>
<td>16.9</td>
<td>336</td>
<td>15.1</td>
</tr>
<tr>
<td>1941</td>
<td>2,536</td>
<td>19.0</td>
<td>403</td>
<td>15.9</td>
</tr>
<tr>
<td>1942</td>
<td>2,519</td>
<td>18.7</td>
<td>490</td>
<td>19.5</td>
</tr>
<tr>
<td>1943</td>
<td>2,561</td>
<td>19.0</td>
<td>575</td>
<td>22.4</td>
</tr>
<tr>
<td>1944</td>
<td>2,804</td>
<td>20.5</td>
<td>658</td>
<td>23.5</td>
</tr>
<tr>
<td>1945</td>
<td>2,562</td>
<td>18.7</td>
<td>620</td>
<td>24.2</td>
</tr>
<tr>
<td>1946</td>
<td>2,438</td>
<td>17.3</td>
<td>687</td>
<td>28.2</td>
</tr>
<tr>
<td>1947</td>
<td>2,603</td>
<td>18.1</td>
<td>956</td>
<td>36.7</td>
</tr>
<tr>
<td>1948</td>
<td>2,673</td>
<td>18.2</td>
<td>1,001</td>
<td>37.5</td>
</tr>
<tr>
<td>1949</td>
<td>2,594</td>
<td>17.3</td>
<td>875</td>
<td>33.7</td>
</tr>
<tr>
<td>1950</td>
<td>2,784</td>
<td>18.4</td>
<td>924</td>
<td>33.2</td>
</tr>
<tr>
<td>1951</td>
<td>2,669</td>
<td>17.3</td>
<td>965</td>
<td>36.2</td>
</tr>
<tr>
<td>1952</td>
<td>2,705</td>
<td>17.3</td>
<td>986</td>
<td>36.4</td>
</tr>
<tr>
<td>1953</td>
<td>2,718</td>
<td>17.1</td>
<td>996</td>
<td>36.4</td>
</tr>
<tr>
<td>1954</td>
<td>2,679</td>
<td>16.5</td>
<td>1,008</td>
<td>37.6</td>
</tr>
<tr>
<td>1955</td>
<td>2,724</td>
<td>16.6</td>
<td>1,031</td>
<td>37.9</td>
</tr>
<tr>
<td>1956</td>
<td>2,893</td>
<td>17.4</td>
<td>1,071</td>
<td>37.0</td>
</tr>
<tr>
<td>1957</td>
<td>3,008</td>
<td>17.7</td>
<td>1,124</td>
<td>37.0</td>
</tr>
</tbody>
</table>


CANDY SALES BY TYPE (as percentage of total poundage in 1956)**

<table>
<thead>
<tr>
<th>Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1¢, 5¢, 10¢ and others</td>
</tr>
<tr>
<td>Package goods</td>
<td></td>
</tr>
<tr>
<td>To retail at:</td>
<td></td>
</tr>
<tr>
<td>$2 or more per lb.</td>
<td></td>
</tr>
<tr>
<td>$1.50 to $1.99</td>
<td></td>
</tr>
<tr>
<td>$1 to $1.49</td>
<td></td>
</tr>
<tr>
<td>50¢ to 99¢</td>
<td></td>
</tr>
<tr>
<td>Less than 50¢</td>
<td></td>
</tr>
<tr>
<td>Bulk goods</td>
<td></td>
</tr>
<tr>
<td>5¢, 10¢ specialties</td>
<td></td>
</tr>
<tr>
<td>Penny goods</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

**Source: Candy Industry and Confectioners Journal, based on Bureau of Census, Dept. of Commerce report for 1956.
How ABC-TV gets top picture quality for all its network film shows .

—Converts 100% to RCA Vidicon Film Camera Chains!

"For the top quality we require in our network film shows we chose RCA Vidicon film equipment," says Frank Marx, Vice-President, Engineering. They were so satisfied with their quality network film purchase that they converted all their film equipment to RCA Vidicon! Now they're piping the highest picture quality down their entire network line. Popular film shows like "Maverick" get the very best treatment, which pays off in viewers.

ABC first made careful tests of competing equipment. RCA Vidicon film camera chains showed up in first place. Frank Marx summed it up like this, "In all our tests RCA Vidicon equipment proved best. We feel we moved miles ahead in film programming quality when we installed these modern Vidicon chains at all our stations."

Their first two chains were delivered in October, 1954, for the Disneyland opening in New York. Other chains soon followed. Then, in December, 1957, they decided to go "all the way" at all their stations. Today, ABC-TV is 100% RCA Vidicon. The results speak for themselves.
ERVE CENTER of ABC-TV operations—the master control room—is largely RCA equipped.

ATION SYSTEM. RCA TP-6 16 mm professional projectors are used to double-up with 35 mm network projectors to insure on-air continuity in event of mishap. TP-6's are used throughout ABC local film rooms.

Axhaustive TESTS of equipment, preceding decision to buy RCA, pointed out important fact: "RCA has the quality!" And here, Al Malang, a video facilities engineer, demonstrates camera features to group of ABC executives headed by Frank Marx, Vice-President, Engineering; including Wm. H. Trevarthan, Director, Network Operations; John J. Preston, Director, Engineering Facilities; and Verneainter, Chief Video Facilities Engineer. Al Josephsen, RCA, looks on.

"KEY TO QUALITY" of their network film programs ... these two RCA TP-35 projectors, monoplexed to Vidicon film camera chains.

Your RCA Broadcast Representative will be glad to explain how RCA Vidicon film equipment can make a success of your film room! In Canada: RCA VICTOR Company Limited, Montreal.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.
### Estimated Annual Production-Consumption of Bottled Soft Drinks*

<table>
<thead>
<tr>
<th>Year</th>
<th>Total value</th>
<th>Total cases</th>
<th>Million bottles (24-bottle case)</th>
<th>Per capita (bottles)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910</td>
<td>411,699,200</td>
<td>550,100,000</td>
<td>13,210</td>
<td>100.1</td>
</tr>
<tr>
<td>1911</td>
<td>553,879,040</td>
<td>710,180,000</td>
<td>17,772</td>
<td>133.6</td>
</tr>
<tr>
<td>1912</td>
<td>526,195,088</td>
<td>703,156,000</td>
<td>16,883</td>
<td>126.2</td>
</tr>
<tr>
<td>1913</td>
<td>580,351,200</td>
<td>773,801,600</td>
<td>18,571</td>
<td>138.6</td>
</tr>
<tr>
<td>1914</td>
<td>629,681,100</td>
<td>812,191,700</td>
<td>19,500</td>
<td>147.1</td>
</tr>
<tr>
<td>1915</td>
<td>584,994,000</td>
<td>731,212,500</td>
<td>17,550</td>
<td>132.9</td>
</tr>
<tr>
<td>1916</td>
<td>617,168,600</td>
<td>771,100,800</td>
<td>18,515</td>
<td>132.3</td>
</tr>
<tr>
<td>1917</td>
<td>745,676,000</td>
<td>901,664,000</td>
<td>21,640</td>
<td>150.9</td>
</tr>
<tr>
<td>1918</td>
<td>835,157,300</td>
<td>1,009,863,700</td>
<td>24,237</td>
<td>164.4</td>
</tr>
<tr>
<td>1919</td>
<td>860,959,300</td>
<td>1,012,993,300</td>
<td>24,309</td>
<td>162.0</td>
</tr>
<tr>
<td>1920</td>
<td>876,532,600</td>
<td>1,001,751,474</td>
<td>24,042</td>
<td>158.0</td>
</tr>
<tr>
<td>1921</td>
<td>939,442,500</td>
<td>1,043,825,000</td>
<td>25,052</td>
<td>162.7</td>
</tr>
<tr>
<td>1922</td>
<td>1,019,295,000</td>
<td>1,132,550,000</td>
<td>27,181</td>
<td>174.0</td>
</tr>
<tr>
<td>1923</td>
<td>1,089,513,000</td>
<td>1,177,852,000</td>
<td>28,268</td>
<td>177.5</td>
</tr>
<tr>
<td>1924</td>
<td>1,166,605,000</td>
<td>1,176,674,000</td>
<td>28,210</td>
<td>174.2</td>
</tr>
<tr>
<td>1925</td>
<td>1,252,276,000</td>
<td>1,261,925,000</td>
<td>30,358</td>
<td>184.2</td>
</tr>
<tr>
<td>1926</td>
<td>1,308,000,000</td>
<td>1,321,214,000</td>
<td>31,709</td>
<td>188.9</td>
</tr>
</tbody>
</table>


*Preliminary estimate.

The soft drink industry has estimated total investments in bottling equipment and facilities of between $900 million and $1 billion. As of February 1957 there were 5,078 bottling plants producing 31.7 million bottles valued at $1.3 billion. The industry has grown from a per capita consumption level of 1.6 bottles in 1849 to today's level of 188.9. Points in the growth pattern: 1899, 12.2 bottles; 1923, 41.1; 1934, 31.9.
### Cigarettes

#### Cigarette output by companies (billions of cigarettes)**

<table>
<thead>
<tr>
<th>Companies</th>
<th>Tax-paid</th>
<th>Tax-free</th>
<th>Total output</th>
<th>Per cent of total</th>
<th>Tax-paid</th>
<th>Tax-free</th>
<th>Total output</th>
<th>Per cent of total</th>
<th>Per cent change</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Tobacco</td>
<td>119.0</td>
<td>7.0</td>
<td>126.0</td>
<td>28.4</td>
<td>122.3</td>
<td>6.6</td>
<td>128.9</td>
<td>30.5</td>
<td>-2.2</td>
</tr>
<tr>
<td>R. J. Reynolds</td>
<td>117.5</td>
<td>5.8</td>
<td>123.3</td>
<td>27.8</td>
<td>108.5</td>
<td>5.4</td>
<td>113.9</td>
<td>27.0</td>
<td>+8.2</td>
</tr>
<tr>
<td>Liggett &amp; Myers</td>
<td>57.5</td>
<td>8.0</td>
<td>65.5</td>
<td>14.8</td>
<td>58.0</td>
<td>7.6</td>
<td>65.6</td>
<td>15.6</td>
<td>-0.1</td>
</tr>
<tr>
<td>Brown &amp; Williamson</td>
<td>44.0</td>
<td>5.5</td>
<td>49.5</td>
<td>11.2</td>
<td>42.4</td>
<td>5.0</td>
<td>47.4</td>
<td>11.2</td>
<td>+1.4</td>
</tr>
<tr>
<td>Phillip Morris, Inc.</td>
<td>37.7</td>
<td>3.8</td>
<td>41.5</td>
<td>9.4</td>
<td>35.9</td>
<td>3.8</td>
<td>39.7</td>
<td>9.4</td>
<td>+4.5</td>
</tr>
<tr>
<td>P. Lorillard Co.</td>
<td>31.8</td>
<td>0.4</td>
<td>32.2</td>
<td>7.3</td>
<td>21.4</td>
<td>0.3</td>
<td>21.7</td>
<td>5.2</td>
<td>+18.4</td>
</tr>
<tr>
<td>Larus &amp; Bro, Co.</td>
<td>1.1</td>
<td>1.1</td>
<td>2.5</td>
<td>0.5</td>
<td>1.6</td>
<td>1.0</td>
<td>2.6</td>
<td>0.5</td>
<td>+18.7</td>
</tr>
<tr>
<td>Stephano Brothers</td>
<td>0.7</td>
<td>1.1</td>
<td>1.8</td>
<td>0.4</td>
<td>0.6</td>
<td>1.0</td>
<td>1.6</td>
<td>0.4</td>
<td>+9.1</td>
</tr>
<tr>
<td>U. S. Tobacco Co.</td>
<td>0.55</td>
<td>0.0</td>
<td>0.55</td>
<td>0.1</td>
<td>0.5</td>
<td>0.0</td>
<td>0.5</td>
<td>0.1</td>
<td>+10.0</td>
</tr>
<tr>
<td>Riggio Tobacco Co.</td>
<td>0.4</td>
<td>0.0</td>
<td>0.4</td>
<td>0.1</td>
<td>0.35</td>
<td>0.0</td>
<td>0.35</td>
<td>0.1</td>
<td>+14.3</td>
</tr>
<tr>
<td><strong>Estimated sales</strong></td>
<td>410.25</td>
<td>33.0</td>
<td>443.25</td>
<td>100.0</td>
<td>391.0</td>
<td>31.0</td>
<td>422.0</td>
<td>100.0</td>
<td>+5.0</td>
</tr>
<tr>
<td>Indicated stock</td>
<td>0.25</td>
<td>0.0</td>
<td>0.25</td>
<td></td>
<td>0.0</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total removals (from factories)</strong></td>
<td>*410.5</td>
<td>*33.0</td>
<td>*443.25</td>
<td>100.0</td>
<td>391.0</td>
<td>31.0</td>
<td>422.0</td>
<td>100.0</td>
<td>+4.8</td>
</tr>
</tbody>
</table>

*Estimated. †Tax-paid indicates cigarettes sold in the U.S.; tax-free indicates those sold overseas.

---

#### Billions of tax-paid cigarettes by brands (domestic volume)**

<table>
<thead>
<tr>
<th>Brand</th>
<th>1957</th>
<th>1956</th>
<th>Per cent change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1957</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camel</td>
<td>64.0</td>
<td>69.5</td>
<td>-7.9</td>
</tr>
<tr>
<td>Pall Mall</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Lucky Strike</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Winston</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Chesterfield</td>
<td>21.8</td>
<td>24.5</td>
<td>12.2</td>
</tr>
<tr>
<td>L&amp;M</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Viceroys</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Marlboro</td>
<td>15.3</td>
<td>15.3</td>
<td></td>
</tr>
<tr>
<td>Old Gold</td>
<td>7.2</td>
<td>9.1</td>
<td>15.2</td>
</tr>
<tr>
<td>Kent</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
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<tr>
<td>Philip Morris</td>
<td>10.0</td>
<td>13.8</td>
<td>34.1</td>
</tr>
<tr>
<td>Kool</td>
<td>5.7</td>
<td>7.4</td>
<td>33.4</td>
</tr>
<tr>
<td>Salem (M*)</td>
<td>12.0</td>
<td>4.0</td>
<td>-65.7</td>
</tr>
<tr>
<td>H. Tareyton</td>
<td>3.6</td>
<td>3.6</td>
<td></td>
</tr>
<tr>
<td>Raleigh</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Hit Parade</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Parliament</td>
<td>2.0</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
<td>Newport (M*)</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Benson &amp; Hedges</td>
<td>0.9</td>
<td>0.1</td>
<td>+800.0</td>
</tr>
<tr>
<td>Domino</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Cavalier</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Marvel</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Sano</td>
<td>0.15</td>
<td>0.15</td>
<td>+15.0</td>
</tr>
<tr>
<td>Regent</td>
<td>0.3</td>
<td>0.3</td>
<td></td>
</tr>
<tr>
<td>Wings</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Holiday</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Spun (M*)</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>DuMaurier</td>
<td>0.1</td>
<td>0.1</td>
<td></td>
</tr>
<tr>
<td>Vogue</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Encore</td>
<td>0.05</td>
<td>0.05</td>
<td>+130.0</td>
</tr>
<tr>
<td>Fatima</td>
<td>0.0</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td><strong>Estimated sales</strong></td>
<td>610.33</td>
<td>585.75</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Per cent of market</strong></td>
<td>39.1</td>
<td>40.0</td>
<td>26.9</td>
</tr>
</tbody>
</table>

*Source: Harry M. Wootten's 15th annual estimate of cigarette sales for Printers' Ink published 27 December, 1957.*

**Notes:**
- *(M)*- Mentholated.
- **—** Figures include estimated sales, if any.
DRUGS

There are 53,500 drug outlets in the U.S. of which 18,715 are independents and 3,835 are chains (as of 1957). The average independent takes in $31,510 from prescriptions, $72,360 from non-prescription items; the average chain outlet sells $34,513 worth of prescriptions, $270,881 of non-Rx.

Summary of 1956 sales of drug store products (Add 000 to dollar figures)*

Retail food store volume in 1957 hit a record high of $50 billion—up 8.9 per cent from the previous high year of ’56. Here’s the breakdown of ’57 sales gains: for all food stores, including meat, fish, bakery, produce, etc., 8.9 per cent; chain stores, 12.2 per cent; independents, 7.3 per cent; small stores, supermarkets, 9.4 per cent. In terms of tonnage, overall gains were up 5.9 per cent; food, up 4.8 per cent; non-food, up 13.1 per cent.

Change in dollar sales and tonnage totals in grocery stores for food and for other grocery products and non-foods, 1953-1957*

<table>
<thead>
<tr>
<th>Years</th>
<th>Dollars</th>
<th>Tonnage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Foods</td>
<td>Other grocery products and non-foods</td>
</tr>
<tr>
<td>1953</td>
<td>142.3</td>
<td>175.5</td>
</tr>
<tr>
<td>1954</td>
<td>147.7</td>
<td>182.9</td>
</tr>
<tr>
<td>1955</td>
<td>153.9</td>
<td>208.5</td>
</tr>
<tr>
<td>1956</td>
<td>161.0</td>
<td>226.6</td>
</tr>
<tr>
<td>1957</td>
<td>177.4</td>
<td>264.7</td>
</tr>
</tbody>
</table>

*Source: Food Topics, 28 January 1958.
GAS AND OIL

Today's retail gas and oil market: some $15 billion annually. This is expected to increase to $20 billion within the next decade. There are 181,747 retail outlets for gasoline and oil products and by 1969 they will serve an expected 72.1 million passengers cars and 13.8 million trucks.*


<table>
<thead>
<tr>
<th>Year</th>
<th>All products</th>
<th>Gasoline</th>
<th>Kerosene</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>2,832</td>
<td>1,230</td>
<td>118</td>
</tr>
<tr>
<td>1955</td>
<td>3,086</td>
<td>1,297</td>
<td>117</td>
</tr>
<tr>
<td>1956</td>
<td>3,205</td>
<td>1,372</td>
<td>117</td>
</tr>
<tr>
<td>1957</td>
<td>3,211</td>
<td>1,432</td>
<td>107</td>
</tr>
<tr>
<td>1958</td>
<td>3,294</td>
<td>1,446</td>
<td>105</td>
</tr>
<tr>
<td>1959</td>
<td>3,450</td>
<td>1,484</td>
<td>107</td>
</tr>
<tr>
<td>1960</td>
<td>3,610</td>
<td>1,528</td>
<td>108</td>
</tr>
<tr>
<td>1961</td>
<td>3,810</td>
<td>1,638</td>
<td>110</td>
</tr>
</tbody>
</table>

SOURCES: American Petroleum Institute, Bureau of Mines and NPN research.
*Estimated. **Includes distillate, residual, LP-gas, kerosene and other.

Current motor vehicle registrations

<table>
<thead>
<tr>
<th>State</th>
<th>Estimated 1957</th>
<th>Registered 1956</th>
<th>Per cent change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>919,000</td>
<td>873,423</td>
<td>+5.2%</td>
</tr>
<tr>
<td>Arizona</td>
<td>383,000</td>
<td>351,885</td>
<td>+8.8%</td>
</tr>
<tr>
<td>Arkansas</td>
<td>442,000</td>
<td>420,131</td>
<td>+5.2%</td>
</tr>
<tr>
<td>California</td>
<td>5,832,000</td>
<td>5,385,783</td>
<td>+4.4%</td>
</tr>
<tr>
<td>Colorado</td>
<td>631,000</td>
<td>601,256</td>
<td>+4.9%</td>
</tr>
<tr>
<td>Connecticut</td>
<td>888,000</td>
<td>847,094</td>
<td>+4.8%</td>
</tr>
<tr>
<td>Delaware</td>
<td>130,000</td>
<td>127,383</td>
<td>+2.7%</td>
</tr>
<tr>
<td>Florida</td>
<td>1,685,000</td>
<td>1,538,473</td>
<td>+11.0%</td>
</tr>
<tr>
<td>Georgia</td>
<td>1,038,000</td>
<td>1,017,383</td>
<td>+1.9%</td>
</tr>
<tr>
<td>Idaho</td>
<td>239,000</td>
<td>239,065</td>
<td>+0.4%</td>
</tr>
<tr>
<td>Illinois</td>
<td>3,067,000</td>
<td>2,983,889</td>
<td>+2.8%</td>
</tr>
<tr>
<td>Indiana</td>
<td>1,353,000</td>
<td>1,297,475</td>
<td>+4.5%</td>
</tr>
<tr>
<td>Iowa</td>
<td>986,000</td>
<td>971,814</td>
<td>+1.5%</td>
</tr>
<tr>
<td>Kansas</td>
<td>827,000</td>
<td>813,703</td>
<td>+1.6%</td>
</tr>
<tr>
<td>Kentucky</td>
<td>882,000</td>
<td>850,330</td>
<td>+3.7%</td>
</tr>
<tr>
<td>Louisiana</td>
<td>850,000</td>
<td>807,765</td>
<td>+4.9%</td>
</tr>
<tr>
<td>Maine</td>
<td>277,000</td>
<td>277,006</td>
<td>+0.2%</td>
</tr>
<tr>
<td>Maryland</td>
<td>893,000</td>
<td>853,012</td>
<td>+4.7%</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>1,486,000</td>
<td>1,428,803</td>
<td>+4.0%</td>
</tr>
<tr>
<td>Michigan</td>
<td>2,630,000</td>
<td>2,747,390</td>
<td>+4.9%</td>
</tr>
<tr>
<td>Minnesota</td>
<td>1,306,000</td>
<td>1,365,671</td>
<td>+4.3%</td>
</tr>
<tr>
<td>Mississippi</td>
<td>486,000</td>
<td>470,725</td>
<td>+3.2%</td>
</tr>
<tr>
<td>Missouri</td>
<td>1,270,000</td>
<td>1,238,652</td>
<td>+2.6%</td>
</tr>
<tr>
<td>Montana</td>
<td>244,000</td>
<td>238,267</td>
<td>+2.4%</td>
</tr>
<tr>
<td>Nebraska</td>
<td>507,000</td>
<td>502,015</td>
<td>+1.0%</td>
</tr>
<tr>
<td>Nevada</td>
<td>114,000</td>
<td>107,175</td>
<td>+6.7%</td>
</tr>
<tr>
<td>New Hampshire</td>
<td>388,000</td>
<td>381,437</td>
<td>+1.8%</td>
</tr>
<tr>
<td>New Jersey</td>
<td>1,918,000</td>
<td>1,880,537</td>
<td>+2.0%</td>
</tr>
<tr>
<td>New Mexico</td>
<td>269,000</td>
<td>259,361</td>
<td>+3.7%</td>
</tr>
<tr>
<td>New York</td>
<td>4,302,000</td>
<td>4,280,637</td>
<td>+0.3%</td>
</tr>
<tr>
<td>North Carolina</td>
<td>1,253,000</td>
<td>1,212,346</td>
<td>+3.5%</td>
</tr>
<tr>
<td>North Dakota</td>
<td>214,000</td>
<td>209,943</td>
<td>+1.9%</td>
</tr>
<tr>
<td>Ohio</td>
<td>3,361,000</td>
<td>3,243,975</td>
<td>+3.6%</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>806,000</td>
<td>790,908</td>
<td>+1.9%</td>
</tr>
<tr>
<td>Oregon</td>
<td>737,000</td>
<td>722,925</td>
<td>+1.9%</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>3,429,000</td>
<td>3,348,290</td>
<td>+2.4%</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>285,000</td>
<td>278,395</td>
<td>+2.4%</td>
</tr>
<tr>
<td>South Carolina</td>
<td>679,000</td>
<td>660,741</td>
<td>+2.6%</td>
</tr>
<tr>
<td>South Dakota</td>
<td>242,000</td>
<td>237,521</td>
<td>+1.8%</td>
</tr>
<tr>
<td>Tennessee</td>
<td>912,000</td>
<td>914,170</td>
<td>+0.3%</td>
</tr>
<tr>
<td>Texas</td>
<td>3,231,000</td>
<td>3,124,272</td>
<td>+3.5%</td>
</tr>
<tr>
<td>Utah</td>
<td>297,000</td>
<td>283,719</td>
<td>+4.7%</td>
</tr>
<tr>
<td>Vermont</td>
<td>128,000</td>
<td>124,976</td>
<td>+2.4%</td>
</tr>
<tr>
<td>Virginia</td>
<td>1,134,000</td>
<td>1,090,610</td>
<td>+3.7%</td>
</tr>
<tr>
<td>Washington</td>
<td>922,000</td>
<td>920,265</td>
<td>+0.2%</td>
</tr>
<tr>
<td>West Virginia</td>
<td>964,000</td>
<td>955,914</td>
<td>+0.9%</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>1,220,000</td>
<td>1,193,459</td>
<td>+2.2%</td>
</tr>
<tr>
<td>Wyoming</td>
<td>124,000</td>
<td>124,418</td>
<td>+0.3%</td>
</tr>
<tr>
<td>Dist. of Columbia</td>
<td>176,000</td>
<td>178,281</td>
<td>+1.3%</td>
</tr>
</tbody>
</table>

TOTAL: 56,101,000 54,332,293 +3.3% 11,103,000 10,880,215 +2.0% 67,204,000 65,212,510 +3.1%

These estimates were made by the Bureau of Public Roads on the basis of exact records of motor vehicle registrations in the early months of 1957, and information available on current trends, motor vehicle production, and other factors. They include both privately-owned and publicly-owned motor vehicles, except those owned by the military services. Registrations shown for 1956 are from table MY-1, 1956.
Sales of soap and synthetic detergents in 1957 reached more than four billion pounds, an increase of 3.3 per cent above '56—a record year. Dollar sales show an even more impressive gain: a total of $998 million, up 9.3 per cent from '56 to a per capita level of 28.5 pounds per person. Synthetics alone, in '57—including both solids and liquids—comprised 71 per cent of the total market and reached a new high in tonnage of almost three billion pounds, 8.4 per cent ahead of the previous year —and $683 million in sales, up 14.4 per cent. Soap sales, both solids and liquids, dropped 7.5 per cent from 1956 in tonnage, .5 per cent in dollar volume.

**Estimated soap and synthetic detergent sales***

<table>
<thead>
<tr>
<th>Year</th>
<th>Population estimate (millions)</th>
<th>Non-liquid soap sales*</th>
<th>Synthetic detergent sales*</th>
<th>Total soap &amp; synthetic detergent sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>146.6</td>
<td>3,088</td>
<td>21.1</td>
<td>864</td>
</tr>
<tr>
<td>1949</td>
<td>149.1</td>
<td>2,905</td>
<td>19.5</td>
<td>864</td>
</tr>
<tr>
<td>1950</td>
<td>151.7</td>
<td>2,882</td>
<td>19.0</td>
<td>1,143</td>
</tr>
<tr>
<td>1951</td>
<td>154.4</td>
<td>2,441</td>
<td>15.8</td>
<td>1,565</td>
</tr>
<tr>
<td>1952</td>
<td>157.0</td>
<td>2,210</td>
<td>14.1</td>
<td>1,856</td>
</tr>
<tr>
<td>1953</td>
<td>159.6</td>
<td>1,923</td>
<td>12.0</td>
<td>2,118</td>
</tr>
<tr>
<td>1954</td>
<td>162.4</td>
<td>1,691</td>
<td>10.4</td>
<td>2,468</td>
</tr>
<tr>
<td>1955</td>
<td>165.3</td>
<td>1,572</td>
<td>9.5</td>
<td>2,704</td>
</tr>
<tr>
<td>1956</td>
<td>168.1</td>
<td>1,506</td>
<td>9.0</td>
<td>3,068</td>
</tr>
<tr>
<td>1957</td>
<td>171.2</td>
<td>1,367</td>
<td>8.0</td>
<td>3,507</td>
</tr>
</tbody>
</table>

*Source: Prepared by Assn. of American Soap & Glue Initiative Producers, New York, May 1958. * Includes armed forces overseas. Estimated figures excluding reported exports and re-entering cleaners where possible. * Estimated figures including only those solid and liquid synthetics with end uses and characteristics like soap.

**Soaps & syndets sales census (summary and comparison of tabulation)**

<table>
<thead>
<tr>
<th>GROUP</th>
<th>QUARTERS</th>
<th>YEAR 1957</th>
<th>YEAR 1956</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4th, 1957</td>
<td>3rd, 1957</td>
<td>4th, 1956</td>
</tr>
<tr>
<td><strong>Tonnage Sales—(Thousand of Pounds)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Soaps &amp; Syndets</td>
<td>959,481</td>
<td>1,153,499</td>
<td>921,643</td>
</tr>
<tr>
<td>Syndets—Solid &amp; Liquid</td>
<td>691,162</td>
<td>821,047</td>
<td>625,820</td>
</tr>
<tr>
<td>Soap—Solid &amp; Liquid</td>
<td>268,319</td>
<td>332,452</td>
<td>295,823</td>
</tr>
<tr>
<td>Solid Soap</td>
<td>260,471</td>
<td>324,295</td>
<td>288,391</td>
</tr>
<tr>
<td>Liquid Soap</td>
<td>7,848</td>
<td>8,157</td>
<td>7,632</td>
</tr>
<tr>
<td>Solid Syndets</td>
<td>582,946</td>
<td>727,375</td>
<td>561,036</td>
</tr>
<tr>
<td>Liquid Syndets</td>
<td>108,216</td>
<td>93,672</td>
<td>64,784</td>
</tr>
<tr>
<td><strong>Dollar Sales—(Thousands)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Soaps &amp; Syndets</td>
<td>237,234</td>
<td>283,022</td>
<td>211,329</td>
</tr>
<tr>
<td>Soaps—Solid &amp; Liquid</td>
<td>72,621</td>
<td>88,603</td>
<td>74,528</td>
</tr>
<tr>
<td>Syndets—Solid &amp; Liquid</td>
<td>164,613</td>
<td>195,329</td>
<td>136,801</td>
</tr>
</tbody>
</table>

THE TRADEMARKS OF LEADERSHIP

WPRO

Cherry & Webb Broadcasting Company

Basic CBS Radio
5000 Watts
630 Kilocycles

Represented by
JOHN BLAIR CO.

IN SOUTHEASTERN NEW ENGLAND'S

3-CITY MARKET

PROVIDENCE
Fall River
New Bedford
RADIO

<table>
<thead>
<tr>
<th>Radio Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Network radio</td>
<td>56</td>
</tr>
<tr>
<td>Spot radio</td>
<td>78</td>
</tr>
<tr>
<td>FM Radio</td>
<td>86</td>
</tr>
<tr>
<td>Special-appeal radio</td>
<td>82</td>
</tr>
<tr>
<td>Radio station representatives</td>
<td>77</td>
</tr>
</tbody>
</table>

Radio BASICS: Page 409

Please turn page for highlights and index of Radio section.
Only a few

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low frequency band, below 30 kc., opens up greater portions of the radio spectrum

for communication purposes. VLF has many new and important uses. A reference work

you'll need for years.

**SINGLE SIDEBAND, December, 1956** — A round-up of recent tech-

nical discoveries as presented by the Joint Technical Advisory Committee through its

sub committee on Single Sideband techniques. This special study for the FCC points

up the many advantages of single sideband.

**FERRITES, October, 1956** — This new group of solid state materials

outmodes the intermittent "pulse" system of World War II radar. The ferrites

allow simultaneous sending and receiving on a single microwave antenna; as well as full-

power transmission in microwave ranges with reduced power loss and interference.

**SOLID STATE ELECTRONICS, December, 1955** — This issue

heralds the arrival of a new epoch in radio electronics — the solid state electronics era.

Defined and named with the birth of the transistor, this concerns the control and

utilization of the electric magnetic and photic properties of solids. There are now

whole new classes of electronic devices due to discoveries in this field.

**SCATTER PROPAGATION, October, 1955** — Here's radio history

in the making. This issue presents practical application of a new principle in the

fields of broadcasting and electronics. Thirty-five papers lay the foundation

of a new means of communicating over long distances.

---

The Institute of Radio Engineers
© 1 East 79th Street, New York 21, N. Y.

Please send me the following issues of *PROCEEDINGS OF THE IRE:*

---

Enclosed is my check for $__________

[] Enclosed is Company Purchase Order

Name

Company

Address

City State

---

*One copy at $1.25 to IRE members, domestic and for-

eign. $3.00 to non-members; $2.40 to public libraries,
colleges and subscription agencies; postage prepaid to
U. S. and Canada; 25c additional per copy to other
countries.
RADIO HIGHLIGHTS

Advertisers may expect to spend a little more for net radio next year. Network spokesmen are generally agreed if rates take any new direction, it will be up (see page 56).

Heaviest users of net radio in 1958-'59 promise to be automotives, foods, tobaccos and drugs. But because of its economy and new flexibility, lot of smaller, off-beat product categories formerly using print media are discovering radio as a tool for national sales (see page 70).

“Sound” will pretty much dominate radio thinking this year and next. Not that “numbers” will be discounted, but agencies will be working harder and more scientifically to create better sounding commercials. They show more interest in what sounds will be “neighbors” (see page 79).

Network programing does not appear due for any earth-shaking changes this fall. All nets are playing from strength rather than weakness, concentrating on those formats that are current money-makers for them (see page 74).

Spot radio rates are up, generally speaking, but this by no means reflects a sweeping revision of rate cards. Increases have been due to specific situations such as packages running bigger. But over-all increase during past year is estimated to be, at most, 6% (see page 78).

Reps report spot buying brisk as fall season looms. Responsible for pick-up: (1) re-evaluation of media in view of economy; (2) good evaluation for radio on basis of saturation, attractive cost (see page 78).

Whether some shrewd national account will choose 1958 or '59 as the time to take a stab at dominating nighttime radio remains a question. So far, there is no indication of such a move since almost all night business is overflow from daytime (see page 79).

Length of schedules bought in spot radio are about the same but frequencies are greater. If fall buying continues heavy, some shortages in avails may occur. In some stations and markets, a tightening is felt already, especially in traffic times (see page 79).

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Program patterns keep changing but net radio has strong holding power with its clients. One prediction: gross sales of $95 million this year

Now that network radio has been "rediscovered" by advertisers, its future appears to be pretty well assured. At least, even the economic doldrums into which the national economy drifted early this year hasn't slowed down appreciably net radio's progress.

Predictions that 1958 will see the medium reap an even fatter harvest than it did in 1957 remain unchanged.

The impact-plus-economy advantages claimed by net radio are actually believed to have worked in its favor during this year's uneasy first half. In spite of some over-all budget parings, advertisers have held on rather consistently to their positions in net radio. Besides which, some new clients have been attracted into it.

If the forecasts of many economists who look for a business upturn in the last quarter of this year prove correct, then it is possible that the rebuilding of ad budgets may find more dollars allocated to net radio. If the medium is proving its efficiency in lean days, then fat days should find it still more efficient.

Says NBC's vice president in charge of radio, Matthew "Joe" Culligan, who has breathed into the medium much of the life that has rejuvenated it, "We believe the NBC Radio network comeback, in the face of staggering difficulties, should be a symbol of hope for all businessmen in the difficult months ahead. Despite savage road-testing brought about by the development of television, NBC Radio did the difficult things necessary to "live with tv."

"We believe 1958 will be the year in which network radio is recognized as an essential and integral part of any well-balanced national advertising communications campaign."

Culligan believes network radio will gross $95 million this year. In 1957, the radio webs grossed an estimated $86 million—a 10 per cent differential.

This is still a far cry from the big $200-plus million years of net radio's pre-tv heyday. It also is a long way from erasing the red ink operating deficits piled up over the years since tv. But 1957 business did mark a new direction in net radio's long-descending graph curve—up. It suggests the medium has at last found the combination for solving its problems.

What is the new combination that seems to be turning the trick for the networks and what does it mean to radio advertisers?

One key to the combination and one which has been responsible for luring advertisers, both large and small, into the fold is the extension of the original buy through smart merchandising and promotion services. These extras, clients have found, are often as valuable to their sales campaigns as the airing of their commercials.

The national advertiser has many opportunities to take advantage of such "extras." He may, for example, buy Breakfast Club on ABC, or a name newscaster like Gabriel Heatter on MBS, or motion picture star Madeleine Carroll on NBC, or Godfrey on CBS.

He is now in a position to identify his product with top celebrities in entertainment or world affairs. For the cost of a few minutes a week in air time, he can now inform his salesmen and distributors of the fact a name star is on their team. On car cards, point-of-sale posters, in dealer window displays he can hit this same "prestige story" for the benefit of the consuming public. The tie-in possibilities are almost endless.

One of the toughest jobs an advertiser faces is whetting enthusiasm of his salesmen for the media buy he has made. Here is where his net radio buy of a name star or show helps.

Why? Because the star will assist him, often making a personal appearance at a national sales convention for the express purpose of impressing the sales staff. At the same time, network executives and merchandising men will be on hand to give the salesmen suggestions on how they can make use of the show to promote product sales.

NBC Radio, with its new "Salesvertising" program, carries this even a step further.

A client on this net can, for example, use the facilities of the web for a national sales meeting without going to the trouble and expense of bringing his representatives back to headquarters. A closed-circuit meeting can be arranged whereby salesmen, dealers, distributors can hold their own sessions within the studios of their nearest NBC affiliate across the country and there get the broadcast word straight from their executives in the home office.

During the past year, scores of such meetings have been set up for accounts ranging from comparative youngsters like Midas Mufflers (a growing national chain of automotive exhaust specialists) to a veteran mammoth like

Staying power personified is ABC Radio's Don McNeil's Breakfast Club. It's the net's nucleus for news, immediacy shows
General Mills, a perennial net client.
Under this same plan, for example, merchandising experts from the network, assisted by locals from the affiliates, will call on dealers or distributors to help them tie in with a national campaign. They will make recommendations on how they can use co-op money more wisely. The new concept of selling net radio leaves nothing to chance.

Programming at the nets also has been under some study and, in some cases, a lot of repairs.

Of the four nets, CBS programing has remained the nearest to the pattern of pre-tv days. Even with independent radio making big comeback strides through music and news, this network never lost faith in its lineup of stars and daytime soap operas. The formula has been successful; CBS has convinced itself of this on both the basis of advertising sales and by audience research. So there is no programming change in the wind at this net.

NBC has road-tested the new programing policy it introduced several years ago and finds it good. Spearheaded by Monitor, its programing will follow its present course with the only changes this year being an extension of its news commentary and the addition of still more star names to its entertainment and dramatic shows.

The programing direction of the other two radio networks in the next year is more difficult to forecast. Both have undergone a series of management shake-ups each of which left in its wake some new ideas introduced, some old ones discarded.

At ABC, the "live" programing concept upon which ex-president Bob Eastman hung the hopes of the network last year came a cropper this year. Despite interest by major advertisers in these stanzas, the net ran into clearance problems.

The veteran Breakfast Club survived as ABC's bulwark of strength along with its string of news programs. This year will probably see another rebuilding around this nucleus with increasing emphasis on news coverage and commentary. "Immediacy" may likely be the new keystone of ABC.

At Mutual, immediacy is already king. A lot of its faith still lies in such a format as the Kate Smith Show, but news is all over the MBS clock.

Mutual has been solving its clearance problem through its "swap" system whereby affiliates retain revenues from newscasts on the hour while the net gets the revenue from the half-hour newscasts. It currently programs 38 such five-minute news programs daily along with sport shows and special events. If it is possible to step up the tempo of such an ambitious news coverage, MBS will probably try it in the year ahead.

At any event, the struggle for the advertiser's dollar that may ensue between the minors (ABC and MBS) and the majors (NBC and CBS) should prove interesting and of benefit to the entire medium. They all have a lot to offer and they're all out to prove it.

Research and promotion, of course, are playing a big role in this comeback trail for net radio. But most of all, the greatest sales tool is not a new one but one that hadn't been used for a few years during the tv scare—hard work.

But more important still, buyers are buying. The selling has stimulated client thinking about the medium. And the client, once he has begun thinking, leads himself into the buy. He sees its new flexibility as a means to get in and out for long or short campaigns in the same way that he can buy print. He buys it almost as he does spot radio. He likes its cost-per-1,000. He likes its extra services through merchandising and promotion.

Big clients who deserted the medium when tv came along are back; new clients who wouldn't have dreamed of net radio in the old days are buying it now for everything from a pre-holiday saturation drive to a year-round campaign.

Because of this, the medium that was given up for dead when tv cast its long, cold shadow came alive last year. (Please turn to page 60)
POSITIVE APPROACH TO THE "TOP 40"

For advertising to adults with discretionary money to spend, you're in more rewarding company with radio personalities like these forty, than with "the top 40 (or 30 or 20) tunes."

Radio programming based on juke-box fads may attract a fervent audience—but the chances are good that the fervor is strictly for the beat.

The personalities and programs shown here represent varied, balanced radio programming of interest to a more mature and thoughtful market (and, it's safe to say, a lot more solvent).

If you sell white buckskin shoes and bubble-gum, by all means use a juke-box station. But for soap and cars and other products, you want the cream market—the customers with money to buy. This is the audience attracted to stations affiliated with THE NBC RADIO NETWORK.
Q. What is the outlook for dollar revenue in network radio and how will it compare with 1957?
A. Since network radio no longer releases its dollar figures, it is as difficult to estimate what it has done as it is to predict what it will do.

However, informed sources estimate that in 1957 it did a business amounting to about $86 million, and estimates for what it will have done by the end of this year range to $96 million. In short, 1958 should see a gain of nearly $9 million in billings.

Q. Which way are net radio rates going—up or down?
A. According to many spokesmen for the industry, rates for net radio are, in general, headed up. That any rises will be kept within the limits of realism goes without saying. Attractive rates were one of the selling points that contributed to the comeback of the webs. Nevertheless, now that the demand for the medium has increased it is not unreasonable to expect that advertisers will pay more for time next year than they are now.

Q. Is there much chance that the coming year will see the networks once again report their business volume to PIB or to some other bureau?
A. Not much, unfortunately.
The networks discontinued reporting to PIB several years ago partly over differences of opinion on whether net or gross billings should be counted and partly, no doubt, from embarrassment that they might suffer in making known the slightness of their dollar volume. Now, however, with business on the increase, some admen feel the nets may get over their embarrassment and that the much-needed figures may be not too far away. Several of the nets express a willingness to release figures if they all get together on what to release.

Q. How do the four radio networks stand regarding affiliates? Is the trend toward more or less outlets?
A. Here is the status report on affiliates now:

**ABC:** “There have been no major affiliate losses since the first of the year. ABC Radio affiliates currently number nearly 300 (fluctuates), against about 320 a year ago. Most of these changes have come about because of change of ownership and economic reasons. Most of the changes or losses were in the period to 1 January.” So reports the network.

**CBS:** On affiliates, this network couldn’t be holding steadier. Last June it had 214; this June it claims an identical number.

**MBS:** Mutual services 463 stations. This total represents a decrease from figure of comparable period last year. “However, we have a 12-station increase since 1 January,” says a spokesman.

**NBC:** In the past year, this web has gone from 180 affiliates to 202. It anticipates the addition of 10 more in the next 12 months.

(Please turn to page 62)
The Fox and the Grapes

(Aesop updated)

A hungry fox stole one day into a vineyard where many bunches of grapes hung ripe and ready for eating. But as luck would have it, they were fastened upon a tall trellis, just too high for the fox to reach. He jumped, and paused, and jumped again; but it was all in vain. At last he was fairly tired out and cried, “Take them who will—the grapes are sour!”

Now isn’t that just like some radio stations? They jump and jump, and when they can’t reach the pinnacle of popularity, they declare, “The grapes are sour!”

Moral: pick a Plough Station

Radio Baltimore Radio Boston
WCAO WCOP
Radio Chicago Radio Memphis
WJJD WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.
NETWORK RADIO

(Cont’d from page 60)

Q. What is the status of option times?

A. At present, here are the option times claimed by each web:

ABC: Three hours in each day period.

CBS: Option time is three hours in each day part—morning, afternoon and night.

MBS: Four hours per week, bulk of which is on Sunday—morning religious programming and 25 minutes on Sunday evenings.

NBC: The network is currently running slightly under the permitted three hours of option time in each day part.

According to the networks, no changes are in the works.

Q. How do the radio networks appraise themselves?

A. Here, in the words of their own spokesmen, are the summings-up of each net.

ABC: There is no basis for comparison of business in 1957 with 1958 because of the many changes in the ABC schedule in the past year. The outlook, based on current trends, is good. Automotives, cigarettes and foods seem to be buying more network radio advertising now. No group appears to be diminishing its expenditures in the medium.

New net business is coming from specialty products with modest budgets who can get national exposure at efficient costs.

Examples of these are Clairil, Harrison Home Products, Niagara Manufacturers and Glamorene. Larger accounts who have joined ABC in the past year include Lever, Toni, American Cyanamid, Plough. Phikko returned after an absence of several years. Other returnees are General Foods, General Mills, General Motors.

Big buys for next season include: Pontiac, Reynolds Tobacco, Bristol-Myers, AFL-CIO.

In selling, ABC continues to make heavy use of slides, card and tape presentations, sales bulletins, booklets. It is our intent to provide advertisers with a continual flow of information on ABC advertising.

CBS: The web is looking forward to a good 1958 and 1959 on the basis of sales now being made. New business in volume is coming from automobiles and drugs. The Metropolitan Opercasts, long on another network, have been picked up by Texaco and slated for CBS in a buy that should go for more than $1 million.

Oldsmobile has bought the new Patti Page Show, another indication of motordom’s continuing faith in net radio. CBS has also had some interesting “spectaculars” lately by such “off-trail” clients as Harvard College, Masland Carpets and the National Education Association. Some of these clients were so impressed by their first venture into net radio that they hope to come back on a regular basis.

MBS: We estimate that Mutual shall have had more than $7 million gross net business by the end of ’58. (Term “gross net” means over-all net income less agency commissions). Between last June when Mutual’s new structure went into effect and January 1958, the network operated in the black.

Most-wanted buys on Mutual continue to be the five-minute newscasts. The Kate Smith Show and other quality features in its programming attract such advertisers as General Electric, Ex-Lax, Dumas-Milner, Liggett & Myers. Saturation campaigns should continue to be popular since our advertisers cut the pattern of their own cloth whether it be for a short-term drive or a year-long campaign.

Under its new “swap” system, affiliated stations retain revenues from newscasts on the hour, while business on the half-hour accrues to the network. Since stations retain on-the-hour news revenue, they automatically clear net clients for those features.

Mutual provides 38 five-minute newscasts daily along with sports, special events, commentaries. News programs include such top names as Gabriel Heatter and John Wingate. Among advertisers using Mutual for the first time are GE, National L. P. Gas Council, Colgate-Palmolive.

NBC: This network, satisfied that the American public listens to radio as individuals rather than as family groups, will continue to program as follows: (1) increase in news commentary; (2) use more top stars such as Don Ameche and Madeleine Carroll in both entertainment and drama shows; (3) extend Monitor to national holidays; (4) further extend its “Star Dust” plan to bring in more stars.

The network this year has 40 per cent more business under firm contract than in 1957.

Most of this revenue is now coming from drugs, automotives, foods and cigarettes. NBC anticipates that at least 60 per cent of its volume will come from major advertisers in these classifications, with the remainder coming from oil companies, auto accessories, soft goods and insurance plus seasonal advertising for gifts and services.

New business comes from an increase in expenditure on the part of last year’s advertisers plus a liberal addition of clients in new classifications who are splitting magazine and newspaper budgets to accommodate radio for the first time. There is a clearly marked trend toward longer-term use of widely scattered participations to achieve maximum audience.

Q. Can network radio hope to re-capture those giant accounts it had in its pre-tv heyday?

A. It has done pretty well in that direction already, although not along with the dollar volume it once enjoyed from them. In short, net radio has re-captured more in names than dollars. Still the fact that it has managed to accomplish this along with tv’s growth is indicative of an advertiser interest in network radio again that should continue and perhaps increase in the year ahead.

Q. Who are some of the old net radio goliaths that are back in the same medium now?

A. In 1948, the top 10 net radio accounts (in order of dollars invested) were: P&G, Sterling Drug, General Mills, General Foods, Gillette, Miles Laboratories, Campbell Soup, Lever Brothers, Liggett & Myers, American Home Products.

This year has seen every one of them back on the radio webs. Four of them have invested in all four networks. They are Sterling Drug, General Foods, Lever Brothers and Liggett & Myers.

(Please turn to page 66)
IT'S A FACT, SUH!

IN RICHMOND, VIRGINIA . . . WRNL LISTENERS HAVE MORE MONEY TO SPEND

FACT 1. Surveys of listeners in the home conclusively proved that WRNL listeners have the highest incomes of all Richmond radio audiences.

FACT 2. WRNL programs directly to and for this high income audience.

FACT 3. WRNL covers the Richmond Trading Area as defined by the Richmond Chamber of Commerce.

The reason is programming
WRNL has consistently emphasized quality in its programming as part of its service to the community. It is and has been a prestige but not a high hat station.

Its news coverage is unexcelled, its musical programs are carefully selected to include the best of music and it is the originating station for the major sports events in the state.

Represented By
EDWARD PETRY & CO., Inc.
NEW YORK CHICAGO ATLANTA BOSTON
DETROIT LOS ANGELES SAN FRANCISCO ST. LOUIS

WRNL RADIO COVERAGE

In short . . . the audience with money to spend is tuned to

AM 910 KC WRNL FM 102.1 MG

RICHMOND, VIRGINIA
Community Service Award

Presented to -

Art Barrie, People's Opinion Program, & to WSPD Radio, by the American Legion of Lucas County; for outstanding service to the community in providing an easily accessible and readily available outlet for expression of opinion on topical items of local and general interest; for providing access and information on many and varied aspects of knowledge on many varied topics. This day of May 1958

Here, Art Barrie receives the American Legion Community Service Award from Lucas County Commander Charles Phillips.
"...for outstanding services to the community..."

Only four times in 39 years has a community service been of such significance as to merit the Lucas County, Ohio, American Legion Community Service Award, recognized as the highest local award. This rare honor has just been awarded to Art Barrie, People's Opinion Program, and WSPD Radio in Toledo.

"The People's Opinion program was singled out," according to Commander Phillips, "because it provides any citizen easy and ready access to express an idea or opinion. Such expression receives wide coverage. "Definitely,"" Phillips continued, "our citizens in this area can be and are more informed on local and national issues than others in communities which do not utilize such a medium for a free exchange of ideas. Barrie and WSPD have given re-birth to "town meetings." Our community can only profit from this imaginative radio service."

"Famous on the local scene"

WSPD

NBC RADIO in TOLEDO

National Representative: The Katz Agency
National Sales Director: M. E. McMurray
625 Madison Ave., N.Y. • 230 N. Michigan Ave., Chicago
NETWORK RADIO
(Cont’d from page 62)

For Campbell Soup, 1958 marks the first return to net radio in quite awhile.

Q. Is it likely that top national accounts will continue to use net radio through the coming year?

A. What specific accounts are likely to do is hard to predict since in these times they tend to hop from medium to medium. But, in general, it is safe to predict that the major product categories will continue to be heard from a good deal during the rest of 1958 and in 1959. Here are prospects for several major product types:

- **Automotives:** Their good fortune with net radio since rediscovering it in 1956 presages continued use of the medium.

  This year’s softness in auto sales cannot be laid at the doorstep of advertising but at the business slump. As advertising budgets are pared in this industry due to the recession, net radio may come out well as an economical impact buy. The new Oldsmobile buy of the CBS Patti Page Show, Pontiac’s sign-up to sponsor this autumn’s Notre Dame football games reflects the unshaken faith in the medium.

- **Foods:** Hard times or good times, people must eat. So foods, which are figured to step up ad budgets this year despite economies, will undoubtedly stick with web radio taking every advantage of its merchandising arms. General Mills, General Foods, American Home Foods and other schedules on various nets bear this out.

- **Drugs:** Almost the same can be said for drugs as can be said for foods in uncertain times. Drug ad budgets, however, are a little more mixed in direction.

  Bristol-Myers, Sterling, Hudson Vitamins, Plough, Miles Labs, Carter and others now using web radio are not likely to give up positions in their competition for sales of their highly profitable lines.

- **Tobaccos:** Buffeted by health and medical reports, this giant’s head is bloody but somehow still unbowed. The vicissitudes of the cigarette manufacturers, now locked in a filter-tip, flip-top-box war among themselves, are

(Please turn to page 68)
BIG LEAGUE RADIO

Mid-America tunes to KMOX Radio for "Big League" listening. "The Voice of St. Louis" scores consistently with diversified programming, never relegated to a background accompaniment role.

The ninth-inning homer in a Cardinal ball game... the authoritative voice of a respected newscaster... a favorite CBS Radio Network drama... a lively local personality show... a thoughtful public interest feature: these are the components that build 24 hours of foreground listening. The recent listener-attitudes study by Motivation Analysis, Inc., points up this qualitative audience superiority. KMOX listeners really listen.

More of them listen, too. The Cumulative Pulse of December, 1957 shows KMOX Radio delivers more different homes daily and weekly than any other St. Louis station. Commercial messages reach more people in a climate of authority and believability.

If you want to increase your sales score in St. Louis, choose the first team, KMOX Radio.

Represented by
CBS RADIO
SPOT SALES

KMOX CBS
50,000 Watts
RADIO
"THE VOICE OF ST. LOUIS"
NETWORK RADIO

(Cont'd from page 66)

reflected in daily ups and downs on the stock exchange.

None of them appears ready to throw in the towel. Chances are they may even step-up ad budgets this year in their fight for survival. Net radio stands to gain from their struggle.

- Soaps: These are probably the coolest, most calculating media buyers of all—hence, the most difficult to predict.

At the moment, the big three are all in net radio with one product or another. The length and diversification of their product lines almost assures that they will go on using the medium although not necessarily for those products getting the current play. So long as net radio delivers at a low cost-per-1,000, these circulation-conscious accounts are not likely to desert it again in a hurry.

- Petroleums: The auto radio has formed an alliance between this industry and radio advertising that is well nigh unshakable.

Radio gets to the consumer while he's on the highway approaching a point-of-sale. So the gas and oil companies will go on using radio. The only question—net or spot? It seems probable that both will get their share.

Q. What are the principal factors that account for the gains of network radio?

A. Very simply, two things: (1) It's a good media value; (2) it offers extension through merchandising.

Q. What kind of "extensions" can the national advertiser look for in a net radio buy now?

A. The opportunities for extras in net radio campaigns are many.

Here are a few:

(1) Dealers and distributors at the local level have a chance to tie in with national effort.

(2) Show stars, news commentators or whichever personalities are used will frequently throw extra-curricular weight to the air campaign by making a personal appearance at a client's national sales meeting to stimulate the sales staff and enthuse them over the importance of the radio show.

(3) Brochures or printed displays at points-of-sale can be tied to the radio show or personality.

(4) Closed-circuit national sales meetings are being held in cities across the country by NBC advertisers using the facilities of the net to link executives in the home offices with salesmen and dealers gathered in the studios of local affiliates. Services such as these are likely to be increased in the 12 months ahead as the nets vie for more advertising business.

Q. What current trend in network accounts especially marks a new departure in future business as distinguished from the old pre-tv days?

A. Perhaps nothing emphasizes the difference between pre- and post-tv network radio as the recent influx of "off-trail" advertising accounts. These are clients who would never have been heard from in the old days when net radio sold mostly on firm 52-week contracts. Their budgets can't be compared to those of P&G or General Mills.

But under the more flexible selling of present-day network radio, these smaller clients move in and out with campaigns of varying lengths and account for perhaps 10 to 20 per cent of net radio billings.

(Please turn to page 70)

Because it talks in an adult way to an adult audience

WQXR PRODUCES MAN-SIZE RESULTS

adults are your prime sales targets. They make the buying decisions. They spend the money.

The age group between 30 and 49, for instance, spends 53% of all money invested in automobiles, clothing, accessories, food, beverages, tobacco, home furnishings, recreation, medical care.

WQXR, concentrating on fine music, reaches an audience that is 96.6% adult, according to Pulse. WQXR brings your message to a higher percentage of adults than any other New York radio station.

For one million adult families, nothing takes the place of good music . . . nothing takes the place of

WQXR radio station of The New York Times
AM 50,000 watts, and FM
loaded with C & D market facts!
If you're bewitched, bothered and bewildered by the merchandising and marketing merry-go-round in the A & B (discount) markets why not take a look at the Keystone C & D markets... where men are men and a list price and a profit are still stylish.
Here are a few quick facts gleaned from our brand new C & D marketing map—yours for the asking:
- Total retail sales in 275 "A" and "B" Counties—132 Billions of dollars or 68.6% of the total.
- Total retail sales in Keystone's C & D markets $60½ Billions of dollars or 31.4% of the U. S. total. (usually forgotten or overlooked)
- K.B.S. gives you 86% coverage of these C & D markets!
Nuff said?

Write for your Free 24"x36" map and station list—you'll find them very useful!
NETWORK RADIO
(Cont’d from page 68)

Q. Who are some “off-trail” clients, and how do they use network radio?

A. Typical accounts are: Midas, Inc., a national chain of auto exhaust system specialists; Magla Products, manufacturers of silicone ironing board covers; Niagara Therapy Co., producers of a health appliance; Flexo-glass storm windows; Waverly Bonded Fabrics; Permaglass home hot water heaters; Masland Carpets and Gulistan Carpets; Florida Realty Bureau; Sterling Silversmiths Guild; Rustcraft greeting cards; Knapp Monarch picnic supplies.

Although they seem strange time-slot neighbors to American Tobacco, Ford or Kraft, these “off-trails” represent a new and healthy trend for the web. Most of them have come out of print media and are finding that they can use network radio both for national prestige and economy. They can identify with star names such as Jack Benny, George Gobel or Arthur Godfrey, and use their names in merchandising tie-ins.

They can get campaigns off the ground quickly to tie to special or seasonal events.

For example, Rustcraft comes in for holidays to spur its greeting card sales; Sterling Silversmiths hit hard for June bridal gifts; Knapp Monarch tied in with NBC summer programing promotion outdoor fun to sell its line of picnic supplies.

Q. What are the radio network programing trends for the fall?

A. There are no earth-shaking trends in fall programs at the nets. However there will be some new programs introduced and a slight shift in show schedules.

The basic innovation will be the expansion of new programing on all networks, except for CBS. Columbia shows the least change in basic approach and NBC is reaching a stability in program planning. ABC and Mutual, however, are still in search of a formula that will appeal to both the audience and their affiliates.

Here’s a rundown of the individual networks’ programing plans for the fall:

**ABC:** At pretime, the network’s fall programing seems uncertain. American has been in trouble for some time, and this past season saw two additional setbacks at the network. The first was the cutting off of ex-President Robert Eastman’s plan—feeding live music and news shows to its affiliates with such personalities as Jim Backus, Merv Griffin and Herb Oscar Anderson. This innovation failed since affiliates would not cancel time for these shows and preferred using local talent.

The second big shakeup was the departure of Eastman. Replacing him is Edward J. DeGray, the new vice president in charge of ABC Radio.

Right now, ABC plans to expand its news schedule and has launched an early morning newscast, News Around The World. In addition, the network recently instituted an alert system allowing the big news breaks to be sent to affiliates in a matter of minutes. Aside from this extension of news programing, the strongest network feature remains Don McNeill’s Breakfast Club.

**CBS:** “There are no new trends in today’s programing on network radio,” according to Howard Barnes, vice president in charge of network programs. “Our formula for programing has worked out over the years, so this fall we’ll continue as before.”

Columbia’s daytime serials remain strong, and the nighttime “impact” shows like Robert Q. Lewis are continuing to attract advertisers. New programs produced this season, namely Sez Who and Stan Freeman, will continue this next season. CBS will also introduce new personalities on the Ford Road Show. Right now Tennessee Ernie Ford is lined up for the fall.

**MBS:** Mutual will continue its pattern of expanded news programing—news every half-hour on the hour and half-hour. The rest of the format will be music, sports and special events.

The one big innovation is the dropping of the evening hourly mystery block.

Mutual’s reasons are that the shows are outdated. For the past year, the network has been polling its affiliates on programing and one outcome was that most of the stations were opposed to the adventure shows, since they were too competitive with tv. Replacing it in the fall will be The World Today with Westbrook Van Voorhis, a round-up of the news—from 8:30-9:30 p.m.; Capital Assignment, a follow-up on the news, and a look at the next day’s events—from 8:30-9 p.m.

In programing plans, inasmuch as Mutual owns no stations, network interest is based primarily on servicing affiliates and giving stations what they want and are not able to produce themselves.

**NBC:** Basic fall plans at NBC remain unchanged, and the network will continue with its schedule as it appeared this season. The one big innovation will be an extension of its “Star Dust policy.”

National is looking for big names to supplement those already starring in short sketches on Monitor and Nightline (Bob Hope, Bob & Ray, Fibber & Molly, George Gobel, Paul Winchell and Ed Gardner).

Like the other networks, NBC will expand its news coverage. Although the Don Ameche half-hour daytime show is not yet sold, it will continue in the fall, with the network interested in finding other big names to host and star in a daytime drama.

Q. Who buys the most radio, and what are the top 10 agencies?

A. The No. 1 agency in terms of radio expenditure on behalf of its clients continues to be Young & Rubicam, which spent $15 million in radio last year.

The other ranking agencies follow:

1. BBDO, $14 million.
2. McCann-Erickson, $12 million, tied with J. Walter Thompson.
3. Dancer-Fitzgerald-Sample, $9.5 million.
4. Foote, Cone & Belding tied with N. W. Ayer at $8 million.
5. Cunningham & Walsh, $7.7 million.
7. Sullivan, Stauffer, Colwell & Bayles, $5.3 million.
8. Erwin Wasey-Ruttrauff & Ryan, $5 million (combined figures after they merged in mid-’57).

Q. What influence does non-home listening have on network programing?

A. A considerable amount, as it does with local radio.

( Please turn to page 74)
As Basic as the Alphabet

Every important advertising campaign should include Detroit
... every Detroit campaign should include the WWJ stations.

Detroit Standard Metropolitan Area contains the greatest concentration of people and wealth in Michigan: 50% of the state's population, 53% of its retail sales.

Ever growing, this three-county area has a population of 3,843,000 and 1,101,100 families. (Total population in the WWJ stations' coverage area is nearly 7,000,000.)

The effective buying income per family is $7,355—up $1,434 over the national average.

Retail sales in 1957 totaled nearly $5,000,000,000. Food, automotive, drug and cosmetic purchases were high on the list of consumer expenditures.

Outstanding in volume of bank debits ("money at work"), Detroit ranks third in the nation, surpassed only by New York and Chicago.

In Detroit, 81% of families own one or more automobiles.

To the people of Detroit and southeastern Michigan, the WWJ stations are time-tested friends; believable, trustworthy, always welcome.

Sources: Sales Management Survey of Buying Power, 1958
Fifth Quinquennial Survey of the Detroit Market.

the BELIEVABILITY stations

WWJ AM and FM RADIO
The World's First Radio Station

original NBC affiliates

WWJ-TV
Michigan's First Television Station

Owned and operated by The Detroit News
National Representatives: Peters, Griffin, Woodward, Inc.

JULY 1958
Big Sales for your Station with
RADIO'S SENSATIONAL NEW
MUSICAL QUIZ GAME...

"MATCH"

ONLY WORLD OFFERS
SUCH A UNIQUE PROFIT-
BOOSTING IDEA!

COMBINING TWO OF THE
GREATEST INGREDIENTS OF
MODERN MERCHANDISING

MUSIC • QUIZ

Merchandise your Station
for greatest Audience-
Advertiser IMPACT!

FUN-FILLED FOR YOUR LISTENERS!

PROFIT-PACKED FOR YOUR SPONSORS!
LOCAL—REGIONAL—NATIONAL advertisers will want to cash in on your station's NEW SELLING OPPORTUNITY!

RADIO'S POWER-PACKED MONEY-MAKING IDEA!

YOUR NEW SALES PRODUCER ALL YEAR 'ROUND!
- Develops habit-tuning to your station!
- Excites your sales organization!
- Builds store traffic and sales for sponsors!
- Gives your station a new and distinctive personality that will...

SELL AND SELL AND SELL!

WORLD SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York

CANADIAN REPRESENTATIVES
ALL CANADA RADIO FACILITIES LIMITED, VICTORY BUILDING, TORONTO
NETWORK RADIO

(Cont’d from page 70)

Networks plan punchy news and good background music for listeners with other activities. The commercials continue to be more forceful and commanding than the programs themselves.

Why? Because network program people are aware of the amount of listening done out of the home, in cars and in public places. And in the summer especially, the portable radio and the car radio take over as focal points for the tune-in habit.

Here are some statistics from Pulse, Inc., which help influence network programing—and all radio programing.

In the winter of 1958, covering January and February in 22 regularly surveyed markets, The Pulse reports 58 per cent of all out-of-home listening was in automobiles; 15 percent at work; 12 per cent, in retail establishments; one per cent, out of doors; 14 per cent, while visiting people and in other locales.

Q. What are some of the main reasons why marketers buy network radio?

A. Network offers as many solutions as there are marketing problems. But some of the more simplified and general reasons why advertisers and their agencies select radio advertising follow:

- to reach special markets, by using certain specific sections of the available network lineups;
- to establish a trade name;
- to open up new distribution areas;
- to test a new product;
- to introduce a new line or a new item;
- to capitalize on a special promotional event, such as June Dairy Month, or a holiday, such as gift-giving times such as Mother’s Day, Christmas, Valentine’s Day;
- to supplement other advertising and broaden the circulation base;
- to gain program identification and tie in with the reputation of an established program vehicle and/or personality;
- to introduce new copy themes;
- to back field salesmen, who often need a door opener which advertising can provide;
- to reach leisure-time listeners—people who travel in their cars, particularly on weekends, and who carry portables with them as they relax or vacation;
- to sell special people, because there are shows designed for every audience segment—men, women, Children, teens.

Q. What is network radio’s biggest sales argument?

A. That everyone—with about a two per cent exception—is radio’s audience and radio’s market. Therefore marketing and buying samples which apply to various segments of the economy apply similarly to radio’s audience segments. The habit patterns of Mr. and Mrs. America are those of Mr. and Mrs. Radio Listener.

Life Magazine has some norm figures which focus on the type of information which is showing up in hard-selling network presentations.

The nets are giving more attention and more thought to the presentation of their sales stories. They’re huckering national magazines and television, particularly, for a big share of the national ad budget. And they’re sharpened their sales tools with data of this type.

Of the 49 million U.S. households, some 8.6 million have an annual income under $2,000; 7 million, from $2- to $2,999; 7.5 million, $3-$3,999; 9.2 million, $4-$4,999; 9.6 million, $5-$5,999; 4.6 million, $7-$9,999; 2.3 million, $10,000 or more. In general terms, this is what radio’s audience earns.

The household with an income between $5,000 and $6,999—generally considered to be “average”, spends $1,417 per year on food, beverages and tobacco; $797 on automotive; $458 on furnishings and equipment; $262 on medical and personal care.

(Figures from Life Study of Consumer Expenditures, Copyright 1957, Time, Inc.)

National magazines set the pace for market research in media selling and network radio now documents its case equally as well.
Paralleling the big audience trend to KFAB...is the big buying trend to KFAB by local and regional accounts. Omaha's finest firms...are now regular KFAB advertisers, and are using KFAB as a basic selling medium.

KFABulous as it is...it's no accident that the big buying trend is to KFAB in the Big Omaha Market. Local advertisers know the market and they know the stations as they are listeners as well as buyers. They have selected quality KFAB to sell their quality merchandise, and KFAB is doing just that...at the lowest cost per thousand in Omaha radio history.

Get the facts today...on the KFABulous buy in Omaha radio. Get in touch with Petry...or E. R. Morrison, KFAB's General Sales Manager.
America's Only Exclusive "Country & Western" Station Representatives

REPRESENTING:
WARL ... Washington
WBMD ... Baltimore
WCMS ... Norfolk
WQIK ... Jacksonville
WOOO ... DeLand-Daytona Beach
WHBO ... Tampa
WMIE ... Miami
WCBG ... Chambersburg
WEXL ... Detroit
WHFC ... Chicago
KWEM ... Memphis
WLBS ... Birmingham
WABB ... Mobile
KEVE ... Minneapolis-St. Paul
KCKN ... Kansas City
KCUF ... Fort Worth-Dallas
KRCT ... Houston
KZIP ... Amarillo
KDAV ... Lubbock
KLAK ... Denver
KPIK ... Colorado Springs
KSOP ... Salt Lake City
KVSM ... San Francisco

and still growing...

CHARLES BERNARD COMPANY
Radio & TV Station Reps
730 Fifth Ave., N Y 19, N.Y. Circle 6-7242
Baltimore • Dallas • Kansas City • Los Angeles • Chicago

CAWMBA
"COUNTRY AND WESTERN MUSIC BROADCASTERS ASSOCIATION"
730 Fifth Avenue, N Y 19 • Columbus 5-3830
## Radio station representatives

A list of major radio station representatives, their headquarters addresses and telephone numbers and the U. S. stations they represent.

(Companies not shown declined a listing.)

### AM Radio Sales Co.

<table>
<thead>
<tr>
<th>State</th>
<th>City</th>
<th>Address</th>
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<tr>
<td>NY</td>
<td>New York</td>
<td>415 Madison Ave., New York 17, N. Y.</td>
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<td>PA</td>
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### AVERY-KNODEL, INC.

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<td>NY</td>
<td>Jeison</td>
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### Charles Bernard

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### "Country Music Network"

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### Denver, Colo.

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SPOT RADIO Q & A: Advertisers Low... 

Spot radio's continued story of set saturation, economy gets lots of needed documentation for a harder sell.

Fall buying is moving in fast as savvy advertisers try to establish prime time franchises for the winter season.

With saturation more intense than ever because of hyped frequencies, good avail is tightening already.

Q. What factors are making spot radio valuable to advertisers now?
A. Flexibility. There is probably no marketing objective that the national advertiser cannot accomplish with spot radio. He can move in and out of the medium with the speed his campaign requires. He can choose his markets to coincide with his product distribution. He can buy for a week-end or a year, saturate a single time period or around the clock. All the flexibility attributed to newspaper advertising is also available to the spot radio client.

Circulation. The nearly 100 per cent penetration of the U.S. by radio with a total of more than 158 million receivers puts radio in the front ranks of mass communication.

Radio set ownership has increased at a spectacular pace, swelled to a large extent by auto radios and the new transistor portables. Thus the medium dominates the out-of-home audience. Although it still runs second to TV as a nighttime family entertainer, it holds sway by day as the housewife's companion and shopping advisor.

Economy. The low cost-per-1,000 of radio has certainly played a major part in the medium's comeback. For example, according to a John Blair & Co. brochure, spot radio can usually deliver a selling message 20 to 24 times a week for the cost of a single quarter-page newspaper ad.

Merchandising. Over the years, advertisers have learned to use spot radio in many ways to exploit their products far and beyond the airing of their commercials. They have learned, for instance, to rely on reps or station men to assist them with suggestions on distribution, meeting competition, store shelf space, getting a new product on the ground.

They utilize the local popularity of a show or personality to identify with their products through dealer tie-ins, supermarket and store displays, counter cards, point-of-sale posters, car cards, taxi tire covers and other promotional pieces.

These are dreamed up to link their air with their product. National clients also use the local personalities they buy to stir up enthusiasm and excitement for the campaign through personal appearances sometimes in stores, more frequently at regional meetings of dealers and distributors.

Documentation. Documentation has probably been responsible for leading more advertisers into spot radio than any other factor. Nothing apparently beats proof of performance. Through research and promotion, RAB wagers a relentless and convincing campaign for the efficiency of spot radio.

The dollar spending by product categories in the medium as estimated by SRA has played a major role in making spot radio a valuable tool for clients. The research-promotion departments of the various station rep firms have produced overwhelming evidence in favor of spot radio through facts and figures proving circulation and slam-bang success stories proving sales results.

Q. What factors are needed to attract more advertisers to spot radio?
A. The circulation of spot radio will continue to increase through the sale of more and more sets. The economy of the medium as well as its flexibility can scarcely be improved upon. So the factors that will most influence the continued boom of the medium are: More documentation. Probably nothing is needed more for the continued growth of spot radio than better documentation. Local success stories are comparatively easy to come by.

But the thing that will really blast off the next stage rocket for the medium are more and better national case histories. A lot of these successes of national clients have been brought to light, but many more remain untold. The results of these are often guarded by agency or account with a jealousy that verges on the psychopathic. When and if they are eventually publicized more advertisers, many feel, will make more and better use of radio.

More merchandising. Station reps report that one of the more frequent questions asked them by agency time-buyers is, "What kind of merchandising can we get?" Many radio campaign case histories reveal how intelligent and intensive merchandising added the extra fillip that turned a good timebuy into a great sales success.

Some clients consider merchandising extensions to the radio buy almost as valuable as the buy itself. So with all media competing heavily for the advertising dollar, radio advertisers can look forward to increased merchandising services in 1958 and 1959.

Improved programming. After all the talk about "numbers" buying in radio, a lot of evidence has emerged showing that clients and agencies are becoming increasingly interested in the sounds of stations. This concern with "sound" should have a favorable effect on radio programming in the year ahead. Not that broadcasting itself hasn't been working toward stronger, more "important" programming.

Simplified spot buying. Although considerable progress has been made in the direction of making spot easier to buy through the efforts of SRA, the 4A's, various rep firms and stations, there still are many areas which can be made less complex.

With competition from net radio and other media on the increase, watch...
for spot radio to make greater efforts to reduce paperwork in spot buys next year.

*Spot dollar figures.* The regular reporting of spot radio’s dollar volume by brands does not now appear on the 1958 horizon despite the fact it is the information that advertising clients keep asking for.

**Q. What is the outlook for spot radio this fall?**

A. Spot business is reported picking up at a fast clip as fall buys are beginning to come in. Some clients have been buying this summer with schedules to continue on through fall and winter, thus protecting franchises against accounts that will move in later this year.

SRA predicted a 10 per cent rise in spot dollar volume for 1958 over 1957, and with many economists looking forward to a general business upturn by the last quarter, spot radio should share in the prosperity. Meanwhile, a factor that has kept spot strong has been the fact that many agencies were reviewing all media and found radio’s economy and flexibility well-suited to the times.

Automobiles, one of the sufferers from the recession, are all aiming at the fall and will probably be coming into spot in strength to promote new models.

**Q. What trends are shaping up in regard to frequencies and lengths of schedules?**

A. For the most part, frequencies are being increased; saturation campaigns becoming gradually more intensive. Although it has been reported recently that campaigns are running a trifle shorter in duration, this is simply a reflection of spot’s flexibility.

Some short-term buying might have been the practice among seasonal summer accounts or clients who had special marketing objectives during the recession, but come fall there will probably be a wave of long commitments.

**Q. Are there signs of availabilities shortages?**

A. With fall buying under way, there is some tightening of availabilities—depending on stations and markets—throughout the day, and especially in traffic hours. Later this year, however, it could tighten considerably. This was to have been the year for launching of a lot of new products.

But when the softness set in, a lot of these launchings were delayed. If the predicted business upswing begins this fall, manufacturers may decide the time has come and touch off their introductory campaigns. This could fill up the radio clock at a fast clip. Consequently, advertisers will do well to firm up their spot radio campaign plans now and buy early.

**Q. Are traffic times still the most sought-after periods?**

A. Demand still continues strongest for the so-called “prime times,” and will continue to do so for a long time to come. However, it is encouraging that this demand is not nearly so fanatic as it once was.

Advertisers are learning a lot about the listening habits of radio families. Much of this knowledge is coming to them from station reps, radio research and promotional organizations, rating services in the form of strong documentation that substantial audiences are tuned in at all hours of the day.

**Q. What are the principal market places from which spot buys emanate?**

A. According to an SRA analysis the ranking order is: New York, 60%; Chicago, 14%; St. Louis, 6%; Los Angeles, 4%; San Francisco, 4%; Detroit, 3.5%; Dallas, 2%; Boston, 1.5%; Atlanta, 1%. Other cities make up the remaining 2%. It must be remembered, however, that this refers to reps more than to agencies, since a Chicago rep may serve agencies as far away as Minneapolis and St. Paul; San Francisco may handle business from agencies in Portland and Seattle.

**Q. Are any significant changes taking place in e. t. commercial copy?**

A. The pattern for radio commercials was pretty well fixed a year ago when advertisers seemed to discover *en masse* that they could achieve greater sales success by entertaining listeners than by irritating them.

Jingles have become catchier, more listenable. “Talk” commercials use humor as the sugar-coating for the sell. In many cases the commercials are delivered by name stars. The discovery of the pull of these commercials has touched off a creative race among copywriters and jinglesmiths which practically guarantees that the trend to better commercials will continue in the year ahead.

About the only thing that could alter the pattern might be a prolongation of the recession when panic might stampede clients into shouting, “hard sell” copy. Since most economists predict a business upturn by year’s end, the prospect of a return to such radio commercials is unlikely.

**Q. Since the entertaining commercials trend promises to continue, in what way will they be further improved?**

A. Sound is the answer. More and more agency copywriters are becoming expert at exploiting radio’s single dimension.

They are discovering how to associate some sound with the product which paints a product picture on the listener’s imagination. Sound effects or special music is now being used not only to establish the mood of the commercial but to personify the product. Thus in the Pepperidge Farms commercial, the lowing of a cow or the sound of chopping wood immediately establishes the star, Parker Fennelly, as a rustic type and at the same time conjures up visions of Pepperidge bread as a wholesome, farm-kitchen product. The tinkle of bells identifies the Good Humor man. The bouncy Hit Parade tune sets up an aura of fun around its product.

Sound in radio commercials is by no means new (Remember the “Land, air and sea” commercials for Pall Mall?), but it was generally used as a sideshow pitchman uses a bass drum—to attract attention.

The new concept of interlocking product with sound to form a memorable image is an interesting one which many in the industry look to as a new horizon in radio copy. Station reps are promoting it hard in presentations.

(Perhaps turn to page 80)
SPOT RADIO
(Cont’d from page 79)

Q. What is the status of and outlook for week-end radio?
A. Summer advertising business has been kind to week-end radio. Car radios and portable transistor sets are the constant companion of radio families on the highways and at the beaches.

As for the prospects for week-ends this fall and winter, opinions of reps are diverse. Some report heavy interest in Saturdays and Sundays, others would like to see these days filling a little faster. Actually, there is no reason why the coming season should not find plenty of week-end activity both on the parts of radio clients and the motorists who buy their products.

More than 75 per cent of these cars are radio-equipped and as they stream over about 3.5 million miles of highway, they offer a year-round audience to the smart radio advertiser.

Q. Is progress being made in the direction of making spot radio easier to buy?
A. It is. Not only are certain station representatives spending considerable money to set up systems to streamline spot buys, but the SRA and the 4A’s have been tackling the problem with significant results.

One of these achievements was the adoption by 4A’s and SRA of a standard order-contract form which eliminates the extra handling and delays of sending out orders, then waiting for contract forms to sign and send out again. Both stations and reps are working towards more simplified billing methods and faster avails lists. PGW, for example, has installed expensive electronic equipment to speed up avails and confirmations.

Q. Is there any danger in the entertaining commercials trend?
A. There are several. One is that an advertiser could become discouraged with sales results by using a commercial that is more shadow than substance.

The copywriter must steer clear of being carried away by his wit to the extent that he forgets the sell. Another danger lies in attempting to be too funny and hatching a turkey. Humor indelicately handled can drive away more listeners than a straight commercial. The third danger lies in imitation where it will appear to the radio audience that all of Madison Ave. has engaged in a “funnybone contest.”

If all the copy gets to sound alike, the public will quickly become bored and "selective inattention" will set in wherever any commercial is aired.

Q. How do the men who play your commercials—the d.j.’s and local personalities—feel about them? What trends do they foresee?
A. According to a recent SPONSOR survey of disk jockeys and local stars, here is what they expect to be playing more of in 1958: About 50 per cent of the d.j. respondents expect to be playing more jingles or combinations of jingles and talk. About 30 per cent foresee a spate of comedy type commercials while less than 10 per cent look forward to more hard sell straight announcements.

Q. From their own experience with their local audiences, what do these same d.j.’s believe would improve the sales efficiency of radio announcements?
A. From personal experience in their own markets, the majority of d.j.’s feel that commercials they themselves deliver “live” from fact sheets are most effective. Only about 10 per cent feel that all-electrically transcribed announcements do a maximum job.

About 35 per cent would like to see more shortened e.t.’s with open end to allow the d.j. to add his personal endorsement to the product.

Q. What do the d.j.’s who deliver your commercials advise on the slotting of them?
A. In the same SPONSOR survey, d.j.’s representing stations from all across the U. S. in large and small markets, were asked: “In a three hour music and news show, which scheduling is better—three one-minute commercials or one one-minute with six 20-second reminders?”

Thirty-five per cent of the d.j.’s expressed the feeling that three one-minutes were more effective; 50 per cent thought the better scheduling was one-minute with six 20-seconds.

Q. What product categories are the heaviest investors in spot radio?
A. Cigarettes, drugs, automotives and foods are leading the pack, and will undoubtedly continue to do so in 1959.
DENVER . . . KMYR dominates the 15 station Denver market, serving over 1,300,000 people with coverage where it counts. Proof—Hooper (May-June, '58) number 1 morning and afternoon; Pulse (May, '58) number 2 morning and number 1 afternoon. A vital force in selling today's Denver with 5000 Watts at 710 Kes. See Adam Young or chat with General Manager Chic Crabtree.

OMAHA . . . KOIL is undisputed No. 1 in the Omaha area—Proof—Hooper (May-June, '58) 41.8 share morning and 42.8 share afternoon; latest Trendex 42.2 share morning and 39.5 share afternoon; Pulse (May, '58) dominant first morning and afternoon. Your Star Station, serving over 875,000 people, is a must buy station. See Avery-Knodel or Station Manager James H. Schoonover.

IF RESULTS ARE A MUST, SO ARE . . .

the Star stations

DON W. BURDEN — President

★ KOIL — Omaha
NATIONAL REPRESENTATIVE
AVERY-KNODEL

★ KMYR — Denver
REPRESENTED NATIONALLY BY
ADAM YOUNG, INC.

★ KWIK — Pocatello
NATIONAL REPRESENTATIVE
AVERY-KNODEL
**SPECIAL APPEAL RADIO: THREAT**

Biggest group in radio's mass audience is 18 million Negroes who are earning more, buying more

Negro

| market | There are more than 18 million U. S. Negroes, about evenly divided between male and female. Their income: median wage for non-white men, $2,418, compared with $4,331 for white. Incomes growing as the Negro population shifts from rural areas into industrial centers and into better paying jobs. Negroes have more buying power, more sophisticated consumption patterns, more economic and social stability, more know-how. They identify with Negro radio as their own medium; they see Negro air personalities as people representing their views, fulfilling their needs. |
| audience | Negroes respond to special audience appeals even though they are part of the mass audience. They, as any listener, choose programs on the basis of entertainment delivered. But they have special interest in Negro folk music and spirituals, religious programs, Negro disk jockeys and pop music concentrating on rhythm and blues rather than rock 'n' roll. They're responsive to non-Negro sales appeals but many times still prefer members of their own race as air personalities and salesmen. |
| stations | There are a known 568 radio stations carrying Negro-appeal programing, and 50 major stations carry programing for no other consumer group. There are 34 radio station groups and multi-ownership chains which specialize in Negro programs. The biggest group operation is the Keystone Broadcasting System, a wired network with 347 Negro-radio affiliates. The typical Negro-appeal station is a non-power independent which has been on the air between 8 and 15 years and carries less than 30 hours a week of Negro shows. More stations are hiring Negro personnel, merchandisers. |
| commercials | The trend is for most air copy delivered for Negro listeners to be done live—usually from a copy platform rather than completely adlib. ETs are used more by national advertisers than the regionals and locals and these often are open-ended so the local personality can add his own plug. Negro-appeal radio is saturated with top-selling air personalities, most of them Negro, who are strong on merchandising and civic affairs and who have a unique following in the Negro community, smatterings of general show types—variety, homemaking, community news, special events. Many remotes from Negro community stores and civic centers have a community betterment theme. Negroes are geographically isolated from whites. |
| programs | By far the bulk of Negro-appeal programing is devoted to disk jockeys who handle a variety of music types—rhythm and blues, jazz, folk music and spirituals. Gospel music and shows are special favorites throughout the week. There are The top 10 national advertisers in terms of billings, as reported by Negro-appeal stations, follow: |
| advertisers | There are a minimum of 150 national advertisers buying Negro-appeal radio, many hundreds more in the regional and local classifications. They're aiming for the $15 billion a year Negroes are reported to spend on consumer items. More general products, rather than those directly identified with Negro consumption, are moving into this area. |
Spanish-language radio is aimed at more than 3 million people with $3.5 billion buying power

SPANISH

There are between three and five million permanent U. S. residents whose native language is Spanish. The centers of this Latin American culture group are New York City, with its large number of Puerto Rico emigrants, and California, Arizona, New Mexico, and Texas, with their residents from Central and South America and Mexico. Less obvious locales have large Spanish-speaking groups, such as Chicago with some 200,000. These people have disposable incomes annually of some $3.5 billion—and advertisers are spending an estimated $5 million yearly to reach them.

Set saturation among Spanish-speaking people is about 95 per cent. This group listens to Spanish radio because it is broadcast in their native or "first" language. Radio is an integral part of their lives and they demonstrate intense loyalty for stations, personalities and programs. Strong local personalities who have gained community respect and personal identification provide the most popular air fare. This cultural group tends to live centrally, retaining its Latin traditions.

Stations specializing in Spanish-language programs are concentrated in New York City and in the Southern and Southwestern border areas. But stations all over the country, if there is a significant Spanish-speaking audience group available, schedule sporadic programming especially for this audience. Most stations specializing in this category have a history of broadcasting to other foreign-language and ethnic groups. There's more programming of an informal, personal nature and more community participation. Stations are usually small indies with concentrated signals.

Because Spanish is the language with which this audience is most familiar, the most successful commercials—whether live or transcribed—use Spanish rather than English. Spanish is understood best and fastest. A more intangible factor is the individual's appreciation of advertisers—and a top brand national advertiser, particularly—using his native language. He regards it as a courtesy and one which should be repaid. The jingle has been usually successful.

Top program favorite is, logically, music—particularly Latin music such as the cha cha cha, tango, rhumba and samba. Many U. S. tunes are taken South, recorded in Spanish and returned here to d.j.'s. Other show favorites: soap operas, in Spanish, called a novela; farcical comedies with no holds barred on zaniness; blood-and-thunder dramas, the heavier the better; news, of course.

There are at least 50 major national advertisers buying Spanish-appeal radio. They sell impulse items primarily—cigarettes, beer, drugs and grocery items. Staples sell frequently because the average family has more than five members. Here are some of these major clients:

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<th>Advertiser</th>
<th>Product</th>
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<tr>
<td>Conoco gas</td>
<td>Lydia Pinkham</td>
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<td>Sweetheart soap</td>
<td>United Fruit</td>
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<td>Maxwell House Instant coffee</td>
<td>Vitalis</td>
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<td>Sal Hepatica</td>
<td>Fluffo</td>
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<td>Calumet baking powder</td>
<td>Schlitz beer</td>
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<td>Eastern Air Lines</td>
<td>Brylcreem</td>
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<td>Jell-O</td>
<td>Kool Aid</td>
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<tr>
<td>Crest</td>
<td>Cameo starch</td>
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Spanish-speaking people like lively air personalities, take part in their remotes at special events. This audience is concentrated in New York City and in the border states, scattered elsewhere in U. S. Sponsors spend $5 million a year to reach this group.

Photo: National Time Sales

JULY 1958
TWO MEN WITH MORE THAN 600,000 FRIENDS IN PHILADELPHIA

Alex Klein, National Sales Manager, WDAS • Bill Vogt, Commercial Manager, WDAS

BV:
Philadelphia's Negro market is a city within a city—larger than 90% of all other American cities. Its population exceeds 600,000 people, that's 23% of Philadelphia's total population, with a spendable annual income of one half billion dollars.

AK:
Negroes do not want cheap, second-rate imitations. When they buy food, they prefer the best brands. When they buy automobiles, appliances, and other home furnishings, they buy the best. Branded merchandise has always enjoyed the strongest acceptance. Keep in mind the Negro Market can make or break the sales program of even the biggest advertisers.

BV:
Ever since Negro listening has been measured in Philadelphia, WDAS has always been the top-rated Negro Pulse station. Our Negro ratings have increased in the past two years by percentages ranging from 21.2% to 106.7%.

AK:
WDAS has more Negro Pulse quarter hour firsts than all other Philadelphia stations combined. No one, but no one, can deliver your message, motivate listeners and gain their acceptance for you, as can these top Negro performers communicating directly with and programming specifically for their community. Our Negro on-the-air staff is not a hit or miss, on and off group of changeover personalities, but a team of professionals whose longevity in the business is unequalled by any similar group.

BV:
Here at WDAS we are proud to work for BEECHNUT BABY FOODS, BOSCUL COFFEE, CARNATION MILK, COCA-COLA, DULANY FROZEN FOODS, GILLETTE, KREY, QUAKER OATS, TETLEY TEA, UNITED FRUIT AND WRIGLEYS among others.

AK:
Advertisers who know, realize that the recognition they afford the Negro as an individual and a consumer, through a station utilizing Negro personalities, pays off in sales.

BV:
At WDAS your on-the-air campaign will be backed up by the first and only full time, fully staffed Merchandising Department in Philadelphia, devoted exclusively to furthering the cause of your product at the consumer level of the Negro Market.

AK:
Be sure you get your share of PHILADELPHIA'S VITAL CENTER, the size and importance of which is growing while you read this.
SPECIAL APPEAL RADIO: continued

Service information keys radio’s role in selling
the rich farm market which spends $38 billion a year

FARM

market

There are 22.2 million people living on farms earning a net income of $15.3 million from farm sources and another $6.7 million from non-farm sources. Profile of the farmer: Age—12.9 per cent, less than 35; 67.4 per cent, 35 to 64; 19.7 per cent, 65 or over. Family size—5.1 per cent, less than 2; 65.7 per cent, 2 to 4; 12.0 per cent, 5; 17.1 per cent, 6 or more. Education: less than eighth grade, 32.3 per cent; 8-12th, 43.8 per cent; 12th and more, 22.7 per cent; not reporting, 1.3 per cent. Farm-operator families spend $16 billion a year on living; $22 billion on equipment, supplies, when they go home for “dinner.” Audience drops fairly early in the evening because the farmer retires early and then rises early to start his chores. The farm woman prefers daytime serials, local commentaries on community news and events.

audience

Most farmers listen to the radio while doing something else. They have radios in the barn, in the car, in the home. They listen throughout the day but they tend to prefer early-morning livestock, news and weather reports and noontime shows by the Keystone Broadcasting System which sends more than two hours of transcribed farm programming weekly to almost 700 outlets. Most farm radio stations are in non-tv outlets. The key to farm programming: the RFD, radio farm director.

stations

Farm stations—facilities programing the bulk of their programing to farm families—are paced by a few power stations but the bulk of them are smaller-town, low-power operations. The biggest affiliated group of farm stations is bound together carry little weight in their commercial pitches. Farmers like straight copy and factual sell, angles which show them how to use the product, commercial information which helps instruct them. Farm directors sell best after visiting manufacturing plants, talking with company representatives.

commercials

The most successful commercial is delivered live from copy or a copy platform by the RFD (radio farm director) who, in most cases, is a practicing farmer who knows his community and its problems very well. His voice is taken as one of experience by farm family listeners and “city slickers” program types vary from section to section, as does farming and livestock breeding. Dairy new gets top billing in Wisconsin, cotton in the South, fruit ranching in the Pacific Northwest, garden crops in New Jersey. Farm families also like music shows with standard selections, religion.

programs

Programs of community interest to the farmer and his family get the best tune-in. These are usually live shows done in the studio or as remotes by the station farm expert who discourses on weather, crops, livestock reports, county fairs and specific regional matters which mean money to the listener. These

advertisers

Both farm and general products are advertised via farm radio, with the buying trend moving in the direction of more general consumer items. Some major national advertisers have pitched their commercials directly to the farmer for 25 years. Some of the top advertisers in this field:

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Radio Station</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allis-Chalmers</td>
<td>Cadillac</td>
</tr>
<tr>
<td>DeKalb</td>
<td>Colgate</td>
</tr>
<tr>
<td>Eveready batteries</td>
<td>Charles Pfizer</td>
</tr>
<tr>
<td>Ford tractor</td>
<td>Ralston Purina</td>
</tr>
<tr>
<td>B. F. Goodrich</td>
<td>Sears, Roebuck</td>
</tr>
<tr>
<td>Olin Mathieson</td>
<td>U. S. Steel</td>
</tr>
<tr>
<td>Merck and Co.</td>
<td>Procter &amp; Gamble</td>
</tr>
<tr>
<td>Nutrena Mills</td>
<td>Sterling Drug</td>
</tr>
</tbody>
</table>

Farmer and his family spend $38 billion a year on consumer and farm goods. They’re realists and a stable listening group, like straight and factual information in commercials. That’s why Radio Farm Directors are successful for national, regional clients.

Photo: John Blair & Co.
FM: a new boom of interest

Advertisers and agencies in all parts of the country show renewed interest in fm radio. Stations are adding to music schedules and many new outlets are going on the air. Biggest gains are in the cities.

For the first time since the advent of tv, fm stations are on the upswing. In fact, fm broadcasters are predicting their dominance of the airwaves within the next 10 years.

What are the reasons? Simply that the American public is finding itself in the middle of a cultural explosion, and fm radio, feeling the brunt of it, is traveling a comeback trail.

Major set-makers are anticipating a sales surge, and have increased their output of 1958 fm models. RCA scrapped fm transmitters five years ago—they’re now building new ones. Admiral has its first home fm receiver since 1954; Motorola the first since 1952. Zenith’s 1957-58 production is “well above” 1956-1957. Philco and Westinghouse will come out with fm sets either in the summer or fall. Largest West Coast seller is Granco, whose production jumped from 100,000 fm sets in 1956 to 300,000 in 1957.

This revival of interest in fm radio broadcasting can be attributed, in part, to the hi-fi hysteria that’s sweeping the nation. Here are the facts:

- Last year, Americans spent $600 million for hi-fi components—and an estimated equal amount for package high fidelity sets with fm.
- More money was spent on classical recordings, fm sets and hi-fi equipment ($160 million) than was spent on admissions for all spectator sports combined.
- Record sales have more than doubled in the last 10 years, with 60 per cent of the total dollar sales volume in album music. The Wall Street Journal reports that classical records represented 15 per cent of all record sales in 1916. Today they represent over 40 per cent—more than $75 million a year.
- Over 35 per cent of the money spent on printed music is for concert music. Some 28 million Americans now play musical instruments—twice as many as 20 years ago.
- Last year some 35 million people spent a half-billion dollars to attend concerts—averaging over $6 million more than the total attendance for all professional baseball and football games.

Q. What's the status of fm today?
A. As of the end of May, the FCC reports 541 fm stations were on the air; 87 with construction permits were not on the air; there were 40 new station requests and 14 new-station bids in hearing. Last year at this time, there were 23 c.p.’s put on the air and 10 new station requests. Today, for the first time in years, the FCC has more applications than available fm channels in some big cities.

The total fm audience, nationally, is an estimated 37 million, with an estimated 13 million fm sets in use.

Q. What’s the fm audience make-up like?
A. Fm boasts a discriminating audience of adult listeners from a higher income bracket.

One station survey shows the fm listener to be an average of 38.7 years of age, one of 3.7 persons per family with an average income of $8,660 per year. Sixty-six percent of the fm listeners, most of whom are between 21 and 50 years of age, work in professional, technical or executive capacities. The audience is a well-educated group; 60 per cent are college graduates.

Q. Who are the fm advertisers?
A. Some of the newcomers include: Benson & Hedges cigarettes, Lowenbrau Beer, Shell Oil, foreign cars (SAAB, Citroen, Volvo) and the standard advertisers for audio components and hi-fi equipment and sets—radios, phonographs, records, etc.

(Please turn to page 88)
Cer 1,800,000 people in Los Angeles County have FM radio in their homes, 36% of these FM families earn over $10,000 a year. 3% earn over $7,000 annually.

Copin, Jelly Roll Morton, and Patachou have all found a responsive welcome on KRHM-FM. They are enjoyed by discriminating listeners who buy FM radio because they want diversified adult programming and high fidelity sound like the programming and sound offered by KRHM-FM.

2% of all Los Angeles families earning over $10,000 per year are FM families; early 40% of all families earning over $7,000 have FM. You can reach his separate circulation of high buying power through KRHM-FM. Get acquainted with FM radio through friendly John E. Pearson Company. They can also tell you about the recent independent survey which early defines the KRHM-FM audience.*

Monsieur Chopin and I enjoy our new friends

KRHM-FM LOS ANGELES
E HARRY MAIZLISH STATION FOR SOUTHERN CALIFORNIA 58.000 WATTS TRANSMITTING FROM MT. WILSON

Builidng a separate new audience of responsible adult listeners with real purchasing power

ACTS CONSOLIDATED, LOS ANGELES FM STUDY - APRIL 0058
FM BOOM
(Cont'd from page 86)

Q. Are fm commercials different from am?
A. Quite definitely. One adman feels that a commercial created for fm is similar to an ad created for the New Yorker, as opposed to one for a mass circulation or a slick magazine.

Commercial are tailored to the fm audience. They are generally based on the light sell approach. They are live, spoken commercials, usually void of gimmicks, jingles and give-aways.

Q. What type of programming do fm stations specialize in?
A. Most popular programing is music—classical, semi-classical, show tunes, “mood” music. There is also a noticeable shift by many fm stations to live programing.

Q. What’s the fm picture in the New York metropolitan area?
A. Metropolitan New York has 16 fm stations. Four of these are non-commercial; seven are owned or are adjuncts to am stations or networks; five are independently owned. No more channels are available in New York City, and there are five applicants for two channels left in New Jersey.

Q. What’s the fm picture in the Los Angeles metropolitan area?
A. The biggest single boom in fm is taking place in Los Angeles, which boasts 22 fm stations on the air, with one more ready to start operations and five applicants vying for the two remaining channels.

The latest fm study by Facts Consolidated for KRHM, Los Angeles, points out that fm set ownership is concentrated among the younger high income families.

Q. What’s the fm picture in Chicago?
A. There is no open channel left in Chicago. There are 16 fm stations on the air with two more due on the air at press time. The last remaining channel is now in the hearing stage.

Fm broadcasters estimate 700,000-800,000 fm homes in the Chicago area.

Q. Are fm sets available for autos?
A. German automobiles exported have fm radios. Lincoln and Continental have fm auto radios available on their 1958 spring line (at an additional cost of $120).
Aren't all of these dollars equally important to you?

Where else will you find satellite markets that outspend their entire central metropolitan trading zone by 5-to-4 in sales dollars? Or a universe that has such a big, rich central market! What an opportunity for you to increase your share of the total potential in this greater Indianapolis television area!

where else . . .
— does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
— do you find such a widespread marketing area covered from one central point . . . and by WFBM-TV!
— can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another, longer, better look! We are proud of our current ARB.

The Nation's 13th Television Market
... with the only basic NBC coverage of 750,000 TV set owning families.

*Sales Management, Survey of Buying Power, 1958
WE'RE POPPIN' OUR BUTTONS!

RADIO REPS
(Cont'd from page 77)

HIL F. BEST CO. (Cont'd)

WWFQ–Freemont, Mich.
HXTC–Holland, Mich.
WJMS–Ironwood, Mich.
WCLA–Ludington, Mich.
WHITE–Manistee, Mich.
WMM–Midland, Mich.
WMB–Muskegon, Mich.
WTR–Negaunee, Mich.
WMPA–Abbeeven, Miss.
WCHJ–Brookhaven, Miss.
WHLF–Batesville, Miss.
WBIP–Boonville, Miss.
WACR–Columbus, Miss.
WCHR–Columbia, Miss.
WFLA–Indiana, Miss.
WMB–Narbon, Miss.
WSUR–Oxford, Miss.
WPP–Paragona, Miss.
WHOC–Philadelphia, Miss.
WTFM–Tupelo, Miss.
WABO–Waynesboro, Miss.
WAIF–Yazoo City, Miss.
KDUZ–Hutchinson, Minn.
KAGF–Winona, Minn.
KDHM–Bramson, Mo.
KCHI–Chillicothe, Mo.
KBA–Columbiana, Mo.
KREI–Farmington, Mo.
KRM–Monett, Mo.
KBRS–Mountain Grove, Mo.
KBTV–Nash, Mo.
KNNM–Nevada, Mo.
KICK–Springfield, Mo.
KALM–Tecumseh, Mo.
KOKO–Warranburg, Mo.
KWPM–W. Plains, Mo.
KJSK–Columbus, Neb.
KTC–Falls City, Neb.
KAWL–York, Neb.
WNJ–Newton, N. J.
KHF–Albuquerque, N. M.
KQSC–Owego, N. Y.
WRCS–Abeokula, N. C.
WWIT–Canton, N. C.
WCDJ–Edenton, N. C.
WRLA–Elizabethtown, N. C.
WWBO–Forest City, N. C.
WTVH–Henderson, N. C.
WHKP–Hendersonville, N. C.
WFTC–Kinston, N. C.
WSYD–St. Arv, N. C.
WRNB–New Bern, N. C.
WNCA–Niles City, N. C.
KND–Hettinger, N. D.
WOHP–Belfonteantie, Ohio
WFTO–Fremont, Ohio
WIBO–Ironton, Ohio
WPW–Piqua, Ohio
WCRC–Washington, C. H., Ohio
WCHO–Wellston, Ohio
KAL–Alva, Okla.
WKC–Chickasha, Okla.
WGOE–Columbia, Okla.
KUSH–Cushing, Okla.
KTAT–Frederick, Okla.
KWGN–Guthrie, Okla.
KOCO–Lawton, Okla.
KBIG–Okmulgee, Okla.
KYP–Oklahoma City, Okla.
KOLS–Perry, Okla.
KRCO–Princeton, Ore.
KRMR–The Dalles, Ore.
WTVH–Abilene, S. C.
WASH–Barnwell, S. C.
WCRE–Cheraw, S. C.
WFIS–Fountain Inn, S. C.
WFNC–Mantre, S. C.

WWNW–Seneca, S. C.
WSSC–Sumter, S. C.
WHRP–Lerrebee, Tenn.
WMPC–Columbia, Tenn.
WZVX–Cowan, Tenn.
WCHP–Eustis, Tenn.
WJJM–Les-إبر, Tenn.
WMSR–Manchester, Tenn.
WGAP–Maryville, Tenn.
WHOM–McKenzie, Tenn.
WHF–Millington, Tenn.
WMTS–Marfroreshore, Tenn.
WRC–Rogersville, Tenn.
WOKE–Oak Ridge, Tenn.
WTTR–Ripley, Tenn.
WDEH–Sweetwater, Tenn.
WSST–Sparta, Tenn.
WJGC–Tullahoma, Tenn.
KVL–Atalanta, Texas
KALT–Atlanta, Texas
KRUN–Balling, Texas
KIOX–Bay City, Texas
KREL–Baytown, Texas
KTXC–Big Spring, Texas
KNEL–Brady, Texas
KSTB–Breckenridge, Texas
KTTY–Brownfield, Texas
KBOR–Brownsville, Texas
KEAN–Brownwood, Texas
KORA–Bryan, Texas
KCTX–Children, Texas
KCAR–Clarkeville, Texas
KMCQ–Conroe, Texas
KCLE–Cleburne, Texas
KCMC–Colorado City, Texas
KCFC–Cortez, Texas
KCTT–Dallas, Texas
KIDD–Dumas, Texas
KERC–Eastland, Texas
KSTT–Fort Stockton, Texas
KNAF–Fredericksburg, Texas
KBZ–Freeport, Texas
KSIJ–Gladewater, Texas
KGR–Henderson, Texas
KBR–Hereford, Texas
KBHR–Hillsboro, Texas
KMBL–Junction, Texas
KERR–Kerrville, Texas
KRV–Killeen, Texas
KLEN–Kingsville, Texas
KCYL–Lompazza, Texas
KTEX–Livingston, Texas
KCMR–McCamey, Texas
KRIC–Midland, Texas
KRXI–Odessas, Texas
KOG–Orange, Texas
KPID–Pampa, Texas
KFTY–Paris, Texas
KCN–Pecos, Texas
KROP–Pleasanton, Texas
KOL–Quanah, Texas
KTL–Rusk, Texas
KCNN–San Marcos, Texas
KED–Seguin, Texas
KSET–Severon, Texas
KEVA–Shamrock, Texas
KANN–Sinton, Texas
KSTV–Stephenville, Texas
KXO–Sweetwater, Texas
KTUE–Tulsa, Texas
KNAL–Victoria, Texas
KRO–McCamey, Texas
WFCR–Fairfax, Va.
WDDY–Glassport, Pa.
WYTI–Rocky Mount, Va.
WBOF–Virginia Beach, Va.
WEIR–Warrenton, Va.
CPVA–Camas, Wash.
KCLX–Celfax, Wash.
KDFR–Grand Coulee, Wash.
KBNX–Kirkland, Wash.
KAKY–Pouder, Wash.
KPOR–Quiney, Wash.
KENE–Tuppontick, Wash.
Chippewa Falls, Wis.
WCH–Shawano, Wis.

(Page turn to page 92)
It's a matter of principals...

From the day H-R was started by a group of Working Partners, we have operated on the basis that we would represent each station as if it were our own; serve each buyer of time as if we ourselves were buying time.

As our organization has grown, it has been a matter of principle with us to continually maintain this type of representative service. That we have been able to do so through the years, is a matter of principals as well, for the H-R partners are still Working Partners, still actively and personally selling and serving every station on our list.

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

“We always send a man to do a man’s job.”
<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
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</thead>
<tbody>
<tr>
<td>KBOC</td>
<td>Montrose, Colo.</td>
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<tr>
<td>KLNK</td>
<td>Hartford, Conn.</td>
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<td>WNLN</td>
<td>Wilmington, Del.</td>
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<td>WPEO</td>
<td>Peoria, Ill.</td>
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<tr>
<td>WIPS</td>
<td>Evansville, Ind.</td>
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<tr>
<td>WISH</td>
<td>Indianapolis, Ind.</td>
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<tr>
<td>WTHI</td>
<td>Terre Haute, Ind.</td>
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<tr>
<td>WDEL</td>
<td>Waterloo, Iowa</td>
</tr>
<tr>
<td>KBCR</td>
<td>Lexington, Ky.</td>
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<td>WCBM</td>
<td>Baltimore, Md.</td>
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<tr>
<td>WFLH</td>
<td>Lowell-Lawrence, Mass.</td>
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<tr>
<td>WBSM</td>
<td>New Bedford, Mass.</td>
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<td>WMAS</td>
<td>Springfield, Mass.</td>
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<tr>
<td>KFBR</td>
<td>Great Falls, Mont.</td>
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<td>KIOP</td>
<td>Billings, Mont.</td>
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<tr>
<td>WETV</td>
<td>Rochester, N. Y.</td>
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<td>WHK</td>
<td>Akron, Ohio</td>
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<td>KHP</td>
<td>Libby, Mont.</td>
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<td>KFCH</td>
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<td>WJKO</td>
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<td>WDAY</td>
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<td>WRB</td>
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<td>KKCR</td>
<td>St. Louis, Mo.</td>
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<tr>
<td>WQOX</td>
<td>Omaha, Neb.</td>
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<tr>
<td>WTRY</td>
<td>Albany-Troy-Schenectady, N. Y.</td>
</tr>
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<td>WNDF</td>
<td>Binghamton, N. Y.</td>
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<td>WABC</td>
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<td>KYFR</td>
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<td>WCPO</td>
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<td>WWSW</td>
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<td>WPRO</td>
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<td>Norfolk-Portsmouth, Va.</td>
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<td>WNTA</td>
<td>Newport News, Va.</td>
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<tr>
<td>KJING</td>
<td>Seattle, Wash.</td>
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<td>WWVA</td>
<td>Wheeling, W. Va.</td>
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**The BRANHAM CO.**

**99 Park Avenue, New York 16, N. Y.**

**Murray Hill 2-4606**

<table>
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<th>Station</th>
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<td>WRDF</td>
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<td>KXI</td>
<td>Portland, Ore.</td>
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<td>WDEF</td>
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<td>WHOY</td>
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<td>Parkersburg, W. Va.</td>
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**BROADCAST TIME SALES**

**280 Madison Ave., New York 16, N. Y.**

**Murray Hill 4-6740**

<table>
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<td>KSAY</td>
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<td>WEAN</td>
<td>Washington, D. C.</td>
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<td>WKLM</td>
<td>Wilmington, Del.</td>
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<tr>
<td>WAYE</td>
<td>Baltimore, Md.</td>
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<tr>
<td>WMXR</td>
<td>Palm Azearo, Mich.</td>
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<tr>
<td>WNNJ</td>
<td>Newark, N. J.</td>
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<tr>
<td>WISE</td>
<td>Asheville, N. C.</td>
</tr>
<tr>
<td>WAYS</td>
<td>Charlotte, N. C.</td>
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<tr>
<td>WWRI</td>
<td>Providence, R. I.</td>
</tr>
<tr>
<td>WCOC</td>
<td>Greensboro, S. C.</td>
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<tr>
<td>WCBC</td>
<td>Nashville, Tenn.</td>
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**BURN-SMITH CO.**

**19 W. 44 St., New York 36, N. Y.**

**Murray Hill 2-3124**

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<td>KXJK</td>
<td>Florence City, Ark.</td>
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<td>KITM</td>
<td>Jonesboro, Ark.</td>
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<td>WHUU</td>
<td>Gainesville, Fla.</td>
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<td>WLAL</td>
<td>Albany, Ga.</td>
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<td>WITX</td>
<td>Danville, Ill.</td>
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<td>WIKY</td>
<td>Frankfort, Ky.</td>
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<td>WIBN</td>
<td>Hamilton, Ky.</td>
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DENVER . . . KMYR dominates the 15 station Denver market, serving over 1,300,000 people with coverage where it counts. Proof—Hooper (May-June, '58) number 1 morning and afternoon; Pulse (May, '58) number 2 morning and number 1 afternoon. A vital force in selling today’s Denver with 5000 Watts at 710 Kcs. See Adam Young or chat with General Manager Chic Crabtree.

OMAHA . . . KOIL is undisputed No. 1 in the Omaha area—Proof—Hooper (May-June, ’58) 41.8 share morning and 42.8 share afternoon; latest Trendex 42.2 share morning and 39.5 share afternoon; Pulse (May, ’58) dominant first morning and afternoon. Your Star Station, serving over 875,000 people, is a must buy station. See Avery-Knodel or Station Manager James H. Schoonover.

IF RESULTS ARE A MUST, SO ARE . . . the Star stations

DON W. BURDEN — President

KOIL — Omaha
NATIONAL REPRESENTATIVE
AVERY-KNODEL

KMYR — Denver
REPRESENTED NATIONALLY BY
ADAM YOUNG, INC.

KWIK — Pocatello
NATIONAL REPRESENTATIVE
AVERY-KNODEL

JULY 1958
CONTINENTAL RADIO SALES
Rittenhouse 6-8139

CONTINENTAL OXford
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JUdson
Rlttenhouse
COLLEGE
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17,
POWER
to penetrate!

CKLW
50,000 WATTS

* This powerful RADIO voice sends your message to a greater number of listeners . . . you get more for your promotion dollar.

ADAM YOUNG, INC.,
National Rep.

CKLW-TV
325,000 WATTS

* This powerful TV signal is sent to a greater number of viewers . . . costs you less by exposing your product to a bigger audience.

GENERAL OFFICES
GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau
President
WGH radio 1
* is number.....
IN ALL OF TIDEWATER
it's....Color Channel 131
*

APRIL-MAY PULSE REPORTS WGH
NUMBER ONE IN TWO THIRDS
OF ALL TIME PERIODS
BEST IN NORFOLK-NEWPORT NEWS
H-R REPS (Cont'd)

KJH Los Angeles, Calif.
KGB San Diego, Calif.
KFCR San Francisco, Calif.
WTOP Hartford, Conn.
WFLI New Haven, Conn.
WMAL Washington, D. C.
WKIP Miami, Fla.
WIRL Peoria, III.
WROK Rockford, Ill.
WTAS Elkhart, Ind.
WKJG Fort Wayne, Ind.
KFNF Shenandoah, Iowa
KXKK Colby, Kansas
KNOE Monroe, La.
WNOC New Orleans, La.
WCOL Columbus, Ohio
WING Dayton, Ohio
WIMA Lima, Ohio
WIZE Springfield, Ohio
WNAC Boston, Mass.
WNJ Grand Island, Neb.
KQCE Albuquerque, N. Mex.
WOR New York, N.Y.
(West Coast representation only)
WBNW Asheville, N.C.
WSOC Charlotte, N. C.
WRAL Raleigh, N. C.
WSAN Allentown, Pa.
WGBK Scranton, Pa.
WNSC Columbia, S. C.
KELO Sioux Falls, S. D.
WAPO Chattanooga, Tenn.
WHQQ Memphis, Tenn.
WSIX Nashville, Tenn.
KXIL Dallas, Texas
KHBT Harlingen, Texas
KONO San Antonio, Texas
KWFT Wichita Falls, Texas
WAY Norfolk, Vir.
KVI Seattle, Wash.
KGA Spokane, Wash.
WKBI LeCroix, Wis.
WOSA Wausau, Wis.

Don Lee Broadcasting System
The Yankee Network

ARTHUR H. HAGG
366 Madison Ave., New York 17, N. Y.
Murray Hill 2-8865
KPIN Casa Grande, Ariz.
KSWI Council Bluffs, Ia.

HEADLEY-REED CO.
750 Third Ave., New York 17, N. Y.
Yukon 6-5800

WEBS Springfield, Ill.
WLOC New London, Conn.
WORL Boston, Mass.
WSAR Fall River, Mass.
WELL Battle Creek, Mich.
WMBO Detroit, Mich.
WJAR Flint, Mich.
WKIM Jackson, Mich.
WSAM Saranac, Mich.
KSYN Cape Girardeau, Mo.
KOOK Billings, Mont.

WILD Niagara Falls, N. Y.
WEAS White Plains, N. Y.
WSJS Winston-Salem, N. C.
WHRF Washington, N. C.
WGNE Dayton, Ohio
WMJ Youngstown, Ohio
WXEN Easton, Pa.
WLAN Lancaster, Pa.
WZU Reading, Pa.
WSCL Scranton, Pa.
WDBE Wilkes-Barre, Pa.
WWSA York, Pa.
WHLM Providence, R. I.
WAIM Anderson, S. C.
WCON Columbus, S. C.
KOTA Rapid City, S. D.
KPUG Bellingham, Wash.
KAYO Seattle, Wash.
WCAW Charleston, W. Va.
WLOW Portsmouth-Norfolk, Va.
WJOW Madison, Wis.
WEMP Milwaukee, Wis.

GEORGE P. HOLLINGBERY CO.
307 N. Michigan Ave., Chicago, III.
Deerborn 2-6860

KGEE Bakersfield, Calif.
KPAY Chico, Calif.
KARM Fresno, Calif.
KMOD Modesto, Calif.
KIDG Monterey, Calif.
KVHP Redding, Calif.
KROY Sacramento, Calif.
KITO San Bernardino, Calif.
KLMN San Diego, Calif.
KIST Santa Barbara, Calif.
KSTN Stockton, Calif.

Arrowhead Network
WBAC Duluth, Minn.
WMFG Hibbing, Minn.
WHLD Virginia, Minn.
WEAU Eau Claire, Wis.
WJMC Rice Lake, Wis.

Five Star group
KSKF Coffeyville, Kan.
KSVG Great Bend, Kan.
KPKS Pittsburg, Kan.
WREN Topeka, Kan.
WKWB Wichita, Kan.

Hildreth stations
WABI Bangor, Maine
WARM Hamilton, Maine
WPOR Portland, Maine
WAGW Presque Isle, Maine

Tri-Buy group
KPAY Chey, Calif.
KROY Sacramento, Calif.
KSTN Stockton, Calif.

HAL HOLMAN CO.
64 E. Lake St., Chicago 1, Ill.
Franklin 2-0616

WGKC Selma, Ala.
KCHV Caschella, Calif.
KBOI Boulder, Colo.
KURI Durango, Colo.
KCLK Glenwood Springs, Colo.
KRED Grand Junction, Colo.
KFKR Greeley, Colo.
KOLR Sterling, Colo.
WAXY Waycross, Ga.
KFXD Beise-Nampa, Ida.
KWAL Wallace, Ida.
WIIW Clifton, Ill.
WPFF Hermia, Ill.
WLEDS Jacksonville, Ill.
WHIB Matteson, Ill.
WMOK Metropolis, Ill.
WLYN Olney, Ill.
WCVS Springfield, Ill.
WFBF West Frankfort, Ill.
WLBW Muncie, Ind.
KCLN Clinton, Ia.
KJHN Garden City, Kansas
KAYS Hays, Kansas
WHIR Danville, Ky.
WATZ Alpena, Mich.
WHFB Benton Harbor, Mich.
WATT Cadillac, Mich.
WATC Gaylord, Mich.
WJBL Holland, Mich.
WMBY Petoskey, Mich.
WTCM Traverse City, Mich.
KWEB Rochester, Minn.
WLOX Biloxi, Miss.
KLTZ Glasgow, Mont.
KGFW Kearney, Neb.
KSNB Streetsboro, N. H.
KBRO Las Vegas, Nev.
WEBB Southern Pines, N. C.
KDLR Devils Lake, N. D.
KDIX Dickinson, N. D.
KFYZ Williston, N. D.
WLEC Sandusky, Ohio
KAVS Astoria, Ore.
KGAL Lebanon-Albany, Ore.
KAGY Salem, Ore.
WCRK Morristown, Tenn.
WCNS Murfreesboro, Tenn.
KBAM Longview, Wash.

(RADIO GROUPS

A-Buy—California group
KGEE Bakersfield, Calif.
KPAY Chico, Calif.
KARM Fresno, Calif.

KFKV Modesto, Calif.
KIDG Monterey, Calif.
KVIP Redding, Calif.
KROY Sacramento, Calif.
KLMN San Bernardino, Calif.
KLMN San Diego, Calif.
KOPC Santa Barbara, Calif.
KSTN Stockton, Calif.

(Please turn to page 100)
The midwest agricultural areas are showing gains in sales...increases in employment. Record-breaking crops are forecast!

In the very heart of this recessionless area lies the 67-county, 4-state market covered dependably for 34 years by KMA. Here, 69% of the population are non-urban, living on soil-rich farms or in towns of less than 2500.

The 1,280,200* people of this area, which includes 4 of the nation's richest farm states, Iowa, Nebraska, Missouri and Kansas, depend on—and prefer KMA's personalized programing and the efficient KMA team of 35 skilled radio people who exemplify the motto, "The Heartbeat of the Corn Country."

Include abundant, rich KMAland in your plans to effectively reach the entire market area—particularly the big majority who live in non-urban areas. They are the ones who ask, "What Recession?"

*Bigger than the 13th market
Heavy Traffic in Sales when you advertise on KFAC-AM & FM

There are more than 5½ million people in the Los Angeles market. Over 48% of these people listen weekly to KFAC, bringing you the finest in music 24 hours a day on both AM and FM. And 32 of the clients enjoying KFAC's important sales traffic have been KFAC sponsors continuously for two years or longer.

The Music Stations for Southern California

KFAC
1220 on your radio • 92.3 on your FM
24 hours daily from PRUDENTIAL SQUARE • LOS ANGELES

THE KATZ AGENCY, INC.
666 Fifth Ave., New York 19, N. Y.
Judson 2-9200

WBRC Birmingham, Ala.
KPHO Phoenix, Ariz.
KABC Los Angeles, Calif.
KFSF San Diego, Calif.
KLZ Denver, Colo.
WCRS Miami, Fla.
WDAE Tampa, Fla.
WAGA Atlanta, Ga.
WLJ New Orleans, La.
WFBN Indianapolis, Ind.
WMT Cedar Rapids, Iowa
WRNT Des Moines, Iowa
WDBK Detroit, Mich.
WFDF Flint, Mich.
WOOD Grand Rapids, Mich.
WTAN Minneapolis-St. Paul, Minn.
KCMO Kansas City, Mo.
KWK St. Louis, Mo.
KGHL Billings, Mont.
WEBR Buffalo, N. Y.
WINS New York, N. Y.
WEN Syracuse, N. Y.
WKRC Cincinnati, Ohio
WJF Cleveland, Ohio
WTVN Columbus, Ohio
WSPD Toledo, Ohio
WKY Oklahoma City, Okla.
WCAE Pittsburgh, Pa.
WNAX Yankton, S. D.
WREC Memphis, Tenn.
WLAC Nashville, Tenn.
KGNC Amarillo, Tex.
KFVO Lubbock, Tex.
KDLY Salt Lake City, Utah
WHIS Bluffton, W. Va.
WKAZ Charleston, W. Va.
WSAZ Huntington, W. Va.
KHQ Spokane, Wash.
WOKY Milwaukee, Wis.

ROBERT S. KELLER
72 Barrow St., New York 14, N. Y.
Watkins 4-6599

A. LEWIS KING
551 Fifth Ave., New York 17, N. Y.
Murray Hill 2-8276

WBNN Bronx, N. Y.

JACK MASLA CO., INC.
551 Fifth Ave., New York 17, N. Y.
Yukon 6-7370

KRKD Los Angeles, Calif.
WMFS Daytona Beach, Fla.
WIVY Jacksonville, Fla.
WVLY Pensacola, Fla.
WLGS Baton Rouge, La.
WJXN Jackson, Miss.
WBNY Buffalo, N. Y.
WBCU Ithaca, N. Y.
WEAV Plattsburg, N. Y.
KJMJ Tulsa, Okla.
WLHY Richmond, Va.
WHIL Milwaukee, Wis.

MCGAVREN-QUINN CORP.
60 E. 56 St., New York 22, N. Y.
Plaza 1-4650

KAFR Tucson, Ariz.
KAVH Apple Valley, Calif.
KAFY Bakersfield, Calif.
KHSI Chico, Calif.
KDAE Eureka, Calif.
KBEF Fresno, Calif.

(Please turn to page 102)
You reach Northeastern Ohio's real buying audience through WGAR. Because WGAR surrounds your commercials with radio for grown-ups... of all ages.

For instance, this coming winter, WGAR will present exciting professional hockey featuring the popular Cleveland Barons. Each action-packed play will be reported by Ohio's most colorful sportscaster, Bill McColgan, for the Barons' thousands of radio fans.

WGAR maintains this policy in all its programming... good music... variety shows... sports... accurate news coverage... drama—featuring performers from top CBS talent.

So reach your real buying audience through WGAR.
Fact—Diversified programs appealing to the “Buying Age” audience specifically

Fact—Introductory News on new products being advertised.

Fact—Daily Business News for businessmen and industry.

Fact—Merchandising aids gauged to Order. Extra effort at reasonable prices.

Fact—Eighteen Hours weekly Farm Programming. Only Central Missouri Station with Experimental Farm. Regular series programs co-operating with large Farm Organizations, and State Ag College, County Agents, and State Conservation Commission.

Fact—Advertisers get a fair deal. Well-spaced, limited spot-participations in programs. No double and triple-spotting.

Fact—65,000 families, urban, interurban, and rural within local 2.0 MV coverage. NCS #2 shows 23 counties for KFAL.

1000 WATTS (DAYTIME) 900 KILOCYCLES
KFAL-RADIO, FULTON, MISSOURI TEL: 1400
The Sun Never Sets
St. Petersburg, Florida

29 COUNTIES
in West & Central Florida

800-804-0035

PETERS, GRIFFIN, WOODWARD, INC.
405 Park Ave., New York 22, N. Y.

PETERSON, PETERSON & CO., INC.
3 E. 54 St., New York 22, N. Y.

202-835-5000

PRODUCTIONS:

1,135,500
27.3% of State

1,662,542,000
25.7% of State

FARM PRODUCTS: $254,313,000
38.8% of State

INCLUDIN...
Tampa-1St. Petersburg
Florida's
2nd Largest Market

30th in the Nation
in Total Retail Sales

WBSU

The Only Station Covering

ALL WEST
& CENTRAL
FLORIDA

24 hours a day

Represented by Yound, Rinear & McConnell
Southeastern, James S. Ayers

Please turn to page 104

Please turn to page 104
RADIO REPS
(Cont’d from page 103)

RAMBEAU, VANCE, HOPPLE INC.
405 Lexington Ave., New York 17, N. Y.
Oxford 7-0890

WEZB
Birmingham, Ala.
WGWJ
Florence, Ala.
WAGS
Gadsden, Ala.
WNPT
Tuscaloosa, Ala.
WKNP
El Dorado, Ark.
KFWY
Fl. Smith, Ark.
KBLO
Hot Springs, Ark.
WTOR
Torrington, Conn.
WABB
Orlando, Fla.
WYZE
Atlanta, Ga.
WAGU
Augusta, Ga.
WAGA
Gainesville, Ga.
WGLT
Galesburg, Ill.
WRAM
Goshen, Ind.
WJOB
 Hammond, Ind.
WANS
Lafayette, Ind.
WIMS
Michigan City, Ind.
WJYA
South Bend, Ind.
KBER
Burlington, Iowa
KCFI
Cedar Falls, Iowa
KCMD
Fairfield, Iowa
WPBR
Ashland, Ky.
WJOJS
 Winchester, Ky.
KPFL
Lexington, Ky.
WBOS
Boston, Mass.
KSCN
Fairmont, Minn.
KACE
Red Wing, Minn.
WJON
St. Cloud, Minn.
WISK
St. Paul, Minn.
WJOR
Rochester, Minn.
WBRB
Jackson, Miss.
KODE
Joplin, Mo.
WKDN
Camarillo, N. J.
WOKO
Albany, N. Y.
WHRG
Hornell, N. Y.
WLNA
Peekskill, N. Y.
WDCZ
Saranac Lake, N. Y.
WBIA
Watertown, N. Y.
WBSC
Durham, N. C.
WAGR
Lumberton, N. C.
WGTM
Wilson, N. C.
KNOX
Grand Forks, N. D.
WMHO
Hamlin, Ohio
WHHI
Warren, Ohio
WACH
Kittanning, Pa.
WANS
Anderson, S. C.
WESC
Greenville, S. C.
WJCN
Knoxville, Tenn.
WSEL
Lubbock, Texas
WPIK
Alexandria, Va.
WIRC
Richlands, Va.
WGOW
Sparta, Wis.

PAUL H. RAYMER CO., INC.
444 Madison Ave., New York 17, N. Y.
Plaza 9-5570

KERN
Bakersfield, Calif.
KJQ
El Centro, Calif.
KNJ
Fresno, Calif.
KRE
Modesto, Calif.
KBOV
Oakland, Calif.
KFBK
Sacramento, Calif.
KTMS
Santa Barbara, Calif.
WDRC
Hartford, Conn.
WBBT
South Bend, Ind.
KBYN
Lexington, Neb.
KFOR
Lincoln, Neb.
KMHI
Hays, Nebr.
WNQR
New York, N. Y.
WDNC
Durham, N. C.
WKNR
Youngstown, O.
KTOK
Oklahoma City, Okla.
WNOK
Columbia, S. C.
WDDO
Chattanooga, Tenn.

KBBR
Abilene, Texas
KFDJ
Amarillo, Texas
KTBC
Austin, Texas
KCBR
Lubbock, Texas
KRGB
Weihe, Texas

SELECT STATION REPRESENTATIVES
400 Madison Ave., New York 17, N. Y.
Plaza 8-1850

WITH
Baltimore, Md.
WLEE
Richmond, Va.

SIMMONS ASSOCIATES
509 Madison Ave., New York 22, N. Y.
Murray Hill 8-2821

STARS NATIONAL
400 Madison Ave., New York 17, N. Y.
Plaza 8-0555

WBCO
Bessemer, Ala.
WMGY
Montgomery, Ala.
KLER
Little Rock, Ark.
KSAN
San Francisco, Calif.
WWBN
Belle Glade, Fla.
WZOK
Jacksonville, Fla.
WLOM
Orlando, Fla.
WQXT
Palm Beach, Fla.
WEAS
Atlanta, Ga.
WJVR
Savannah, Ga.
WGOV
Valdosta, Ga.
WJAI
Anna, Ill.
WOPA
Chicago, Ill.
WPAD
Paducah, Ky.
WOKO
Baton Rouge, La.
KAOK
Lake Charles, La.
WBOK
New Orleans, La.
WEBB
Baltimore, Md.
WGAY
Silver Spring, Md.
KELW
St. Louis, Mo.
WMSD
Atlantic City, N. J.
WINE
Buffalo, N. Y.
WWOK
Charlotte, N. C.
WAAA
Winston-Salem, N. C.
WICA
Ashtabula, Ohio
WBKO
Columbus, Ohio
WHAT
WEFP
Pittsburgh, Pa.
WOOP
Greenville, S. C.
WJOK
Memphis, Tenn.
WKDA
Nashville, Tenn.
KOPY
Alice, Texas
KNOK
Fort Worth-Dallas, Texas
KYOK
Houston, Texas
WHMS
Charleston, W. Va.

UNITED BROADCASTING
420 Madison Ave., New York 17, N. Y.
Plaza 5-1945

WOKK
Washington, D. C.
WMD
Baltimore, Md.
WARK
Hagerstown, Md.
WINX
Rockville, Md.
WADU
Salisbury, Md.
WDRB
Trenton, N. J.
WJMO
Cleveland, Ohio
WJYU
Newport News, Va.
WANT
Richmond, Va.

VENARD, RINTOUL & McCONNELL, INC.
579 Fifth Ave., New York 17, N. Y.
Murray Hill 8-1088

WGGN
Birmingham, Ala.
WCOV
Montgomery, Ala.
KNSA
Fort Smith, Ark.
KWFC
Hot Springs, Ark.
KVOR
Colorado Springs, Colo.
WPDM
Jacksonville, Fla.
WDBQ
Pensacola, Fla.
WHOQ
Orlando, Fla.
WSUN
Tampa-St. Petersburg, Fla.
WEAT
West Palm Beach, Fla.
WGST
Atlanta, Ga.
CGNO
Dodge City, Kansas
KAKE
Wichita, Kansas
WHE
Lansing, Mich.
WPON
Pontiac, Mich
KCBX
Springfield, Mo.
KJFO
St. Joseph, Mo.
WJTN
Jamestown, N. Y.
WBBF
Rochester, N. Y.
WTBL
Utica, N. Y.
WHER
Canton, Ohio
WWEF
Cleveland, Ohio
WYKO
Columbus, Ohio
WZIF
Cincinnati, Ohio
WMAN
Mansfield, Ohio
WTEL
Tulsa, Ohio
WLOS
Asheville, N. C.
WTOB
Winston-Salem, N. C.
WEAN
Providence, R. I.
WWKX
Abilene, Texas
KAMO
Amarillo, Texas
KBTB
Lubbock, Texas
KCMC
Texarkana, Texas
KXHD
Wichita Falls, Texas
KTRB
Tyler, Texas
KADA
Ada, Okla.
KGA
Enid, Okla.

Diezie Dickie
Corinth, Miss.
WDXR
Chattanooga, Tenn.
WDXN
Clarksville, Tenn.
WDXI
Jackson, Tenn.
WDXE
Lawrenceburg, Tenn.
WDXL
Lexington, Tenn.
WPTV
Paris, Tenn.
WENK
Union City, Tenn.

WALKER-WALNT CO., INC.
347 Madison Ave., New York 17, N. Y.
Murray Hill 3-5830

GRANT WEBB & CO.
509 Madison Ave., New York 22, N. Y.
Murray Hill 8-7530

WHGR
Rainierside, Ga.
WFAW
Evanton, Ill.
WLPO
LaSalle, Ill.
WJRU
Salem, Ill.
WCMB
Elkhart, Ind.
WCRY
Gary, Ind.
WHIL
Boston, Mass.
WXON
Framingham, Mass.
WCAP
Lowell, Mass.
WHMP
Northampton, Mass.
KJFR
Columbia, Mo.
KCP
Helena, Mont.
WALK
Patchogue, N. Y.
WIDR
Alliance, Ohio
WOHD
East Liverpool, Ohio
WVCH
Chester, Pa.
KVOC
Ogden, Utah
WACL
Richmond, Va.
KIYK
Spokane, Wash.
WDBR
Marshfield, Wis.

TY AND RADIO BASICS
Since "color" came to radio in January 1958 . . .

. . . KFWB's exciting COLOR RADIO is setting the pace in Los Angeles . . . showing substantial gains in share-of-audience in every rating service: Hooper UP 67.5% . . . Nielsen UP 87.2% . . . Pulse UP 34.7%. Create some sales excitement for your clients' products in the nation's second market . . . with a schedule on KFWB Color Radio.

*as of June 1958

ROBERT M. PURCELL, president and general manager  MILTON H. KLEIN, sales manager  Represented nationally by JOHN BLAIR & CO.
In Omaha . . .
if you want the right time of day . . .
get it from the station with the most quarter-hour firsts*

That would be radio station KOWH, now completing 8 years of dominance.
1. KOWH is first in 32 quarter hours (including 7 first-place ties)
2. There are only 8 quarter hours in which KOWH is not first.
3. Currently KOWH is first in the morning, afternoon and all-day with a 7.9 average Pulse.
4. Good coverage on 660 kc.
Advertisers and listeners have shared the discovery that any time's a good time on KOWH.
Get Adam Young to give you the right time of day . . . or talk to KOWH General Manager Virgil Sharpe.

*Kulse

KOWH Omaha Represented by Adam Young Inc.
Charts, tables and tabulations covering—radio’s dimensions, audience listening patterns, programing trends, receivers produced and their location, audience composition, out-of-home tune-in, network program favorites, listening levels and variations, show-ratings differences, cumulative audiences, spot radio spending, spot radio vs. tv
This microphone creates the nation's 24th largest radio market — 312,830 families who listen weekly during daytime. WBT's total audience exceeds by 711% that of Charlotte's second station. WBT wins every Pulse time segment but one in the 25 counties surrounding Charlotte.
DIMENSIONS OF RADIO

How many U.S. homes have radios?

Millions of U.S. homes with radios, March, 1949-1958

<table>
<thead>
<tr>
<th>Year</th>
<th>U.S. homes</th>
<th>Radio homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>42.6</td>
<td>40.2</td>
</tr>
<tr>
<td>1950</td>
<td>43.4</td>
<td>41.4</td>
</tr>
<tr>
<td>1951</td>
<td>44.4</td>
<td>42.9</td>
</tr>
<tr>
<td>1952</td>
<td>45.3</td>
<td>44.3</td>
</tr>
<tr>
<td>1953</td>
<td>46.1</td>
<td>44.9</td>
</tr>
<tr>
<td>1954</td>
<td>46.7</td>
<td>45.1</td>
</tr>
<tr>
<td>1955</td>
<td>47.6</td>
<td>45.9</td>
</tr>
<tr>
<td>1956</td>
<td>48.7</td>
<td>47.0</td>
</tr>
<tr>
<td>1957</td>
<td>49.5</td>
<td>47.7</td>
</tr>
<tr>
<td>1958</td>
<td>50.5</td>
<td>48.7</td>
</tr>
</tbody>
</table>

Radio homes have pretty well kept pace with the growth in all homes, these Nielsen figures show. While there are actually more non-radio homes than in 1952, the difference is not significant. The 1958 saturation figure is 96.1%.

Is radio home ownership spread evenly?

Millions of radio homes, March 1958

<table>
<thead>
<tr>
<th>Region</th>
<th>Total homes</th>
<th>Radio homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>By Regions</td>
<td>13.1</td>
<td>12.7</td>
</tr>
<tr>
<td>Northeast</td>
<td>8.7</td>
<td>8.4</td>
</tr>
<tr>
<td>East Central</td>
<td>9.7</td>
<td>9.4</td>
</tr>
<tr>
<td>West Central</td>
<td>12.0</td>
<td>11.4</td>
</tr>
<tr>
<td>South</td>
<td>7.0</td>
<td>6.8</td>
</tr>
</tbody>
</table>

By county size

<table>
<thead>
<tr>
<th>Size</th>
<th>18.6</th>
<th>13.8</th>
<th>9.9</th>
<th>8.2</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>18.0</td>
<td>13.5</td>
<td>9.6</td>
<td>7.8</td>
</tr>
</tbody>
</table>

Unlike TV, radio home saturation is evenly spread over all sections of the country and in rural and urban areas, as indicated by county size figures. In the south, where TV has 76% saturation, radio has 95%. Data are from Nielsen.
How are radio sets distributed?

Radio Advertising Bureau's recent "Telurbia" study covered location of radio sets in densely saturated tv area (Long Island, N.Y.). Figures indicate that as tv saturation grows, same-room competition between radio and television sets lessens.

End of May 1958

<table>
<thead>
<tr>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3248</td>
<td>92</td>
<td>406</td>
</tr>
<tr>
<td>Fm</td>
<td>541</td>
<td>87</td>
<td>40</td>
</tr>
</tbody>
</table>

End of May 1957

<table>
<thead>
<tr>
<th>Stations on air</th>
<th>CPs not on air</th>
<th>New station requests</th>
<th>New station bids in hearing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>3024</td>
<td>133</td>
<td>303</td>
</tr>
<tr>
<td>Fm</td>
<td>540</td>
<td>23</td>
<td>10</td>
</tr>
</tbody>
</table>

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

Where new radios went in Telurbia

- Bedroom: 38.7%
- Kitchen: 21.0%
- Portable: 13.3%
- Other: 3.3%
- Living Room: 12.0%

Outside: 11.7%

88% non-living room radio

Copyright 5/58—RAB

What's been radio station growth during the past year?

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

<table>
<thead>
<tr>
<th>Set location</th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>93,000,000</td>
<td>90,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>36,000,000</td>
<td>35,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000*</td>
<td>10,000,000</td>
</tr>
<tr>
<td>Total</td>
<td>139,500,000</td>
<td>135,000,000</td>
</tr>
</tbody>
</table>

Source: RAB, 1 January 1958, 1 July 1957, sets in working order. *No new information.
Then
A year ago, Hooper had WSGN first, 7-9 AM, 33% ahead of the second station, average share.

A year ago, Hooper had WSGN first, 3-6 PM, average share 68% greater than the second station.

Oct.-Nov. Hooper shows WSGN with 10 AM-6 PM, Saturday share of 8.9.

And
April-May, 1958, Hooper shows WSGN first, 7-12 AM, 72% ahead of the second station, Monday-Friday.

Now it shows WSGN first 12-6 PM, 73% ahead of the second station, Monday-Friday.

April-May Hooper shows WSGN with 10 AM-6 PM, share of 32.8, 134% ahead of second station.

Nielsen said it first, and Hooper and advertisers concur.

WSGN
Birmingham, Ala.

5000 Watts At 61 On The Dial
National Representatives: Venard, Rintoul & McConnel, Inc.
Southern Representatives: James G. Ayers Co.

Personality Programming of Music and News 24 Hours a Day

Another Firstest: WTOB Winston-Salem, N. C.
Twice the second station, all day long, says latest Hooper.
How many radio sets have been produced in the U. S.?

Total U.S. radio set production, 1924-57

What types of radio sets are the most popular?

Radio set production, 1947-57

If you want dominance in the Cincinnati market, and personalities who sell your product, buy the leader in Cincinnati WKRC radio.
**RADIO AUDIENCE**

**How many homes are reached by radio in one week?**

<table>
<thead>
<tr>
<th>Year</th>
<th>Homes Reached (1000)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957</td>
<td>40,354</td>
<td>84.6%</td>
</tr>
<tr>
<td>1958</td>
<td>43,587</td>
<td>89.5%</td>
</tr>
</tbody>
</table>

*All U.S. radio homes.

**How many homes are reached by radio in one week, by day parts?**

<table>
<thead>
<tr>
<th>Day Parts</th>
<th>5 Days Mon.-Fri.</th>
<th>7 Days Sun.-Sat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>Morning-6 a.m.-12 noon</td>
<td>Afternoon-12 noon-6 p.m.</td>
</tr>
<tr>
<td>1957</td>
<td>32,293</td>
<td>29,479</td>
</tr>
<tr>
<td>1958</td>
<td>33,749</td>
<td>30,097</td>
</tr>
<tr>
<td>% Total U.S. radio homes</td>
<td>67.7%</td>
<td>61.8%</td>
</tr>
<tr>
<td>% Total U.S. radio homes</td>
<td>69.3%</td>
<td>61.8%</td>
</tr>
</tbody>
</table>

*Sunday-Saturday evening: a +2% gain in homes; a 0.7% drop in total U.S. radio homes reached because of increasing number of U.S. radio homes.

**What is radio's audience composition, by day parts?***

<table>
<thead>
<tr>
<th>Day Parts</th>
<th>Morning Mon.-Fri. (million)</th>
<th>Afternoon Mon.-Fri. (million)</th>
<th>Night-7 Days (million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEN</td>
<td>2.0</td>
<td>1.8</td>
<td>1.9</td>
</tr>
<tr>
<td>WOMEN</td>
<td>5.9</td>
<td>5.4</td>
<td>3.0</td>
</tr>
<tr>
<td>TEENS</td>
<td>0.8</td>
<td>0.9</td>
<td>1.2</td>
</tr>
<tr>
<td>CHILDREN</td>
<td>1.3</td>
<td>1.1</td>
<td>0.8</td>
</tr>
<tr>
<td>TOTAL</td>
<td>10.0</td>
<td>9.2</td>
<td>6.9</td>
</tr>
</tbody>
</table>

*Source: Nielsen average January-November 1957*
BELIEVABILITY SELLS

IN PROSPEROUS SOUTHERN NEW ENGLAND MORE PEOPLE listen MORE OFTEN with MORE BELIEVABILITY to WTIC than to any other station

WTIC 50,000 WATTS Hartford, Connecticut.

Represented nationally by
HENRY I. CHRISTAL CO., INC.
New York, Chicago, Detroit Boston, San Francisco, Atlanta
RADIO LISTENING HABITS

How does in-home listening vary by hours of day?

Radio's audience as of January 1958 is shown above (A. C. Nielsen). Figures atop bars represent millions of homes. Average minute audiences are only a fraction of radio's total audience. Peak hours are still in daytime.

Table: Average hours daily in-home listening per radio home by day parts

<table>
<thead>
<tr>
<th>Time</th>
<th>Mon.-Fri. average</th>
<th>Saturday</th>
<th>Sunday</th>
<th>All days average</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 p.m.-6 a.m.</td>
<td>34 min.</td>
<td>33 min.</td>
<td>27 min.</td>
<td>33 min.</td>
</tr>
<tr>
<td>Noon-6 p.m.</td>
<td>41 min.</td>
<td>47 min.</td>
<td>39 min.</td>
<td>41 min.</td>
</tr>
<tr>
<td>6 a.m.-Noon</td>
<td>45 min.</td>
<td>37 min.</td>
<td>29 min.</td>
<td>42 min.</td>
</tr>
<tr>
<td>Total</td>
<td>2 hrs., 0 min.</td>
<td>1 hr., 57 min.</td>
<td>1 hr., 35 min.</td>
<td>1 hr., 56 min.</td>
</tr>
</tbody>
</table>


What's average daily radio usage morning, afternoon and night?
ANOTHER BASIC FACT:

all selling is personal

the personal medium is radio!

In Philadelphia

Nothing—but nothing sells more personally than

WIP/610

FOR personal INFORMATION—ASK PETRY!
How does radio listening vary by county size and region?

There are extreme variations in listening by region and by county size, as shown in these bars. Highest listening: Pacific (P) coast; lowest, East Central (EC). Other designations: NE, Northeast and S, South. County listening more nearly matches county size: the most in the biggest and in descending order as shown.

What are the national listening figures by local time?

SOURCE: Nielsen Radio Index, Feb.-Mar. 1979. Multi-Year average. Figures include listening in Eastern, Central, Pacific Time Zones on local time basis. 6 to 9 a.m. is peak period.
STEADY GROWTH PUTS WPDQ JACKSONVILLE IN A POWERFUL No. 1 POSITION

TAKE A LOOK AT THE RECORD

HOO OPERATING
(Average Share of Audience)
Mon.-Fri. 6:00 AM to 6:00 PM

PULSE REPORT
(Percent of Total Audience)
Mon.-Fri. 6:00 AM to 6:00 PM

Robert Feagin, President — Ernest R. Currie, Sales V.-P.
Represented by
VENARD, RINTOUL & McConnell, INC.
JAMES S. AYERS, SOUTHEAST

JULY 1958
RADIO LISTENING HABITS

How does radio listening change through the year?

Average hours of in-home listening per home per day, 1957

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio-tv homes</td>
<td>1.92</td>
<td>1.87</td>
<td>1.89</td>
<td>1.70</td>
<td>1.78</td>
<td>1.62</td>
</tr>
<tr>
<td>Radio-only homes</td>
<td>3.36</td>
<td>3.29</td>
<td>2.89</td>
<td>2.51</td>
<td>2.74</td>
<td>3.01</td>
</tr>
</tbody>
</table>

Source: Nielsen Radio Index

What's the trend in radio in-home listening in TV homes?

As Nielsen figures to left show, listening hours in TV homes first rose slightly and then declined in recent years. They represent listening hours per home per day. Source: Nielsen Radio Index. These figures indicate stability rather than change.

How does radio's audience accumulate?

IN-HOME LISTENING

<table>
<thead>
<tr>
<th></th>
<th>Audience during average minute</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9 to noon Mon.-Fri.</td>
</tr>
<tr>
<td>% U.S. radio homes</td>
<td>15.0</td>
</tr>
<tr>
<td>Average hours listening per home reached</td>
<td>4.26</td>
</tr>
</tbody>
</table>

Homes reached on one or more days

<table>
<thead>
<tr>
<th></th>
<th>% U.S. radio homes</th>
<th>Average hours listening per home reached</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>52.3</td>
<td>4.26</td>
</tr>
<tr>
<td></td>
<td>76.6</td>
<td>10.19</td>
</tr>
<tr>
<td></td>
<td>84.6</td>
<td>17.32</td>
</tr>
</tbody>
</table>

Taken from a special analysis of the weekly radio audience conducted by the A. C. Nielsen Co. during the week of 3-9 March, 1957, these figures—though more than a year old—are still valid and illustrate there is more than one way to look at radio audience data. Figures illustrate the accumulation of radio listening in a three-hour span. Week-long total hours: 17.32 per home reached.
for that
1-2 PUNCH
USE WILK
SCRANTON
WILKES-BARRE

TO WIN THE
BIG N.E. PENNSYLVANIA MARKET

1st in Average Share of Audience — All Day*
1st in Average Quarter-Hour Rating — All Day*

PLUS:

- Highest power, greatest penetration.
- Lowest cost per thousand of any station in market.
- Most extensive merchandising support.
- Best record of growth in area—Both ratings and circulation.

Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details

The only A.B.N. Affiliate in Northeastern Pennsylvania.
How much does out-of-home listening add to in-home?

(Winter, 1958)
January-February reports

Per cent out-of-home listening adds to in-home listening in 27 markets

<table>
<thead>
<tr>
<th>Total audience</th>
<th>In-home</th>
<th>Out-of-home</th>
<th>This % plus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>▼</td>
<td>▼</td>
<td>▼</td>
</tr>
<tr>
<td>Atlanta</td>
<td>21.1</td>
<td>17.1</td>
<td>4.0</td>
</tr>
<tr>
<td>Baltimore</td>
<td>18.8</td>
<td>15.1</td>
<td>3.7</td>
</tr>
<tr>
<td>Birmingham</td>
<td>21.4</td>
<td>17.3</td>
<td>4.1</td>
</tr>
<tr>
<td>Boston</td>
<td>22.0</td>
<td>17.6</td>
<td>4.4</td>
</tr>
<tr>
<td>Buffalo</td>
<td>20.3</td>
<td>16.4</td>
<td>3.9</td>
</tr>
<tr>
<td>Chicago</td>
<td>22.5</td>
<td>18.0</td>
<td>4.5</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>18.9</td>
<td>15.0</td>
<td>3.9</td>
</tr>
<tr>
<td>Columbus (Dec-Jan.)</td>
<td>20.5</td>
<td>16.2</td>
<td>4.3</td>
</tr>
<tr>
<td>Dallas (Dec-Jan.)</td>
<td>22.4</td>
<td>17.7</td>
<td>4.7</td>
</tr>
<tr>
<td>Detroit</td>
<td>20.0</td>
<td>16.2</td>
<td>3.8</td>
</tr>
<tr>
<td>Fort Worth (Dec-Jan.)</td>
<td>22.2</td>
<td>17.7</td>
<td>4.5</td>
</tr>
<tr>
<td>Houston</td>
<td>21.0</td>
<td>17.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Kansas City</td>
<td>20.7</td>
<td>16.7</td>
<td>4.0</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>22.7</td>
<td>18.0</td>
<td>4.7</td>
</tr>
<tr>
<td>Miami (Feb-Mar.)</td>
<td>23.6</td>
<td>18.8</td>
<td>4.8</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>21.0</td>
<td>17.0</td>
<td>4.0</td>
</tr>
<tr>
<td>Minneapolis-St. Paul</td>
<td>20.4</td>
<td>16.3</td>
<td>4.1</td>
</tr>
<tr>
<td>New Orleans</td>
<td>21.6</td>
<td>17.9</td>
<td>3.7</td>
</tr>
<tr>
<td>New York (Jan.)</td>
<td>23.2</td>
<td>18.1</td>
<td>5.1</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>21.5</td>
<td>17.5</td>
<td>4.0</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>20.7</td>
<td>16.8</td>
<td>3.9</td>
</tr>
<tr>
<td>Richmond</td>
<td>19.9</td>
<td>16.0</td>
<td>3.9</td>
</tr>
<tr>
<td>St. Louis</td>
<td>20.5</td>
<td>16.7</td>
<td>3.8</td>
</tr>
<tr>
<td>San Diego</td>
<td>22.1</td>
<td>18.0</td>
<td>4.4</td>
</tr>
<tr>
<td>San Francisco</td>
<td>22.1</td>
<td>18.0</td>
<td>4.4</td>
</tr>
<tr>
<td>Seattle</td>
<td>23.0</td>
<td>18.5</td>
<td>4.5</td>
</tr>
<tr>
<td>Washington, D. C. (Jan.)</td>
<td>19.7</td>
<td>15.8</td>
<td>3.9</td>
</tr>
<tr>
<td>27 market weighted average</td>
<td>21.8</td>
<td>17.5</td>
<td>4.4</td>
</tr>
</tbody>
</table>

Figures above are from Pulse’s semi-annual study of out-of-home listening. In-home and out-of-home columns show per cent of homes listening by average quarter hours seven days a week. Percentage plus is not measure of homes using radio but ratio between in-home and out-of-home. Period covered by data is various winter months this year. Averages for the group of markets shown: in-home, 17.5%; out-of-home, 4.4%; average plus, 25.2%.
Interview: Douglas Burch

Leo Burnett Media Supervisor, Douglas Burch, tells why he selects WLW Radio and TV Stations for PURE OIL

"WLW Radio-TV Stations are famous for extending broadcasting's most 'Royal Welcome Service'".

"They give advertisers a tankful of powerful promotion coming and going."

"Another good reason why for PURE, we're SURE with WLW Radio and Television Stations!"

"Yes, behind the scene and on the air— the Crosley Group drive home the business."

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

Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Los Angeles, San Francisco, Detroit; Bomer Lowrance & Associates, Inc.: Atlanta, Dallas.........., Crosley Broadcasting Corporation, a division of Arco
RADIO LISTENING HABITS

What's the trend in out-of-home listening?

<table>
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<td>4.1</td>
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<tr>
<td>Median</td>
<td>3.2</td>
<td>3.6</td>
<td>3.6</td>
<td>3.8</td>
<td>3.6</td>
<td>3.9</td>
</tr>
</tbody>
</table>

Six-year span covering out-of-home listening during winter and summer shows winter increase of 35% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total. Next in importance is listening at work. Portable tune-in is rising.
Audiences respond to KOBY's musical formula beamed to San Francisco families. From New York to San Francisco, advertisers know that KOBY motivates the market!

If your favorite tune is "Happy Days are Here Again," played by thousands of ringing cash registers . . . then it's time you called your Petry Man. He'll show you the rating facts and give you the big reasons to buy KOBY in San Francisco!

KOBY 10,000 watts • San Francisco is KOBY-land

Mid-America Broadcasting Co.
RADIO LISTENING HABITS

How do listening levels compare in radio-tv and radio-only homes?

### Homes using radio in-home by day parts

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Radio homes using radio</th>
<th>Tv homes using radio</th>
<th>Radio only homes using radio</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 a.m.-12 noon</td>
<td>AVG. AUD. 14.2% HOMES 6,915</td>
<td>AVG. AUD. 13.5% HOMES 5,768</td>
<td>AVG. AUD. 18.4% HOMES 1,147</td>
</tr>
<tr>
<td>(Mon.-Fri.)</td>
<td>6,915</td>
<td>5,768</td>
<td>1,147</td>
</tr>
<tr>
<td>12 noon-6 p.m.</td>
<td>AVG. AUD. 11.4% HOMES 5,552</td>
<td>AVG. AUD. 10.1% HOMES 4,357</td>
<td>AVG. AUD. 19.0% HOMES 1,195</td>
</tr>
<tr>
<td>(Mon.-Fri.)</td>
<td>5,552</td>
<td>4,357</td>
<td>1,195</td>
</tr>
<tr>
<td>6-11 p.m.</td>
<td>AVG. AUD. 7.4% HOMES 3,604</td>
<td>AVG. AUD. 5.4% HOMES 2,352</td>
<td>AVG. AUD. 19.7% HOMES 1,252</td>
</tr>
<tr>
<td>(Sun.-Sat.)</td>
<td>3,604</td>
<td>2,352</td>
<td>1,252</td>
</tr>
</tbody>
</table>

**Source:** Nielsen Radio Index, Jan.-Feb. 1958.

Radio-only homes listen to radio at a fairly steady rate through the day, while radio-tv homes show a gradual decline. The data here are based on New York time, so spot advertisers should use the material with care.

How does radio listening compare winter and summer?

Biggest difference in summer and winter listening is in the morning, as these Nielsen figures show. And even auto tune-in remains stable despite heavier summer travel. Total listening (auto plus in-home): morning—July '57, 5.9 million homes, Jan. '58, 6.9; afternoon—July '57, 7.0, Jan. '58, 6.6; night—July '57, 4.8, Jan. '58, 4.2.

**TV AND RADIO BASICS**
MORNING!

ALL DAY LONG!

KIOA DES MOINES' NO. 1 STATION
15 MONTHS SOLID!

Balanced programming plus timely news and public service features — that's the number one station in Des Moines.

For over 15 months, the New KIOA has been overwhelmingly the first choice of Des Moines radio listeners.

The New KIOA has more listeners than four other Des Moines stations combined — listeners that are your buyers!

Buy the station that reaches all of Iowa with blanket coverage.

KAKC TULSA'S NO. 1 STATION
21 MONTHS SOLID!

From last place to the top in a few short weeks — and then holding top position for over 21 months straight.

That's the New KAKC story. A story of loyal listeners who depend on KAKC for music and up to the second news.

Buy the station that delivers the most — KAKC in Tulsa — recipient of the coveted Associated Press Award for best coverage of all A.P. radio and T.V. stations in the United States!

---

TULSA

**HOOPER RADIO AUDIENCE INDEX — M.-F.**

**FEBRUARY, 1958**

| The New KAKC | 20 | 28 |
| Station A | 20 | 10 |
| Station B | 20 | 18 |

Pulse reports the NEW KAKC is first in every 30 min. segment 24 hours a day!

---

DES MOINES

**HOOPER RADIO AUDIENCE INDEX — M.-F.**

**MAY-JUNE, 1958**

| The New KIOA | 41.5 | 46.9 |
| Station A | 34.6 | 24.2 |
| Station B | 14.5 | 10.4 |

Pulse reports the New KIOA leads with SB quarter-hour "firsts" out of a possible 72!

---

**PULSE RADIO AUDIENCE INDEX — M.-F.**

**MAY, 1958**

| The New KIOA | 34 | 33 |
| Station A | 31 | 26 |
| Station B | 13 | 14 |

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**PUBLIC RADIO CORPORATION**

The New KIOA — First in Des Moines
The New KAKC — First in Tulsa
LESTER KAMIN, President

GET THE LOW, LOW COST PER THOUSAND FACTS
WEED RADIO CORP.
What are the most popular radio programs in the top 10 markets?

Total audience—in-home and out-of-home**

<table>
<thead>
<tr>
<th>Market</th>
<th>Top three network programs</th>
<th>Highest rated ¼ hr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW YORK*</td>
<td>Arthur Godfrey (CBS)</td>
<td>4.5</td>
</tr>
<tr>
<td></td>
<td>World News Roundup (CBS)</td>
<td>4.5</td>
</tr>
<tr>
<td></td>
<td>Gunsmoke (Sun.) (CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td>LOS ANGELES</td>
<td>Edward R. Murrow (CBS)</td>
<td>6.2</td>
</tr>
<tr>
<td></td>
<td>Gunsmoke (Sat.) (CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td></td>
<td>Howard Miller (CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td></td>
<td>Jack Benny (CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td></td>
<td>Robert Q. Lewis (CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td>CHICAGO</td>
<td>Arthur Godfrey (CBS)</td>
<td>6.9</td>
</tr>
<tr>
<td></td>
<td>Gunsmoke (Sat.) (CBS)</td>
<td>6.1</td>
</tr>
<tr>
<td></td>
<td>Edward R. Murrow (CBS)</td>
<td>5.8</td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td>Arthur Godfrey (CBS)</td>
<td>5.1</td>
</tr>
<tr>
<td></td>
<td>Backstage Wife (CBS)</td>
<td>5.0</td>
</tr>
<tr>
<td></td>
<td>Breakfast Club (ABC)</td>
<td>4.9</td>
</tr>
<tr>
<td></td>
<td>2nd Mrs. Burton (CBS)</td>
<td>4.9</td>
</tr>
<tr>
<td></td>
<td>Young Dr. Malone (CBS)</td>
<td>4.9</td>
</tr>
<tr>
<td>DETROIT</td>
<td>Arthur Godfrey (CBS)</td>
<td>5.3</td>
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<tr>
<td></td>
<td>Breakfast Club (ABC)</td>
<td>4.4</td>
</tr>
<tr>
<td></td>
<td>Lowell Thomas (CBS)</td>
<td>3.9</td>
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<tr>
<td>BOSTON</td>
<td>World News Roundup—8 a.m. (CBS)</td>
<td>6.1</td>
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<tr>
<td></td>
<td>Arthur Godfrey (CBS)</td>
<td>5.6</td>
</tr>
<tr>
<td></td>
<td>World News Roundup—Sat.—8 a.m. (CBS)</td>
<td>5.3</td>
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<td>SAN FRANCISCO</td>
<td>Gunsmoke (Sat.) (CBS)</td>
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<td></td>
<td>Nora Drake (CBS)</td>
<td>5.0</td>
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<td></td>
<td>Monitor (Sat.) (NBC)</td>
<td>4.8</td>
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<td>ST. LOUIS</td>
<td>Arthur Godfrey (CBS)</td>
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<td>World News Roundup—Sat.—8 a.m. (CBS)</td>
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<td></td>
<td>Gunsmoke (Sat.) (CBS)</td>
<td>4.8</td>
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<tr>
<td>WASHINGTON, D. C.</td>
<td>World News Roundup—8 a.m. (CBS)</td>
<td>5.9</td>
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<td>World News Roundup—8 a.m. (NBC)</td>
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<td>CLEVELAND</td>
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<td></td>
<td>Lowell Thomas (CBS)</td>
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<tr>
<td></td>
<td>Jack Benny (CBS)</td>
<td>4.3</td>
</tr>
</tbody>
</table>

*April report, The Pulse, Inc.
Eight newsmen are popping up all over Cleveland. They're the men who make up WERE's Eight-Alarm Newsroom. They're first at the scene of the news—they dig for the news—they analyze the news...giving Cleveland three-dimension coverage. When WERE delivers your commercial message, the forces of an alert sponsor are joined with those of an alert radio station.
NETWORK RADIO PATTERNS

What size audiences can an advertiser accumulate?

A. With one daytime music and one nighttime news strip in four weeks?*

<table>
<thead>
<tr>
<th>Net rating</th>
<th>Unduplicated homes</th>
<th>Average frequency</th>
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<tbody>
<tr>
<td>12.4%</td>
<td>6,036,000</td>
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</table>


B. With a multiple weekly participation schedule (35 per week)?*

<table>
<thead>
<tr>
<th>% total U.S. homes</th>
<th>% tv homes</th>
<th>% radio only homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>One week</td>
<td>13.3</td>
<td>10.1</td>
</tr>
<tr>
<td>Four weeks</td>
<td>24.4</td>
<td>19.6</td>
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</tbody>
</table>


C. With a typical morning five minute segment in four weeks?*

<table>
<thead>
<tr>
<th>% Cumulative audience</th>
<th>% Avg. per broadcast rating</th>
<th>% Homes</th>
<th>Avg. episodes</th>
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<tbody>
<tr>
<td>9.9</td>
<td>2.0</td>
<td>4,825,000</td>
<td>3.9</td>
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</tbody>
</table>

*From the Official Index, March-April, 1958.

How do network radio ratings vary by markets?*

Radio ratings for single programs in the top ten markets

<table>
<thead>
<tr>
<th>Shows</th>
<th>Total audience in-home &amp; out-of-home</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lowell Thomas (CBS)</td>
<td>3.9</td>
</tr>
<tr>
<td>Gunsmoke (Sun. CBS)</td>
<td>4.3</td>
</tr>
<tr>
<td>Breakfast Club (ABC)</td>
<td>2.9</td>
</tr>
<tr>
<td>Edward P. Morgan (ABC)</td>
<td>1.9</td>
</tr>
<tr>
<td>My True Story (NBC)</td>
<td>2.0</td>
</tr>
<tr>
<td>Morgan Beatty (NBC)</td>
<td>2.6</td>
</tr>
</tbody>
</table>

  **April, 1958
Programs and People That Produce

When you find that happy combination of a station with top ratings and thoroughly documented proof of sales effectiveness — you've found WKLO in Louisville, Kentucky and you are going to make some money for your client when you place your advertising on this station.

It takes people to sell people. WKLO personalities deliver the advertiser's commercial with conviction, believability and personal persuasion. These are people talking with people . . . not voices speaking at people.

It takes people to sell people — and we've got the right ones in front of the microphones and more than any other station in Louisville at the receivers.

SOLD NATIONALLY BY:

robert e. eastman & co., inc.
NEW YORK, CHICAGO, SAN FRANCISCO
## Spot radio spending by industry category

<table>
<thead>
<tr>
<th>Product Category</th>
<th>1st Quarter 1958*</th>
<th>3rd Quarter 1957*</th>
<th>1st Quarter 1957*</th>
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<tr>
<td></td>
<td>No. Brands</td>
<td>% of Total</td>
<td>Dollars (000)</td>
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<tr>
<td>Agriculture</td>
<td>54</td>
<td>6.3</td>
<td>872</td>
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<tr>
<td>Ale, Beer &amp; Wine</td>
<td>54</td>
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<td>3,399</td>
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<td>Amusements</td>
<td>10</td>
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<td>Appliances</td>
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<tr>
<td>Automotive</td>
<td>29</td>
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<td>4,655</td>
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<td>Building Material</td>
<td>8</td>
<td>.9</td>
<td>180</td>
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<td>Clothing, Apparel, Accessories</td>
<td>9</td>
<td>1.0</td>
<td>189</td>
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<td>Confections &amp; Soft Drinks</td>
<td>24</td>
<td>2.8</td>
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<td>Consumer Services</td>
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<td>Dairy Products</td>
<td>20</td>
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<td>Drugs</td>
<td>81</td>
<td>9.5</td>
<td>3,337</td>
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<td>Finance</td>
<td>18</td>
<td>2.1</td>
<td>328</td>
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<tr>
<td>Food &amp; Grocery</td>
<td>230</td>
<td>26.9</td>
<td>8,899</td>
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<td>Gasoline &amp; Lubricants</td>
<td>31</td>
<td>3.6</td>
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<td>General Household Prds.</td>
<td>27</td>
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<td>Household Cleaners</td>
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<td>Notions</td>
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<td>Pet Products</td>
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<td>Publications</td>
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<td>551</td>
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<td>Religion</td>
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</tr>
<tr>
<td>Tobacco Products</td>
<td>25</td>
<td>2.9</td>
<td>6,298</td>
</tr>
<tr>
<td>Toilet Requisites</td>
<td>45</td>
<td>5.2</td>
<td>3,172</td>
</tr>
<tr>
<td>Transportation &amp; Travel</td>
<td>33</td>
<td>3.9</td>
<td>1,043</td>
</tr>
<tr>
<td>Watches &amp; Jewelry</td>
<td>6</td>
<td>.7</td>
<td>139</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>24</td>
<td>2.8</td>
<td>1,551</td>
</tr>
</tbody>
</table>

Source: RAR, 1st quarter, 1958; SRA, 4th quarter 1957; 1st quarter 1957
Of course, we'll cover

the first trip to the moon!

Representatives:

WTRY
John Blair & Co.

WAVZ
National: Hollingbery Co.
New England: Kettell-Carter

WTRY + WAVZ
ALBANY, SCHENECTADY, TROY, NEW YORK
NEW HAVEN, CONN.

Daniel W. Kops, President  •  Richard J. Monahan, Vice President and National Advertising Manager
How much audience can spot add to a tv network show?*

How much coverage do spot radio and tv offer with the same amount of money?*

How does frequency distribution of spot radio and television compare?*

Quintiles are radio and tv audiences broken down into five equal parts in order of increasing frequency exposure.

*Source: A. C. Nielsen

---

### RADIO SPOT SUPPORT FOR TV NETWORK

<table>
<thead>
<tr>
<th>Los Angeles</th>
<th>Maverick</th>
<th>% Homes Reached Weekly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spot Plus Network (10 per week)</td>
<td>21.2%</td>
<td>30.2%</td>
</tr>
<tr>
<td>New Homes</td>
<td>15.9</td>
<td>53</td>
</tr>
<tr>
<td>Spot Plus Network</td>
<td>9.0</td>
<td>9.0</td>
</tr>
<tr>
<td>Maverick Only</td>
<td>14.3%</td>
<td>2.5</td>
</tr>
<tr>
<td>Freq.</td>
<td>2.5</td>
<td>23</td>
</tr>
</tbody>
</table>

---

### RADIO VS. TV SPOT COVERAGE

Same dollar expenditure—New York area, $4,000 per week

<table>
<thead>
<tr>
<th>RADIO</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of stations</td>
<td>3</td>
</tr>
<tr>
<td>Announcements per week</td>
<td>70 (MIN.)</td>
</tr>
<tr>
<td>Homes reached per announcement</td>
<td>80,500</td>
</tr>
<tr>
<td>Monthly cum audience</td>
<td>3,167,000</td>
</tr>
<tr>
<td>Frequency</td>
<td>7.1</td>
</tr>
</tbody>
</table>

---

### RADIO VS. TELEVISION SPOT COVERAGE

Same spot schedule—Leading Chicago stations

20 spots per week (6:30 A.M.—9:30 P.M.)

<table>
<thead>
<tr>
<th>TV</th>
<th>RADIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>1.3</td>
</tr>
<tr>
<td>2nd</td>
<td>2.9</td>
</tr>
<tr>
<td>3rd</td>
<td>4.8</td>
</tr>
<tr>
<td>4th</td>
<td>8.8</td>
</tr>
<tr>
<td>5th</td>
<td>206</td>
</tr>
</tbody>
</table>

**Quintiles**

- TV: 7.7%
- RADIO: 9.8%

**Frequency Distribution**

<table>
<thead>
<tr>
<th>TV</th>
<th>RADIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freq.</td>
<td>2.7</td>
</tr>
<tr>
<td>1.3</td>
<td>2.5</td>
</tr>
<tr>
<td>4.9</td>
<td>104</td>
</tr>
<tr>
<td>206</td>
<td>301</td>
</tr>
<tr>
<td>2.7</td>
<td>9.8</td>
</tr>
</tbody>
</table>
“Ask John Blair How we stay way up here”

wbns radio

first in Columbus, Ohio
How much have advertisers spent for spot radio time?

1950 = 100.0

<table>
<thead>
<tr>
<th>YEAR</th>
<th>DAYTIME</th>
<th>NIGHTTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>78.8</td>
<td>78.0</td>
</tr>
<tr>
<td>1950</td>
<td>100.0</td>
<td>100.0</td>
</tr>
<tr>
<td>1951</td>
<td>104.2</td>
<td>—</td>
</tr>
<tr>
<td>1952</td>
<td>105.6</td>
<td>101.2</td>
</tr>
<tr>
<td>1953</td>
<td>105.3</td>
<td>—</td>
</tr>
<tr>
<td>1954</td>
<td>104.6</td>
<td>—</td>
</tr>
<tr>
<td>1955</td>
<td>98.3</td>
<td>—</td>
</tr>
<tr>
<td>1956</td>
<td>92.0</td>
<td>48.8</td>
</tr>
<tr>
<td>1957</td>
<td>93.9</td>
<td>46.4</td>
</tr>
<tr>
<td>1958</td>
<td>96.9</td>
<td>46.2</td>
</tr>
</tbody>
</table>

Figures above relate to station income from time sales only, after rate discounts but before commissions to reps, agencies. Source of all figures is FCC, except for 1957, which comes from the Station Representatives Association.

What's the trend in day and night spot rates?

Prepared by The Katz Agency, these data show rate data on Katz radio stations as of 1 January each year. The figures are based on a schedule of 12 one-minute announcements for 13 weeks. Daytime rates are those that apply for the most hours between 8:00 a.m. and 6:00 p.m. Nighttime rates are those that apply for the most hours between 7:00 and 10:00 p.m. Thus, trends for prime time rates are not covered here.

What's the ratio between night and day spot radio rates?

Continuing study of spot radio rates by the Katz Agency of its represented stations shows that nighttime rates are now, on the average, 12% lower than daytime rates. Between 1946 and 1950 there was an almost parallel increase in both daytime and nighttime rates. Between 1950 and 1952, there was a slight increase in daytime rates with nighttime rates remaining relatively static. Between 1952 and 1956, daytime rates declined 13% but nighttime rates were cut in half. Rates shown here are for 12 announcements weekly for 13 weeks as of 1 January each year. Day rates are those for most hours between 8:00 a.m. and 6:00 p.m.; night for most hours between 7:00 and 10:00 p.m., thus do not include premium time rates.
CBS Radio newsman Frank Goss is a highly talented man. So are the many other CBS Radio Pacific personalities here in Hollywood. They have this and something else in common. They speak with the impact and authority of 26 voices...the 26 stations that make up the CBS Radio Pacific Network. Each station is a powerful, respected voice in its own community airing programs that only a radio network can provide. Together these stations offer 252,000 watts of power to blanket 500,000 square miles of the West with the completeness, efficiency, economy and authority that no other western regional medium, broadcast or print, can match. If your market is here, you can't do better than with the

represented by CBS RADIO SPOT SALES
From 6:00 p.m. to Midnight, Sunday through Saturday, KSTP-TV is **FIRST in audience** in Minneapolis-St. Paul's 741,060 TV homes!

*ARB METROPOLITAN AREA REPORT, JUNE, 1958*
TELEVISION

Network tv .......................................................... Page 144
Color television ..................................................... Page 154
Spot tv ............................................................... Page 160
Te station representatives ................................... Page 164

Te BASICS .......................................................... Page 177

Please turn page for highlights and index of Television section ▶
17,250 mail requests prove

**KETV gets Action...**

...in 97 counties of prosperous Eastern Nebraska and Western Iowa.

Shaded areas show the response of 17,259 pieces of mail resulting from a KETV seed offer. Counties in dark red produced from 40% to over 100% of the mail delivered by the home county (Douglas) per 1,000 TV homes. Percentages of response for the 97 counties are shown in the legend above and map (left).

**Here’s Proof...**

Advertisers sell all of Eastern Nebraska, Western Iowa and more when buying KETV. Audience response to a KETV seed offer came from 97 industrial and agricultural counties...including the buying-power centers of Omaha, Council Bluffs, Iowa and Lincoln. This same vast, responsive audience is yours when you advertise on KETV.

**MARKET DATA**

<table>
<thead>
<tr>
<th></th>
<th>Population</th>
<th>Retail Sales</th>
<th>Effective Buying Income</th>
<th>Families</th>
<th>Average Family Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Market**</td>
<td>1,418,600</td>
<td>$1,611,922,000</td>
<td>$2,114,430,000</td>
<td>438,800</td>
<td>$4,452</td>
</tr>
<tr>
<td>Bonus Market***</td>
<td>753,100</td>
<td>$926,477,000</td>
<td>$1,183,166,000</td>
<td>235,729</td>
<td>$4,221</td>
</tr>
<tr>
<td>TOTAL</td>
<td>2,171,700</td>
<td>$2,538,399,000</td>
<td>$3,297,596,000</td>
<td>674,529</td>
<td>$4,337</td>
</tr>
</tbody>
</table>

*Sales Management, May, 1958
**Counties listed for Omaha area in Television Magazine, March, 1958
***29 additional counties responding to seed offer.

See your man for availabilities

Ben H. Cowdery, President
OMAHA WORLD-HERALD STATION
OMAHA, NEBRASKA

Eugene S. Thomas, V.P. & Gen. Mgr.

**KETV** channel 7

basic abc

TV AND RADIO BASICS
TELEVISION HIGHLIGHTS

Rush into specials is big news in fall tv lineup. Reasons behind surging popularity of this programing form are basic marketing advantages such as (1) merchandising and promotion potential of these shows; (2) consumer publicity opportunities; (3) chance for sponsor to stand out and identify with one-shot at lower cost than regular sponsorship implies (see page 152).

Stepped-up number of split sponsorships on network tv stem from new media theory: Buying circulation and audience turnover on network tv and hedge the risk by spreading programing dollars over participation in two or three shows. Say top marketing v.p.’s:Advertisers spread their magazine dollars, yet network tv, an outstandingly powerful sales medium, inherited the buying patterns of lower-cost radio days (see page 145).

Late-summer rush into spot tv is anticipated by media buyers and sellers who anticipate big gain for the medium from higher-cost and longer-commitment media. While availability requests are starting to flow in to rep companies, actual buying is delayed by the slow firming of network programing lineups (see page 160).

There were 52 new shows on the air this past season, contrasted with 41 in ’56 and 42 in ’54 and ’55. Of the 116 shows on the air this past season, 25 had been telecast at least five years (see page 144).

Even though color tv hasn’t taken the country by storm, it’s creating a lot of consumer and client interest in it. At this point there are some 350,000 color sets, largely centered in the top 100 market areas, and a total of 291 stations equipped to transmit color (see page 154).

New tv spot business this fall will come from former network tv advertisers and from former print advertisers. So say the agency buyers, account people and media directors surveyed by SPONSOR for this Fall Facts Basics issue (see page 158).

TELEVISION BASICS

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Network tv changes patterns. Chart based on SPONSOR questionnaire of agency executives and clients........... 142
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Network programing trends: show types, ratings, trends. Starts on ...................................................... 208

JULY 1958
# Network TV Changes Patterns

1. What nighttime network program buys for fall '58 have you made to date?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>10%</td>
<td>40%</td>
<td>20%</td>
<td>30%</td>
<td>50%</td>
<td>20%</td>
<td>20%</td>
<td>30%</td>
<td>30%</td>
<td>30%</td>
<td>30%</td>
</tr>
<tr>
<td>1957</td>
<td>10</td>
<td>20</td>
<td>20</td>
<td>10</td>
<td>50</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>

2. How do your network TV buying patterns differ in fall of '58 from fall of '57?

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full weekly half-hour show</td>
<td>40%</td>
<td>10%</td>
</tr>
<tr>
<td>Co-sponsor half-hour show</td>
<td>60%</td>
<td>30%</td>
</tr>
<tr>
<td>Alternate week evening half hour</td>
<td>50%</td>
<td>80%</td>
</tr>
<tr>
<td>Co-sponsor one hour weekly</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>Daytime participations</td>
<td>60%</td>
<td>60%</td>
</tr>
<tr>
<td>Nighttime participations</td>
<td></td>
<td>10%</td>
</tr>
<tr>
<td>Full hour</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Hour-long specials</td>
<td></td>
<td>10%</td>
</tr>
</tbody>
</table>

3. How do lengths of network TV contracts compare this year with fall 1957?

<table>
<thead>
<tr>
<th></th>
<th>52-week</th>
<th>39-week</th>
<th>26-week</th>
<th>13-week</th>
</tr>
</thead>
<tbody>
<tr>
<td>More</td>
<td>10%</td>
<td>50%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Fewer</td>
<td>30%</td>
<td>10%</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Same</td>
<td>30%</td>
<td>10%</td>
<td></td>
<td>10%</td>
</tr>
</tbody>
</table>

4. How do talent costs compare this fall with fall 1957?

<table>
<thead>
<tr>
<th></th>
<th>FILM</th>
<th>LIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up</td>
<td>50%</td>
<td>60%</td>
</tr>
<tr>
<td>Per cent gain</td>
<td>8.5%</td>
<td>8%</td>
</tr>
<tr>
<td>Same</td>
<td>30%</td>
<td>20%</td>
</tr>
</tbody>
</table>

5. How do network TV expenditures in fall '58 compare with fall '57?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Per cent gain</th>
<th></th>
<th>Same</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up</td>
<td>50%</td>
<td>8%</td>
<td></td>
<td>50%</td>
</tr>
</tbody>
</table>

6. Why is there a change in network spending this fall?

| Change in marketing strategy | 30% |
| High cost of network TV     | 10%  |
| Long-term net TV commitments | 20%  |

7. What are your programming predictions on the three networks for spring 1959?

<table>
<thead>
<tr>
<th></th>
<th>WEST.</th>
<th>QUIZ</th>
<th>MUS.</th>
<th>ONE-HR. DRAMAS</th>
<th>SIT. COM.</th>
<th>ONE-SHOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>More</td>
<td>70%</td>
<td>60%</td>
<td>70%</td>
<td>10%</td>
<td>80%</td>
<td>70%</td>
</tr>
<tr>
<td>Fewer</td>
<td>30%</td>
<td>30%</td>
<td>70%</td>
<td>10%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

*Based on a selected group of agency and advertiser executives contacted by sponsor late in May.
"I Know How to Spell Television..."

... announced a Minneapolis youngster recently when her teacher suggested "TV" as the abbreviation of a word first graders might find too long to spell.

"All right," said the teacher, "how do you spell television?"

"W C C O," replied the little girl, proudly.

This warm little incident has a real significance. To the vast majority of men, women and children in the Minneapolis-St. Paul area, "television" means WCCO. It is the station which every month for the past 5½ years has commanded the audience in more quarter-hours than all competing television stations combined; has had more of the Top 15 programs than all other channels put together.*

WCCO Television is the station in Minneapolis-St. Paul. It is the station if you want to reach more of the people more of the time in the Northwest. It's good company to more viewers. That's the best company for your advertising.

* Telepulse

WCCO television

CBS IN THE NORTHWEST

JULY 1958
The nets are betting heavily on Westerns again, plus new mystery-adventure shows. Despite large number of these shows last year, their mortality was low. Categories coming back strong are situation-comedy and half-hour comedies.

Network tv programing this fall is offering as broad a range of show types as it has at any time in tv history, with one major exception: general drama, which came in for critical acclaim in tv's early years, has fewer entries in 1958 than it ever did.

However, as newspaper critics sharpen their hatchets, one fact about the caliber and audience-appeal of the network lineups stands out to the agency and packager tv pros.

Network tv continues to supply the sort of "theatrical excellence" that used to be the backbone of general drama, but rather than doing it in as many weekly scheduled shows as in the past, it has shifted emphasis to the large number of specials forthcoming.

In terms of the staples, the regularly scheduled programing, of fall 1958, show mortality predictions are running rampant.

"We were sure the saddle sores would have to die out by December last year and look what happened!" says the tv v.p. of one of the top five air media agencies.

"You can’t judge the expected life-span of a show category on the basis of number of entries per season alone. Westerns were always the backbone of the movie industry, and there seems to be little reason to suppose that the tv viewing public would object to their existence in television."

A number of agency programing chieftains add that the tv Western has spawned more new angles, creative approaches and new production concepts within two seasons than the film industry managed to incorporate in 20 years.

"The newspaper critics say ‘Western’ and sneer,” one agency v.p. with stakes in Western programing told SPONSOR. "But actually there’s a wide range of difference within the category. Cimaron City is very different from Cheyenne, for instance."

Conclusion: Few experts are willing to go out on a limb and predict sweeping show mortalities among the Westerns. On the other hand, bitter ex-

These are show-types the three networks offered over the past three years

<table>
<thead>
<tr>
<th>Show type</th>
<th>1958-59 Season</th>
<th>1957-58 Season</th>
<th>Average cost of all shows: ’57-’58</th>
<th>Average cost of new shows only: ’58-’59</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adventure (half-hour)</td>
<td>4</td>
<td>6</td>
<td>$31,818</td>
<td>none new</td>
</tr>
<tr>
<td>Adventure (one-hour)</td>
<td>1</td>
<td>2</td>
<td>none new</td>
<td>none new</td>
</tr>
<tr>
<td>Comedy (half-hour)</td>
<td>4</td>
<td>5</td>
<td>$54,000</td>
<td>30,500</td>
</tr>
<tr>
<td>Drama (one-hour)</td>
<td>4</td>
<td>9</td>
<td>54,000</td>
<td>none new</td>
</tr>
<tr>
<td>Drama (half-hour)</td>
<td>5</td>
<td>1</td>
<td>32,682</td>
<td>none new</td>
</tr>
<tr>
<td>Drama (90-minute)</td>
<td>1</td>
<td>1</td>
<td>39,000 (½ hour)</td>
<td>none new</td>
</tr>
<tr>
<td>Music (one-hour)</td>
<td>1</td>
<td>2</td>
<td>none new</td>
<td>none new</td>
</tr>
<tr>
<td>Music (half-hour)</td>
<td>2</td>
<td>2</td>
<td>none new</td>
<td>none new</td>
</tr>
<tr>
<td>Mystery (one-hour)</td>
<td>2</td>
<td>7</td>
<td>41,000 (½ hour)</td>
<td>37,900</td>
</tr>
<tr>
<td>Mystery (half-hour)</td>
<td>12</td>
<td>10</td>
<td>28,173</td>
<td>29,800</td>
</tr>
<tr>
<td>Quiz-panel-games</td>
<td>14</td>
<td>19</td>
<td>28,173</td>
<td>30,666</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>14</td>
<td>9</td>
<td>37,287</td>
<td>30,666</td>
</tr>
<tr>
<td>Variety (one-hour)</td>
<td>7</td>
<td>8</td>
<td>101,917</td>
<td>59,000 (½ hour)</td>
</tr>
<tr>
<td>Variety (half-hour)</td>
<td>7</td>
<td>2</td>
<td>42,200</td>
<td>40,000</td>
</tr>
<tr>
<td>Western (one-hour)</td>
<td>7</td>
<td>14</td>
<td>55,000</td>
<td>none new</td>
</tr>
<tr>
<td>Western (half-hour)</td>
<td>16</td>
<td>12</td>
<td>36,136</td>
<td>none new</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>7</td>
<td>6.5</td>
<td>none new</td>
<td>none new</td>
</tr>
</tbody>
</table>
experience with the vulnerability of comedy has made the return of the two major comedy names, Berle and Gleason, prey to some fair-size money bets.

"So many more factors enter into the success or failure of a comedy show than a Western or mystery," one top film packager told SPONSOR. "In the latter, competent storyline and excellence of production are virtually a guarantee of success. With comedy, the degree and type of exposure of the star, even the subtleties of the psychological climate of the country at the time the show gets off the ground can spell the difference between success or failure."

However, the network and agency show experts are generally agreed on one score: It's time for a return of comedy, and the additional number of situation-comedies bears out their faith in this format.

"The situation comedies we feel will survive the fall are those with a family-humor appeal rather than the more far-fetched laugh-getter," a network programing v.p. told SPONSOR.

"Tv has raised its own monster by making the viewing public more sophisticated within a few short seasons than any other medium of entertainment ever managed to do. Therefore, we have to recognize today that the public won't accept the incredible, unless it's presented as phantasy. In humor, they want identification, as well as escape."

The one show category many experts deem as most vulnerable is the avalanche of quiz and game shows. As many admen put it, once the novelty has worn thin, a show's rating can drop pretty fast.

"But we've been wrong before," adds a programing v.p. who says: "In show business, every show is vulnerable."

(Please turn to page 148)
In June, for the fourth consecutive month, NBC Television Network nighttime programming topped all competition, according to Trendex. NBC leads the second network by 8%, the third network by 48%. This latest evidence confirms once again NBC's leadership as similarly shown month after month by the Nielsen Multi-Network Area Report.

In terms of individual time periods, NBC has scored a series of dramatic audience gains since the season began.

For example, NBC now comes out on top four nights out of seven ... wins 20 of 42 nighttime half hours, seven more than in October and almost as many as the other two networks combined.

In the re-programmed 7:30-8 pm time period, Monday-Friday, NBC has moved ahead 54% since October, now leads one competitor by 101%, the other by 66%. WAGON TRAIN has increased its share-of-audience 78% since October!

Record-breaking increases like these put the finishing touches on a season which has seen NBC move rapidly to the top in the greatest one-year audience shift in television's history.

NBC TELEVISION NETWORK
Source: Trendex (Sunday through Saturday, 7:30-10:30 pm)
Q. What will be the newsworthiness excitement factors and new programing concepts for next fall?
A. Next fall will be the third season in a row when programing patterns will follow the proved-success path. Emphasis once more will be upon Westerns and detective or mystery dramas. There'll be the quiz shows, supplemented by an avalanche of new game shows.

In fall 1958 as in fall 1957, the specials, unlike their ancestor—the spectacular—will be sprinkled through the season irregularly.

Q. What are the predominant nighttime trends in programing?
A. Here are the fall 1958 programing developments:

1. The decline of the vocalist-fronted show became predictable by the time mid-winter ratings poured in. Last winter at this time, the three networks had 10 such shows planned for fall. This year, a little less than half that number—that is four—are scheduled to go on. Six have died.

2. Westerns are holding up for the third season. Although three of them have died, they're being replaced by six new half-hour Westerns, three new full-hour Westerns.

Altogether, Westerns will dominate the network lineups this fall, with some six or seven hour-long entries (three of them on ABC TV, one on CBS TV and three on NBC TV) and 16 half-hour Westerns (six of them on ABC TV, four on CBS TV, six on NBC TV).

3. Action shows will continue to be a major category of fall 1958 programing, despite the high mortality in this category during the season past. In fact, 10 adventure-mystery shows have died but they're being replaced by six new half-hours and one hour-long entry on ABC TV, Public Enemy.

Compared with 15 shows in the adventure-mystery categories last year, there'll be 19 this year.

4. Drama is still in its down-spiral, with fewer such shows scheduled than ever in the history of TV. Just two seasons ago, there were 25 general dramas, 14 of them hour-long.

Of the 11 femme top bananas who started off the last season in half-hour music-variety, none survived.

This season only eight are planned in toto and only three of these are hour length.

As during 1957-1958, the trend is sharply away from the general drama and toward thematic dramas such as Westerns or mysteries.

5. Situation comedies, mostly with family situations, are a marked trend for the year. On a sheer numerical basis, there are slightly fewer than last year's 19, eight having died since then. But there will be 14 on the air, with CBS TV leading the way with seven entries, two of them new. ABC has three new situation comedy entries.

6. Quizzes and the avalanche of new game shows are dotting CBS TV and NBC TV lineups in particular. Of 14 such shows only one (E.S.P., sponsored alternate weeks by Chesebrough) is planned by ABC TV.

7. Comedy shows in half-hour formats are still battling uphill. But the four entries planned (three by CBS TV, one—Milton Berle—by NBC TV) will be sure to get a close look from critics and viewers alike. Two of the top comedy names are coming back into the medium: Berle and Gleason.

(Please turn to page 150)
TO:

Polly Allen
Robert Atwood
Mildred Backus
Aileen Barry
David Belnaves
John Bestecki
Philip Birch
Joan Blackman
L. J. Boyce
Philip Branch
Richard Branigan
Charles N. Campbell
Jack Cummings
Vincent Darai
Vincent T. Deluca
John M. Flournoy
Donald Foote
Frank Gianattasio
Thomas Glynn
Frank Grady
Laura Hall
W. A. Hammond
J. J. Hartigan
John T. Hartigan
Helen Hartwig

Vance Hicks
Richard Hoffman
Dorothy Houghey
Joseph Hudack
Joan Illmensee
Arthur Jones
Richard P. Jones
Louis J. Kennedy
Robert Kibrick
Paul Kizenberger
Edward Kobza
Bobby Landers
James O. Luce, Jr.
Frank Marshall
Leonard Matthews
Mary McHugh
Arthur Meagher
F. C. Miller
Kay Morgan
Merle Myers
Jo Napoli
J. J. Passmore
William Pellenz
Renee Ponik
Betty Powell

Tom Reilly
Lorraine Ruggiero
Joan Rutman
Jay Schoenfeld
Genevieve Schubert
James L. Shannon
Jayne Shannon
George Simko
Jean Simpson
Anne Slattery
Isabelle Standard
Joan Stark
Grace Stewart
Warren Stewart
Philip Stumbo
Jeanne Sullivan
J. R. Telisky
Dorothy Thornton
Richard Vorce
John J. Walsh
Tee Watson
Helen Wilbur
Charles Willard
Thomas A. Wright, Jr.
Ruth Zozula

A WRC-TV SPOT CAMPAIGN HELPS YOUR NETWORK TV CLIENT CASH IN ON WASHINGTON’S NEW MONEY!

Big things happen when you have a spot campaign on WRC-TV. For example, with the addition of WRC-TV’s 14/50 plan — 14 announcements per week at 50% discount — you can triple the audience now reached by your client’s network television show. Here’s a sample:

<table>
<thead>
<tr>
<th>1/4-HOUR NIGHTTIME TV PROGRAM</th>
<th>PLUS 14/50 PLAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of homes reached per week</td>
<td>17.7</td>
</tr>
<tr>
<td>Number of homes reached per week</td>
<td>89,500</td>
</tr>
<tr>
<td>Average frequency per home per week</td>
<td>1.0</td>
</tr>
<tr>
<td>Total net cost per week</td>
<td>$1,590</td>
</tr>
</tbody>
</table>

It is important that Washington receive your prompt attention because 40% of its families have new cash-in-hand in excess of $250 . . . the result of a retroactive pay raise for Federal employees.

There has never been a better time to go all-out in your Washington campaign. Contact WRC-TV or NBC Spot Sales now for all the details of a sales-winning spot schedule. WRC-TV • 4

THE NBC LEADERSHIP STATION IN WASHINGTON, D. C.

SOLD BY NBC SPOT SALES

Source: A. C. Nielsen Co.
NETWORK TV
(Cont'd from page 148)

Q. Are time rates in network TV still rising?
A. Yes, but contracts are more flexible. Clients have a better chance to get out of under unsuccessful commitments next year, so that the slightly increased time rates don't necessarily mean tying up larger chunks of money from the start. You can buy 26-week contracts in most instances now, and sometimes even shorter ones.

Discount structures have been modified to encourage longer network buys.

Here's how the recent revisions have changed network time costs:

ABC TV — On 15 April, ABC TV issued rate card No. Eight which offers, according to network spokesmen, "maximum discounts seven and a half percentage points higher than the other networks and with minimum discounts 10 discount points higher than CBS and NBC."

CBS TV — Nighttime rates are expected to remain unchanged, but some daytime changes will take place starting 1 September. For one thing, Class C time on weekends will be extended to 6 p.m. Also, the contiguous rate policy will be liberalized so that daytime advertisers using several segments a week will qualify for greater discounts.

NBC TV — Gross dollar cost for both nighttime and daytime will be some five per cent above fall 1957.

However, a new discount structure has been added for daytime in particular to encourage use of a larger network than the 57-station basic network.

Q. Will there be more special shows next fall?
A. Yes, specials are more popular than they've ever been. Among advertisers who've been particularly happy with specials during the past year are Pontiac (through MacManus, John & Adams), Pepsi Cola (through K&A), DuPont (through BBDO).

Specials planned for 1958-1959 to date include the following:

ABC-TV — This network is launching its own live special shows this year.

During the new season Bing Crosby will appear in two special shows which ABC believes will be among television's most exciting entertainment.

Additionally, ABC TV will have some special shows in the Disneyland time period, but not as part of the regular Disneyland series.

CBS-TV — Current plans include DuPont Show of the Month (nine of them); two specs sponsored by the Shaefleer Pen Co.: Gift of the Magi and Little Women, and a Thanksgiving show, Wonderful Town, which will run two hours.

CBS TV programing executives add that four Pontiac-sponsored specials are possibilities, while a repeat of Wizard of Oz starring Judy Garland is a likelihood.

Among the most ballyhooed specials will be the seven Desilu hour shows that were part of the Westinghouse package buy through McCann. Another anticipated pulse-racer will be a two-hour version of For Whom the Bell Tolls.

NBC-TV — The originator of specials, this network plans about the same number in fall 1958 as last fall—approximately 100, including Wide, Wide World and Omnibus. Definite plans have already been made for Shirley Temple's Storybook, eight Bob Hope Shows, Dean Martin, Jerry Lewis, the Emmy and Oscar Awards and Hallmark Hall of Fame.
Q. Are nighttime sets-in-use likely to increase in fall?

A. Sets-in-use during prime viewing hours have been leveling off during the past five years, showing a fractional increase only since the percentage of total U.S. homes watching between 8 p.m. and 11 p.m. is already well over 60 per cent.

Here's how these figures (based on A.C. Nielsen March-April surveys) compared over the past six years:

(as per cent of total U.S. homes which used tv during an average evening)

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>60.2%</td>
</tr>
<tr>
<td>1954</td>
<td>59.8%</td>
</tr>
<tr>
<td>1955</td>
<td>59.9%</td>
</tr>
<tr>
<td>1956</td>
<td>61.8%</td>
</tr>
<tr>
<td>1957</td>
<td>62.5%</td>
</tr>
<tr>
<td>1958</td>
<td>63.0%</td>
</tr>
</tbody>
</table>

Gross tv viewing in terms of total weekly tv-home hours is up 10 per cent over 1957 and likely to maintain this edge through the balance of the year, according to network researchers.

Q. Is daytime viewing still making strides?

A. It continues to grow considerably. Nielsen's early spring study showed morning viewing up 26.6 per cent over 1957, afternoon, 9.5 per cent.

Here's how the average March-April week broke down in terms of homes using tv during three-hour stretches over the past three years:

(between 9 a.m. and noon)

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956</td>
<td>14.5%</td>
</tr>
<tr>
<td>1957</td>
<td>14.3%</td>
</tr>
<tr>
<td>1958</td>
<td>18.1%</td>
</tr>
</tbody>
</table>

(between noon and 3 p.m.)

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956</td>
<td>18.3%</td>
</tr>
<tr>
<td>1957</td>
<td>21.0%</td>
</tr>
<tr>
<td>1958</td>
<td>23.0%</td>
</tr>
</tbody>
</table>

(between 3 p.m. and 6 p.m.)

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956</td>
<td>25.5%</td>
</tr>
<tr>
<td>1957</td>
<td>27.3%</td>
</tr>
<tr>
<td>1958</td>
<td>28.4%</td>
</tr>
</tbody>
</table>

Q. What are the ratings forecasts?

A. Further leveling off in nighttime ratings, according to the experts. Not only are the three networks more nearly similar in strength of programing than ever before, but they're also more similar in type of programing.

(Please turn to page 152)
NETWORK TV
(Cont'd from page 151)

Q. What does videotape have to offer?
A. It offers most to advertisers. They benefit because tape is another tool by which the commercial can be smoothed out and improved; it gives the sponsor a chance at residual rights in certain areas of programing; it offers the possibility of more economical programing on network tv.

Videotape enables producers of live programing to claim residual rights. It offers the networks an economic method of producing groups of programs together. Tape also enables the nets to repeat programs for daylight saving time. It gives stations a technique for producing commercials via the studio and camera method with which they are familiar. It offers producers of film commercials an added dimension.

Q. What unions have jurisdiction over videotape?
A. This area of telecasting is still up in the air with various unions in the midst of jurisdictional disputes over the videotape process and mechanism.

It looks as though this is the status: When a program or commercial is taped from a live show or when it is pre-recorded in a broadcast studio, jurisdiction will fall to AFTRA, IBEW and NABET.

However, the theatrical unions—SAG and IATSE—move into the area when the taping is done by a film company.

Q. What will it cost a film company to convert to videotape?
A. A simple substitution of tape for film, with the company continuing to shoot with one camera and one microphone, will cost about $70,000. So says an Ampex expert (the two majors in videotape manufacture are Ampex Corp. and RCA).

A more elaborate operation, however, will cost considerably more. A black-and-white videotape center with two cameras, a video effects generator and switcher and a recorder will cost about $100,000. Addition of color recording and more intricate production equipment will run the cost to $200,000.

American Research Bureau*
again proves KTBS-TV

DOMINANT . . .
In The Morning
9:00 AM till 12 noon, 5 days a week, CHANNEL 3 KTBS-TV LEADS in 96% of quarter hours rated*

DOMINANT . . .
In The Afternoon
2:00 to 5:00 PM, 6 days a week, CHANNEL 3 KTBS-TV LEADS in 53% of quarter hours rated*

DOMINANT . . .
At Night
6:30 to 10:00 PM, 5 days a week, CHANNEL 3 KTBS-TV LEADS in 56% of quarter hours rated*

TOTAL DOMINANCE
63% of ALL PERIODS
above DAY AND NIGHT

KTBS-TV
E. Newton Webb,
President and Genl Mgr.

*May 1958 ARB Metro,
Shreveport Survey

Ask your PETRY man
There's every reason to believe that Videotaped* commercials and programs will soon bring about the biggest boom in the history of sponsored TV. As of this writing local and regional advertisers have already switched to Videotape.* Several national advertisers have gone to tape and others have announced plans to do so.

There must be good reasons.

There are. But so much of what has been written has seemed controversial and many of the basic facts have often been obscured. This is due in part, we are sure, to the different meanings Videotape has to the various people in the industry.

So to help you understand Videotape—here are some of the plain facts—separated from the "fancy."

**VIDEOTAPE IS A NEW MEDIUM.** Start by forgetting your film vocabulary as few of the same terms apply. Videotape is actually an extension of live television. The picture comes from TV camera and is recorded on tape as magnetic impulses. It can't be seen anymore than you can see recorded music on sound recording tape. But the magnetic impulses are there and the Videotape Recorder translates them into an image on a TV screen. So you use the techniques and keep the advantages of live TV—but add many new advantages with tape recording. One of these advantages is Pre-editing. Explaining this will begin to show you what Videotape Recording really is—and what it offers.

**PRE-EDITING.** Pre-editing has always been a part of live television production. It is the planning, the timing, and rehearsal that go into a live television commercial or program before the "take."

It is the same with Videotape production. You can use every prop and device known to live TV—multiple television camera sources, slides, projected films, lap dissolves, superimpositions, etc. The timing and use of these devices present no problems to directors and technicians familiar with live TV.

Using the Pre-editing process, the production is Videotape recorded so that when you are through you have a finished, polished commercial or program segment on Videotape. Why, because you have Pre-edited. When you leave the recording session the production is complete, ready for broadcast.

**IMMEDIATE REVIEW.** There is no developing or processing of any kind. There are no delays. When the performance is complete, the tape is rewound, and within moments you are playing back the performance on TV monitors. This can be done while the cast and crew stand by. Then if what you see is not exactly what you want, go through the performance again or a part of it and re-record. Do this as often as is necessary until you get the sponsor's approval—on the spot! You can walk out of the recording session with an approved, finished production. It is recorded. It is ready to broadcast.

You've eliminated the necessity for all follow-up meetings—reshooting sessions—film waste. Often what you now think of as a production of weeks can be done in one day. Much has been said about the savings in both time and dollars that this makes possible. Draw your own conclusions.

**RESIDUAL EDITING.** Yes, Videotape can be cut and spliced. Usually Pre-editing produces a finished job, but occasionally there may be small timing errors or fluffs that you would like to remove, without re-recording...or you might want to make a last minute change or add a new segment. Residual editing can do this. The recording operator can make a splice in less than 30 seconds. Every second of recording has 60 points where you can edit, compared with 24 in movie film. This means you can change the smallest item, in bits as small as 1/60 of a second.

**MORE SPONSORS, OLD AND NEW.** Quickness and live quality on playback, plus savings in time and money, are bringing back old sponsors who had left TV because of its high cost...And a whole new field of advertisers, local retailers, will now be able to afford TV advertising for the first time.

**EVERYDAY, EVERYWHERE.** Right now, all national networks have batteries of Ampex Videotape Recorders. Affiliated and top-market independent stations and program producers from coast to coast are putting them to daily use.

Virtually every TV viewer in the United States has watched Ampex Videotaped programs and commercials.

Write for the up-to-the-minute story of Videotape Recording, or for a representative to call—whether you are a film producer, agency or sponsor.
COLOR TELEVISION: What make

Color tv is far from being a mass medium but it's nearing the 350,000 level. More advertisers see it as a showcase which leads to extra sales impact and increased revenue in top consumer markets.

Color television, after a quiescence, is beginning to boom again. Here, in easy-to-read question-and-answer form, are some highlight status and development summaries in color telecasting.

Q. How many tv stations are equipped to transmit color?
A. As of 1 Jan., 1958 there were 291. Of these, 149 are NBC affiliates; 134, CBS; 13, CBS and NBC; 21, other stations equipped to transmit local color only.

Q. How many stations have their own local color facilities?
A. As of 1 Jan., 1958 there were 93 U. S. tv stations. Breakdown of local facilities shows 93 able to transmit slides, 91, film, and 42, live.

Q. How many color tv sets are there in the U. S.?
A. Latest estimates place the number at between 335,000 and 350,000. There is no breakdown available of the location of these sets.

Q. Where are most of the home sets located?
A. There are color sets in virtually all of the top 100 consumer markets.

Q. How are color sets selling? And why?
A. Color set sales are 30 per cent ahead in the first half of 1958 over the first half of 1957. Here are some of the major reasons for this increase:
- increased color programing on the network and local level
- greater retail interest on the dealer level
- greater consumer interest from wider exposure
- lessening of technical problems as far as the set owner is concerned
- growing replacement market of the big set
- increased manufacturers' interest
- good quality broadcast color

Q. Which network does the most colorcasting?
A. NBC continues to dominate the color tv scene because of parent company RCA manufacturing interest in compatible color facilities and in color receivers. CBS does an occasional

Tv receivers gain circulation as they come down in price. Most popular model—and cheapest—is around $500. This new model of RCA Victor is housed in metal cabinet and retails for $565.

Color promotion with RCA and NBC takes form of production commercials starring Vaughn Monroe—RCA spokesman—and full cast of colorful characters. Color is great for such elaborate productions.
show in color (biggest upcoming one is expected to be the Red Skelton Show on the network next fall) and ABC has yet to telescast in color even though it has color studio installations. CBS next season plans at this point to telecast in color from both coasts.

Q. How much advertiser-agency interest is shown in colorcasting?
A. Quite a bit. BBDO, in cooperation with NBC, is conducting a continuing study called ColorTown.

Many top agencies issue regular status reports on color tv. In addition to this, some 50 blue-chip advertisers have participated in NBC color shows this season alone. Many others have made color commercials for on-the-air use and experimental purposes.

Q. How many network and local hours of color tv are telecast weekly?
A. During the first quarter of 1958, NBC telecast 180 hours of color programming. Many local stations have been extremely active in this also.

Q. What types of advertisers have shown the most interest in color?
A. Because tv set circulation is still a “class” circulation, it’s attracting the class advertisers. Among them: Hallmark, Kraft, Oldsmobile and Chevrolet. Several clients are using color commercials in color programming.

Prestige advertisers and products in which color plays an important part as well as food advertisers have been most active in color tv.

Q. What types of programming are most effective in color?
A. Color enhances almost any kind of programming but the most obvious show types to benefit from the addition of color are those with a maximum of showmanship and pageantry. Among these: spectacles, music variety shows, operas.

( Please turn to page 156)

Kraft Foods is veteran color advertiser, displays its brand products and taste tempting menu dishes in color. Blue-chip clients are the ones who’ve tried color television

Red Skelton is expected to be color-comer on CBS this fall season. CBS has color facilities on both coasts but colorcasting is sporadic. NBC still does the most colorcasting.
COLOR TV
(Cont'd from page 155)

Q. What do color sets cost?
A. The lowest price set retails for $495. Extensive research shows a large market exists at this price. However, experts find it almost impossible to predict what price color will need to make its circulation equal that of black and white sets.

Many people, however, are willing to pay as much as $1,000 to $1,500 for higher-priced models.

Q. What's the future of color?
A. NBC predicts eventually virtually all programming, both network and local, will be done in color. Perhaps only news film clips will be made in black and white. Such an eventualty, however, is a long way in the future.

Q. Why are advertisers still making most of their commercial films in black and white?
A. Because of the cost differential. Commercials now being made in color are almost always made in black and white as well—but the reverse is not true.

Some predict that greater use of videotape, which reportedly can record a color commercial at the same price as a black and white, will accelerate the production of color commercials.

Q. How big an audience does a color show get?
A. The BBDO-NBC ColorTown survey shows far greater ratings in color homes to color programs. One survey shows an average rating of 53 for color programs. More research is being conducted in this area on a regular basis by the network-agency combination.

Q. How is color being promoted?
A. NBC and RCA have a continuing promotion program which seeks to make consumers aware of the advantages of color to a television show and the availability of less expensive color receivers.

Most of the activity in the realm of color, as a matter of fact, is in the areas of publicity, promotion and merchandising. The ballyhoo for an innovation of this kind necessarily precedes any kind of mass acceptance.

NBC's color stations have carried on extensive promotions locally to push set sales and thereby gain audience.
Now better than ever...

KSD-TV adds 7,000 square miles to its present service area and an increased potential of 100,000 television homes with its new million dollar tower and transmitter. The tower, 1152 feet above ground (1649 feet above sea level) is now Missouri’s tallest man-made structure.

St. Louis’ FIRST* Television Station has already proved itself FIRST** audience-wise; and FIRST† choice in St. Louis among most national Advertisers, now adds a PLUS that puts it far out front as St. Louis’ Top Television Value.


ST. LOUIS POST-DISPATCH TELEVISION STATION

KSD-TV CHANNEL 5

REPRESENTED NATIONALLY BY NBC SPOT SALES
**AGENCY BUYERS AND PLANNERS SURVEY**

**Spot tv budgets to go up next winter**

1. **What is the fall outlook for spot tv activity?**

<table>
<thead>
<tr>
<th></th>
<th>Daytime</th>
<th>Prime Time (7:30-10:30 p.m.)</th>
<th>Nighttime</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase</td>
<td>62%</td>
<td>44%</td>
<td>62%</td>
</tr>
<tr>
<td>Decrease</td>
<td>33%</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>About the same</td>
<td>5</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>No answer</td>
<td>33%</td>
<td>9</td>
<td>55%</td>
</tr>
</tbody>
</table>

2. **What’s happening to frequency of spot tv schedules?**

<table>
<thead>
<tr>
<th></th>
<th>Increase</th>
<th>Decrease</th>
<th>About the same</th>
<th>No answer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>58%</td>
<td>3</td>
<td>33%</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>26%</td>
<td>15</td>
<td>45%</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>60%</td>
<td>7</td>
<td>26%</td>
<td>7</td>
</tr>
</tbody>
</table>

3. **What’s happening to length of tv announcements? (estimated as to percentage of fall buying)**

<table>
<thead>
<tr>
<th></th>
<th>Minutes</th>
<th>20's</th>
<th>11's</th>
</tr>
</thead>
<tbody>
<tr>
<td>60%</td>
<td>30</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>19%</td>
<td>53</td>
<td>40</td>
<td>24%</td>
</tr>
<tr>
<td>63%</td>
<td></td>
<td></td>
<td>24%</td>
</tr>
</tbody>
</table>

4. **How does the length of spot tv campaigns compare with last fall’s?**

<table>
<thead>
<tr>
<th></th>
<th>Longer</th>
<th>Shorter</th>
<th>Same</th>
<th>No answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>33%</td>
<td>9</td>
<td>47</td>
<td>11</td>
<td>19</td>
</tr>
<tr>
<td>17%</td>
<td>12</td>
<td>52</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>38%</td>
<td>6</td>
<td>44</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

5. **Where is new spot tv business coming from?**

<table>
<thead>
<tr>
<th></th>
<th>Former print advertisers</th>
<th>26%</th>
<th>Accounts new in agency</th>
<th>9%</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Former network tv advertisers</td>
<td>50</td>
<td>Other</td>
<td>7</td>
</tr>
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</table>

6. **How do the sizes of spot tv campaigns this fall compare with fall 1957?**

<table>
<thead>
<tr>
<th></th>
<th>Under 5 Markets</th>
<th>5 TO 25</th>
<th>25 TO 75</th>
<th>OVER 75</th>
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<tbody>
<tr>
<td>More</td>
<td>25%</td>
<td>50%</td>
<td>33%</td>
<td>7%</td>
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<tr>
<td>Fewer</td>
<td>7</td>
<td>3</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>About the same</td>
<td>33%</td>
<td>25%</td>
<td>30%</td>
<td>49%</td>
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<tr>
<td>No answer</td>
<td>35%</td>
<td>22%</td>
<td>31%</td>
<td>38%</td>
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7. **What’s your forecast for client spot activity next winter compared with January-March 1958?**

<table>
<thead>
<tr>
<th></th>
<th>Up</th>
<th>85%</th>
<th>Down</th>
<th>9%</th>
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<tbody>
<tr>
<td>Average estimated increase</td>
<td>23%</td>
<td>Average estimated decrease</td>
<td>43%</td>
<td></td>
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</tbody>
</table>

*Based on a spornson 10-city mail survey of advertising agency timebuyers, account executives and media managers conducted late in May. All answers are given as a percentage of those responding.
This recent letter to WROC-TV speaks for itself.

"We'd like to tell you about the success we have had on WROC-TV with Trudy McNall's Home Cooking Program. "About a year ago we launched NANCE'S MUSTARD SUPREME, a pouring mustard. For several months distribution was spotty and retail turnover slow.

here's how to sell in Rochester!

"In April we purchased one one-minute spot per week on Trudy McNall's program, plus radio spots on two stations. Distribution was immediately achieved through all chains, and in a matter of weeks the previously reluctant independent stores came into line. Four weeks proved that Trudy McNall was the primary factor in our success and all other advertising was dropped.

"Our local distributor reports increases in sales of NANCE'S MUSTARD so far this year at 65%. One local chain has more than doubled its business.

"Our sales prove that this program is at least the equivalent in impact of shows with ratings many times greater. Trudy McNall really sells her viewers."

MORE SPONSORS CHOOSE WROC-TV BECAUSE

• 27.4% more homes reached daily than the other Rochester channel (NCS #2)
• Greatest power
• Unsurpassed local programming and personalities
• Stable labor market with one of the highest per capita incomes
• Best merchandising, best advertising results

Represented by Peters, Griffin, Woodward, Inc.
Buyers have been fast to anticipate upcoming spot needs but they're slow to buy. Reps expect a big rush

Advertisers, in this slumpish year, are even more impressed with spot's flexibility and short-term commitments

Feature film time slots continue to be in big demand at nighttime but reps also see enthusiasm for daytime

Q. What's the forecast for spot tv business this fall?
A. Although it's too early for fall buying to be in full swing, a SPONSOR survey of timebuyers and reps shows that fall activity is expected to be at least on a par with fall 1957, if not ahead of it.

By this fall, however, spot tv will be getting an important share of the national advertising dollar for several reasons:

1. The national business slow-down continues to be confined to the hard-goods industries, while package foods, drugs, soft drinks and other soft goods continue their pre-recession growth pattern. A large chunk of the advertising dollar for these products is destined for spot tv this fall.

2. Some of the hard-hit industries which retrenched their advertising activity during spring are ready for renewed effort this fall, although leery of long-term commitments.

3. National spot will be favored over other high-cost media requiring long-term commitments from today's budget-conscious clients. A number of these are reevaluating their media breakdown in favor of the flexible media.

Q. When will fall buying begin?
A. Some campaigns for cigarettes, beers and foods, for instance, are already being lined up. But the bulk of the activity will start later than usual this year because of the slow shaping of station programming lineups.

This year's unusually slow firming of the three tv network program commitments is having its inevitable delaying effect upon national spot buying as well.

Q. Will a last-minute rush into prime time mean tight competition by late July and August?
A. Many timebuyers fear that it may. However, they expect that spot tv dollars will be spread through a greater number of hours this year than ever last year.

Early and late-evening movies continue to hold their ratings and are expected to offer good opportunities for clients squeezed out of prime time during any last-minute rush.

The current probes into the triple-spotting problem are another factor encouraging some advertisers to consider a wider spread of their spot tv dollars rather than the traditional emphasis upon prime time.

Q. Will last year's rush into feature films carry over into fall 1958?
A. According to timebuyers, features attract more and more attention. They've come in for a lot of attention at such giant agencies as Y&R, JWT and Ted Bates, among others.

Biggest deterrent in previous seasons —premium pricing for feature packages on some stations—is not the problem it was a year and two ago. Because of the large number of features being programmed by stations and the competition between them, some stations are lifting off the premium rates.

Q. Will this fall see an increase in daytime spot tv business?
A. Yes, according to more than 60 per cent of the timebuyer respondents to SPONSOR's survey, and one-fourth of these foresee a 10 per cent to 20 per cent increase.

ABC TV's announced plans for added hours of daytime programming as well as the continued competition between CBS TV and NBC TV adds further vitality to the medium and provides a wider choice of top program adjacency for spot advertisers.

Q. Where is the new spot tv business coming from?
A. One-third of the timebuyer respondents to SPONSOR's survey see money coming into spot tv from print media, as has already been reflected in lagging print advertising. Some of the business, say timebuyers, will come out of network tv from advertisers who fear big-money commitments over long periods in these still uncertain business conditions.

More importantly, clients new to the medium are being attracted through aggressive rep salesmanship.

Q. What's happening to the frequency of spot schedules?
A. Buyers expect to see stepped-up frequencies in daytime and late-evening schedules particularly, while the majority anticipate that prime time frequency will remain at last year's level. Part of the daytime frequency increases are due to the package discount plans now being offered to encourage greater frequency, such as Blair TV's Persuasion Plan.
Q. What length campaigns will clients buy next fall?
A. The trend is toward shorter flurries than in previous falls. The 13-week cycle is still the staple, but there will be many more eight- to 10-week buys as well.

The biggest spot tv clients such as P&G, Lever, food advertisers and drug clients aren’t ruling out 26- to 52-week contracts. Among the respondents to SPONSOR’s survey, 45 per cent anticipate that nighttime campaigns past 10:30 p.m. will be bought on a longer basis than last year; 50 per cent expect them to run the same length as last year; only 5 per cent expect to see a decrease in the length of nighttime spot tv efforts.

Prime time campaigns, as stated above, may run toward more 13-week rather than 26-week or longer efforts. But in daytime again over 40 per cent of SPONSOR’s respondents expect to see longer campaigns, 55 per cent expect them to run the same length as this year.

Extensive talks with agency media executives revealed some seemingly conflicting trends in approaches to prime time buying. While the carving out of franchises because of valuable adjacencies no longer seems as important as it was two or more years ago, some clients will want to buy longer campaigns in prime time only to avoid later problems of product conflicts.

Q. How do the sizes of spot tv campaigns this fall compare with fall 1957?
A. According to the respondents to SPONSOR’s questionnaire, there’ll be a substantial increase in campaigns covering 25 to 75 markets, while campaigns extending to more than 75 markets should remain about on a par with fall 1957.

Some of the test-market operations and new product introductions launched late last year and early this year are expected to flourish into five- to 25-market campaigns by this fall. About two-thirds of the buyers interviewed anticipate a large growth of campaigns covering that range of markets.

Q. What are the buyers’ ratings predictions for prime time network tv programing?
A. Like last year, media executives are reluctant to go out on a limb where the fall lineups are concerned.

“How can I decide what shows I’d like to be near with our commercials when even the networks don’t know what they’ll put where yet?” says an associate media director at one of the top five air media agencies.

The delay in firming network lineups is having its inevitable delaying effect on spot tv buying as well. The reluctance to plan schedules early derives from fear of show mortality, in this instance, but from the still-changing network patterns. Buyers feel they can’t evaluate product conflicts nor competitive show strengths on the other networks at this time when an unusual number of network hours is still unsold.

Nonetheless, some broad conclusions about the relative value and strength of net programing now being offered do emerge from SPONSOR interviews with a cross-section of media executives at the top 50 air media agencies:
1. They expect to see a continuation of the trend that began two years ago: the smaller margin of difference in the nighttime average ratings of the three networks.
2. Westerns and mysteries are being considered as staples. Buyers feel less hesitation about their ability to survive this year than last, despite the greater number of these shows available.

“They may be harder to buy from our viewpoint than last year,” says the head buyer at an agency billing in excess of $50 million. “Since they’re not programed in blocks, we have to decide from the start which ones will do well against their competition on the other networks, rather than weighing the strength of the Western block as a whole.”

Q. What steps can buyers take now to prepare for successful fall campaigns?
A. Buyers can actually take advantage of the late shaping of network and station programing structures. TV is at its peak of complexity, requiring more research than ever to back up any sound planning and decisionmaking. Now is the time for gathering all the information that will go into the planning of fall campaigns.

Here are tips on ways to insure a successful fall tv campaign:
1. Gather product and competitive information right now. This is the time to draw upon the material the agency marketing and research departments have developed.
2. Begin planning early. Even if you have to change your plans prior to air time because of a changing market situation or tight availabilities, you’ll have an advantage over competitive brands, and you’ll get a better selection of availabilities if you get your bid in now.
3. Evaluate network show offerings right now. To a degree, a buyer always has to choose from a lot of unknown quantities when picking adjacencies out of the fall lineup. There’s no way to eliminate some guesswork in show business, and choosing an adjacency for its expected rating is certainly a part of show business.

However, buyers can equip themselves with as much knowledge about shows as possible.
4. Gather all research available about daytime and fringe time. What the agency’s own research department can’t supply, the independent research outfits, networks and reps unquestionably can.
5. Avoid pre-conceived ideas about frequency. Last year’s formula may be quite inadequate in this year’s more competitive climate. Keep an open mind about your fall buying pattern until you’ve investigated all the important discount packages.

(Please turn to page 162)
SPOT TV
(Cont’d from page 161)

6. Investigate copy platform and copy problem of your product now. Perhaps you’ll find a combination of minutes and ID’s can tell the story, rather than aiming only at prime time 20’s. Explore alternate copy approaches with the creative department so that you can key the most advantageous buys to your length of copy.

7. Bring your knowledge about local shows and personalities up to date now. Request this information from the reps and stations. Even if you’re not planning to buy until August, there’s little time left to sift through all the local programing data you should see.

8. Research merchandising plans being offered by stations. This question should be part and parcel of your program log query from reps.

9. Get data about every station in a market you intend to buy. TV is an ever-changing medium, and a station’s relative strength within a market can change rapidly. You can’t afford to overlook any such station.

It’s programing character might change radically from spring through the acquisition of a feature library for instance, or a new stress on live sports.

10. Determine your policy toward triple spotting right now and let the reps and stations know it. You have a right to inquire into a station’s policy on triple spotting prior to buying it. You should beware of some of the most popular feature film packages—these are sometimes overloaded with commercials.

11. Beware of ratings week scheduling. While you may not be able to police each market, you can get advance listings of feature film titles and when they’re to be played. This schedule should give you some indication of the ratings.

12. Warn clients against spreading money too thin. If budgets are tight, recommend a market-by-market job, rather than an ineffectual campaign spread over the client’s entire sales area. Advertisers are seeking greater frequency and impact this year.

13. Visit key markets yourself if you can. On the spot you’ll develop a better knowledge of the market, character of stations in it, and through acquaintance with station management, you may make better selections.

Coverage plus... biggest share of audience in America in markets of 3 or more stations.

Twin Keys to the Gulf Coast

WEAR-TV
Channel 3
Pensacola

WJDM-TV
Channel 7
Panama City

43%
Exclusive Coverage

Represented by
George P. Hollingbery Co.
Still riding high as the No. 1 station by far in the nation's 14th market, WGR-TV is delivering Booming Buffalo with:

- **Largest Share of Buffalo's Viewing Audience** — from sign-on to sign-off 7 days a week — and a larger audience than the other two stations combined, noon to 6:00 p.m. weekdays.

- **Top Local Shows and Personalities**: Helen Neville, Buffalo's leading lady of television — Bill Mazer, Buffalo's top sportscaster — Roy Kerns, Buffalo's authoritative news voice. Highest ratings — more viewers per set — low cost per thousand.

- **Superior Local Acceptance**: Emphasis on local programming, promotion, and civic participation has made Channel 2 an important and widely recognized asset to the business and home life in the Buffalo area.

- **Superb Studio Facilities**: Most extensive (60 x 40 feet) facilities in Buffalo. Additional features include outdoor tennis court and outdoor patio.

- **Tremendous Bonus in Canada**: Coverage of over 800,000 sets.

- **Strongest Merchandising in Town**: Tailor-made point-of-sale material throughout the WGR-TV area. Regular mailings for WGR-TV advertised products to 925 grocers and 525 druggists. Contact Peters, Griffin, Woodward for availabilities on WGR-TV.

**TOP CHOICE IN BUFFALO OF ADVERTISERS AND VIEWERS ALIKE**

**WGR-TV**

A TRANSCONTINENT STATION

ABC CHANNEL 2 BUFFALO

WROR-TV, Rochester, N. Y. • WSYA, WSMT-TV, Harrisonburg, Va.

WGR, WGR-TV, Buffalo • WNEP-TV, Scranton/Wilkes-Barre.
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**THE BOLLING CO.**
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<tr>
<td>KOSA</td>
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**THE BRANHAM CO.**
99 Park Ave., New York 16, N. Y.

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**BURN-SMITH CO.**
19 W. 44 St., New York 36, N. Y.

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**EVERETT-McKINNEY, INC.**
40 E. 49 St., New York 22, N. Y.

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<td>WYET-V</td>
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**FORJOE AND CO., INC.**
580 Fifth Ave., New York 36, N. Y.

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**H. R. TELEVISION, INC.**
380 Madison Ave., New York 17, N. Y.

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<td>KBH-TV</td>
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(Please turn to page 166)
from 1953 thru 1957
national advertisers
invested over
1.1 billion dollars
in spot TV!

The Katz Agency, INC.
NATIONAL ADVERTISING REPRESENTATIVES
666 FIFTH AVE., NEW YORK 19
CHICAGO • LOS ANGELES
SAN FRANCISCO
ATLANTA • DALLAS
ST. LOUIS • DETROIT

YOU CAN DO BETTER WITH SPOT
....MUCH BETTER
### TV REPS

(Cont'd from page 161)

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<th>KSBW-TV</th>
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<td>WKBT</td>
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**HARRINGTON, RIGHTER & PARSONS, INC.**

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

<table>
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*West Coast representation only*

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<td>WTMJ-TV</td>
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**HEADLEY-REED CO.**

750 Third Ave., New York 17, N. Y.

**YUKON 6-5800**

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<tr>
<th>KGUN-TV</th>
<th>Tucson, Ariz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEY-T</td>
<td>Santa Barbara, Calif.</td>
</tr>
<tr>
<td>WTVM</td>
<td>Columbus, Ga.</td>
</tr>
<tr>
<td>WEEK-TV</td>
<td>Peoria, Ill.</td>
</tr>
<tr>
<td>WTVO</td>
<td>Rockford, Ill.</td>
</tr>
<tr>
<td>WBOC-TV</td>
<td>Salisbury, Md.</td>
</tr>
<tr>
<td>WTOP</td>
<td>Meridian, Miss.</td>
</tr>
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<td>KFVS-TV</td>
<td>Cape Girardeau, Mo.</td>
</tr>
<tr>
<td>KOKF</td>
<td>Billings, Mont.</td>
</tr>
<tr>
<td>WITN</td>
<td>Washington, N. C.</td>
</tr>
<tr>
<td>WSJS-TV</td>
<td>Winston-Salem, N. C.</td>
</tr>
<tr>
<td>WFMU-TV</td>
<td>Youngstown, Ohio</td>
</tr>
<tr>
<td>WBRE-TV</td>
<td>Wilkes-Barre, Pa.</td>
</tr>
<tr>
<td>WAIM</td>
<td>Anderson, S. C.</td>
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<tr>
<td>KOTA-TV</td>
<td>Rapid City, S. D.</td>
</tr>
<tr>
<td>WBVR-TV</td>
<td>Green Bay, Wis.</td>
</tr>
<tr>
<td>WKOW-TV</td>
<td>Madison, Wis.</td>
</tr>
</tbody>
</table>

**GEORGE P. HOLLINGER CO.**

307 N. Michigan Ave., Chicago, Ill.

**Deeborn 2-6060**

<table>
<thead>
<tr>
<th>KOL-TV</th>
<th>Phoenix, Ariz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOLD-TY</td>
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</tr>
<tr>
<td>KIVA</td>
<td>Yuma, Ariz.</td>
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<td>KVIP-TV</td>
<td>Redding, Calif.</td>
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<td>KQTV</td>
<td>Stockton-Sacramento, Calif.</td>
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<table>
<thead>
<tr>
<th>WJDM-TV</th>
<th>Panama City, Fla.</th>
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<tr>
<td>WEAR-TV</td>
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<td>WRL-H-TV</td>
<td>Columbus, Ga.</td>
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<td>WCIA</td>
<td>Champaign, Ill.</td>
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<td>WTVY</td>
<td>Evansville, Ind.</td>
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<tr>
<td>KTV</td>
<td>Ottumwa, Iowa</td>
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<tr>
<td>KTVX</td>
<td>Sioux City, Iowa</td>
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<tr>
<td>WRBZ</td>
<td>Baton Rouge, La.</td>
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<td>WABI-TY</td>
<td>Bangor, Me.</td>
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<td>WAGM-TY</td>
<td>Providence, R. I.</td>
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<td>WLP</td>
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<td>WLP</td>
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<td>WTOV</td>
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<td>WLBZ</td>
<td>Jackson, Miss.</td>
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<td>Scottsbluff, Neb.</td>
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<td>KFTV</td>
<td>Springfield, Mo.</td>
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<td>WNCT</td>
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<td>WHOI-TV</td>
<td>Dayton, Ohio</td>
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<td>KVAL-TV</td>
<td>Eugene, Ore.</td>
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<td>KPIC-TV</td>
<td>Roseburg, Ore.</td>
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<tr>
<td>WSPA-TV</td>
<td>Spartanburg-Greenville, S. C.</td>
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<tr>
<td>KSBN-TV</td>
<td>El Paso, Texas</td>
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<tr>
<td>KTRK-TV</td>
<td>Houston, Texas</td>
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<td>WLVA-TV</td>
<td>Lynchburg, Va.</td>
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<td>KTVY</td>
<td>Seattle, Wash.</td>
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<td>WTRF-TV</td>
<td>Wheeling, W. Va.</td>
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<td>WEAU-TV</td>
<td>Eau Claire, Wis.</td>
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<tr>
<td>WRCTV</td>
<td>Marinaire, Wis.</td>
</tr>
<tr>
<td>KBTC-V</td>
<td>Cheyenne, Wyo.</td>
</tr>
</tbody>
</table>

**HAL HOLMAN CO.**

64 E. Lake St., Chicago 1, Ill.

**Franklin 2-0016**

<table>
<thead>
<tr>
<th>KREJ-TV</th>
<th>Grand Junction, Colo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KFXI-TV</td>
<td>Montrose, Colo.</td>
</tr>
<tr>
<td>WLBC-TV</td>
<td>Murrieta, Ind.</td>
</tr>
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<td>KEYS-TV</td>
<td>Rays, Kam.</td>
</tr>
<tr>
<td>WPBN-TV</td>
<td>Traverse City, Mich.</td>
</tr>
<tr>
<td>KDIX-TV</td>
<td>Dickinson, N. D.</td>
</tr>
</tbody>
</table>

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**in Peoria . . . 2nd City in Illinois**

**Why 80% of Local TV Business on WEEK?**

**Buy Network at the Local Level**

WEEK-TV Peoria

WEEQ-TV LaSalle
In my book, being a helluva salesman is being able to offer the other guy that "something extra." Take C.P.M. Any slide rule or Scripto pencil will prove that KEL-O-LAND is just about the best Cost Per Thousand buy in these 49 states.

That's a basic fact! But C.P.M. has still another meaning in my lexicon: Customer Per Thousand.

That's what you get in KEL-O-LAND. More family units per thousand own more tv sets ... more family members gather around them ... and more viewers buy the products they see advertised. This is the something extra I mean when I talk C.P.M.

**KEL-O-LAND**

CBS • ABC • NBC

**AMERICA'S BIG 4-STATE BEAM!**

South Dakota, Minnesota, Iowa, Nebraska

**KELO-TV**

Sioux Falls; and boosters

**KDLO-TV**

Aberdeen, Huron, Watertown

**KPOL-TV**

Pierre, Winner, Chamberlain

General Offices: Sioux Falls, S.D.

JOE FLOYD, President

Evans Nord, Gen. Mgr., Larry Benson, V.P.

REPRESENTED BY H-R

In Minneapolis by Wayne Evans & Asso.

---

**THE KATZ AGENCY**

666 Fifth Ave., New York 19, N. Y.

Judson 2-9200

WBRD-TV

Birmingham, Ala.

WSFA-TV

Montgomery, Ala.

KFHO-TV

Phoenix, Ariz.

KNM-TY

Fresno, Calif.

KABC-TV

Los Angeles, Calif.

KFSIZE-TV

San Diego, Calif.

KFUZ

San Francisco, Calif.

KZTV

Denver, Colo.

WTWY

Tampa-St. Petersburg, Fla.

WAGA-TV

Atlanta, Ga.

WPMI-TV

Indianapolis, Ind.

WMTV

Cedar Rapids-Waterloo, Iowa

KRRT-TV

Des Moines, Iowa

KTVI

Sioux City, Iowa

KGAM-TV

Pittsburgh, Kan-Joplin, Mo.

KAKE-TV

Wichita, Kan.

WWL-TV

New Orleans, La.

WWBT

Baltimore, Md.

WBKJ

Detroit, Mich.

WOOD-TV

Grand Rapids, Mich.

WTWN

Minneapolis-St. Paul, Minn.

WJTV

Jackson, Miss.

WJMN

Kansas City, Mo.

WJEN

Syracuse, N. Y.

WNBX

Cincinnati, Ohio

WJIT

Cleveland, Ohio

WTVN

Columbus, Ohio

WSPD

Toledo, Ohio

WJKY

Oklahoma City, Okla.

KPTV

Portland, Ore.

WJAC

Johnstown-Altoona, Pa.

WYVE


WBEA

Pittsburgh, Pa.

WBIR

Knoxville, Tenn.

WREC

Memphis, Tenn.

WLAC

Nashville, Tenn.

KGNC-TV

Amarillo, Tex.

KNTV

Salt Lake City-Ogden-Provo, Utah

KRGB

Spokane, Wash.

WHIS

Bluefield, W. Va.

WSAT

Huntington-Charleston, W. Va.

---

**JACK MASLA CO., INC.**

551 Fifth Ave., New York 17, N. Y.

YUKon 6-7370

WMSL-TV

Decatur, Ala.

WTWY

Tupelo, Miss.

WSDJ

York, Pa.

---

McGAVREN-QUINN CORP.

60 E. 56th St., New York 22, N. Y.

Plaza 1-4650

WAKR-TV

Akron, Ohio

WATR-TV

Waterbury, Conn.

---

**THE MEEKER CO.**

521 Fifth Ave., New York 17, N. Y.

Murray Hill 2-2170

WPTA

Fort Wayne, Ind.

WTVY

Indiana-Poloo-Muncie, Ind.

KROC-TV

Rocheester, Minn.

KMTV

Omaha, Neb.

KOL-TV

Kearney-Grand Island, Neb.

KWS-W

Wichita, Kan.

WGLT

Lancaster, Pa.

WTY

Chattanooga, Tenn.

WUSA

Washington, D.C.

KWTO

Casper, Wyo.

(Please turn to page 168)
WOAI-TV, San Antonio, Texas

KPRC-TV, Houston, Texas

WFAA-TV, Dallas, Texas

KUSO-TV, Lawton, Okla.

WJHL-TV, Johnson City, Tenn.

KTRK-TV, Houston, Texas

WOW! A First Year!

Thanks A Million Folks

"Jaxie" and WFGA-TV have enjoyed one year of steadily growing popularity down in Jacksonville—focal point of a $1 1/2 billion 64-county Florida-Georgia area. During the year, the station won national honors in Two Station Markets, winning 2nd place for General Audience Promotion and 2nd place in Sales Promotion in the Television Age-Billboard promotion competition.

We want to express our appreciation to our good friends and patrons, the agency people and time buyers throughout the country.

"Jaxie" the porpoise with a purpose, is beginning his second year with the same avowed aim—to provide top-flight programming!...excellent promotion!...hard-hitting merchandising!

Basic NBC Affiliate, plus selected ABC Programming.

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida

FLORIDA'S COLORFUL STATION

PETERS, GRIFFIN, WOODWARD, INC.
250 Park Ave., New York 17, N. Y.

EDWARD PETRY & CO., INC.
3 E. 54 St., New York 22, N. Y.

Murray Hill 8-0200

WISC-TV

WTVJ

WJIM-TV

WWJ-TV

WCCO-TV

WJS-TV

EDWARD PETRY & CO., INC.
3 E. 54 St., New York 22, N. Y.

Murray Hill 8-0200

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WWJ-TV

WCCO-TV

WJS-TV

Basic NBC Affiliate, plus selected ABC Programming.

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida

FLORIDA'S COLORFUL STATION
To sell Indiana, you need both the 2nd and 3rd ranking markets.

**NOW ONE BUY** delivers both—at a 10% SAVINGS!

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

see your H-R man soon!

wsjv 28
SOUTH BEND ELKHART

wkjg 33
FORT WAYNE
A GROWTH MARKET

record breaking growth in
POPULATION•PROFIT
POTENTIAL

you'll Capture the
Greater Tucson Market...

With

KOLD

RADIO & TELEVISION
a Gene Autry Enterprise

115 W. Drachman • Tucson, Arizona
New Tower* Height at VHF

WISC-TV

MADISON, WISC.

*Gives you more for your money

TV HOMES in Area - - - 259,400
Total HOUSEHOLDS - - - 441,100
Total POPULATION - - - 1,497,850
Total RETAIL SALES - $1,823,565,100

County COVERAGE - 32 (Wisc., Ill., Ia.)
Maximum POWER - 100,000 Watts
Maximum TOWER - 1,000 Ft. A.A.T.
ANTENNA HEIGHT - 2,036 Ft. A.S.L.

*Represented Nationally by
PETERS, GRIFFIN, WOODWARD, Inc.
How do you measure a network?
BY COST?
ABC-TV's cost per thousand is consistently the lowest of the three networks.

BY ADVERTISING?
ABC-TV's billing gains are consistently larger than those of the other two networks.

BY PROGRAMMING?
ABC-TV's vital programming is aimed at the young, large-family audience. Personalities like Bing Crosby, Maverick, Pat Boone and Donna Reed keep it right on target.

BY AUDIENCE?
ABC-TV's audience is the most valuable for advertisers because it's made up mostly of GET AGE families—the most acquisitive families in America.
Mr. Spot Buyer!
In your Fall buying plans for New England be sure to pinpoint the two stations that can deliver maximum Maine coverage with viewers in all counties, plus a 4-county New Hampshire bonus . . .

WCSH-TV Channel 6 Portland and
WLBZ-TV Channel 2 Bangor
(formerly W-TWO)

Together they serve effectively this stable market where 80% of income is spent at home:

316,500 TV homes (NCS #2—1957 Census projection)

$1.47 billion effective buying income*

$1.12 billion retail sales*

*Copr. 1958 SM Survey of Buying Power; further reproduction not licensed.
Charts, tables and tabulations covering—television's dimensions, viewing patterns, preferred programs, spot costs, number and location of sets, number of stations, audience composition, spot rate estimator, biggest tv spenders, show durability, major I.D. users, viewing trends, growth in tv spending, network costs and top tv agencies
Ardent advertisers are now enjoying the sweet kiss of sales success from the Nation's Sixteenth Television Market!

Television Magazine credits the Charlotte-WBTV Television Market with 689,882 sets, making this the Sixteenth Television Market in the Nation... First in the South!

Re-evaluate your expenditures. Call CBS Television Spot Sales for a date!

Source: Television Magazine Set Count, May, 1958
DIMENSIONS OF TELEVISION

How has U. S. tv saturation grown (1951-1958)?

Per cent and number of U. S. homes owning tv
A. C. Nielsen Co. is source of data below, which show tv ownership during March each year.

<table>
<thead>
<tr>
<th>Year</th>
<th>% U.S. homes with tv</th>
<th>Millions of homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>11.0</td>
<td>11.0</td>
</tr>
<tr>
<td>1952</td>
<td>15.8</td>
<td>15.8</td>
</tr>
<tr>
<td>1953</td>
<td>21.6</td>
<td>21.6</td>
</tr>
<tr>
<td>1954</td>
<td>26.9</td>
<td>26.9</td>
</tr>
<tr>
<td>1955</td>
<td>31.0</td>
<td>31.0</td>
</tr>
<tr>
<td>1956</td>
<td>35.1</td>
<td>35.1</td>
</tr>
<tr>
<td>1957</td>
<td>39.3</td>
<td>39.3</td>
</tr>
<tr>
<td>1958</td>
<td>42.5</td>
<td>42.5</td>
</tr>
</tbody>
</table>

How much variation is there in set saturation?

Figures at right are from A. C. Nielsen, show tv homes and set saturation figures as of 1 March this year. Though East Central and Pacific regions show same saturation, latter shows faster growth.

How do tv homes compare with radio homes?

These are taken from Census estimates as of 1 Nov., 1957.

<table>
<thead>
<tr>
<th>Age of housewife</th>
<th>Total homes 11/1/57 (000)</th>
<th>Radio homes 11/1/57 (000)</th>
<th>Tv homes Sept.-Dec. '57 (000)</th>
<th>Tv homes as % of total homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>9,990</td>
<td>8,755</td>
<td>7,420</td>
<td>82</td>
</tr>
<tr>
<td>16-34</td>
<td>10,590</td>
<td>10,200</td>
<td>9,810</td>
<td>93</td>
</tr>
<tr>
<td>35-49</td>
<td>15,310</td>
<td>14,745</td>
<td>13,220</td>
<td>86</td>
</tr>
<tr>
<td>50 and over</td>
<td>15,210</td>
<td>15,650</td>
<td>10,750</td>
<td>71</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Family size</th>
<th>Total homes 11/1/57 (000)</th>
<th>Radio homes 11/1/57 (000)</th>
<th>Tv homes Sept.-Dec. '57 (000)</th>
<th>Tv homes as % of total homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>20,130</td>
<td>19,388</td>
<td>14,020</td>
<td>70</td>
</tr>
<tr>
<td>3-4</td>
<td>19,130</td>
<td>18,425</td>
<td>17,310</td>
<td>90</td>
</tr>
<tr>
<td>5 and over</td>
<td>10,940</td>
<td>10,537</td>
<td>9,870</td>
<td>90</td>
</tr>
</tbody>
</table>
What's been the rate of tv set production since 1947?

1955 marks high spot of production so far

<table>
<thead>
<tr>
<th>Year</th>
<th>Millions of sets</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>179</td>
</tr>
<tr>
<td>1948</td>
<td>975</td>
</tr>
<tr>
<td>1949</td>
<td>3,000</td>
</tr>
<tr>
<td>1950</td>
<td>7,464</td>
</tr>
<tr>
<td>1951</td>
<td>5,385</td>
</tr>
<tr>
<td>1952</td>
<td>6,096</td>
</tr>
<tr>
<td>1953</td>
<td>7,216</td>
</tr>
<tr>
<td>1954</td>
<td>7,347</td>
</tr>
<tr>
<td>1955</td>
<td>7,757</td>
</tr>
<tr>
<td>1956</td>
<td>7,387</td>
</tr>
<tr>
<td>1957</td>
<td>6,399</td>
</tr>
</tbody>
</table>

Source: Electronic Industries Assn., 1958 Fact Book. Figures within bars are in thousands.

How many uhf sets have been produced?

<table>
<thead>
<tr>
<th>Year</th>
<th>Sets Produced</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>1,383,000</td>
</tr>
<tr>
<td>1955</td>
<td>1,182,000</td>
</tr>
<tr>
<td>1956</td>
<td>1,035,236</td>
</tr>
<tr>
<td>1957</td>
<td>778,800</td>
</tr>
</tbody>
</table>

Source: Electronic Industries Assn., 1958 Fact Book. Figures include factory-equipped uhf sets only.

What tube sizes have been most popular among tv set owners?

Manufacturers sales of picture tubes by screen size*

<table>
<thead>
<tr>
<th>Year</th>
<th>15&quot; and under</th>
<th>16&quot; thru 18&quot;</th>
<th>19&quot; thru 21&quot;</th>
<th>22&quot; thru 25&quot;</th>
<th>26&quot; and over</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>3,816,767</td>
<td>172,682</td>
<td>973,233</td>
<td>4,296,735</td>
<td>30,409</td>
<td>16,601</td>
</tr>
<tr>
<td>1951</td>
<td>3,582,976</td>
<td>211,940</td>
<td>973,233</td>
<td>4,296,735</td>
<td>30,409</td>
<td>16,703</td>
</tr>
<tr>
<td>1952</td>
<td>3,872,387</td>
<td>211,940</td>
<td>973,233</td>
<td>4,296,735</td>
<td>30,409</td>
<td>16,703</td>
</tr>
<tr>
<td>1953</td>
<td>3,655,400</td>
<td>211,940</td>
<td>973,233</td>
<td>4,296,735</td>
<td>30,409</td>
<td>16,703</td>
</tr>
<tr>
<td>1954</td>
<td>3,859,976</td>
<td>211,940</td>
<td>973,233</td>
<td>4,296,735</td>
<td>30,409</td>
<td>16,703</td>
</tr>
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<td>4,296,735</td>
<td>30,409</td>
<td>16,703</td>
</tr>
</tbody>
</table>


Figures show the 21-inch tube has been outselling all others since 1952. Note the increase in 16"-18" sizes last year. While figures cover sales to all sources, they reflect mainly tubes for home sets.
How to share in the big money

The wheat's in. Even the fabled Big Oil Man from Texas is envious. The crop was that good.

Let us tell you what happened in the top 24 wheat-producing counties in Texas alone. (KGNC-TV covers all 24, plus 20 other counties in four states.) We planted 2,126,000 acres and harvested 59,528,000 bushels. Now, we've sold the wheat for $98,221,200.00, give or take a few cents. That's folding money! And it looks like a big year for grain sorghums, cotton and vegetables, too.

Nature's bounty has laid down a bonanza for you in an already-active market of 535,000 people. To stake your claim in this new Southwestern El Dorado, simply add to your list

**KGNC-TV**

NBC Television in Amarillo, Texas

Channel 4

Full power coverage in 4 states

Represented by the Katz Agency
Local in management...

The Corinthian stations are first and foremost local in character...for great stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team...experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Houston, Fort Wayne and Indianapolis.

THE CORINTHIAN STATIONS  Responsibility in Broadcasting

KOTV Tulsa  •  KGUL TV Houston  •  WANE & WANE-TV Fort Wayne  •  WISH & WISH-TV Indianapolis
Interrelated in service

The Corinthian stations have more than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field...Corinthian's Director of Programming, Robert H. Salk; Director of Sales, Don L. Kearney; Director of Engineering, George G. Jacobs; Director of Research, Charles H. Smith; and Director of Promotion & Advertising, Robert J. Sullivan. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something extra when you buy a Corinthian station.
DIMENSIONS OF TELEVISION

How many tv stations are planned?

<table>
<thead>
<tr>
<th></th>
<th>Stations authorized by FCC to be on the air</th>
<th>Construction permits, not on the air</th>
<th>New station requests*</th>
<th>New station bids**</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>555</td>
<td>108</td>
<td>64</td>
<td>51</td>
</tr>
<tr>
<td>1957</td>
<td>515</td>
<td>123</td>
<td>56</td>
<td>10</td>
</tr>
</tbody>
</table>

*As of the end of May, 1958.
**As of the end of April, 1958.

How many retailers sell tv and/or radio sets?

<table>
<thead>
<tr>
<th>Year</th>
<th>Radio-tv appliance</th>
<th>Furniture</th>
<th>Hardware</th>
<th>Dept. general mdse.</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952</td>
<td>40,250</td>
<td>17,650</td>
<td>12,550</td>
<td>9,100</td>
<td>15,850</td>
<td>95,400</td>
</tr>
<tr>
<td>1953</td>
<td>47,600</td>
<td>15,550</td>
<td>14,100</td>
<td>10,500</td>
<td>17,100</td>
<td>105,150</td>
</tr>
<tr>
<td>1954</td>
<td>47,050</td>
<td>20,250</td>
<td>11,850</td>
<td>10,800</td>
<td>17,150</td>
<td>107,100</td>
</tr>
<tr>
<td>1955</td>
<td>42,800</td>
<td>19,050</td>
<td>12,200</td>
<td>12,300</td>
<td>23,950</td>
<td>110,300</td>
</tr>
<tr>
<td>1956</td>
<td>39,150</td>
<td>18,500</td>
<td>9,550</td>
<td>12,500</td>
<td>25,400</td>
<td>105,100</td>
</tr>
<tr>
<td>1957</td>
<td>34,318</td>
<td>26,580</td>
<td>10,530</td>
<td>30,963</td>
<td>102,700</td>
<td></td>
</tr>
</tbody>
</table>

*Source: Electronic Industries Assn.

How many homes have a viewing choice?

*Per cent tv homes which can receive

<table>
<thead>
<tr>
<th></th>
<th>1 station</th>
<th>2-3 stations</th>
<th>4 or more</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 station</td>
<td>3%</td>
<td>18%</td>
<td>79%</td>
</tr>
</tbody>
</table>

*Source: A. C. Nielsen, Television '55.

How has the number of tv stations grown?

*Number of stations

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>98</td>
<td>109</td>
<td>357</td>
<td>428</td>
<td>481</td>
</tr>
</tbody>
</table>

*Source: FCC
The sales power of WREX-TV's combined coverage, spans market portions of over 30 counties in southern Wisconsin — northern Illinois. Brings preferred CBS-ABC network programs, top syndicated programs and MGM-TV's Golden Treasury of Feature Films to over 365,000 television homes.
TELEVISION SPENDING, COSTS

How much have advertisers spent in tv (1950-57)?

Figures atop bars are in millions of dollars, cover time, talent and commercials.

<table>
<thead>
<tr>
<th>Year</th>
<th>Dollars ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>$170.8</td>
</tr>
<tr>
<td>1951</td>
<td>$332.3</td>
</tr>
<tr>
<td>1952</td>
<td>$453.9</td>
</tr>
<tr>
<td>1953</td>
<td>$602.2</td>
</tr>
<tr>
<td>1954</td>
<td>$809.1</td>
</tr>
<tr>
<td>1955</td>
<td>$1,025.3</td>
</tr>
<tr>
<td>1956</td>
<td>$1,255.0</td>
</tr>
<tr>
<td>1957</td>
<td>$1,315.0</td>
</tr>
</tbody>
</table>


Where did 1957's tv advertiser dollars go?

NETWORK: $667,000,000  
SPOT: $367,000,000  
LOCAL: $281,000,000


What's been the growth in spot tv spending?

Annual spending for spot tv time

<table>
<thead>
<tr>
<th>Year</th>
<th>Dollars ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>$58,733,000</td>
</tr>
<tr>
<td>1952</td>
<td>$80,335,000</td>
</tr>
<tr>
<td>1953</td>
<td>$124,318,000</td>
</tr>
<tr>
<td>1954</td>
<td>$176,766,000</td>
</tr>
<tr>
<td>1955</td>
<td>$222,000,000</td>
</tr>
<tr>
<td>1956</td>
<td>$278,000,000</td>
</tr>
<tr>
<td>1957</td>
<td>$313,900,000</td>
</tr>
</tbody>
</table>

Dollar figures show advertiser spending for time only. They do not include talent and production costs. Figures are net (after discounts but before commissions to reps, agencies). Data for years 1951 thru 1956 come from Federal Communications Commission; 1957 is sponsor estimate based on formula used by McCann-Erickson Central Research Dept. to break out spot time sales from total tv spending, which includes money paid for programing and commercials.
Every Way
You Look At It . . .

Des Moines
prefers
KRNT-TV
The Cowles Operation in Iowa

New DEPTH STUDY proves it!

➤ The Station Most People Watch Most!
➤ The Station Most People, By Far, Depend on for Accurate News!
➤ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV delivers the kind of results a present-day advertiser wants and needs!

Call Your KATZ Man for These New Facts on Television Viewing in Des Moines, Iowa

OVER 50% Named KRNT-TV Personalities EXCLUSIVELY!
Compare this with the 6% naming only other stations’ people!
TELEVISION SPENDING, COSTS

What industries invest most heavily in network TV?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Toiletries</td>
<td>$24,803,774</td>
<td>$36,338,809</td>
<td>$49,962,588</td>
<td>$74,175,005</td>
<td>$85,571,670</td>
<td>$102,267,540</td>
</tr>
<tr>
<td>Food</td>
<td>33,806,938</td>
<td>42,181,919</td>
<td>64,495,785</td>
<td>79,988,578</td>
<td>89,054,700</td>
<td>96,628,556</td>
</tr>
<tr>
<td>Soaps, cleansers, polishes</td>
<td>21,004,194</td>
<td>22,908,419</td>
<td>34,606,678</td>
<td>45,967,555</td>
<td>60,559,298</td>
<td>68,376,398</td>
</tr>
<tr>
<td>Autos, accessories</td>
<td>15,464,800</td>
<td>21,059,028</td>
<td>29,203,750</td>
<td>47,059,360</td>
<td>56,729,835</td>
<td>53,018,004</td>
</tr>
<tr>
<td>Smoking materials</td>
<td>28,430,197</td>
<td>36,060,199</td>
<td>42,727,939</td>
<td>42,121,762</td>
<td>40,746,531</td>
<td>49,084,638</td>
</tr>
<tr>
<td>Drugs, remedies</td>
<td>6,102,734</td>
<td>9,640,633</td>
<td>15,848,666</td>
<td>23,280,306</td>
<td>39,428,048</td>
<td>46,353,313</td>
</tr>
<tr>
<td>Household equipment, supplies</td>
<td>11,460,099</td>
<td>19,946,095</td>
<td>25,994,871</td>
<td>31,548,849</td>
<td>34,526,366</td>
<td>19,837,733</td>
</tr>
</tbody>
</table>

SOURCE: PIB, gross time costs, ranked by 1952 spending.

Who are the top 10 spenders in network TV (1952-57)?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G Colgate</td>
<td>P&amp;G Colgate</td>
<td>P&amp;G Colgate</td>
<td>P&amp;G Colgate</td>
<td>P&amp;G Colgate</td>
<td>P&amp;G Colgate</td>
</tr>
<tr>
<td>General Foods</td>
<td>General Motors</td>
<td>General Foods</td>
<td>General Foods</td>
<td>General Foods</td>
<td>General Foods</td>
</tr>
<tr>
<td>Lever</td>
<td>American Tob.</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
</tr>
<tr>
<td>Lever Bros.</td>
<td>Liggett &amp; Myers</td>
<td>General Mills</td>
<td>General Mills</td>
<td>General Mills</td>
<td>General Motors</td>
</tr>
<tr>
<td>P. Lorillard</td>
<td>Liggett &amp; Myers</td>
<td>Lever Bros.</td>
<td>Liggett &amp; Myers</td>
<td>General Mills</td>
<td>Lever</td>
</tr>
<tr>
<td>Liggett &amp; Myers</td>
<td>General Foods</td>
<td>General Foods</td>
<td>General Foods</td>
<td>General Foods</td>
<td>General Foods</td>
</tr>
<tr>
<td>American Tob.</td>
<td>General Motors</td>
<td>General Motors</td>
<td>General Motors</td>
<td>General Motors</td>
<td>General Motors</td>
</tr>
<tr>
<td>R. J. Reynolds</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
</tr>
<tr>
<td>P. Lorillard</td>
<td>General Motors</td>
<td>American Tob.</td>
<td>General Mills</td>
<td>General Motors</td>
<td>Lever</td>
</tr>
<tr>
<td>General Foods</td>
<td>R. J. Reynolds</td>
<td>General Motors</td>
<td>General Motors</td>
<td>R. J. Reynolds</td>
<td>Ford</td>
</tr>
<tr>
<td>General Foods</td>
<td>General Motors</td>
<td>Lever</td>
<td>Lever</td>
<td>Lever</td>
<td>Ford</td>
</tr>
</tbody>
</table>

SOURCE: PIB, ranked according to gross time billings. 1957 is not strictly comparable because of changes in the method of reporting. The number of firms spending $20,000 or more gross time has increased over '56.

How many advertisers have invested in spot TV?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>970</td>
<td>1,540</td>
<td>1,632</td>
<td>2,009</td>
<td>2,789</td>
<td>3,355</td>
<td>4,399</td>
<td>4,154</td>
</tr>
</tbody>
</table>

SOURCE: TVB, N. C. Borah and Co.

How is total TV spending divided between networks and stations?

<table>
<thead>
<tr>
<th></th>
<th>Networks</th>
<th>Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>50.7%</td>
<td>49.3%</td>
<td>49.3%</td>
</tr>
</tbody>
</table>

SOURCE: McCann-Erickson, General Motors Department's 1957 TV revenue before station share of revenue.
A Tale of Two Cities...

Only KBET-TV Gives You Both!

Complete coverage of these important cities which, together, make up California's third largest TV market. Plus the audience dominance of CBS-TV, along with MGM and other major feature film packages.
TELEVISION SPENDING, COSTS

How many big spenders are there in network tv?

ABC TV ranks the 207 companies which invested $100,000 or more in network tv last year and who account for 99% of network tv's revenue.

<table>
<thead>
<tr>
<th>Annual network tv investments</th>
<th>Number of companies</th>
<th>Total network tv investment</th>
<th>Per cent of total tv investment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over $5 million</td>
<td>24</td>
<td>$293,368,000</td>
<td>56.8</td>
</tr>
<tr>
<td>$2.5 to $5 million</td>
<td>29</td>
<td>$100,817,000</td>
<td>19.5</td>
</tr>
<tr>
<td>$1 to $2.5 million</td>
<td>49</td>
<td>$75,602,000</td>
<td>14.6</td>
</tr>
<tr>
<td>$100,000 to $1 million</td>
<td>105</td>
<td>$41,958,000</td>
<td>8.1</td>
</tr>
<tr>
<td>TOTAL</td>
<td>207</td>
<td>$511,739,000</td>
<td>99.0</td>
</tr>
<tr>
<td>TOTAL NETWORK TV INVESTMENT</td>
<td></td>
<td>$516,202,000</td>
<td>100.0</td>
</tr>
</tbody>
</table>

How much money has been invested in network tv time (gross)?

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan.-April 1952</th>
<th>Jan.-April 1954</th>
<th>Jan.-April 1956</th>
<th>Jan.-April 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>1952</td>
<td>$180,794,780</td>
<td>$320,130,910</td>
<td>$488,167,634</td>
<td>$167,747,111</td>
</tr>
<tr>
<td>1953</td>
<td>$227,585,656</td>
<td>$406,899,059</td>
<td>$516,202,000</td>
<td>$191,472,179</td>
</tr>
</tbody>
</table>

How do night and day web tv gross time billings break down?

<table>
<thead>
<tr>
<th>Network television gross time billings*</th>
<th>Jan.-April 1957</th>
<th>Jan.-April 1958</th>
<th>Per cent change</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAYTIME</td>
<td>$50,803,352</td>
<td>$56,191,804</td>
<td>+10.6</td>
</tr>
<tr>
<td>Mon.-Fri.</td>
<td>42,865,846</td>
<td>47,144,646</td>
<td>+10.7</td>
</tr>
<tr>
<td>Sat. and Sun.</td>
<td>7,937,506</td>
<td>8,747,158</td>
<td>+10.2</td>
</tr>
<tr>
<td>NIGHTTIME</td>
<td>116,959,118</td>
<td>135,280,375</td>
<td>+15.7</td>
</tr>
</tbody>
</table>

*SOURCE: ANA-BAR and TVB.
Your Salesman on Sight in the Southeast’s Biggest Rich Market
WHERE RETAIL SALES TOTAL $3,078,943,000

Put your salesman in a market where sales are popping at the retail level to the tune of more than 3 billion dollars... the 75-county WSJS market.

WSJS TELEVISION WINSTON-SALEM

Winston-Salem
Greensboro
High Point

Call Headley-Reed
**TELEVISION SPENDING, COSTS**

**Where does spot tv money come from?**

<table>
<thead>
<tr>
<th>Product category</th>
<th>Spending estimate 1st quarter '58</th>
<th>Spending estimate 1st quarter '57</th>
<th>Spending 1957</th>
<th>Spending 1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agriculture</td>
<td>$338,000</td>
<td>$410,000</td>
<td>$1,333,000</td>
<td>$1,225,000</td>
</tr>
<tr>
<td>Ale, beer &amp; wine</td>
<td>$9,399,000</td>
<td>$8,514,000</td>
<td>$33,183,000</td>
<td>$34,345,000</td>
</tr>
<tr>
<td>Amusements, entertainment</td>
<td>84,000</td>
<td>119,000</td>
<td>660,000</td>
<td>560,000</td>
</tr>
<tr>
<td>Automotive</td>
<td>$2,089,000</td>
<td>$2,293,000</td>
<td>$9,745,000</td>
<td>$12,912,000</td>
</tr>
<tr>
<td>Building material, fixtures, paints</td>
<td>514,000</td>
<td>450,000</td>
<td>2,857,000</td>
<td>3,422,000</td>
</tr>
<tr>
<td>Clothing &amp; accessories</td>
<td>2,879,000</td>
<td>2,170,000</td>
<td>11,295,000</td>
<td>8,688,000</td>
</tr>
<tr>
<td>Confections &amp; soft drinks</td>
<td>$6,278,000</td>
<td>$7,234,000</td>
<td>$26,668,000</td>
<td>$21,576,000</td>
</tr>
<tr>
<td>Consumer services</td>
<td>3,481,000</td>
<td>3,177,000</td>
<td>$12,640,000</td>
<td>$12,545,000</td>
</tr>
<tr>
<td>Cosmetics &amp; toiletries</td>
<td>11,544,000</td>
<td>10,660,000</td>
<td>$48,500,000</td>
<td>$31,240,000</td>
</tr>
<tr>
<td>Dental products</td>
<td>3,263,000</td>
<td>1,536,000</td>
<td>7,146,000</td>
<td>13,202,000</td>
</tr>
<tr>
<td>Drug products</td>
<td>11,560,000</td>
<td>12,981,000</td>
<td>$38,195,000</td>
<td>$32,026,000</td>
</tr>
<tr>
<td>Food &amp; grocery products</td>
<td>$33,331,000</td>
<td>$32,860,000</td>
<td>$119,683,000</td>
<td>$107,615,000</td>
</tr>
<tr>
<td>Garden supplies &amp; equipment</td>
<td>251,000</td>
<td>190,000</td>
<td>606,000</td>
<td>413,000</td>
</tr>
<tr>
<td>Gasoline &amp; lubricants</td>
<td>5,177,000</td>
<td>5,422,000</td>
<td>22,259,000</td>
<td>16,030,000</td>
</tr>
<tr>
<td>Hotels, resorts, restaurants</td>
<td>34,000</td>
<td>87,000</td>
<td>357,000</td>
<td>290,000</td>
</tr>
<tr>
<td>Household cleaners, polishes, waxes</td>
<td>1,987,000</td>
<td>2,808,000</td>
<td>9,376,000</td>
<td>6,863,000</td>
</tr>
<tr>
<td>Household appliances</td>
<td>1,083,000</td>
<td>1,472,000</td>
<td>5,610,000</td>
<td>7,735,000</td>
</tr>
<tr>
<td>Household furnishings</td>
<td>661,000</td>
<td>1,380,000</td>
<td>3,865,000</td>
<td>3,805,000</td>
</tr>
<tr>
<td>Household laundry products</td>
<td>8,643,000</td>
<td>3,732,000</td>
<td>22,347,000</td>
<td>16,286,000</td>
</tr>
<tr>
<td>Household paper products</td>
<td>1,284,000</td>
<td>1,618,000</td>
<td>4,968,000</td>
<td>5,329,000</td>
</tr>
<tr>
<td>Household, general</td>
<td>1,058,000</td>
<td>592,000</td>
<td>2,793,000</td>
<td>3,075,000</td>
</tr>
<tr>
<td>Notions</td>
<td>65,000</td>
<td>30,000</td>
<td>461,000</td>
<td>456,000</td>
</tr>
<tr>
<td>Pet products</td>
<td>1,477,000</td>
<td>1,679,000</td>
<td>4,744,000</td>
<td>4,658,000</td>
</tr>
<tr>
<td>Publications</td>
<td>300,000</td>
<td>553,000</td>
<td>1,148,000</td>
<td>1,366,000</td>
</tr>
<tr>
<td>Sporting goods, bicycles, toys</td>
<td>260,000</td>
<td>115,000</td>
<td>1,915,000</td>
<td>1,440,000</td>
</tr>
<tr>
<td>Stationery, office equipment</td>
<td>36,000</td>
<td>131,000</td>
<td>378,000</td>
<td>239,000</td>
</tr>
<tr>
<td>Tv, radio, phono., musical instruments</td>
<td>342,000</td>
<td>423,000</td>
<td>1,482,000</td>
<td>2,360,000</td>
</tr>
<tr>
<td>Tobacco products &amp; supplies</td>
<td>8,072,000</td>
<td>10,331,000</td>
<td>33,387,000</td>
<td>30,390,000</td>
</tr>
<tr>
<td>Transportation &amp; travel</td>
<td>666,000</td>
<td>284,000</td>
<td>2,890,000</td>
<td>2,266,000</td>
</tr>
<tr>
<td>Watches, jewelry, cameras</td>
<td>1,362,000</td>
<td>1,249,000</td>
<td>6,331,000</td>
<td>7,066,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>1,444,000</td>
<td>1,335,000</td>
<td>6,301,000</td>
<td>4,583,000</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$119,062,000</strong></td>
<td><strong>$116,935,000</strong></td>
<td><strong>$487,734,000</strong></td>
<td><strong>$397,606,000</strong></td>
</tr>
</tbody>
</table>

*Source: TV*
YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE KOLN-TV!

LINCOLN A-Z ARB SURVEY
JANUARY, 1958

<table>
<thead>
<tr>
<th></th>
<th>Viewed Most Before 6:00 P.M.</th>
<th>Viewed Most After 6:00 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOLN-TV</td>
<td>29%</td>
<td>48%</td>
</tr>
<tr>
<td>Station B</td>
<td>21</td>
<td>19</td>
</tr>
<tr>
<td>Station C</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>Station D</td>
<td>4</td>
<td>9</td>
</tr>
</tbody>
</table>

There are just two big markets in Nebraska. To reach both markets, you have to use a TV station in each. The only station that fully covers Lincoln-Land is KOLN-TV. With 232,397 TV families in 69 counties, it's well worth covering!

Ask Avery-Knodel for all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
KOLN-TV
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives
Call it "genius", "showmanship", or "Sales Magic"... it's the built-in Ziv know-how and skill that gives advertisers extra value. Ziv shows offer audience-building qualities like these:

- Great stars (like those pictured) in great roles!
- Great stories that become memorable, believable TV entertainment!
- Great productions, uniting the vast complex of many creative talents!

Together with unequalled promotion and merchandising, Ziv presents a dynamic sales plan chosen again and again... a sales plan that gives advertisers top results!

YOU CAN MEASURE IT... through the rating records of all Ziv shows, time after time, city after city!

YOU CAN JUDGE IT... by the national, regional and local sponsors who have profited from Ziv shows; who have renewed again and again!

YOU CAN FEEL IT... the excitement of a station, a sponsor, an entire city; the increased customer traffic and sales that follow when a Ziv show takes over!

YOU CAN USE IT... discover for yourself the impact a Ziv series has on TV audiences—an impact that will make your Ziv show your most effective selling force!
Ziv Sales Magic is used by leading advertisers in markets coast-to-coast.

CURRENT ZIV SHOWS: Adventure At Scott Island • Bat Masterson • The Cisco Kid • Dial 999 • Harbor Command • Highway Patrol Mackenzie’s Raiders • The Man Called X • Men of Annapolis • The New Adventures of Martin Kane • Rough Riders • Sea Hunt • Target Tombstone Territory • West Point • World of Giants.
TELEVISION SPENDING, COSTS

Who are the big I.D. users?

Last year 159 firms spent $50,000 or more in terms of gross time on station I.D.'s. All told, $48,856,000 (gross time) was spent on I.D.'s in 1957 compared with $46,806,000 in 1956. As the list below shows, a number of blue-chip clients are among the list but there are also names not so well known. Source for these figures as well as the list below is the TVB, which publishes a variety of estimates on spot TV expenditures from material gathered by N. C. Rorbaugh Co.

Spot TV advertisers with estimated expenditures of $50,000 or more in I.D.'s

1. American Stores Co.
3. Anheuser-Busch, Inc.
4. Associated Products, Inc.
5. Avnet Co.
6. B. T. Babbit Co., Inc.
7. Mrs. Baird's Bakery
8. Barbasol Co.
12. L. S. Briggs Co.
14. Brown & Haley
15. Brown & Williamson Tobacco
16. Burgermeister Brewing Co.
17. Cain's Coffee Co.
18. California & Hawaiian Sugar Refining
19. California Spray Chemical
20. Canada Dry Co., Bottlers
21. Carling Brewing Co., Inc.
22. Channel, Inc.
23. Chesapeake & Potomac Tel.
24. Chock-Full-O-Nuts
25. Chrysler Corp.
26. Chunky Chocolate Corp.
27. Coast Federal Savings & Loan Ass'n.
28. Coca-Cola Co., Bottlers
29. Colonial Baking Co.
30. Colonial Stores, Inc.
32. Columbia Baking Co.
33. Comet Rice Mills
34. Coty, Inc.
35. Cream of Wheat Corp.
36. Cremonision Co.
37. Delta Air Lines, Inc.
38. Detroit Auto Inter-Insurance Exchange
39. Drackett Co.
40. Duffy-Mott Co.
41. Duncan Coffee Co.
42. Eric Brewing Co.
43. Esso Standard Oil Co.
44. Ex-Lax, Inc.
45. Fairmont Foods Co.
46. Fanny Farmer Candy Stores
47. Fitzpatrick Bros., Inc.
48. Fleetwood Coffee Co.
49. Florida Citrus Commission
50. J. A. Folger & Co.
51. Food Fair Stores, Inc.
52. Ford Motor Co.
53. Frito Co., Distributors
54. General Baking Co.
55. General Foods Corp.
56. General Mills, Inc.
57. General Motors Corp.
58. Gillette Co.
59. Grand Union Stores
60. Great A & P Tea Co.
61. Greyhound Corp.
62. Grove Laboratories, Inc.
63. Haberle Congress Brewing
64. Hammer Beverage Co., Bottlers
65. Peter Hand Brewing Co.
66. Harrison Laboratories
67. Hoffman Beverage Co., Bottlers
68. Holsum Baking, Bakeries
69. Hood Chemical Co.
70. H. F. Hood & Sons, Inc.
72. Hot Shopspe
73. Illinois Canning Co.
74. Imperial Sugar Co.
75. Interstate Bakeries
76. J. F. G. Coffee Co.
78. Andrew Jergens Co.
79. Kilpatrick's Bakeries
80. Kirsh Beverages, Bottlers
81. Koester's Bakery
82. Lanvin Parfums, Inc.
83. Leslie Salt Co.
84. Lever Bros. Co.
85. Liggett & Myers Tobacco Co.
86. Lionel Corp.
87. Lone Star Brewing Co.
88. P. Lorrillard & Co.
89. George W. Luft Co., Inc.
90. M. J. B. Co.
91. Malloware Co.
92. Mann's Potato Chip Co.
93. Martin Oil Co.
94. McKesson & Robbins, Inc.
95. Mead Baking Co.
96. McGowan Educator Food Co.
97. Miller Brewing Co.
98. Miller Products Co.
99. Minute Maid Corp.
100. Philip Morris & Co.
101. C. F. Mueller Co.
102. Nalley's, Inc.
103. National Biscuit Co.
104. National Brewing Co.
105. National Dairy Products
106. Nehi Corp., Bottlers
108. Oertel Brewing Co.
110. Henry F. Ortlieb & Co.
111. Pabst Brewing Co.
112. Pearl Brewing Corp.
113. Peoples Gas, Light & Coke Co.
114. Dr. Pepper Co., Bottlers
115. Pepsi Cola Co., Bottlers
116. Peter's Meat Products
117. Pfeiffer Brewing Co.
118. Charles Pfizer Co., Inc.
119. Plough, Inc.
120. J. L. Prescott Co.
121. Procter & Gamble Co.
122. Proctor Electric Co.
123. Radio Corp. of America
124. Rainbow Baking, Bakeries
125. Reader's Digest Assoc.
126. Regal Pale Brewing Co.
128. R. J. Reynolds Tobacco Co.
129. Harold F. Ritchie, Inc.
130. Safeway Stores, Inc.
131. Salada Tea Co., Inc.
132. Santa Fe Wine Co.
133. Sardeau, Inc.
134. C. F. Sauer Co.
135. F. & M. Schaefer Brewing Co.
137. Schoenling Brewing Co.
138. S. A. Schonbrunn & Co., Inc.
139. Schweppe's, Ltd., Bottlers
140. William S. Seull Co.
141. Sealy Mattress Co., Dealers
142. Serta Assoc., Inc., Dealers
143. Seven-Up Co., Bottlers
144. Southern Bell Tel. Co.
145. Speedway Petroleum Corp.
146. Standard Oil Co. of Cal.
147. State Line Potato Chip Co.
148. Sterling Drug, Inc.
149. Superior Provision Co.
150. Swift & Co.
151. Tea Council of USA
152. Terry Foods Co.
153. United Fruit Co.
154. United Vintners, Inc.
155. Ward Baking Co.
156. West End Brewing Co.
157. White Rock Corp., Bottlers
158. Stephen F. Whitman & Son
159. John H. Wilkins Co., Inc.
"A Whale of a station serving a whale of a market" – that's the WNCT story. But how do you calibrate such a mammoth mammal?

**TOWERS/WNCT** has a big one. Looks lovely at night with its blinking red lights. But Eastern Carolina folks are so busy watching the programs on Channel 9, they just don’t seem to care about towers.

**COVERAGE/WNCT** reaches 42 counties with $1,785,979,000 to spend. But families in Eastern Carolina never once mention coverage to ARB or TelePulse. Mostly, they talk about the programs on Channel 9.

**POWER/WNCT** has 316 kw visual, 138 kw aural and scads of 110 and 220 volts AC-DC. But our 1,626,800 Eastern Carolina friends aren’t interested in power unless it fails and they can’t see their favorite programs on Channel 9.

**MARKET/WNCT** has a healthy, prospering one. But to Eastern Carolina a market is where a big chunk of their $1,263,941,000 retail sales are spent.

However you measure, all we can ask is that you try the whale for size and results. Hollingbery has avails and free copies of our new factual brochure.

A. HARTWELL CAMPBELL, General Manager, Represented National by Hollingbery
TELEVISION SPENDING, COSTS

How does spot spending break down for 1956 and 1957?

<table>
<thead>
<tr>
<th>By time of day*</th>
<th>Gross time spending</th>
<th>Share of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day</td>
<td>1956</td>
<td>$135,399,000</td>
</tr>
<tr>
<td></td>
<td>1957</td>
<td>$145,038,000</td>
</tr>
<tr>
<td>Night</td>
<td>1956</td>
<td>$222,517,000</td>
</tr>
<tr>
<td></td>
<td>1957</td>
<td>$239,320,000</td>
</tr>
<tr>
<td>Late night</td>
<td>1956</td>
<td>$39,642,000</td>
</tr>
<tr>
<td></td>
<td>1957</td>
<td>$44,376,000</td>
</tr>
<tr>
<td>Total</td>
<td>1956</td>
<td>$397,498,000</td>
</tr>
<tr>
<td></td>
<td>1957</td>
<td>$418,734,000</td>
</tr>
</tbody>
</table>

*Source: TVB.

Which are the top agencies in tv?

How top 50 air agencies rank in tv billings

<table>
<thead>
<tr>
<th>Rank</th>
<th>Agency</th>
<th>Billings (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>McCann-Erickson</td>
<td>894,000</td>
</tr>
<tr>
<td>2</td>
<td>Y&amp;R</td>
<td>85,000</td>
</tr>
<tr>
<td>3</td>
<td>J. Walter Thompson</td>
<td>83,000</td>
</tr>
<tr>
<td>4</td>
<td>BBDO</td>
<td>71,000</td>
</tr>
<tr>
<td>5</td>
<td>Ted Bates</td>
<td>69,000</td>
</tr>
<tr>
<td>6</td>
<td>Benton &amp; Bowles</td>
<td>51,500</td>
</tr>
<tr>
<td>7</td>
<td>Leo Burnett</td>
<td>46,000</td>
</tr>
<tr>
<td>8</td>
<td>Compton</td>
<td>39,900</td>
</tr>
<tr>
<td>9</td>
<td>D-F-S</td>
<td>38,000</td>
</tr>
<tr>
<td>10</td>
<td>K&amp;E#</td>
<td>37,800</td>
</tr>
<tr>
<td>11</td>
<td>FC&amp;B</td>
<td>35,000</td>
</tr>
<tr>
<td>12</td>
<td>William Esty</td>
<td>34,000</td>
</tr>
<tr>
<td>13</td>
<td>N. W. Ayer</td>
<td>32,000</td>
</tr>
<tr>
<td>14</td>
<td>SS&amp;C&amp;B</td>
<td>21,400</td>
</tr>
<tr>
<td>15</td>
<td>Lemen &amp; Newell</td>
<td>21,100</td>
</tr>
<tr>
<td>16</td>
<td>Campbell-Ewald</td>
<td>19,000</td>
</tr>
<tr>
<td>17</td>
<td>Maxon</td>
<td>15,800</td>
</tr>
<tr>
<td>18</td>
<td>Campbell-Mithun</td>
<td>15,000</td>
</tr>
<tr>
<td>19</td>
<td>Grey</td>
<td>14,100</td>
</tr>
<tr>
<td>20</td>
<td>Grant*</td>
<td>13,500</td>
</tr>
<tr>
<td>21</td>
<td>NL&amp;B</td>
<td>11,800</td>
</tr>
<tr>
<td>22</td>
<td>D'Aré</td>
<td>11,500</td>
</tr>
<tr>
<td>23</td>
<td>Cunningham &amp; Walsh</td>
<td>10,500</td>
</tr>
<tr>
<td>24</td>
<td>Tatham-Laird</td>
<td>10,100</td>
</tr>
<tr>
<td>25</td>
<td>EWR*</td>
<td>10,000</td>
</tr>
</tbody>
</table>

NOTE: Top management at above agencies compiled, released or confirmed figures for full year 1957 in November; except for (*) which is sponsor estimate; (#) covers fiscal year ending 30 September; (**) combined figures for R&R and Erwin, Wasey, which merged in mid-1957.
TAMPA-ST. PETERSBURG

market on the move!

Up and aboard goes this fully loaded trailer...one of over 200 to be loaded on giant freighters sailing from the MARKET ON THE MOVE, TAMPA-ST. PETERSBURG. Amazing new transportation methods are nothing new to this dynamic, growing MARKET ON THE MOVE because TAMPA-ST. PETERSBURG is NOW IN TOP 30 MARKETS — fourth among the nation's ports in freight car unloadings, 30th in retail sales, 27th in automotive sales, and 29th in drug sales!

ONLY WTVT with top-rated CBS and local programs can effectively cover the MARKET ON THE MOVE, TAMPA-ST. PETERSBURG.

Station on the move...

WTVT

TAMPA - ST. PETERSBURG

Channel 13

The WKY Television System, Inc. Represented by the Katz agency.

Like this enormous trailer, TAMPA-ST. PETERSBURG is moving up. Capture and hold the attention of these busy people with the MARKET ON THE MOVE's number one station, WTVT!
TELEVISION VIEWING HABITS

What are the national viewing figures by local time?

<table>
<thead>
<tr>
<th>Mon.-Fri.</th>
<th>%</th>
<th>Homes (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-9 a.m.</td>
<td>8.2</td>
<td>3,485</td>
</tr>
<tr>
<td>9-12 noon</td>
<td>20.7</td>
<td>8,798</td>
</tr>
<tr>
<td>12-3 p.m.</td>
<td>23.0</td>
<td>9,775</td>
</tr>
<tr>
<td>3-6 p.m.</td>
<td>31.4</td>
<td>13,345</td>
</tr>
<tr>
<td>All days</td>
<td>%</td>
<td>Homes (000)</td>
</tr>
<tr>
<td>6-9 p.m.</td>
<td>61.3</td>
<td>26,053</td>
</tr>
<tr>
<td>9-12 mid.</td>
<td>44.5</td>
<td>18,913</td>
</tr>
</tbody>
</table>


How does viewing differ by time zones?

Viewing habits by hours vary greatly in different time zones, as is shown by ARB figures at right and below. This is particularly noticeable during the day and in late evening. Network broadcast times are important factors. U.S. figures are based on eastern time.

<table>
<thead>
<tr>
<th>Zone</th>
<th>6 P.M.</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>MID.</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.</td>
<td>27.9</td>
<td>46.9</td>
<td>61.4</td>
<td>63.4</td>
<td>55.7</td>
<td>32.3</td>
<td>19.9</td>
</tr>
<tr>
<td>Eastern</td>
<td>33.5</td>
<td>52.4</td>
<td>67.8</td>
<td>66.2</td>
<td>51.1</td>
<td>22.1</td>
<td>11.3</td>
</tr>
<tr>
<td>Central</td>
<td>46.4</td>
<td>65.1</td>
<td>66.5</td>
<td>60.5</td>
<td>32.8</td>
<td>15.5</td>
<td>3.5</td>
</tr>
<tr>
<td>Pacific</td>
<td>39.1</td>
<td>56.9</td>
<td>65.4</td>
<td>63.5</td>
<td>38.8</td>
<td>16.0</td>
<td>4.6</td>
</tr>
</tbody>
</table>

How much of the viewers’ time do network sponsors get?

<table>
<thead>
<tr>
<th>Year</th>
<th>Percentage to Network Sponsors</th>
<th>Percentage to All Other Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>52.5%</td>
<td>47.5%</td>
</tr>
<tr>
<td>1957</td>
<td>49.5%</td>
<td>50.5%</td>
</tr>
</tbody>
</table>

*SOURCE: Nielsen Television Index, Feb. each year. "All other" includes local shows, network sponsors.
REACHING FOR THE TOP 20 MARKETS?

there's only one way to cover the 19th* Market and that's **WJAC-TV**

Take the top 20 of the 100 major TV markets and you're bound to include the Johnstown-Altoona area . . . ranked No. 19. And in this Johnstown-Altoona total coverage area, WJAC-TV is far, far ahead in station share of audience. In fact, the most recent A. R. B. Study (Nov. 6-12, 1957) shows WJAC-TV leading its nearest rival, WFBG-TV, by 2 to 1, 3 to 1 . . . even 4 to 1 in some time segments.

No hokum, or figure-juggling here . . . you can check all the facts for yourself in this authoritative A. R. B. Study. You'll agree WJAC-TV is the buy . . . for commanding coverage of an important market!

Get the hard, cold facts from your KATZ man!

*Top 100 TV Markets—Television Age May 19, 1958.
TELEVISION VIEWING HABITS

How does the tv viewing level vary with time of day?

Homes using tv by hours of day during the average winter day

Viewing figures below represent
four-week average during Jan.-Feb.
1958, come from Nielsen tv Index.
Data to 6 p.m. are for Mon.-Fri.
Nighttime data are for full week.
Homes figures cover all those
viewing during the hour

<table>
<thead>
<tr>
<th>N. Y. time</th>
<th>% Homes (000)</th>
<th>N. Y. time</th>
<th>% Homes (000)</th>
<th>N. Y. time</th>
<th>% Homes (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-7 a.m.</td>
<td>0.4</td>
<td>Noon-1 p.m.</td>
<td>25.0</td>
<td>10,625</td>
<td>6-7 p.m.</td>
</tr>
<tr>
<td>7-8</td>
<td>3.7</td>
<td>1-2</td>
<td>23.9</td>
<td>10,158</td>
<td>7-8</td>
</tr>
<tr>
<td>8-9</td>
<td>10.5</td>
<td>2-3</td>
<td>22.5</td>
<td>9,563</td>
<td>8-9</td>
</tr>
<tr>
<td>9-10</td>
<td>13.5</td>
<td>3-4</td>
<td>26.0</td>
<td>11,050</td>
<td>9-10</td>
</tr>
<tr>
<td>10-11</td>
<td>17.5</td>
<td>4-5</td>
<td>31.5</td>
<td>13,388</td>
<td>10-11</td>
</tr>
<tr>
<td>11-noon</td>
<td>23.0</td>
<td>5-6</td>
<td>36.4</td>
<td>15,470</td>
<td>11-mid.</td>
</tr>
</tbody>
</table>

What per cent of homes watch tv by months of the year?

Source: Nielsen Television Index.
Began broadcasting September 23, 1957.

Within 60 days, achieved the 2nd highest share of audience in the nation for an independent station competing in a market where all networks are represented.

*ARB, November 1957.*

Greatest number of multi-weekly shows among the top ten in the Hartford Metropolitan Area.

*Telepulse, February 1958.*

Greatest number of Metropolitan Area quarter hour wins following WTIC-TV daily sign on.

*Nielsen, March 1958.*

*and it keeps getting better all the time!*

YOU CAN SELL PROSPEROUS SOUTHERN NEW ENGLAND BEST ON

WTIC-TV

HARTFORD, CONNECTICUT

Represented nationally by Harrington, Righter & Parsons, Inc.
New York, Chicago, Boston, San Francisco, Atlanta
TELEVISION VIEWING HABITS

What's average viewing time morning, afternoon, evening?

Average hours of viewing per home per day by day parts

<table>
<thead>
<tr>
<th></th>
<th>Night</th>
<th>Afternoon</th>
<th>Morning</th>
<th>Total hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday-Friday</td>
<td>3 hrs. 35 min.</td>
<td>1 hr. 33 min.</td>
<td>39 min.</td>
<td>5 hrs. 47 min.</td>
</tr>
<tr>
<td>Saturday</td>
<td>4 hrs. 3 min.</td>
<td>1 hr. 52 min.</td>
<td>47 min.</td>
<td>6 hrs. 42 min.</td>
</tr>
<tr>
<td>Sunday</td>
<td>3 hrs. 46 min.</td>
<td>1 hr. 52 min.</td>
<td>16 min.</td>
<td>5 hrs. 54 min.</td>
</tr>
<tr>
<td>All Days</td>
<td>3 hrs. 41 min.</td>
<td>1 hr. 38 min.</td>
<td>37 min.</td>
<td>5 hrs. 56 min.</td>
</tr>
</tbody>
</table>


Number of U. S. homes watching tv

Homes per minute (millions)

- Morning: 2.5 Jan. '58, 4.8 July '57, 7.1 July '58
- Afternoon: 12.3 Jan. '58, 13.9 July '57
- Night: 23.8 Jan. '58

How does tv viewing vary by seasons?

Peak viewing audiences of television are almost double those during the summer when watching tv is at a low point. To get a fully-rounded picture, however, the summer viewing level should be compared with the annual average since the January figure is not typical of the year. It should also be pointed out that some summer periods actually record a higher sets-in-use figure than during the winter. This is especially true during late night periods. Note that figures at left are per average minute, do not show tv's full audience.
TOLEDO RANKS HIGH IN THE NATION’S LEADING MARKETS

14th in Buying Power per Family .................................. $5,419.00
39th in Total Effective Buying Power ................................. $3,119,882,000.00*
50th in Population ......................................................... 1,743,600

(source: 1958 Sales Mgt., Survey of Buying Power)

THIS IS JUST PART OF THE STORY . . . GET THE COMPLETE PICTURE
OF THE TOLEDO "BILLION DOLLAR POCKETBOOK"

CHANNEL 13

WSPD-TV

Represented Nationally by KATZ

TOLEDO, OHIO

JULY 1958
TELEVISION VIEWING HABITS

How does daily tv viewing vary by months?

Average hours of viewing per tv home per day*

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hours</td>
<td>5 hrs. 36 mins.</td>
<td>4 hrs. 32 mins.</td>
<td>4 hrs. 24 mins.</td>
<td>3 hrs. 55 mins.</td>
<td>4 hrs. 8 mins.</td>
<td>4 hrs. 34 mins.</td>
<td>5 hrs. 27 mins.</td>
<td>5 hrs. 51 mins.</td>
<td>6 hrs.</td>
<td>6 hrs.</td>
<td>6 hrs.</td>
<td>5 hrs.</td>
</tr>
</tbody>
</table>

*Source: Nielsen TV Index.

How does U. S. audience composition vary by parts of the day?

Television's viewers*

<table>
<thead>
<tr>
<th></th>
<th>MORNING Mon.-Fri. (million)</th>
<th>AFTERNOON Mon.-Fri. (million)</th>
<th>NIGHT 7 days (million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEN</td>
<td>1.6</td>
<td>3.9</td>
<td>17.3</td>
</tr>
<tr>
<td>WOMEN</td>
<td>6.0</td>
<td>10.5</td>
<td>22.0</td>
</tr>
<tr>
<td>TEENS</td>
<td>0.7</td>
<td>2.1</td>
<td>6.5</td>
</tr>
<tr>
<td>CHILDREN</td>
<td>4.8</td>
<td>6.7</td>
<td>13.7</td>
</tr>
<tr>
<td>TOTAL</td>
<td>13.1</td>
<td>23.2</td>
<td>59.5</td>
</tr>
</tbody>
</table>

*Source: A. C. Nielsen. All data are average numbers from November-December 1957 and NTI NSU National Audience Composition November-December 1957.
Why NOT put all your eggs ... in ONE basket?

Now – More Than Ever One Station Provides Complete Coverage...

Why take chances on having your sales story scrambled by too many cooks ... at higher than necessary costs! Get the full top-quality coverage of this FOUR BILLION DOLLAR MARKET with WNEM-TV.

See Your Petryman

WNEM-TV

NATIONAL SALES OFFICES
FLINT STUDIOS
BISHOP AIRPORT, FLINT, MICHIGAN

OPERATIONS OFFICES
SAGINAW-BAY CITY STUDIOS
5700 BECKER RD., SAGINAW, MICHIGAN

JULY 1958
### What's the Daylight Saving Time picture?

How the top 100 metropolitan markets are affected by Daylight Saving Time changes  
(Information as of April 1958) *

<table>
<thead>
<tr>
<th>Market rank</th>
<th>Winter time</th>
<th>Summer time</th>
<th>M A R K E T</th>
<th>Hours behind EDST</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>CST</td>
<td>CST</td>
<td>Memphis</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>EST</td>
<td>EST</td>
<td>Miami</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>CST</td>
<td>CDST</td>
<td>Milwaukee</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>CST</td>
<td>CDST</td>
<td>Minneapolis-St. Paul</td>
<td>1</td>
</tr>
<tr>
<td>82</td>
<td>CST</td>
<td>CST</td>
<td>Mobile</td>
<td>2</td>
</tr>
<tr>
<td>63</td>
<td>CST</td>
<td>CST</td>
<td>Nashville</td>
<td>2</td>
</tr>
<tr>
<td>34</td>
<td>EST</td>
<td>EDST</td>
<td>New Haven-Waterbury</td>
<td>0</td>
</tr>
<tr>
<td>22</td>
<td>EST</td>
<td>CST</td>
<td>New Orleans</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>EST</td>
<td>EDST</td>
<td>New York-N. E. New Jersey</td>
<td>0</td>
</tr>
<tr>
<td>43</td>
<td>EST</td>
<td>EST</td>
<td>Norfolk-Portsmouth</td>
<td>1</td>
</tr>
<tr>
<td>56</td>
<td>CST</td>
<td>CST</td>
<td>Oklahoma City</td>
<td>2</td>
</tr>
<tr>
<td>53</td>
<td>CST</td>
<td>CST</td>
<td>Omaha</td>
<td>2</td>
</tr>
<tr>
<td>81</td>
<td>CST</td>
<td>CDST</td>
<td>Peoria</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>EST</td>
<td>EDST</td>
<td>Philadelphia</td>
<td>0</td>
</tr>
<tr>
<td>46</td>
<td>MST</td>
<td>MST</td>
<td>Phoenix</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>EST</td>
<td>EDST</td>
<td>Pittsburgh</td>
<td>0</td>
</tr>
<tr>
<td>23</td>
<td>PST</td>
<td>PST</td>
<td>Portland, Ore.</td>
<td>4</td>
</tr>
<tr>
<td>75</td>
<td>EST</td>
<td>EDST</td>
<td>Poughkeepsie-Newburgh-Beacon</td>
<td>0</td>
</tr>
<tr>
<td>27</td>
<td>EST</td>
<td>EDST</td>
<td>Providence-Pawtucket</td>
<td>0</td>
</tr>
<tr>
<td>90</td>
<td>EST</td>
<td>EST</td>
<td>Reading</td>
<td>0</td>
</tr>
<tr>
<td>61</td>
<td>EST</td>
<td>EST</td>
<td>Richmond</td>
<td>1</td>
</tr>
<tr>
<td>42</td>
<td>EST</td>
<td>EDST</td>
<td>Rochester</td>
<td>0</td>
</tr>
<tr>
<td>54</td>
<td>PST</td>
<td>PDST</td>
<td>Sacramento</td>
<td>3</td>
</tr>
<tr>
<td>67</td>
<td>MST</td>
<td>MST</td>
<td>Salt Lake City</td>
<td>3</td>
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<td>36</td>
<td>CST</td>
<td>CST</td>
<td>San Antonio</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>PST</td>
<td>PDST</td>
<td>San Bernardino-Riverside-Ontario</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>PST</td>
<td>PDST</td>
<td>San Diego</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>PST</td>
<td>PDST</td>
<td>San Francisco-Oakland</td>
<td>3</td>
</tr>
<tr>
<td>47</td>
<td>PST</td>
<td>PDST</td>
<td>San Jose</td>
<td>3</td>
</tr>
<tr>
<td>93</td>
<td>EST</td>
<td>EDST</td>
<td>Scranton</td>
<td>0</td>
</tr>
<tr>
<td>24</td>
<td>PST</td>
<td>PST</td>
<td>Seattle</td>
<td>4</td>
</tr>
<tr>
<td>91</td>
<td>CST</td>
<td>CST</td>
<td>Shreveport</td>
<td>2</td>
</tr>
<tr>
<td>95</td>
<td>CST</td>
<td>CDST</td>
<td>South Bend</td>
<td>1</td>
</tr>
<tr>
<td>84</td>
<td>PST</td>
<td>PST</td>
<td>Spokane</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td>EST</td>
<td>EDST</td>
<td>Springfield-Holyoke</td>
<td>0</td>
</tr>
<tr>
<td>9</td>
<td>CST</td>
<td>CDST</td>
<td>St. Louis</td>
<td>1</td>
</tr>
<tr>
<td>58</td>
<td>EST</td>
<td>EDST</td>
<td>Syracuse</td>
<td>0</td>
</tr>
<tr>
<td>76</td>
<td>PST</td>
<td>PST</td>
<td>Tacoma</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>EST</td>
<td>EST</td>
<td>Tampa-St. Petersburg</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>EST</td>
<td>EST</td>
<td>Toledo</td>
<td>1</td>
</tr>
<tr>
<td>89</td>
<td>EST</td>
<td>EST</td>
<td>Trenton</td>
<td>0</td>
</tr>
<tr>
<td>71</td>
<td>CST</td>
<td>CST</td>
<td>Tulsa</td>
<td>2</td>
</tr>
<tr>
<td>77</td>
<td>EST</td>
<td>EDST</td>
<td>Utica-Rome</td>
<td>0</td>
</tr>
<tr>
<td>10</td>
<td>EST</td>
<td>EDST</td>
<td>Washington, D. C.</td>
<td>0</td>
</tr>
<tr>
<td>64</td>
<td>EST</td>
<td>EDST</td>
<td>Wheeling-Steubenville</td>
<td>0</td>
</tr>
<tr>
<td>74</td>
<td>CST</td>
<td>CST</td>
<td>Wichita</td>
<td>2</td>
</tr>
<tr>
<td>59</td>
<td>EST</td>
<td>EDST</td>
<td>Wilkes-Barre-Hazleton</td>
<td>0</td>
</tr>
<tr>
<td>69</td>
<td>EST</td>
<td>EDST</td>
<td>Wilmington</td>
<td>0</td>
</tr>
<tr>
<td>38</td>
<td>EST</td>
<td>EDST</td>
<td>Worcester</td>
<td>0</td>
</tr>
<tr>
<td>39</td>
<td>EST</td>
<td>EDST</td>
<td>Youngstown</td>
<td>0</td>
</tr>
</tbody>
</table>

*SOURCE: NBC Spot Rates, 1958*
IN MILWAUKEE

the BIG MOVIE

is on WISN-TV

Monday - Friday, 10:10 P.M. Saturday, 9 P.M.

FIRST TV SHOWINGS IN THIS MARKET

Johnny Belinda
To Have and Have Not
The Corn Is Green
Now Voyager
Sergeant York
3 Men on a Horse
Anthony Adverse
Little Caesar
The Treasure of Sierra Madre

Destination Tokyo
Kings' Row
Dark Victory
The Adventures of Robin Hood
The Fighting 69th
They Died With Their Boots On
White Banners
The Horn Blows at Midnight
and over 400 more

For BIG RESULTS in Milwaukee see your Petry man for availabilities in this blockbusting package.
NETWORK PROGRAMING TRENDS

What types of shows do audiences spend most of their time with?*

Per cent of all viewing time average home spends watching network show types

<table>
<thead>
<tr>
<th></th>
<th>General 30 min.</th>
<th>Drama 60-90 min.</th>
<th>Variety 30 min.</th>
<th>Western 30 min.</th>
<th>Adventure</th>
<th>Situation Comedy</th>
<th>Quiz &amp; Aud.</th>
<th>Suspense Drama</th>
<th>Information</th>
<th>Misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter 1955-'56</td>
<td>9%</td>
<td>13%</td>
<td>8%</td>
<td>16%</td>
<td>4%</td>
<td>4%</td>
<td>16%</td>
<td>11%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Winter 1956-'57</td>
<td>7</td>
<td>15</td>
<td>6</td>
<td>18</td>
<td>6</td>
<td>1</td>
<td>15</td>
<td>11</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Winter 1957-'58</td>
<td>5</td>
<td>8</td>
<td>7</td>
<td>16</td>
<td>10</td>
<td>5</td>
<td>15</td>
<td>10</td>
<td>10</td>
<td>3</td>
</tr>
</tbody>
</table>

*Source: Nielsen Television Index.

Figures are from Nielsen Tv Index, cover sponsored shows at night, result from two factors: (1) total number of hours for each type of programing on the air, (2) total amount of time spent by average home in viewing each type of show. Note particularly how Westerns compare with audiences to variety and situation comedy, with the 60-minute Western getting half the audience of the 30-minute. Biggest gain is in Westerns, suspense drama; loss, 60- to 90-minute drama.

What are the average ratings for various types of shows?

**EVENING**

<table>
<thead>
<tr>
<th>Type of Show</th>
<th>General drama 30 min.</th>
<th>Suspense drama 60 min.</th>
<th>Situation comedy 30 min.</th>
<th>Western drama 30 min.</th>
<th>Adventure 30 min.</th>
<th>Variety 30 min.</th>
<th>Quiz &amp; Aud. part. 30 min.</th>
<th>Suspense Drama 60 min.</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>26.5</td>
<td>24.7</td>
<td>24.4</td>
<td>33.2</td>
<td>37.3</td>
<td>32.6</td>
<td>27.5</td>
<td>22.4</td>
<td></td>
</tr>
</tbody>
</table>

**CHILDREN'S DAYTIME**

<table>
<thead>
<tr>
<th>Type of Show</th>
<th>Westerns 30 min.</th>
<th>One-a-week</th>
<th>Other 30 min.</th>
<th>Multi-weekly 15</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>17.6</td>
<td>14.7</td>
<td>7.3</td>
<td></td>
</tr>
</tbody>
</table>

**ADULT MON.-FRI. DAYTIME**

<table>
<thead>
<tr>
<th>Type of Show</th>
<th>Serials 15</th>
<th>Other programs 30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10.2</td>
<td>8.7</td>
</tr>
</tbody>
</table>

Ratings are from the Nielsen Television Index, cover the families reached during two weeks ending 25 January 1958.
KOTV
TULSA

A television market is more than a city
When you use KOTV® Tulsa, you sell a television market whose:
• Total Retail Sales are greater than Metropolitan Dallas.
• Effective Buying Income is almost $1,000,000,000.
• Automotive Sales are greater than Metropolitan Oklahoma City, Omaha and Nashville combined.
Smart advertisers want to tap this market. They do it over KOTV®, the station that has been first in Tulsa in every survey since 1949. Represented by Petry.
Sources: 3) ARB, Telepad surveys, TV Mag. 3/58. Copyrighted ... Sales Management 1958

KGUL-TV
HOUSTON

A television market is more than a city
When you use KGUL-TV® Houston ... you sell a quarter of Texas—a television market whose:
• Total Retail Sales are greater than Metropolitan Washington.
• Effective Buying Income is over $3,500,000,000.
• Food Sales are greater than Metropolitan Cleveland.
Smart advertisers want to tap this market. They do it over KGUL-TV®, the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.
Sources: TV Mag. 3/58. Copyrighted ... Sales Management 1958

WANE-TV
FORT WAYNE

A television market is more than a city
When you use WANE-TV® Fort Wayne, you sell a television market whose:
• Total Retail Sales are twice those of Metropolitan Nashville.
• Effective Buying Income is over $1,380,000,000.
• Automobile Sales are greater than Metropolitan Seattle.
Smart advertisers want to tap this market. They do it over WANE-TV®, as more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne Market. Represented by Perry.
Sources: Area ARB 11/57, TV Mag. 3/58. Copyrighted ... Sales Management 1958

WISH-TV
INDIANAPOLIS

A television market is more than a city
When you use WISH-TV® Indianapolis, you sell a television market whose:
• Total Retail Sales are greater than Metropolitan Buffalo and Kansas City combined.
• Effective Buying Income is almost $5,000,000,000.
• Food Sales are equal to Metropolitan Milwaukee and Cincinnati combined.
Smart advertisers want to tap this market. They do it over WISH-TV®, the station that has dominated the Indianapolis Market in 21 consecutive surveys. Represented by Bolling.
Sources: All ARB, Pulse, Nielsen surveys since July 1955. TV Mag. 3/58. Copyrighted ... Sales Management 1958

THE CORINTHIAN STATIONS

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis
To what extent have network line-ups increased?

The shows chosen at right to illustrate the trend in network TV lineups were among the top 25 according to January 1957 and 1958 American Research Bureau ratings of shows on the air both periods. As the figures show, there was a trend toward increased lineups.

<table>
<thead>
<tr>
<th>Program</th>
<th>No. of stations in lineup Jan. 1957</th>
<th>Jan. 1958</th>
<th>No. of stations added</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Sullivan</td>
<td>169</td>
<td>189</td>
<td>20</td>
</tr>
<tr>
<td>Perry Como</td>
<td>137</td>
<td>158</td>
<td>21</td>
</tr>
<tr>
<td>G. E. Theatre</td>
<td>150</td>
<td>151</td>
<td>1</td>
</tr>
<tr>
<td>Shower of Stars</td>
<td>151</td>
<td>157</td>
<td>6</td>
</tr>
<tr>
<td>Alfred Hitchcock</td>
<td>135</td>
<td>146</td>
<td>11</td>
</tr>
<tr>
<td>$64,000 Question</td>
<td>176</td>
<td>180</td>
<td>4</td>
</tr>
<tr>
<td>You Bet Your Life</td>
<td>149</td>
<td>161</td>
<td>12</td>
</tr>
<tr>
<td>Disneyland</td>
<td>141</td>
<td>174</td>
<td>33</td>
</tr>
<tr>
<td>Godfrey's Talent Scouts</td>
<td>173</td>
<td>158</td>
<td>-15</td>
</tr>
<tr>
<td>People Are Funny</td>
<td>162</td>
<td>134</td>
<td>-28</td>
</tr>
<tr>
<td>I've Got a Secret</td>
<td>182</td>
<td>197</td>
<td>15</td>
</tr>
<tr>
<td>Lawrence Welk</td>
<td>200</td>
<td>202</td>
<td>-7</td>
</tr>
<tr>
<td>Lassie</td>
<td>106</td>
<td>86</td>
<td>-20</td>
</tr>
<tr>
<td>What's My Line</td>
<td>100</td>
<td>108</td>
<td>8</td>
</tr>
<tr>
<td>December Bride</td>
<td>177</td>
<td>185</td>
<td>8</td>
</tr>
<tr>
<td>Red Skelton</td>
<td>95</td>
<td>174</td>
<td>79</td>
</tr>
<tr>
<td>Burns and Allen</td>
<td>110</td>
<td>169</td>
<td>59</td>
</tr>
<tr>
<td>$64,000 Challenge</td>
<td>117</td>
<td>116</td>
<td>1</td>
</tr>
<tr>
<td>Your Hit Parade</td>
<td>165</td>
<td>164</td>
<td>-1</td>
</tr>
<tr>
<td>Phil Silvers</td>
<td>187</td>
<td>176</td>
<td>-11</td>
</tr>
<tr>
<td>Wyatt Earp</td>
<td>109</td>
<td>130</td>
<td>21</td>
</tr>
<tr>
<td>Gunsmoke</td>
<td>158</td>
<td>158</td>
<td>0</td>
</tr>
<tr>
<td>Ernie Ford</td>
<td>203</td>
<td>181</td>
<td>22</td>
</tr>
<tr>
<td>The Millionaire</td>
<td>149</td>
<td>158</td>
<td>9</td>
</tr>
</tbody>
</table>

What's the audience composition of show types?

Viewers per set from Trendex, Inc., top 20 market analysis, March 1958

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
<td>0.78</td>
<td>0.80</td>
<td>0.89</td>
<td>0.83</td>
<td>0.70</td>
<td>0.76</td>
<td>0.85</td>
<td>1.22</td>
<td>0.39</td>
<td>0.80</td>
<td>0.69</td>
<td>0.78</td>
</tr>
<tr>
<td>Women</td>
<td>1.06</td>
<td>1.12</td>
<td>1.11</td>
<td>1.11</td>
<td>1.02</td>
<td>0.82</td>
<td>1.03</td>
<td>0.69</td>
<td>0.93</td>
<td>1.11</td>
<td>0.75</td>
<td>1.05</td>
</tr>
<tr>
<td>Children</td>
<td>0.10</td>
<td>0.24</td>
<td>0.82</td>
<td>0.62</td>
<td>0.92</td>
<td>0.99</td>
<td>0.53</td>
<td>0.17</td>
<td>0.91</td>
<td>0.13</td>
<td>1.48</td>
<td>0.25</td>
</tr>
<tr>
<td>Teens</td>
<td>2.21</td>
<td>2.16</td>
<td>2.82</td>
<td>2.59</td>
<td>2.64</td>
<td>2.57</td>
<td>2.11</td>
<td>2.08</td>
<td>2.72</td>
<td>2.34</td>
<td>2.92</td>
<td>2.08</td>
</tr>
</tbody>
</table>

Unable to report news and special features because of insufficient data.
YOU MIGHT SPOT HALLEY'S COMET*

BUT...You Need WKZO-TV
For Astronomical Results
In Kalamazoo-Grand Rapids!

NEW MARCH 1958 ARB FIGURES, left, prove that WKZO-TV dominates the Kalamazoo-Grand Rapids television audience — morning, afternoon and night... seven days a week!

WKZO-TV is Channel 3 — telecasts with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves more than 600,000 television homes in one of America's top-20 TV markets!

*Last seen in 1910 — due again in 1986.
NETWORK PROGRAMMING TRENDS

How do summer replacements affect show ratings?

Shows at right were the top 25 according to American Research Bureau January ratings. Where summer rating is shown with an asterisk (*), it means show is summer replacement. All other shows either continued through the summer or had reruns. Average audience figures show viewing levels suffer with replacements. Six shows replaced, with the summer offerings, follow: I Love Lucy—Those Whiting Girls; Perry Como—Julius La Rosa; December Bride—Richard Diamond; Red Skelton—Spotlight Playhouse; Your Hit Parade—Adventure Theatre; Ernie Ford—High-Low.

What types of shows do best in competitive markets?

<table>
<thead>
<tr>
<th>Program type</th>
<th>Rating</th>
<th>Program type</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>News shows and special features</td>
<td>**</td>
<td>Mystery, crime, police drama</td>
<td>17.0</td>
</tr>
<tr>
<td>Drama, half hour</td>
<td>18.5</td>
<td>Sports spectacles</td>
<td>10.1</td>
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<tr>
<td>Drama, hour or more</td>
<td>18.3</td>
<td>Western drama</td>
<td>22.2</td>
</tr>
<tr>
<td>Special programs</td>
<td>27.3</td>
<td>Quiz and panel shows</td>
<td>19.8</td>
</tr>
<tr>
<td>Variety shows, comedy, musical</td>
<td>15.9</td>
<td>Children's shows</td>
<td>15.4</td>
</tr>
<tr>
<td>Situation comedies</td>
<td>17.0</td>
<td>Interview shows</td>
<td>14.0</td>
</tr>
<tr>
<td>Adventure series</td>
<td>13.8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Average ratings in the top 20 markets*
341,814 Dick Wellings...

Dick works at one of the 500 major oil companies that headquarter in Tulsa and make it the “Oil Capital of the World.”

Smart advertisers reach the 341,814 families in this market over KOTV® the station that has been first in Tulsa in every survey since 1949. Represented by Petry.

Sources: 23 ARB, Telepulse surveys; TV Mag. 7/58.

583,192 Larry Egans...

Larry is a plant manager for a local food packer. He and his family symbolize the 583,192 families that make up the Houston market which accounts for ¼ of all the income, sales and business in the state of Texas.

To reach and sell these families... use KGUL-TV® the only station delivering city-grade service to Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 7/58.

203,300 Bill Wagners...

Bill is a skilled machinist in a factory manufacturing agricultural machinery. He and his family are representative of the 203,300 families that make Fort Wayne the nation’s No. 1 test market.

Smart advertisers reach this market over WANE-TV® because more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: Area ARB, 11/57; TV Mag. 7/58.

763,232 Jim Hookers...

Jim is a skilled technician with one of the large pharmaceutical companies in Indianapolis. He is typical of the 763,232 families that make Indianapolis the nation’s 14th television market.

Smart advertisers reach the Jim Hookers over WISH-TV® the station that has dominated the Indianapolis market in 25 consecutive surveys. Represented by Bolling.

Sources: All ARB, Telepulse, Nielsen surveys since July 1955; TV Mag. 7/58.

THE CORINTHIAN STATIONS Responsibility in Broadcasting

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

JULY 1958
What has been the trend in network show lengths?

Figures cover sponsored shows, are from Nielsen Television Index. Most obvious increase is in 30-minute shows—a rise from 161 to 179 in one year.

<table>
<thead>
<tr>
<th>TYPE</th>
<th>SPRING 1956</th>
<th>SPRING 1957</th>
<th>SPRING 1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-min. programs</td>
<td>7</td>
<td>20</td>
<td>16</td>
</tr>
<tr>
<td>30-min. programs</td>
<td>179</td>
<td>161</td>
<td>174</td>
</tr>
<tr>
<td>60-min. programs</td>
<td>105</td>
<td>112</td>
<td>74</td>
</tr>
<tr>
<td>90-min. programs</td>
<td>9</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>Total hours</td>
<td>300</td>
<td>311</td>
<td>276</td>
</tr>
</tbody>
</table>

What has been the trend in alternate sponsorship?

Data from Nielsen Television Index show that alternate sponsorship is increasing to some extent, participations more so. Full sponsorship predominates.

What were the top-rated shows this past season?

Shows, listed alphabetically, made A. C. Nielsen Top Ten list as of November, 1957. Note variety in favorites.

Nielsen Top Tens

Alfred Hitchcock Presents | Guy Lombardo Show | Lucille Ball-Desi Arnaz
Annie Get Your Gun    | Have Gun, Will Travel | Orange Bowl Game
Bob Hope Show            | Holiday in Las Vegas     | Perry Como Show
Cheyenne                      | I've Got a Secret          | Pro-Football Champ. Game
Danny Thomas Show        | Jack Benny Show            | Rose Bowl Game
DuPont Show of the Month  | Jerry Lewis Show          | Sugarfoot
Ed Sullivan Show         | Lassie                     | Tales of Wells Fargo
G. E. Theatre            |                           | Wyatt Earp
6th MARKET
IN TELEVISION ADVERTISING

Cleveland is also the 6th HIGHEST
IN SPENDABLE INCOME per family
of the 50 MAJOR metropolitan areas
(SRDS DATA)

4,300,000 viewing
WJW-TV in OHIO'S BIGGEST,
MOST STABLE MARKET

WJW-TV
CLEVELAND, OHIO
1630 EUCLID AVE. TOWER 1-6080
REPRESENTED NATIONALY BY THE KATZ AGENCY, INC.
COMING FOR FALL!
A **NEW** TV OUTLET
for rich "LA-ARKLAND"
(NORTH LOUISIANA and
SOUTH ARKANSAS)

**FLYNN'S** ME NAME!
HEARD ABOUT THAT NEW FULL
POWER STATION *KTVE*? TALLEST
TOWER IN THE MID-SOUTH — GREAT
NEW MARKET "LA-ARKLAND."

Flynn's right!
What an outlet KTVE!
Full power — 316,000 money-making watts!
Tallest tower in the Mid-South — 1,352 feet, \(\frac{3}{4}\) mile straight up!
New RCA transmitter — New RCA 18 bay antenna!
Remember — You're in like Flynn on Channel 10!

**LA-ARKLAND**

Centered in a prosperous
Oil and Timber belt.

**KTVE** You're in like Flynn on Channel 10

Representatives:
Richard O'Connell, New York, Chicago
Clarke Brown, Dallas, Atlanta

Sponsor • 19 July 1958
FILM

Leading film show buyers and prospects ............................................ Page 220
Status report on syndicated and feature film ................................... Page 222
Film commercials .................................................................................. Page 226

Film BASICS ......................................................................................... Page 232

Please turn page for highlights and index of Film section.
FILM HIGHLIGHTS

Major regional advertisers, with big budgets, have become the backbone of film syndication. Although stations themselves make the majority of sales to local and national accounts, the regional client buys on a program basis: a single series in a package for all markets (see page 222).

There's an unabated—and continuing demand—from stations for quality half-hour film shows. Even though the supply of feature film is nowhere near the run-out point, stations are eager to get new and audience-catching film properties (see page 223).

Thematic grouping is the big trend in the sale of feature films. A packager groups several together under a generic title and thus gives the advertiser and the station a much more merchandisable vehicle on which to promote sponsor identification and sales. This also builds a steady audience (see page 223).

The last of the Hollywood majors has come into the feature film fold with the sale of the Paramount properties earlier this year. There's still a clamor for post-'48 movies, of course, but no one has a firm answer as to when these will be available to tv. Many think the only time these will become available in bulk is through liquidation of the big studios (see page 223).

Agencies and their commercial film producers seem to be contradictory in their approach to the final film sales product. On the one hand, clients want costs trimmed. They're using fewer actors, fewer close-ups, more on-location shooting, less animation. But, on the other, they're sailing for bigger and grander production commercials which require elaborate sets and staging, intricate production. It resolves itself along these lines: when they spend money, they really spend it! But most of the time they're not spending that much (see page 228).

FILM BASICS

Articles

<table>
<thead>
<tr>
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<th>Page</th>
</tr>
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<td>Film sponsors: Chart showing the 292 clients who are leading film show buyers and prospects</td>
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<tr>
<td>Status report: Syndicated film. Patterns of syndication plus an adjacent story on feature film</td>
<td>222</td>
</tr>
<tr>
<td>Syndicated film: Status report in question-and-answer form covering all phases of the industry</td>
<td>224</td>
</tr>
<tr>
<td>Film commercials: After a slump, an upswing. With status report in question-and-answer form</td>
<td>226</td>
</tr>
</tbody>
</table>

Charts

<table>
<thead>
<tr>
<th>Charts</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>Number of major market syndicated features and the &quot;top 10&quot;</td>
<td>232</td>
</tr>
<tr>
<td>Growth of syndicated film in dollar sales and in number of film hours</td>
<td>233</td>
</tr>
<tr>
<td>Conversion of minutes to footage</td>
<td>234</td>
</tr>
<tr>
<td>Multi-market time costs for half-hour films</td>
<td>235</td>
</tr>
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</table>
Adell Chemical Co.
Affiliated Super Markets
Abercrombie Co.
American Bakers
American Brewery, Inc.
American Brewing Company
American Chicle Company
American Home Products Corp.
American Motors
American Safety Razor Co.
American Stores Co.
American Tel. & Tel.
American Tobacco Co.
American Trust Co.
Anchor San. & American Heating
Anheuser-Busch, Inc.
Armour & Co.
Ashland Oil & Aetna Co.
Associated Hospital Service &
Associated Medical Service
Associated Products, Inc.
Atchison-Topeka-Santa Fe
Atlanta Gas Light Co.
Atlantic Refining Co.

Ballantine, P. & Sons
Bordet Oil Co.
Bavarian Brewing Co.
Bayuk Cigar Co.
Beatrice Foods Co.
Bell & Vos & Storage Co.
Bell Bakers, Inc.
Bell Tel. Co. of Penn.
Best Foods Co., Inc.
Bethlehem Steel Co.
Blatz Brewing Co.
Block Drug Co.
Blue Plate Foods, Inc.
Bond Stores
Border Co.
Bowman Biscuit Co.
Braun Baking Co.
Bristol-Myers Co.
Burger Brewing Co.
Burgermeister Brewing Corp.
Busch Jewelers

Cobalt’s Dairies
Campbell Soup Co.
Canada Dry Co. Bottlers
Canadian Breweries, Ltd.
Carling Brewing Co.
Carling Brewing Co. Distributors
Carson City Co.
Carter Oil Co.
Carter Products, Inc.
Champlin Oil & Refining Co.
Cheeseborough-Ponds, Inc.
Cheyney Foods, Inc.
Christian Science Committee
Chrysler Corp.
Chrysler Corp. Regional Dealers
Chunky Chocolate Corp.
Cities Service Co. Distributors
Clinton, Inc.
CoCa-Cola Co. Bottlers
Delgat-Palomino Co.
Colonial Stores, Inc.
Commonwealth Edison Co.
Consolidated Edison Co.
Consumer Drug Co.
Consumers Co-op Assn
Continental Bakers Co.
Continental Oil Co.
Coors, Adolph, Brewing Corp.
Coop Products Refining Co.
Custom Products

D-X Sunray Oil Co.
Dean Milk Co.
Duffy’s, Ltd.
Du Pont, E. I., De Nemours

Eastern Air Lines
Eastman Kodak Co.
Englander Co., Dealers
Eugler’s, Inc.
Esso Standard Oil Co.

Factor, Max & Co.
Fair Stores, Inc.
Falsstaff Brewing Corp.
Father John’s Medicine Co.
Food Fair Stores
Ford Motor Co.
Ford Motor Co. Regional Dealers
Foremost Dairies, Inc.
Frito Co. Distributors
Frontier Foods Corp.
Fuller, W. P. & Co.
Furr’s Food Stores

G. H. P. Cigar
E & J Gallo Winery
General Cigar Co.
General Electric Co.
General Electric Co. Distributors
General Foods Corp.
General Mills, Inc.
General Motors Corp.
General Motors Regional Dealers
General Tire & Rubber Co.
Genesse Brewing Co.
Giants Food Stores
James C. Gill Co.
Gleemore, Inc.
Goetz, M. K., Brewing Co.
Gordon Baking Co.
Grant Co.
Great A&P Tea Co.
Griesedieck Bros. Brewing Co.
Gunther Brewing Co.

Hall, Robert Clothes
Theo. Hamm Brewing Co.
Heidelburg Brewing Co.
H. J. Heinz Co.
Heublein Biscuit Co.
Holsum Baking/Bakers
Home Savings & Loan Co.
H. P. Hood & Sons
Household Finance Corp.
Hudepohl Brewing Co.
Humble Oil & Refining Co.

Independent Grocers Alliance
International Shoe Co.
Innate Bakers
Iowa Electric Light & Power

Jackson Brewing Co.
Jackson Brewing Co. Distributors
Jewel Tea Co.
Johnson & Johnson

Katz Drug Co.
Kellogg Co.
Keystone Steel & Wire Co.
Kimberly-Clark Corp.
Kitchens of Sara Lee
Knudsen Creamery Co.
S. S. Kresge Co.
Kroger Co.

Labatt, John, Ltd.
Langendorf United Bakers
LaRose, V., & Sons, Inc.

Lee Optical Co.
Lee Tire & Rubber Corp.
Leonard Refineries
Lever Bros. Co.
Libby, McNeill & Libby
Liebmann Breweries
Liggett & Myers Tobacco Co.
Lion Oil Co.
Lone Star Brewing Co.
Lone Star Gas Co.
Lorillard, P. & Co.
Lucky Lager Brewing Co.

M. J. B. Co.
Magnolia Petroleum Co.
Manners Drive-In Restaurants
Manufacturers Light & Heat Co.
Mars, Inc.
Martin, B. & Co.
McDaniel’s Market
Mennen Co.
Michigan Bakers, Inc.
Miles Laboratories
Miller Brewing Co.
Miller Brewing Co. Distributors
Molson’s Brewery, Ltd.
Montgomery Ward & Co.
Morris, Philip & Co.
Mueller, C. F., Co.

Narrogansett Brewing Co.
National Airlines, Inc.
National Biscuit Co.
National Brewing Co.
National Health Aids
National Tea Co.
Nationwide Insurance Co.
Nehi Corp. Bottlers
Nestle Co.
New England Provision Co.
New York Telephone Co.
Nic-L-Silver Battery Co.
Northwestern Drug Co.

O-Cedar Corp.
Oertel & Sons
Olde English 77
Olde English 77 Co.
Olde English 77 Distributors
Olve-Kraft Co.
Ontario Brewing Co.
Open Heart Power Distributors

Pabst Brewing Co.
Pacific Gas & Electric Co.
Pan-American World Airways
Paragon Brewing Corp.
Pepperidge Farm Co.
Pepsi Cola Co. Bottlers
Petersen Baking Co.
Pfeiffer Brewing Co.
Pharmaceuticals, Inc.
Phillips Petroleum
Piel Bros., Inc.
Pillsbury Mills, Inc.
Pittsburgh Brewing Co.
Prince Macroni Co.
Procter & Gamble Co.
Pure Oil Co.
Quaker Oats Co.
Quality Bakers of America
Radio Corp. of America
Randolph-Purina Co.
Rath Packing Co.
Red Top Brewing Co.

Reynolds, R. J., Tobacco Co.
Richfield Oil Corp.
Richard Refineries
Ritchie, Harold F., Inc.
Roberts, Rev. Oral
Robbins, H., & Co.
Rosen, Raymond, Co.
Ruppert, Jacob, Brewery
Rust-Oleum Corp.

S&W Fine Foods Inc.
Safeway Stores
Sav-On Drug Stores
Scheaffer, P. & M., Brewing Co.
Schlitt, Joseph E., Brewing Co.
Schlitt Distributors
Schulderberg, W., T., Kuldle &
Schmidt, C., & Sons, Inc.
Schoenling Brewing Co.
Schonbrunn, S. A., & Co., Inc.
Scott Paper Co.
Scudder Foods Products
Sealy Mattress Co., Dealers
Sears Roebuck & Co.
Serta Assoc. Inc., Dealers
Seven-Up Co., Bottlers
Shell Oil Co.
Sicks Reinier Brewing Co.
Signal Oil Co.
Simmons Co., Dealers
Sinclair Refining Co.
Slenderella International Salon
Socoy Mobile Oil Co.
South Slim Jim Co.
Speedway Petroleum Corp.
Squirt Co., Bottlers
Standard Brands, Inc.
Standard Food Markets
Standard Oil Co. of California
Standard Oil Co. of Indiana
Standard Oil Co. of Ohio
Standard Oil Co. of Texas
Star-Kist Foods, Inc.
State Farm Mutual Insurance Co.
Starbucks Bakeries, Inc.
Sterling Drug, Inc.
Stroh Brewing Co.
Studebaker-Packard Corp.
Sun Drug Co.
Sunshine Biscuit Co.
Swift & Co.

Table Talk Pie Co.
Texas Electric Service Co.
Texas State Optical Co.
Thrift Drug Co.
Top Value Enterprises

Uddo & Tamanina Co.
United Cigar-Whelan Stores
United Fuel Gas Co.
U. S. Borax & Chemical Corp.
U. S. Rubber Co.
United Vinters, Inc.

Walgreen Co.
Wander Co.
Walt Drug Co.
Welch Grape Juice Co.
West End Brewing Co.
Western Auto Supply Co.
Westgate-Calif. Tune Canning Co.
White Cross Sleep Products
Whitney Soap Co.
George Wiedemann Brewing Co.
Wildroot Co., Inc.
Wilson & Co., Inc.

local program time in quantity, however, is obviously a likely film show
prospect as well. For list of clients’ total spot tv expenditures plus t
spending of their individual brands, see separate story in Film Basic
Symbol of fine television films

OFFICIAL FILMS INC.

The Adventures of Robin Hood—Network
The Adventures in Sherwood Forest—Syndication
The Buccaneers
Sword of Freedom
The Big Story
Decoy
My Little Margie
Star Performance
The American Legend
Trouble With Father
The Star And The Story
Dateline Europe
Overseas Adventure
Cross Current
Rocky Jones, Space Ranger
My Hero
Colonel March of Scotland Yard
The Hunter
Willy
The Scarlet Pimpernel

NEW YORK • ATLANTA
BEVERLY HILLS • CHICAGO
CINCINNATI • DALLAS • FAYETTEVILLE
FT. LAUDERDALE • MINNEAPOLIS
SAN FRANCISCO • ST. LOUIS

JULY 1958
Status report: syndicated film

Adventure still rides high, merchandisability is major factor
in buying, time clearances are syndicators' biggest problem

Film syndication, over the past several years, has been a rapidly expanding business, suffering the growing pains of an industry that mushrooms overnight. From all indications, the mushrooming has subsided into a slower steadier growth. Consequently, you can look forward to steady gains, especially in its acceptance as a quality medium by blue-chip advertisers.

Some of the broad trends that are evident, as well as the patterns that have already established themselves in syndication, heavily reflect this new, stabler growth. To cite some of them:

- Regional advertisers of the same ilk as the national blue chips have become the backbone of syndication.

While most sales to local and national advertisers are made by the stations themselves, regional advertisers are tending to buy on a programming basis: a single series in one big package deal for all markets. This tendency has helped significantly in the stabilization of the industry.

- There's an increased tendency for a large regional advertiser to stick with a single vehicle for more than one season.

The largest single basis a syndicator has for going into a second year of production is the renewal of its biggest regional sponsor. Satisfaction with ratings and sales results is effecting a general trend toward this renewing of a series for a second year.

To name a few recent renewals: Continental Oil has brought CBS TV Film's Whirlybirds into a second year of production with its renewal of the series in 65 markets; another CBS show, Annie Oakley, is entering its fourth year as a syndicated series, thanks to renewal by Continental Baking in 90 markets: Highway Patrol, a Ziv product, will have another year, with Ballantine picking up the tab for a second time in 25 markets; White King Soap takes NTA’s Sheriff of Cochise into another 39 episodes with its guarantee of 38 markets; MCA is assured of 71 markets covered when Falstaff renews State Trooper (as it plans to) in January, thus making another year for the series worthwhile.

- National advertisers are leaning more and more toward syndication as an integral marketing tool.

Every company has its own particular marketing problems that can be faced with a film series. For instance, there are the national brewers, who must compete regionally on a marketing basis with local breweries all across the country. Consequently, you'll find such nationals as Schlitz and Budweiser heavy users of syndication in several markets.

What are some of the main marketing reasons national advertisers have for supplementing their network fare?

Here's what top film buyers say. (1) Syndicated programing lends itself well to regional distribution and merchandising situations. You can spot your emphasis where you want it. (2) Syndication is an excellent way of programming desirable non-network areas. (3) Advertisers sometimes sell products under different labels in different
parts of the country. With spot programming, you can pitch your commercials locally. (4) A syndicated program, well merchandised, is a good way to firm dealer relationships. (5) Sponsoring a program—rather than spot announcements—gives identification to a specific brand within the community. (6) It is a good method with which to test market a product. (7) It’s a good way to strengthen weak market positions.

There’s little doubt that the blue chip agencies still prefer to look upon film syndication as strictly a supplementary tool. But even these agencies admit to an increasing number of inquiries from clients about cost, quality and the general feasibility of market-by-market buying, and syndication.

- The demand for quality half-hour programs by stations remains unabated.

In a cross-country SPONSOR check of station managers and programers, the most oft-echoed demand was for more film product from syndicators. Also, with the supply of feature film backlogs virtually exhausted, and with new stations beginning operations, this demand will undoubtedly continue.

- Selling peaks are becoming less exaggerated.

It’s no longer true that selling is strictly a one-season proposition. Although the greatest influx of new pilots still comes in May, for fall starts, a look at the series that have had successful sales since 1 January of this year, would reveal the need for more.

(See page 230 for further details)

**Feature film**

**Paramount is last major studio to release feature films to tv.**

**Product supply is plentiful and late-night viewing is up 20%**

In 1956, the feature march on tv began in triple-time, keeping up its pace throughout 1957 and 1958. But this year, two years after it started, it was the beginning of the end of that march, with the last of Hollywood’s major film studios releasing its entire pre-’48 film catalog to tv.

Not that the bloom has worn off feature viewing. Late night viewing has increased more than 20% (ARB) in the past year, more than any other single time period, and continues to rise monthly. Nor are stations running out of film. Solid stockpiles of feature product have been accumulated by stations.

With the sale of the Paramount package this year to MCA-TV for distribution, both stations and distributors could see an end to the feature inflow—but not in the near future.

The big question this year was “When are the major post-’48 films coming?” As soon as the fate of Paramount’s backlog was decided, the cry went up in Hollywood to hold back the newer product. Yet, at the same time, all the guilds that could possibly be involved, began to make known what their residual demands would be.

Despite the furor, talk among New York bankers who control Hollywood finances concluded that the only way the post-’48 features will become available in large lots is through liquidation of the big studios.

As it stands now, the immediate future of tv features is secure. With continuing good audiences, you can expect feature film spots to continue as a premium buy, at premium rates.

Distributors are re-packaging their packages into smaller anthologies and thematic groupings, thus making them more palatable to the smaller stations and available as a program frame. For an insight on just what the distant future holds for tv feature films, here’s a rundown on major distributors:

- AAP, distributor of the entire Warner library of 700 films, as well as about 350 others, estimates it is about 50% sold, with the complete Warner library in 35 markets. (Portions of it have been sold in 125 markets.) The Gold Mine Library, all non-Warner product, has been sold in about 125 markets. To date, AAP has accrued some $40 million in feature sales.

- MGM-TV, on the other hand, feels it has reached about 85% of its total potential, with sales so far amounting to about $55 million. The 716-film package has been completely sold in 80 top markets, partially in 25 others.

- Screen Gems, distributors of the Columbia and Universal libraries totaling about 300 pictures, has released only half of its stock, all in small groupings. (The largest single group — Hollywood Movie Parade—consisted of 104 films.)

- NTA, with its 440 20th Century features and others, estimates it is about 60% sold out, with 140 films to go. It has also concentrated on the small package.
SYNDICATED FILM Q & A:
 Syndicators still bet on the proven

- The majors are tending to stay with a sure thing, adding program innovations spottily to vary their product
- Time clearances are still a headache to everyone involved in syndication. One way to solution: plan ahead
- Film sellers are expanding into local-level, consumer-catching merchandising to keep clients and stations happy

Q. What's new in syndication programing for fall?
A. Insofar as film programing is concerned, syndicators are sticking with the proven product: the shows with impact, primarily adventure and crime series.

A rundown on what some of the major film distributors were pitching this spring for first-run syndication for the 1958-1959 season reflects this point:

- CBS TV Film Sales: Colonel Flack, a comedy adventure; Exploring Space, documentary adventure; Silent Saber, Revolutionary War adventure; Border Patrol, adventure.

- California National Productions: Union Pacific, railroad adventure; Danger Is My Business, documentary adventure; Press Time, newspaper comedy adventure.

- MCA TV: Mike Hammer and S.A.E., both crime adventures.

- National Telefilm Associates: This Is Allen (situation comedy); Man Without a Gun, western; How to Marry a Millionaire, situation comedy; all for NTA's own network; Grand Jury, crime-adventure, George Jessel's Show Business, variety; U.S. Marshal, western; Adventures of William Tell, adventure.

- Official Films: Western Union, western.

- Screen Gems: Rescue Squad, adventure.

- Television Programs of America: Adventures of Tugboat Annie, comedy adventure; New York Confidential, crime adventure.

- Ziv: Target, drama anthology; Dial 999, adventure.

Q. How do re-runs rate as compared with first-run properties?
A. Apparently re-runs lose little appeal even though they have been aired before. McCann-Erickson, after a successful (top-rated show) year with Esso's Golden Playhouse, a drama anthology that had been a network show, made a qualitative study of the effectiveness of the show. These were some notable conclusions:

- Four out of five viewers were not aware that the show had been aired on network under another title.

- Although 20 per cent of the viewers did know the show was a re-run, and felt generally unfavorable about this fact, viewing depended almost wholly on enjoyment of the program.

Q. What types of programs are currently available for syndication?
A. The following figures on types of shows available this year, as compared with a similar count made last year, provide a good indication of the kind of programing that has retained audience appeal. The data is based on SRDS material as gathered by RKO Television Research.

- The biggest increase, understandably, is in adventure series, which grew from 59 available in 1957 to 68 available this year.

- Next largest growth is in comedy series, with 44 available against last year's 37.

- There are 59 drama series currently available, an increase of only one over last year.

- Big new trend is the historical adventure, of which there were none last year. This year, there are four series available.

- Other types of series which have increased in numbers over last year are western (up two to a total of nine); travel shows (up two, to 12); science fiction (up one to five) and news and commentary series (up one to nine).

Q. What are film buyers most interested in when purchasing a syndicated series?
A. It depends on who the buyer is and for what reason they're being purchased.

A station is most interested in low cost and high quality. An institutional
adventure and crime series

advertiser wants a “prestige” show. A national advertiser, supplementing his network fare, looks for good time clearances before anything else.

The most significant advertiser, the regional marketer, wants primarily the qualified rating: a high rating, with an audience composition that suits his product.

Q. What new selling plans have been devised?
A. NTA and TPA are two majors which have come up with selling plans devised to help stations and advertisers with local programing.

NTA offers its “double impact” and “big night” programing concepts. Double impact enables a sponsor to have a show aired twice weekly in each market at a low cost per thousand. Its big night programing—through the NTA network of a minimum of 115 stations —offers 90 minutes of cleared time for film programs (This Is Alice, Man Without a Gun and How to Marry a Millionaire) weekly, which advertisers may buy on a network basis.

TPA’s “programing-in-depth” plan permits stations to buy from one to 10 programs at a time, with air starting dates for the shows ranging from one month to a year from the dates on which contracts are signed.

Q. How can you clear time for syndicated film?
A. This fall, film buyers expect to have more trouble finding good time clearances on network-affiliated stations because of the rapid acceptance of taping. With taping taking the place of both live and film network programs, network shows could be aired at the same time across the country, cutting into much western prime time currently available for syndication.

To make possible the best clearances, here’s what film buyers advise:
• If you think you or your client will be interested in a syndicated film, let them know about it. They’ve a good idea as to what’s available or possible.
• When you’ve selected a show, get all the promotion material available and send it to the stations in which you’re interested. A little advanced selling on the potential of a series is a good thing.
• Give the stations more than one suitable time period. The program may do well in a particular program block even though the time period per se doesn’t sound so appealing.
• The series’ syndicator might be able to help clear time for you, too. Syndicators themselves are also out in the field working closely with stations and local advertisers and are generally close to the market situation.
• If you have merchandising or promotion plans for the series, work closely with the station and distributor. Both are merchandising minded. They know the market with which you’re dealing and can help build audiences.
• Work closely with your dealers and distributors in the areas. Their enthusiasm about a particular series coupled with their knowledge of the local tv stations might improve your time clearances.

Q. What’s the status of barter?
A. On a large scale, barter has about run its course.

To the successful barterers — C&C, Guild Films — it is a flourishing operation.

But the large agencies, advertisers and film distributors who investigated or experimented with barter have been generally disappointed. The feeling is that it will remain just about where it is: in the fringes of fringe time.

Q. How about the costs of a pilot film?
A. Costs on pilots have risen slightly this year along with other production costs. The pilot costs anywhere from $40,000 up.

Q. How long does a sponsor normally remain with a single syndicated series?
A. Spot programing advertisers are tending more and more toward staying with a single syndicated series for several seasons. This comes from the Ziv research department, which recently made an analysis of its own shows.

Q. How do syndicators feel about their function as a merchandising aide?
A. Film distributors are convinced that an important plus to a syndicated series is in local and regional merchandising. Because advertisers won’t pour too many dollars into promoting their local shows, and syndicators feel the difference between a happy and not-so-happy client can be merchandising, the burden of supplying tools for promotion falls on the film seller.

Q. To whom are the largest number of syndication sales made?
A. Dollar-for-dollar, largest syndication sales are to sponsors rather than to stations.

Although advertisers would prefer to buy directly from stations for a variety of reasons (they feel this method is less expensive and that stations are in a better position to sign a short-term contract because there’s less of a problem finding alternate-week sponsors), stations are less inclined to take risks on unsold product.
FILM COMMERCIALS: after a slump

Major trends: more expensive commercials and longer ones, better technical equipment and facilities among producers, fewer actors, less animation, more on-location shooting

The strong move by advertisers and agencies to put their sales messages on film continues. For several years the production swing has been in the direction of film—as opposed to live commercials.

And these commercials are of better quality and more sales punch. Why? Because agencies and advertisers are spending enormous sums of money for the editorial content of programming and realize ever more forcefully that the commercial content must not only match but exceed show quality. It’s the program which pulls the audience but the commercial which sells it. The more professional a commercial, the more persuasive; the more persuasive, the more merchandise moves from shelves and showrooms.

This past year saw an ever greater share of this commercial production going to the major studios and to the West Coast, particularly. For a complete rundown on top trends—both present and future—SPONSOR went to the trade group representing a major portion of the commercial film companies, the Film Producers Assn., as well as to several which do not belong to this organization.

The country’s business recession has affected the production of filmed tv commercials by about 20 per cent. While about six studios continue to operate at full or near capacity, the other 50 or so studios around the country—particularly the animation houses—have been feeling the pinch.

Seasonal production patterns of the advertising agencies have continued unchanged, with the traditionally slow spring season adding to producer problems. However, the usual summer upswing started in early June.

The recent East versus West Coast competition appears to have been fairly well resolved.

During the past year, most of the Hollywood major studios relinquished “smaller” jobs after finding it unprofitable in terms of their overhead. Their current feeling is that it pays them to bid only on the more lavish commercials that capitalize upon their back lot and expensive studio space. Agencies apparently recognize this also, and their representatives have been going to the West mainly to take advantage of large space, weather and name personalities available there only.

The past year has seen several important New York production companies opening West Coast branches in order to offer a rounded production service. The reverse is true, too, with West Coast producers opening service offices near agency and advertiser clients in the East.

The need for complete facilities is dramatized by the continuing trend by important advertisers toward the longer, more elaborate tv commercials to capitalize fully upon their increased investment in 60- and 90-minute entertainment specials.

The two-minute and three-minute commercial is no longer a rarity, although it accounts for a relatively small part of the over-all number of commercials made.

Most of the longer commercials are being filmed in color, and the quality is improving steadily.

Fully half the commercials chosen by the Film Producers Assn. for its June showcase were made in color. Apparently the theory is that lavish programming justifies lavish commercials. However, there has been no significant increase in color usage for the average commercial minute, 20-second or 10-second spot.

While there has been a slight increase in the use of name personalities this past season, the place—not the face—has been paramount.

Sparked by Ford’s round-the-world excursion, the industry has piled up more mileage seeking unusual locales and new concepts than ever before. For everything from cigarettes and automobiles to household detergents, the producers and their crews have gone looking for new production sites.

Partly responsible for the emphasis on place instead of face is the new commercial contract signed with the Screen Actors Guild in March.

Producers report that use of live talent in their film commercials is way down—by as much as 50 per cent. They blame it on a contract which some allege ultimately can cost the advertiser about 150 per cent more in talent costs than it would have a year ago. The conventional tv film spot today utilizes one announcer speaking lines and one model with just her face or her hands showing. There is a lessening of sizable casts, except for special shows and spectacles.

The SAG contract has not affected animation studios as much as the live-action producers. Animation business, however, is down generally.

With less money going into the technique, there have been fewer advances in this technique. Producers report, instead, consolidation of the abstract approach in drawing, sound and music, plus a few outstanding character developments. In the East, the free-lance animator pool is re-
ported to be at an all-time high, and several new independent companies have been formed by stylists who have gone on their own in order to offer specialized services. Many new commercials indicate a revival of the stop-motion techniques practiced so widely at the advent of tv.

Producers report the agencies, as always, are interested in experimenting with new techniques. This year, however, they're not quite so willing to pick up the tab.

Agencies are inclined to bring the producer into planning conferences earlier and to grant him wider latitude in suggesting concepts. But they either do not have the budget for experimenting or they have less money to work with generally. As a result, they are standing pat with either finished commercials or tried-and-true techniques.

If anything, a trend toward good picture design seems indicated, as practiced in the top fashion and general magazines.

There's also a trend for the film producer's clients to leave responsibility with filmers for print processing, recorders and release of reels to stations.

There have been fewer complaints about print quality—from client, station and viewer—perhaps because after last year's focus of interest on this problem there has been more individualized attention in the printing as well as to the local station's handling of prints.

A constant reference in any discussion of tv commercials is videotape.

While today's application of videotape is largely one of servicing otherwise live commercials done in the tv station studio, the videotape service is expected to cut into film production.

While several producers have installed videotape machines, they affirm it is to increase their business by picking up work that might otherwise have been done live (since it eliminates fluff and has the same warmth as a live spot).

Stop-motion commercials, though popular, are in the minority in terms of total production. This was shot by Transfilm for Cut-Rite Wax Paper through JWT

Elaborate sets are designed and built to create such situations as this glamor scene for a Camay commercial by Sarra through F. H. Hayhurst Co. Ltd. agency of Toronto

Specially made props, such as large Esso symbol, help gain product identification. Pictured: Burns Patterson, McC-E art director on New Formula Esso Extra series

Stars such as Jayne Meadows continue as big draw. Klaeger Films shot Pontiac ad series for McManus, John & Adams

Location scenes are gaining. MPO TV Film's camera crew shoots footage at Lake Tahoe for Schlitz Brewing through JWT
COMMERCIAL FILM Q & A:

Clients are insisting on

- Because commercials pay the freight in TV programming, clients demand higher quality and more attention factors.
- The hat-in-hand boys are on the way out as production firms put more stress on professionalism and streamlining.
- There's an even bigger premium on imagination, with both producers and agencies asking more of each other.

Q. What are major factors in an agency's selection of a film producer?

A. There are eight criteria applied by major agencies in the selection of a film producer for their commercials. Sponsor, in surveying top film buyers at agencies in late May, discovered these are the main points on which suppliers are judged:

- Quality
- Reliability
- Most economical
- Flexibility
- Best facilities
- Most creative
- Best animation
- Best on-location

Q. How do agencies rate the major production centers?

A. The same sponsor survey mentioned above, agency executives interested in the creation and production of the commercials were about evenly divided between the two centers.

The actual breakdown of 27 such agencies was as follows: 18 said Los Angeles was the best, 17 voted for New York, none gave the nod to Chicago and two declined comment.

Despite the fact that Chicago got no votes, seven of the agency people headquartered there. The breakdown as to headquarters location of the people surveyed: New York, 20; Chicago, 7; Los Angeles, 10.

Q. What are some of the complaints agency executives have against production companies?

A. They have many complaints, of course, both small and large but there seems to be a tendency for the complaints to diminish in intensity. The big problems are being smoothed out fastest.

Some agency men think too many producers are disorganized and inefficient. They dislike the way producers compete with each other. They think too many producers are vague about television's special problems and requirements even though they are admitted experts in the area of film.

Q. How has commercial film production grown in the past few years?

A. The production of filmed commercials for television has long since emerged as a full-fledged industry after a hectic period of growth.

Three or four years ago, an advertising agency seeking a filmmaker would select one of a multitude of free lance producers for the job. The producer would then hire one-shot personnel, rent a studio and "liquidate" when the film was delivered.

The picture has since changed. The trend has been toward bigness with individual operators being absorbed or falling by the wayside. Now agencies go to established film companies which specialize in commercial production.

Q. What is the status of color commercials?

A. Despite all the ballyhoo at the introduction of color television, most producers have noticed little increase in the call for color film commercials this year.

The clients who have been buying color for the last two years are continuing to do so. These include RCA and Whirlpool.

Q. Is closed-circuit pre-testing of TV filmed commercials increasing?

A. More and more screen testing is being done and the outlook for the fall is increased activity in this area.

The bulk of closed circuit testing up to now has been personalities and advertiser "spokesmen." A more recent development, and of unusual future interest, is the growing practice of testing products. Producers are working with clients on new products—some still under wraps—by testing package designs and color patterns to pre-determine the effectiveness of their transmission on television.

Q. Are agencies handling mass printing of commercials?

A. In the early days of filmed commercials, the practice was for agencies to take the printing order from the film producer and give it to the film laboratory. This was based on the theory of saving money.
quality plus economy

But the pendulum has swung in the other direction and most agencies have found that it is easier to deal with a responsible producer who will stand behind his product. If the producer is of sufficient size, for example, the laboratory will depend upon him for large volume of business and will make every effort to deliver prints of the highest quality.

Q. What are the major criticisms of agencies by film producers?
A. From the film producer’s point of view, advertising agencies generally are not living up to their creative obligations.

Basic criticisms include: The agencies are using less imagination. Many commercials are poorly conceived, poorly written. They have the “tired” feeling of the same commercial being done over and over again. One producer cautions that “hard sell” is not synonymous with “lack of imagination.” He continues: “Any good producer would rather have the challenge of filming an imaginative commercial than the so-called security of doing something over.”

Another major criticism leveled at agencies is that they compromise a good idea which has been successful. A series of imaginative and effective commercials is well received and another similar series is planned.

The pitfall here, say producers, is in the tendency to add dullness to a good idea. Very often, the second series doesn’t turn out as well as the first for this reason. Producers believe the most successful commercials have a recognizable theme.

Q. Are agencies increasing the practice of bulking commercial production to bring production costs down?
A. The practice of making commercials in groups is becoming more prevalent and will continue.

The obvious advantage is cost. But more and more, large advertisers are requesting the services of the same creative team (producer, director, camera man, scenic designer, choreographer, etc.) on all their commercials. In this way, they achieve uniformity of high production standards and a guarantee that the film will be thoroughly familiar with the product.

Because of this, larger advertisers tend to schedule commercials in groups whenever possible and request the same production team to be assigned to future jobs.

Q. Are producers participating more in the pre-planning meetings at agencies?
A. Agencies are taking advantage of the creative planning potential of the film producer more each year. In certain cases the producer works with the agency in the pre-storyboard stage to insure uniformity of effort and approach in production.

Q. What are some of the new techniques in commercial film production?
A. One of the basic facts of life in the industry today is that the film producer must have a staggering amount of technical equipment on hand to fulfill the fast-service needs and demands of advertising agencies.

As the trend toward consolidation of talent and facilities in film production continues, the larger companies have been more concerned with developing new filming techniques. The development of zoom lenses for commercial work is one aspect of this.

Similarly, most producers are taking advantage of the new fast films. Certain producers are spending large sums of money on research and development on a continuing basis.

Q. Will the anticipated widespread use of taped commercials eliminate film?
A. Most of the major tv film commercial producers agree that tape is not a threat either at present or in the foreseeable future. But they expect videotape probably will cut into commercial film production to some extent.

At the present time, tape is used most effectively for the live type commercial—the standup pitch. If an average filmed commercial (requiring several sets, change of costumes, before and after shots and beauty and result shot) were attempted on tape, the critical standards would be considerably lower. So say some producers.

As to cost, a film or a tape commercial of the type mentioned above would budget about the same today if production costs, alone, are included. But if the cost of amortization of tape equipment is figured in the budget, producers allege, film would be cheaper.

As to future inroads of tape, some producers doubt that film will ever be replaced to any great degree by the new medium. On the other hand, major firms have allocated funds for the purchase of tape equipment should technical advances make it practical. Some firms have already bought tape equipment for experimental purposes.

Independent film producers are unanimous in the conviction that film or tape, they will continue to produce the bulk of pre-packaged commercials. Why? Because they know requirements of ad agencies.
SYNDICATED FILM
(Cont'd from page 223)

year point up the leveling of this peak.

To cite some examples: Ziv’s Target series, sold during the late winter and early spring in about 100 markets; CNP’s Union Pacific, sold in March and April in more than 100 markets; MCA-TV’s Mike Hammer, sold in the winter months for winter starts in more than 100 markets; TPA’s Adventures of Tagboat Annie, sold in 122 markets before the fall selling season got underway.

- Programing of first-run series is one area where you won’t see too much change.

Syndicators feel they have a substantially fool-proof formula in giving the advertiser what he wants—the adventure show with a merchandising theme—and are not yet in a position to sell new concepts in programing. To the advertiser looking for a “prestige” show, or family entertainment, this trend presents a problem, but to the majority of syndication buyers, it’s the most saleable product.

- Film production has moved to the West Coast.

You’ll see just about every series that’s not being produced somewhere on location filmed in the Hollywood studios. There is, however, an increasing tendency toward the on-location filming.

- Production costs, and costs to the advertiser, will level off to minimal increase in the next few years.

Over the past few, film costs have climbed from 25 per cent to 30 per cent yearly; this year’s rise was a maximum of 15 per cent. With film men depending more on know-how than on larger investments, the increase in pricing should level off.

- Time clearances for syndicated programing will continue to be the number one problem for the industry.

Of course this is a problem faced most heavily in the three-or-more station markets, where “channel loyalty” to the affiliated stations is much stronger. But as long as the networks continue to function as they do, and as they must, time clearances in prime time on top-rated stations in multi-station markets will continue to be a headache.

- The bigger, more stable film companies are strengthening their position in the field, while the smaller, fly-by-night outfits seem to be on the wane.

During this past year, many a small film peddler closed his doors. At the same time, agency buyers state they are becoming accustomed to dealing with nine or 10 large film packagers, from whom they will undoubtedly do 90 per cent of their buying.

- Syndicators themselves are making great strides toward establishing effective selling patterns.

This was the year for film sellers to realign their sales forces along stronger lines.

- This new intensive strengthening of sales forces, coupled with better selling methods, more complete presentation packages and more actual merchandising of the product by the syndicators, will lead to a more streamlined operation in marketing film.

- The various experiments with selling presentations over the past few years have brought forth one strong conviction on the part of both film buyers and sellers: there is no current substitute for the pilot.

1957 was the year for experimentation. Film packagers tried elaborate presentations, story lines, colorful slide synopses and prototypes and were bogged down by the competitive situation they were placed in by the pilot-wielding brothers. Consequently, this year the pilot was back in full regalia.

Grumblings re pilots are still heard from both buyers and sellers. To the seller a pilot represents a minimal $40,000 investment.

- There’s a trend away from a practice that once promised to present a problem to the distributor interested in getting the full dollar from a film show. The practice: barter.

Bargain hunters, unsold time and prohibitive programing costs will keep barter alive.

But blue chip agencies, advertisers and film companies that have looked at barter possibilities have turned them down, either for prestige reasons or because they are not quite sure what they’re getting.

- Merchandising has emerged as an important staple of the syndication business. Local merchandising, especially, is playing an increasingly large part, both for the advertiser and the station.

This was also the year for the stars of film series to go to bat personally for their various sponsors. Personal appearance tours and visits with company employees have become very much the established practice.
Charts, tables and tabulations covering—dollar sales volume of syndicated film, how the number of syndicated film hours has grown, number of syndicated films in major market areas, the top 10 syndicated programs in multiple-station markets
FILM BASICS

How many syndicated films are run in major markets?

Number of different syndicated film shows aired weekly in 19 major markets*

<table>
<thead>
<tr>
<th>MARKET</th>
<th>PROGRAMS</th>
</tr>
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<tbody>
<tr>
<td>New York</td>
<td>108</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>81</td>
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<td>Washington</td>
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<td>Seattle</td>
<td>28</td>
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<tr>
<td>Baltimore</td>
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What are the top 10 syndicated shows?*

(In multiple-station markets?)

<table>
<thead>
<tr>
<th>SHOW</th>
<th>AVERAGE RATING</th>
<th>NO. CITIES RATED</th>
<th>HIGHEST RATING</th>
<th>LOWEST RATING</th>
<th>NO. MKTS. WITH OVER 25 RTG.</th>
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<tbody>
<tr>
<td>Highway Patrol</td>
<td>28.0</td>
<td>73</td>
<td>57.0</td>
<td>8.9</td>
<td>49</td>
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<tr>
<td>State Trooper</td>
<td>25.4</td>
<td>68</td>
<td>43.0</td>
<td>10.4</td>
<td>36</td>
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<td>Sheriff of Cochise</td>
<td>25.4</td>
<td>59</td>
<td>42.7</td>
<td>5.2</td>
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<tr>
<td>Death Valley Days</td>
<td>23.7</td>
<td>37</td>
<td>46.3</td>
<td>9.8</td>
<td>15</td>
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<tr>
<td>Whirlybirds</td>
<td>23.0</td>
<td>63</td>
<td>40.9</td>
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<td>26</td>
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<tr>
<td>Frontier Doctor</td>
<td>21.4</td>
<td>31</td>
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<tr>
<td>Casey Jones</td>
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<td>19</td>
<td>30.8</td>
<td>8.5</td>
<td>5</td>
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<td>Twenty-Six Men</td>
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<td>19.0</td>
<td>26</td>
<td>41.4</td>
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*Source: BBDO. The agency conceives an overall rating, although weighted, can be cut down by even one or two very low ratings. Therefore, it probes the high and low ratings in markets with two or more stations and determines how many markets get a rating of 25 or better.
What's the dollar sales volume of the syndicated film business?

Estimated dollar sales of syndicated film*

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<td>90,000,000</td>
<td></td>
</tr>
</tbody>
</table>

The syndicated film business has kept pace with the speed of television's own development during the past decade. The rate growth is even surprising to syndication companies as shown by this first-half and year-long estimate of dollar volume for 1958 by California National Productions. Early in the year the industry's billing gross was estimated to run about $90 million for the year. Activity during the past few months has upped this estimate to $100 million. This shows more than a 70% gain in only two years. The largest area of growth has been in daily stripped programing.

How has the number of syndicated film hours grown?

<table>
<thead>
<tr>
<th>Year</th>
<th>1954</th>
<th>1955</th>
<th>1956</th>
<th>1957</th>
<th>1958**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total hours, all syndicators</td>
<td>825 1/2</td>
<td>1216 2/4</td>
<td>1612 1/2</td>
<td>2169 2/4</td>
<td>2331 1/4</td>
</tr>
<tr>
<td>% gain</td>
<td>—</td>
<td>47.4</td>
<td>32.5</td>
<td>34.6</td>
<td>7.5</td>
</tr>
<tr>
<td>Avg. no. hours, 60 markets</td>
<td>13.7</td>
<td>20.3</td>
<td>26.9</td>
<td>36.1</td>
<td>38.9</td>
</tr>
<tr>
<td>Hours on strip run</td>
<td>—</td>
<td>—</td>
<td>440 1/2</td>
<td>800 1/2</td>
<td>1070 1/2</td>
</tr>
<tr>
<td>% gain</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>81.7</td>
<td>33.7</td>
</tr>
<tr>
<td>% strip hours of total hours</td>
<td>—</td>
<td>—</td>
<td>27.3</td>
<td>36.9</td>
<td>45.9</td>
</tr>
<tr>
<td>Syndicated film billing gross, estimated in millions***</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>$58</td>
<td>$78</td>
</tr>
</tbody>
</table>

*From status study prepared by research department of California National Productions.
**One week's programing, all stations, 60 leading markets rated by ARB first quarter each year. '58 data for same markets based on Nov. '57-Jan. '58 report.
***Based on average syndicated film costs as reported in NARTB film manual, 1956.
How do you convert film minutes to footage (and vice versa)?

TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

<table>
<thead>
<tr>
<th>FOOTAGE TO TIME</th>
<th>FOOTAGE TO TIME</th>
<th>TIME TO FOOTAGE in 35mm, . . . . in 16mm</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>35mm</td>
<td>16mm</td>
</tr>
<tr>
<td>1/2</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>1</td>
<td>00</td>
<td>00</td>
</tr>
<tr>
<td>2</td>
<td>01</td>
<td>01</td>
</tr>
<tr>
<td>3</td>
<td>01</td>
<td>02</td>
</tr>
<tr>
<td>4</td>
<td>02</td>
<td>02</td>
</tr>
<tr>
<td>5</td>
<td>02</td>
<td>03</td>
</tr>
<tr>
<td>6</td>
<td>03</td>
<td>04</td>
</tr>
<tr>
<td>7</td>
<td>04</td>
<td>04</td>
</tr>
<tr>
<td>8</td>
<td>05</td>
<td>05</td>
</tr>
<tr>
<td>9</td>
<td>06</td>
<td>06</td>
</tr>
<tr>
<td>10</td>
<td>06</td>
<td>07</td>
</tr>
<tr>
<td>20</td>
<td>13</td>
<td>13</td>
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<tr>
<td>30</td>
<td>20</td>
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<td>40</td>
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<td>50</td>
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<td>33</td>
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<tr>
<td>60</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>70</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>80</td>
<td>53</td>
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<td>90</td>
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</tr>
<tr>
<td>100</td>
<td>06</td>
<td>06</td>
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<tr>
<td>200</td>
<td>13</td>
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</tr>
<tr>
<td>300</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>400</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td>500</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td>600</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>700</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>800</td>
<td>53</td>
<td>53</td>
</tr>
<tr>
<td>900</td>
<td>60</td>
<td>60</td>
</tr>
</tbody>
</table>

Do you know how long it takes 2,683 feet of 35 mm. film to run? See answer below

For film men not equipped with time-footage converters, Sporror reproduces one developed by Peter Keane of Screen Gems. It permits calculations from footage to time and vice versa for both 16 mm. and 35 mm. It goes up to 33 minutes of running time for 35 mm. and 55 minutes for 16 mm. The figures are based on standard rates of travel in tv projectors. For both 16 mm. and 35 mm. It goes up to 33 minutes of running time for 35 mm. and 55 minutes for 16 mm. The figures are based on standard rates of travel in tv projectors. Since film people are familiar with standard-length films, the chart is useful in figuring out odd lengths of time and footage. In such cases, the user breaks down the figures into those already calculated in the chart and merely adds them together. For example, if the user wants to find out how long 2,683 feet of 35 mm. will run, he goes about it this way. Referring to the chart shows that 2,000 feet runs 22 minutes and 13 seconds; 600 feet runs six minutes and 40 seconds; 30 feet runs 53 seconds and three feet runs about two seconds. That makes a total of 38 minutes and 103 seconds or 29 minutes and 48 seconds. The chart should also be useful in commercial production, where short lengths are common and careful calculations essential for tv's split-second timing.
**What are multi-market time costs for half-hour films?**

<table>
<thead>
<tr>
<th>MARKET</th>
<th>HIGHEST RATE*</th>
<th>LOWEST RATE**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany-Schenectady-Troy</td>
<td>$627.00</td>
<td>$364.50</td>
</tr>
<tr>
<td>Atlanta</td>
<td>570.00</td>
<td>427.50</td>
</tr>
<tr>
<td>Baltimore</td>
<td>900.00</td>
<td>468.00</td>
</tr>
<tr>
<td>Boston</td>
<td>1,800.00</td>
<td>1,260.00</td>
</tr>
<tr>
<td>Buffalo</td>
<td>720.00</td>
<td>630.00</td>
</tr>
<tr>
<td>Charlotte</td>
<td>600.00</td>
<td>364.50</td>
</tr>
<tr>
<td>Chicago</td>
<td>2,700.00</td>
<td>1,184.40</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>864.00</td>
<td>432.00</td>
</tr>
<tr>
<td>Cleveland</td>
<td>1,111.50</td>
<td>729.00</td>
</tr>
<tr>
<td>Columbus</td>
<td>694.00</td>
<td>302.00</td>
</tr>
<tr>
<td>Dallas-Ft. Worth</td>
<td>627.00</td>
<td>285.00</td>
</tr>
<tr>
<td>Dayton</td>
<td>634.00</td>
<td>346.00</td>
</tr>
<tr>
<td>Detroit</td>
<td>1,404.00</td>
<td>972.00</td>
</tr>
<tr>
<td>Grand Rapids-Kalamazoo</td>
<td>741.00</td>
<td>535.75</td>
</tr>
<tr>
<td>Huntington-Charleston</td>
<td>475.00</td>
<td>313.50</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>780.00</td>
<td>371.00</td>
</tr>
<tr>
<td>Johnstown</td>
<td>570.00</td>
<td>513.00</td>
</tr>
<tr>
<td>Kansas City</td>
<td>756.00</td>
<td>384.00</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>2,143.20</td>
<td>1,297.20</td>
</tr>
<tr>
<td>Louisville</td>
<td>553.50</td>
<td>378.00</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>870.00</td>
<td>730.00</td>
</tr>
<tr>
<td>Minneapolis-St. Paul</td>
<td>921.50</td>
<td>456.00</td>
</tr>
<tr>
<td>New Haven</td>
<td>684.00</td>
<td>581.40</td>
</tr>
<tr>
<td>New York</td>
<td>5,188.80</td>
<td>2,932.80</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>1,852.50</td>
<td>969.00</td>
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<tr>
<td>Pittsburgh</td>
<td>1,140.00</td>
<td>900.00</td>
</tr>
<tr>
<td>Providence</td>
<td>741.00</td>
<td>470.00</td>
</tr>
<tr>
<td>St. Louis</td>
<td>945.00</td>
<td>540.00</td>
</tr>
<tr>
<td>San Francisco</td>
<td>944.00</td>
<td>693.75</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>1,080.00</td>
<td>450.00</td>
</tr>
<tr>
<td><strong>TOTAL 30 MARKETS</strong></td>
<td>$33,627.00</td>
<td>$20,320.30</td>
</tr>
<tr>
<td>Birmingham</td>
<td>490.00</td>
<td>176.00</td>
</tr>
<tr>
<td>Cedar Rapids-Waterloo</td>
<td>337.50</td>
<td>202.50</td>
</tr>
<tr>
<td>Denver</td>
<td>438.75</td>
<td>243.75</td>
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<tr>
<td>Des Moines</td>
<td>427.50</td>
<td>136.80</td>
</tr>
<tr>
<td>Fresno</td>
<td>370.50</td>
<td>285.00</td>
</tr>
<tr>
<td>Greensboro-Winston-Salem</td>
<td>456.00</td>
<td>371.00</td>
</tr>
<tr>
<td>Houston-Galveston</td>
<td>720.00</td>
<td>351.00</td>
</tr>
<tr>
<td>Jackson, Miss.</td>
<td>216.00</td>
<td>94.50</td>
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<tr>
<td>Jacksonville</td>
<td>510.00</td>
<td>222.00</td>
</tr>
<tr>
<td>Knoxville</td>
<td>342.00</td>
<td>285.00</td>
</tr>
<tr>
<td>Memphis</td>
<td>513.00</td>
<td>299.00</td>
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<tr>
<td>Miami</td>
<td>627.00</td>
<td>451.00</td>
</tr>
<tr>
<td>Montgomery</td>
<td>243.00</td>
<td>135.00</td>
</tr>
<tr>
<td>Nashville</td>
<td>470.25</td>
<td>213.75</td>
</tr>
<tr>
<td>New Orleans</td>
<td>570.00</td>
<td>327.75</td>
</tr>
<tr>
<td>Norfolk</td>
<td>555.00</td>
<td>510.00</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td>541.30</td>
<td>256.50</td>
</tr>
<tr>
<td>Omaha</td>
<td>527.00</td>
<td>293.00</td>
</tr>
<tr>
<td>Phoenix-Mesa</td>
<td>270.00</td>
<td>145.80</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>540.00</td>
<td>285.00</td>
</tr>
<tr>
<td>Rochester, N. Y.</td>
<td>456.00</td>
<td>436.50</td>
</tr>
<tr>
<td>Salt Lake City</td>
<td>399.00</td>
<td>199.50</td>
</tr>
<tr>
<td>San Diego</td>
<td>526.50</td>
<td>256.50</td>
</tr>
<tr>
<td>Seattle-Tacoma</td>
<td>660.00</td>
<td>513.00</td>
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<td>Sioux City</td>
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<td>Spokane</td>
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<td>228.00</td>
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<td>Syracuse</td>
<td>570.00</td>
<td>432.00</td>
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<tr>
<td>Tampa-St. Petersburg</td>
<td>485.00</td>
<td>484.50</td>
</tr>
<tr>
<td>Toledo</td>
<td>570.00</td>
<td>570.00</td>
</tr>
<tr>
<td>Wichita-Hutchinson</td>
<td>370.50</td>
<td>114.00</td>
</tr>
<tr>
<td><strong>TOTAL 60 MARKETS</strong></td>
<td>$47,413.05</td>
<td>$29,000.65</td>
</tr>
</tbody>
</table>

---

*Source: *FRIDAY, April 1958, from The Katz Agency presentation. How to make a TV half-hour work overtime, May 1958.

*Highest Monday-Friday rate classification on highest cost station.

**Lowest rate classification between 7 and 11 p.m. Monday-Friday, on CBS or NBC til station, whichever is lower.
1958 TV and Radio Basics advertisers

ABC-TV

Adams

Charles Bennett

BMH

CK

KELW

Continental

Crosley

H & R

Institute of Radio Engineers

Kratz Agency

Knights Broadcasting

Knicker Film

McCamly Erickson

Merleuh Group

Merrill Lynch, Pierce, Fenner & Smith

NBC Radio Network

NBC-TV Network

Official Film

Pion

RCA

Storer

Storer Broadcasting

World Broadcasting

Young

Zieg

KAKC

KAI

KBB

KDE

KFB

KFA

ΚFА л

KFB

KFВ

ΚГВ

KIOA

KIM

KMB

KMOX

KMI

KMYR

KNOE

KNUZ

KNX

KOB

KODE

KOIL

KOL

KOLD

KOLN

KOWH

KPR

KRM

KRKT

KROD

KSD

KSTN

KSTP

KTB

KTV

KXLY

KXOA

WALB

WAYZ

WBBN

WBT

WBTV

WCCO

WCCH

WDA

WDBO

WEAR

WELC

WELK

WERE

WFM

WFCA

WFLL

WGAR

WGHI

WGR

WGRS

WICS

WILK

WIP

WIS

WISE

WISC

WJSN

WJAC

WJTV

WKLO

WKRC

WKO

WLAC

WLBN

WLIR

WNCT

WNEM

WNEP

WPDR

WQXR

WRRC

WRX

WRXL

WROC

WSAZ

WSOC

WSJS

WSJ

WSIP

WSUN

WTIC

WTIC

WTV

WWJ

WWLP

WWRL

WXEL

WLAC-TV channel 5 NASHVILLE, TENNESSEE

TALL TOWER

BEST COVERAGE

MAXIMUM POWER

LOWEST COST PER 1000

BEST SALES RESULTS

Represented Nationally By THE KATZ AGENCY

236

TV AND RADIO BASICS
BE A RESULT-BUYER BUY

WXLW

The top-rated radio station in Indianapolis
Indiana's FINEST approach to HIGH FIDELITY sound!

WXLW's unique programming consistently delivers the majority of the adult audience...more of the people who actually do the buying! An exclusive music-and-news format that combines pleasant music, popular air personalities, and live, on-the-spot news broadcasts captures and sells the adult age group. So if you're looking for the best proven buy in Indianapolis radio, specify WXLW...and buy results!

950 ON YOUR DIAL

WXLW

Radio Indianapolis
5000 Watts Daytime

Coverage in 152 cities in 49 counties in Indiana, Illinois, Ohio based on mail received Feb. 10, 1958 through Feb. 17, 1958. 3227 pieces.

Contact your nearest JOHN E. PEARSON representative

WXLW influences buying habits!

SHARE OF AUDIENCE

INDIANAPOLIS METROPOLITAN AREA
APRIL, 1958

Sun. thru Sat. 6 A.M.-6 P.M. 6 A.M.-12 N. 12 N.-6 P.M.

WXLW 23 21 22
Sta. B 19 21 20
Sta. C 18 17 18
Sta. D 15 16 15
Sta. E 12 10 11
Sta. F 10 12 11
H.U.R.* 20.8 23.6 22.2

*Homes using radio
Rating source: The Pulse, Inc.
In program popularity from 3 p.m. to 10 p.m. KMBC-TV leads by 28.9% over its nearest competitor and 34.4% over the 3rd station.

---

**ARB**

1-Wk. Survey—Mar. ’58—Metro Area (Mondays through Fridays)

Station Share of Sets-in-Use Summary

<table>
<thead>
<tr>
<th>Station</th>
<th>3 p.m. to 6 p.m.</th>
<th>6 p.m. to 10 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>46.5% share</td>
<td>32.8% share</td>
</tr>
<tr>
<td>(KMBC-TV)</td>
<td>79.3% leads</td>
<td></td>
</tr>
</tbody>
</table>

For full-minute (not just chainbreak) availabilities, call your PGW Colonel!

---

36,316 more Television Households than its nearest competitor—5135 more TV Homes than 3rd station.

These figures are from the March, 1958 Estimate of U.S. Television Households, just published by the Advertising Research Foundation. They show what one 316,000 watts power and 1,079-foot "tall tower" can do for you! For your FREE copy of our coverage map and this competitive study of the Kansas City market, write George Higgins at KMBC-TV.
A special sponsor analysis of the 1958 spot picture indicates a big year for air media. Radio volume should hit $192 million; TV, $394.4 million.

What viewers don’t like in tv commercials

Client dilemma: split account or one roof?

A SPONSOR SPECIAL:
The John Blair report on local radio programming
One Station Reaching The Booming Upper Ohio Valley

NO. 7 IN A SERIES
GLASS

The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market... with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.

WTRF-TV

reaching a market that's reaching new importance!
Flint sees the best...

...on **WJIM-TV**

Michigan’s Great Area Station – Strategically Located
to Exclusively Serve LANSING—FLINT—JACKSON
with a Dominant 100,000 watt signal from its new 1023’ tower
located between Lansing and Flint…NBC—CBS—ABC

Represented by Peters, Griffin, Woodward, Inc.
DIGEST OF ARTICLES

27 Status report on spot: a special SPONSOR analysis

28 Spot radio inquiries are coming in earlier, indicating a possible fight for availabilities. Volume should hit $192 million in 1958.

30 Spot tv, thanks to new products and pinpointed markets, is due for another record year. Estimates are it will reach $394.4 million.

32 Spot film buyers are buying up syndicated films in a big way, with newcomers to spot film indicating '58 will be another big year.

What viewers don't like in tv commercials

34 A unique study of ARF's viewer diaries shows some small but significant discontent with tv commercials—their frequency, content and sound.

Client dilemma: split account or one roof?

36 Budget-conscious advertisers with multi-product lines are analyzing agency relationships, weighing advantages of splitting their accounts.

Y&R's Rod Erickson turns in a hat

38 Is the decade which spawned television the same one which has turned creative persons out of advertising and into their cradle—entertainment?

How radio tv can improve your community relations

38 A veteran of the radio/tv industry tells how some corporations use air media to improve their employee and community relations programs.

Sandran's one-two air media punch

40 Faced with a classic problem—a new product with a small budget—Sandran turned to tv and radio. Results: 700% sales gain in four years.

SPONSOR ASKS: What criteria do timebuyers often ignore?

42 As buyers scrutinize time for better buys, three station men point to factors which they feel are often overlooked by both buyers and advertisers.

A SPONSOR SPECIAL: The John Blair Report on local radio programming

51 A panoramic view of how local radio programming shapes up today—pin-pointed to what it means to the medium's buyer.

FEATURES

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18 Bob Mac Grady
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65 News & Views
4 Newspaper of the week
64 Picture Wrap-Up
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22 Sponsor Backstage
74 Sponsor Hears
9 Sponsor-Scope
82 Sponsor Speaks
60 Spot Blits
82 Spot Sound Spots
64 Television Wrap-Up
101 Television Wrap-Up
22 Sponsor Backstage

EDITORIAL DEPARTMENT
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News Editor
Ben Bodac
Special Projects Editor
Alfred J. Jaffe
Senior Editors
Evelyn Konrad
W. F. Miksch
Associate Editor
Russ Carpenter
Midwest Editor (Chicago)
Gwen Smart
Western Editor (Los Angeles)
Pete Rankin
Film Editor
Beth Drexlcr Brud
Assistant Editors
Jack Lindrup
Gloria Florowitz
Contributing Editor
Joe Cora

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Advertising Promotion Manager
Jane Pinkerton
VP—Western Manager
Edwin D. Cooper
Southern Manager
Herb Martin
Production Manager
Jane E. Perry
Sandra Lea Oncay, Asst.

Administrative Staff
Doris Bowers
George Becker
Jessie Ritter

Circulation Department
Seymour Weber
Emily Cutillo
Harry B. Fleischman

Accounting Department
Laura Oakan
Laura DiRosa

Readers' Service
Marion Sawyer

Member of Business Publications Audit of Circulations Inc.

SPONSOR PUBLICATIONS INC.

©1958 Sponsor Publications Inc.
He’s switched to a brand of cigarettes he saw advertised on WGN-TV. And he’s sold! The program he saw was Whirlybirds where he and 801,570* viewers watch—and buy as a result—every week. (*Nielsen—May 11—June 7, 1958).

A receptive, loyal audience to top-rated programs, is the WGN-TV audience.

That’s why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales!  WGN-TV

Chicagoans watch Channel 9
No one person made more news this week than the entire radio/TV industry itself. With the Middle East crisis and the concurrent U.N. hearings so important to the public and the nation, all the radio networks, and a host of independent radio and TV stations, pre-empted commercial time to bring the U.N. hearings and a report on the crisis to the public.

The newsmaker: The broadcasting industry has often made news in the past by pre-empting commercial time in order to bring news of vital importance to the people. But, as critic John Crosby said last week: "All three TV networks pre-empted sponsored time as quickly and as casually as if they could afford it, which at the moment they can't, and devoted hours... (to the Mid-East problem)."

The total cost for this sustaining spectacular has not been compiled yet, but sponsor estimates that before this crisis is over, the cost to the networks and stations will run into many millions of dollars.

Reason: The networks must bear the talent and program costs plus the price of sold commercial time when shows are pre-empted for news or public service events. CBS TV, for example, reports that the first 13 hours, 20 minutes of pre-empted time has cost the network, in terms of billings and programs waived, over a half-million dollars. With NBC TV running approximately three hours ahead in special programming, at premtime, and ABC TV opening its network at 11:30 a.m. instead of its usual 3:00 p.m. sign-on time, the cost of the TV networks, to date, is more than $1.5 million.

As for the independent stations, Westinghouse Broadcasting Co. estimates a loss of $3,200 per day for each of its six radio stations, and a total of $26,500 per day for its five TV stations; WINS, N.Y., disbanding its regular programing completely, estimates the loss of the first three days of coverage at $12,000; WERE, Cleveland, reports that 10 hours cost approximately $3,200 and WPIX-TV, N.Y., estimates a loss of $14,000 in time charges for the first three days.

At preetime, the networks have been pre-empting both daytime and evening shows, with promise of continued coverage of the U.N. when it is in session. Sponsor congratulates the networks and stations for proving, once again, their raison d'etre is public service.
"Billion Dollar Pocketbook"

TOLEDO RANKS HIGH IN THE NATION'S LEADING MARKETS

14th in Buying Power per Family .................................. $5,419.00
39th in Total Effective Buying Power ................................ $3,119,882,000.00*
50th in Population ...................................................... 1,743,600

(source: 1958 Sales Mgt., Survey of Buying Power)

THIS IS JUST PART OF THE STORY . . . GET THE COMPLETE PICTURE
OF THE TOLEDO "BILLION DOLLAR POCKETBOOK"

CHANNEL

13

WSPD-TV

Represented Nationally by KATZ

TOLEDO, OHIO

SPONSOR • 26 JULY 1958
EASY AS PL1-2345
It's easy because it's radio. One phone call from you and radio's in selling action for you tomorrow. It's easier still because it's WCBS Radio you're calling. No other radio station reaches so many different New York families (over 1.6 million*) every day. And selling comes easiest of all when you use famous, established personalities for the job... the kind that listeners have told us they believe in most**... and the kind that WCBS Radio has nothing but. Jack Sterling, for example, and Lanny Ross, Jim Lowe, Martha Wright. Performers like these give new conviction to a sales story. And this moves products. So just give Sales Manager Tom Swafford a ring (handiest phone number in town) and you're in business. Lots of business. WCBS RADIO

* Most recent Cumulative Pulse Analysis  ** Motivation Analysis, Inc. Study of Listener Attitudes
31,876 B.C. - Background for Family Radio

The family — basic social unit since the dawn of civilization. Love and loyalty are firmly woven into the fabric of family life. Understanding of these fundamentals has been the basis of programing for

TEN YEARS OF BARTELL GROUP
FAMILY RADIO

First by ratings in our established markets is, therefore, only part of the Bartell success story. Balanced audience has created best buyership.

Bartell It... and Sell It!

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC
SPONSOR-SCOPE

If the volume of national advertising doesn’t reflect the retail indices, it’s because—as usual—it lags behind the true economic situation.

Veteran admen will tell you that national advertising is the last to feel the business pinch and the last to travel with the upswing.

Business can be firming out on the retail front but the manufacturer—especially in durables—is still eyeing reduced inventories, factory sales and shipments, and the mechanics of cranking up a new campaign.

Here’s where station people can do media people and themselves a lot of good by stimulating interest in their markets:

Highspot check some of the local outlets for products that are out-of-stock or short of models. Let your rep turn this information over to the proper media men.

Smart agency executives will tell you that’s the sort of creative selling that’s needed to overcome the slender field contact that prevails in some client organizations—and that means ad managers as well as sales managers.

Spot tv can take a leaf out of the tv networks’ book by recognizing that more and more accounts are turning to daytime as major investments.

To cite a few at NBC TV:

Heinz, General Mills, Pillsbury, Nabisco, Sunshine Biscuit. All are committed for at least $1-million for daytime the coming season.

The effectiveness of the networks’ sales drives in what used to be primarily spot’s area is clearly demonstrated by the daytime inroads they’ve been making in recent months.

News has been a consistently solid commodity in both national and local radio; but with the break of the Mideast crisis it’s assuming a super-premium value at the advertiser and agency level.

Madison Avenue took the sudden explosion of the international situation as a cue to circulate memos to account people and others tipping them off to the news packages available on the networks and elsewhere.

It’s a good thing that Chicago became cleared of the Shriners’ convention this week: Hotel rooms are needed for the tv station managers who are descending on their reps to make sure they get a piece of that $6-$7-million Kellogg spot budget.

The Kellogg buying hasn’t actually started yet. But the station people want to be available for any immediate answering of questions or buttressing of their stories.

One area where spot tv is noticeably on the boom this summer is Los Angeles. Among the reasons cited:

(1) About 25% of the viewers are aircraft industry workers who have the money to spend if reached via the right sales message.

(2) Stations are hitting hard with special promotion devices.

Case in point: KTTV’s “vertical day.” On one day of the week there’s a saturation of 30 spots from sign-on to sign-off for some particular product category. It started with grocery products; then Rambler picked up the idea as workable for its own industry.
CBS TV has made another gesture toward relieving the product protection headache during the daytime.

The network refers to the action as a "liberalization" of policy. The changes, in the main, are these:

• The cushion of product protection remains at 15 minutes.
• But exclusive protection will be granted on segmented personality programs throughout the program.
• On serials, the protection applies only on the day purchased; the network is free to schedule competitive programs on other days of the week.
• If a show has an m.c. or narrator, his exclusive services for the commercial will be protected only on the basis of priority.

P.S.: Agencies report that they're still having trouble getting their clients into NBC TV daytime because of the areas staked out by the big, multi-product advertisers.

The lag in buying specials for the fall is about on a par with the lag in network TV sales for regular programs.

So far sponsors have committed themselves for 80 specials with an estimated time-talent cost of $25.6-million. Contrast this with the tally about a year ago when the commitments were for 117 shows at a total obligation of nearly $38-million.

The networks still are confident that it will be a bouncy season for specials, however.

Among those prospects they see on the horizon are Texaco, Frigidaire, Max Factor, and General Motors institutional. Pepsi Cola is yet to be heard from, and the expectation is that both Pontiac and Oldsmobile will do still more buying.

Here's SPONSOR-SCOPE's compilation of specials commitments to date and their estimated costs:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>PROGRAM</th>
<th>NO. SHOWS</th>
<th>TOTAL TIME-TALENT COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum, Union Carbide</td>
<td>Omnibus</td>
<td>15</td>
<td>$2,400,000</td>
</tr>
<tr>
<td>DuPont</td>
<td>Show of Month</td>
<td>9</td>
<td>4,200,000</td>
</tr>
<tr>
<td>Buick</td>
<td>Bob Hope</td>
<td>8</td>
<td>3,400,000</td>
</tr>
<tr>
<td>Bell Telephone</td>
<td>Science—Musicals</td>
<td>8</td>
<td>2,700,000</td>
</tr>
<tr>
<td>Delco</td>
<td>Lowell Thomas</td>
<td>8</td>
<td>1,800,000</td>
</tr>
<tr>
<td>Pontiac</td>
<td>Big Name Variety</td>
<td>6</td>
<td>2,500,000</td>
</tr>
<tr>
<td>Hallmark</td>
<td>Stage Hits—Originals</td>
<td>6</td>
<td>2,100,000</td>
</tr>
<tr>
<td>American Dairy, Breck, Hills Bros.</td>
<td>Shirley Temple</td>
<td>6</td>
<td>1,600,000</td>
</tr>
<tr>
<td>Rexall</td>
<td>Story Books</td>
<td>5</td>
<td>1,700,000</td>
</tr>
<tr>
<td>Chrysler</td>
<td>Fred Astaire</td>
<td>2</td>
<td>700,000</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>Bing Crosby</td>
<td>2</td>
<td>650,000</td>
</tr>
<tr>
<td>Sheaffer Pen</td>
<td>Story Books</td>
<td>2</td>
<td>750,000</td>
</tr>
<tr>
<td>Timex (plus other*)</td>
<td>Jazz—Wonderful Town</td>
<td>2</td>
<td>350,000</td>
</tr>
<tr>
<td>Philco</td>
<td>Miss America</td>
<td>1</td>
<td>220,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>80</td>
<td>$25,570,000</td>
</tr>
</tbody>
</table>

*Other half of Wonderful Town in negotiation.

Don't be surprised if what there's left of network TV option time between 7:30 and 8 p.m. winds up under a B rate.

CBS TV already has avoided this dilemma by turning back that weeknight period to its affiliates and blocking out 8 to 11 p.m. as network option time. Saturday and Sunday night the network's option time remains between 7:30 and 10:30 p.m.

A significant paragraph in CBS TV's letter of notification to affiliates: "In connection with the amendment of your contract, if you have granted option time to another network, you will, of course, want to consider the effect of Section 3.658(d) of the FCC rules and regulations which, as you know, limits the amount of time that a station may option for network programs."

Note: NBC TV has turned back its Monday 10:30-11 p.m. period, thus holding on to that time period only Thursday, Friday, and Saturday nights. It plans to go on servicing all 7:30-8 p.m. periods.
SPONSOR-SCOPE continued...

Colgate and Bryan Houston came to a final parting of the ways this week.
Houston’s share of the Colgate budget over the past five years has varied from as high as $12 million to $2 million.

At one time—that is, before Stewart Sherman quit the agency to go with Colgate—that account constituted 90% of the agency’s total. Today it constitutes about 5%. Colgate products that leave 22 October are basically the Cashmere line.

The last big Colgate pull-out involved the Esty agency ($13 million).

The three tv networks have called on their affiliates to help them protect the “sanctity” of the cross-plug—nighttime as well as daytime.

What the networks actually are asking is that the affiliated stations guarantee to carry the cross-plug of the sponsor who has committed himself to alternate weeks—even when the other half of the series is not sold.

In short, the affiliates are pledged to carry the network program on the unsold week without compensation, though it contains a commercial.

The Network interim assurance to the affiliates: We’ll continue to make every effort to sell that open alternate week.

Now that fall selling is getting down to the short strokes, look for the networks to start rapping on the doors of logical syndication prospects.

The open alternate periods are many, and the networks will likely be chanting from here on out that half a loaf is better than none.

New sales were not in much evidence this week but NBC TV was talking about having prospects for two alternate half hours and for the news ($26,000 per 1/2 hr. for time and talent). CBS TV had also a couple on the string, and ABC TV reported that it had two agencies outside Y&R ready to place daytime orders.

What makes the spot campaign that Necco now is cooking up somewhat unusual: It’s being directed at the whole family—not just the youngsters.

The advertising weight (all tv) will be the heaviest for the candy field.

Schedules are for 35 weeks in 30 markets in New England, upper New York, Pennsylvania, Ohio, Maryland, and D. C.

The money is being spent equally between announcements in programing appealing to the 8-14 groups and shows of interest to the entire family. For instance, in Albany the daily buy is in Pop-Eye and the Early Show.

(See 12 July MARKETING WEEK for comment on traditional candy ad strategy.)

Ford may elect to split its $3.5 million (net) network radio budget between CBS Radio and NBC Radio instead of allotting it all to CBS, effective 1 September.

The factory has until end of the month to make a decision.

Meantime Miles Laboratories has indicated it will resume its sponsorship of the 2 p.m. news period on CBS in the fall—that is, in addition to the presently scheduled noon across-the-boarder.

Standard Brands and Lehn & Fink each added a quarter hour to their Godfrey commitments this week.

The true dimensions of local radio programing are being brought home to advertising and agency men with more incisive and comprehensive portrayal.

The latest report in that area was released this week by John Blair & Co. Copious experts from this recital are included in this issue, starting page 51.

Revlon’s taking to spot radio with a five-week flier on behalf of Silken Net.
It’s a saturation campaign covering the last four days of the week when 90% of the product’s sales are made—in the top 25 markets via (LaRoche).
The United Nations this week made a bid to TV station management for support of a 15-minute newsreel undertaking.

The initial step: A committee of broadcasters study the cost of the project, with Leslie Harris, of CBS film sales, serving as production consultant.

(See Newsmaker of the Week, page 4, for profile on TV and radio's response to the latest Midwest crisis.)

There's an ironic side to the hesitation prevailing among major advertisers on the matter of settling their TV plans for the fall.

Admen note that it's hard to recall when so many clients were looking for something spectacular to spearhead a promotion campaign and yet they hesitate about assigning the task to TV.

The excuse frequently voiced: With the economic situation still somewhat foggy, the risk of using TV for a spearhead might prove too costly.

This may be the year when many of the top brass in an agency will find themselves away from the home office for extended periods because of this new chore:

When the client is up against it on the sales firing line, it's up to his agency to be alongside him with ideas and efforts—and not behind him with mere moral support.

Among those agencies already implementing this concept is McCann-Erickson.

Such top men in that agency as Marion Harper, Jr., Robert Healy, Ralph Foote, and William Berchtold are spending practically all their time in such bailiwicks as Atlanta, Miami, Dallas, St. Louis, Louisville, and L.A. II, for instance, the client has a problem with a J.C. Penny or a Kroger, they're on the spot with marketing guidance and the personal touch.

Is saturation radio being misused? Is there a tendency to hurt this technique, which started off as a fresh and potent force for advertisers?

More and more of the farsighted category of seller has of late been raising this question as a tee-off for critical comment.

The target of their appraisal is the type of timebuyer, or even media director, who looks upon saturation merely as a synonym for tonnage: the kind who figures that if you buy, say, 50 spots over the week (regardless of the announcement's climate and other factors) you'll reach, say, 60.5% of all the homes.

Saturation, contend these observers, requires as much careful analysis and treatment as any other form of spot buying and should not be approached as a mere matter of arithmetic.

National spot radio can do much toward snapping itself out of a spotty market by demonstrating via centralized projects how it actually produces sales.

This suggestion comes from a media chief in one of the top spot agencies.

Here's the way he put it to SPONSOR-SCOPE this week:

"Despite radio's big comeback, we're still pressed by clients how investments in radio at the local level will show up at the cash register. They want evidence that the odds are overwhelmingly in their favor.

"National spot sellers could tip over more such accounts if they got together and ran some real tests in which radio only was the medium and the reaction at the cash register was conclusive and incontrovertible.

"I think reps and station would find media people glad to cooperate in setting up such tests."

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 60; News and Idea Wrap-Up, page 65; Washington Week, page 73; SPONSOR Hears, page 74; TV and Radio Newsmakers, page 80; and Film-Scope, page 55.
He’ll Be Back

Our Time Buyer Friend is off to the water without his radio. But he’ll be back. To begin with, he’s in Miami to hear for himself why WQAM is more popular than the next 4 stations combined. Secondly, he likes what he hears. Moreover, listening to WQAM, tells him more about modern radio than he can learn from all the assumptions and pre-conceptions put together. What he hears gives depth and meaning to all the Miami audience figures, which show WQAM.

FIRST, HOOPER (40.1%); FIRST 264 of 264 HOOPER QUARTER HOURS; FIRST 432 of 432 PULSE QUARTER HOURS; FIRST, TRENDEX, MORNING, AFTERNOON, ALL-DAY; FIRST, SOUTHERN FLORIDA AREA PULSE, accounting for 31.5% of the state’s population.

Talk to a man from Blair . . . or WQAM General Manager Jack Sandler.

WQAM

More popular than the next 4 radio stations combined in MIAMI

5,000 watts on 560 kc.

WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

SPONSOR • 26 JULY 1958
The most fabulous city in the world—never before filmed for local market television!

Now—NEW YORK CONFIDENTIAL—produced on location for your own local market's first run entertainment!

39 original gripping stories of haunts and highspots! Teeming Times Square! Chinatown! The Bowery! The drama of the throbbing city!
ID-X Sunray Oil Co. starts September 8 in a 50-market midwest regional! The F. & M. Schaefer Brewing Co. has snapped up multiple markets! Also Pabst Brewing Company! The Columbia Broadcasting System for New York City! Triangle, Westinghouse, Storer, Transcontinental, Meredith and other station groups! KTTV in L.A. and other stations!

Don't wait! Choice markets still available right now! Write, wire or phone collect Michael M. Silberman, Exec. V.P., TPA, today for yours.

TELEVISION PROGRAMS OF AMERICA, INC. 488 Madison Avenue • N.Y. 22 • PLaza 5-2100
Is your ad dollar going bye-bye...

or BUY BUY?

Are you playing “rating roulette” in Portland, Oregon? Been selling your product on stations that inflate ratings with kid’s gimmicks and shows? With KPTV, you reach an adult audience—the kind that puts “buy buy” in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your BUY-BUY station

KPTV
Portland, Oregon
channel 12

Timebuyers at work

Jack Bray, Cunningham & Walsh, Inc., New York, feels that many stations are doing an excellent merchandising job, backing up the advertiser’s campaigns with imaginative, creative merchandising that genuinely helps sell the product. “In our recent Texaco campaigns ‘Swing Into Spring’ and ‘Summer Touring,’ the response to the merchandising tie-ins was tremendous. Many stations conducted local contests, placed bus card runs, set up on-the-air interviews, even had ‘days’ for the client—when we received many free mentions and ‘thank you’s’ from the station.” Jack says he certainly is not minimizing the usual station cooperation such as contacting local distributors, mailing jumbo postcards and placing live dealer tags. The advertiser, he says, can’t expect merchandising expenditures disproportionate with the spot budget expenditure. “But we were certainly enthusiastic about seeing something ‘different’ performed and it suggested many possibilities. Perhaps in the future, rep. station and buyer could work together on this kind of merchandising before campaign kicks off.”

Sandy Gasman, Hicks & Greist, Inc., New York, timebuyer for Cocoa Marsh and La Rosa, makes some suggestions for conducting media tests. “First of all,” Sandy says, “be sure you have a good product to work with. There’s no point investing in a test to determine the best advertising when there’s a basic weakness in the salability of the product. Second, use markets in different areas, as far apart as possible, so that when a problem arises in one area it will not seriously affect the entire test. Also, use the same number of markets for control as for the test. Third, for local tests, keep the budget constant. Spend the same amount of money in radio as you do in television and newspapers. Fourth, when conducting a national test, vary the use of media throughout the country. Use television in some cities, radio in others, newspapers in still others. Fifth, in checking store sales, carefully tally sales results for a sufficient period before and after the test so that you can compare the results. Finally, watch out for variables in your advertising. Even the speed of a commercial or the personality of the announcer who delivers it can affect your test.”
Twenty sales-messages every week — rotated to reach a station’s entire daytime audience. That’s PURSE-SUASION, combining the persistence of saturation with the triple impact of *sight* plus *sound* plus *motion* — the impact only television can deliver. Advertisers have been quick to recognize and use this new selling tool. Check with your Blair-TV office now for the full story of PURSE-SUASION, the effective way to hammer your sales message home.

**BLAIR-TV** Television’s First Exclusive National Representative

- **NEW YORK** Templeton 8-3800
- **CHICAGO** Superior 7-2300
- **BOSTON** Kenmore 6-1472
- **DETROIT** Woodward 1-6030
- **JACKSONVILLE** Elgin 6-5770
- **ST. LOUIS** Chestnut 1-5666
- **DALLAS** Riverside 1-4228
- **LOS ANGELES** Dumbirk 1-3811
- **SAN FRANCISCO** Yukon 2-7068
- **SEATTLE** Main 3-4270

**BLAIR-TV** Represents:
- WABC-TV — New York
- WBKB — Chicago
- KTVI — Los Angeles
- WFTL-TY — Philadelphia
- WXYZ-TV — Detroit
- WHDH-TV — Boston
- KDQ-TV — San Francisco
- WJIC — Pittsburgh
- KTVI — St. Louis
- WNEU — Cleveland
- WJZ-TV — Baltimore
- KFJZ-TV — Dallas-Ft. Worth
- WJHIC-TV — Hartford-New Haven
- KING-TV — Seattle-Tacoma
- WPRO-TV — Providence
- WCPO-TV — Cincinnati
- KSLW-TV — Portland
- WDSU-TV — New Orleans
- WFLA-TV — Tampa-St. Petersburg
- W-TEN — Albany-Schenectady-Troy *
- WBNH-TV — Columbus
- WMCT — Memphis
- KFRE-TV — Fresno
- WOW-TV — Omaha
- WNBG-TV — Binghamton
- WFGSO-TV — Altoona

*effective August 1, 1958*
What recession?

We are selling ourselves out of the recession. May was our biggest month in the 10-year history of the television station and was 12% ahead of the previous best month. Our summer will be far ahead of a year ago and the fall and early winter months look like “blockbusters.” 1958 will definitely be superior to 1957 which, up to that time, had been our best year in the then 9-year history of the station. Another big story here, of course, is our rise to first position in quarter-hour “firsts,” both ARB and Nielsen as of the month of May. We are building on bedrock so the future looks very good.

Ward L. Quaal
v.p. and gen. mgr.
WGN, Chicago

An original promotional idea which has produced some nice extra revenue during slow summer months and, at the same time, rendered a worthwhile public service to this community is our “Win By Being Courteous” campaign which is jointly sponsored by WBBC and thirty civic-minded sponsors. It consists of a saturation schedule of spot announcements which stress the importance of courtesy in driving.

We are distributing courtesy pledge cards and windshield stickers. Each participating sponsor also displays a poster. Our listeners are urged to go into one of these stores pick up his courtesy pledge and windshield sticker and mail the signed pledge in to WBBC. Each day we draw one card and make a phone call to the person whose name appears on the card. If that person can tell us of one type of courtesy he practices he is given a very substantial award. The courtesy awards range in value from $10 to $100.

To date, over 5,000 stickers and pledge cards have been distributed. We can of course only guess at the number of accidents that have been prevented and the number of lives that have been saved by this courtesy campaign. We do know that it has been enthusiastically received by the general public as well as by police and
safety officials. We also know that the campaign which was sold almost entirely by telephone has been responsible for bringing us in an additional $5,000 worth of revenue during our slowest months of July and August.

Joseph R. Fife
gen. mgr., WBBC
Flint, Mich.

Agency’s “broadcaster”
When in Raleigh recently I ran across a reprint of a cartoon of “Broadcaster As Seen By An Agency Man,” which I understand is from the April, 1957 issue of Sponsor.

If you happen to have any around or know where I can get my hands on one I’d certainly appreciate it.

Frank B. Rice
Harrington, Righter & Parsons
Atlanta, Ga.

A limited supply of tear sheets is available to other readers who may be interested.

New member
Will you kindly set me up as a subscriber to your wonderful magazine. Starting a subscription is something which I should have done long ago—one of the fellows in our office has continually lent his copy to me for several months, and since I wouldn’t return it without having read the entire issue each time, I’m very much afraid my own copy is a happy way to save his friendship.

In addition, I would very much like you to send on two copies of your little brochure, *Tv and Radio Directory of New York and Chicago*. My present copy is threadbare from continual use by both my assistant and myself.

Don Fulton
service repr., NBC
New York

* The welcome mat is out. And we’d be glad to have any suggestions.

Spot radio
We plan to discuss the timely article in your May 3 issue “Spot radio tackles the local rates” at our state meeting to be held in Springfield, Ill.

We trust you will have no objection to this use of your article nor that you will object if we have a copy made for each of the approximately 60 delegates.

Charles R. Cook
pres., Illinois Broadcasters Assn.
Herrin, Ill.

* SPONSOR welcomes discussion of its articles in these circumstances and particularly in these columns. We like to hear from our readers pro or con.

---

POWER
to penetrate!

* This powerful RADIO voice sends your message to a greater number of listeners . . . you get more for your promotion dollar.

* This powerful TV signal is sent to a greater number of viewers . . . costs you less by exposing your product to a bigger audience.

J. E. Campeau,
President

ADAM YOUNG, INC.,
National Rep.

GENERAL OFFICES
GUARDIAN BLDG. • DETROIT 26, MICH.
If you hurry.

Sponsors are rushing to participate in "Operation Daybreak" — the fabulous package with which ABC-TV is making a major entry into the field of daytime programming. 40 quarter hours were snapped up in the first 10 days!

The reasons are twofold:

1. "Operation Daybreak," with its unique plan for commercial dispersion, offers advertisers an opportunity to reach a maximum number of housewives — especially GET AGE housewives — throughout the day's peak viewing hours.

2. Because of the special rate structure available to advertisers who sign now, this tremendous number of viewers can be reached at the lowest cost-per-thousand in network TV today.

   Easy to see why we're filling up fast. Easy to see, too, why your product should be in the package — while there's still room.

You get them at the GET AGE on abc-tv
Sponsor backstage

Critique on the critics

Broadcasting and the advertising business are two industries loaded with bright, alert men, whose natural wits are constantly honed by some of the most ingenious and tireless competition devised by any civilization in the history of man. Not that you don’t encounter an occasional oaf operating in a fairly lofty place, but he is the exception. From a columnist’s standpoint this abundance of the smart ones makes it difficult to contribute to the industry an occasional, original idea of merit. Almost always, upon investigating, a writer finds someone has thought of the idea before, and rejected it for good and sufficient reasons. Or someone else has been executing the idea for some time, without making enough fuss over it for the columnist to have become aware of its existence.

Nevertheless the more intrepid, possibly naïve of us word-weavers keep trying. Personally, I get a tremendous boot out of coming up with an occasional—a very, very occasional—suggestion, which I hope will be of some benefit to some segment of the industry. And next to suggesting a thought of my own, I like best to push along with whatever small influence I may possess, sound and intriguing ideas put forth by others.

Closed circuit preview

In the past several weeks two fascinating suggestions have been proposed in connection with a vital area of the business: Television criticism. Not criticism from within the industry, such as that in which Pat Weaver has recently indulged himself. But criticism by newspaper and magazine critics. One of these ideas came from a major advertiser, du Pont. The thought here was that it is a little pointless for critics to review dramatic shows on television at the time they go on the air for public viewing, and to print the comment the day after the show has been carried. It certainly is of little moment whether a critic liked, or did not like, a TV drama which can no longer be seen. True, a dramatic series with a high percentage of rave reviews might build a portion of its audience on the strength of such reviews, and a series with a high percentage of pannings might lose audience on the same basis. But the individual shows, as they are played, benefit or are damaged to a minor degree by the criticisms.

Du Pont suggested that it might be an idea to preview the show for the critics via closed circuit the day before its actual airing, so that viewers who read the various critics could, if they so chose, decide on the basis of the critics’ evaluation, whether they wanted to tune in the show or not. It was additionally pointed out that perhaps the director and/or producer might make some improvements in the show on the basis of critical suggestions before the show actually took to the air. It is questionable whether the time between the appearance of the reviews and show-time would be sufficient for any
For fifty years a great name in entertainment... now a dynamic force in modern radio... brings KBOX to Dallas.

KBOX, with the same BALABAN balanced programming that has made WIL radio dominant in St. Louis.

Bright, happy, selling personalities... award-winning news...

24 hours a day.

Buy on the BOX SCORE now!

Wonderful KBOX radio
Dallas

John F. Box, Jr., Executive Vice-President

SOLD NATIONALLY BY:

robert e. eastman & co., inc.

NEW YORK, CHICAGO, SAN FRANCISCO

BALABAN STATIONS... IN TEMPO WITH THE TIMES
persons connected with the show to make major changes, even if they agreed with the criticism.

And it is questionable, too, whether any substantial segment of the viewing public would pay enough attention to the critics' commentary to influence the viewer's decision on whether to catch or skip the program. The high ratings of the Lawrence Welk show, for just one example, would indicate that not too large a portion of the TV-watching populace is concerned with whether the critics do or do not find a show enchanting. Similarly the overwhelming success of the Westerners, almost all of which were panned, not only after they went on the air, but before by many critics, would indicate that a show could easily be a public favorite in spite of its failure to please the critics.

More quality, less quantity in criticism

This, of course, indicates to some degree a lack of respect on the part of the viewer for the judgment of many a TV critic. And the most competent of the critics would be the first to agree that some of their untrained colleagues are unqualified rockheads, incapable of differentiating between a good dramatic performance and a bunt down the third-base line. This leads to another worthy suggestion made in this same general area.

Eric Sevareid of the CBS news department wrote a knowing piece in a recent issue of The Reporter. Said Sevareid: "... television could do with a sharp drop in the quantity of criticism and a sharp rise in its quality. How many writers who haven't read a play since Booth Tarkington's 'Seventeen' are posing as critics of TV drama? How many lady journalists who never covered the city council are telling TV news departments how they should cover national conventions? How many boy grads who can't tell a test tube from a peavy hook are instructing TV networks in the rights and wrongs of their science programs? How many guys who can just whistle the first of four popular refrains are reacting quite positively in print to the operas and musical comedies on the little screen? ... My first suggestion, editors, is this: Break it up. Get your regular drama critic to review the drama on TV; get your Washington correspondent to review the political panels, debates, conventions, etc.; get your school-page editor to review educational programs, your church editor the religious shows, your music man the musical shows, your science man the science shows, and so on...."

There's room for improvement

I don't know how much chance Eric's idea has of being accepted by any appreciable number of newspaper and magazine editors. But I think it's an eminently sound one. If it is fairly universally accepted, and folks begin to catch or skip shows on the basis of their favorite competent critic's evaluation, I don't know how happily the du Pont idea would work out for du Pont. If a group of highly competent and respected critics chewed up four or five $100,000 to $250,000 du Pont dramatic productions before they even hit the air, and kept viewers away in multitudes, I don't know whether it would make exceptional sense for the advertiser to continue the closed-circuit critical preview policy, no matter how admirable.

But I'm happy to see this concentrated and intelligent thinking on the whole question of television criticism. There's vast room for betterment... all around.
RICHARD GREENE plays

ROBIN HOOD in "THE ADVENTURES IN SHERWOOD FOREST"

NOW AVAILABLE FOR STRIP PROGRAMMING!
THREE SMASH YEARS ON NETWORK...AND RENEWED FOR A FOURTH YEAR!

Robin Hood comes alive . . .
to become your most powerful salesman!
Cash in on the tremendous built-in following of TV's most spectacular adventure series. A prestige showcase that will sell every kind of product, because it reaches every member of the family and features the characters all America knows and loves.

SAME SPONSOR FOR THREE YEARS ON NETWORK . . . and their sensational sales records show why! And Robin Hood offers his sponsor promotions unlimited!
Over $2 million in merchandising sales already, with 33 licensed manufacturers offering Robin Hood products for premiums, contests and give-aways.

LOOK AT THE RATINGS!
In city after city, Robin Hood consistently outrated competition in its time spot.

<table>
<thead>
<tr>
<th>City</th>
<th>No. of Stations</th>
<th>Share of Audience</th>
<th>City</th>
<th>No. of Stations</th>
<th>Share of Audience</th>
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<td>San Antonio</td>
<td>3</td>
<td>61.5%</td>
</tr>
</tbody>
</table>

"THE ADVENTURES IN SHERWOOD FOREST" IS THE BUY OF THE YEAR!

Produced by Sapphire Films, Ltd.

See the man from Official for availabilities. OFFICIAL FILMS, INC. 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: ATLANTA / Jackson 2-4878 • BEVERLY HILLS / Crestview 6-3528 • CHICAGO / Dearborn 2-5246
CINCINNATI / Cherry 1-4088 • DALLAS / Emerson 8-7467 • FAYETTEVILLE / Hillcrest 2-5485 • FT. LAUDERDALE / Logan 6-1981
MINNEAPOLIS / Walnut 2-2743 • SAN FRANCISCO / Juniper 5-3313 • ST. LOUIS / Yorktown 5-9231
Spot: the boom in a bum year

Nearly three-quarters of a billion dollars will be spent in national radio and tv spot during 1958.

It's a staggering statistic by anybody’s standard.

Once considered a kind of broadcasting “what-is-it,” spot has emerged as a giant factor in the total U.S. advertising picture both because of 1) its own inherent characteristics, and 2) because today’s times require speed, flexibility and impact.

For the fall of 1958, spot looks stronger, sounder, healthier than almost any other advertising classification. Yet, in many ways, it is still one of the least understood.

To acquaint timebuyers and advertisers with what’s happening in spot—and with the tremendous implications of the new trends and patterns in radio and tv spot buying—SPONSOR has prepared this special three-part Spot Status Report.

For the background facts on this new spot story as it stacks up in this, its most promising fall, SPONSOR has gone to a wide cross-section of national advertisers, agency heads, account executives, media directors, timebuyers and marketing specialists, as well as to leading stations, and rep firms.

SPONSOR’s findings are presented here in three sections—the outlook for spot radio, the outlook for spot tv, and, (for the first time), the outlook for the rapidly developing field of syndicated tv films.

Taken together, they point up some sharp, exciting, challenging lessons about the future of the spot broadcasting business and the way it meshes into the national advertising structure.

SPONSOR's three part analysis of spot includes:

| Spot radio inquiries are coming in earlier than in previous years, indicating a possible struggle for availabilities | page 28 |
| Spot tv, thanks to new product introductions and pinpointed markets, should exceed 1957 spot tv revenue by about 7-10% | page 30 |
| Spot film buyers, pleased with past results, are signing up for more syndicated films, with newcomers boosting film volume | page 32 |
Spot radio heads for record $192

Bulk of this record spot radio business will come from the majors: drugs, tobacco, food, and petroleum.

Early inquiries from accounts new to spot radio may mean the end of the old nighttime radio prejudice.

Bright colors again daub the autumn spot landscape.

Current activity among the agencies suggest the medium will be used by more national advertisers more extensively through the rest of 1958. For their part, the majority of timesellers expect that this year's national spot radio dollar volume will even exceed 1957's high-water mark of nearly $181 million. In fact, the Station Representatives Assn. estimates that when national spot books for 1958 are closed, radio dollar volume will total $192 million for a gain of about $8 million (of which maybe 3% is in rate increases). Unlike 1958's rosy outlook are these:

1. Although August usually is the month for heavy buying, inquiries on availabilities from agencies have been coming in much earlier this year than last.
2. Media re-examinations and budget reshuffling by accounts will throw more business to spot radio.
3. SRA, now in process of compiling dollar volume for the first half, expects national spot radio to show a gain over that same period a year ago (first quarter 1958 billings were estimated at more than $6 million, largest quarter ever, according to SRA).

at a rash of new products is in the near future, often waiting a business pick-up.

Foods: Although fall radio is foods, screaming cigarettes and new automobiles are the majors for the major industries.

Drugs: Although ads are already running, this group probably will be in this autumn at full strength. In this area, there are a lot of new products ready for market which should get heavy radio support. A station rep says, "Radio can expect its regular clients back this fall but with new products to sell."

Drugs: Here the old, familiar brands will be getting the strong play. A lot of interest is developing in radio and campaigns may be starting earlier than last year. Vick's proposed drive is an example.

Cigarettes: This product group is another cornerstone of spot radio with long-term buys and heavy frequency marking its patterns. American Tobacco was the big radio bonanza last year, will probably repeat this year.

Autos: Detroit is now playing a "wait-and-see" game. Consequently it's difficult to predict which way the automotives will jump. It could be basically a spot tv landscape, but the next month or two will tell the story. There is a lot of automotive advertising money stockpiled, ready for the fight. If this category moves into spot radio, campaigns will start with lightning speed and earlier than usual, each company vying for the best availability.

Gasolines and oils: Something to be counted on in spot radio. These products, like tobaccos, get burned up fast, so clients look for maximum circulation at a reasonable cost-per-1,000. They will be around in strength this fall, hitting especially at men in cars.

Airlines: Chances are these accounts will occupy a strong position on the air waves. Their support of spot radio is steady. The only erratic note is the fact that they must move market-by-market in those areas where they are expanding facilities or finding trouble spots.

Miscellaneous: An encouraging note for fall radio business is the number of inquiries being received from smaller, "off-trail" accounts. These could move in heavily at holiday time with saturation flights.

In the area of local spot (estimated for 1958 by SRA at $325 million) there's some overlap with national business. An example of this is the clothing industry, heavy in local radio—but to a large extent with national co-op dollars.

As for buying patterns, SPONSOR found, in questioning both buyers and sellers of radio, mixed opinions on trends. In the matter of length of flights, degree of frequencies, and market lists, there is a wide divergence of radio usage. Heavier saturation via shorter campaigns is the pattern of some accounts; less frequency over longer periods is the pattern of others. Some sellers point out that flights, which a year ago averaged two to four weeks, now average six weeks. Others report that flights have not been increased while frequencies have. Still others expect longer-term contracts without the "super super saturation" of a year ago.

Why this diversity? An agency executive explains it this way: "No two advertisers use radio in quite the same way. Each adapts it to a specific need to fit his own marketing objective, distribution patterns, or to support some product that may be having trouble in a certain area. The flexibility of spot

A DECADE IN SPOT RADIO'S CLIMB

1949 . . . . $108 million
1950 . . . . $118 million
1951 . . . . $119 million
1952 . . . . $123 million
1953 . . . . $129 million
1954 . . . . $120 million
1955 . . . . $120 million
1956 . . . . $149 million
1957 . . . . $184 million
1958 . . . . $192 million

1949-1955 figures are FCC.
million volume in 1958

THESE 20 AGENCIES WERE TOPS IN SPOT RADIO BILLINGS IN 1957

<table>
<thead>
<tr>
<th>Agency</th>
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<td>Wm. Esty</td>
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<td>$2</td>
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<tr>
<td>Norman, Craig &amp; Kummel</td>
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<td>$2</td>
</tr>
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*Sponsor estimate, unverified by agency.
**Merged in mid-year; figures represent combined activity.

which permits such individual approaches is perhaps its biggest advantage. So why should we all buy alike?

Market lists: As usual, this fall probably will see the heaviest advertiser play going to the top 50 or so markets. Many of the major national accounts, however, will go into a lot more than that (Lucky Strike just began a 13-week saturation push in 125 markets). What can alter the picture appreciably is the look-for general business upturn and the introduction of more new products this autumn. “New products,” a station rep points out, “often debut in the smaller markets so that they may get the first play while the majors may have to wait longer.” “It’s always hard to anticipate market lists,” says another seller, “but after the top 20 markets are covered, buying often appears pretty erratic, skipping all over the lot.” In any event, if market lists are to be significantly extended this fall, stations will have to sell hard.

Nighttime: On the heels of Texaco’s Summer Touring Campaign (consisting entirely of nighttime and weekends) thinking among both clients and agencies may well turn to the nighttime radio audience because of its bonus of men and listeners in cars. In short, the Texas Co. has made the breakthrough, and this fall and winter may well find other accounts—not necessarily in the oil and gas categories—ready to try the same strategy.

Commercials: Although some admen look for a wave of straight, hard-sell commercials to fit the times, a strong quota of the more entertaining and listenable commercials undoubtedly will continue. It would take more of a shaking up than the nation has had to revert to the George Washington Hill concept of putting messages across.

What will make buyers buy more radio? Statistics certainly play a major role in media decisions. But the encouraging note is the fact that timebuyers are becoming more concerned with showmanship and programming, beg for details on station “images” and “profiles.”
New products pushing 1958 spot tv

- The old stalwarts—food, drugs, toiletries, soap and tobacco—are scheduled for biggest spot tv increases
- Automobiles and hard goods should also boost spot tv spending, indicating expected volume of 394.4 million

Spot tv, by now firmly established as a major medium, has another fine fall season safely under its belt.

Despite some early-summer buying slowness (partly due to hesitation over network program schedules), spot tv appropriations being planned or already on the books should push 1958 totals 7-10% over 1957 (the accompanying chart shows 9% as a hard figure). Note that the expected 1958 volume is close to $100 million. And the importance of that can best be appreciated by a comparison with the giant “weekly magazine” classification (Life, Saturday Evening Post, etc.), currently running somewhat below the 1957 rate of $150 million.

With total U.S. advertising heading down about 2% in 1958, spot tv’s upswing has special significance for media men, account executives, and advertising directors. Here is a rundown of the major factors creating that healthy situation:

**Biggest spot tv increases** are coming from the food, drug, soap, toiletries, and tobacco fields. And, as recession lifts, additional expenditures are likely by autos and other hard goods.

**Spot tv is taking business** from both print and network tv. Of the agency planner and buyers contacted by sponsor, 26% anticipated new spot tv expenditures from former print advertisers, 10% from former network advertisers.

The reason for the continuing rise is a number of new marketing strategies: the decline in tobacco markets; flexibility of spot tv’s greater performance than other media; hesitation over big, long-term network commitments; new media concepts; changing tastes and trends (don’t forget this!); new products (see accompanying table).

**Grocery products** are highlighting the trend to tv spot with Kellogg’s whopping $7.8 million shift to spot film shows, beginning September 29, as biggest news. Other grocery leaders—such as Standard Brands and General Foods—are stepping up tv spot activities, especially for new products. Meantime, smaller grocery companies will push their wares for the first time on spot tv.

**Soaps** are doing well despite general business conditions. (Colgate recently announced the biggest sales and profits in its history.) Fierce competitive struggles between P&G, Lever, and Colgate are forcing the use of more and more spot tv schedules. The appropriations are being spent two ways: 1) to bolster established brands in key markets, and 2) in testing and promoting a wide range of new products. (Lever has seven new brands in the works.)

**Tobacco** people are stirring up the biggest storm of new products, new packages, new filters, and new improvements in many a year. Such developments as the Marlboro soft pack, the expansion of Newport, the new L&M filter, and the change in Parliament means strong new-type campaigns in which spot tv is counted on to supply the additional horsepower. Agencies handling tobacco accounts see an increasing amount of this type of competitive activity, with spot tv as the sure gainer.

**Drugs and toiletries** also are engaged in bitter new product battles, hence view spot tv with increasing favor. “It’s the only possible, fast, hard-hitting, flexible tool for our business,” says the media v.p. of an agency specializing in large drug accounts. Companies like Revlon, though strong for network tv, sometimes can’t find room on their own shows for new product announcements, thus turn to spot.

As for the general climate in which spot tv will live in the coming months, here is an appraisal:

**The marketing revolution** which has been taking place in chain, supermarket, and shopping center distribution has much to do with stepped up interest in spot tv, leading marketing men to tell SPONSOR. New marketing strategies to meet these new marketing situations often will hinge on spot’s flexibility.

“Pre-selling” of new products and advertising plans by advertisers to chain and supermarket operators is now a standard operating practice. The intimate impact on retailers of spot tv makes it valuable in generating enthusiasm, say marketing men.

“Pin-Pointing markets”—rather than
volume up 7-10%

an over-all national approach—is now a basic marketing concept with most big companies. This means more advertising pressure in select areas—also more tv spot. SPONSOR finds that the biggest increases will come in five-to-25 market campaigns, thereafter in the 25-to-75 market class.

Advertisers are tending to pick “our best” rather than just “the leading” markets, reports TfB. In other words, there’s a growing tendency toward tailoring spot lists to fit favorable sales areas instead of just the big population centers.

Greater frequency is being planned in many spot tv fall schedules. This ties in with the trend toward concentration on particular markets. But credit is due, too, to the increasing number of attractive spot packages now being offered by stations and reps. Daytime spot tv will increase 10-20%, say agency media men. Chief reasons: stronger network programing, reasonable costs, availabilities of full one-minute spots, and greater advertiser confidence in daytime’s possibilities.

Late evening spots also are due for rise. Many big agencies have been paying special attention to the continued rating health of feature films and other past-10:30 programs.

The campaign length of tv spot schedules will remain about the same: The 13-week cycle is still the staple, though some 8-week and 10-week buys are coming into vogue. Activity in 26 and 52-week campaigns is noticeable here and there, but one of the chief attractions of spot tv for most advertisers is its flexible, short-term leverage.

Spectaculars-plus-spot, a new kind of media strategy in the use of tv, is gaining in popularity. Advertisers buy spectaculars for the big all-out splash, then add spots for the follow-up in selected markets.

Network-plus-spot also is gaining as a media pattern. Schlitz, for instance, sold half of Schlitz Playhouse, is devoting the funds thus liberated to a pin-pointed tv spot campaign.

In general: Spot tv should have a fine fall season and a record 1958. A small part of the expected near-$400 million volume is, of course, due to rate increases (though TfB reports this trend is flattening out). The big reason, however, is the growing awareness by advertisers and agencies that spot tv’s flexibility gives it an especial value in fast-moving times.

THE RISE OF SPOT TV REVENUE

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<td>1957</td>
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</tr>
<tr>
<td>1958</td>
<td>$550 million</td>
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Source: McCann-Erickson-Printers’ Ink figures. For the 1958 estimate, this source does not break tv down, but expects the total tv increase to be 7%. Since spot tv increases have been running ahead of the total, SPONSOR, after discussion with experts, used 9% as increase for spot

10 REASONS WHY SPOT

TV IS GROWING

• The “marketing revolution”—new concepts, new strategies, quicker turn around
• Pin-point concentration—by advertisers in “must” markets
• Flexibility of medium—adaptability to advertiser’s special problems
• Proven performance—no longer a secondary or “maybe” expenditure
• Usefulness in product testing—and product introduction
• News values—in announcing improvements, new models, etc.
• Retailer enthusiasm—for local level tv campaigns and tie-ins
• New media combinations—now used with spectaculars, net tv, print
• More attractive spot tv packages—offered by stations and reps
• More effective, intelligent selling—geared to advertiser requirements and today’s fluid budgets
New advertisers and renewals indicate

- Regional advertisers, major film users, are expanding their syndicated film buys after success in the past
- New advertisers—both national and regional—are being lured to film by flexibility and better dollar value

At this stage of the buying season, syndication—which, of course, is part and parcel of spot—seems headed in the direction its colleagues are going toward a record.

True, quite a number of national and regional buyers still are on the fence. But one thing is conspicuous about the buying trend for the fall: The average advertiser is likely to schedule at least as many markets as the previous season. And, from what sponsor has picked up on Madison Avenue, the chances are that many of the syndication standbys will have longer market lists than ever.

Additionally, these factors are by now in sharp focus:
- National advertisers are stepping up their syndication purchases.
- Breweries, food products, and oil companies have emerged as the dependable backbone of syndication.
- A wealth of new shows are on the market, but any variety in programming is in the off-network series. First-run products will be strictly the tried-and-true type: the action-packed, slick adventure tale.
  - Off-network series, while lending variety to syndicated programming, will focus a new problem this year: that of a possible glut on the market (with more than 20 ex-network shows already released).
  - Large regional film users will buy more heavily in bulk from syndicators. National and local buyers will still tend to buy-by-market from individual stations.
  - Time clearance during prime evening hours will continue to be the biggest problem facing film buyers.
  - Merchandising a film series will be taking on greater depth, with more and more advertisers asking personal involvement of the stars.
  - The edge of excitement about feature film programming has somewhat dulled. So both stations and film distributors will step up their exploitation.
  - The biggest shot-in-the arm for syndication this selling season is Kellogg’s buy of five kiddie shows for national spot placement. Some top national advertisers may still look at spot film programs as second-rate, but there’s evidence that the (1) dollar value and (2) merchandising opportunities are making increasing sense.
  - Some other new-to-syndication national advertisers: Pillsbury (which just purchased Dial 999 for 30 southern markets), Budweiser, Pabst, Camels, Philip Morris, Canada Dry, Nestlé, Ford, DeSoto.
  - But, as always, it will be the large regionals—brewers, food distributors, oil companies—that are the biggest buyers.
  - Already lined up for fall in well over 25 markets are Bellantine (Highway Patrol), Falstaff (State Trooper), Budweiser (U.S. Marshal), Schlitz, Pabst, Hamm’s Brewing (all various series), and a host of smaller regionals.

A look at some of the large food buyers shows the range of those who make syndication their major tv purchase: Kroger Stores, A&P, Welch Products, Nabisco, Best Foods, Safeway, Continental Baking.

Among the major oil company buyers, you’ll find Continental Oil (which renewed Whirlybirds in 65 markets) and Standard Oil of California.

It’s these large buyers that give syndicators the ready reason for sticking to a standard type of programing. As one leading distributor puts it: “They want the slick-production, action drama, and that’s just what we’ll give ‘em.”

Agencymen tend to disagree. One agencyman, whose client has decided to give up syndication, puts it this way: “We must have screened 50 pilots looking for a well-rounded family show. It was all in vain.”

The off-network series, though, are more diversified. In the 20-odd that currently are available for syndication, you’ll find eight situation comedies, four drama anthologies, a documen-

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Range of Time Costs* (Alternate Week—26 Weeks)

<table>
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<th>Highest rate on</th>
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<tr>
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*Katz Agency: How to Make a Better TV Spot. (SRDS figures)
tary, and three juvenile shows, in addition to six typical adventure shows.

This flood of straight-from-the-network product conceivably could present film buyers and sellers with a new problem. Agencymen feel their clients don’t want full or alternate-week sponsorships of reruns for one reason or another. If it’s a series that has had considerable success, then “everybody’s seen it”; if it hasn’t made good ratings, “who’ll watch it?”

Stations tend to go along with this reasoning, even though they are in need of strong programing.

Consequently, the series coming off the networks that have enough episodes will be sold strictly for strip programing, on a participation basis for sponsors. Syndicators are hopeful there’s enough room for this type of programing to keep pricing up to a reasonable level.

Costs of syndicated products in general is one thing that’s not worrying buyers this fall. Asking prices are about 15% over last year. But, as one agency man puts it, “it’s easily negotiated to a more realistic level, say 5-7.5%.”

Meantime, the reasons large regional advertisers are buying single shows in bulk from one syndicator are two-fold: They want identification, and they want merchandising. Both are easier to achieve with a single series.

You’ll also see these same regionals sticking with a single vehicle for more than one season. The reasons are virtually the same: A series that’s doing well is building audience acceptance, and the second year might even improve ratings over the first (as Ballantine has discovered with Highway Patrol). Second, a series that’s been merchandised effectively during the first year has a running start toward the second go-round. (An example of this: Conoco’s Whirlybirds’ renewal).

Local and national advertisers will pour more of their budget into direct buys from stations. It’s a natural for the local advertiser, who feels his local station is in closer touch with his market. National advertisers, on the other hand, have two reasons: (1) they’re most interested in good time clearance, and (2) they say it’s cheaper.

Time clearance problems will be the big ones this fall. Prime time is still the tough nut to crack; network taping will be felt. But ABC TV’s decision to spread to daytime programing on a major scale will carve the greatest chunk out of time clearances in three or more station markets. Eighty markets have been cleared for an additional 15 hours of network programing per week; ABC TV last week advised its affiliates not to make long term commitments for another seven-and-one-half hours. Thus heavy users of daytime syndication will find additional obstacles clearing time this fall.

It’s generally agreed that good merchandising can both create ratings and sell the goods, so you’ll find an increasing awareness among both stations and advertisers on that score. Merchandising a series’ star also will be more important this year. Adolphe Menjou, host of the Target anthology, and U.S. Marshal’s John Bromfield are two good examples of the current trend. Both not only make personal appearances, but figure heavily in sales training courses and even sales training films.

The feature film market—hottest in tv over the past few years—is beginning to cool off. Not that stations actually have run out of product; they haven’t. It’s the realization that the supply is limited and that the last existing pre-48 package is on its way that has somewhat dimmed the enthusiasm.

Actually, late night audiences have held up well. The big question to both buyer and seller now is: “Will that continue until post-48 product is released in bulk?”

Opinion about the release of newer features varies. Wall Street movie financiers feel the studios have nothing to gain and everything to lose (in residuals, especially) by their release to television, and that post-48 features will only come when the big studios are liquidated.

Other sources think the studios won’t hold out much longer. One indication: The dribbles and drabs of newer stuff that already have hit the tv market.
What viewers dislike in commercials

- Unique study of ARB viewer diaries in New York area shows small but significant discontent with commercials

- Most common viewer complaints are with frequency and content of commercials as well as booming sound

What would happen if a tv sponsor suddenly received more than half a million letters—all from New York—complaining about the show's commercials? With such a mountain of mail, one would expect drastic results. Yet, even if you received only 500,000 letters a week from New York, of course, it is impossible to estimate how many viewers would write to complain about the commercials. To get a more accurate idea of viewers' discontent, ARB's diary-keeping families, selected each month by careful probability sampling, have an opportunity to make comments, suggestions and criticisms about tv shows and commercials. The half million figure used above is an ARB projection, based on a special tabulation ARB recently made of its diarykeepers. The projection was based on the same technique used by timebuyers to project the number of viewing homes.

In February 1958, 28% of the ARB sample families in the New York metropolitan area made specific comments in their diaries about tv—both favorable and unfavorable. That, says ARB, makes a rating of 28.0. This means 1,300,000 homes, if you project the rating against the New York market tv home total of some 1.5 million.

ARB hastens to acknowledge that it is theoretically incorrect to project metropolitan area sampling to an entire tv service area. But ARB adds that this is done every day by a majority of rating service users because there are few practical alternatives.

However, using ARB's projection system with the reservation mentioned, the results are still significant.

Of the 1,300,000 tv homes in ARB's projection—homes that would make comments about tv—39% would make comments about commercials. Multiply that out, and it adds up to 500,000 "commercial comments."

These commercial comments (most, but not all, critical) can be catalogued under three types: 1) frequency, 2) content and 3) sound volume. Here's how the three categories compared in terms of frequency of incidence in ARB's February sample:

- Frequency (too many commercials, too often, etc.)—54%
- Content (untrue, poor taste)—29%
- Sound volume (too loud)—17%
• Volume (too loud, blaring, etc.)—17%.

If you translate these percentages again into "home complaints" and project them against the New York market, you arrive at these interesting figures:

Frequency complaints: 274,000
Content complaints: 117,000
Sound volume complaints: 36,000

Before any conclusions are drawn from these figures, some pertinent questions must be answered:

1) Are these statistics reliable? ARB says an emphatic "yes." They have, ARB maintains, the same reliability and confidence range as the regular ARB ratings for New York for February. They're produced from the same sample, same set of viewer diaries. Give or take a few thousand families either way to accommodate standard deviation, says ARB, and you have a perfectly legitimate set of figures.

2) Are these viewers just chronic complainers who don't understand the TV business? ARB's answer: definitely not. They represent viewers who have a good or bad word for TV and, given the opportunity, will express it. It is ARB's guess that, like the base sample itself, these people come from most walks of life, education levels and income groups. ARB insists they cannot be tabbed as chronic complainers because 61% of their comments are positive (that is, non-critical). As for understanding the business, ARB asks another question: why should they? Viewers don't care about the business. They're only interested in what they see or hear.

3) Since only 28% of the viewing homes made any comments, doesn't that mean the majority—the other 72%—are quite content with TV? ARB doesn't think so. There are always more people with firm opinions (who act on them) than will express their opinions, ARB believes.

ARB offers this simile: Suppose you have 100 customers and discover that 10 of them are positively unhappy. Those 10 customers can constitute your profit margin. Can you afford to ignore them?

4) Are New York viewers more sensitive than those in other cities? ARB admits it hasn't taken this particular study far enough to know for sure. Here's how ARB's diary comments from Atlanta for February compare with the New York results:

(please turn to page 76)

ARBITRARY FIGURES FOR JUNE SHOW DAYTIME HIKES OVER '57

Daytime viewing levels are holding up well compared with last year, ARB figures for June show. This strength was particularly marked in the Eastern and Pacific zones, where nearly every daytime hour was higher than the same month last year. Most Central zone hours were down. At night the picture was mixed. Early evening showed up strong, while late evening declined in all zones.

AVERAGE SETS-IN-USE BY TIME ZONES, JUNE, 1958

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Sunday thru Saturday Evening

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*Based on EDT. (+) and (-) signs show difference between 1958 and 1957 figs.
Dilemma: split account or one roof?

- As cost-conscious clients review agency management of their billings, they probe into multi-agency setups
- Does additional creativity of several agencies compensate for extra client cost? Here’s a roundup of views

The age-old dilemma of large-spending air media clients is raising its head in a new framework: Whether to put all the billing into one agency or split the account?

For some advertisers, like P&G, the dye is cast. Individual brands within the corporate fold are competitive with each other and need the attention of separate agencies.

However, among companies with equally competitive lines, the major cigarette advertisers, a trend has been shaping over the past few months in defiance of the traditional “competitive brands” adage: At least two big cigarette companies have recently consolidated two or three competitive brands under one roof: Philip Morris, by moving its PM brand to Leo Burnett, its Marlboro agency; P. Lorillard, by appointing its Old Gold agency, Lennen & Newell, for Kent.

As cost-conscious client admen view their fall plans, the problem of split account versus one agency rears its head once more. Does additional top creative manpower and agency management consultation from more than one shop outweigh the cost of coordinating multi-agency activity today? Are two or more agencies better suited than one to put a client in his best competitive position in the current market place?

To find the answers to these questions, SPONSOR interviewed advertising v.p. of manufacturers in the food, drug, cigarette and car industry, explored the subject with top agency management, creative heads and tv/radio executives. Here are the pros and cons of splitting or consolidating accounts today, as America’s recession begins to move gradually into a prosperity once more:

1) More tv billing means better tv franchises. This is the major argument favoring single agency assignment for top-spending network and spot tv clients.

“But in network negotiations, the client’s billing in one agency itself is not the sole determining factor,” says Bristol-Myers’ advertising chieftain, Don Frost. “Actually, a client of stature carries weight in time and program negotiations whether his budget is spent through one agency or through many. The networks, stations and program packagers are perfectly aware of the client’s corporate identity, which stands behind each brand.”

Yet, in these days of astronomical network tv costs, some advertisers with budgets sufficient to warrant one regular weekly network exposure feel that a split account could damage their power to carve out franchises.

“It is hard to put fixed figures to this concept,” says Sylvania’s Terry

THE PROS AND CONS OF SINGLE VS. MULTIPLE AGENCY SETUP

Admen favoring the multi-agency plan say:

1) Combined talent of several specialized agency tv departments can exert effort with networks on client’s behalf
2) Broader agency experience is applied to accounts split among several agencies, than one handled by single shop
3) Competitive brands within one company need individual and objective treatment of the separate agencies
4) Account management for bigger share of client’s billing insures better day-by-day servicing on each
5) Split account means benefit of each agency’s specialized efforts in media, copywriting, creative areas
6) Collective approach from agencies, more top thinking can be applied to each brand and multi-product lineup

Clients seeing advantage in a single agency stress:

1) Greater weight of combined billing in carving out prime time, hard-to-get spot franchises for client account
2) Simplicity of operation with one agency by-passes need for expensive coordination by client’s top ad execs.
3) Larger billing within one agency assures more attention from agency’s key execs, management, dept. heads
4) Closer relationship between agency principals and client’s ad dept. is possible without inter-agency competition
5) Lack of duplication in collateral marketing, merchandising, promotion, publicity services assures some economy
6) Unified advertising campaign theme, integrated sales effort easier to achieve through unilateral agency contact
Cunningham. "But in today's atmosphere, no client with network tv aspirations who has a budget smaller than $5-million should consider using more than one agency, other than for specialized services, such as consumer versus industrial advertising know-how."

It's the consideration of bargaining power with major air media as much as requirement for full professional agency servicing that helped set Campbell Soup's standard. "We feel that none of our agencies should handle less than $2-million, or they couldn't afford to bargain for us or service us profitably," says CS ad dir., Rex Budd.

2) Contradictory marketing problems may dictate split accounts. In the case of the giant soap companies, competing brands are a major reason for agency splits. But cigarette companies, which face similar strategic problems, have been reversing this trend.

"Marketing problems are peculiar to each individual brand," a top Philip Morris executive told SPONSOR, in justification of the firm's continued multi-agency set-up. "And internal coordination of our agencies does mean a high management cost to us in terms of coordination. But this isn't the only consideration in consolidating or splitting. Essentially, we like to keep some of our brands competitive internally and within agencies. Yet we feel one agency can successfully handle two of our competitive brands."

The extreme example of the split-account philosophy may well be Revlon, which currently employs seven agencies. In Revlon's case, competitive

Syvania's Terry Cunningham sees client decision dependent on various factors: (1) size of billing (don't split less than $1-million or $5-million); (2) individual product problems; (3) agencies' abilities to service products is only part of the reason for the split.

"We've found that several agencies can provide a broader creative base, better feelers in the tv/radio industry and greater media contact," says Revlon ad v.p. George Abrams. "For instance, one agency's creative staff may come up with a bright new tv demonstration technique or animation concept, and we can apply it to other products in our other agencies as well. Also, seven agencies provide us easily with twice the key executive manpower and thinking on our account than one or two agencies could. Beyond that, we like the adage of competition between agencies keeping each up to maximum performance."

3) High cost of multiple agency set-ups: To some degrees, a multiple-agency set-up is necessarily costlier. For one thing, a $10-million account

Revoln's George Abrams sees healthy competition resulting from multi-agency set-ups, employs seven agencies partly because of competitive products, partly to get benefit of more agency principals' creative thinking.

Some of the cost to the client of supervising and coordinating several agencies is more than compensated for, according to proponents of the multi-agency set-up, by the contribution to campaign creating and strategy thinking on the part of many more agency principals than any one shop could afford.

"It takes the systematized and highly organized approach of a very large advertiser to cope with several agencies," the advertising v.p. of a major soap brand told SPONSOR. "But the cross-fertilization of research thinking, marketing fact-finding and various copy approaches makes this worthwhile to us."

The key to such an advertising management decision, then, lies in (1) the product lines of the client, (2) size of his budget per brand, (3) internal organization of the advertising department.
Entertainer Rod Erickson, leaving field of tv advertising for tv entertainment, predicts others in agencies whose first love is show business may soon follow in his footsteps

"NO BUSINESS LIKE SHOW BUSINESS"--
Y&R's ROD ERICKSON MOVES TO WARNER

A 10-year-old inner conflict on which hat to wear—entertainment or advertising—is resolved when Rodney Erickson, Y&R's bouncy vice president and supervisor of tv accounts, leaves the agency to become corporate vice president in charge of tv plans for Warner Brothers Pictures on 1 August.

The move doesn't mean Madison Avenue has seen the last of Rod. Only now the film under his arm will be his own product for a change and the label will read, "For Entertainment Only."

"Not that I've ever really left entertainment," says Erickson, who began as a child radio actor in Chicago (in 1933, at age 16, he produced Voice of Labor on WCLF) "but an agency's function is to move merchandise—not entertain people.

"And from a security standpoint, advertising probably more rewarding..." The show business is where people feel that's it."

"Show business is the only field of entertainment that has a life of its own. With a B.A. degree in dramatics from University of Iowa where he was the college radio station's first man to produce the plays of Tennessee Williams, he will work closely with director-producer Bill Orr in planning product, stage designer and producer of Broadway's smash Kiss Me Kate. After Iowa, Erickson came to New York, became director-producer for NBC, later CBS, then program operations director for WOR.

At that time, he jumped flat-footed into advertising, first with P&G, then FC&B on the Lucky Strike account, finally came to rest at Y&R in 1948 where he produced We, The People and Fred Waring Show.

What are the views on tv by a man such as Rod who has seen it go from a $0 per year industry to a $100 million colossus?

• On show trends: "Despite the terrific response to Westerns and audience participations, these are the toughest shows to sell. The show is the thing—never the category."

• Commercials: "Although my preoccupation is with entertainment, there is no guarantee that entertainment will sell. The burden of sale lies with the tv commercial creator, and they're doing a great job."

At Warner Bros., Erickson will work closely with executive producer Bill Orr in planning product, and expects to draw up blueprint for sales. In November, he goes around the world in behalf of international tv films.

By Hanque Ringgold

One of American industrial management's greatest needs today is effective communication with its employees and citizens of its plant communities.

Management is entirely aware of this need. It knows from experience that good communications will favorably affect the production rate, the number of reworks, reworks and seconds; the down time of expensive machinery, the accident rate, absenteeism, waste and many other factors which show up in the profit and loss.

And management is using various media to help it meet this need. For employees there are group meetings, house organs, newsletters, bulletin boards, reading racks, policy manuals and booklets on such subjects as orientation, safety, hospitalization and retirement plans.

Members of the plant community are reached through "thought leaders," plant tours for schools and societies, and publicity releases to the newspapers.

Radio and television—the fastest media of all and the warmest, most personalized of all (except "in person" meetings which put a limit on audience size)—these powerful and persuasive media have been almost entirely overlooked.

I base this statement on two things: first, my own observations over the last three years working with a management consultant firm handling accounts, second, I base this statement on the results of a questionnaire survey I made for the same consulting firm on the use of non-network radio by management for purposes other than the sale of a product or service. Of the 346 answering stations from the 200 top labor markets, only 21 or about 6% reported carrying any radio sponsored for the purpose of reaching employees and citizens of plant communities.

Among these was a plant of one of the big eastern steel companies who had sponsored a musical program year-
Today's pr-minded corporations have developed extensive community and employee relations programs.

But two vital communications media are being overlooked in these programs: local radio and television.

Round for five years with the purpose of "building community good will." Three plants of a large appliance manufacturer sponsored programs. Two of these used newscasts and one picked up the tab for half of the basketball games. All of these said their purpose was "community relations and employee good will."

A large copper mining company had a quarter hour radio news across the board "for public service;" a steel company sponsored football games and gave half the commercial time to charity while using the rest to build employee good will. An airplane manufacturer used half hours weekly to bring "music for employees and friends" and a tractor company sponsored basketball. A few companies used announcements, the most ambitious of which was a bearing manufacturer who had used 10 minutes a week for years "to sell the American capitalist system."

All of this is good, but it is only a drop in the bucket. It indicates that a small part of industry recognizes radio and tv's potential as a prime medium of employee and community communication. Or that some station management has been alert to its opportunities to integrate itself into the fabric of its community life with profit to industry and to itself.

But for every company reporting its use of air media there are probably another 10 or 25 or more who could be sold on doing so if the right people were approached in the right way. Here's how it was done in one instance.

A large manufacturer of durable goods in a secondary city in the Midwest regularly sent publicity releases to the local newspapers and occasionally used paid space to bring a special announcement to its employees and the community. It did not send releases to any radio or tv station in town and did not use air media services in any way. Investigation showed that the employee and community climate needed improvement.

The objective was to sell these two groups on the correct belief that the members of the company's management were approachable humans who wanted to treat employees as people—individual people. Also that the company, as a good corporate citizen, was paying its fair share of local, state and national taxes and was deeply interested in the growth and prosperity of the community. Our third objective was to explain clearly and understandably various company plans, policies and actions at appropriate times.

To accomplish these objectives, my main recommendation was the use of radio and tv. We started with five morning quarter hours and three evening quarter hours on radio. After 13 weeks we switched to six five-minute newscasts per day and added six quarter-hour evening tv newscasts weekly. This is a fair piece of local billing to start blooming where none at all had bloomed before.

Is it accomplishing its objectives? The company says it is, and the fact that they have now been using radio and tv for employee and community relations for two years is pretty good evidence of its success.

How should a station go about cultivating this kind of business? First, choose the biggest plants available in your locality to go to work on. Make your contact as high up in the organization as you can—the president, if this is feasible. If not, find out if there is a community relations, employee relations or industrial relations head. Don't go to the advertising manager; nine chances out of 10 he will have nothing to say about a program you are going to try to sell.

If you don't already have a substantial knowledge of the business you are calling on, try to find out all you can about it. Ask to be put on the mailing list to receive publicity releases, copies of the house organ or any other material available. It has been my experience that most stations do not ask a plant for news about itself unless there is a strike, a bad accident or a fire. Yet, there are many other news-

(Please turn to page 76)
Sandran's one-two air media punch

Backed into a competitive corner, Sandran went into network television and radio to build its market share. Coupling these with local spot plus heavy merchandising has created steady sales gain plus dealer loyalty.

When you quadruple sales in four years, what do you do for an encore? The answer: boost them sixfold in the next three years.

Sound incredible? It is, but it's the case with the Sandura Co., of Philadelphia, manufacturer of Sandran, a vinyl-surfaced, felt-backed floor covering product.

As the accompanying chart shows, sales have been on an almost vertical climb since 1954. The reasons why are threefold: a good product; a one-two advertising punch using network tv and radio plus local spots; and a solid saturation of merchandising.

Sandran has come to its current representation in air media, network and spot, tv and radio, by building a piece at a time. Here's how it happened:

Sandura, founded in 1923, is not a new company but Sandran, introduced in 1950 is, relatively. For its first three years Sandran sales were small. The fourth year they turned up slightly, reaching about $3 million.

Early in 1955 Sandura's agency, Hicks & Greist, decided the growth was coming too slowly and moved the product to a new launching pad. "What we had been doing," recalls Charles V. Skoog, Jr., then H&G v.p. and account executive on Sandura, now agency president and still a.e., "was fighting the well-established giants on their terms—things like color spreads in women's magazines. Comparatively our budget was fractional to theirs, so was our impact." The giants are, of course, Congoleum-Nairn and Armstrong Cork Co.

Forthwith Skoog, together with Theodore Grunewald, H&G v.p. for tv and radio, presented a radical program to J. Stokes Clement, Sandura's president and Samuel D. Pollock, its aggressive advertising and sales promotion manager. The plan: drop print, put the whole budget into tv.

"This whole budget," Skoog remembers, "was about $150,000, which had to go nationally, so we weren't about to dominate tv." But what it lacked in money, Sandran made up for in strategy. "Our big product advantage with Sandran," Skoog notes, "is that it's stainless and easy to clean. We figured we could demonstrate that graphically on tv."

The subsequent demonstrations were dramatic enough to outweigh their infrequency, once a month on the old Tonight show on NBC TV. (See...
sponsor, 5 September 1955.) On live cameras New York City traffic rolled over Sandran, elephants stomped food on it, steamrollers crushed dirt and ink into it, and, while the camera still watched, Steve Allen, or one of his company, easily wiped it clean.

The impact was felt immediately. The first two commercials went on in May; June sales were up 66% over the previous June. May and June together, (four commercials) had enough net effect to project the first six months' sales for 1955 up 108% over the previous year. And the company added 1,122 new dealers to its roster, which it credited largely to the new TV campaign.

By late 1955 the sales rocket was rising beautifully. Pollock decided it was time to fire the second stage—radio. The strategy concept was simple; TV was providing considerable impact, but cost too much to consider expanding heavily at the time. Radio, on the other hand, being less expensive, could broaden the coverage at a low total cost, particularly in important farm-and-rural markets, where every room in the house offered potential for one of Sandran's products. floor coverings, wall coverings or counter tops.

The company chose The Breakfast Club, on ABC Radio network. The first 26-week contract was regarded as a test; within a few weeks it proved out and Sandran has never left the show since. The current schedule calls for one commercial a week, on rotating days. The show is on about 60 stations.

"This radio show has proved to be a perfect complement to our TV schedule," Pollock says, "by not only providing an umbrella coverage pattern, but also furnishing us with a strong personality salesman who gives our product claims believability."

Sales continued to climb, and a larger ad budget became available. The next step, in March 1956, was network TV on a regular basis. The buy was Queen For A Day, on NBC TV, on an alternate sponsorship of a 15-minute segment weekly. With a commercial every other week, a cross-mention on alternate weeks, the show gives a desired continuity, and is still used year-round.

Early this year, with more budget available, Sandran added a similar alternating arrangement on The Price Is Right, also NBC TV.

All of these three network shows have a common factor: a strong personality. Sandura picks personalities deliberately for two reasons: it wants to capitalize on the "believability transfer," but also because the commercials on the TV shows are live demonstrations, and the participation of the personality lends credibility.

Sandran commercials have not deviated from their original successful concept of dramatic presentation of product features done live, though they've become less complicated: where formerly live shots of traffic or elephants passing over the product were used, the company now substitutes something smaller, such as a lawn roller, or a boy on a pogo stick.

The network advertising, both TV and radio, represents only one phase of the total advertising for Sandran. Advertising, at this level, is decided upon, and paid for, by the factory. But the company also maintains a strong co-op ad program for its distributors and dealers.

This co-op program began, in a small way, about four years ago with sporadic TV and radio spots in about 15 markets. It has now grown to the point where regular and heavy use of TV, and some radio, is on a continual basis in 50-plus markets. Early this year H&G ran tests on these local activities, by trying different combinations: spots only, news and weather plus spots, or syndicated film sponsors.

(Please turn to page 78)
What criteria do timebuyers ignore?

Three station men point up several factors which they feel are often overlooked by both buyers and admen when making time decisions.

John O'Connell, sales manager KOMU-TV, Columbia, Mo.

Rely too heavily on national ratings

Most timebuyers necessarily concentrate their thinking on the top metropolitan markets and cannot devote enough attention to area coverage stations (often in smaller markets) whose distribution patterns and viewing habits are different, and whose population figures are changing faster than they can be measured.

In many markets, wholesale sales are inaccurate reflections of their importance. The wholesale market is concentrated in the metropolitan area. But total retail sales are a much more accurate gauge of how people live, eat, dress and buy in these areas.

Competition for viewing time decreases as the size of city decreases, so viewing habits are different in area markets. People in smaller towns and on farms spend more time watching television—and usually have fewer stations from which to choose—than in larger areas where viewing hours are allocated between stations and entertainments.

The smaller market stations are quite different from the metropolitan area. Two-thirds or more of the American public, according to the 1960 Census, live south of the Mason-Dixon line. Consequently, KOMU-TV, based in the other hand a New York City-based television station, SDN, is in a second metropolitan area. Jefferson City, two-thirds as large as Columbia, is not within our station's Grade A coverage contour. We must look beyond the metropolitan area figures.

Census figures from 1950 have no more than historical interest now. The actual population of Columbia is up more than 50% in the past eight years and Jefferson City's growth is almost as meteoric. Published figures can't keep up with the explosive growth of many cities in the 25,000—100,000 bracket—and such cities are important to timebuyers. Large cities cannot grow anywhere near as fast. It is important to check on the growth of important cities in area markets.

Very often, in markets which are infrequently rated, timebuyers use the national standings of network shows to compute adjacency ratings. In many cases the value of a local show exceeds the so-called prime adjacencies which shine so brightly on network reports. Never underestimate the power of a local personality.

Joe Baisch, general manager, WREX-TV, Rockford, Ill.

Positions of station in community

The four most essential time buying criteria which are sometimes overlooked consist primarily of intangibles:

1) Local ownership and integration of such ownership with management
2) Qualitative audience loyalty
3) Station leadership in community
   a) personnel
   b) programming
4) "Personality image" on the home screen

The FCC in its licensing procedures recognizes as should knowledgeable participants the inherent values of participating in ownership by management. Sound policies and long range good judgment will most commonly prevail where operating personnel hold part of the investment risks.

In each community there is a broadcast property which holds the proud mantle of leadership. This is no accident—the station achieves its position of towering strength on the basis of the merit of its operating staff and, of course, its programming. By way of example: WREX-TV strictly adheres to a continuing policy of public service remote to meet the unique needs of the community. Such needs are most appropriately met by television. For instance, the local theater where Rockford high school holds its graduation ceremonies cannot accommodate the ever-increasing senior class, and television fills the gap. Remotes of such events as the Jubilee Mass of a diocese, or telecasts of a world leader of the Protestant faith, or the recognition of the accomplishment of a local rabbi, are highlight presentations which cast the mold of favorable public opinion in depth for WREX-TV. They enhance the station's stature by their very nature—they develop a source of loyal appreciation and make WREX-TV the "neighborly giant" of the Rock River Valley.

And, of extreme importance, is the personality image created by the warmth, courtesy, friendliness, honesty and character of the "on-camera personnel." Their deportment and behavior, both on-and off-duty, contribute toward an aggregate positive attitude toward the station.

Recently, advertisers have become vitally concerned with their corporate images. They have discovered that product sales are dependent to a considerable extent on the buying public's sum total attitudes and impressions of the company as a corporate entity.

A television station's effectiveness as a sales medium is likewise dependent on its station image, but to a far greater degree than in the case of a manufacturing company, because its service is intangible. Its sole mission,

(Please turn to page 71)
You get **DOUBLE** impact...

PRESTIGE • KNOW-HOW

from the **DOUBLE** Tower station

VRVA-TV CHANNEL 12
RICHMOND, VA.
take a look at revitalized Richmond

You're a buyer of television advertising and you're interested in the Richmond, Virginia, market, but your image of that market is rather hazy.

You can sharpen that image with these latest facts, figures and observations:

1) Richmond has gone through an extraordinary transition and expansion since the end of World War II. In terms of total dollars for construction ($72.5 million in 1957) it is the fastest growing metropolis in the country. A modernly built Richmond sprays for miles around the historic Richmond. The pace of expansion shows no signs of abating.

2) Richmond stands as one of the country's most notable bulwarks of economic stability. Richmond has never known either depression or recession. It is endowed with a balanced economy, with no one field dominating. Employment per capita is consistently spread according to the ideal pattern for metropolitan areas. Industry is so diversified as to make Richmond recession-proof. Note these illuminating signposts: (a) The industrial production index has doubled within 15 years; (b) the manufactured product adds up to $1.5 billion and (c) personal income per family is hovering at the $7,000-level.

3) Richmond's unwavering industrial health stems from a neat blend of broad diversification and a high percentage of skilled workers. It's not dependent on heavy, or even light, durable goods. No. 1 among Richmond's principal industries are the tobacco products—you've certainly heard the city referred to as the "cigarette capital of the world." The others include chemical products (like rayon and cellophane), paper and paper products, printing and publishing, fabricated metals, textile products, pharmaceuticals, furniture and other wood products.

4) Richmond is one of the great white-collar centers of the country. A "Hartford, Conn. of the South," This factor assures continued economic stability for the market. For instance, the ratio of white-collar workers runs around 40%, as compared to around 25% for manufacturing. Two major sources of the white-collar employment are the concentration of 33 insurance companies in Richmond and the central offices of three giant railroad arteries—the C&O, Seaboard Airline and the RF&P. These insurance companies—like Life Insurance of Virginia, Virginia Mutual and Lawyers Title—rank among the country's top underwriters in their respective fields.

5) Richmond is a metropolis that's got plenty of expansion room. New developments—both home and commercial—spread over adjoining counties like Chesterfield and Henrico—all of which are part of the physical city of Richmond, though not incorporated with it. Hence Richmond today is not just a city but a tri-county metropolis. Tip for automotive and petroleum people: The sprawling nature of Richmond has made it a two-car-per-family market.

6) Richmond is the trade center of the South Atlantic region. Measurable retail sales were well over the $480 million mark in 1957 and wholesale distribution figures were $1.53-billion. Those wholesale dollars grew and testify to Richmond's dominance as the point of distribution for a vast section of the Atlantic Seaboard. Richmond is between Baltimore and Charlotte.

7) Richmond is the transportation gateway leading to four directions—with six trunkline railroads, five airlines, six interstate bus lines, 50 motor freight-carrier lines and water freight service on the James River. It is the shipping port for all inland Virginia traffic. All freight moving along the Atlantic Coastal plain is handled through Richmond.
8) Richmond is heir to another boon in terms of stability: the weather. Known as the “Riviera of America,” the Richmond area has an average annual temperature of 57.7 degrees, with a normal yearly rainfall of 42.9 inches. It’s not subject to violent upsets of nature and the growing season is 216 days.

9) The level of income from agriculture in the area surrounding Richmond city is exceptionally high per acre. The sources: Grain, cattle, poultry and truck farming. Richmond is not only a hustling marketing and distribution center for these products but an important site for food processing and distribution. In addition to giants like Swift and Armour, packing plants are maintained here by some of the country’s largest regional companies. For example, George H. Myer & Sons and Joseph McSweeney & Sons. Richmond is also the home grounds for the famed Southern States Cooperative.

10) Richmond’s retail shopping area of influence has this unusual characteristic: it extends out to nearly 60 miles. They come to do their shopping regularly in Richmond from as far as Charlottesville, Fredericksburg and Petersburg.

11) Richmond is quite a magnet for the motoring tourist. Aside from having plenty of its own historical attractions, Richmond is so located in mid-state as to make it a popular gateway to the region’s historic places and natural grandeur.

Postscript to a Statistic: If yours is a grocery product in national distribution, you’re not getting a true measure of the dollars spent for your product in Richmond. The reason is simply this: You credit your Richmond sales to cities other than Richmond. You do it inadvertently because of the ways of the big chains—excepting the A&P—that do business in Richmond. Take these three for instance: (1) Safeway has 22 stores in the Richmond area but does all the buying for them in Washington—where the regional offices are located—so the sales credit goes to Washington. (2) Colonial Stores has 20 outlets in Richmond but the sales you make are credited to Norfolk for the same reason. (3) The People’s Drug Stores operates 15 outlets in Richmond but the buying goes through its Washington offices. The net result of all this for WRVA-TV and others in Richmond: They’re shortchanged by 20-30% of the product’s actual advertising dollars for Richmond.

A Tip to Marketing Men: Don’t take the Richmond consumer for granted. Don’t expect him to try your product just because it’s on the store shelf. His habits are deep-rooted and his loyalties, quite firm. So—if your product is in Richmond you Better advertise. To switch that loyalty you have to sell hard. That’s why you must include Richmond in your list of must-advertise-heavily markets.

THE NEW RICHMOND: Many multi-million-$ housing-shopping developments, like this, exemplify the enriched market.
unchallenged in Spot News, Special

With WRVA-TV the words, “The Station to Watch for News,” is not just a sales slogan: it’s a way of life.

If there’s any facet of the operation where WRVA-TV’s status of prestige and know-how shines like a beacon it’s on the news—and special events—front.

You won’t find in Virginia—and perhaps throughout the South—a station with a better reputation for news and special events coverage than WRVA-TV.

The station has made news and special events an unstinted service—what’s more, an obligation—to the community. Every station in Richmond has network shows and tv films, but WRVA-TV can point to this big plus: A unique personality stemming from what it does consistently with news and special events.

These are the things that have helped make WRVA-TV’s news and special events coverage a personality in the life of Richmond:

- Always keeping on top of the news.
- Maintaining 30 correspondents for film coverage in every section of Virginia.
- Using a full news film crew roving Richmond at all hours of the night and day in a station-wagon that is equipped with cameras, lights and telephones. In addition, WRVA-TV subscribes to national film services.
- Sparing no effort in getting its exclusive film coverage from the scene of the event to the station’s thoroughly equipped film developing laboratory. Like the time it used four helicopters to deliver the shots taken of the International Fleet Review off Norfolk. (See picture on page 7.)
- Scoring one “first” after another, like the pickup of the Virginia Governor’s Inaugural, the Jamestown Festival, the official visit of UN Secretary Dag Hammarskold’s visit to Williamsburg.
- Scooping the area with the big news breaks, whether they be disasters, like a Kentucky-border mine blast or a transcontinental bus crash that cost many lives, or the round-by-round film report of a special session of the Virginia State legislature.
- Broadcasting two and a quarter hours of local news weekly, which includes Esso’s and Phillips 66 nightly sponsorship and a series directed primarily at housewives.

ITS SPECIAL EVENTS COVERAGE TYPIFIES WRVA-TV’S LEADERSHIP

International Naval Review: WRVA-TV announcers and cameramen were in helicopter over Hampton Roads and on board Canberra

Easter Parade: WRVA-TV originated and covers this event “live” annually in Richmond’s largest park, giving prizes for most attractive finery

Tobacco Festival: This colorful event, of major significance to all Virginians, is also covered in detail by WRVA-TV each year

NEWS EXPERT

† Herb Clarke, news reporter, sparks WRVA-TV news, special events antics

† Andy Obert broadcasting late night news, whose is on a par with best in

Chuck Shull’s nightly round local, state, national was entertaining as it is informative.
Events, Local Live Entertainment

WRVA-TV has a philosophy of its own in producing live local entertainment: Make sure that what you put in it is closely identified with the community.

The station also gears its local live entertainment programing to a set of guidelines, like these:
1) Whatever you do give the production a network quality.
2) Provide a fair balance of local programing as compared to local film—and above all, see that the live programing is in keeping with the character and sensibility of the community.
3) Tailor the program as closely as possible to the interests and service of every group in the community.

WRVA-TV can claim a strong foundation for whatever it does in live programing: topnotch studio facilities and a production staff with a wealth of know-how.

Now—a message about WRVA-TV's ace live show: Teenage Party.
What makes the daily Teenage Party hour a consistent leader in late afternoon programing:
a) It's got as m.c. the most popular tv personality in Richmond—Roy Lamont.
b) It's got the support of the authorities of the surrounding high schools and the people concerned with the youth of the community. (Hence a potent adult audience ratio.)
c) It's a prodigious mail-puller—it's piled up over 6,000 request letters a month.
d) It's proved time and time again that it can make a hit record overnight. In fact, local record distributors have prevailed upon Lamont to let them know when he's going to play an unknown record so that they can stock the dealers in advance.
e) It's so potent as a maker of best record sellers that the biggest of stars in the recording world make it a point to appear on the show.
f) It's a consistent high-rating show, delivering between $2.25-$2.50 per-1000-homes.
g) It has the SRO sign out for advertisers virtually all the time.

Another popular item on WRVA-TV's regular live entertainment roster: the Saturday night SUNSHINE SUE AND HER RANGERS. This folk troupe is as integral a part of the area serviced by WRVA-TV as say, the great annual Tobacco Festival.

A great favorite with WRVA-TV audiences is the top-size swimming pool on the studio grounds—the site in warm weather for regular and special productions.
skilled, aggressive with Promotion

WRVA-TV's management is skilled and richly backgrounded in audience-building and supporting a spot client at the point-of-sale.

Their is an aggressive type of promotion and merchandising. They do it with imagination and finesse—not in gusts of activity, but regularly. Chalk up to this accumulated effort of audience-building the fact that WRVA-TV has the area's tv viewers alert to its programing from sign-on to sign-off.

Advertisers on WRVA-TV have been much impressed with the station management's aptitude and readiness for working out a marketing or merchandising problem for Richmond.

A management that has consistently delivered sales successes for many years can't help but be thoroughly conversant with the buying characteristics of the consumer in the Richmond market. It knows the type of campaign that can be most effective and how it can be best merchandised.

Examples of the type of support that spot advertisers get from WRVA-TV:
- Special posters for dealers' showrooms designed by the station's art department.
- Exploitation of a spot-sponsored program on a downtown 50-foot electric sign or 24 sheets placed on main local highways.
- Spotlight ads in local newspapers, attention in tv columns and telegrams or letters to the retail trade and supermarket buyers.
- Sets up sales meetings in WRVA-TV studios for advertiser's sales force or dealers, with the station's personalities delivering participating pep talks.

You're among the Blue Chips—like these—when you spot buy WRVA-TV

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You can get no better image of WRVA-TV as a community force than this: **It never takes its eye off the opportunity for public service.**

WRVA-TV fully realizes that the impact of public service is what makes character for a station in a community.

Hence the station's programming and management—with years and years of experience in the public service field—are alert to finding ways to:

1) Putting its facilities to work in behalf of education; 2) bringing the community in closer touch with local government and 3) spotlighting the problems, interests and needs of various segments of the community.

Three regular programs that graphically highlight this identity between the station and the community:

**LET'S EXPERIMENT:** A morning half-hour on various subjects that is actually used for classroom instruction in the Richmond area schools.

**CITY DESK:** A weekly report by the City Manager in person.

**FARMER'S FORUM:** A Sunday feature filmed by WRVA-TV produced in conjunction with the Virginia Polytechnical Institute, USDA, and Virginia Dept. of Agriculture.

**Served Hot Off-the-Griddle**

Crew covering International Naval Review at Hampton Roads flew directly to WRVA-TV with film they had taken that afternoon, landing on station's parking lot. The reels were developed, edited and telecast to viewers several hours later as complete program.
The personality of a station stems from the ability, the background and the activity standards of the management.

Add up the years of service rendered to broadcasting by the station's management staff and it comes out 167 manpower years. Ponder this fact and you have the answer to WRVA-TV's standing for prestige and know-how.

WRVA-TV's management prides itself on:
- Looking upon advertising as a constructive force for public service.
- Holding fast to the credo that service to the community is more important than momentary financial success.
- Having an obligation to the advertiser to buttress his campaign with whatever marketing aid it can give him.
- Affirming periodically its pledge to serve the community in the best of broadcast traditions.

Re WRVA-TV's physical facilities: For a city the size of Richmond it has no superior in the U.S.A. You can get a testimonial to that effect from advertisers who have used these facilities.
Local radio programing has become an object of intense interest on the part of the media buyer. It is with this recognition in mind that sponsor herewith makes available excerpts from a treatise on local radio programing prepared by six-man editorial board of John Blair & Co., station representatives. As you'll note, the report is (1) a penetrating scanning of the subject from various vantage points, (2) represents the hard and incisive thinking of a rep that has concentrated much effort in the field of radio station programing and (3) deals with the complexities of a type of programing often slightly referred to as "just music and news." It also explores the subject from the viewpoint of what it means to the buyer. This report is the combined effort of a six-man editorial board headed by Art McCoy, executive v.p. of John Blair & Co. His associates in the project: Wells Barnett, station operations manager, who compiled the report; Ward Dorrell, research director; Al Long, sales development director; Lou Faust and Ed Whitley, of the Blair sales force.

Local Radio Programing

With the possible exception of the automotive industry, there is probably no American business today which raises so much emotional concern among its users, both advertisers and listeners, as radio. This emotional view of the radio business manifests itself in letters to the editor and to the radio stations themselves, speeches to industry groups, articles in trade magazines, and endless soul-searching on the part of radio station managers, advertising executives, and the listeners themselves.

Interest in radio is nothing new. It existed from the beginning of radio, when the more important network radio programs were a dominating force in American popular culture. What is new today, and especially challenging to advertisers, is the peak of interest which has been reached almost entirely through local programing.

This, then, is a study of local programing on all kinds of radio stations, both network affiliates and non-network stations. The problem of local programing on an independent station is obvious—with few exceptions, everything which appears on the station is local in origin. But the network affiliate also has fundamentally the same problems, since by far the larger part of its total program structure consists of local programs, and the same basic principles which apply to independent station programing apply with equal force to the local programs of the network affiliate.

The manager today is a true professional, whatever his background. He may be a veteran of radio, with many years of experience, who has adapted himself skillfully to the changing broadcast climate. Or he may be a new man with a completely fresh view of the public's tastes and desires.

These are the elements which radio station management molds into a total operational pattern to which most people will listen with interest and pleasure: news, service, music, personality, public service, editorializing, production, promotion-exploitation.
NEWS

Radio is in a unique position to provide a kind of instantaneous local news service which the other communications media cannot offer. Radio has a wide range of lightweight, portable, electronic equipment available for use in news coverage which makes it possible for the radio newsman to get to the spot quickly, report the news as it happens, interview the participants in news events, or witnesses on the scene—in general, to do a variety of news gathering efforts on the air at any moment the occasion demands.

To implement this effort, the modern radio station today is investing more money in news-gathering facilities and personnel than ever before. Such equipment as short-wave-equipped mobile news units; portable tape-recorders; fleets of cars equipped with radio-telephone; helicopters and airplanes; monitor radios at the studios; all play their part in the reporting of the news as it occurs. In addition, many stations employ news editors, reporters, re-write men and air personnel who specialize in news delivery.

Stations which attach great importance to the gathering and handling of news do most or all of the following things:

They will interrupt any program instantaneously, to present an important bulletin. *Today's* "extras" are on radio, not in newspapers.

They appoint the drivers of radio-equipped taxicabs as special correspondents, and pay them for news tips phoned to their dispatchers.

They make reporters of professional men who have telephones in their cars.

They pay rewards to any member of the audience who phones in a reliable, useful news tip.

They dispatch mobile units to the scene of any major local story, get "first person" reports from citizens on the scene.

They maintain special leased wires in the courthouses, and the sheriff's office, police headquarters and other logical sources of news, for instant coverage.

SERVICE

The distinction must be made here as between public service, in the commonly accepted sense of broadcasts which are meant to further a worthy public cause, and services of a nature which routinely affect the daily lives of the mass population which depends on radio to supply these. These daily-living services are what we discuss here.

The advertising profession is inclined in its thinking to label the latter kind of service to time, temperature, and weather. Of course these are so important that they are basic. Local radio's immediacy and localization make it possible to tell the businessman what he should wear today, the housewife what time she should shop; the young schoolgirl what time she should leave for school is open today.

In most major communities today, automobile traffic is a serious problem. Today's radio station in a major market employs the services of trained personnel to watch traffic conditions from automobiles and helicopters; spends thousands of dollars for equipment, and probably saves the average motorist hours each year. Certainly, the radio station which concerns itself with this problem in a large city where this sort of thing is important is performing a service of a kind which cannot be obtained anywhere in the mass communications area.

MUSIC

Because of its universal popular appeal, a large part of the program material presented by any radio station is music. It is the presentation of a large amount of music which has made radio today's constant companion, the ever-present companion which is turned on in most homes much of the time.

The emphasis today, as it has been for many years, is on popular music. Popular music may be most easily defined as the music most people want to listen to most—today. The test of the popularity of music is its acceptance by the general public, and this acceptance is not difficult to determine.

The musical taste of the public is a capricious thing. In the Nineties, the same public which liked "Break The News To Mother," also liked "Elise From Chelsea." In those days, "The Moth And The Flame" was as popular as "Mother Was A Lady."

A hit tune in 1938 was "Flat Foot Fluggee," along with "Love Walked In." In 1948 "Nature Boy" shared the popularity lists with "Zip A Dee Do Dah." In mid-1958 "Return To Me" and "Purple People Eater" are equally well received by the public.

The chief point here is that public taste is the determinant. The modern radio station seeks to serve the public by providing the music which the mass of people wish to hear.

The final link in the chain of music presentation is music control—the creation by management of a system which insures that the right music gets on the air, in a pattern which management through its close contact with the public, its analyses of audience research and the local music business, has determined is most desirable for the area. Music control has two positive advantages; it prevents the possibility of an individual or group of individuals from altering the musical presentation to suit personal tastes, which are usually atypical; and it assures management that the station will have a consistency in its 24-hour sound pattern which tends to build habit-listening, since the listener grows to understand exactly what we can expect from the air-face of the station at any time. Consistency in the sound pattern around the clock is one of the major distinguishing characteristics of many very successful modern radio stations.

PERSONALITY

The question is often asked—"what happens when a number of stations in a given market start presenting the same music?" The answer is that for years in most major markets there has been more than one station concentrating in general on this kind of program material, and yet in every instance one stands out, even though its basic program material may be much the same as one or more competitors.

The individual on the air is the ultimate link between the station and the listener. New research about to be made available by John Blair & Co. indicates that very successful radio stations create a positive image in the minds of the listeners. They tend to think of such stations as lively, entertaining and interesting. The stations about which the mass of listeners have no positive image are considerably less successful.

The only way to create this desirable image is for people on the air—to communicate to the audience. They do so through personal warmth and sincerity, the air of interest in what they are doing, the professional skill with which they
blend the various elements of the program into an ear-pleasing whole.

The successful air personality is a true professional who takes pride in what he is doing. Therefore, he is willing to invest the time and effort in the kind of advance preparation of his show that makes the difference between a sloppy air presentation, and a polished, finished performance.

Successful stations attach tremendous importance to this phase of programing. The rule-of-thumb at most such stations is that a three hour air performance requires three hours of preparation in advance.

The sort of person who can successfully accomplish the objective outlined above obviously must be a good salesman; to begin with, he is selling himself and the radio station every minute he is on the air or making a public appearance. Just as he is successful at this, it follows that he is able to sell commercial products.

PUBLIC SERVICE

Every radio station has a responsibility to serve the public interest to the best of its ability. The method by which this is being done today by modern radio stations, however, is a far cry from the way public service first developed in radio.

As one station manager put it recently—and aptly—"For too many years, we talked ourselves into thinking that we could serve the public interest by giving them public service program material which didn't really interest them too much." This was the era of the broadcast luncheon speech, or the daily quarter-hour school program, or interviews with visiting explorers, or speeches on safety by the police commissioner, all of which tended to be dull.

As a major example of true public service, many radio stations have created ways for the public to make itself heard on local and national issues. One important way of handling this type of operation is to set aside a large block of time in the evening, employ a moderator and perhaps a panel of guests, pose a challenging question, and invite the public to call the radio station and discuss the issue. The moderator, using a tape delay loop as a protection for the station, talks to those who call, questions them further, and airs the call. The interest of the public in this presentation of their own views in their own voices is tremendous. One major Middle-Western station, in order to determine the popularity of such a program, called Night Beat, asked the telephone company to install a device to count busy signals from the incoming calls of people who wished to express their opinions. In four nights, over 5,000 busy signals were counted.

The second major area of public service is the promotion of good causes, whether they be safety campaigns, clean-up campaigns, cooperation with charitable organizations, or fund-raising drives. It is in this area that the greatest change from old-fashioned public service techniques has occurred. Today, the successful radio station has adapted advertising techniques to public service in a sincere effort to attract greater public interest in these causes and therefore greater public support.

EDITORIALIZING

The Federal Communications Commission authorized radio stations to editorialize more than 10 years ago. In fact, they rather strongly suggested that stations do so. However, for a considerable span of time, most stations preferred not to risk unfavorable public reaction by doing so.

In a major Eastern market, the municipal airport was heavily used as a diversion point for aircraft weathered out in New York and Boston. However, the airport facilities were inadequate for the handling of a large volume of modern large airplanes. Even though Federal funds had been allocated for the improvement of the airport, official apathy had caused the improvement project to become stalled. A local radio station undertook a campaign to enlist the support and interest of the public in a campaign to unblock the funds and get the project moving. The campaign caused a stir of public interest and the local Chamber of Commerce took the lead in prodding city officials to action, with the result that the funds were released and the improvements begun.

PRODUCTION

In the production area, good management concerns itself with the handling of the commercial content in the broadcast material. Such matters as limitations on commercial content of programs; proper scheduling of commercial material with regard to the advertiser's wishes and competitive conflict; effective integration of commercials into the basic program material so that the advertiser's message is in effect show-cased; all these are matters which management keeps under scrutiny.

The final result of this endless "watching-of-the-store" is a quality product, satisfying to advertiser and listener alike.

PROMOTION-EXPLOITATION

Promotion-exploitation are the devices which successful radio stations use to attract larger audiences, as do many national advertisers of quality products who use premiums to attract first-users to try their merchandise. It's a well-known fact that many advertisers use contests, often with fabulous prizes in terms of merchandise and money, to introduce new products or to attract the public to their dealers' stores.

Naturally, no amount of premium merchandising nor contest promotion will have a lasting effect on sales unless the product satisfies the consumer to the extent that, having been induced to buy the first time through a promotion device, she will buy repeatedly thereafter.

The same general principles can be applied to a radio station. Having created a quality product, the successful radio station then seeks to attract ever-larger audiences through the use of promotion and exploitation devices. However, for such a campaign to be successful on a long-range basis—to induce the listener to keep buying, as it were—the basic program product must be sufficiently attractive to maintain interest once it is aroused.

Radio station promotion-exploitation falls into four general categories—major contests; on-the-air promotion; outside publicity; and advertising.

Successful radio stations realize that, just as they can sell commercial products, they can sell their own product, and they use a variety of on-the-air devices to attract attention to themselves. One station gave away its disk-jockeys for baby-sitting and car-washing in a best-letter contest. A western disk-jockey gives away an orchid a day to the woman who writes the best letter about her neighbor.
Of course, nearly all modern radio stations have high-quality, professionally-produced station identification jingles, which fall into the category of on-the-air promotion.

Through the device of outside promotion and publicity, the station seek primarily to attract attention to themselves and their personalities. The basic outside promotion device is the appearance of personalities at public affairs. There is a wide range of this sort of activity. The station might promote a farm progress show. Personalities appear at neighborhood clubs, social organizations, service clubs, store openings, schools, and virtually any place where there are groups of people.

With alert station management, the sort of promotion-exploitation outlined above is a continuing, 52-week effort with only one design in mind—to attract, stimulate, and interest as many people as possible so that they will become permanent listeners to the station—users of the product.

THE END RESULT

From all the above it can be seen that radio station operation in its sum total is a complex and exacting job. But in almost every major city there is at least one station operator who has mastered it, and in every instance where this has happened, the station has acquired very large shares of the audience, in some instances as high as forty to fifty per cent of the total audience.

Even in the very largest markets, where shares between 20 and 30 per cent are high, when projected against the total available or potential audience, such a share produces a very large mass audience in terms of sheer numbers of people.

So far as the advertiser is concerned, the term mass audience, which is the same as saying mass circulation, is the key to his interest. The audiences produced by stations of this character are so large that they must by their very size represent an accurate cross-section of the total population in the area.

To enlarge on only one of the examples cited above, the development of the transistor, which has made possible the mass production of glamorous, inexpensive pocket-size portables, has opened up a whole new dimension of radio listening. The lightweight handful of a transistor portable fits as easily into the pocket of the carpenter's overalls as it does in a picnic basket, or a bathroom shelf, or the young mother's house dress as she hangs up the wash. Physically it can and does go everywhere. It has become one of the most desired gifts of all in the appliance field.

The growing mobility and portability of today's radio sets has created an enormous out-of-home audience. Partly because of its magnitude, and partly because of the locations in which much out-of-home listening is done, this out-of-home audience is impossible to measure accurately. However, professional audience measurement services indicate that automobile listening alone will add from 25% to as much as 68% in some day-parts to the total audience to radio. As a matter of fact, radio today has become the country's biggest outdoor advertising medium, while its home circulation has reached 98% saturation!

The BIG advertising medium to reach the BIG mass audience is Spot Radio. In 1957, Spot Radio had the biggest percentage gain in advertising revenue of any national medium, and by far its biggest total year in history. In 1958, with successful radio station daily becoming more so, and the audience continually growing, Spot Radio is doing an even better job of carrying the messages of major advertisers to the public.

Listed below are some of the leading Spot Radio Advertisers of 1957:

TOP RADIO SPENDERS—1957
(Listed alphabetically)

Anheuser-Busch Anheuser-Busch
B. C. Remedy Co. B. C. Remedy Co.
Beech-Nut Gum Beech-Nut Gum
Best Foods, Inc. Best Foods, Inc.
Campbell Soups Co. Campbell Soups Co.
Chrysler Corp. Chrysler Corp.
Clark Gas Clark Gas
Coca-Cola Co. Coca-Cola Co.
Colgate-Palmolive Co. Colgate-Palmolive Co.
Esso Standard Oil Esso Standard Oil
Eveready Eveready
Ford Motor Co. Ford Motor Co.
General Foods General Foods
General Motors Corp. General Motors Corp.
GMAC GMAC
Lambert Pharmacal Lambert Pharmacal
Lever Bros. Lever Bros.

Liggett & Myers Liggett & Myers
National Bureau National Bureau
of Fire Underwriters of Fire Underwriters
Pepsi-Cola Co. Pepsi-Cola Co.
Philip Morris Philip Morris
Phillips Petroleum Phillips Petroleum
Quaker Oats Co. Quaker Oats Co.
R. J. Reynolds R. J. Reynolds
Shell Oil Co. Shell Oil Co.
Sinclair Refining Co. Sinclair Refining Co.
Slennderella Slennderella
Sterling Drug, Inc. Sterling Drug, Inc.
Shulton Shulton
Tea Council of USA Tea Council of USA
Texas Co. Texas Co.
Thomas Leeming & Co. Thomas Leeming & Co.

The skill with which these advertisers—and other like them—are creating their ear-catching commercials enables them to get maximum results from the expandingly popular giant of the radio industry—the local program!
Raleigh cigarettes (B&W) made its first syndication buy this week via Keyes, Madden & Jones.

It's using Ziv's Mackenzie's Raiders in 19 major coast-to-coast markets. Raleigh, of course, has been a major user of spot announcements.

The delay by advertisers and networks in setting fall schedules is having its effect on stations in filling their own programing needs.

One station manager puts it this week: "There are a good number of programs around, but they're primarily re-runs. Until regional and national advertisers make up their minds, we won't get the good-quality, first-run syndicated properties we need."

CNP this week underwent a massive personnel cutback affecting the administrative and sales arms only. However, the New York sales staff was retained intact.

Behind the cut-back was this reorientation of policies:

- Greater sales emphasis will be put on national and broad regional syndication sales and there'll be an all-out effort to sell for network use—something the company has never done before.
- By concentrating on national and large regional sales the safety margin on the side of success will be materially extended.

With some hot prospects in the offing, NTA extended the deadline for its network this week.

NTA was to have turned over three of its network properties (Man Without a Gun, How to Marry a Millionaire, This Is Alice) to local and regional buyers. Deadline was extended two weeks.

If the network doesn't materialize, it means 115 stations in as many markets will have three extra hours weekly to sell.

ABC TV's daytime enlarged programing spread this fall won't have too great an effect on first-run syndication clearances.

Reason is this: The spread is during hours when first-run syndication properties haven't ever been heavily scheduled. It's the features and off-network strip participations that could conceivably suffer.

Wishful thinking on the part of syndicators reflects an optimism about ABC's move. Comments from a couple of syndicators:

- "It could be a boon for daytime spot programing. National daytime dollars are limited; this could cause the other networks to open up some local time during the day."
- "If ABC TV slots a stripped program (along lines of NBC TV's Comedy Time; CBS TV's Susie) during some of those hours, it will relieve the pressure from the wealth of off-network availabilities."

(For additional film developments see Film Wrap-Up, page 66.)
MARKETING WEEK

Watch for a new wave of mergers once the economy perks up again.
It's all due to the fact that American business must keep expanding its volume in order to maintain its profits.

Some corporate managements prefer to do the expanding by planning longterm product development, but many others today think this is too risky and slow and prefer to acquire their new products from the outside via the merger route.

Note: One typical example of the merger method involves Corn Products and Best Foods. The two companies this week disclosed that they have reached a preliminary agreement to set up a single corporation. Their combined sales would run around the $625-million mark. Profits: $23.8 million. Joint advertising weight: About $20-million.

The cigarette companies are keeping a sharp weather eye on Rep. Blatnik (D., Minn.), chairman of the House Government Operations subcommittee, to see how far he proposes to go toward upending their health theme in advertising.

The manufacturers got more than a hint of what Rep. Blatnik had in mind during his quizzing last week of FTC chairman John W. Gwynne.

Gwynne noted that he had been trying to persuade the cigarette people to agree to a standard test for tar and nicotine, but so far had failed.

Rejoined Blatnik: It was rather ridiculous for each company to claim its cigarettes were freest of tars and nicotine because "No one knows who's lying."

The agency's relationship to the client has broadened to the point where some agencies are even functioning as "engineering consultants."

They're not doing it because they're looking for more responsibility. Rather they want to show the client how his equipment can be operated more profitably so there'll be more money for advertising.

In a recent case in point an agency had its appropriation more than doubled after suggesting to the client to make a study on what it would cost him to run his processing machinery 24 hours a day, five days a week.

The upshot of all this was the discovery that the added cost of operation and sales was comparatively meager; that if the client opened up new markets with a few brands and adopted an enlarged advertising campaign he stood a chance of tripling his profits.

P.S.: The whole plan goes into effect this month.

That submerged iceberg of marketing—co-op advertising—is getting bigger and bigger.

Some experts think that co-op's bite in the advertising melon may reach $22-billion within the next year or two.

The stronger drift toward more co-op contributions might be traced to these factors:

- The manufacturer is dependent more than ever on the support of the dealer.
- The manufacturer—especially in the hard goods field—is reaching out on a market-by-market basis.
- Pricing has become an important promotional factor since the drop off of fair trade. Moreover, it's important that the manufacturer back up his regular dealers in their warfare with the discount houses.
341,814 Dick Wellings...
Dick works at one of the 500 major oil companies that headquarter in Tulsa and make it the "Oil Capital of the World." Smart advertisers reach the 341,814 families in this market over KOTV®; the station that has been first in Tulsa in every survey since 1949. Represented by Petry. Sources: 23 ARB, Telepulse surveys; TV Mag. 7/58.

583,192 Larry Egans...
Larry is a plant manager for a local food packer. He and his family symbolize the 583,192 families that make up the Houston market which accounts for ¼ of all the income, sales and business in the state of Texas. To reach and sell these families... use KGUL-TV®; the only station delivering city-grade service to Houston and Galveston. Represented by CBS Spot Sales. Sources: TV Mag. 7/58.

203,300 Bill Wagners...
Bill is a skilled machinist in a factory manufacturing agricultural machinery. He and his family are representative of the 203,300 families that make Fort Wayne the nation's No. 1 test market. Smart advertisers reach this market over WANE-TV® because more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry. Sources: Area ARB, 11/57; TV Mag. 7/58.

763,232 Jim Hookers...
Jim is a skilled technician with one of the large pharmaceutical companies in Indianapolis. He is typical of the 763,232 families that make Indianapolis the nation's 14th television market. Smart advertisers reach the Jim Hookers over WISH-TV®; the station that has dominated the Indianapolis market in 25 consecutive surveys. Represented by Bolling. Sources: All ARB, Telepulse, Nielsen surveys since July 1955; TV Mag. 7/58.

THE CORINTHIAN STATIONS Responsibility in Broadcasting
KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

SPONSOR • 26 JULY 1958
Ride the siren to blazing sale

"THE WALTER
action... with America’s No. 1 Reporter

WINCHELL FILE” Produced by Desilu

NTA’S HIGH-VOLTAGE HALF-HOUR SERIES OF 39 EPISODES

The biggest “built-in” television audience... 25,000,000 loyal Winchell readers in 130 markets... is ready to follow these stark, on-the-scene dramatizations of the true, headline-making stories that rocked the nation! With this assured, pre-sold audience... and this crackling-with-action series of true stories taken from the private files of America’s “best read, most quoted reporter”... you can bring trade and audience excitement up to a white-hot pitch in every market! This is the sure-fire “show-and-sell” property of the season. Lock it up for your markets by shooting us a wire... today!

NTA

National Telefilm Associates, Inc.
COLISEUM TOWER • 10 COLUMBUS CIRCLE • NEW YORK, N.Y.
Judson 2-7300

CHICAGO: Michigan 2-5551
ATLANTA: Trinity 3-3348
TORONTO: Walnut 4-1706
HOLLYWOOD: Olympia 2-7222
SAN FRANCISCO: Skyline 2-6738

MINNEAPOLIS: Federal 5-7013
LONDON: Trafalgar-1127
BOSTON: Liberty 2-9038
DALLAS: Riverside 7-6069
MEMPHIS: Jackson 6-1056
In Fort Wayne, the nation's No. 1 test market use.

**WANE**

Fort Wayne

CBS  Represented by Potter

A CORINTHIAN STATION

KOTV Tulsa • KGULTV Houston
WANE & WANK TV Fort Wayne
WISH & WISH-TV Indianapolis

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**SPOT BUYS**

**TV BUYS**

**Lever Bros.,** New York, is preparing a major-market campaign for its Imperial Margarine. The schedules start in August; minutes during daytime segments are being slotted. Frequency varies from market to market. The buyer is Penny Simmons; the agency is Foote, Cone & Belding, New York. (Agency declined to comment.)

**New England Confectionery Co.,** Cambridge, Mass., will expand its advertising in the Fall for its Necco candies; 28 markets are tentatively planned. The campaign will start in October for a 13-week run. Minute announcements, 4 to 7:30 p.m., will be used, with a children’s audience in mind. Buying will be based on 100 rating points a week. The buyer is Charles Eaton; the agency is C. J. La Roche & Co., Inc., New York. (Agency declined to comment.)

**Phillips Petroleum Co.,** Bartlesville, Oklahoma, is buying newscasts in markets throughout the country as they become available for its Phillips 66 gasolines and oils. Currently, the advertiser is in 50 markets; it hopes to expand it to about 85, in the 37 states of its distribution. As newscasts are added, Phillips current announcement schedules are reduced. Frequency depends upon the market. The media director is Bill Hinman; the agency is Lambert & Feasley, Inc., New York.

**Stokely-Van Camp, Inc.,** New York, is planning a campaign in about 25 markets for its frozen food line. The 15-week campaign starts in August. Minutes and chainbreaks during daytime segments will be used; frequency will vary from market to market. Buying is in the process. The buyers are Bill Smith and Marion Jones; the agency is Lennen & Newell, Inc., New York.

**Maltex,** Hartford, Conn., is launching a one-million dollar campaign for 1958-59 for its Maypole Oat cereal. Both major and minor markets will be used. The initial schedules kick off 15 September for 26 weeks. Minute announcements on film, in and around children’s shows, will be placed; frequency will depend upon the market. Buying is in the process. The buyers are Dick Stevens and Elizabeth Griffiths; the agency is Bryan Houston, Inc., New York.

**RADIO BUYS**

**Revlon, Inc.,** New York, is initiating a campaign in top markets for its Silken-Net hair spray. The schedules start 31 July for five weeks. Minute announcements during daytime segments are being slotted; average frequency: 20 per week in each market. The buyer is Lionel Shayne; the agency is C. J. La Roche & Co., Inc., New York.

**American Oil Co.,** New York, is kicking off a campaign in major markets for its Amoco gasolines and oils. The five-week schedule starts 1 August. Minutes during prime time slots are being used; average frequency: 12-15 announcements per week in each market. The buyer is Vince Bennett; the agency is Joseph Katz Co., New York.
Where else will you find satellite markets that outspend their entire central metropolitan trading zone by 5-to-4 in sales dollars? Or a universe that has such a big, rich central market! What an opportunity for you to increase your share of the total potential in this greater Indianapolis television area!

where else . . .
— does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
— do you find such a widespread marketing area covered from one central point . . . and by WFBM-TV!
— can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another, longer, better look! We are proud of our current ARB.

The Nation's 13th Television Market
... with the only basic NBC coverage
of 750,000 TV set owning families.

*Sales Management, Survey of Buying Power, 1958

Aren't all of these dollars equally important to you?

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

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

Represented Nationally by the KATZ Agency
AUTOMOBILES
SPONSOR: Potter Oldsmobile  AGENCY: Direct
Capsule case history: Potter Oldsmobile’s opportunity to advertise on WSKP came when Miami’s largest Olds dealer suddenly took a hiatus from WSKP. (It is the station’s policy to prohibit competing local advertisers from using the station concurrently.) Prior to using WSKP Potter had used radio sparingly, but never WSKP. Potter purchased 41 15-second ROS announcements per week, at a cost of only $90. This represented a sharp cutback from his former ad budget. Nine months ago, when Potter began his WSKP schedule, his sales were only 45% to 55% of the area’s largest dealer—the one which cancelled WSKP. By December, Potter had outsold his chief competitor and became Miami’s leading dealer, although Potter is a much smaller agency and is situated in a less favorable location. Potter’s sales for 1958 were 10% higher than for the same period a year ago, although national sales for Oldsmobile are down 14%. After just four months of radio advertising, Potter’s sales jumped more than 50%, a record tally for the area.

WSKP, Miami

ANNOUNCEMENTS

OPTICAL AIDS
SPONSOR: Maggi Enterprises Inc.  AGENCY: Direct
Capsule case history: The Maggi Enterprises of San Francisco, manufacturers of optical aids and wire shelving, have been successfully advertising on KFRC, San Francisco for approximately six months. Maggi had little success with its newspaper advertising and therefore decided to purchase announcements in the Craig Kelly Show to force distribution and increase sales in the Bay Area. The firm advertised its Maggi-C-Bar—a plastic bar lens that serves as a magnifier when placed over lines of small type—priced at $3.95. Almost immediate response resulted from the announcements. In less than three months the company had almost complete dealer saturation in the area. Radio had done such an outstanding job that the company expanded its distribution to cover most of the major west coast cities. “Radio is the best medium to use in reaching the consuming public in a direct and effective way,” said Norman Levy, president of Maggi. The company plans to go national and use radio as its basic advertising strategy.

KFRC, San Francisco

ANNOUNCEMENTS

GROCERY & SUPERMARKETS
SPONSOR: Shop-Rite, Inc.  AGENCY: Robert Stevens Advtg.
Capsule case history: Shop-Rite, Inc., operators of Piggly-Wiggly Stores in Albuquerque, N. M., purchased 150 announcements and broadcast a “Fiesta” remote from one of its markets for a total cost of $625 on Spanish-language station KABQ. Objectives: to create new traffic and test KABQ’s ability to attract its Latin-American audience to the affair without newspaper support. The announcements were started 10 days ahead of “Fiesta” and drew 4,000 to the store on the day of the event. The remote ran from 1 p.m. to 8 p.m., featured station personalities and other entertainment. Employees, wearing sombreros in the serape-and-chili-pod decorated store, dispensed grocery samples, free ice cream and soda. Result: store sales increased 50% over its best day since its opening. Convinced of the station’s ability to pull the large Spanish population of Bernalillo County, ad manager Alex Martinez and the agency placed a regular schedule of 40 spots per week at a cost of $100.

KABQ, Albuquerque

ANNOUNCEMENTS and special program
Recession is not a worrisome word in metropolitan Washington

The nation's lowest unemployment rate in May, 1958! That's how Washington, D. C. compares with every other major metropolitan area. Only 2.75% unemployed here — as against the U. S. average of 7.1%.* It's not Federal Government employees that account for this rare record. Their numbers, in fact, have declined steadily the last six years. Consistent private industry expansion has done it—has made Washington virtually “recession-proof.”

June was a revealing month, too—for WWDC, Radio Washington. PULSE had us FIRST AGAIN in share of total mentions —6 A.M. to midnight, Monday through Sunday. That makes 18 months without a miss when we've been first or a mighty close second. We have a simple formula—to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

*Economic Development Committee, Washington Board of Trade

WWDC radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

SPONSOR • 26 JULY 1958
Flag sewing—a la Betsy Ross! When Congress approved Alaskan statehood, d.j. Art Simpson, KOL, Seattle, asked his listeners to send in suggestions on how the 49 stars should be arranged. To dramatize the stunt, cigar-smoking Simpson pulled his entire shift on 4 July garbed as a puzzled Betsy Ross, complete with flag, needle, and stars. The majority preferred the stars arranged seven wide and seven deep.

Off to Hawaii as the first prize winner in the “Mystery Sound” contest held by KBIG, Catalina, is Ray Prochnow, v.p. and L.A. manager of Glenn Advertising Agency. De Laine Helms puts the traditional leis on Prochnow, while Cliff Gill (1), Bob McAndrews give assist.
ADVERTISERS
Borden Foods Co. has revamped its marketing setup—which includes, of course, advertising—in order to build better sales volume for various product groups.

The Foods Co., which is a subsidiary of the Borden Co., will, under the new plan:

Have three divisions all headed up in advertising and promotion by Sam Thompson and with its own product manager. One section, or group, will combine all products which have a milk base; another group will cover cheese product and the third division will deal with non-milk products—like instant coffee, whipped potatoes and mincemeat.

Thompson will have two associate ad managers—T. B. Kerr and H. F. Osterfeld—and two associate promotion managers—G. C. Fochtman and P. L. Gabriel.

The product managers will report to George M. McCoy, marketing v.p.

Here are ARB’s 20 best-liked TV commercials for June, 1958:

1. Hamm’s Beer
2. Pie’s Beer
3. Chevrolet
4. Ford
5. Dodge
6. Seven-Up
7. Burgermeister Beer
8. Falstaff Beer
9. Post Cereals
10. Wilkin’s Coffee
11. Tip Top Bread
12. Newport Cigarettes
13. Winston Cigarettes
14. Kaiser Foil
15. Raid
16. Ipana
17. Ivory Soap
18. Stagmyer Beer—Mr. Magoo
19. Alka Seltzer
20. Zest

Business is good: Latest financial reports of two major air media users show:

P. Lorillard recorded higher earnings, dollar and unit volume for the three months ending 30 June, 1958, than for any quarter in its 193-year history. Sales for this quarter were up 107% over the comparable period, 1957.

Pillsbury Mills also reports net sales and earnings for the fiscal year ending 31 May as the highest in the company’s history. Per share earnings are up 44% from 1957.

Advertising campaigns and promotions:

• Colgate introduces its new companion product to Lustre-Creme this week—Liquid Lustre-Creme. Spots will be used on Colgate three network shows: The Millionaire, Dotto and The Big Payoff.

• Sheaffer Pen’s back-to-school campaign will feature, in addition to its specials, a spot TV campaign in selected markets plus a heavy magazine schedule.

• The C. F. Sauer Co.’s campaign capitalizes on summertime’s trend toward sandwiches and salads. Using saturation radio spots and print, the company will promote its Duke’s Mayonnaise in 10 major Southern markets.

• The Friedman-Shelby division of International Shows has scheduled a test 26-week TV run via KMOX-TV, St. Louis’ Colonel Bleep Show. The series starts this week. Agency: D’Arcy Advertising, St. Louis.

Strictly Personnel: Bob Day, veteran radio and TV announcer and producer, has joined Ampex Corp. as assistant manager video products advertising... William Sibert, named ad-

Ya get th’picture, Smidley?

Looka here, Smidley! This Cascade Television market, KIMA-TV with its satellites, stretches far and wide out there in the West. It’s a huge, three-state area abounding with new industry, new farms, thousands of new families. There’s a buying potential approaching a billion dollars. I tell ya, Smidley, you just don’t find a market like that every day. It’s a time-buyer’s dream—that Cascade Television.

Quite a market...

Automotive Sales....$116,239,000
Food.............$140,609,000

Source: 1957 “Survey of Buying Power”

KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KRAS-TV
 Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP: WOOD TELEVISION
PACIFIC NORTHWEST: MOORE & ASSOCIATES
Bozell & Jacobs, for Omar Bakeries in Columbus, Indianapolis, Milwaukee and Omaha ... Jay Victor & Associates, for radio WOV, New York.

More account awards: Waldie & Briggs, for Airtex Products ... Lester Langer, Milwaukee, for American Stationery Co. of Peru, Ind. ... Merrill, McEnroe & Associates, Chicago, for The Berts Mills, St. Charles, Ill. ... Schnell & Associates, for Rogers Hydraulic, Minneapolis ... Erle Baker Advertising, Chicago, for Society for Visual Education ... Warren, Wetherell & Associates, Chicago, for Wade, Wenger, Chicago.

They were made v.p.’s: Alfred R. Tennyson, v.p. in charge of tv/radio at K&É’s L.A. office ... John W. Murphy replaces Tennyson as v.p. in charge of K&É’s commercial production ... L. C. MacGlashan, account manager on the Automotive division of American Motors Corp., and Wright Nodine, account manager for Boyle-Midway and Joseph Burnett, elected v.p.’s for Geyer Advertising ... Alden Grimes, marketing v.p. at Campbell-Mithun’s Chicago office.

ASSOCIATIONS

TvB is making a pitch to potential savings and loan advertisers by supplying a kit to its members containing 27 case histories.

These are documented stories on the successful use of tv by commercial banks, savings banks, and savings and loan associations.

Reason: TvB is out to prove the important role tv plays in the overall media plans of these organizations.

RAB will continue with its shirt-sleeve sessions this year at its National Radio Advertising Clinic, to be held 18-19 November in New York.

The theme of the clinic—“How I Used Radio Most Profitably”—will be discussed by the 500 business executives from agencies and national advertisers present.

The 4 A’s regional convention places and dates for 1958 are set:

- Central region: 9-10 October at the Drake Hotel, Chicago. James Compps, of NL&B, chairman.
- Western region: 12-15 October at El Mirador, Palm Springs. Walter Guild, Guild, Bascom & Bonfigli, chairman.
- East Central region: 5 November at the Commodore Perry, Toledo. Robert Anderson, BBDO, Detroit, chairman.

Awarded: The Boston chapter of AMA presented its annual award for excellence in marketing to H. P. Hood & Sons of Charlestown, Mass. The presentation climaxd the national convention of the AMA held at Harvard Business School.

They were elected: James Kovach, programing director of WRC & WRC-TV, Washington, elected president of the recently formed National Association of Radio & Tv Program Executives (see SPONSOR-SCOPE, 7 June) ... Robert Moran, promotion manager, WBEL, Beloit, Wis., appointed convention site chairman of BPA ... Cliff Gill and Robert McAndrews, v.p.’s at KBIG, Catalina, appointed, respectively, to the Radio Standards of Good Practice Committee and the Membership Committee of the NAB.

FILM

A strip program, usually sold via participations, was bought across the board by an advertiser this week.

American Stores, a multi-product sponsor, bought Ziv’s Cisco Kid for stripping three days a week in Baltimore (WMAR-TV) out of its co-op budget.

The company will probably extend the series to five days weekly this fall.

Other sales:

- Richard Ullman’s outdoorscene cartoon, Colonel Bleep, has been sold to several sponsors. Among them: International Shoe, Foremost Dairies, Spaulding Bakeries, 7-11 Supermarkets, Pinebough Dairies and Maypo Cereal.

Stations buying the cartoon series include WBRE, Wilkes Barre; WCYB, Bristol; KVAM, Phoenix; KONA, Honolulu; KBET, Sacramento.

- H. P. Hood & Sons, New England dairy, has renewed ABC TV’s
July 17th, 1958.

Mr. J. R. Peters,  
Commercial Manager,  
CHCH-TV,  
163 Jackson Street West,  
Hamilton, Ontario.

Dear Ray:

Re:  Miles Laboratories, Ltd.  
BACTINE

We've reached the half-way point in our introductory campaign and it seems a good time to tell you that CHCH-TV has contributed greatly to the remarkable success achieved thus far.

As you know the 17-week campaign commenced on May 5th, 1958. Since then, BACTINE has been moving rapidly from Miles Laboratories to the various distributors located in the Toronto-Hamilton-Niagara Peninsula area. At no time has there been a lag in this flow from factory to outlet.

All reports from retailers indicate a strong preference for BACTINE in drug outlets -- a preference backed up by the large number of resales after the initial purchase.

May I compliment you and the Channel 11 staff for your whole-hearted co-operation in the setting up of this campaign and for the strong promotional support in the CHCH-TV coverage area. You have certainly proved to us that the power of Channel 11 advertising sells its viewers!

Yours truly,

ROBERT OTTO & COMPANY (CANADA) LIMITED

WAPerry:db

ANOTHER SUCCESS STORY FROM CHCH-TV
CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend $2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769
Men in all major markets in New England.

Other renewals on the series (now going into a second year): KCRA, Los Angeles; KARD-TV, Wichita; KTVK, Phoenix; KFBB-TV, Great Falls; KGHL-TV, Billings; WBAY-TV, Green Bay; KIMA-TV, Yakima; WNEP-TV, Scranton; KRDO-TV, Colorado Springs; KCSJ-TV, Pueblo; KOLD-TV, Tucson; and WIMA-TV, Lima.

Screen Gems’ new feature group, Swee’65 (including Mr. Deeds Goes to Town, I’ll Take Romance, Abbott & Costello Meet Frankenstein) has been sold in 25 markets in three weeks.

Latest buyers: KAKE-TV, Wichita; KRMD-TV, Dallas; KONO-TV, San Antonio; and WAGC-TV, Boston.

The first videotaped program for syndication was announced this week by Guild Films.

Guild will distribute a KTTV, Los Angeles series, Divorce Court, for general syndication.

At the same time, Guild purchased two Ampex Videotape machines for audition showing of Divorce Court in its offices.

Re new series: TPA plans a pilot on Witches Tale, the supernatural radio show on WOR for several years.

Screen Gems has acquired Bowling Queens for syndication... ABC TV will schedule 170 Harvey cartoons, produced by Paramount, this fall, probably in the 5-5:30 p.m. slot.

In the foreign markets: Three central American stations have purchased 26 Men; dubbing in Spanish starts this week in Mexico City... San Gang, VTA’s foreign rep, left Saturday for a three-week tour of Latin America. He’ll be peddling Sheriff of Cochise and Official Detective.

The Code allows three contiguous commercials if one of them is an I.D.

The announcement came from Lawrence Webb, SRA managing director, after the Board reviewed various complaints by agencies and advertisers against Code violations by stations.


New Quarters: H-R Reps and its subsidiary H-R TV, Inc., moves to 375 Park Ave., N. Y.

Rep appointments: John Blair & Co., for WABC, N. Y., and WAKY, Louisville... Blair-TV, for W-TEN, Albany-Schenectady-Troy... The Branhams Co., for KGIL, San Fernando; for Devney Inc., for CKOS-TV, Yorkton, Saskatchewan... H-R Reps, for KSO, Des Moines... William J. Reilly, for KIXI, Dallas, KJIM, Ft. Worth, and WOR, Worcester, Mass... Richard O’Connell, for WOR, Worcester, Mass... The Katz Agency, for WNTA-TV, N.Y... Robert E. Eastman, for WEPI, Pittsburgh.

Strictly personnel: Richard Dunne, to the sales staff, Adam Young... George Beavers, to the N. Y. sales staff, Broadcast Time Sales... Howard Rothenberg, account executive, Everett-McKinney... At Forjoe & Co.: Robert Lazar, general manager of the Chicago-Midwest sales division... Douglas Brown, sales manager; and Edward Argow, senior account executive.

RADIO STATIONS

This week saw more activity in the news rooms of stations throughout the country than any other week since Suez.

The reason, of course, was the Middle East crisis. Here’s a cross-section of local station coverage of it: WERE, Cleveland, covered the Security Council meetings in advance of the networks by leasing U.N. Radio telephone lines. In addition, the station drove its mobile unit to the center of the city to broadcast the news, and post bulletins.

WOR, New York, rushed an expert to the Mid-East... WIP, Phila-
Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use. Easy to take with you when you’re traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen’s eating directory, airlines and railroads, news services and trade magazines.

It’s the most comprehensive little book of its kind in the field. We’ll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.
delphia, direct the entire sessions on its FM outlet, interrupting its AM programs for highlights ... WINS, New York, sent its own staff to the U.N.

Westinghouse Broadcasting sent its news chief, Rod MacLeish, to the U.N. to report, via direct lines and "beeper" to WBC's 11 stations. (See Newsmaker of the Week, page 4, for more details.)

The first meeting of the All-Industry Radio Music License Committee was held in New York last week.

The group present included 17 members of the committee representing radio stations coast to coast.

The officers elected include: Robert Mason, chairman; George Armstrong, vice chairman; Elliott Sanger, Treasurer; and Sherwood Tarlow, secretary.

Another pre-emption: KMA, Shenandoah Ia., cancelled its entire schedule to set itself up as an emergency flood communications center with around-the-clock reporting of the flood conditions in the area.

They received awards: Sam 'n Denzel, "wake-up" team of WCHS, Charleston, W. Va., winners of the Ray-O-Vac Battery top 10 award as announcers of the year . . . Clyde Spitzner, sales and program director, WFIL, Philadelphia, installed as president of the Poor Richard's Club ... KITE, San Antonio, news department awarded by Jud Dixon of UP International for outstanding service ... Alfred E. Burke, sales manager, WBAL, Baltimore, winner of the Sales Management Award of Merit by The Stevens-Davis Publishing Co.

Kudos: WSUN, St. Petersburg, recipient of the first annual award of the Florida Broadcasters Association for "Outstanding Public Service—stations 5,000 watts or more" ... WBCB, Levittown, Pa., cited for its contribution to the community's civic and cultural life by the Levittown Junior Chamber of Commerce.

Station staffers: Paul O'Friel, general manager, WBZ & WBZA, Boston and Springfield ... Elmer Muschany, business manager and Larry Monroe, program director, KXOK, St. Louis ... Lesli Norins, sales manager, KABC, Hollywood . . . James Hensley, v.p. and general manager, WEEP, Pittsburgh . . . Frank Oxarart, sales promotion assistant in charge of research and presentations, KNX, Hollywood . . . A. S. Trevillian, commercial manager, WSLS AM & TV, Roanoke ... Paul DeChant, to the sales staff, WTMJ, Milwaukee ... C. B. Heller, station manager, WIMA, Lima, Ohio . . . W. Lee Roddy, general manager, KUTY, Palmdale, Calif.

**TV STATIONS**

They're still talking about a New York Television City.

Addressing the convention of AFTRA this week, N. Y. City Council President Abe Stark offered to meet with a committee of the broadcasting industry to develop plans for it.

Said Stark: "The tv industry is too important to be ignored, abandoned, or overlooked. We must give new life and new encouragement to the broadcasting industry which spends over $300 million a year in this city.

"We must provide the tv industry with enough space for normal expansion, color tv, educational tv.
vast spectaculars and commercial displays.”

Robert C. Diefenbach’s new booklet, “A Guide To Your Television Appearance,” is being distributed to politicians through the Democratic and Republican national committees.

The booklet is aimed for speakers about to appear on tv. Diefenbach plans to also distribute it through independent stations.

Here are some developments in videotape:

Donald Hillman, executive radio-tv producer at Emil Mogul, speaking at the agency’s videotape seminar stated that while tape is one of the most significant milestones in tv history, it faces the barriers of special optical effects, as with live tv, and the small number of playback machines now available for speedy production of prints.

KTTV, Los Angeles, illustrated videotape at work before the Southern California advertising industry. The theme of the meeting was “the first 60 days of the tape revolution” and demonstrations were limited to actual ways KTTV has already used tape in significant ways.

Tv promotions and stunts:

- Winners in Mercury’s Ed Sulli
van 10th Anniversary tv station promotion managers’ contest include: Jack Townsend, KELO-TV; Sioux Falls, S. D.; Phyllis Doherty, WNAC-TV, Boston; Morris Quave, WDEF-TV, Chattanooga; Judd Choler, WMFY-TV, Greensboro and Robert Murdock, KSL-TV, Salt Lake City Agency: K&E.

- More on the 49th star problem: KETV, Nebraska, is asking its viewers to design a new flag. The three most original will be sent to the Capital.

- WSOC-TV, Charlotte, N. C., devotes this week to an all-out drive against farm accidents, featuring special guests talking on farm safety, and prizes for viewers sending in cards.

On the personnel front: Redd Gardner, veteran of the broadcasting industry, has been named general manager of the KCRG stations, operated by the Cedar Rapids Tv Co. . . . Charley Keys has been promoted to general manager, KOCA-TV, Okla. City.

SPONSOR ASKS

(Cont’d from page 42)

as an advertising medium, is to sell the products of other companies.

A station does not sell in a vacuum. Its advertised products are bathed in the glow of the station image, and reflect the emotional response the station invokes in listeners’ minds. The station imbues its products with a portion of its own aura of confidence, trust and dignity.

By using the accepted yardstick of surveys, coverage maps and other established working tools, and by balancing the above cited intangible factors with appropriate weight, an agency will be enabled to make the best possible buy on behalf of its clients.

George H. Morris, vice pres. & sls. mgr., WSIX-TV, Nashville, Tenn.

Station prestige and audience loyalty

This question is as loaded as the old wheeze, “When did you stop beating your wife?” It seems to me that it should be worded, “What criteria do timebuyers lack the time to consider, question mark.”

Even though a superb memory is one of the outstanding characteristics of good timebuyers, there is too much to remember about dozens of markets and hundreds of stations. Basically the hitch is that the buyers work against a close deadline amid a welter of well-intentioned, though sometimes contradictory, information. In markets where they are only two or three surveys per year, the timebuyers are often forced to work with outdated surveys that fail to reflect new shows and program changes.

As a result, the buyer will use meaningless ratings when he computes the cost-per-1000 on which the final decision may be based.

If time allowed the buyer to request more complete data from the stations, and allowed him to evaluate this data as it applies to each specific campaign, the result could be nothing other than highly accurate buys even in basically unfamiliar markets.

Certainly the reps as well as the station men are pleased when a request for availability is accompanied by the request for detailed information on merchandising assistance which indicates the station’s willingness to cooperate to make the campaign a more complete success. We like to add any information that helps buyers to make the right decision, such as new buys of film, new promotions to build area audiences, local personalities available for commercials, significant audience trends which postulate the latest survey, and so on.

The ultimate test of a successful buy is not the sum total of suitable people exposed to the commercial messages, but the number of people motivated to buy the advertiser’s product. Stations which have earned the loyalty, respect and trust of its audiences will convert more listeners or viewers to buyers than stations with lesser reputations.

Can a timebuyer gauge a station’s prestige and audience loyalty quotient with any degree of accuracy? Of course it is impossible to completely measure intangibles, but the answers to the following questions will enable the buyer to get a pretty good idea of the station’s standing in its community.

Does the station command respect in its own community?

Is it a recognized community leader?

Is it active in local affairs?

Does it provide its community with useful public service?

Does it conform to the various industry codes?

Does the station have a complete, modern plant?

Are its equipment and facilities up-to-date?

Are its personnel reliable and trustworthy?

Does it refuse to run commercials of questionable or poor taste products?

Does the station have experienced personnel and production know-how?

Does the station invoke a favorable image among its viewers?

To sum up: the urgency of the clock and calendar seem to preclude a complete analysis of the individual stations which compete for a certain schedule. I, for one, would like to see more time spent on station prestige, willingness to cooperate in merchandising and promote, over-all audience trends. The considerations of these variables in addition to the standard timebuying criteria can result in only more successful sales campaigns for the advertiser.
5-Year Leadership
in Four States Market
Confirmed Stronger Than Ever

"If media throughout the country followed KCMC-TV's lead, the current recession would already be behind us.

KCMC-TV TOOK THE LEAD OVER OTHER MEDIA
USUALLY CONNECTED WITH "AUTO BUY NOW" PROMOTIONS

AUTOMOTIVE INDUSTRY LEADERS TESTIFY TO THE SPIRIT, COOPERATION AND RESULTS THAT SET KCMC-TV APART FROM OTHER STATIONS AS WELL AS OTHER MEDIA-MAKING THE FOUR STATES AREA AN EXCLUSIVE KCMC-TV BUY!

HERE'S WHAT HAPPENS WHEN IT'S A KCMC-TV SALES EFFORT

M-C-L DIVISION
Ford Motor Company,
3000 Schaefer Road
Dearborn, Michigan

"I fully appreciate the enterprise in connection with the program outlined."

George J. Hackett, Manager
Sales Promotion & Training

PLYMOUTH DIVISION
Ford Motor Company,
3000 Schaefer Road
Dearborn, Michigan

"I was particularly impressed with the aggressiveness of your promotion as demonstrated by the merchandising cooperation you extended."

George J. Hackett, Manager
Sales Promotion & Training

This unanimous commendation and endorsement of KCMC-TV by virtually every manufacturer continues with these quotations:

"WE ARE DELIGHTED TO HEAR OF THE GOOD RESULTS OBTAINED FROM THIS LOCAL PROMOTION"

W. T. Lowery
Cadillac Motor Division

"WE CERTAINLY WISH TO CONGRATULATE YOU ON THE FINE SPIRIT OF SUPPORT AND CO-OPERATION YOU EXHIBITED DURING THE "SALE-0-RAMA."

W. H. Taylor
Pontiac Motor Division

"YOU AND YOUR STATION ARE CERTAINLY TO BE CONGRATULATED ON THE OUTSTANDING PROMOTION JOB YOU DID IN CONNECTION WITH THE LOCAL "SALE-O-RAMA." IT IS EVIDENT THAT YOU GAVE THIS PROMOTION A GREAT DEAL OF THOUGHT."

H. C. Botsford
Assistant Director Advertising Section

"IT WAS WITHOUT A DOUBT ONE OF THE BEST WE'VE SEEN YET."

J. R. Barlow
Manager
Product Advertising

KCMC-TV

Texarkana, Arkansas-Texas

Jack Rollings
Director, Natl. Sales & Pro

Richard M. McNeil
General Manager

 Texarkana, Arkansas-Texas

Sponsor • 26 July 1958
The spotlight this week was pretty much on radio-tv commercials.

They were under fire from two directions: (1) Rep. Emanuel Celler chided broadcasters for showing up “timid” and “pusillanimous” in banning hard liquor and (2) FTC chairman John Gwynne let it be known that his bureau had kinescoped and taped all radio and tv commercials for toothpastes.

The barrage against toothpastes exploded at a hearing before the House Government Operations legal subcommittee.

The American Dental Association led off with a charge that all dentifrice advertising is false and misleading and tv commercials were the worst because children were seduced into bad dental habits by their favorite tv personalities.

Rep. John Blatnik, the subcommittee’s chairman, agreed with the ADA on all counts.

Gwynne, a former judge, took some of the edge off their enthusiasm by reminding them that in order to stop allegedly false advertising you have to prove in court that the claims are not true. The advertiser doesn’t have to prove probity.

He also reminded the ADA that its own official journal had carried articles about decreases in cavities brought about through use of ingredients in the very dentifrices under attack. If the ADA could make tests to refute these articles in court, the FTC would not hesitate to proceed against the complained-against toothpastes.

Special target for the ADA’s name mentioning were Super Ami-ident, P&G, Bristol-Myers, Colgate, Lever Bros.—virtually all major spenders in tv.

Blatner also got around to taking a swipe at filter tip cigarettes.

Gwynne’s comments on the subject:

• At least a half dozen brands claim lowest nicotine and tars, but the trouble was that each of them used a different testing method to prove its point.
• Congress ought to pass a law requiring labelling of cigarette packages with nicotine and tar content. There ought also to be a standard testing method.

Celler’s objective: To get the NAB to revise its code regulations banning the acceptance of liquor commercials.

NAB president Harold Fellows reminded Celler that the liquor people themselves had a code forswearing use of air media, but the congressmen retorted that the distillers “must have been most ill-advised.”

Celler’s goal looks far, far in the misty distance.

Other highlights of the week on Capitol Hill and elsewhere:

• The House-passed bill to exempt sports from anti-trust laws was running into heavier and heavier going in the Senate Judiciary anti-trust subcommittee. Almost all the objections are to the broad powers for sports entrepreneurs to act in concert to ban radio and tv coverage of sports events. The measure looks badly bogged.

• The Barrow Report hearings ended—at least until the absent programing section of the report is finished. Dean Barrow contended that the networks and multiple owners can make out with stations in N.Y., L.A. and Chicago and did so before they had five stations. Also that if the restriction to three VHF’s make the network’s radio operations uneconomic, then they might look to the Government for a radio subsidy.

• The Justice Department and the FCC were asked to read the entire transcript of the hearings on the Smathers bill to ban broadcaster ownership of music publishing, licensing and recording companies. The FCC is to be queried on general policy questions relating to such ownership.
SPONSOR HEARS

Latest NBC radio threat in its continuing feud with a needling rep:
It's thinking about rigging up a special phone line so that timebuyers can hear tapes
of the rock-and-roll the rep's stations are dishing out.

Tv spot may get nicked as the result of Nabisco's coming $4.8-million expend-
diture on NBC TV for part of Wagon Train and a daytime strip.
A portion of the allocation also will be taken from print.

Leo Burnett's new policy is not to release media cost-per-1000 comparisons
in the future.
The agency is burned because a couple of New York newspapers recently did a
job of "gross misinterpretation" on the figures.

Agency tv directors are the latest fall guys when things go wrong.
Because of the dimensions of the risk involved in tv, the account head must have a
patsy when put on the carpet by the client. Since the tv department director swings less
weight than the media chief, he's "it".

The budget trimming and streamlining at NBC—sweeping through practically every
department—has now reached into California National Productions.
The trade figures that CNP has had $100,000 clipped from its budget and may be slated
for still more slimming. (See FILM-SCOPE, page 55.)

Revlon's Bill Mandel is beginning to show considerable interest in barter deals.
He's got a former International Latex employee exploring the possibilities.
Added note on barter: Atwood-Richards, Inc., which describes itself as a financing
house, is offering chunks of cash on the barrel-head for 2,184 spots per year. The firm
won't comment on reports it is acting in behalf of Latex.

Functional procedure in some of the medium-sized agencies is beginning to
favor placing more responsibility with the chief timebuyer.
Under this arrangement, once the standards of buying for a campaign are set up
the chief timebuyers' judgment is final. There's no checking back with the account head
for final approval.

Don't think that the era of the radio station with the one-man programing de-
partment is entirely gone.
In northern California there's a program setup consisting of one person who dou-
bles between selecting the records and putting on news interludes. The only other speaking
voices heard are those of commission-working salesmen who have taped their own
commercials.
The three investors in this operation are splitting a gross profit of $3,000 a month.
NOW WE'VE GROWN TO 400,000 HOMES IN THE LAND OF MILK AND MONEY
WBAY CH. 2 GREEN BAY
COMMUNITY RELATIONS
(Cont'd from page 39)

worthy happenings in the average plant.

News programs seem to have the broadest appeal to industrial plants but sports events or sports commentary are O.K. and some companies report results with musical programs if the company message is at all meaningful.

These company messages are the company’s commercials, of course. Here are some recent subjects:

- Apprentice education
- Company shareowners
- Safety
- Craftsmanship
- Pension plan
- Hospitalization
- Getting ready to retire

Short “sugar-coated” economic lessons are highly thought of and often help to sell a program series. Many companies believe that when employees understand a few simple basic economic truths they more readily understand the company’s point of view.

Studies have shown that many workers believe such fallacies as these:

- Profit is something left over after paying the cost of production.
- 2% of people own 80% of wealth.
- Competition doesn’t really exist or when it does it is somehow bad.
- A worker should not produce as much as he can but should restrict his production to the average.
- Business is making only a minor contribution to our national economy.
- Short, simple economic “lessons” are effective in dealing with these false beliefs, particularly when mixed in with the company’s own messages to employees and the community. Much material for such one to three-minute economic talks is available at very little cost from economic foundations, reading rack services, etc. Some of it is available in recorded form for use in almost any type of radio program.

There are about 16 million production workers and their families who enlightened management wants very much to reach and 50 million non-agricultural workers and their families whose attitudes and beliefs affect the day-in, day-out efficiency of American Industry. Radio and tv can perform a very worthwhile service in helping to grease the gears which must mesh smoothly if management and labor are to work together effectively to keep our great American competitive free enterprise system out in front.

IN FOOD SALES

the Beaumont-Port Arthur-Orange market is 84th in the Nation* . . . 4th in Texas. And KFDM-TV delivers this entire area of over 1 million prosperous Texas buyers. If you’re looking for Food Sales . . . Buy . . . KFDM-TV in Beaumont-Port Arthur-Orange.

KFDM TV

SEE PETERS-GRIFFIN-WOODWARD, INC.
Mark this market on your list!

CENTRAL and SOUTH ALABAMA...one of Alabama’s "Big Three"

CENTRAL and SOUTH ALABAMA is a must on every modern market list. That's because Central and South Alabama is big: over one million population, three-quarters of a billion dollars in retail sales, effective buying income of more than a billion dollars.

WSFA-TV alone delivers this 35-county market. You cannot cover it from other cities. Mark Central and South Alabama on your list... and buy it with WSFA-TV!

WSFA-TV's 35 Alabama counties*

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>1,109,600</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$770,551,000</td>
</tr>
<tr>
<td>Food Store Sales</td>
<td>$200,215,000</td>
</tr>
<tr>
<td>Drug Store Sales</td>
<td>$22,215,000</td>
</tr>
<tr>
<td>Automotive Sales</td>
<td>$173,331,000</td>
</tr>
<tr>
<td>Gasoline Service Station Sales</td>
<td>$68,402,000</td>
</tr>
<tr>
<td>Effective Buying Income</td>
<td>$1,146,641,000</td>
</tr>
</tbody>
</table>

*Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

Data from Sales Management Survey of Buying Power, May, 1958
ship. Which worked out best, and will be the plan for the future?

“They all worked, and very well too,” reports Sam Pollock, Sandura ad manager. “We’re using more time than ever, and adding markets constantly. And, since the distributor and his dealers in the market bear part of the cost, they’d be quick to change if sales weren’t immediate. The distributors and dealers have become so tv-conscious, in fact, that they are becoming experts in industry practices and jargon.”

There is a third level of Sandran advertising, a sort of “local, local” advertising. This is done mostly by dealers, and Sandura pays little if any of the space costs, providing assistance in the form of mats and media selection aid. Because the dealer is generally small, most of this goes into local or shopping guide newspapers.

How much does all of this cost? Sandura does not release its advertising expenditures. Sponsor estimates the “factory-only” level, at about $400,000 for network tv, another $100,000 for network radio. The balance, local spots, etc., is co-op money, contingent on sales and other factors, and impossible to estimate.

Certainly the Sandran sales record has been outstanding, going from about $3 million in 1954 to almost $12 million in 1957. Sales this year are running 30% ahead of last year.

Two years ago, when the company was looking for a theme for its annual sales meeting, somebody optimistically suggested “60 by 60,” meaning that Sandran could aim toward a $60 million annual sales volume by 1960.

“Good,” said Stokes Clement, “we’ll use it.”

“When you remember that our sales were running then, at a little over $5 million annually, you can see why we thought the slogan was a little blue sky,” Sam Pollock says. “But Stokes Clement figured out a timetable, and so far, we’re right on schedule.”

Considerable credit for this accomplishment goes, of course, to air media. “But we firmly believe that the best advertising is done on a partnership basis with merchandising,” says Charlie Skoog. “Look at this way: advertising is, largely, intangible. It has, in our case, two functions: to stimulate consumer demand, and trade interest.

“Merchandising is the property that permits us to translate this intangibility of advertising into real tangibles—dealer respect and interest in our efforts to help him sell. Consumer interest and store traffic by using dealer tag lines and tie-in store promotions. And, finally, the creation of sales by demonstrating and explaining product features on the air, and then getting the consumer to come to the store where the salesman can take over and use our merchandising aids to make the sale. Merchandising can give a substance to advertising.” Skoog says.

What are Sandura’s plans to keep on its sales gain schedule? “More of the same,” Stokes Clement says. “More means just that; more network tv advertising than we’ve been doing; more tv and radio spot advertising, and more merchandising to round out the campaign.”

And after 60 in ’60? “We’re already thinking about a new goal,” Clement says with a smile, “and about how we can use our tv/radio-merchandising strategy to attain it.”
We'd be the last ones to quarrel with timebuying techniques... for whether a station is selected by slide rule or rule of thumb... whether the facts come out of an electronic computer, S.R.D.S., or someone's hip pocket... they add up to the same thing. In Shreveport, KSLA-TV is the station which...

...always dominates the audience... operates full-power with a clean, clear picture... is a BASIC affiliate of the No. 1 Network... promotes consistently... programs imaginatively... and, carries TWICE as much national spot.

No wonder the method that suits the time buyers best, suits us just fine, too. We come up with many "naturals."

---

See our service advertisement in Standard Rate and Data Service.

Represented by PAUL H. RAYMER CO., INC.
Robert J. Sullivan will join the Corinthian Broadcasting Corp. this week as director of promotion and advertising. He was formerly director, program promotion and merchandising, CBS Radio, responsible for on-the-air promotion, publicity material, announcements and exploitation ideas supplied by the network to its affiliates. Prior to this, he spent five years as advertising and promotion manager of WOR and WOR-TV. N. Y. Sullivan was previously in advertising and promotion for CBS Radio Spot Sales, the DuMont Tv Network and ABC. At Corinthian, he will act in a staff capacity, working closely with the general managers and promotion managers of KOTV, Tulsa; KGUL-TV, Houston; WANE, WANE-TV, Ft. Wayne; WISH, WISH-TV, Indianapolis.

John L. McClay has been appointed general manager of KYW-TV, the Westinghouse Broadcasting Co. tv station in Cleveland. He has been assistant to the v.p. since 1956, shortly after WBC acquired KYW and KYW-TV and began operating the stations in Cleveland. A veteran of 10 years in tv and almost 20 years in the broadcasting industry, McClay started as an announcer in 1939 with WPG, Atlantic City, N. J. After W.W. II, he joined WPEN, Philadelphia, as program manager. In 1948, he became program manager of WCAU-TV, Philadelphia, and in 1950, operations manager of WPIX-TV, N. Y. McClay returned to WCAU-TV in 1951 as assistant general manager and held this position until he joined the Westinghouse Broadcasting Co. in 1956.

George R. Comte has been promoted to general manager of The Journal Co. He is now manager of the two Journal stations: WTMJ and WTMJ-TV, Milwaukee. Comte, who has never worked for another company, started at WTMJ as a general announcer. He became assistant to the manager in 1950, stations’ manager in 1952 and manager of radio and tv for the Journal stations in 1956. In that year, he was also elected a director of the company. Comte spent four years in the Army during W.W. II, in the Corps of Military Police, in both the European and Pacific theatres. He is a member of the plans board of RAB and the Board of Governors of the Milwaukee Ad Club. Replacing Comte will be Robert J. Heiss, now assistant manager of radio and television.
WJW takes Cleveland Radio to the people...

America's Largest MOBILE STUDIO

With dramatic impact, WJW has taken one of the greatest forward steps in Cleveland radio in years—and it has captured the imagination of the buyer-rich northeastern Ohio market. The huge success of this roving studio was evident from its first appearance when 100,000 spectators applauded its introduction to Cleveland! Daily broadcasting from high-traffic locations throughout its coverage area has made WJW Radio 85 an even more vital and attention-drawing force in this market of almost 4 million people! Take advantage of the tremendous local acceptance of WJW Radio with its new and bold mobile studio!

"Famous on the local scene"

WJW RADIO 85 CLEVELAND

Represented Nationally by the KATZ AGENCY

Storer Radio

WJW Cleveland  WJBK Detroit  WIBG Philadelphia  WWVA Wheeling  WAGA Atlanta  WGBS Miami  WSPD Toledo

SUCCOR • 26 JULY 1958
The intramural radio feud

The shifting sands of radio programing have brought great changes during the past several years. But none greater than the dissimilarity between those stations that maintain strong network programing and the independents.

This dissimilarity, coupled with increasing emphasis on ratings, is now spilling over into a first-class feud. On one hand the indies are said to be dominated by teenage audiences, on the other the net affiliates by obsolete programing. Today many indies are claiming overwhelming audiences, among adults as well as teenagers; the affiliates overwhelming audience loyalty and receptivity. And with it all come a plethora of other claims and counterclaims.

Is this healthy for radio? SPONSOR thinks not. Despite the marked differences between some independents and some affiliates, the fact remains that many affiliates are dominated by music and news and can hardly be distinguished from their indie contemporaries. To label some stations as “modern” and others “old line” is not healthy for radio.

Once upon a time the national spot buyer would hardly consider buying anything but a net affiliate. Today he shows practically no partiality. All he wants is the best buy. Besides ratings he’s showing increasing awareness of other factors.

The intramural feud now current has been brewing for some time. But now that everyone has said his piece, let’s get down to business and sell radio. There’s plenty of room for competition—but let’s sell positives and leave the negatives to the other advertising media. That’s the road to increasing respect and appreciation for the surging medium.

The intramedia battle

While we’re talking about competition, the recession is generally suffering (magazine revenue, a.m. radio and television, down about 6% this year) radio is maintaining a little better. Air media, in most quarters, are a little behind even with last year and will probably finish up this year in a better volume than 1957, especially in spot (see page 27).

What better testimony of advertiser loyalty could you ask?

10-SECOND SPOTS

No coverage: The sales manager for a New York City radio station is spending his two-week vacation at a nudist camp. Broadcasters have a word for it: Stripping.

Inevitable: NBC Spot salesmen are currently making the rounds of the ad agencies in behalf of WRC, Washington, D.C., with a record—and hold your breath—titled, “Music to Buy Time By.”

Transition: The ABC TV weekday quiz show Do You Trust Your Wife? has just been renamed Who Do You Trust? Logical contestants now are credit managers.

Heh, heh: Then there’s the old Madison Avenue story of the toothless terrier who walked into Michael’s Pub and asked, “Is the bartender here?”

Statistic: Chicago Housewives Committee in Behalf of Better Radio-TV Programing has, through a survey, just came up with the statistical picture of the average housewife: A woman approximately 34 years of age, having 1.7 children. Is that a child another way of saying that the average housewife is pregnant?

Retrogression: WOR-TV, New York, advertised a recent Million Dollar Movie starring Randolph Scott and Gabby Hayes as an “Old-Fashioned Western!” jest hard-riding, straight shootin’ and no neurotics.

Skyline report: The new Seagram’s building that rises out of Astor Place (in the hub of Manhattan’s Madison Avenue section) is exciting adman comment on two counts: (1) the high spraying fountains in front suggest Seagram’s-and-water; (2) the amber lighting makes it look as if the whole structure is full of booze.

Fashion note: Then there was the adman waiting to meet his girl friend in Chicago’s London House. When she arrived, she was wearing a sack dress. The adman took one look at the sack, said, “Honey are you in style or am I in trouble?”

Melon-cholia: KYW, Cleveland, to promote its “Summerama Party Package” mailed out watermelon seeds in envelopes marked “Fragile—Handle with care.” We want to see the postal worker who can smash a watermelon seed.
"THE GIANT" MOVES UP TO CAESARS HEAD

• with Maximum Height — 2000 Ft. above Average Terrain
• with Maximum Power — 100 Kilowatts
• with Increased Coverage in the

GREENVILLE-SPARTANBURG-ASHVILLE MARKET

WFBC-TV is moving its transmitter about August 31st to the new site where a huge 888-Ft. tower atop Caesars Head Mountain will give "The Giant of Southern Skies" a greater coverage area than ever ... a greatly expanded market for its advertisers ... and better reception to additional thousands of viewers in the Station's 4-state coverage area.

WFBC-TV's service area is increased by 48% in this move. The tower will be 3000 ft. above Greenville and Spartanburg, and 1000 ft. above Asheville. The tower at Caesars Head will be 2000 ft. above average terrain, where formerly the height was 1140 ft. above average terrain. This move gives WFBC-TV Grade-A coverage in Greenville, Spartanburg and Asheville.

WFBC-TV MARKET DATA
From New Caesars Head Location (within 100 UV/M Contour)

| Population | 2,783,100 |
| Incomes    | $3,163,844,000 |
| Retail Sales | $2,337,504,000 |
| Television Homes | 523,830 |

Channel 4
WFBC-TV
Greenville, South Carolina
NBC NETWORK

Ask the Station or WEED About WFBC-TV's "Giant Move Upward"

Let us tell you the advantages of our new Caesars Head Location ... more viewers, better reception, greater dominance in this great 4-state market in the Southeast

Represented By WEED TELEVISION CORP.
Only KBET-TV Gives You Both!

Complete coverage of these important cities which, together, make up California's third largest TV market. Plus the audience dominance of CBS-TV, along with MGM and other major feature film packages.

Call H-R Television, Inc. for Current Avails
"Heard a couple of Storz Stations this trip. Never a dull moment."

"Understand there's never a dull moment or advertisers, either."

"NET TV'S "SILENT REVOLUTION"

"Buyers' market" selling by networks plus "market flexibility" strategies by admen have created TV climate similar to radio's in 1936. Here are new and important buying, selling trends.

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Radio's hardest perennial -- the barn dance

Page 26

What clients think of the top agencies

Page 30

Hot weather impact on tv show types

Page 35
WHEELING: 37TH TV MARKET

One Station Reaching The Booming Upper Ohio Valley

NO. 7 IN A SERIES

GLASS

The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market... with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.
THE BIG DIFFERENCE IN

PHILADELPHIA RADIO IS

TALENT!

That's why more local and more national advertisers use WPEN than any other radio station in Philadelphia*

* B.A.R. Reports

Represented nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
DIGEST OF ARTICLES

Network tv's "silent revolution"

23 Advertisers drive for flexibility, plus networks' hunger for billings are producing new practices, program offerings and sales approaches

The barn dance: radio's hardiest perennial

26 Although radio has undergone many changes since crystal-set days, the barn dance program format remains unchanged, its appeal undiminished

Spot brings home the coffee

28 How Folger put its instant coffee into second place in California via a heavy air media campaign aimed at both consumers and the trade

What clients think of top agencies

30 Corporate pr takes on new significance in 1958's account-shifting climate. Here's round-up of agency, client views on its effectiveness

Fifteen basic reasons for buying spot

32 A special SPONSOR survey shows that there are 15 basic objectives behind spot buying today. Here are examples of specific spot campaigns

Mort Farr sells far more on local tv

33 This one-store owner does his own commercials, has used television to build his business into the largest appliance concern in Philadelphia area

An adman looks at tv abroad

34 An H-R a.e. back from a European trip, is impressed with video in England, but has some reservations about their approach to commercials

Hot weather's impact on tv show types

35 Though all show categories reflect seasonal decline in viewing, degree of rating change varies. Mystery and police shows hold up the best

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SPONSOR PUBLICATIONS INC.

©1958 Sponsor Publications Inc.
"Feature Foods" is a comprehensive merchandising plus service conducted by WHO Radio at the point-of-sale in 350 high traffic chain and independent food stores. Coverage includes all cities of 5,000 population or more in 76 of Iowa's 99 counties. It is available, at no extra cost, to advertisers whose products are sold in food stores and whose gross expenditure on WHO Radio is $300 per week for 13 weeks, or $3900 within a 13-week period of time.

Talk to PGW about putting more "plus" in your Iowa advertising with WHO Radio—and Feature Foods!

WHO's Feature Foods merchandising service is producing big results for many of the nation's finest food manufacturers.

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

WHO for Iowa PLUS!
Des Moines . . . 50,000 Watts
Peters, Griffin, Woodward, Inc.,
National Representatives

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Reports from grocers to you about your products!
The newsmaker: Young (33), dynamic Procter Coffin, advertising and sales promotion manager of Necco, is the sparkplug behind the new buy which runs from 15 September to 15 May.

“What we have done, for the past few years,” says Coffin, “is to reorganize our plant and expand our personnel. We are now ready to move in a hard-hitting way on the marketing front.”

The resulting program is termed, by Necco executives and salesmen “The Big Push.” It translates this way: From a basically regional candy manufacturer (some of the company’s products are to be found anywhere in the country, but not all in all sections) Necco is now ready to become a national factor in the business.

This strategy is reflected in the current spot buy co-devised and executed by C. J. LaRoche. With a budget in excess of $750,000 (a 200% gain over the previous 12 months), Necco will buy 30-plus markets in the greater Northeast. This area contains upwards of 35% of the tv homes in the country: expansion plans call for having national coverage within four years.

“Our intent in this campaign,” says Coffin, “is not to accumulate a large total number of markets, but to penetrate those markets we use. We’ll follow this concept in succeeding years as we broaden coverage.” Although about two-thirds of the spots will be beamed toward kids (who consume 40% of the candy sold), the other third will be directed toward all-family groups.

The total budget is going into tv only, again the result of research. In the past two years, Coffin has tried various combinations of tv and radio, found saturation spot tv to be “expensive, but very effective.” Another plus value: more and more candy is sold through supermarkets, and heavy tv helps get supermarket distribution, force demand once it’s there.

Coffin’s emphasis on pre-researching a campaign reflects his Necco background. He joined the company in 1948 as a sales trainee, and has, successively, been assistant to the merchandising manager, and creator of both market research and production planning departments. A native of the greater Boston area, he lives with his wife and son in Lynnfield, where he is Selectman (Mayor).
Getting more out of television

In three all-important areas, J. Walter Thompson Company is finding new ways to increase the value of TV as a marketing tool.

1. The message

In a matter of seconds—sometimes as few as ten—the viewer must recognize a special quality in a product that is news to him...a quality that will better fill some need in his life. What is the news? And how can one be sure it is presented most effectively?

In its unique TV Workshop, the J. Walter Thompson Company tests ways of presenting a product under actual telecast conditions—before spending time and money on a finished commercial.

The most effective demonstration of the special quality of one household product was selected for the finished commercial, only after 25 such experiments.

Thus, the TV Workshop offers a new method of extending the boundaries of creative imagination, then provides the visual evidence needed for the soundest choices.

2. The program

What type of program will attract the audience the message is designed to reach? Will the background provided by such a program be appropriate?

Should it be a Western? A situation comedy? Variety? Drama? Why are some programs in each of these categories more efficient than others? Why do some fail—others succeed? Do some of them have “survival qualities” which will assure them of continuing success?

Every type of program has “survival qualities,” to greater or lesser degree. J. Walter Thompson Company is continuing to find new means of appraising and creating such “survival qualities”—to help make television an increasingly reliable marketing tool.

3. Time period

Convincing message. Outstanding program. But... they can be fully productive only in the right kind of time period.

Selecting the right kind of time period is an art calling for special knowledge as well as special skills in analyzing competition and in predicting the viewing patterns of particular shows.

J. Walter Thompson Company has recently issued a confidential study of television which illustrates this special knowledge. It covers television from virtually every angle. Program types and trends, viewing habits, audience characteristics, network rate structures and procedures, and rating services are among the basic topics covered.

This study has been called “searching...objective... authoritative.”

If you would like to explore with us the most effective use of TV as an integrated part of your marketing program, we would be happy to discuss it with you.

An astounding fact!

MGM RE-RUNS TOP FIRST RUN RATINGS...

and WJZ-TV (BALTIMORE) proves it!!

Great news for TIME BUYERS

WJZ-TV offers you Baltimore's best buy in early or late evening minute spots... participations in M-G-M's great-rated features. For a cost-per-thousand story that can't be beat, contact your Blair-TV man now!

Great news for STATION OWNERS

If you're considering the purchase of a major studio feature library, remember M-G-M not only offers you the over-all selection of the finest motion pictures ever made... but also offers you documented proof that its films RATE BEST on first runs, and re-runs, too! Contact MGM-TV today for full details.

<table>
<thead>
<tr>
<th>First Run</th>
<th>MGM's</th>
<th>Re-Run</th>
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</thead>
<tbody>
<tr>
<td>13.0</td>
<td>LASSIE COME HOME</td>
<td>14.8</td>
</tr>
<tr>
<td>Wed. 9/11/57</td>
<td>Early Show ARB</td>
<td>Sat. 3/1/58</td>
</tr>
<tr>
<td>15.7</td>
<td>MRS. MINIVER</td>
<td>17.9</td>
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<tr>
<td>Tues. 11/8/57</td>
<td>Late Show ARB</td>
<td>Wed. 4/8/58</td>
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<tr>
<td>24.9</td>
<td>THEY WERE EXPENDABLE</td>
<td>26.0</td>
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<tr>
<td>Fri. 12/6/57</td>
<td>Late Show ARB</td>
<td>Mon. 3/3/58</td>
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<tr>
<td>22.7</td>
<td>30 SECONDS OVER TOKYO</td>
<td>21.6</td>
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<tr>
<td>Thurs. 9/10/57</td>
<td>Late Show ARB</td>
<td>Wed. 12/4/57</td>
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* MGM's longer features are shown on WJZ's Early Show in two installments — therefore, the two-part rating.
How Do Re-Runs Rate?

MGM RE-RUNS RATE GREAT!...

and OMAHA'S WOW-TV proves it!!

Attention...
TIME BUYERS

WOW-TV offers you Omaha's best buy in night-time minute spots... participations in M-G-M's great-rated features. For a cost-per-thousand story that can't be beat, contact your Blair-TV man now!

Attention...
STATION OWNERS

If you're considering the purchase of a major studio feature library, remember M-G-M not only offers you the over-all selection of the finest motion pictures ever made... but also offers you documented proof that its films RATE GREAT in first runs, and re-runs, too! Contact MGM-TV today for full details.

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED
Richard A. Harper, General Sales Mgr
1540 Broadway, New York 36, N.Y.
Judson 2-2000
WGAL-TV
LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

• 1,040,465 households
• 942,661 TV households
• 3,691,785 people
• $3\frac{3}{4}$ billion annual retail sales
• $6\frac{5}{2}$ billion annual income

Representative: The MERIKIN Company, Inc. • New York • Chicago • Los Angeles • San Francisco
Look for a flood of spot-radio business out of BBDO during the next two weeks.

The agency's timebuying department was polishing things up this week preliminary to putting out requests for availabilities.

The tee-off campaign will be for United Fruit.

Media people on Madison Avenue reported this week that they're having anything but a picnic in finding good availabilities on TV stations for the fall.

One media director noted there were a lot of spots around he didn't want; but when it came to upper-ranking markets and preferred stations, the situation has begun to tighten up.

Several of the topline agencies have started their own buy-now campaign. They're urging their clients to get in and make their fourth-quarter buys of short-range advertising while the media market favors them.

Count among those urging this course: McCann-Erickson, Young & Rubicam, and J. Walter Thompson.

Spot radio this week got this good news:

- **International Harvester** will take a four-week flier, starting in September, on upwards of 100 stations with farm programs.
- **Q-tips** (Gumbinner), will use 60, 30, and 20-second announcements in the South and Southwest mainly.
- **Contadina Foods** (C&W's San Francisco office) in 25-30 markets for eight weeks, beginning September.

Availabilities—especially in the Midwest—for the Kellogg spot-film business widened appreciably this week as a result of CBS TV moving up its network option time by a half hour, starting 15 September.

That gave the Burnett agency a lot more station choice if it wants a general family audience for one of the film series at 6:30-7 p.m. Central Time.

**Burnett is doing the buying by market rank.** In other words, the **top markets will be the first** to get their orders for this campaign (which will run around $7 million in time and programing).

Look for Pharmaceuticals, Inc., to do more and more product and copy testing via spot TV during the 1958-59 season.

As **Ted Bergmann**, the Parkson agency's president, explained it to SPONSOR-SCOPE this week, the present TV market lends itself ideally to these saturation tests.

Here's how Pharmaceuticals guides these tests:

After a 13-week run on two or more markets, the results are matched against the findings in non-TV markets with comparable characteristics.

Sidelight: More and more stations are bidding for test business by making special allowances for "research."
There's a Madison Avenue sequel this week to Tracy-Locke's recent explosion against some Oklahoma tv stations over local-rate rules.

To take you back: Tracy-Locke canceled spot-tv contracts for Maryland Club and Admiration coffees on the ground that these brands were being charged the general rate, whereas Cain coffee (an Oklahoma brand) was granted the local rate.

Compton—strong in P&G billings—now has taken the Oklahoma incident as a cue to ask reps to find out from stations out there the answers to these questions:

1) How do you qualify for the local rate?
2) What is the economic justification for the local rate?
3) Why is a manufacturer located in the same state granted a local rate, while a competitor located some miles over the border is required to pay the national rate?

The pressure by regional advertisers and agencies for the local rate in the Southeast has become so intense that several reps hint they would like to shut down their offices in that area.

Two things are stopping them: (1) Their stations insist on being covered there, and (2) they can't afford to pull out unless the reps exodus en masse.

Commented a major rep to SPONSOR-SCOPE this week: "This yielding of the local rate to regional accounts is an insidious practice. But any movement to rectify the situation must come from the stations themselves. It's certainly not fair to insist on the national rate if the buying is done in New York and to allow the local rate for the same account if the same agency buys out of its Atlanta office."

The fact that duPont's Zerone and Zerex have bought into six Steve Allen shows for the fourth quarter doesn't mean that the brands have precluded spot for this season. BBDO advised SPONSOR-SCOPE that plans for the products also provide for spot tv.

Other seasonal buys on the Allen series are U.S. Time and Polaroid.

Union Carbide's Prestone has bought a batch of fall innings on the NBC News at the rate of two a week.

Nestle is down for one program a week.

Another inkling of how hard the big-weight advertisers propose to ride this buyers' market: A P&G agency this week suggested that CBS TV and NBC TV review their rates for individual stations.

The agency contends: Something must be out of gear when a comparable lineup on ABC TV can be bought for as much as $10,000 less.

Added the agency: In the long run it would be to the networks' advantage to cut out talent concessions and put their rate structure on a realistic basis. Many affiliates, it claims, already have put their national spot rate below their network rate.

Retort CBS and NBC: Rates are as lean as they can be, and ditto profits.

You never can tell when the retail giants will take an opposite course from their mammoth suppliers.

For instance, look what's happening right now to the retail leaders like Montgomery Ward and other firms you'll be hearing about soon.

Whereas the big manufacturers are going the way of subordinating the buildup of the corporate image to a firmer emphasis on the hard sell, the kingpin retailers—and that includes department stores in major cities—are becoming strongly conscious of the need for building a store personality.

Tip for tv and radio stations:
You may find your area's topflight retailers in the mood for the sort of institutional campaign that you've been trying to sell them for years.
Never have the TV networks been treated with so conciliatory and helpful an attitude as they're now experiencing from their affiliates.

Take, as point-makers, the two big moves just put into effect by ABC and CBS:

ABC TV's expansionary plans in daytime have met with overwhelming support from its affiliates. As one affiliate put it: "My compliance will cost me around $15,000 in local business and feature film commitments, but I'm going all-out with ABC."

CBS TV's affiliates quite generally have taken in easy stride the network's decision to push network option time up to 8-11 p.m. (from the old 7:30-10:30).

All three networks have met but negligible grumbling over their request that the affiliates pledge themselves to carry crossplugs on unsold alternate-week shows at no compensation.

What may be an index to the spirit of the affiliates is this comment from a CBS TV ally to SPONSOR-SCOPE this week: "Obviously the networks are in choppy water. If you consider yourself part of a network family, you'll act as you would with a member of your own family—give a helping hand."

Like CBS TV, NBC TV this week moved Saturday and Sunday afternoons into the C rate area.

In effect, all time periods prior to 6 p.m. throughout the week now fall into Class C. Only commercial program affected is Omnibus.

Joint time sales on the three TV networks this June was collectively 10.8% better than it was for June 1957. This year's margin over 1957 for the first six months came to 12.9%. The gross from January through June 1958 was $283,071,449.

The time grosses by individual networks for this June, as reported by BAR-LNA via Tvb: ABC: $7,389,585, plus 15.2%; CBS, $19,733,057; plus 7.5%; NBC, $16,448,462, plus 12.9%.

The CBS TV nighttime schedule still is somewhat fluid.

The outlook is for much show shifting to accommodate clients on the basis of product compatibility and to adjust product conflicts.

This switching around is expected to affect spot buying; some agencies are reluctant to confirm chain-break schedules until they're certain which shows these announcements will bridge.

P&G this week bought an alternate week of The Real McCoy (ABC TV), effective the first of next year.

Sylvania, which has the series all to itself, is parting with half because (1) the tv tube division had withdrawn its share of the pot, and (2) the other divisions want a little more diversification for their ad money (practically all of which is now in tv).

Half of the McCoy proposition is worth $2.2-million annually for time and talent.

Daytime continues to boom on the TV networks.

A very significant recruit for NBC TV this week was Frigidaire—the first appliance company to join the tv daytime ranks since Philco used it on a simulcast basis while sponsoring the Don McNeill show.

Frigidaire's buy is three quarter-hours weekly. Annually the time-talent bill would be about $1,250,000.

DFS, which placed the contract, made efficiency buying in tv (cost-per-1000) the high tenet of its pitch for the Frigidaire account.

Meantime ABC TV this week had in hand an order from Lever Bros. for daytime. It's for four quarter-hours a week, with FCB the agency. Interesting sidelight on this development: Y&R is thus no longer the only agency involved in ABC TV's charter daytime plan, which becomes effective 6 October.

(See page 23 for an in-depth appraisal of daytime tv's progress.)
Detroit came to life for both network radio and spot radio this week.
On the spot side Buick, via McCann-Erickson, asked for availabilities in over 200
markets for a three-week saturation campaign that starts in September.
Oldsmobile placed an order with CBS Radio for the Patti Page program, while
Cadillac offered the same network a campaign covering four weeks.
Meantime NBC Radio has two fall orders from Detroit for announcements whose
starting dates and sources it has been asked to keep confidential.

CBS Radio this week found a buyer in R. J. Reynolds for half the package that
Ford surrendered (it expects to have the balance sold within a week).
Among newcoming orders at CBS Radio also were Campbell Soup and Congoleum-
Nairn, which had been out of the medium for years.
NBC Radio got a saturation order from Texaco for Labor Day and learned from
Gillette that it would carry the Friday night fights through the summer.

After 30 years at the old stand, CBS has decided to get off Madison Avenue
within the next year or so.
It's not renewing its lease at 485, will move either into the old Time-Life Building
(across from NBC in Radio City) or 717 Fifth Avenue.

Jacob Barowsky, Lestoil president, who enjoys reminiscing how he mixed the first
batch of the detergent in a bathtub, arrives as a publicity celebrity 11 August.
The major of Evansville, Ind., has designated 11 August—the date that Lestoil starts its
tv campaign in that market as Lestoil Day. Barowsky will get a key to the city plus a
parade, and he will meet supermarket and other grocery people at a barbecue.
WEHT and its rep. Adam Young, sparked the ballyhoo.
Competitive note: Like P&G with its Mr. Clear, Colgate is testing its own all-pur-
pose liquid detergent. Genie. Lever is reported to have one also on the way.

Chalk this up as another byproduct of the business climate: The tv networks are begin-
ing to wonder whether enough manpower and research data are being used to
sell tv as a medium.
The suggestions advanced by one of the networks to SPONSOR-SCOPE this week:
• Stop leaving it to the TVB to carry the whole burden of the institutional job.
• The networks should "fan out the attack" by putting more manpower into con-
tacting almost every category of advertiser in the package goods field.
• Broaden the target by getting tv's story and answers to possible questions to all
strata of the advertiser's organization—the sales manager, the division manager,
the company treasurer, etc.

Jockeying for authority is an old tribal custom on Madison Avenue, but there's
one domain that's on the receiving end of a lot of it nowadays: the tv-radio department.
Other areas of the agency are trying to annex the tv-radio department as a satrapy
of their own already extensive holdings.
This ambition stems basically from the change in the role of the tv department's
director, which makes him more vulnerable. His old creative values have been shorn by
the fact that he no longer produces but merely administers outside packages.
The reaching for additional authority comes from either one of two sectors, depending
on the particular agency: media or creative.
Adding fuel to the battle for power is the trend among ambition-fired commercial
directors to claims that theirs is a greater responsibility than the program director's
and hence deserving of a higher rung on the agency's organizational ladder.

For other news coverage in this issue, see Newsmaker of the Week, page 4;
Spot Buys, page 50; News and Idea Wrap-Up, page 53; Washington Week, page 63; SPONSOR
Hears, page 64: Tv and Radio Newsmakers, page 70; and Film-Scope, page 45.
AMAZING RISE!!

PULSE* 1/4 Hour Ratings
6 a.m. to 6 p.m.
Monday through Friday

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*HOOPER tells the same story —
Pick your survey!

Don't Buy Blind . . .

There's been a change in Pittsburgh
Check with your Adam Young representative, or with Ralph Beaudin,
General Manager of KQV
5,000 Watts — On the Air 24 Hours

ADAM YOUNG INC.

3 East 54th Street, New York 22, New York, PLaza 1-4848

SPONSOR • 2 AUGUST 1958
Radio Writes a Moving Case History for Dean

MOVING AND STORAGE is a major industry in Southern California, where 30% of all families change residence in an average year.

THAT’S WHY DEAN VAN LINES, with general offices in Long Beach, relies on the all-pervasive medium, RADIO, to build the brand image which will make these modern nomads think first of DEAN when it’s time to move. In the past twelve months DEAN has used 1500 announcements on KBIG, has just renewed for another year.

“We put a substantial portion of our ad budget in radio,” reports owner A. E. DEAN, “because an evaluation of our advertising program proves that radio produces more business than any other medium, over all. Our business has increased steadily without a dip, and so has our use of radio.”

CHRIS CHRISTIAN, DEAN’S National Advertising Manager, adds, “We put a great portion of our advertising budget on KBIG because it delivers 234 cities and towns in all eight Southern California counties at lowest cost per thousand... its audience is responsive... and its adult programming gives us a no-waste circulation.”

YOUR KBIG OR WEED CONTACT will gladly provide other case histories to help you evaluate Southern California media in your own marketing situation.

Phil Stumbo, McCann-Erickson, Inc., New York, feels that reading the trade papers is important to every timebuyer. “When reading the trade papers,” Phil says, “there are always some interesting facts I discover that I had never known and which I am able to apply to timebuying. I feel that by keeping up on all media you gain a broader understanding of what is happening in the industry, the current problems and the latest trends. A great deal of up-to-date information on market data and set circulation is always available. For example, recent studies on ratings, triple-spotting, outlook on next season’s shows, pay-tv, and subliminal advertising have appeared in the trade papers. Those are just a few—there are many other important highlights, including editorials presented weekly, which are a valuable source of information. Keeping abreast of what’s going on is one way a timebuyer can broaden his knowledge of the field so that he is able to answer intelligently questions on current air media. Today’s buyer needs all the information he can get in order to service his client properly.”

Jeremy Sprague, Cunningham & Walsh, Inc., New York, all-media buyer, feels that advertisers are faced with an especially difficult buying spot problem for the coming season because of the lack of any kind of pattern to 1958-’59 network programming. “Until all the open time is sold,” Jeremy says, “buyers will have to sit tight before they can determine the spot picture.” Current network lineups are uneven and it is difficult to buy adjacencies intelligently. No big budgets are going to be allocated to spot before agencies have a better idea of what program alignments will be.” On the other hand, Jeremy says, the buyer knows that Westerns and mysteries, with their consistently solid ratings, are pretty safe for adjacencies. But there’s a problem here too, he says. The Westerns and mysteries will mostly not be programed back-to-back, and in many instances will be slotted against each other on the networks, so the buyers will have to be careful to select the programs they think will capture the bigger ratings. “In addition, there probably will be fewer rating differences between networks.”
A sight for your eyes

WITH

HAS TWICE AS MANY ADVERTISERS AS ANY OTHER RADIO STATION, IN BALTIMORE!

And the reasons are easy to see!

★ Lowest cost per thousand listeners—by far. ★ Complete, no-waste coverage of the constantly growing Baltimore market. ★ Imaginative programming for the whole family—24 hours every day. ★ Powerful merchandising of your product no other station can come close to.

Get the complete, happy facts from:

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

or from your nearest "rep."

Select Station Representatives in New York, Philadelphia, Baltimore, Washington
Simmons Associates in Pittsburgh, New England and Midwest
Clarke Browne Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans
McGavren-Quinn in Seattle, San Francisco, Los Angeles

SPONSOR • 2 AUGUST 1958
"They can’t spend it if they ain’t got it!"

YOU might not agree with the grammar, but the homespun logic of that saying cannot be disputed.

You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available... then you have no sale.

BUT...

Columbus, Ga.

has it!
This 3-Country Metro Area
RANKS 8th
IN THE NATION
IN PER FAMILY
INCOME—$7,562.00
Source: May 10, 1958
Survey of Buying Power

...and WRBL sits right on top of this rich market. Survey after survey proves that audiences prefer WRBL and WRBL-TV, and that these stations completely dominate the gold-mine market of Columbus, Georgia.

They buy it when it is seen or heard on

WRBL

COMMERCIAL

by John E. McMillin

Commercial commentary

Yes, we got ingredients

"It’s Prurient Pus," shrieked my wife from a corner of the davenport.

We were listening to a Lifebuoy commercial, and we were playing the “Ingredient Game.”

Personally, however, I think she was a little unfair to Lever Bros. I didn’t hear the announcer very clearly. But I don’t think he really said that the new Lifebuoy contains “Prurient Pus.” I think he said it contains something-or-other plus Prurient, maybe. But definitely not pus.

Such confusions, however, are almost inevitable in the Ingredient Game, a pastime which I heartily recommend to any real radio or tv addict.

How to be an Ingredientologist

Simply keep your own handy notebook beside the set. And every time you hear a new name for one of those weird, wonderful, incredible ingredients now being shoveled into modern products, write it down carefully. You’ll find it’s more fun than collecting postage stamps or counting out-of-state license plates. And your list, as the boys say, will grow. And grow. And grow.

Besides, the names themselves are so beautiful. Some day, I feel certain, some great American poet is going to weld them all together in one vast epic poem that will make Homer’s Catalogue of Ships, or Walt Whitman’s roster of American rivers look pretty paltry by comparison.

Where else can you find words to match the sheer, shimmering mysterious beauty of Irium, Humectin, DiAlminate, TCP, Gardol, Flogen?

Of course, to a truly dedicated ingredientologist, the real pleasure lies in discovering strange, rare, exotic species. We look down on people who exclaim over lanolin, or Dacron, for instance. Such names are much too common. They have been almost bastardized by use.

But when you can find, as we did one rainy Sunday afternoon on Channel 5, something like the mysterious ingredient of Pops-a-Day Pops, well, then your cup runneth over. Pops-a-Day Pops are children’s candies. And they are what they are because of something called (and we say it in hushed tones) “D-Mannitol.”

Ingredient names have history, too

Another interesting study is the origin or ancestry of ingredient names. Do you know, for example, about the K-34 in Gillette Shaving Cream? It was named by the late Ralph Hotchkiss, then of Maxon and more recently of Compton.

Hotch himself told me about it when I was at Maxon some years ago.

Hotch, in those days, nourished a secret ambition to be a Himalayan mountain climber. He was always reading books like the
Commercial commentary continued . . .

"White Tower," and dreaming of standing, with Mallory or Hillary, on the slopes of Everest, or Annapurna or Godwin-Austen, which (you guessed it) is also called K-2.

So naturally, when he was asked to dream up a tag for a new formula by the Gillette chemists, he gave it a good, Himalayan sounding name—K-31. It was just as simple, and as scientific as that.

Personally, I've always been sorry that Hotch didn't go all out with the Tibetan or Nepalese nomenclature. Think what fun it would have been to see Yogi Berra trying to deliver a testimonial for Gillette Shaving Cream with "Kanchenjunga." Or to hear Jimmy Powers, between rounds of a fight, exhorting us to "Look Sharp, Feel Sharp, and Be Sharp" with that good "Dhaulagari."

But then, we ingredient-lovers can't have everything. We already have so much.

As a matter of fact, I think we have much too damn much for the good of the Advertising business. And I think it's about time that hard-bitten agencies and advertisers woke up to the absurdity and wastefulness of most ingredient copy.

More than 25 different, odd-sounding ingredients are being plugged on the air every viewing or listening night. And you don't need a Politz or a Nielsen to tell you that this can only lead to audience confusion, suspicion, distrust.

Name fingers, but product is gone

Even more serious—many of these ingredients have greater visibility or memorability than the products themselves. I can remember Humectin, for instance. But I'll be damned if I can remember what it is, or what it does, or what product contains it.

But the best reason for not becoming infatuated with an ingredient kick in your copy is just plain common sense.

Your customer, after all, doesn't give two hoots or a holler about what your product contains. All he cares about is how it can help him. And if you waste your breath boasting about your amazing new Orpheon, or mysterious new Eurydicene (Pats. applied for), he'll probably walk out on you.

Much, if not most, of the contemporary ingredient chatter is a sheer waste of valuable commercial time.

And who's to blame for it? Well, I suspect, (having been both) that the copy man, and the account executive are about equally at fault.

For a copywriter, the use of some polysyllabic ingredient name is an easy way out. It saves him the headaches of thinking up a real sales pitch. Give him a tongue twister like Triplegrimalkin, or Doublegook and he's got it made (the thinks).

On the other hand many ingredients, I'm sure, are forced into radio and tv copy by nervous, literal-minded account men who think that if a P&G or Bristol Myers product features an ingredient, theirs should too.

But both the account copycats and the copy copycats are guilty of fuzzy thinking. Ingredients, however, you slice them, have very limited copy value, or copy usefulness. Use them if you want to explain benefits. But don't try to lean on them. Not even Prurient Pus can stand it.

P.S. My wife has just learned (she read it in Life Magazine) that the secret ingredient in Lifebuoy is "Paralin Plus." She apologizes for her mistake. But she is kind of disappointed.
Terrific news for sponsors... stations... viewers!

A second, exciting serie of 26 MEN—the fastest-selling show of the year... the show that's doing an outstanding job of building audiences, sales and goodwill in 183 markets all over the country.

THE
ARIZONA RANGERS

Same great star—Tris O'Henderson. Same top production by Russell Hayden, including the ring theme music recorded by RCA Victor on their top label. More, new effective merchandising and audience-promotion aids...
SMASH HIT
WITH AUDIENCES

#1 syndicated series in many markets. In scores of others, swamps direct competition... out-rates such network toppers as Ed Sullivan... Dinah Shore... Alfred Hitchcock... Tales of Wells Fargo... Have Gun, Will Travel and many, many others. (ARB)

LAUDED BY SPONSORS AND STATIONS

"one of best shows ever offered for syndication."
"well pleased with show both from standpoint of increased sales and goodwill it has built up."
"one of best shows ever programmed."
"has done a fine job for us."

ALREADY RENEWED BY:

Hood Dairy— all New England, plus such stations as KRCA, Los Angeles... WNEP-TV, Scranton-Wilkes-Barre... KTVK, Phoenix... KARD-TV, Wichita... WMAL-TV, Washington, D. C.

If you missed out on 26 MEN first time out, be sure to get your bid in for the new series. To avoid disappointment, please act fast.
Now, you say when

And how often too! For once programs and commercials are recorded on Videotape®, scheduling is wide open. Playbacks can be telecast immediately—hours later—or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

Sponsor • 2 August 1958
Monitoring
Just returned from my vacation and saw the attached Sponsor-Scope item in your June 28th issue on monitoring services.

Thought you'd like to know Radio Reports is the oldest monitoring service in the industry—we've been in business since 1936—and we're surprised we didn't even get honorable mention.

Radio Reports is a national organization (eight major markets).

We regularly monitor and record approximately 17,000 radio and tv programs each month.

We also provide tapes, records, pictures and texts, and spot commercial coverage.

Just thought you might want to pass along the enclosed information to your editors in case they were planning any further items along these lines.

Maggi Eaton
Radio Reports, Inc.
New York

Out of context
I was greatly disappointed to find, in your otherwise excellent July 12 article, "How tv's Program 'Mess' Hits Sponsors," a statement attributed to me to the effect that current set-in-use figures show viewers are happy.

Taken out of context, from your "Agency Ad Libs" feature which I prepared for Sponsor, and which ran in the June 7 issue, this quote would seem to indicate that I feel tv is well-nigh perfect, and that we can all sit back and watch the set-in-use figures rise.

To the contrary, as I stated in the aforementioned article, there is, of course, room for improvement, albeit viewers are watching their sets for longer periods. But I suggested that we programing people would serve a far more useful purpose if we spent some time calling attention to the many hours of fine entertainment provided by tv, rather than by joining its detractors.

Since publication of this June 7 article elicited dozens of letters and phone calls from top industry leaders, offering sincere thanks for one of the few constructive statements on the medium, I find it regrettable that this later feature attempts to dismiss my views with a platitude.


Fall facts
Now I'm convinced that clairvoyance is as much a part of advertising as Motivational Research.

Otherwise, how can two minds separated by well over 500 miles produce the same ad idea?

On page 195 of Sponsor Fall Facts Basics, there appears this agency's ad for WNCT, Greenville, N. C. headlined, "HOW DO YOU MEASURE A WHALE?" On pages 172-173, ABC Television asks, "How do you measure a network?"

I know this is an omnipresent threat in the ad world, but the question is: "HOW DO YOU MAINTAIN YOUR SANITY?"

Michael J. Silver
Radio/television dir.
J. T. Howard Adv. Agency Raleigh, N. C.

May we have permission to use network radio pattern audience information, page 128, and radio listening habit information, page 122, of your 1958 Fall Facts Basics in promotion piece and on the air spots?

LLOYD PRICE
KLKD
Dallas

- SPONSOR customarily grants such permission if circumstances permit.

The 1958 Fall Facts issue of Sponsor is not only the most outstanding job that Sponsor has ever done but also the most useful compilation of up-to-date information ever put together in one book.

R. DAVID KIMBLE a.e.
Grey Advertising Agency, Inc. New York

Captain Fortune
KPX Television (Westinghouse)

"We Videotaped my programs before I left for a 3-week assignment in Brussels. I went on looking 'live' on an uninterrupted schedule in San Francisco. My clients were happy—and there was no loss in station revenue."

AMP Ex
CORPORATION
907 CHARTER STREET, REDWOOD CITY, CALIFORNIA
professional products division

*TM Ampex Corporation
Why is WDGY first* with 31.4% in Minneapolis-St. Paul?

... and why is WDGY first on Pulse?

1. **50,000 watt coverage**

2. **50,000 watt personalities (like Bill Armstrong)**

50,000 watts are fine—and WDGY has them. But you need more. You need 50,000 watt coverage **and** 50,000 watt personalities like Bill Armstrong. Listeners love Bill’s smooth style and easy manner. Proof of their loyalty: Bill’s show is a runaway first every 1/4 hour he’s on the air—both Hooper and Pulse. He’s typical of the sound and zest and competence which make WDGY first morning, first afternoon, first all day per Hooper and first per Pulse as well... and of the solid “response-ability” which is giving WDGY the biggest Billings ever. Map strategy with Blair... or WDGY General Manager Jack Thayer.

*Hooper June-July, 1958

WDGY

the 50,000 watt station

with the

50,000 watt personalities

MINNEAPOLIS-ST. PAUL

STORZ

TODAY'S SELLING

TODAY'S SELLING

TODD STORZ

OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
Network tv’s "silent revolution"  

- Buyers’ market is forcing far greater flexibility in the networks’ rules, rates, sales practices and outlook  
- Meanwhile new trends in advertiser strategy are upsetting old concepts and approaches to the tv medium  

You can put down the rough, tough competitive selling season of 1958 as the trigger for widespread changes in the sale and use of network tv advertising.  

Profound alterations are shaking the medium at its very roots—changes which are bound to have a continuing, long-term affect on all network tv operations and on the clients who lean heaviest on this form of national advertising.  

So far, though, it’s been mainly a “silent revolution.” Little publicity has been given to the significant moves, now being made in network rules, policies, sales activities.  

Little attention has been paid to the dramatically shifting tides of advertisers’ network activities. Many admen, in fact, don’t even realize what’s been going on. But this SPONSOR depth survey reveals these startling facts:  
- The pressures of “buyers’ market” selling by the networks, coupled with “market flexibility” strategies by advertisers, have placed network tv just about where radio was in 1936 when NBC celebrated its 10th anniversary. The rash, brash, adolescent days are over.  
- Network tv—once the proud, wild, headstrong youth of national advertising—is adapting itself to man’s estate, and tailoring its rules, policies, and selling methods to the hard, sober, business standards of maturity.  
- Simultaneously the “marketing revolution” which has gripped the food, cosmetic, soap, drug, and tobacco industries during the last decade has caused advertising giants in these fields to make new demands on network tv and seek new ways to use it effectively.  
- From the clash of these forces and pressures, a new concept of network tv business is emerging, and a radically new approach to most network tv advertising.  
- This new approach is characterized by a greatly increased concern for three major objectives—greater flexibility of contracts, greater frequency of messages, and of course, lower costs-per-1,000. Both advertisers and networks are driving to achieve these things.  

For an explanation of what the new trends are and what they mean to advertisers of all sizes and classes, see the following pages.
Here are the important new factors which add up to the “silent revolution” in network television

Fewer long-term commitments

Old-style 39-week or 52-week commitments in network tv are pretty much a thing of the past. And the trade expects no return to this type of buying. Advertisers (particularly in autos, and other hard goods), always grumbled at setting aside huge chunks of budget money for long term tv expenditures.

Now, with business conditions forcing consideration of 26-week, 13-week, and even shorter contracts, a more flexible buying pattern is being set up. Leaders like P&G, Lever, General Foods, and Reynolds already are using it. 13-week cycles are now standard operating procedures, with only a few longer commitments for special talent reasons.

Concentration of buyers in leading industries

In 1957, five advertiser classifications—foods, drugs, soaps, toiletries, and tobacco—accounted for 55% of all network revenues. In 1958, this percentage should be upped (to around 60%), a fact which has great significance for the future of network tv.

Each of these industries sells high-volume, low-cost items. All are geared to the fast-moving, fast-changing new era of marketing, with its chain, supermarket, shopping center methods of distribution. And all are dominated by a few huge highly sophisticated advertisers.

Despite the vast appropriations which autos, appliances, and other industries have devoted in the past to net tv (and will devote again as business conditions improve), SPONSOR finds that the needs, demands, and operating practices of the soap, drug, cosmetic, food, and tobacco advertisers will increasingly dictate network buying and selling patterns.

More participating and alternate sponsors

The new 1958-59 season will see a sharp increase in the number alternating and participating sponsorships of tv network programs.

Once used merely as a money-saving device, or to bail advertisers out of skyrocketing talent costs, alternate and participating sponsorships now are being bought for entirely different reasons.

P&G, for instance, certainly could afford sponsorship of any network program ever offered. But P&G is buying an increasing number of split and alternating sponsorships, both daytime and nighttime.

The reason: P&G likes the greater-frequency-at-lower-cost which alternate sponsorship with its system of cross-plugs can provide.

More “hard sell”—less “corporate image”

Hand in hand with the rising importance of foods, soaps, drugs, cosmetics, and cigarettes is the fact that network tv has become a medium for the aggressive selling of individual products, rather than for the creation of elaborate “corporate images.”

Though there are many exceptions to this generalization (such as the recent purchase by Aluminium Ltd. of six Omnibus episodes) the fact remains that product—and particularly small product—advertising is network tv's real staple.

This in itself has many implications. For companies pushing low-cost, big volume items judge tv by different standards than the “corporate” advertisers do.

Foods, drugs, soaps, cosmetics, and cigarettes push hard for frequency, low cost-per-1,000, and flexibility. Their demands and requirements are setting the patterns for network selling and—indirectly—network programming.

Greatly increased interest in daytime net

The coming season should see still more expansion in the daytime operations on network tv. Bigger daytime buys by the leaders such as P&G and General Foods are already on the books. And there's a growing rush of advertisers toward the 9 a.m. to 6 p.m. time slots (including appliances and utilities).

The swing to daytime, though, is not a reaction against night tv. The big soap companies, for example, will continue to maintain heavy night schedules, too.

The real interest in daytime comes from the increasing awareness of solid daytime ratings, low daytime costs, multiple message and frequency advantages, new and more liberal network policies, plus the high daytime viewing by housewives who do most of small product buying.

Many new product campaigns

Another influence profoundly affecting network tv is the steady stream of new products being introduced by the big bread-and-butter accounts.

Companies like Lever, P&G, Colgate, Revlon, and General Foods have scores...
of new products in varying stages of development, testing or introduction.

Such advertisers use their network time as the flexible carrier for a variety of products. As new brands are introduced, they are given network promotion (usually coupled with spot schedules) of varying intensity.

All this new-product activity is creating headaches for the networks in their product protection policies. (See the changes described below.) But it also is emphasizing the desirability for large advertisers with new-product plans to have network facilities available as needed.

New combinations with other media

Now that tv has become America's No. 1 National advertising medium, new formulas are being worked out for using network tv with other media.

Network plus spot tv, network plus radio, network plus newspaper supplements, and network plus saturation campaigns are among the combinations getting special study by media experts at such agencies as JWT, Y&R, BBH, McCann-Erickson.

For some advertisers (Schlitz, for example) the new formulas have meant a reduction in dollars spent on network with more being devoted to spot tv. But, in general, the new media studies are aimed primarily at making network tv work more effectively, at lower costs, and in combination with other advertising support.

New promotional strategies for "specials"

As of now, network sales of "specials" are running somewhat behind 1957. And sponsors see no significant increase in the number of these productions for 1958-59.

The reason: Specials seldom fit into the marketing plans of the big "hard core" industries—foods, drugs, soaps, etc.

Specials will continue to have strong appeal for autos and other hard goods advertisers. And industries with special seasonal sales periods will still find them valuable.

But don't expect specials ever to dominate the network tv scene. Most big clients today are interested in frequency, continuity, many messages, and a hard-product sell.

New discounts and incentives

In reacting to these new advertiser pressures, as well as to their own sales hunger, the networks have countered with new ratecard changes, discount structures, and incentives.

NBC TV's new rate card (which is effective 1 October) gives greater discount benefits to multiple program users (day and night) as well as year-around advertisers. Hourly discounts, annual discounts, and linear incentives are all up. An NBC TV advertiser can now earn discounts up to 30%; CBS TV's maximum: 25%.

CBS TV, meanwhile, has torn up the old ratecard concept of "vertical contiguity," and is now offering special daytime discounts to advertisers whose programs are scheduled on different days of the week. At one time "contiguity" discounts were offered only to advertisers whose programs were actually back to back. Later this was extended to advertisers whose programs appeared on the same day. Now, with "horizontal" contiguity, CBS TV clients buying four daytime quarter-hour periods on different days will pay only slightly more than the single full-hour rate.

Significant changes in tv network rate cards and discount structures in the last six months

- Increased hourly discounts (NBC)
- Increased annual discounts (NBC)
- Increased lineup incentives (NBC)
- New horizontal contiguity discounts (CBS)
- New "C" time
- New ABC daytime plan

Note: Both CBS and NBC ratecard changes are aimed primarily at big volume, multi-program advertiser.

More participating availabilities

As advertisers have stepped up their demands for alternate and participating sponsorships, all networks will go into the fall of 1958 with many more availabilities of this type.

This creates numerous headaches for network sales staffs. But despite such problems, there's a growing trend at the networks to schedule and sell programs designed for multiple sponsorship. (Perry Mason at CBS TV, for example.)

New types of time packages

Even more significant are the new types of time packages which the networks are offering.

Typical of these is ABC's 12 participations-a-week package. Cost is $1,000 a minute, available if the client buys 26 weeks at a total of $312,000. The

(Please turn to page 68)

HIGHLIGHTS IN THE RISING DAYTIME TV TIDE

- Three networks in full daytime tv competition by fall 1958
- Increased daytime expenditures by food, drug, soap leaders, and other categories
- New ABC plan for 40 quarter-hours weekly
- Continued health of daytime ratings
The old-fashioned barn dance: radio

- Since the days of the crystal set, radio has undergone many changes, but the barn dance format goes on
- Sponsors like it because of its solidarity, listener loyalty, bonus audience, and backing it gives the salesman

They say you can’t buy friendship, but over the last quarter century, quite a few national radio advertisers have been proving that you can by sponsoring barn dance programming.

It all began on an April night in 1924 when crystal sets were in flower and super-heterodynes in bloom. At the WLS studio on the mezzanine of Chicago’s Sherman Hotel some country-style fiddlers were booked to alternate with the highly popular music of Isham Jones from College Inn.

Audience reaction to the experiment was instantaneous and overwhelming. Listeners wrote in asking for more numbers like “Chicken in The Breadpan” and “Methodist Pie,” WLS answered the requests with National Barn Dance, by now as much of an American institution as blueberry pie.

In the years since, radio has undergone many changes both as an advertising and entertainment medium. The one area that has remained untouched by “city slicker” whims is the country-music barn dance format.

“You just can’t escape its fundamental solidarity,” says Wm. Esty Co. v.p. Tom Luckenbill who is in charge of Prince Albert tobacco and Camel cigarettes for R. J. Reynolds Co. Luckenbill has been on the Reynolds account for nearly two decades, but years before he came, the client had begun its long marriage to barn dance radio when it picked up sponsorship of Grand Ole Opry on Nashville’s WSM (subsequently went on NBC in 1939) and continued it ever since without a break. Until recently Reynolds used Opry exclusively for Prince Albert, lately has added Camel hitchhikes.

“From the way it looks now,” Luckenbill says, “we’ll probably be with the Opry for many more years to come. When I mentioned ‘solidarity,’ I mean that hillbilly music has tap roots that seem to go deep into the heart of America. It’s neighborly. It’s friendly. And until you go down to Nashville sometime and see it for yourself, it’s hard to explain.”

What happens in Nashville is that each year, nearly 300,000 devotees of barn dance music from all over the U.S. come and pay admission to watch the Opry which has been running every Saturday night for 33 years. And the same thing happens in just about every area from which a barn dance radio or tv show originates. Since WLS moved its National Barn Dance into Chicago’s Eighth Street Theater in 1932, more

What the ratings don’t show about audiences

Although the following figures are from surveys of the WLS (Chicago) National Barn Dance, they are indicative of the tremendous listener loyalty to all barn dance type programming throughout the U.S. as well as a demonstration of its wide appeal. Of a total of 7,304 people who came and paid to watch the Barn Dance at Chicago’s Eight Street Theater in four nights, 1,641 from 353 communities responded to a station survey on occupations and places of residence. Here are the results:

<table>
<thead>
<tr>
<th>Where they’re from</th>
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<tr>
<td>Illinois</td>
<td>769</td>
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<tr>
<td>Indiana</td>
<td>246</td>
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<tr>
<td>Michigan</td>
<td>165</td>
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<td>Wisconsin</td>
<td>240</td>
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<td>37 other states</td>
<td>299</td>
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<tr>
<td>Puerto Rico</td>
<td>2</td>
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<td>6 foreign countries</td>
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<td><strong>Total</strong></td>
<td><strong>1,641</strong></td>
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<table>
<thead>
<tr>
<th>What they do</th>
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<tr>
<td>Industrial</td>
<td>277</td>
</tr>
<tr>
<td>Transportation</td>
<td>68</td>
</tr>
<tr>
<td>Skilled workers</td>
<td>77</td>
</tr>
<tr>
<td>Semi-skilled workers</td>
<td>32</td>
</tr>
<tr>
<td>Agricultural &amp; food</td>
<td>157</td>
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<tr>
<td>Housewives</td>
<td>365</td>
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<tr>
<td>Retired</td>
<td>25</td>
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than 3 million fans have paid to see it there.

WWVA's Jamboree, which recently celebrated its silver anniversary, has attracted more than 2 million music-lovers to Wheeling since 1933. A typical Saturday night audience, a survey turned up, numbers more than 1,600 persons from 107 counties in 16 states some of whom have returned as many as 90 times.

The loyalty that brings listeners from all over to "see their friends" is but a reflection of the vast amount of tuning-in that goes on every Saturday night in thousands of homes, often in those rural areas that don't show up in the rating services. Many advertisers know this and they match the loyalty of country-music fans with sponsorships that seem to go on forever. Alka Seltzer was virtually a Barn Dance-made product and they used the show for 15 years, Keystone Steel & Wire sold fence posts via the same for 25 years, Phillips Petroleum was on for 15 years.

Veteran client on WWVA Jamboree is Mail Pouch Tobacco Co. (Charles W. Hoyt Co. is its agency). "We've just about lost count of the years we've been on," says C. M. Swart, Jr., director of advertising and marketing for Mail Pouch in West Virginia.

For most of their years on WWVA, Mail Pouch chewing tobacco has been the 100% sponsor since this is the product that is a natural in the West Virginia-Pennsylvania area. Lately, however, the trend has been 80% for Mail Pouch and 20% for Kentucky Club. Kentucky Club Smoking tobacco has got into the act largely through its annual Kentucky Club Derby Day Contest in which a thoroughbred race horse is awarded as first prize every year on the day of the Kentucky Derby at Churchill Downs.

"In New York, and other major markets," Swart points out, "there are many aficionados of country music. This we know. But in the other areas of our country — areas without any real measurement — there are people who listen to nothing else. In those areas where Mail Pouch chewing tobacco is a big seller, such as West Virginia and Pennsylvania, we know this is the case.

"The people who drive in to watch our personalities are a bonus audience. When they come in person, they see our point-of-program advertising identifying their 'friends' with our product. But for everyone who comes, we know there are hundreds who are tuned in at home every Saturday night. These thousands who don't come to see Jamboree are our prime target.

"There's another bonus," Swart explained, "and that is the enthusiasm that our sponsorship of this show engenders among our salesmen. When they get into a country store at some rural crossroads, they hear of this loyalty. So they not only get a chance to write a sales order, they also get the chance to pass out some tickets for Jamboree.

What Swart says is the nub of barn-dance programing. The reason such programing has survived intact in a changing medium are two-fold:

(1) Loyalty—People of all ages and all socio-economic brackets respond to the barn-dance format; not only do they drive many miles to see their friends on stage but they spend money in addition to admission fees for personality albums and souvenir books of the shows.

(2) Personalities—The cast of a barn dance program includes singers, dancers, musicians and rube comics (not top bananas, but still exponents of earthy humor). Until Saturday night, they're all pretty much on their own, performing at remote broadcasts, county fairs, conventions, etc. Last year, WLS National Barn Dance personalities attracted — individually and collectively — an audience of about 1.5 million people.

Although the sponsors of barn dance type shows quoted have been in the tobacco business, this type of programing seems restricted to no specific type of sponsor. Here is a cross-section of sponsors — old and new — who have found this programing profitable: Pet Milk (WSM built a new program for this client — who stood too long in line for Grand Ole Opry — to be held Friday nights and called Frolics), Bristol-Myers, Dow Chemicals, Coca-Cola, Charles Pfizer Co., Sterling Drugs.

(please turn to page 66)
Spot brings home the Folger coffee

To introduce its new instant coffee, J. A. Folger & Co. used a two-part teaser and follow-up campaign

A heavy concentration in both radio and TV spots pushed the brand from eighth to second place in weeks

In the spring of 1957, in Southern California, a man named Joe left home. Normally this wouldn't have attracted too much attention, except that Joe's wife took to radio to ask him back.

She began on 1 May last year, on radio stations from Bakersfield to San Diego. The message was quick and to the point: Try Folger's instant, for the wintry weather... simply, "Come home, Joe, it's cold outside..."

She repeated the message on the streets, claiming she had evidence that people were buying Folger coffee unless they heard her message. She repeated the message to her neighbors.

She showed the Folger coffee during the day. In the evening she pleaded. By mid-October, her name became a little softer, and in time, she sighed a little...

When mid-May came, she had virtually everybody in Southern California wondering about two things: who was Joe, and why, when his wife was obviously so anxious, didn't he go home?

Only a few people knew. Here's how they happened to learn the inside story:

One of the insiders was a grocer named Joe. About the middle of April, Joe's wife found a scented pink envelope addressed (in a feminine hand) to her husband. Inside the correspondent had written, simply, "Come home, Joe." The next week there was a picture postcard from a resort in the mountains. The same feminine hand must have been the plea to her Joe. A few days later there was a telegram, same message. When Joe got home from the store that night she sent him packing.

Another Joe in the area got the same messages. This Joe, who happened to be Chinese, figured he knew what it meant: the Reds were after him again. He took the evidence to the FBI.

When he showed the evidence to his fellow named Ed. He saw the letter, then the postcard and then the wire, as an underhanded attempt to recall his good Congressman.

By the end of April, there were others in the same stew as the two Joes and Ed. In fact, the only people who knew what it was all about were coffee packer Peter Folger, executive vice president, J. A. Folger & Co., his executive and advertising staff, King Harris, ad agency and the FBI.

The group that had received the messages had one thing in common—they were all either grocery store owners, or chain grocery officials. The day the telegram arrived, a J. A. Folger & Co. salesman, wearing a large, round or-
ange badge, with the words “Come home, Joe” in black, began calling on the trade, starting with buyers in key chains.

During the next two weeks, while the public at large was experiencing the five-second teaser pleas on 10 radio stations, some 8,000 Southern California grocers learned what it meant.

On May 1, coincident with the five-second saturation spot schedule, the teaser campaign appeared on 700 billboards. The next week 18 newspapers in the area began carrying 1 by 2-inch ads, eight a day, building the tease.

It all climaxcd on Thursday, May 15, when the meaning of the teaser was explained. The five-second spots were replaced by 20's and 60's on the same 10 radio stations. The voice now asked Joe, who had left home because the coffee was so terrible, to “come home, Joe—to all-New Instant Folger’s coffee.”

On the same day TV spots on six stations, 700 billboards and two-color ads in the 18 newspapers, all carried the same theme, revealed the Joe character. On TV he appeared in animated 20's and 60's, done for Folger by UPA. They showed his irritated departure from home and his being lured back by his wife’s pleasing voice and the aroma of Folger’s all-new instant coffee.

Purpose of the teaser campaign, explains King Harris, president of Harris, Harlan, Wood, San Francisco, division of Fletcher D. Richards, and account executive on the Folger account, was to introduce the new instant coffee (with a new label) to both the retailer and consumer with “plenty of news, noise and excitement.”

“After we paid the hotel bill for the grocer whose wife turned him out of the house, explained things to the FBI, resolved sundry threatened lawsuits and supplied extra cases of our new Instant Coffee to chain and independent grocers for the big 17 May weekend, we decided the campaign was accomplishing its aim,” says Peter Folger.

The first phase of the regular campaign that began on May 15, ran for 13 weeks. It took a two-month hiatus, bounced back in October for another 13 weeks. The latter push used the original theme (the man leaving home, coming back) plus a “15¢ off” offer. Both radio and TV were used.

This second phase ran through the end of the year. Since the ultimate test of a campaign of this nature is sales results, how did Folger fare in the eight months from May 1, when the teaser began, to December 31, after the second 13-week cycle?

Before it started, Folger was in seventh place in sales in the Southern California market. This area accounts for 44-48% of the soluble coffee consumed in Folger’s trading area, the seven Western states.

A sponsor check of independent grocery stores showed this sales pattern: the first weekend, when interest was at a peak, the grocers checked sold an average of three cases. This compares with the No. 1 seller, Maxwell House, which averages two cases a week.

By the second weekend sales were averaging two cases. In time this leveled off to a half-case a week, where it now stands. Net result: the campaign moved Folger from seventh to second place in the market.

With Folger coffee sales in Southern California perking, Folger entered into the second phase of its campaign. The whole teaser-and-introductory set-up was moved bodily to Northern California (Fresno to San Francisco).

The build-up began, as before, with 7,000 grocers getting the pink envelope, postcard and telegram treatment. The teaser broke, and the consumer campaign started at the end of January this year. The teaser employed 1,500 radio spots on 28 stations as well as spots on 15 TV stations, 500 billboards and 18 newspapers.

Reaction was similar to that in Southern California, nine months earlier, with one exception. Late last fall, San Francisco got its first major league baseball franchise—the former New York Giants. Folger arranged then, and announced, that it would sponsor the forthcoming season’s games on radio, tying in the company and the team in fans’ minds.

It will be further recalled, that San Francisco boasts a native son who proved a baseball immortal—“Joltin’” Joe DiMaggio. The “Come home, Joe” teaser represented a plea, in the minds of many baseball enthusiasts, for Joe D. to come back to San Francisco and help the new team win the pennant.

Because of the success of the 15¢ discount campaign, tried earlier in Southern California, it was run concurrently with the first 13-week “Come home, Joe” campaign in the northern market.

All told, Folger used 10 radio, six TV stations in the Southern California campaign, and 28 radio, 15 TV stations in the Northern California. The average number of spots per week, in both areas, was 30 for radio, 12 for TV.

The radio spot buying strategy, explains King Harris, was to try to cover all segments from 7 a.m. to 7 p.m. on a Monday through Sunday basis. “This was accomplished,” he explains, “by buying different half-hour segments on a rotating basis.”

“We did use a little extra emphasis (Article continues next page)
on Thursday and Friday, though," he continues. "In order to cope with traditional grocery shopping days, these two days carried about 20% more announcements during the rest of the week." The TV spot having been a balanced schedule covering all time periods.

Meantime back in the environs of Los Angeles, where the campaign was then eight months old, Folger introduced a new theme. Beginning on 1 January, using radio spots, coffee lovers were urged to try the "fresh-brewed flavor that makes you want to wake up and live!" The well-tested \( \frac{15}{12} \) cent discount was retained.

This "wake up and live" campaign ran its 13-week schedule, followed by a short layoff. On 1 May 1958, a year after the original campaign "Come home, Joe" had begun, Folger brought forth its new theme: "Wake up, Joe." Confined almost exclusively to radio, this campaign is an evolution of the "wake up and live" theme.

One spot opens, for instance, with a wife repeating the phrase, "Wake up, Joe." All she gets is yawns, until he gets a sip of Folger's instant coffee, whereupon he brightens, delivers an energetic pitch for that "fresh-brewed flavor, etc..." The recorded spots run 45 seconds, leaving time for a live tag.

The newest Southern California campaign is a linear descendant of the original theme, plus the first variation, and so capitalizes on a remembrance factor of the two themes that have been running for a year. In this newest campaign there is a \( \frac{15}{12} \) cent discount.

In the Northern California sector, thanks to the sponsorship of the Giant ball games, which are continuous, there has been no break between themes.

"We consider the campaign a highly successful one," reports Peter Folger. "It was a tough assignment—to introduce an improved product, with a new label, and build sales simultaneously. Proof of the effectiveness of the campaign is that we went into second place in Southern California.

What makes clients consider one agency "hot" and another of same size and stature as "lukewarm?"

This, in essence, is the question SPONSOR explored for this last article in a two-part agency public relations series (for Part I see 14 June SPONSOR). SPONSOR interviewed agency management, client admen, public relations experts and the advertising press to determine what factors contribute to an advertising agency's brand image and to what extent that agency's public relations effort can influence the impression the advertising industry has of specific agencies. (In its interviewing, SPONSOR avoided admen's commentary of their own agencies to avoid prejudiced views.)

These, then, are the broad conclusions emerging from the study:

1) An agency's own brand image is far more fragile than a product's image. SPonsors are continuously reshaping their impressions of agencies as rapid-fire advertising events plunge yesterday's "hot" agency into oblivion, bring a sleeper into the foreground.

2) An agency's image is generally tied to its individual product advertising. This type of association may cling to an agency regardless of size. For instance, the Bert and Harry Piel commercials are strongly linked to Y&R in many admen's minds and may be a factor in encouraging favorable commentary about the agency's creativity. Ogilvy, Benson & Mather is strongly identified with its Hathaway shirt campaign.

"When I think of Ogilvy, I think of Hathaway, which was such a very good class job," says Revlon advertising v.p. George Abrams. "OBM does an excellent job of developing strong brand images for its clients."

3) Size of an agency's billing has some impact on its effect on advertisers, but other factors are equally important. Top admen interviewed by SPONSOR, who were asked a general question, that is, to mention "three

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**HERE'S HOW CLIENTS EVALUATE AGENCIES**

1. Quality of advertising for other clients has major impact
2. Account shifts to or from the agency inevitably stimulate reappraisals of its services
3. Reputation of its services, more than individual personalities, can sway client views
4. Talk with the industry has an impact on shaping client views about various agencies
5. Newspaper columns, trade press precondition attitudes
6. Success or failure of agency's clients influences admen's views whether it resulted from advertising or not. Association with success is important

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**SPONSOR • 2 AUGUST 1958**
outstanding agencies" that came to mind quickly, tended to mention agencies with biggest billings.

"That's probably because these agencies are in the limelight more consistently than agencies with less billing or fewer clients," a top cigarette company adman told SPONSOR. "But since there are more diversified reasons for talking about them, they're also more vulnerable."

However, when questions pinpointed such specific descriptions of agencies as "trend-setting," "creative," "marketing-conscious," "research-wise," the answers no longer reflected billing. For instance, out of 20 admen asked to name three "creative" agencies, 16 included at least one agency billing under $20 million. Among agencies billing less than the top 30 air media shops which rated frequent mentions for "creativity" were Ogilvy, Benson & Mather, Doyle Dane Bernbach and Guild, Bascom & Bonfigli.

4) Cclients no longer associate agencies as strongly with one personality as they did 10 or 20 years ago. Nonetheless, certain key figures in agencies do influence clients' impression of the shop. Staff and top personalities are always important in this service industry, but the emphasis has shifted.

"When we'd think of top agencies 10 years ago while getting our feet wet in tv, we'd say, 'X agency is tops because Joe Doaks is a great showman,'" the advertising v.p. of a grocery products company told SPONSOR. "Today, the agency's recent track record on tv is likely to overshadow any personality in the department.

5) Account changes have a predominant effect on clients' impression of agencies. This does not mean that every account gain enhances an agency's stature, nor that each loss is detrimental. However, when major shifts occur, clients inevitably reevaluate agencies.

"We keep on top of the agency picture all the time, whether we're looking for one or not," the advertising director of a cigarette company told SPONSOR. "When there's an account shift to or away from an agency, we try to weigh what effect this will have on the agency's staffing, services and over-all strength."

6) Agencies are increasingly aware of the importance of translating the proper image of themselves to the advertising industry. However, only a small percentage of people employed in agency public relations department, where they exist, devote their time to the agency's own corporate pr. (See chart above for examples.)

A key reason is economics. To be in the black, agency pr departments need to spend most of their effort on such jobs as product publicity, show publicity or client corporate pr, for which the department can charge a fee. Nonetheless, many agency pr departments consider the agency itself as a client and apportion a specific budget to it as they would to product or show.

Top client admen are split in their evaluation of the importance of the agency's public relations effort. Says Bristol-Myers' advertising v.p. Don Frost: "Newspaper business columns and trade papers are very important in pre-forming clients' ideas of agencies prior to the time when they have to select one."

Frost's views are typical of the majority of admen interviewed for this study. A dissenting minority felt that impressions of agencies were shaped more importantly from other sources. They named the following influences:

- Hearsay from associates in the business;
- Media executives' comments about an agency;
- Own appraisal of the agency's work.

However, as the advertising director of a major food company said: "How can one pinpoint where an impression begins? Even if I were to say that tradepaper commentary doesn't sway me, how do I know that it doesn't influence the hearsay from my associates, appraisal of media executives and even my own reaction to an agency's track record? An agency's effort in behalf of its own brand image is as tough to measure and trace as any product advertising campaign."
15 basic reasons for buying spot

Advertisers today see in spot media several specific advantages: flexibility, a market-by-market tailoring job, speed and immediacy. According to a special sponsor survey, advertisers’ reasons for using spot radio or spot tv break down into 15 basic categories. Here are 15 capsule examples of how both national and regional advertisers use spot.

1 Reach Special Markets
- Negroes: Analist Co., for its Analist and Super Analist, used daytime and nighttime minutes in major Negro market areas at the rate of 5 to 10 weekly in each city. Agency: Ted Bates & Co.
- Farmers: American Cyanamid Co. bought radio and tv announcements in Midwest and Western markets to sell Aureomycin Crumbles to farmers. Product is a feed supplement for sheep, cattle and hogs. Frequency: from 5 to 20 per week on radio, 7 to 12 on tv. Agency: Cunningham & Walsh.

2 Establish a Trade Name
Lanolized, Inc., chose a combination of tv and radio to establish its trade mark. Lanolized, in the fields of women’s hosiery, lingerie, gloves and sleepwear. More than 100 announcements on radio, during daytime hours, were supplemented by some 125 tv commercials adjacent to daytime shows. Target: the housewife. Agency: Ted Buehstein, Inc.

3 Reach Distribution Areas
Lever Bros., chose spot to supplement its CBS Radio network sponsorship of daytime shows for Breeze. The pattern: daytime show, supplement 20-second plus 300-minute periods. Agency: Drayton, Breese & Mather.

4 Test New Products
National Biscuit Co. used spot tv to test a new consumer food item, Uneeda Instant Fizz drink. Daytime minutes were selected. Agency: Ted Bates & Co.

5 Introduce New Products
Ford Motor Co. and its institutional division backed up a heavy media barrage with intensive spot last fall to launch the Edsel. Minute announcements in radio were slated during peak traffic hours when the most drivers could be reached in the 100 top markets. In tv, 20-second announcements went on the air in more than 50 major cities. Agency: Kenyon & Eckhardt.

6 Capitalize on a Holiday

7 Supplement Network Advertising
Lever Bros., chose spot to supplement its CBS Radio network sponsorship of daytime shows for Breeze. An around-the-clock pattern of announcements in 50-plus markets averaged 15 daytime minutes weekly for 16 weeks with the 16 weeks patterned to four weeks on, four weeks off, etc. The 50 spot markets supplemented the network lineup of 125 markets. Agency: BBDO.

8 Gain Program Identification
Boyle-Midway, Inc., wanted to gain identification for its Aerowax and Wizard deodorizers by slotting commercials in half-hour nighttime tv programs on an alternate-week basis which would give the products the benefits of a straight commercial plus cross-plugging. Agency: Geyer Advertising.

9 Introduce New Copy Themes
Monarch Wine Co. put 60% of a new ad budget into spot last fall, used tv and radio to introduce its face-lifted version of its “Man oh Manischewitz” jingle. To gain broader consumer acceptance, the “kosher” identity was eliminated. Patterns: minutes and 20’s in nighttime slots on tv, daytime transcribed minutes at the rate of 25 weekly per market in radio. Agency: Lawrence C. Gumbinner.

10 Sell a Sectional Audience
Penick & Ford Ltd., Inc. aimed at a Southern audience with a radio spot campaign because of the high consumption of syrups in that section. Its B’rer Rabbit brand used minute participations on d.j. shows. Agency: BBDO.

11 Back Field Salesmen
Hathaway Bakeries, Inc., chose a combination of tv and radio as door-openers for its door-to-door salesmen in New York and Ohio. Air media plugged contest on behalf of company’s new Big League bread. Tv commercials were directed to women in the late afternoon and children on Saturday, radio commercials were angled to the
MORT FARR SELLS FAR MORE
ON LOCAL TV

Every Sunday night at 11:15, a variation on the John Alden theme occurs on WCAU-TV, Philadelphia.

The program at that hour is called Man About Town, a live, behind-the-scenes-with-celebrities type show, together with critical commentary by its host, Frank Brookhauser. The show is sponsored by an appliance dealer named Mort Farr, and it's here that the John Alden switch comes in.

As an appliance dealer with 37 years experience Farr wondered what regular commercial announcer could plead his case for sales before the public more intelligently than he. Patently he was uniquely qualified, so he presents his own commercials. Besides knowing the appliance business, Farr has another qualification now; he knows how to deliver air commercials.

He began "performing" on tv about the time he began to sell sets—1948. His first program on the medium—also on WCAU-TV—was a Sunday afternoon quiz show for youngsters.

When it's possible, which is mostly, the commercials are done live and are highly personalized. One time, offering a 14-foot refrigerator, the 6 foot, 200-pound Farr climbed in and out of the unit to show its safety and space. Another time to sell an ironer, he ironed a shirt, on camera, in two-and-a-half minutes, selling all the while. Recently he mowed part of WCAU-TV's spacious front lawn with a power mower he was featuring, demonstrating its advantages as he went.

There have been, in the show's history, drastic instances of its pulling power. Last winter, in a heavy snowstorm, Farr gave an unseasonable pitch for 12 half-ton air conditioners he had in stock. Before the 15-minute show was over all 12 were sold, and Farr was on the phone to the distributor. The sale ended when 41 units, all there were in Philadelphia area, were sold.

To retain the fresh, spontaneous flavor of his commercial delivery, Farr does not prepare a fixed script. His long history as an appliance dealer has given him an intimate knowledge of the workings of such equipment; consequently he can, and does, virtually "ad lib" a commercial that is factual, hard sell, and yet chatty and informal. This professionalism was recognized when Farr received the 1954 Brand Names Award for outstanding promotion of electrical appliances.

More eloquent testimony to the show's, and to Farr's, selling ability is in the growth of his store. On the surface his use of tv seems flamboyant since he has only one store, and that in a semi-suburban location. Yet, in competition with department stores having town and suburban units, and other appliance dealers with several outlets, Farr is Philadelphia's largest appliance dealer. His store now occupies four stories.

Farr's principal advertising is the regular Sunday night show on WCAU-TV, though from time to time he adds spots or local "specials." About 60% of Farr's ad budget goes into tv; the balance is divided between newspapers, billboards and direct mail. Originally he picked up the entire tab for his programs, but in recent years he has begun to use co-op with the result that he now bears half the cost, with the remainder provided from various manufacturers' co-op funds.

Farr sums up his local tv ad success this way: "I'm the kind of guy who would cut out all other media before I'd do without tv."

A strong believer in personalizing commercials, Mort Farr demonstrates appliances and equipment while selling. He recently mowed WCAUs' lawn on live mower commercial.
An adman views television abroad

Arthur Burla, account executive at H-R Reps, returned recently from Europe, where he toured half a dozen countries with his wife. Though taking a pleasure jaunt, Burla’s broadcast background—he was chief spot timebuyer at BBDO and also worked at Kudner—drew him like a magnet to the nearest TV set. Besides watching TV, particularly in England, Burla talked to the British man-in-the-street about his attitude to commercial video. Here are some impressions:

"Funny thing about British TV—at least funny to me—is that few of the pubs have television. Those that do are the more expensive places. I don’t know why that is. Maybe the average Britisher likes to talk when he’s drinking. But I wouldn’t be surprised if the BBC programming put on before commercial TV came to Britain didn’t go over in the pubs."

"But the British like TV. Don’t make any mistake about that. And they particularly like commercial TV. That’s probably because there are so many American programs. The popular shows are the American ones. A Scotsman said to me, ‘We like your TV. Why telly’s, isn’t it?’"

"TV is leaving its mark on other kinds of British show business. In Piccadilly Circus—that’s sort of like the Times Square and Broadway of London—theaters have closed down. Both movies and legitimate theatres. I was told that the main reason was TV. This is not only happening in the center of town. It’s affecting theaters in outlying areas, too."

"Talk about triple spotting. You should see how they stack commercials on the commercial stations. I’ve seen seven or eight back to back. You have to remember, though, that commercials aren’t integrated into the program like they are in the U.S. And the British don’t sell spot and network separately like we do so if you compare the number of commercials they put on with ours, you have to take that into account. I heard only one complaint about over-commercialism from the people I talked to."

"From our point of view, the British have a lot to learn about commercials. You hear a lot of talk about hard-sell and soft-sell here. Well, the British have the subtle sell. They sometimes start off in some weird way so that it’s hard to tell what they’re aiming at. I remember one commercial in particular. My wife thought they were selling flowers. It turned out they were selling beer. Maybe that’s the way to sell in England."

"There is television in Norway and Sweden but apparently there’s some apathy toward it. I didn’t see a set. There are radios all over the place. Radios seem to be heavily promoted. And they’re pretty expensive, some of them. In Europe radio is different in one respect compared with the U.S. In Europe you tune in on the world. Say you’re in France: you pick up London, then switch on Brussels, then some station in Germany and so forth. You can buy a TV set in France for $250 but that’s a lot of money in France. That’s more than 100,000 francs."

"You often see Americans on TV in Europe. I saw a number on British TV shows. At least they talked like Americans. On French TV, you see American night club acts—singers, dancers, vaudeville acts. French variety shows look pretty good. They’re fast and the camera work is excellent."

"News and weather shows are common in Europe. In England, for example, you get weather reports for the entire continent. Don’t forget, it only takes a little more than an hour to fly from London to Paris. British news coverage is pretty impressive. They’re fast with news film.”
Hot weather impact on show types

- Though all show categories reflect seasonal decline in viewing, degree of rating change varies considerably.
- Mystery, crime and police shows hold up best, Trendex figures show; half-hour dramas' rating drop is about 45%.

Hot weather has affected the ratings of various program categories this season. Summer audiences are down, of course, but the decline varies, Trendex shows. Latest Trendex figures also indicate that program type rankings differed in some respects from the peak of the season. These figures are based on a Trendex comparison for December-January, and June-July. The latter report only includes programs appearing in both months, and so do not include most summer replacement shows.

Here are some highlights of the Trendex 20-city reports:
- The mystery, crime and police drama category held up the best, with its summer average coming to 95.9% of its winter figure. Half-hour dramas dropped the most—with its summer rating average coming to only 55.6% of its winter figure.
- Westerns, while showing a seasonal decline in ratings, remained in first place by show types. Half-hour drama ranking dropped from third place to sixth; hour drama rose from fifth to fourth; mystery and crime shows made the biggest jump—from eighth in the winter, to third in the summer.

- Sets-in-use: January found 17.5% of the total tv homes using tv in daytime; 52.4% in the evening. July found 13.2% in the daytime; 34.3% after-dark.
- Sponsor identification: Respondents correctly named the sponsor in December in 57.3% of the cases for daytime shows; 46.4% for evening shows. June found 47.5% of the respondents identifying the sponsor in daytime shows, and an increase to 53% for the evening programs.
- Audience composition: While, on the whole, fewer people viewed tv in the summer, the viewer-per-set figure is slightly higher for the warm weather as compared to the cold months.

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 2 August

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<th>Daytime</th>
<th>Nighttime</th>
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<tr>
<td>% Live</td>
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<td>31.0 ABC</td>
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<td>95.1 NBC</td>
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† Excluding participation shows. *July corrected figure: 16.6

Tv Dimensions Today

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<th>1957</th>
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<tr>
<td>U. S. homes</td>
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<td>Tv homes</td>
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Tv retail set sales index

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Source: A. C. Nielsen estimate, 1 July each year, homes figures in millions.
## 2. ALPHABETICAL PROGRAM INDEX

**Sponsored Nighttime Network Programs 6-11 p.m.**

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<tr>
<th>Program</th>
<th>Cost</th>
<th>Sponsors and Agencies</th>
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<tr>
<td>Air Power: D-F</td>
<td>45,000</td>
<td>Prudential, Reo McClinton</td>
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<td>Alcoa-Goodyear Theater: Dr-F</td>
<td>38,000</td>
<td>Alcoa, FSR; alt Goodyear, Y&amp;G</td>
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<td>*Steve Allen Show Presents Steve Lawrence &amp; Eydie Gorme: V-L</td>
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<td>Greyhound, Grey; Amer Machine &amp; Foundry, CO; WPG, BBO</td>
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<td>Anybody Can Play</td>
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<td>R. J. Reynolds, Esty</td>
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<td>Armstrong Circle Theatre: Dr-L</td>
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<td>Armstrong Cork, BBDO</td>
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<td>Bachelor Father: Sc-F</td>
<td>38,500</td>
<td>Amer Tobacco, BBDO</td>
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<td>Baseball Corner</td>
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<td>General Mills</td>
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<td>Bid ‘n Buy</td>
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<td>Revlon, BBDO</td>
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<td>Bold Journey: A-F</td>
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<td>Ralston Purina, G&amp;B</td>
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<td>Jim Bowie: W-F</td>
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<td>Amer Chicle, DFS</td>
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<td>Broken Arrow: W-F</td>
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<td>Miles, Wade; Ralston Purina, Gardner</td>
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<td>The Brothers</td>
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<td>Buckskin</td>
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<td>Ford, JWT</td>
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<td>Burns &amp; Allen: Sc-F</td>
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<td>Carnation, EW&amp;B; Gen Mills, BBDO</td>
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<td>The Californians: W-F</td>
<td>37,500</td>
<td>Singer Sewing, YGR; Lipton, YGR</td>
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<td>Cavalcade of Sports: Sp-L</td>
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<td>Gillette, Mason</td>
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<td>*Chevy Show: V-L</td>
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<td>Chevrolet, Camp-Ewald</td>
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<td>Dick Clark: V-L</td>
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<td>Beech-Nut Lifesavers, YGR</td>
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<td>Club Oasis: V-L</td>
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<td>LGM, Mr-E</td>
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<td>Joseph Cotton Show</td>
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<td>Country Music Jubilee; Mu-L</td>
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<td>Williamson-Dickie, Evans &amp; Assoc.; Carter Prod., Bates</td>
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<td>*Bob Cummings Show: Sc-F</td>
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<td>Kimberly-Clark, FCB; Noxzema, SS CGB; RCA &amp; Whirlpool, KGE; Sunbeam, Polka-Dots; Amer Dairy, Campbell-Mithun; Knomark, Mogul</td>
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<td>Domino’s Pizza: V-L</td>
<td>36,000</td>
<td>R. J. Reynolds, Esty; alt Chesbrough-Ponds, Mc-E</td>
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<td>Dragnet: My-F</td>
<td>35,000</td>
<td>P&amp;G, BBO</td>
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<td>Dotta: Q-L</td>
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<td>General Foods, BGB; Ford, JWT</td>
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<td>Duzzy, Mc-E: Gen Mills, Tatham: CFB: Gen Foods, YGR; Reynolds Metals, Buchanan: Frank</td>
<td>11,000</td>
<td>Lorillard, LGN</td>
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<td>Wyatt Earp: W-F</td>
<td>30,000</td>
<td>Gen Mills, DFS; POG, Compton</td>
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<td>Doug Edwards News: N-L&amp;F</td>
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<td>Whitehall Bats, Amer Can, Compton</td>
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<td>ESP</td>
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<td>Chester-Foods, Esty</td>
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<td>Father Knows Best: Sc-F</td>
<td>38,000</td>
<td>Scott Paper, JWT; Lever Bros, JWT</td>
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<td>Frontier Justice</td>
<td>13,500</td>
<td>Gen Foods, BGB</td>
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<td>Frigidaire Summer Theatre</td>
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<td>Frigidaire, Kudner</td>
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<td>C.E. Theatre: Dr-F</td>
<td>47,000</td>
<td>Gen Elect, BBDO</td>
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<td>Godfrey’s Scouts: V-L</td>
<td>32,000</td>
<td>Toni, North</td>
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<td>Gunsmoke: W-F</td>
<td>38,000</td>
<td>LGM, DFS; Sperry Rand (1 wk in 4), YGR</td>
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<td>Have Gun, Will Travel: W-F</td>
<td>36,000</td>
<td>Whitehall, Bats; alt Lever, JWT</td>
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<td>Hitchcock Presents: My-F</td>
<td>36,000</td>
<td>Bristol-Myers, YGR</td>
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<td>Robin Hood: A-F</td>
<td>29,000</td>
<td>Johnson &amp; Johnson, YGR; Wildroot, BBDO</td>
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<td>I Love Lucy: Sc-F</td>
<td>35,300</td>
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<td>Investigator</td>
<td>35,000</td>
<td>LGM, Mc-E; RCA &amp; Whirlpool, KGE</td>
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<td>It Could Be You</td>
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<td>P&amp;G, BGB</td>
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<td>I’ve Got a Secret: Q-L</td>
<td>24,000</td>
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<td>Jefferson Drum: W-F</td>
<td>32,000</td>
<td>Lorillard, LGN; Chemstrand, DDGB</td>
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<td>Johnson’s Wax Theatre</td>
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<td>S. C. Johnson, NLGB</td>
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<td>*Kraft Mystery Theatre: Dr-L</td>
<td>53,000</td>
<td>Kraft, JWT</td>
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<td>Lassie: A-F</td>
<td>34,000</td>
<td>Campbell Soup, BBDO</td>
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<td>Leave It To Beaver: Sc-F</td>
<td>36,000</td>
<td>Remington Rand, Compton; alt wk open</td>
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<td>*Life of Riley: Sc-F</td>
<td>30,500</td>
<td>Lever Bros, BBDO; alt wk open</td>
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<td>M Squad: My-F</td>
<td>28,000</td>
<td>Amer Tobacco, SSCGB; alt Quaker State, NLGB</td>
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<td>Perry Mason: My-F</td>
<td>40,000</td>
<td>Libby-Owens-Ford, FSOR; Armour, FOGB; ½ hr open</td>
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<td>Maverick: W-F</td>
<td>35,000</td>
<td>Kaiser Companies, YGR</td>
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<tr>
<td>Meet the Press: I-L</td>
<td>7,500</td>
<td>Pan American Airways, JWT</td>
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<tr>
<td>Millionaire: Dr-F</td>
<td>34,000</td>
<td>Calagar, Bates</td>
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<tr>
<td>Mr. Adams &amp; Eve: Sc-F</td>
<td>41,000</td>
<td>R. J. Reynolds, Esty</td>
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<td>Music Bingo: Q-L</td>
<td>18,000</td>
<td>Hazel Bishop, Spotter; 5 Day Deodorant Pads, Grey</td>
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<td>Name that Tune: Q-L</td>
<td>23,000</td>
<td>Kellogg, Burnett; Whitehall, Bates</td>
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<td>Navy Log: Dr-F</td>
<td>38,500</td>
<td>U. S. Rubber; F. D. Richards</td>
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<td>No Warning: Dr-F</td>
<td>31,000</td>
<td>Royal McEve, YGR; alt P. Lorillard, LGN</td>
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<td>Opening Night</td>
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<td>Max Factor, KGE</td>
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<td>Original Amateur Hour: V-L</td>
<td>23,000</td>
<td>Pharmaceuticals, Parkinson</td>
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*Color show. (L) Live, (F) Live, (D) Live. Cost does not include sustaining, participating or cyclic costs including talent and production. *Radio index does not include sustaining, participating or cyclic costs, including talent and agency commission. They do not include sustaining and participating costs. The figures quoted are an average of agency com- mission.


Listing continues on page 38 →

SPONSOR • 2 August 1958
TV Guide sells insurance—rating insurance

Here is a policy every sponsor needs—program advertising in TV Guide. This is your natural, No. 1 medium. It is the largest-selling weekly magazine in America—6½ million circulation base as of October 4. Across the country, one TV family in six reads it—and that alone is the equivalent of a 16 rating. More viewers turn to TV Guide than any other single source to see what to look at. Your advertising promotes higher ratings for your programs, greater popularity for your stars, better identification of your sponsorship. You can choose full national coverage or any combination of the 50 regional editions which fits your station lineup. And you buy your rating protection at phenomenally low cost for the viewer-coverage it gives you.

TV Guide magazine is the national watchword. And—note this well—it is as valuable a medium for advertising your products as your programs.

A WEEKLY MAGAZINE...A DAILY HABIT

SPONSOR • 2 AUGUST 1958
### SUNDAY

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### PROGRAMS

**SPOONS AND AGENCIES**

**Phil Silvers Show: Sc-F**
- P&G, Burnett; R. J. Reynolds

**Sgt. Preston: A-F**
- Quaker Oats, WBT

**$64,000 Challenge: Q-L**
- P. Lurillard, Y&R; Revlon, BBD

**Spotlight Playhouse**
- Lily Belle, Bates; Bob Cummings

**Gale Storm Show: Sc-F**
- The Californians, RKO

**Studio One In Hollywood: Dr-L**
- Westinghouse, MCI

**Sugarfoot: W-F**
- Amer Chicle, Bates; Colgate-Palmolive

**Ed Sullivan Show: V-L**
- Mercury, KOE; alt Kodak, JWT

**Sunday News Special: N-L**
- Whitehall, Bates; alt Carter

**Suspicion: My-L&F**
- Sterling Drug, DFS; P&G, Graysons

**Tales of Wells Fargo: W-F**
- Amer Tobacco, SSGC; alt Kodner

### NOTES

- The preceding data means last date on air. If following data means starting date for new show or new sponsor in time slot.
**Programs and Spectacles**

**2 AUG. - 29 AUG.**

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>SPONSORS AND AGENCIES</th>
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</thead>
<tbody>
<tr>
<td>The Thin Man: My-F</td>
<td>40,000</td>
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<tr>
<td>Tie Tae Doush: Q-L</td>
<td>23,500</td>
<td>Warner-Lambert, Lennen &amp; Newell</td>
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<tr>
<td>To Tell The Truth: Q-L</td>
<td>22,000</td>
<td>RCA, G&amp;G</td>
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<td>Tombstone Territory: W-F</td>
<td>42,500</td>
<td>Pharmaceuticals, Parkson: Marlboro</td>
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<tr>
<td>Top Dollar: Q-L</td>
<td>24,000</td>
<td>Bristol-Myers, Y&amp;G</td>
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<td>Trackdown: A-F</td>
<td>22,500</td>
<td>Brown &amp; Wmson, Bates</td>
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<td>Twenty-One: Q-L</td>
<td>30,500</td>
<td>Amer Tobacco, BBDO; alt Socony Mobil Oil, Compton</td>
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<td>Turning Point</td>
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<td>Schick, Warwick &amp; Legler; alt Scott; JWT</td>
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<td>Undercurrent</td>
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<td>PGC, Y&amp;G: Brown &amp; Williamson, Bates</td>
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<td>U.S. Steel Hour: Dr-L</td>
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<td>Wagon Train: W-F</td>
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<td>Mike Wallace: M-L</td>
<td>15,000</td>
<td>Philip Morris, Ayer</td>
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**SPONSORS AND AGENCIES**

- Colgate-Palmolive, Bates
- Warner-Lambert, Lennen & Newell
- RCA, G&G
- Pharmaceuticals, Parkson: Marlboro
- Bristol-Myers, Y&G
- Brown & Wmson, Bates
- Amer Tobacco, BBDO; alt Socony Mobil Oil, Compton
- Schick, Warwick & Legler; alt Scott; JWT
- PGC, Y&G: Brown & Williamson, Bates
- U.S. Steel, BBDO
- Drackett, Y&G; Edcel, FCGB; General Foods, B&B
- Philip Morris, Ayer

**Specials and Spectaculars**

- Mennen, Mc-E; Miles, Wade
- Dodge, Grant
- Helene Curtis, Ludgir; Kellogg, Burritt
- Skippy Peanut Butter, CBB
- DeSoto, BBDO: Tonito, North
- AC Spark Plug, Brother; 7-Up, JWT

**SPONSORS AND AGENCIES**

- National Dairy, Aver; Hill Bros. Coffee, Aver-8/19

**PROGRAMS**

- Wednesday Fights: Sp-L
- Lawrence Welk: Mu-L
- What's My Line: Q-L
- You Asked For It: M-F
- You Bet Your Life: Q-L
- Zorro: A-F

**COST**

- 45,000
- 14,500
- 29,500
- 18,000
- 51,750
- 37,000
- 225,000
tommy

Tommy Hunter, eight years old, much like every other kid his age . . . except that he couldn't run, jump, and play quite as long as the others. Tommy had an inter-atrial septal defect—literally a "hole in the heart". Doctors said that without a delicate and dangerous operation he would probably live only half his normal life.

Tommy was wheeled into the Stanford University Hospital surgery at 9:15 on the night of June 23. By 10 PM the initial incision had been made and the chief surgeon was approaching the heart. Tommy's heart was open for 22 minutes while a "heart-lung" machine took over the function of maintaining blood flow through the body.

The operation had been performed many times at Stanford. This time there was one deviation from normal operating room routine.

The entire procedure was followed by three KPIX television cameras and 1,253,000 people in the San Francisco area. The powerful lens of one camera gave viewers an unobstructed view of the human heart, and for the next sixty minutes they followed every deft movement of the surgeons. They watched as the boy's blood was diverted by the heart-lung machine, and they saw the doctors perform the work of closing the hole in the heart with infinite skill and precision. By 11:25 the incision had been sewn up. At that time, as far as could be determined, the operation was successful. The program was over.

Then San Francisco exploded with interest, admiration, and praise. 98,000 congratulatory calls jammed the television station's switchboard, all papers in the Bay Area carried front page stories, Tommy got 5,000 get-well cards, reviewers hailed the program as one of the great moments in television. Recognizing the deep public sympathy for Tommy, radio and TV stations and newspapers carried bulletins on his progress for two weeks after the operation. Wherever you went in San Francisco, "Tommy" meant only one person.

This telecast happened because of a brave boy, because of even braver parents, because of a surgeon with the courage to put his reputation on camera, and because of a television station with unlimited conviction in the power of a medium and an abiding dedication to "programming in the public interest". As a result, a new respect has been gained for the miracles of modern surgery—and television. Many people who have been avoiding or deferring needed surgery because of the fear of the mysteries of the operating room have been inspired with a new confidence. An even greater number have found new reason for increasing their support of medical research organizations.

Tommy's fine. He's home now recuperating. Tommy Hunter will probably never fully realize how well he has served his community.

CIBA Pharmaceutical Products, Inc. sponsored the 90-minute telecast and reports a tremendously appreciative response. All told, their identifying messages took 50 seconds.

KPIX San Francisco
Channel 5
Westinghouse Broadcasting Company, Inc.
### DAYTIME

#### SUNDAY

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<th>CBS</th>
<th>NBC</th>
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<tbody>
<tr>
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<td>Lamp Unto My Feet (smt)</td>
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<tr>
<td>10:15</td>
<td>Look Up &amp; Live (smt)</td>
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<td>10:30</td>
<td>Eye On N. Y.</td>
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#### MONDAY

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#### TUESDAY

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#### NOTE:
- All program times are subject to change.
- The network schedule on this and preceding pages (38, 39) includes regularly scheduled programming 2 Aug. to 29 Aug., inclusive (with possible exception of changes made by the networks after preprint time). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled pro-
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<td>For Love or Money suit</td>
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<td>If It Could Be You Gen Foods suit</td>
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<td>It Could Be You Gen Foods suit</td>
<td>Guiding Light P&amp;G</td>
<td>Guiding Light P&amp;G</td>
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<tr>
<td>It Could Be You Gen Foods suit</td>
<td>Guiding Light P&amp;G</td>
<td>P&amp;G</td>
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<tr>
<td>Howard Miller</td>
<td>As the World Turns P&amp;G</td>
<td>Howard Miller</td>
<td>As the World Turns P&amp;G</td>
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<tr>
<td>Lucky Partners suit</td>
<td>Beat The Clock suit</td>
<td>Lucky Partners suit</td>
<td>Beat The Clock suit</td>
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<tr>
<td>Charlie McCarthy</td>
<td>Beat the Clock suit</td>
<td>Haggis Baggis suit</td>
<td>Beat the Clock suit</td>
</tr>
<tr>
<td>Haggis Baggis</td>
<td>Today Is Ours suit</td>
<td>American Bandstand on-op</td>
<td>Today Is Ours suit</td>
</tr>
<tr>
<td>Haggis Baggis suit</td>
<td>American Bandstand on-op</td>
<td>Big Payoff suit</td>
<td>American Bandstand on-op</td>
</tr>
<tr>
<td>Today Is Ours suit</td>
<td>Verdict Is Yours Trust suit</td>
<td>Verdict Is Yours Trust suit</td>
<td>Verdict Is Yours Trust suit</td>
</tr>
<tr>
<td>From These Roots P&amp;G suit</td>
<td>Johnson &amp; Johnson suit</td>
<td>From These Roots P&amp;G suit</td>
<td>Gen Foods alt suit</td>
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<tr>
<td>Queen for a Day suit</td>
<td>American Bandstand suit</td>
<td>American Bandstand suit</td>
<td>American Bandstand suit</td>
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<td>Queen for a Day suit</td>
<td>American Bandstand suit</td>
<td>Secret Storm Gen Foods suit</td>
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<td>American Bandstand suit</td>
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<tr>
<td>Night</td>
<td>Modern Romances suit</td>
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<td>Modern Romances suit</td>
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<tr>
<td>Woody Woodpecker Kellogg</td>
<td>The Buccaneers Corn Prod</td>
<td>Mickey Mouse Club Gen Foods alt suit</td>
<td>Mickey Mouse Club Gen Foods alt suit</td>
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</tbody>
</table>

**Graphic:**

2 AUG. - 29 AUG.

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**Notes:**

- All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.
- Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 36.
WHAS TELETHONS HAVE RAISED $1,000,110 FOR HANDICAPPED CHILDREN

$1,000,110 has been contributed to six WHAS Telethons. Professional production, ability to demonstrate the need, good talent, much of it from WHAS-TV's own staff, and viewers' confidence that their money would be spent wisely prompted the overwhelming response.

Their money has built classrooms and playgrounds, trained instructors, performed operations, purchased artificial limbs and a muscular dystrophy bus . . . tested the hearing of 95,000 children, established Kentucky's first cancer clinic for children and first cleft palate and harelip clinic, and much, much more.

When BIG, IMPORTANT things are accomplished in Louisville television, they're accomplished on WHAS-TV.

Your Advertising Deserves WHAS-TV Attention . . .

WHAS-TV CHANNEL 11, LOUISVILLE
316,000 WATTS — CBS-TV NETWORK
Victor A. Sholis, Director
Represented Nationally by HARRINGTON, RIGHTER & PARSONS, INC.
Nationwide Insurance (via Ben Sackheim) is on the verge of inking a 41-market contract for next season.

The new series will replace Mama, which runs out of episodes in September.

You can expect stations to do a lot of revving up on the exploitation of feature films this fall.

Late night viewing and the sale of participations are holding their own, but stations aren't taking any chances.

With all the talk about feature product running out, they want to guard against advertisers and viewers gathering the impression that there are only re-runs left. Hence the plan to ballyhoo the product more than ever.

Ziv is adding a new dimension to its merchandising services: Instead of just giving the retailer something that's associated with the sponsor's product, the syndicator is supplying the retailer with material for his own use.

The new dimension: Functional promotion pieces for the point-of-purchase.

Examples: Streamers with information about the store's hours and holiday announcements, price tags, shopping bags—all, of course, containing a reference to some Ziv series being sponsored in that market.

First of the Ziv shows to get this merchandising treatment: Mackenzie's Raiders.

Heinz is dropping syndication after three years with MCA's Studio 57 to go into daytime network tv (NBC).

The loss to syndication involves over 50 markets. Reason given for the switch: Lack of satisfaction with the over-all ratings.

CNP thinks it's got a show type success formula that it ought to exploit to the hilt: the action documentary, produced with the seal of approval of some arm of the military services.

The firm's first success in that category was Silent Service (submarine), now in its second year of production. Following a similar pattern is its latest undertaking, Flight, which deals with adventures in the U.S. Air Force.

If Flight turns out also a click, CNP will scout around for some other branch of the military service as a prospective tie-up.

Observe how Ziv and MCA-TV have led the way in the formula series on the slick-action adventure front with such examples as Highway Patrol and Mike Hammer.

The bailing out of unhappy syndication sponsors on the local level has become, according to stationmen, more common than ever this season.

Even though the sale may have been made directly by a syndicator, the stations deem the local advertiser's problem their problem and feel it encumbent upon them to find a way out for him, once he's decided he wants out from the series.

The stations' customary solution: Assume the advertiser's remaining obligation to the syndicator and give the client a tradeout in spots equivalent to the unused portion of the films and contracted half-hour periods.

As for the remaining films, the stations figure on playing them off whenever openings present themselves in the day or late night schedules.
You'll be seeing more psychological approaches used in air advertising analysis.

NBC has been experimenting with them for about a year and a half. In its 1958 automotive survey, network researchers decided to put some of their experience in this field to use in order to arouse more interest in tv in Detroit.

Advertest interviewers showed auto shoppers a list of 30 words involving personality characteristics. They included such characteristics as "sociable," "practical," "soft-hearted," etc. The shoppers were asked to pick those words which they thought applied to themselves. At the same time a similar survey of the general public was made. This provided NBC with self-described personality profiles of shoppers for particular brands of cars. It also provided the researchers a way of comparing these shoppers with the general public.

For example: 54% of the general public described themselves as "level-headed." In the case of Ford shoppers (respondents interviewed in Ford showrooms) the figure was 49%, while in the case of Buick shoppers it was 70%.

What does this kind of research prove? NBC is not quite sure but feels that these profiles can provide some hints on sharpening copy approaches. The general theory is that in projecting a car image admen must present a picture that conforms closely to the buyer's idea of what kind of person he is.

While this type of research is experimental, NBC was not butting its head against a wall. One of the low-priced auto divisions (which has gone heavily into consumer preference studies) had done similar work and showed keen interest in comparing its results with those of NBC.

NBC is particularly interested in self-image research because of its potential usefulness in analyzing tv program audiences. The network hopes to do a full-scale study soon.

Some of the work done so far involves four-hour interviews in which respondents were shown a list of 100 words describing personality characteristics (words from this list were used in the automotive study).

Some of the words suggest NBC is trying to find out to what extent tv audiences are venturesome in their buying habits. Similar research in the past has been used to pinpoint aggressive consumers for clients introducing new products.

One question: Are consumers accurate in describing themselves? Even if they are not, however, it can be argued that it is the consumer's picture of himself that matters, not his true personality.

One of the more unusual efforts to dramatize increased station coverage was put on this week by WFBC-TV, Greenville, S. C., repped by Weed.

The station will move its transmitter site to Caesars Head Mt. on 31 August, increasing its service area 48% and adding an estimated 170,000 tv homes.

Admen coming to the WFBC-TV Waldorf-Astoria affair on 28 July found a roomful of exhibits presented by such firms as Owens-Corning, Kendall Co., Olin Matheson, Jantzen, Singer Sewing.

The point made by the exhibitors was nailed down by South Carolina's young governor-elect, Fritz Hollings: the South is rapidly industrializing itself.

A top agency surveyed tv stations and found out: about 10% more are offering merchandising services now than a year ago.
The Peacock and the Magpie
(Aesop updated)

In days of old the birds decided to set up a king.
The Peacock valued himself for his gay feathers and
put in for office. The eyes of the silly multitude were caught
by his rich feathers and the majority declared for him. Just
as they were going to proclaim him, the Magpie stepped
forth and asked: "Your majesty, we have chosen you king
and have put our lives and fortunes in your hands. There-
fore, if the Eagle or the Vulture should make a descent upon
us, how do you intend to defend us against them?" This
brief question drew the audience into just reflection, and
they resolved to make a new choice.

So it goes with many radio stations. They preen their
feathers in the hope of catching the eyes of advertisers and
agencies. But that's just feathers, friends, just feathers—

Moral: pick a Plough Station

Radio Baltimore  Radio Boston
WEAO  WCOP
Radio Chicago  Radio Memphis
WJJD  WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.
## TELEPULSE RATINGS: TOP SPO

### Top 10 shows in 10 or more markets
Period 2-9 June 1958

**TITLES, SYNDICATOR, SHOW TYPE**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Syndicator</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Highway Patrol (A)</td>
<td>EHV</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gray Ghost (A)</td>
<td>CBS FILM</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Silent Service (A)</td>
<td>NBC</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Honeymooners (C)</td>
<td>CBS</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Death Valley Days (W)</td>
<td>U.S. BORAH</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Sea Hunt (A)</td>
<td>EIV</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Whirlybirds (M)</td>
<td>CBS</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Mike Hammer (M)</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Sheriff of Cochise (M)</td>
<td>MTA</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Twenty-Six Men (W)</td>
<td>ABC</td>
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### Average ratings

<table>
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<th>Show Title</th>
<th>Syndicator</th>
<th>Type</th>
<th>Average ratings</th>
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<td>Highway Patrol (A)</td>
<td>EHV</td>
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<tr>
<td>2</td>
<td>Gray Ghost (A)</td>
<td>CBS FILM</td>
<td></td>
<td>19.8</td>
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<tr>
<td>3</td>
<td>Silent Service (A)</td>
<td>NBC</td>
<td></td>
<td>19.7</td>
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<td>4</td>
<td>Honeymooners (C)</td>
<td>CBS</td>
<td></td>
<td>19.5</td>
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<td>5</td>
<td>Death Valley Days (W)</td>
<td>U.S. BORAH</td>
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<td>6</td>
<td>Sea Hunt (A)</td>
<td>EIV</td>
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<td>18.7</td>
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<tr>
<td>7</td>
<td>Whirlybirds (M)</td>
<td>CBS</td>
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<td>18.6</td>
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<td>8</td>
<td>Mike Hammer (M)</td>
<td>MCA</td>
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<td>Sheriff of Cochise (M)</td>
<td>MTA</td>
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<td>Twenty-Six Men (W)</td>
<td>ABC</td>
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<td>16.6</td>
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</table>

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Syndicator</th>
<th>Type</th>
<th>Average ratings</th>
</tr>
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<tr>
<td>1</td>
<td>Doctor Hudson's Secret Journal (D)</td>
<td>MCA</td>
<td></td>
<td>15.0</td>
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<tr>
<td>2</td>
<td>Casey Jones (A)</td>
<td>SCREEN GEMS</td>
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<tr>
<td>3</td>
<td>African Patrol (A)</td>
<td>GROSS KRAINE</td>
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<td>13.2</td>
</tr>
<tr>
<td>4</td>
<td>Captain David Grief (A)</td>
<td>BUILD</td>
<td></td>
<td>12.9</td>
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<tr>
<td>5</td>
<td>Kit Carson (W)</td>
<td>MCA</td>
<td></td>
<td>12.9</td>
</tr>
<tr>
<td>6</td>
<td>Little Rascals (C)</td>
<td>BOWYAY</td>
<td></td>
<td>12.6</td>
</tr>
<tr>
<td>7</td>
<td>Looney Tunes (C)</td>
<td></td>
<td></td>
<td>12.4</td>
</tr>
<tr>
<td>8</td>
<td>Gales of Gibson Court (D)</td>
<td></td>
<td></td>
<td>12.2</td>
</tr>
<tr>
<td>9</td>
<td>Steve Donnelly, Where's Marv? (W)</td>
<td></td>
<td></td>
<td>11.8</td>
</tr>
<tr>
<td>10</td>
<td>Federal Men (A)</td>
<td></td>
<td></td>
<td>11.4</td>
</tr>
</tbody>
</table>

### Notes
- This average rating is an unweighted average of half-hourly ratings.
- The above shows are fairly reliable for months to months in the markets in which they are shown, this is true is much less applicable otherwise. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart, if blank, show not rated at all.
ILM SHOWS

what a MARKET!

THIS BUSTLING, WIDE-AWAKE SECTION OF NORTH CAROLINA—

—from Greensboro to the coast, from Virginia to the South Carolina line—has the happy combination of industrialization and fertile, multi-crop farms. Per family retail sales are highest in the South, except Miami, and higher than in 11 central states. Population in this Carolina buy-land is more than two million. Merchandise moves in this market!

what a MEDIUM!

WRAL-TV

The regional station with the regional personality

POWERFUL, LOW-BAND WRAL-TV HAS A RATING RECORD SECOND TO NONE—

—in the rich Raleigh-Durham viewing zone. In the most densely populated section of its total coverage it has unduplicated NBC programming. Exclusive local features attract and hold loyal audiences. Handsome new studios, capable personnel, and the best production equipment—including a VIDEOTAPE recorder (first in North Carolina) and a $100,000 4-camera MOBILE UNIT—assure top quality handling of programs and commercials.

CAROLINA’S EYES ARE ON THE CAPITAL STATION

WRAL-TV

Full Power Channel 5 NBC and Local Color RALEIGH, NORTH CAROLINA

REPRESENTED BY H-R, INC.
TV BUYS

General Foods Corp., New York, is planning a campaign in Eastern markets for its new Tang instant orange drink. Schedules for the product have been running in the West and the advertisers now plan a big push. The campaign starts this month, runs for 13 weeks. Minutes and chainbreaks are sought; frequency depends upon the market. The buyer is Jim Scala; the agency is Young & Rubicam, Inc., New York. (Agency declined to comment.)

J. A. Folger & Co., Kansas City, Mo., is scheduling announcements in various markets for its coffees. The campaign runs for six weeks; chainbreaks and I.D.’s are being slotted, with frequencies varying. The buyer is Val Ritter; the agency is Cunningham & Walsh, N. Y.

RADIO BUYS

Chrysler Corp., Detroit, is slotting announcements in top markets for its Plymouth cars. The schedules run for four weeks; minutes during traffic hours are being used. Frequency depends upon the market. The buyer is Helen Hartwig; the agency is N. W. Ayer & Son, Inc., Philadelphia.

The Procter & Gamble Co., Cincinnati, is planning a campaign for its Ivory Liquid. The schedules will kick off in mid-August, run for 52 weeks. Minutes during daytime segments will be placed; frequencies will vary from market to market. The buyer is Dick Zuver; the agency is Compton Adv., Inc., New York.

The Quaker Oats Co., Chicago, is lining up schedules in 40 markets for its Flako baking mix. The campaign starts in mid-August, runs for 26 weeks. Minute announcements during daytime segments will run; frequency depends upon the market. The buyer is Helen Davis; the agency is Clinton E. Frank, Inc., Chicago.

RADIO and TV BUYS

V. La Rosa & Sons, Inc., Brooklyn, is going into major East Coast radio and tv markets to push its macaroni products. The campaign is scheduled for four weeks. Minutes and I.D.’s are being used in both radio and tv; frequencies depend upon the market. The buyer is Val Ritter; the agency is Cunningham & Walsh, N.Y.

Helene Curtis Industries, Inc., Chicago, is planning to go into radio and tv markets throughout the country for its new hair spray, Tempo; the product is completing a test run now in several cities. Minutes and chainbreaks will be used in tv, minutes in radio. Frequency will vary from market to market. Also pushing Tempo will be the advertiser’s two network shows, What’s My Line and Oh Susanna, plus a print budget. Buying is in the process. The buyer is Kay Knight; the agency is McCann-Erickson, Inc., New York.
Again! the latest Area Pulse proves that:

WNOX dominates the Knoxville market

PULSE POINTS TO REMEMBER:

1. Day and night, WNOX comes within 5 percent of having MORE AUDIENCE than all other Knoxville stations combined.
2. From 6 p.m. to midnight, WNOX does have MORE LISTENERS than all other Knoxville stations combined.
3. 78 radio stations located outside Knoxville are heard in various parts of the 59-county area. From 6 a.m. to midnight during the entire three-week period covered, WNOX alone has almost two-thirds as many listeners in the 59-county area as these 78 stations combined.
4. THE AREA PULSE SHOWS WNOX IN A BIG FIRST PLACE IN EVERY QUARTER-HOUR, 6 A.M. TO MIDNIGHT.
5. The average WNOX daytime commercial has better than a 6.0 rating. The average daytime and nighttime commercial has a rating of almost 6.0.

Let WNOX help you sell MORE to these 366,800 radio homes!

WNOX East Tennessee’s NUMBER ONE Radio Station 10,000 watts 990 Kilocycles — CBS Radio

A Scripps-Howard Station represented by
St. Louis Blues? No, concert music in stereophonic sound. Some 5,000 persons attended this public band concert first held in the city since 1949. KMOX's Rex Davis announces next tune, while station airs first hour of the concert through the cooperation of KCMF, St. Louis.

Find key—win a car! After "Golden Key Treasure Hunt" a new Chevrolet is awarded to winner, Paul Marcotte (2nd l) by Dick Morrison, gen. sales mgr., WNOE, New Orleans. WNOE hid keys in a tree trunk, aired clues to location. Watching are Jimmy Bryan (l), Chev-ovie dealer and Bud Connell (r), WNOE program director.

Outstanding tv host in the Twin Cities for the second consecutive year, Frank Seifert (r), of WTCN-TV, is honored by the Governor of Minnesota, Orville Freeman, at the recent 1958 AFTRA Awards Banquet.

Miss July Jubilee, Rosemary Morris, tours the beach area of Miami as part of WTKT-TV promotion. In addition to appearing on station's "Honeymoon," she hands out free gifts to those who recognize her. 

Home on the farm, for 1½-hour live daily telecasts, is Dick Stokes, farm dir., WNCT, Greenville, N. C. Show originates at station's pig farm, shows proper farming methods, emphasizing swine production.
ADVERTISERS

Mars Inc. will double its television outlay this fall as part of the most extensive advertising program in its history.

In addition to continuing alternate-week sponsorship of Circus Boy and participations in The Mickey Mouse Club, the candy company will add two more kiddie shows.

The two: alternate-week sponsorship of Ruff and Reddy and participations in Walt Disney’s Adventure Time.

Agency is Knox Reeves.

Here are some amplifications to the TV Code Board’s ruling against the portrayal of doctors or dentists by actors:

1) Props or settings giving the impression that the announcer is part of the medical, dental or nursing professions are verboten.

2) Not affected are references to scientific research, surveys or studies, when fully supported.

3) Any commercials coming under the latest code ban which were produced prior to 18 June may be used until the end of this year.

New products:

- Schick is introducing a new Lady Schick shaver to attract a market of 37,000 women now using blades or depilatories. The campaign includes schedules on the Phil Silvers Show (CBS TV) supplemented by tv spots in major markets, and print.

- Exquisite Form launches an all-out tv saturation campaign for its new Just A’Just Brassiere. In a mixed barter and cash buy, the firm will run one-minute spots in the top 50 markets. New York’s campaign starts 25 August, when 79 weekly spots will be used on three channels. Agency: Grey.

Campaigns and promotions:

- Knickerbocker Beer’s new theme for its tv commercials centers around “Fun at a Barbecue.” The brewery has a heavy tv spot schedule in New York metropolitan area, eastern New York State, and the New England area. Radio jingles and outdoor ads supplement the tv coverage. Agency: Compton.

- Because of requests from listeners, Speedway Petroleum Corp. reprint ed its tv commercial for its fuel oil, complete with the animated characters Phil and Will. Agency: W. B. Doner & Co.

The personnel touch: John J. Louis, Jr., joins S. C. Johnson & Sons as international advertising and public relations director... David Reid, national manager in charge of point-of-sale and promotion for the Borden Co.’s advertising department... Daniel A. Flynn, elected secretary-treasurer of Lanolin Plus, Inc. Harold L. Grafer, appointed v.p. and director of marketing, J. B. Williams Co. Erwin Klaus, to the J. B. Hill Co. division of Balfour, Guthrie & Co.

The Curtiss Candy Co. named four executives to head its reorganized sales division in the West: Harvey Whitch er, manager of the new division 6 organization; George Mobley, direct sales manager; William Wielt, assistant direct sales manager; and Ray Grismer, office manager.

AGENCIES

There were strong indications this week that the Studebaker-Packard account—in whole or in large part—will be moving to D’Arey.

The account—running around $6-million—is now with Burke Dowling...
Adams, which got it from Benton & Bowles.

Another Compton merger: Goldthwaite-Smith Advertising, San Francisco, becomes the third West Coast agency to merge with Compton since 1 January.

Elmire Goldthwaite, former head of the G-S agency, will supervise Compton’s appliance and musical account division in the Pacific Coast.

Name change: Associated Ad Service, New York and Florida, becomes the Lipman Advertising Co. Principals and address of the agency remain the same.


They were named v.p.’s: Thomas M. Morton, at William Esty . . . Frank H. Otwell, at Woodward, Voss & Hevenor.

Other personnel shifts: William E. Pensyl, elected to the board of directors, and William Parker, elected secretary of Ketchum, MacLeod & Grove . . . Joseph Hardie, elected a member of the executive committee, SSC&B . . . Daniel Kinley, appointed manager of the planning, research and media division of McCann-Erickson’s home office . . . Joseph Fierrro, to the media selection staff, N. W. Ayer, Philadelphia . . . Edward McDonald, account executive for Dodge, at Grant’s San Francisco office . . . William Patterson, tv show supervisor, D-F-S . . . Samuel Guard, to the research department, McCann-Erickson . . . Boris Moroz, named copy director for FC&B’s Detroit office . . . Lucien Rondot, director-marketing research services, W. S. Walker Advertising, Pittsburgh . . . John J. Lewis, Jr., from NL&B to advertising and public relations director of S. C. Johnson’s International division.

The nation’s highest audience-rated Negro group

The Old West Lives Again...

At

El Rancho Vegas

Las Vegas, Nev.—DuDley 2-1300

Individual Bungalows on 60 Spacious Acres Dedicated to Your Modern Comfort but Stressing Western Atmosphere.

Phone Direct for Reservations

New York San Francisco Los Angeles

Longacre 3-6149 Yukon 2-7105 Bradshaw 2-3366

Beverly Hills Chicago Miami Beach

Bradshaw 2-3366 Mohawk 4-0111 [Efferson 8-0591]

The network’s NTA network has placed a conditional order with stations for three half-hour film programs this fall.

The network informed the 115 affiliated stations that it would shortly announce the advertisers. A&P stores is reported to be one of them.

Nighttime network audiences increased 8% during the first six months of 1958 over a similar period in 1957.

So says TVB in its January-June report, out this week. Other highlights of the report:

- Daytime audiences were up 13% for the same period.
- Average increase for evening programs: 711,000 homes.
- Average daytime audience increase: 121,000 homes.

Color tv can now be taped.

At Redwood City, Cal., Ampex demonstrated how color tv could be recorded magnetically on one Ampex Video-tape Recorder, and played back on any other.

Network fall sales: Sammy Kaye’s Music From Manhattan bows on ABC-TV 20 September, sponsored by Manhattan Shirts . . . ABC TV’s American Bandstand returns this fall for General Mills, Luden’s and The Welch Grape Juice Co.

Network affiliations: WDOM, Cleveland and WZIP, Cincinnati, join Mutual Broadcasting . . . KDRO-TV, Sedalia, Mo., to ABC-TV.

What’s doing on the personnel front: James F. Simons, named director of Midwest operations for Mutual . . . Joseph Keating, appointed program director, MBS.

More on network personnel: Lester Gottlieb, appointed to the newly created post of director of program development, CBS TV . . . W. J. McEdwards, sales, and John Brookman, sales development and presentation assistant at NBC TV Sales . . . Chet Young and Marshall Keeling,
There is a distinguishing flavor about representative organizations which comes principally from the type of men who actively head up each firm.

Here, this consists of the group of Working Partners who started H-R, and who today still actively continue to serve all of our stations and buyers of time.

Supplemented by a carefully selected staff of properly aged and sales seasoned men, each following the H-R practice of providing time buyers with a complete and easily digestible presentation of station and market facts, we have a recipe for sales which appeals to the business appetites of the stations we serve.
account executives at NBC Radio Network sales staff.

**FILM**

Official Films has passed the $1-million mark in sales with its Robin Hood re-runs. To date the series with 100 episodes has been sold in 14 markets.

Other sales: Five stations have purchased segments of AAP's Gold Mine library. The stations: WTVK-TV, Knoxville; WSAV-TV, Savannah; WMBD-TV, Peoria; WJAR-TV, Norfolk; and KVAL-TV, Eugene.

In addition, renewals on AAP's Popeye series were made by WBAI-TV, Green Bay; and WFMJ-TV, Youngstown.

The movement to bring tv production to the east coast will be focused this fall at Gold Medal Studios in New York.

Gold Medal will sponsor a workshop with this in mind. Cochairman with Gold Medal president Martin Poll will be producer Saint Subber.

Guest lecturers will include Elia Kazan, John Cromwell, Joe Anthony, Budd Schulberg and Walter Bernstein.

**Re new series:**

- **Screen Gems** has tied in with the Alaskan Territorial Police for its next on-location series.
  - Series, tentatively entitled The Alaskan, will bear the seal of the territorial police and feature the exploits of one of its members.
  - First syndicated series to be produced on videotape has been acquired by Guild Films.
  - The series, The Time and The Place, is being shot in Hollywood.
  - CBS TV Film's Colonel Flack series goes into production next week at Culver City.

**Honors:** Ziv has received the National Safety Council's Public Interest award for Highway Patrol. Award was given for exceptional service to safety ... an episode of CNP's Medic series has become a training film for instructional use by the Army Medical School.

Strictly personnel: William B. White, to Guild Films, as head of production. ... TPA foreign operations President Manny Reiner is off on an extended business trip, which will include Russia, Poland, Czechoslovakia, Scandinavia and England...

James Monahan and Robert Dalchau have joined the sales staff of CBS TV Film. Monahan will be stationed in New York; Dalchau in Dallas.

Mavis Todd, named to newly-created position of booking manager, ABC Film Syndication ... Robert McNear, to MGM-TV as sales representative for San Francisco and the Pacific Northwest.

**TV STATIONS**

KTTV, L.A., chalked up a first in a type of station sales presentation this week.

With some 700 N.Y. agency people invited, the station pitched its video-tape story via monitors set up in the grill room of the Waldorf Astoria.

The presentation included a recital of how KTTV is using and proposes to use its extensive videotaping equipment.

Re educational tv: XETV, San Diego, launched its educational series last week in cooperation with the California Western University of San Diego ... KTBC-TV, Austin, for its series to recruit school teachers, awarded a certificate of merit by the Governor of Texas ... The Memphis Chamber of Commerce is holding a conference next week. Subject: World Literacy By Tv. Leaders in education, communication, etc., will discuss the possibilities of using tv and film to teach adult illiterates to read.

They're expanding to new quarters: KTVU, San Francisco, to celebrate its completion of a new tv center and studio, held an open house for more than 600 agency, business and civic organizations ... WRAL-TV, Raleigh, also played host to an open house of 6,000 guests for the dedication of its new building.

Staff changes at WTTV: Tampa; John Haberlan, promoted to assistant station manager; Robert Olsen, administrative assistant; Edwin Jay, sales development manager; and Robert Edrington, promotion manager.

More on tv personnel: Norman Bagwell, named station manager.
WAKY's got 'em
WACKY in Louisville!!

From 10.1% to 37.5%
in just ten days!*

Not even Tim-Tam set a pace in Louisville like WAKY, the newest of the McLendon and John Blair stations ... a 274% increase in audience in just ten days! On Wednesday, July 9th, Louisville's WGRC became WAKY and Louisville simply went wacky over WAKY. Incidentally, that's the way we pronounce it on the air ... wacky.

On July 18th, just ten days after WAKY began broadcasting, Hooper completed its survey showing WAKY with — 37.5% of Louisville listeners ... next highest station — 13.8% ... a new world's record in Louisville!

With 5,000 big watts at the choice seven-ninety spot, WAKY is the first aisle on Louisville dials — choicest of all Louisville frequencies, with resultant remarkable coverage of 47 counties in Kentuckiana.

Warning to timebuyers: Don't accept old rating figures ... demand to see surveys made after July 9th ... the date WAKY roared into Louisville.

WAKY has run away with Derbytown's radio day!

* C. E. Hooper, Inc. July 14-18, 1958

WAKY in McLendon Ownership with:

KLIF DALLAS  KILT HOUSTON  KTSA SAN ANTONIO  KEEL SHrevePORT

all five represented by JOHN BLAIR & CO.
for your excellent testimonial on the value of trade paper advertising. We’re referring to the recent WINN contest. The more than 400 entries that you pulled in a single week are typical of the way timebuyers (and others) respond to good trade paper advertising.

Congratulations, too, on your effective promotion of this response in your 21 July issue. And we hope you don’t mind our clarifying one or two small points that might have confused some of our readers.

You stated in your two-page house ad:

3) A total of 459 time buyers correctly identified this as an advertisement of WINN, Louisville. BUT –

4) More than 90% of the responses – or 420 time buyers out of the 459 – came from those who saw it in BROADCASTING!

Small point #1: SPONSOR was the other magazine used. But Broadcasting ran the ad one week in advance of SPONSOR. Since the winners were “the first three timebuyers” who answered correctly by air mail, it was all over but the shouting by the time SPONSOR carried the ad.

As Glen Harmon, manager of WINN, said: “The
heavy mail response would have come from SPONSOR if the situation had been reversed — I was glad to get the extra impact the later SPONSOR ad provided.”

But regardless of who pulled the big mail, one conclusion is inescapable: Trade papers covered the field and did the job.

Later in the same ad you stated:

**NO MYSTERY IN THIS HISTORY —**

The attention and preference that BROADCASTING enjoys among agency and advertiser readers are substantiated by some down-to-earth facts. Within this category of circulation alone, you’ll find more than 5,000 PAID subscribers — which is greater than the next three radio-TV journals combined. They stated: “Small point #2: We don't know about the “next three radio-tv journals combined,” but we do know about SPONSOR.

SPONSOR's paid agency-advertiser subscribers (now broken down by job title for your detailed analysis) number 5,863. Agency-advertiser subscribers, paid plus controlled, are 7,035. This is substantially more agency-advertiser circulation than the next publication in the field.
WKY, WKY-TV, Oklahoma City ... James C. Richdale, Jr., acting general manager, KGUL-TV, Galveston, Tex. ... Al Pryor, sales development manager, KTTV, Los Angeles ... Paul Litt, sales manager in charge of sales, KTVI, St. Louis ... Robert Willis, promotion and publicity manager and David Marenun, merchandising and sales promotion manager, WHTN, Huntington, W. Va. ... Jay Barrington, assistant to general manager of WDAF-TV-AM, Kansas City, with E. Manne Russo, national sales mgr., and Jud Woods, director of promotion-research ... Ernest Dade, promotion manager and William Tubbs, merchandising manager, KTVH, Wichita-Hutchinson ... Frank Vant Hall, public service director, KMSP-TV, Minneapolis ... Jack Saling, to the sales staff, KGW-TV, Portland, Ore. ... Eugene Corrigan, Jr., commercial manager, WSAV-TV, Savannah ... Bob Ray, named local and regional sales manager, WPTV, West Palm Beach ... Robert Burris, v.p. in charge of sales, KEY-TV, Santa Barbara ... George Gingell, head of the department of public affairs, and Bob Walton, program director and sales manager, WRBL-TV, Columbus ... Junius Fishburn, mid-western sales manager, Metropolitan Broadcasting Corp. (WABD-TV, New York and WTTG-TV, Washington) ... Paul Mills, mid-west TV sales manager in Westinghouse Broadcasting Co.'s Chicago office ... J. L. Spring, station manager, WIMA-TV, Lima.

RADIO STATIONS

It must be the time of the year, but radio this week appeared to be moving toward the daffodil stage.

Like these two developments:
• Stations putting in person-to-person phone calls to the heads of Governments in far-flung sections of the globe.
• Disk jockeys seeking to set up new records for continuous broadcasting. (One, at KFJJ, Klamath Falls, Ore., this week closed out 169 hours and 15 minutes before tottering into near collapse. The given reason: In celebration of the station’s 35th anniversary.)

News on the editorializing front: WSAC, Ft. Knox, took issue against Kentucky’s Governor Chandler and the Legislature, and successfully spear-
headed court action declaring a Time Bill unconstitutional. The station spoke out against the bill's ban on DST.

How to stimulate travel sponsorship: WQXR, New York, to promote its new travel series, is sending out circulars and booklets to travel agents, urging them to show their clients the station's coverage, audience and program plan.

Station sales: WIP, Philadelphia, from the Pennsylvania Broadcasting Co., a subsidiary of Gimbel Bros., to a group of investors and executives of WIP . . . WMBR, Jacksonville, from the Washington Post Co., by Ben Strouse, president, WWDC, Inc.

Resigned affiliations: WBSR, Pensacola, Fla., cancelled its affiliation with CBS. Local news and sports will underly the station's new format.

Promotions: KYW, Cleveland, for summer buying, sent out booklets to advertisers in the shape of a watermelon, with watermelon pits enclosed . . . WYLE, Birmingham, turned over its facilities for an entire day to the Junior Chamber of Commerce to sell spots and run civic improvement announcements . . . KCMJ, Palm Springs, aired a "Summer's Fun for Everyone" campaign, promoting the restaurant and hotel business in the area and increasing their business by 13%.

Contests: KING, Seattle, held an "Instant Prosperity" contest, asking listeners to send in ideas for combating the recession . . . KIMO, Independence, ends its "Treasure Hunt" contest this week, with $15,200 in prizes. Clues were placed on milk containers.

Anniversary note: To celebrate its 35th year, KFJI, Klamath Falls, offered prizes to listeners and special spot packages to advertisers.


PULSE—NIELSEN*
PROVE K-NUZ
has the Largest
ADULT AUDIENCE!

S.I.*

* PULSE (APRIL-MAY, 1958)
NIELSEN (JAN.-FEB., 1958)
prove that KNUZ delivers the largest
ADULT AUDIENCE plus
the largest audience with
SPENDABLE INCOME!
write for a copy of our Research Book
TO REACH THE PEOPLE WHO BUY . . .
IN HOUSTON—
IT'S K-NUZ—
STILL THE LOWEST COST PER THOUSAND BUY!

National Reps.:
Forjoe & Co.—
New York . Chicago
Los Angeles . San Francisco
Philadelphia . Seattle

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

Sponsor  •  2 August 1958
WRC Radio serves a news-conscious Capital with 235 minutes of news a day—35 different daily news programs. The frequency and scope of its news broadcasts make WRC the leading news station in Washington. Look at radio’s most popular news period, for example. From 6 to 7 p.m., each of WRC's five daily news programs reaches an average of 78,660 different listeners—41% more listeners than the second-best station.* And 9 out of 10 WRC listeners are adults. The Washington market has just had a $60 million increase in consumer spendable income. To achieve daily impact on the adults who control this huge new buying power, you need WRC Radio which, week after week, reaches a greater concentration of adults than any of Washington’s 17 other radio stations! And there’s no better way than with good news, WRC Radio news. Contact WRC . . . or NBC Spot Sales. *A. C. Nielsen Co.
WASHINGTON WEEK

The event that made the biggest impact along the broadcast front this week was the announcement by Rep. Oren Harris, chairman of the Legislative Oversight subcommittee, that it had put together a code of ethics for the FCC.

Under this code commissions and staff members would be prohibited from outside contacts on pending cases unless all interested parties were notified.

Also, the President would be free for the first time to dismiss a commissioner on the grounds of neglect of duty or malfeasance.

Pay-TV is off for another year.

The FCC, which had told Rep. Oren Harris (D., Ark.) that it couldn't put off the scheduled run indefinitely, bowed to the House Commerce Committee chairman's alternative request for a delay until Congress can consider the matter.

The FCC, in a meaningless stab at masking its retreat, said it would continue to accept and process pay-tv applications. But, it added, no actual authorizations would be issued until after the adjournment of Congress next year.

Harris had pleaded that his Committee was too busy this year, and asked for time for Committee action next year. He got it.

Oren Harris promised to get busy in another direction. He said he would push a resolution which would initiate an investigation of whether the military is wasting spectrum space.

The Senate passed the resolution without a dissenting vote, but time is short for House action. Sen. Charles Potter (R., Mich.) introduced the measure in the Senate, and an identical resolution was introduced in the House by Rep. William Bray (R., Ind.).

The resolution is a crucial part of the tugging and hauling over spectrum space, with pressure for more VHF channels for TV presently being countered by loving Defense Department glances at some of the choice channels already held by TV.

The FCC approved CBS purchase of WCAU AM-FM-TV, Philadelphia, from the Philadelphia Bulletin for $20 million, but with three separate conditions.

Approval is contingent on whether the Commission takes any action to cut down the number of stations which can be owned by any one company. The Barrow Report recommendation was for a limit of 3 VHF's in the 25 top markets.

Approval is also conditioned on various antitrust actions and studies with respect to the networks, and any action the FCC may take with regard to trafficking in licenses and excessive prices for stations.

Filing days at the FCC brought attacks on the ABC plan for dropping-in new VHF stations and literally hundreds of assaults of the proposal of daytime radio stations for longer operating hours.

The Association of Maximum Service Telecasters led the attack on ABC, alleging that the third network wants the FCC to adopt untried procedures, such as shorter mileage separations and directional antennas, and that even ABC's reception would be poorer because of the resulting interference.
More and more old radio programs are being dusted off and pitched to the networks.

They even include the public service kind. For instance the Town Hall of the Air, which George Denny moderated for many years, has just been submitted to ABC Radio.

A big problem with the reps is keeping their best sales manpower.

One solution that's gaining favor: Divorce radio and tv into separate corporations and give the key men in each a block of stock.

You can spot the timebuyer who's really on the inside of the client's business these days. Here's how:

Pitch a market to him, and if his first reaction is to glance at a sheet showing what share of the client's sales are being made there, he's in the know.

The president of a grocery products company that bills close to $10 million has just put his agency through the grinder again.

His latest gripe: He thinks the agency didn't give a tv network a hard enough time while trying to wiggle out of the balance of a contract.

P&G spends more for advertising than American Home Products, but when it comes to number of agencies the Cincinnati colossus takes a back seat to AHP.

Total agencies servicing P&G: 10. AHP's consumer products roster: 14 (the Whitehall division alone has nine).

Ask the public relations spokesmen for the big distillers what they think of Congressman Cellier's outburst against liquor advertising getting the cold shoulder from the air media, and you'll most likely get this reaction:

The hard liquor people are as dead set against using the air as they've been for many years against filling their ads with pretty girls. It's ultra-risky.

If you've ever wondered why P&G's portfolio of nighttime network shows never includes anything musical, this is one major reason: Back in the mid-30's it flopped with an original song-and-story series, the Gibson Family.

Among those who masterminded this venture was Marion Harper, Sr. He had just come to Compton from General Foods whose reigning click was the Maxwell House Showboat.

Like the old gray mare, the procedure of the stationman visiting New York on business ain't what it used to be.

The new breed of manager starts planning his visit four weeks ahead, has his rep arrange a schedule of calls on timebuyers, and on arrival swings from agency to agency as methodically as a milkman.

Exchange of amenities is kept to a minimum. The focus of the call is put on the station's updated story in terms of technical improvements, ratings, cost-per-1,000, local personalities, and whatnot—with a mimeo copy of all this left behind.

The precision often out-Madison-Avenues Madison Avenue techniques.
Nothing else quite like it
in Greater New York

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

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ
Newark, N. J.— covering New York and New Jersey
JACKSON, MISSISSIPPI...
the South’s fastest growing TV Market

GOVERNMENTAL CENTER-LEADERSHIP MARKET

Jackson, Mississippi’s state capital, is the center of federal and state governmental activities—a leadership market with 260,778 TV homes. Sell this billion dollar market and you sell an area other sections follow. Only two TV stations reach this influential market—WJTV and WLBT.

*Television Magazine

260,778 TV HOMES
SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

BARN DANCE
(Cont’d from page 27)


Aside from WSM, WLS and WWVA, what’s been done in the country music-personality Saturday night show?

- Louisiana Hayride, WKKH, Shreveport, La.: Now in its 11th year, sponsored by such clients as American Tobacco, Bristol-Myers, McCulloch Chain Saws, it attracts studio audiences of 2-1,000 every Saturday night.

- Tennessee Barn Dance, WNOX, Knoxville, Tenn., claims clients like Coca-Cola, Maxwell House Coffee.

- New Dominion Barn Dance, WRVA, Richmond: a continuation of the Old Dominion Barn Dance.

- Carnation Milk Time, Keystone Broadcasting: A Monday through Friday strip built up from a small number of stations five years ago, now on hundreds of Keystone stations.

- Missouri Valley Barn Dance, WNAX, Yankton, S.D., sponsored by Butternut Coffee for 15 years.

- Cowtown Hoedown, KCUL, Fort Worth, attracting upwards of 2,000 paid admissions every Saturday night.

- Old Kentucky Barn Dance, WHAS, Louisville, a veteran in a country-music area.

- Big D Jamboree, KLLD, Dallas, attracts crowds up to 5,000 every Saturday night.

- Ozark Jubilee, KWTO, Springfield, Mo.: Made the transition from radio to tv with the Red Foley Show on ABC TV. Brings in more than 2,000 visitors every week.

- Green Valley Jamboree, WKZO, Kalamazoo, Mich.: Green Valley group of personalities has been building success stories—a 30% increase in business for a regional baking company.

- Charlie Marshall’s Roundup, KCRA, Sacramento: Headed by a star who is a graduate of National Barn Dance and such western dramas as Death Valley Days, this is an early evening across-the-board show.

All of them have the same basic appeal—songs that come straight from the heart and personalities warm enough to make them sound downright neighborly. And the sponsors with rare loyalty stay on and on.
Your Salesman on Sight for 783,232 Households in
THE SOUTHEAST’S BIGGEST, RICH MARKET

Put your salesman where impulses to buy get started
... in the 783,232 households of WSJS television's
buying market, the 75 Piedmont Counties in
North Carolina and Virginia.
"SILENT REVOLUTION"
(Cont'd from page 25)

price, which includes time and talent, is guaranteed for three years.

More of these frequency packages undoubtedly will be developed because of their obvious interest to today's type of network advertiser.

In the same vein, ABC's new daytime plan for 40 daytime quarter hours a week has special significance.

The plan (originated in cooperation with Y&R but open to other agencies) will deliver General Foods, Bristol-Myers, Johnson & Johnson, American Home Foods, Beech-Nut, and Drackett at special discount rates, beginning 6 October.

Expanded daytime programming

All the networks are stepping up daytime programming and audience promotion. CBS and NBC will have a comfortable 75-80% of daytime hours sold by 1 October.

ABC TV, for the first time will begin daytime programming at 11 a.m., and should get considerably more of daytime dollars in the coming season than the 10.3% it received in the first quarter of 1958.

With three active, aggressive network daytime operations going full steam in the coming year, overall daytime tv interest should be greatly expanded.

More low-cost "C" time

Along with these daytime developments, there's a fast-moving trend at the networks to place more network hours in the "C" time classification (50% of prime night rates).

CBS TV already has declared Saturday and Sunday afternoons and 5 to 6 p.m. weekdays as "C" time. (NBC this week followed suit.)

Better buys in these time slots should spur advertiser interest and fill up schedules.

Less product protection

One inevitable byproduct of the mushrooming of multiple sponsorships, alternate sponsorships, and participations has been a change in network product protection rules.

CBS TV has just announced that it no longer can protect advertisers against competing brands (via a 15-minute buffer zone between announcements) except on the days actually purchased. Clients buying a program on Monday, Wednesday, and Friday, for instance, will not be protected against competition on Tuesday and Thursday. (Certain "personality" programs, such as Godfrey, however, will have their own product protection rules.)

In general, product protection has been a king-sized headache for the networks, particularly since such giants as P&G have been expanding beyond the soap category into all sorts of food, drug, and cosmetic lines.

More short-term availabilities

Along with these developments, all of which are designed to accommodate the makers of quick-consumption goods, the networks are now providing availabilities for less-than-13-week advertisers.

Contracts for three, four, six and eight weeks are by no means uncommon, NBC has sold single-shot sponsorship for certain unsponsored shows.

New interest in smaller advertisers

Partly to bolster sales in a slow, tough selling season, and partly to fill in the chinks created by the new buying patterns of the big volume advertisers, all the networks are giving a much bigger play to smaller accounts than in the past. Sales pitches aimed at advertisers with less than a million to spend are being made with greater frequency.

Meanwhile film sources say that the networks are shooting at many accounts now using syndication.

The "silent revolution" and what it means

Add all these buying and selling developments together and its evident that a real "silent revolution" has been taking place in network tv.

For big volume clients (except possibly in the auto category) it means that network operations are being geared more and more closely to special marketing requirements and strategies.

For smaller and medium-sized advertisers, it means that new and different kinds of network buys are available.

And for everyone, it means that network tv is a completely different vehicle than it was five or three years ago—or even last year. It's evolving toward a new, more flexible kind of medium.
for that
1-2 PUNCH
USE WILK

TO WIN THE
BIG N.E. PENNSYLVANIA MARKET

1st in Average Share of Audience — All Day*
1st in Average Quarter-Hour Rating — All Day*

PLUS

- Highest power, greatest penetration.
- Lowest cost per thousand of any station in market.
- Most extensive merchandising support.
- Best record of growth in area — Both ratings and circulation.

Pulse Wilkes-Barre — Hazleton Metropolitan Area — November 1957.

Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details
The only A.B.N. Affiliate in Northeastern Pennsylvania.
**Tv and radio NEWSMAKERS**

**Victor A. Piotrowski**, v.p. in charge of merchandising at Dancer-Fitzgerald-Sample, has been elected president of the Merchandising Executives Club. He's been with D-F-S for eight years, coming from the Kroger Co., Detroit. Piotrowski spent 17 years with the Kroger Co., starting as a clerk, promoted, successively, to store manager, supervisor, assistant district manager, district manager, assistant in charge of sales promotion and grocery merchandising manager. His election to the presidency of the Merchandising Executives Club climaxes his four-year membership. The purpose of the club, according to Piotrowski, is "to develop better understanding and appreciation of merchandising and sales promotion problems, and to improve the calibre of merchandising."

**Edward Broman** (top) and **Len Firestone** have been promoted to sales managerial posts at Ziv TV Programs, Inc. Broman, formerly central division sales manager for syndication, will head the newly formed regional division of the national sales department, headquartered in Cincinnati. Firestone will be sales manager for the syndication department, supervising all geographic divisions. He was formerly head of the New York City syndication sales staff. Prior to joining Ziv in 1954, Firestone was vice president in charge of sales at Unity Television Corp. In announcing the promotions (see **FILM WRAP-UP**, 26 July) M. J. Rifkin, vice-president in charge of sales, said, "This expansion will help us to increase the size and scope of our services."

**Giraud Chester** has been elected v.p. in charge of ABC TV daytime programing. He was formerly director of new program development for Ted Bates & Co. where he was involved in all network time purchases for the agency's clients. From 1954-57, Chester was head of NBC TV daytime programing. He authored several books, including the college text, "Television and Radio," and was the winner of the Ford Foundation scholarship during 1953-1954 to study tv. In announcing his appointment, Thomas W. Moore, ABC v.p. in charge of tv programing, announced the promotion of Armand Grant to the post of director of daytime tv programing.
Here's how WSB-TV dominates the Atlanta market

An advertiser's choice of television stations in Atlanta can make a sizable difference in his sales results. Chart below shows one of the reasons why.

Of the three television outlets in Atlanta, WSB-TV is viewed by the most people 53.3% of the time. This preference factor is greater than that of the other two stations combined.

This massive preference for one station in Atlanta is built on WSB-TV's record of superior local programming, top news service and staff work of high professional quality. Certainly your advertising belongs on WSB-TV.

WSB-TV is affiliated with The Atlanta Journal and The Atlanta Constitution. NBC affiliate. Represented by Edward Petry & Company.
The Toothpaste Problem

When SPONSOR launched its new column, "Commercial Commentary" (14 June, page 34), John McMillin protested against the pitchman in white—tv’s pseudo doctors who sell drugs in what he called “a sly game of footsie with the whole subject of medical endorsements.”

It was sheer coincidence, of course, but only a week after that column appeared the NAB Code Review Board ruled the pitchman in white out-of-bounds for NAB members. SPONSOR welcomed the decision for (again in McMillin’s words) “If tv advertisers don’t begin to police themselves . . . they may easily find the policing done for them.”

Now another industry is in the spotlight: dentifrices. Members of the American Dental Association have asked Congress to enact legislation to control what the dentists call “reckless claims in advertising.”

Whether or not current toothpaste claims are as misleading and harmful to the public as the dentists claim, there is little doubt that dentifrice advertising, especially in radio and tv commercials, has hit new highs for aggressiveness and blatancy during the past few years.

No one would deny that toothpaste advertisers, faced with intense competition, must find a way to get their message across to the public. But when they use techniques that bring the dental industry down in wrath, something obviously must give. In this case, it may be Congress that gives in with a law that could cure the disease but kill the patient.

The whole situation is a challenge to toothpaste advertisers; to take action fast before someone else does. A law governing toothpaste advertising claims could be a stepping stone to laws governing all advertising claims, so this is really a threat to the entire advertising and broadcasting industry.

For a thorough status report on this complex and critical problem, see SPONSOR next issue.

THIS WE FIGHT FOR: Some sponsors say they’re losing interest in syndicated tv shows because all the pilots look alike. Syndicators must develop new concepts if advertiser interest in syndication is to continue to grow.
YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE KOLN-TV!

There are two big markets in Nebraska. One you can reach through an Omaha TV station, the other you can't. With 232,397 TV families in 69 counties, Lincoln-Land is Nebraska's other big market.

The Lincoln-Land market can be really covered only by KOLN-TV.

KOLN-TV is the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas. Ask Avery-Knodel for all the facts.

KOLN-TV
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives
The Average "TEENER"
Is A Honey—

BUT

It's ADULTS
That Have The
MONEY!

Somebody's got to be different! That's why we tailor our program schedule to the adult audience for the most part. We love the teenagers—every hair on their soft little heads—but we know and you know that the folks that have the money to buy your products are the ADULTS!

Our Listeners Are. . . . . . . 91%* ADULTS!

Not only does WHEC deliver more adult listeners than any of the other five radio stations in Rochester—but it is rated an outstanding No. 1 in all Rochester Metropolitan Area surveys! —A good thing to keep in mind when you seek the ears of BUYERS in the rich Rochester area.

*PULSE REPORT—Rochester Metropolitan Area Audience Composition Data—March, 1958
On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.

DO DENTISTS HAVE A CASE AGAINST TV?

The American Dental Assn. has asked Congress for new laws to restrict “reckless” toothpaste ad claims. But television advertisers have strong arguments against any restrictive federal laws.

Page 29

Agencies needn’t be big to lure top talent

Page 33

UHF: Strength in spots but declining in general

Page 34

Why Western Airlines gave tv the bird

Page 40
SIoux City leads the nation

June 6th Sales Management shows retail sales in Sioux City 16.6% above the national average. Retail Sales Forecast from July 4 Sales Management again shows Sioux City leading the nation in retail sales . . . 19.8% above the national average.

Why Sioux City is a bright spot
Cattle prices are up 30% over 1957. Hog prices are up 70%. Sioux City's stock market is the fifth largest salable live stock market in the nation; and the largest stocker and feeder market in the U.S. Value of livestock received is more than a million dollars a day!

The government has announced selection of Sioux City for installation of a huge S.A.G.E. system. It's estimated that 650 technicians will be needed to man this electronic-radar unit, adding nearly one-half million dollars a year in payroll to the area.

Latest Pulse and ARB both show KVTV dominant in Sioux City. Pulse shows KVTV has 29 of the top 30 shows—355 quarter hour wins—a 35.7 Avg. Class A Rating—8 of top 9 syndicated shows—top 10 local live shows.

KVTV Channel 9 leads Sioux City

ARB gives KVTV 25 of top 30 shows—285 quarter hour wins—a 57.1% share of audience in all time periods when KVTV and station "A" are on the air.

To sell in the market that leads the nation in retail sales, sell on the station that leads the market—KVTV Channel 9 Sioux City. See your Katz man for all the details.

Don D. Sullivan
General Manager

Bob Donovan
Commercial Manager

Peoples Broadcasting Corporation
Attention: Mr. Lyell Bremsen

So many people have called me to tell me of your forthright editorials, and the
informative approach you make in your editorials, that I simply had to write to you
to say "Thank You"!

My experience in City Government has taught me that "communication" is one of our
most urgent problems. To get our story across to the people---to get the facts instead
of opinions (many not based on facts) before our citizens---is a tremendous job.

If I could sit down with each of our 300,000 citizens and tell them what our new
Government has done in the brief space of a little over one year, Omaha would have
300,000 boosters! This being impossible, I am especially grateful for any news medium
that helps us get the facts before our people. This you are doing as evidenced by the
many, many people who have called or visited with me. Hence this letter.

You are rendering a real service---my sincere thanks!

A. V. Sørensen

AVS:mm

P.S. If you personally would listen to me some day, I would surely appreciate it.
Our story is one of which I am tremendously proud. Our new Government
is doing everything good our new Charter promised!

A.V.S.
DIGEST OF ARTICLES

Do dentists have a case against tv?
29 The American Dental Assn. asks Congress for new laws against "reckless" toothpaste claims, but advertisers question the need for any such action.

Why prudential likes public service
32 On 3 August, Prudential Insurance Co. of America started to devote half of its $1.5 million-a-year show to public service messages. Here's why.

Who's afraid of big agency clients?
33 Not William R. Hillenbrand of Bryan Houston. The medium-sized agency, he says, can attract talent just as good—even better—as the big boys.

Uhf: pockets of strength but a slow decline
34 Comparison of NCS No. 3 with Nielsen's previous coverage study shows a decline of 8% in audience. Yet more states showed bikes than dips.

A preview of fall tv commercials
36 This fall you can look forward to some new optical techniques and a general change of pace in tv commercials. Here are some you'll be seeing.

Muzak enters the radio music fray
38 This fall, Muzak Corp. will enter the radio programing business with a new service that should stir up rock 'n' roll vs. "good music" controversy.

Small car gets big sales from radio
39 Renault's problem: selling a small car in a large market with a low budget. Solution: use radio which has, alone, kept sales climbing.

Why Western Airlines gave tv the bird
40 To sell passenger comfort, Western created a new tv cartoon character—a relaxed bird. Now Western uses spot tv year-round in eight cities.

How to measure what it costs to service an account
42 Emil Mogul Co. has developed a simplified system for determining how much it costs to service each account in an advertising agency.

SPONSOR ASKS: Is music and news a vital programing force?
46 Examination of the validity and effectiveness of the music and news formats is successfully reaching and selling the mass audience.

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Editor and Publisher
Norman R. Glenn
Secretary-Treasurer
Elaine Cooper Glenn
VP-Assistant Publisher
Bernard Platt

EDITORIAL DEPARTMENT
Managing Editor
Alvin W. Outcault
News Editor
Ben Bodec

SPONSOR PUBLICATIONS INC.
FARM GAL AND OLD GREY MARE!

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

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

THE LAND OF MILK AND MONEY
WBAY ch. 2
GREEN BAY
How To Win Friends and Influence Sales
by Bert Ferguson, Exec. Vice-President, WDIA

How does WDIA dominate the Memphis Negro Market? WDIA, only 30,000 watt station in the area, was first in the region to program exclusively to Negroes. Its all-Negro staff combines powerful appeal and salesmanship. The Negro listener responds with staunch loyalty — he first listens to WDIA, then buys!

WDIA reaches 1,237,696 Negroes. Almost 10% of the Negro population of the entire country!

WDIA AND SALES

Negroes, who comprise 40% of the Memphis market, last year earned $116,291,100, and spent 90% of this income on consumer goods.

WDIA's national advertisers include: B.C. HEADACHE REMEDY, FORD MOTOR CO., PROCTOR & GAMBLE, LIGGETT & MYERS TOBACCO CO.

Memphis Negroes listen most to WDIA! In the March-April 1958 Nielsen Station Index, Sunday—Saturday, WDIA totaled an overwhelming 52% more rating points than Station B:

<table>
<thead>
<tr>
<th>Station</th>
<th>Total Rating Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>WDIA</td>
<td>528.2</td>
</tr>
<tr>
<td>Sta. B</td>
<td>337.1</td>
</tr>
<tr>
<td>Sta. C</td>
<td>284.1</td>
</tr>
<tr>
<td>Sta. D</td>
<td>278.8</td>
</tr>
<tr>
<td>Sta. E</td>
<td>137.4</td>
</tr>
<tr>
<td>Sta. F</td>
<td>101.3</td>
</tr>
<tr>
<td>Sta. G</td>
<td>71.1</td>
</tr>
</tbody>
</table>

One of the most fabulous motion pictures in history, Around the World in 80 Days, will be the basis for one of the most fabulous spot te campaigns ever planned. The advertiser is the Schick Safety Razor Co., a division of Eversharp, Inc. The agency is Compton Advertising.

The newsmaker: Patrick Joseph Frawley, Jr., 35-year-old red-haired, freckled promotional firebrand, is given credit for conceiving the tie-in package. Already billed as the biggest advertising and promotion tie-in in the history of show business, the initial phase kicked off on 21 July, is said to run for one year.

Pat Frawley, never a man to do things by half, announced last week that he had 1) tied up the characters and music from About the World, and 2) he was allocating a budget of $1 million to promote it. This $1 million, incidentally, is above and beyond what he terms "exclusive price" to get the exclusive right to the show.

This kind of big-league promotion is in character for Frawley. He is the man, you'll recall, who founded the Paper-Mate Pen Co. in 1949 with $40,000 in borrowed capital. Six years later, with sales running at $26 million a year, he sold the Company for $15.5 million to the Gillette Company. At the beginning of this year he joined Schick, a major Gillette competitor in the razor business.

Frawley had a technique he used in building the sensational growth of Paper-Mate. It went like this: A modest number of tv spots at the beginning, growing as sales climbed. Tv culminated with a network show (People Are Funny) when the budget permitted. Radio, newspapers, magazines, billboards and co-op were used as support.

The same technique seems to be in evidence again. Admittedly the current budget is large enough to support a network show, but Frawley is going first with spots again. Of the $4 million budget, about $3 million will go into the tv spots, running on 260 odd stations in 120 markets. His goal: 25 million impressions a week.

The commercials, of which there will be at least six during the year, features a character of Phileas Fogg and Passepartout from the show (see page 36). Frawley hopes to double sales over the next three years, which will be reflected in a larger ad budget.

Despite his interest in commercial promotions, Frawley is most reluctant about personal publicity. He served in the Royal Canadian Air Force during the War, was in the export-import business until 1949. He became president of Schick on January 1 this year. He and his family (eight children) have their regular home in Bel Air, Calif., and a summer home in East Hampton, on Long Island.
Selling old “Pecos Pete” the need for an alarm clock would be just about as effective as trying to reach all of the vast rich North Texas Market without WFAA-TV. Fortunately, he's a rare bird in this 71 county area — the folks in WFAA-TV LAND spent almost $3\frac{3}{4}$ BILLION DOLLARS last year for everything from alarm clocks to air-conditioned automobiles.

WFAA-TV
CHANNEL 8  BASIC ABC
316,000 Watts Video  150,000 Watts Audio
A television service of the DALLAS MORNING NEWS
Edward Petry & Co., National Representatives
How ABC-TV gets top picture quality for all its network film shows....

—Converts 100% to RCA Vidicon Film Camera Chains!

"For the top quality we require in our network film shows we chose RCA Vidicon film equipment," says Frank Marx, Vice-President, Engineering. They were so satisfied with their quality network film purchase that they decided to install their film equipment to RCA Vidicon! Now they're piping the highest picture quality down their entire network line. Popular film shows like "Maverick" get the very best treatment, which pays off in viewers.

ABC first made careful tests of competing equipment. RCA Vidicon film camera chains showed up in first place. Frank Marx summed it up like this, "In all our tests RCA Vidicon equipment proved best. We feel we moved miles ahead in film programming quality when we installed these modern Vidicon chains at all our stations."

Their first two chains were delivered in October, 1954, for the Disneyland opening in New York. Other chains soon followed. Then, in December, 1957, they decided to go "all the way" at all their stations. Today, ABC-TV is 100% RCA Vidicon. The results speak for themselves.
NERVE CENTER of ABC-TV operations—the master control room—is largely RCA equipped.

PROTECTION SYSTEM. RCA TP-6 16 mm professional projectors are used to double-up with 35 mm network projectors to insure on-air continuity in event of mishap. TP-6’s are used throughout ABC local film rooms.

EXHAUSTIVE TESTS of equipment, preceding decision to buy RCA, pointed out important fact: "RCA has the quality!" And here, Al Malang, a video facilities engineer, demonstrates camera features to group of ABC executives headed by Frank Marx, Vice-President, Engineering; including Wm. H. Trevarthan, Director, Network Operations; John S. Preston, Director, Engineering Facilities; and Verne Painter, Chief Video Facilities Engineer. Al Josephsen, RCA, looks on.

"KEY TO QUALITY" of their network film programs...these two RCA TP-35 projectors, monoplexed to Vidicon film camera chains.

Your RCA Broadcast Representative will be glad to explain how RCA Vidicon film equipment can make a success of your film room! In Canada: RCA VICTOR Company Limited, Montreal.
ONSE
BARTELL
FAMILY
RADIO

7,366 San Diegans wrote KCBQ in a five day response in January. At WAKE Atlanta, 5881 letters. Both piloting one of our ever-changing stream of copyrighted Games for Family Fun.

Bartell Family Radio keeps audience alert for constant participation...creates a continuing climate of response.

Result: Advertisers always reach buyers

Add rating dominance and you have the reasons why FORTUNE selects Bartell Family Radio as America's most successful in the use of scientific methods for maximum audience.

Bartell It...and Sell It!

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.
When you appraise the tv network sales picture for the fall, don’t overlook what’s been happening to daytime: It’s taking on so much steam that network revenue for the final 1958 quarter can’t help but show a substantial margin over 1957.

Daytime tv as an advertising potential virtually is still in the embryo stage. Its low price, built-in extras like the crossplug, and saturation slant presage a growth that could be as phenomenal as nighttime tv.

And don’t be surprised if eventually some of the more resourceful daytime advertisers nudge the networks into adapting the specials concept to daytime tv.

Industry prophets even say that daytime tv prospects may become great enough to inspire the innovation of a fourth network some day.

Watch for daytime tv to aim a lot of its sales fire at the cigarette brands.

It will argue that the filters in their competitive battle for position must take the young housewife into serious account—a big user of the product, and the picker-upper of the carton at the supermarket.

The ammunition will include the recent Sindlinger report on cigarettes, which among other things, showed that Kent’s strategy of appealing to women has contributed much to its upward surge.

NBC TV keeps making daytime its main sales target. It soon will be showing a new daytime presentation to agencies and advertisers continuing these themes:

1) Data on the basic values of daytime tv, sets in use, and increasing audiences.
2) NBC’s fall daytime schedule, how it stands rating-wise with CBS TV, and what NBC TV is doing to revise its afternoon programing.
3) The case histories of 10 daytime advertisers, how they used the medium, and sales results.

A real keystone of NBC TV’s daytime pitch is a comparison of what leading package goods advertisers spent on network daytime tv and women’s magazines for the first quarter of 1958. These are the gross figures:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>DAYTIME NETWORK TV*</th>
<th>WOMEN’S MAGAZINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>P&amp;G</td>
<td>$8,195,000</td>
<td>$998,000</td>
</tr>
<tr>
<td>Colgate</td>
<td>3,047,000</td>
<td>211,000</td>
</tr>
<tr>
<td>Lever Bros.</td>
<td>1,700,000</td>
<td>464,000</td>
</tr>
<tr>
<td>General Foods</td>
<td>1,304,000</td>
<td>524,000</td>
</tr>
<tr>
<td>Standard Brands</td>
<td>1,190,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Kellogg</td>
<td>1,350,000</td>
<td></td>
</tr>
<tr>
<td>Sterling Drugs</td>
<td>962,000</td>
<td>144,000</td>
</tr>
<tr>
<td>American Home</td>
<td>363,000</td>
<td>200,000</td>
</tr>
<tr>
<td>Bristol-Myers</td>
<td>823,000</td>
<td>619,000</td>
</tr>
</tbody>
</table>

*The figures are gross for time only. But broadly speaking, they may be considered net expenditures for time and talent, since the advertisers above are entitled to a 25% discount for time, which is about equal to talent costs.

Note: The one big exception among leading package goods advertisers was General Mills, which spent $677,000 in network daytime tv as compared to $1,065,000 for women’s magazine. Commitments made by this advertiser for the fall indicate the scale will tip the other way for the final 1958 quarter.
General Foods' Maxwell House Coffee this week got into the current local vs. national rate tug-of-war via Benton & Bowles, the brand's agency.

The agency dispatched to tv stations throughout the country a letter asking for the answer to a question that may be loaded with broad implications.

The question: If your station hasn't a single rate, just what is your rate structure and how do you determine the differential between the local and national rate?

Maxwell House's interest stems from the recent action of Maryland Club and Admiration coffees in canceling Oklahoma tv contracts because they were charged the national rate, whereas Cain coffee (an Oklahoma-produced brand) paid the local rate.

It looked this week as though leading Oklahoma stations would adopt, effective 1 September, a rule limiting eligibility for the local rate to retailers.

A sideline incident: During an SRA meeting last week the single rate problem came in for an "off-the-cuff" airing. One question raised by a member rep was whether it might be worth determining whether the Robinson-Patman Act applied to dual rates.

(See 2 August SPONSOR-SCOPE for rate questions raised by Compton).

The most visited fellow of the past week in Chicago was Bill Oberholtzer, the buyer for the forthcoming Kellogg spot campaign.

On one day alone you could have counted 40 tv stationmen in the reception room of Burnett's media department.

Subscribers to ARB now can get (for an additional fee) a batch of supplementary information based on 160 counties and sifted from this spring's reports.

The data indicates (a) what shows can be watched, (b) the share of audience for each station, and (c) how often the viewer tunes in per week.

Note: That special Abilene to Zanesville report that P&G uses comes from ARB.

The tv networks will get their county-by-county data on NCS#3 this week.

They expect the station totals on cards will be delivered in mid-September.

Competitive sidelight: NBC TV is miffed by the fact that ABC TV has appraised stations where they stood on the NCS#3 preliminary information. It seems that several NBC affiliates called the network to say that they had heard about relative standings from ABC's stations relation people. NBC didn't think this was cricket.

National spot tv had a week of ups and downs.

The "ups" included a four-week campaign in 40 markets for General Mills' Cocoa Puffs (DSF); Norge (Donahue & Coe, Chicago), buying into 100 markets on the basis of 100 rating points per week; and the Northern Division of the Marathon Corp. (Y&R, Chicago) staking out 90 markets with day and night minutes and chainbreaks.

The "down" which sort of took some of the glow from their Kellogg triumph for Chicago: P&G's cancelation (Burnett) of the Camay, Pace, and Jif peanut butter campaigns. The money is being transferred into nighttime network tv.

This may be a straw-in-the-wind signaling the coming program policy of major farm stations: WLS, Chicago, appears to be changing its format in the direction of a general-audience station.

Some of that venerable farm station's top rural-type d.j.'s have been given their notice. The theory that seems to be nudging the management is this: The farmer no longer is a specialized audience; his tastes and needs in consumer goods are little different from those of city folks.

If the theory should take hold, the broad effect in air media would be as revolutionary as the introduction of the tractor and the rural paved road. (For a detailed study of the farmer's habits, see a synopsis of a study made by WBAY TV, Green Bay, and the University of Wisconsin in 29 March p. 38).
The crossplug has become so popular in network tv that agencies and advertisers are ever on the prowl for information on this technique's effectiveness. SPONSOR-SCOPE this week obtained from NBC TV some data that the network had pulled together comparing the accumulative two-week ratings of shows that used no crossplug with programs that did make use of that device.

For the purpose of comparison, the network took typical nighttime half-hour-and daytime quarter-hour programs with similar average ratings. The experiment came out this way:

**DAYTIME**: A program which had an average 8 rating but used no crossplug still had an average rating of 8 for the two weeks. But a program with an average 8 rating which did use a crossplug built up its rating to a 12 over the same two weeks. This 50% increase in terms of homes meant 4,500,000 as against 3,000,000 homes.

**NIGHTTIME**: A typical nighttime half-hour show with a 20 rating which used no crossplug had a marked disadvantage when compared to another 20 rater that used a cross — the crossplug-user's rating built up to 28. The jump in accumulative homes was from 8,000,- 000 to 11,200,000.

Note: The added increment for the crossplug user varies by rating level. The lower the rating the greater is the gain with the crossplug.

**You might accept as a rule of thumb** — providing the price is list — the valuation that Lever Bros. puts on a minute of commercial for a nighttime network tv program.

Lever's commercial minute index: $30,000-$35,000. That puts the cost of a half-hour, time and talent, between $90,000 and $105,000 net.

**Put down sports as one commodity that the networks won’t find hard to sell during the 1958-59 season.**

They’re absorbing some of the costs here and there (such as extra pickup charges), but the prospects are mounting.

**ABC TV just sold its golf series to Reynolds Metal and NBC TV expects to close out its NCCA football games within the week.** Sunbeam and Libby-Owens-Ford are already committed for the games and Marlboro and an oil account are on the brink. The package figures at $3.2 million for time, rights, lines, and production.

**If you’re keeping score of the nighttime half hours that remain unsold on the tv networks, here’s the comparative count as of the middle of this week:**

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>NIGHTTIME 1/2 HRS. AVAILABLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC TV</td>
<td>9</td>
</tr>
<tr>
<td>CBS TV</td>
<td>10</td>
</tr>
<tr>
<td>ABC</td>
<td>15</td>
</tr>
</tbody>
</table>

The networks are still confident that most of these vacancies will have occupants by the time the new season begins to bloom.

**Bulova got quite a liberal buy in its package deal with NBC TV for a 13-week pre-Christmas promotion.**

The strategy: To consume a total of 85 commercial minutes between mid-September and Christmas, which will give the account somewhere in the neighborhood of a billion commercial impressions.

Program participations are: Alternate sponsorships of M-Squad, the Ed Wynn series, and Dragnet; a batch of NBC news periods; and announcements in Today and the Jack Paar show.

The final tab for Bulova will run over $2 million. McCann-Erickson mapped the strategy and transacted the deal.

A similar promotion is contemplated for spring.
If you want to use the Midwest as a component in your business index, this note from SPONSOR-SCOPE’s Michigan Avenue observer should be heartening:

- Employment among Chicago agencies has perked up appreciably. Promotions and new titles are being handed out liberally. And reps say they’re having a tough time finding top grade salesmen.
- It's been a rough summer, especially in spot. But the Boulevard folks are anticipating a solid boom in the fall.

Apparently the leading Chicago agencies have come to the conclusion that high-level network matters can be handled most efficiently on the New York scene.

They're continuing to issue permanent residence tickets for New York to their top-tv-radio men. The latest: Jim Cominos, v.p., board member, and tv-radio head of Needham, Louis & Brorby.

In recent months it's also happened with FCB and Burnett.

It looks as though Videotaping will be the vogue among the top comedy stars with their own so-called “live” network tv shows in the coming season.

Both Milton Berle and Jackie Gleason will tape the programs the day before they go on the air.

The mounting enterprise among radio stations in covering the news is making it harder than ever on their newspaper competitors.

More and more newspapers are supplying their news-special events staffs not only with various mobile studio units but even with helicopters.

Burnett is one agency that evidently isn't prepared to let go of the triple-spotting issue—even though stations generally are showing a disposition to meet advertisers' objections to the practice.

Tom Wright, Burnett media manager, last week mailed a questionnaire to tv stations asking about their policy on triple-spotting.

BBDO was humming this week with new network radio placements.

The accounts and networks involved: Campbell Soup, 26 weeks on CBS; Rybutal (Vitamin Corp. of America), eight weeks of participations on NBC; and DuPont’s textile fiber division, 13 weeks with Arthur Godfrey (CBS).

Another network radio starter: Plymouth bought a rash of participations for eight weeks on CBS.

The Katz Agency’s latest survey of spot rate trends indicates a slower climb in the over-all base rate for tv and a continuing increase in the basic rate for daytime radio.

The Katz index—based on 50 network affiliated stations—compares the rate trends in spot tv for the past three years thus:

<table>
<thead>
<tr>
<th>YEARS</th>
<th>NIGHTTIME BASE RATE</th>
<th>DAYTIME BASE RATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1957 vs. 1956</td>
<td>+ 9.8%</td>
<td>+ 9.7%</td>
</tr>
<tr>
<td>1958 vs. 1957</td>
<td>+ 5.0%</td>
<td>+ 2.7%</td>
</tr>
</tbody>
</table>

The anticipated rate increase for daytime spot radio this year over 1957 is between 3% and 5%.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 57; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 74; and Film-Scope, page 49.
Two for your money: Area and people

96-county coverage 96-county Area Pulse shows WHB first in every quarter hour. WHB is first by far on the latest Area Nielsen.

40% bracket audiences WHB is first in Metro Pulse, Nielsen, Trendex, Hooper—with all-day average as high as 48.5% (Nielsen).

Men and women: 50.2% WHB reaches 50.2% of the men and women who listen to the top 4 Kansas City radio stations . . . or more than the next 3 stations combined. (Nielsen Audience Composition analysis, 6a.m.-7 p.m. average.)

Aren't these what you want: A lot of square miles . . . the ability to reach a lot of people . . . and finally, to attract a mature audience.

Talk to Blair . . . or WHB General Manager George W. Armstrong.

WHB
10,000 watts • 710 kc.
Kansas City, Missouri

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
NOW... THE GLORIOUS STORY

"MACKENZIE'S"

A great star in his

RICHARD C.

as Col. Ranald S. Mackenzie. He brought law and

A FIERY CHAPTER IN U.S. HISTORY!

His orders from the President of the United States:
"BE BOLD! BE ENTERPRISING! BE RELENTLESS! MAKE
THIS LAND A FIT PLACE FOR AMERICANS TO LIVE!"

From the Archives of the U. S. Cavalry
HARD FIGHTING, HARD RIDING

RAIDERS"

Latest role

Carlson

Ler to a land gripped by terror!
Before you dive
into the big South Texas Market...

Take a look at the FACTS—
To make a splash in the South Texas market...to show real form in salesmanship in San Antonio...dive into the facts and figures of KONO Radio.

KONO offers you the most potent salesmanship in South Texas...the largest San Antonio audience by far—according to HOOPER, PULSE and leading national and local advertisers.

If YOU buy time on FACTS—not fantasy

See your H-R REPRESENTATIVE or Clarke Brown man

860 kc 5000 watts

KONO Radio

Timebuyers at work

Dan Borg, Grey Advertising Agency, New York, thinks that despite the broad inroads of tv, radio has returned to its winning ways and today is a healthy competitor for audience and advertising dollars. "Radio, if utilized properly, can be very selective in spite of its broad scope and large coverage area," Dan says. "Assuming that certain type programs appeal to people of the same age, education, and similar tastes, then through the selection of programs and time periods suitable to his needs, the advertiser can choose the approximate age group, as well as sex, to direct his advertising message to. In addition, he can choose an atmosphere that will provide the maximum receptiveness to his announcement and enable him to use his dollars most efficiently." Also, Dan adds, the comparative low cost of radio places it in a very good position. With relatively few advertising dollars available to him, the advertiser can take advantage of frequency and impact and reach his desired audience at a low cost per contact. "We can expect radio to maintain its competitive position for a long time."

Ben Pettick, Product Services, Inc., New York, reports how his department works within a "living budget". Ben says, "While a client's funds are apportioned for certain markets, each area's allotment is only approximated, never fixed. Monies float in and out of a market as sales dictate. For instance, we may go into a market expecting to spend a given sum of money to realize a given return. If the first few weeks show we've underestimated the market's potential, we up the budget to the point where we expect the law of diminishing returns will finally set in. Conversely, if we've entered a market too optimistically, we quickly retrench and siphon off the excess funds to more profitable areas. Thus, the client's budget is a fluid fund pouring always toward the markets of greatest returns. As timebuyers, our job includes studying weekly sales figures piped in to us by clients so we can judge the efficiency of our buys and recommend possible shifts in expenditure that will give us the maximum mileage."
Be sure of your ratings with TV Guide rating insurance

You as an advertiser want to insure high ratings, with high sponsor identification. Your agency wants to insure high ratings, with high sponsor identification.

So do your stars...
Your stations...
Your producer...
Your director...
Your sales force...
Your retailers...

Program advertising in TV Guide magazine is the answer. Across the nation, one TV family in six reads it (61/2 million circulation base, October 4)—and the average reader reads it five times a day. That audience alone is the equivalent of a 16 rating. And with TV Guide's 50 regional editions, you can fit your schedule precisely to your station lineup, without waste circulation.

TV Guide magazine is the national watchword. Zoom in on TV Guide and your ratings won't fade out!

A WEEKLY MAGAZINE... A DAILY HABIT

SPONSOR • 9 AUGUST 1958
Latest 1958 ratings in 30 typical cities

Cincinnati, Ohio
WKRC-TV—16.3
Detroit, Mich.
WXYZ-TV—13.3
Rock Island, Ill.
WHBF-TV—27.5
Chicago, Ill.
WGN-TV—10.0
Charlotte, N.C.
WSOC-TV—13.3
Cleveland, Ohio
WEWS—16.5
Duluth, Minn.
WDSM-TV—18.4
Kansas City, Mo.
KCMO-TV—17.9
Knoxville, Tenn.
WATE-TV—18.1
Lubbock, Tex.
KDBC-TV—15.5
Milwaukee, Wis.
WTMJ-TV—15.2
Minneapolis, Minn.
WCCO-TV—12.7
New Orleans, La.
WDSU-TV—11.5
Indianapolis, Ind.
WFBS-TV—11.9
San Antonio, Tex.
KONO-TV—15.9
Rochester, N.Y.
WROC-TV—25.0
Buffalo, N.Y.
WBEN-TV—13.7
Baltimore, Md.
WMAR-TV—17.8
Dayton, Ohio
WHIO-TV—21.5
Pittsburgh, Pa.
WIIC—11.0
Wichita, Kansas
KAKE-TV—16.4
Grand Rapids, Mich.
WOOD-TV—19.8
Louisville, Ky.
WHAS-TV—18.3
Seattle, Wash.
KOMO-TV—16.1
Binghamton, N.Y.
WNBF-TV—20.9
Tulsa, Okla.
KOTV—14.2
Spokane, Wash.
KREM-TV—13.5
Memphis, Tenn.
WHBQ-TV—14.4
Boston, Mass.
WNAC-TV—9.0
Portland, Ore.
KPTV—12.3

...and remember, the show
is mostly slotted in
fringe time periods.

PRODUCED BY PETER DEMET
DIRECTED BY SID GOLTZ

... the people who do “All-Star Golf”

The only TV Bowling Show sanctioned by American Bowling Congress
Average cost per 1,000 homes per commercial minute
$1.70
Average cost per 1,000 viewers per commercial minute
74¢

Based on 30 typical markets presented on the left.

Championship Bowling now available for Fall release . . .
26 brand-new hour shows! featuring the World's Greatest Bowling Stars, and Fred Wolf, America's leading Bowling Sportscaster.

WALTER SCHWIMMER, INC.

FREE FOR ASKING

Comprehensive new study on the TV sports picture, plus all the facts on bowling.


**Sponsor backstage**

**Uhf and the FCC**

The television circulation advertisers are able to buy is, of course, determined to a substantial extent by the basic form of the video outlets themselves, i.e. vhf or uhf, extended or not, via community antenna systems, satellite stations, translators, or what have you. The history of tv allocations has always been fascinating from the day of the first assignments through the Great Freeze, and the fuss over Miami Channel 10 right down to this very minute. I reveal no secret when I remind one and all that uhf, generally, has had a rough time down through these years.

But fighting the good fight for the u's, and consequently the fight for truly local television (tv which smaller local merchants can afford, and which does a public service job in the smaller communities) is William Lowell Putnam of Springfield, Mass. Mr. Putnam whose initials, with a preceding W, constitute the call letters of his television station, fights the fight fearlessly and successfully, and his efforts may yet have a profound bearing on the ultimate face of television itself.

**Is a satellite the answer?**

In 1955, when Bill Putnam moved into the picture, WWLP was in the hole for $180,000. Last year the operation grossed better than $1,000,000 and will show a tidy little profit. Basically, Bill did this by building circulation. South of Springfield lay Hartford and New Haven, Connecticut with solid tv stations of their own, so Bill Putnam turned northward to build his circulation beyond the immediate vicinity of Springfield. He constructed a satellite station in Greenfield, Mass., Channel 32. This satellite serves, via the main station, lower New Hampshire and upper Massachusetts. It got for WWLP unduplicated audiences in Greenfield, Mass., Brattleboro, Vermont and Keene, New Hampshire.

Bill discovered, however, that it cost almost as much to build a satellite as it did to build a full-fledged station, which made the expense of adding viewers inordinately high. Consequently, he applied for translator permits. Translators, of course, are low-cost transmitters, capable of carrying a signal from a satellite into ordinarily obstructed areas. Bill put up a translator in Claremont, New Hampshire, and when it worked out extremely well, added another in Lebanon, N. H. This latter installation also gave the station coverage in White River Junction and Hanover, N. H. Bill's little empire in western and northwestern New England has prospered to such a degree that, in this time of recession when many smaller vhs are having their problems, UFR-WWLP is thriving mightily.

And like many another broadcaster who has made an outstanding success of his own operations, Bill devotes considerable time to overall industry problems. He is the spark plug of the Committee for Competitive Television, and has led the fight in behalf of uhf, generally. Typical of his hard-hitting approach to his business and the general matter of allocations is Bill's testimony before the Senate
KSO radio ON THE GO!

DES MOINES, IOWA

announces the appointment of

H-R Representatives, Inc.

as national sales representatives
effective August 1

5000 watt regional channel

MUSIC • NEWS • SPORTS

TONY MOE, vice-president and general manager
in association with Larry Bentson and Joe Floyd.
Committee on Interstate and Foreign Commerce. Here (in part) is what he told the Committee last May:

**Local vs. national tv**

"Perhaps we, as a station, do not believe in local television service. All the signs certainly seem to indicate that this medium is becoming a mechanism for the enhancement of national advertisers exclusively. In most of our stations with vast coverage overlapping several markets the rates have priced the local advertiser right off the log. Thus, at some time, we should determine if this medium is to be of service to local interests at all, and having made this decision one can then quite easily determine whether community antennas are being presently operated in a manner consistent with that decision . . .

"Community antennas provide a service only to densely populated areas where it pays an operator to wire up the town. He thus siphons off the cream of a market and puts the local broadcaster, who provides a free service, right out of business. And gentlemen, I know whereof I speak, for there are 12 CATV operations within my stations' Grade A area, and to date only two of them carry my signal—none of them carry my local competitor and they all carry signals from stations twice as far from their antennas as mine and delivering much weaker signals—and I carry the full schedule of NBC . . .

"This Committee has come up with extensive studies and much testimony on the subject and has indicated to the Federal Communications Commission that they should get on the ball and do something, and still nobody does anything. This Committee thereupon adjourns the subject for two years with nothing having been accomplished. It might appear that nobody really cares. A lot of lip service is given by distinguished gentlemen, including yourselves, to the principles of local service and competitive equality but when it comes to concrete action you haven't done a great deal and I begin to wonder if you really mean to . . ."

**Is uhf a political problem?**

Then in discussing the technical findings re vhf and uhf of the Television Allocations Study Organization, Bill further said:

". . . this Commission has gone and set up a supposedly engineering group to find an answer to a political problem, and I believe that to a political problem you need a political answer and I think we have enough politicians in this room to tell us that no matter what technical arguments there may be, for or against any particular plan, if it requires a political answer, that's what it ought to get, that's what it will get sooner or later—we may as well be honest about it . . .

"If uhf is actually the superior technical service that it appears to be, then maybe that's the place for television as the original allocations plans suggested some 15 years ago. If, on the other hand, such a removal is politically too hard to undertake, then it is criminal of this Committee and the FCC to perpetuate the use of the uhf portion of the band for broadcasting purposes, and I think it is high time this practice was brought to an end . . ."

I really don't know enough about the over-all situation to know whether uhf will ever become the predominant service in video or not . . . or even whether community antenna systems should or should not be forced to pick up local station service nearest them rather than network services further away. But I know that if uhf and the smaller station operators had a few more champions like Bill Putnam they'd certainly stand a good chance.
... because he didn't know enough to buy KFWB in Los Angeles. This guy was making his time buys from out-dated media information. He was unaware that, since COLOR RADIO came to Los Angeles in January, KFWB shows substantial gains in share-of-audience in every rating service:
Hooper UP 67.5% . . . Nielsen UP 82.7% . . . Pulse UP 37.1%.
The next time-buyer in this shop had better watch his step.
HE'LL BE SMART, AND BUY KFWB.
famous on the local scene ... yet known throughout the nation
Independence Hall, site of the signing of the Declaration of Independence in Philadelphia, has become the national symbol of freedom. By the same token, Storer Broadcasting Company has achieved national recognition because of its dynamic influence on the communities it serves. Sales success in all Storer markets continues to emphasize that a Storer station is a local station.
What's wrong with radio

I would like to present the viewpoint of one lower-echelon employee of the broadcasting industry, as to what happened to radio during the last decade.

Twenty-five years of planning, promotion, and creativeness went down the drain with the introduction of commercial tv. You, client, and station representative alike, were guiles of maladministration as a result of your inordinate enthusiasm toward subsidizing the new medium.

Tv proved itself to be an insatiable monster in its ability to consume time, money, and imagination; your capacity to cope with ensuing problems left little time or money for proper maintenance of the welfare of radio.

Thus, the small independent station with limited budget, was given the obs-so-very green light. Opportunity knocked, and the small independent opened the door with a vengeance! Its low-budget jukebox “spot” type of operation, now with no longer any competition from imaginative programing—zoomed in popularity.

Too late, and in desperation, the 50,000 watt then began to mimic the apparently successful 1,000 and 5,000 watters. And, unless you reverse the trend soon, a once-successful avenue of advertising will resolve itself into a piddling automotive second-rate operation; but it will now require heroic and drastic maneuvering away from your current sharp-pencil practices.

When 50,000 watters castrate services and facilities in an attempt to reduce overhead down to the level of 1,000’s, what hope can there be to induce major advertisers to sink more than token amounts of their ad budgets into the resultant comparatively-ineffective selling medium of 1958-type radio?

If you so highly respect the theoretical and controversial survey techniques, why don’t you also respect KNOWN and INDISPUTABLE practical FACTS? If a given client spent a given amount to reach a proportion of 60,000,000 radios in 1948—why then should that same client logically decline to reach the same proportion of the 140,000,000 sets available in 1958?

Is it naive to believe that one answer to radio’s dilemma MIGHT be: to once again start transmitting interesting, variable, imaginative, and SALEABLE programing . . . to once again, as was accomplished thirty years ago, find the means to spend money to make money in the same medium you have since so carelessly abandoned?

Clifford G. Mueller Chicago, Ill.

Correction:

In the 1958 Falls Facts Basics you listed WDXB Chattanooga as a station in the Dixie Network. This is an error, as WDXB is not a member of the Dixie Network.

Would you please issue a correction on this because both John North of the Dixie Network and Steve French of WDNB in Chattanooga are naturally disturbed by this.

Lloyd George Venard President, Venard, Rintoul & McConnell, Inc., New York
Consistent and interesting programming for women listeners is one reason the Beeline delivers more for the money. Katherine Kitchen has been a Beeline feature for 25 years. Thousands of loyal listeners tune in and frequently respond directly by mail or phone. In addition, Katherine Kitchen is featured in McClatchy Bee newspapers.

As a group purchase, these mountain-ringed radio stations deliver more radio homes than any other combination of competitive stations... at by far the lowest cost-per-thousand. (Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative

SPONSOR • 9 AUGUST 1958
By attracting the listening of 312,830 families weekly during daytime, this microphone creates the 24th largest radio market in the nation. Its total weekly audience is larger by 711% than its strongest Charlotte radio competitor.
Do dentists have a case against tv?

- Dentists have voiced bitter complaints to Congress about “reckless, misleading” toothpaste advertising claims.
- But a SPONSOR study reveals that the toothpaste advertisers have strong arguments on their side, too.

The withering blast of criticism, delivered in Washington last month by the American Dental Association, against the toothpaste claims of such air-media giants as Lever, Colgate, P&G and Bristol-Myers, has deeper implications than the usual “we hate advertising” fracas.

Appearing before the House subcommittee on legal and monetary affairs, headed by Rep. J. A. Blatnik (Dem., Minn.), ADA representatives demanded a new type of legislation to protect the public against “reckless advertising.”

Such legislation, if ever enacted, would impose new “burden of proof” standards on any advertiser using a health theme.

Since, in radio and tv commercials, health is the dominant copy line (not only for toothpastes, but for food, cosmetics, toiletries, cigarettes, and even, sponsor hears, in forthcoming washing machine commercials), future activities of the Blatnik group deserve serious attention from the radio/tv industry.

ADA spokesmen, citing claims by eight major brands (Crest, Gleem, Pepsodent, Ammident, Ipana, Colgate, Brisk, Stripe) as “horrible examples,” asked Congress for laws which, in effect, would require the vast majority of air-media advertisers to “pre-register” copy campaigns in advance of broadcast with a government agency, together with supporting scientific evidence.

Headaches, problems and paper work involved by any such legislation would be staggering, say agency and advertising leaders.

Not only that, but there’s considerable doubt that the ADA has a sufficiently strong case against the dentifrice advertisers to justify any such demands.

SPONSOR’s own check with toothpaste manufacturers, agencies, radio and tv representatives (as well as the ADA) revealed these pros and cons for the argument:

- The dentists are basing their objections to dentifrice commercials on three specific copy claims: 1) pre-
mention of tooth decay, 2) elimination of bad breath by brushing a day.  
- To support their strongly worded criticism, the ADA has paraded a succession of expert witnesses, but has not yet produced any documented scientific evidence.
- The manufacturers, on the other hand, can point to long, costly, comprehensive research on each point.
- Many veteran industry observers believe that while the dentists may have some grounds for reasonable complaints, they have weakened their case by over-stating it, and by trying to criticize too much.

Here are the factors involved:

Once-a-day brushing. This theme was first used by Gleem (“For people who just can’t brush after every meal”) and was based on the apparently sound statistical evidence that most people brush even less often (3.55 brushings per week according to P&G figures). Gleem’s big success (it has captured an estimated 20% of the total market) has caught the eye of other big dentifrice spenders. Colgate now claims to fight tooth decay all day “with just one brushing.” And an ADA spokesman says acidly that “past experience with dentifrice advertising” leads them to suspect that all manufacturers will soon adopt this line.

Dentists are particularly violent in their objections to the “once-a-day” theme.

Dr. Harry Lyons, dean of the School of Dentistry of the Medical College, charged that it led listeners and viewers to believe that “once-a-day” brushing could be substituted for “oral hygiene measures long recommended by dentists.” He went on to say that to mislead the public in this regard is to “work deliberately against the public welfare.”

Agency and drug leaders checked by sponsor doubted strenuously whether there was any “deliberate attempt to mislead.”

They did point out, however, that the impact of broadcast advertising is tremendous. And that it is quite possible that some listeners and viewers, particularly children, may be using the toothpaste claims as an excuse for neglecting their teeth.

If this is happening (and so far the ADA is relying on the testimony of a few expert witnesses, rather than on any conclusive field study), then probably the “once-a-day” theme should be changed or adapted.

Bad breath claims. Drug company executives believe that the dentists are on much shakier ground with the “bad breath” theme, now used in most dentifrice commercials.

According to ADA testimony in Washington, such advertising is giving the public a “false sense of security” about the “diseases of the nose, sinuses, lungs and gastro-intestinal tract” which can cause bad breath. “That’s nonsense!” said a well-known drug man in a telephone interview with sponsor. “The American public has been fascinated for years with the whole subject of bad breath. And with easy, harmless, inexpensive ways to correct it.”

“It’s ridiculous to suppose that the anti-bad-breath advertising for toothpaste, Listerine, or Life Savers has any harmful effects. For most people, bad breath is a social, emotional problem—not a deep, dark, physical matter. “Besides that, the efficiency, or lack of efficiency, of anything sold for bad breath is easily measured. All you need is a quick person-to-person test.”

But to Dr. Donald A. Wallace, of the University of Illinois, it is not as simple as that. He testified that scientific data do not justify broad claims that dentifrices can prevent or eliminate bad breath. And here’s where a real hassle begins.

Bad breath advertising for a toothpaste was used first by Colgate with the Bates agency receiving trade credit for adapting the old halitosis theme. Bates reportedly spent $300,000 on research to support the Colgate claims.
But presumably this, and subsequent Colgate studies, are being completely ignored by ADA.

**Anti-decay themes**. The real head-on battle between dentists and advertisers reaches a climax, however, with the so-called “anti-decay” claims.

Here there’s a direct conflict of testimony, as one network continuity man pointed out to *Sponsor*, it’s just a case of “which experts do you believe?”

Dr. Sholem Pearlman, assistant secretary of the ADA Council on Dental Therapeutics, asserted flatly that “no dentifrice available today” has any significant value in preventing tooth decay.

Such companies as Colgate and P&G, with millions of dollars at stake, cite with equal firmness their own continuing research on fluorides, anti-enzymes, and other chemicals to justify their ad claims.

A Colgate spokesman told *Sponsor* that in the development of Gardol (whose familiar tv “invisible shield” was the target of ADA gibes) that extensive studies were conducted not only in Colgate’s own laboratories, but also by leading dental research authorities in university laboratories. Effectiveness of Gardol was “substantiated by large-scale clinical tests in several geographical locations.”

Similar studies and tests have been conducted by P&G and widely publicized in their tv advertising, particularly for Crest. Other scientific research on anti-decay is being done by Lever, Bristol-Myers and smaller dentifrice manufacturers.

ADA, on the other hand, calls such studies “limited” and “inadequate,” but has not as yet responded to FTC Chairman John Gwynne’s suggestion that it produce scientific data in refutation.

Few industry officials, interviewed by *Sponsor*, feel that the ADA has presented a clear-cut case.

One thing genuinely deplored by dentifrice executives is the manner and tone of the ADA testimony.

The Washington hearings bristled with such phrases as “gross exaggeration, misleading distortions” and charges that the manufacturers are only out to “make a fast buck.”

The dentists seem to regard the manufacturers as their bitter and violent enemies. One ADA spokesman told *Sponsor*, “They are going to fight back and fight back harder than ever.”

On the other hand, direct conversations with leading toothpaste advertising men fail to reveal any such pugnacious attitude.

Most regretted the ADA attacks, and most reflected the feelings of a Colgate spokesman that “dental health is our objective too,” just as it is of the dental profession and government agencies.

In advertising circles, the dentifrice industry is usually thought to have a more-than-ordinary regard for its public responsibility.

*Sponsor*’s own check with radio and tv sources revealed few complaints or bitterness about toothpaste copy.

Network continuity departments reported no listener beeps, and said that while they always check dentifrice claims carefully, that manufacturers had invariably substantiated their copy with “impressive documentation.”

FTC Chairman Gwynne said at the hearings that offenses in toothpaste advertising were “relatively minor” compared to the “greed and trickery” he had seen in other parts of the business world.

And many business men give toothpaste advertising, particularly in radio

(please turn to page 70)
Why Prudential likes public service

- New public service messages on Prudential’s network tv show will add prestige to the insurance company’s name
- Television is Prudential’s most important door-opener for the firm’s 25,000 insurance agents throughout the U.S.

This week, the Prudential Insurance Co. of America used the first of its series of public service messages on its $4.5 million tv show, The Twentieth Century, in lieu of the company’s regular commercials.

What makes a multi-million advertiser with a chunky stake in high-cost tv rule out commercials on half its shows and decide to air “Messages for Americans” instead of selling?

“Messages, which deal with such subjects as ‘confidence in America,’ ‘mental health’ and ‘education,’ are actually part of Prudential’s corporate concern,” Bob Robb, Reach-McClinton senior v.p. and account supervisor on Prudential for seven years, told sponsor. “They will also add to Prudential’s prestige.”

The last sentence is the key to Prudential’s soft-sell philosophy. Even the firm’s “selling” commercials actually have the institutional flavor. The new strategy, however, which involves the entire commercial time on half of the insurance company’s weekly Sunday 6:30-7:00 p.m. CBS TV telecasts, goes an unusual step further.

Henry F. “Tv” Kennedy, Prudential advertising director, together with Reach-McClinton executives, took their new concept to the Advertising Council when it was still in the birthing stage. With the Advertising Council, these men went over the list of subjects that the Council is concerned with and picked the most appropriate ones.

Once the concept was worked out, the agency’s tv v.p. Werner Michel and his staff went to work on translating thought into celluloid. They worked the educational messages into dramatic storyboards, and called in Robert Lawrence Productions and Terrytoons.

The upshot: An off-beat combination of fine arts and documentary film technique in keeping with the importance of the messages.
What attracts top agency personnel?

There is a widely held theory in the advertising business that, because of the pressure for client services, there will eventually be only two kinds of agencies—big ones for clients who need a full range of services and small ones for clients who can’t afford such aid.

William R. Hillenbrand, president of Bryan Houston, begs to differ. There will always be, he says, effective medium-sized agencies—a category into which Houston, with estimated 1958 billings of $17.5 million, falls.

Hillenbrand will wager that the staffs of medium-sized agencies stack up competitively against the large shops. The idea that the big agencies attract better talent is a fallacy, he holds.

“There is no room in an agency of our size for cub copywriters, executive trainees or assistant account executives. The medium-sized agency is, of necessity, staffed only with experienced people.

“We can attract top talent for a number of reasons. First of all, some people don’t like to work at a big agency. Secondly, while some of the big agencies pay better salaries than we do, it doesn’t mean a man working there will make more money in the long run.”

Salary, Hillenbrand points out, is not the only way to make a buck. At Houston, the great American dream of capital gains is fulfilled by making key personnel part owners. There are quite a few who participate in stock ownership and, presumably, a handsome estate at some future time.

The claim by large agencies that they can afford top people because salaries are amortized over more accounts gets short shrift from Bryan Houston’s president.

“This is a queer idea to me,” he says, “It only means that this experienced manpower is spread thinly over more accounts.”

As delineated by Hillenbrand, key characteristics of an agency of Houston’s size are speed and flexibility. The basics of direction, philosophy and strategy “are not lost in a maze of people, organizational groups and committees.” Yet, Hillenbrand maintains, the medium-sized agency can offer just as many services as the behemoths.

Hillenbrand describes Houston as an “over-all agency operation” in distinction to the “team operation” at the large agencies. By this, he explains, he means that management is aware of the problems, opportunities and direction of every client. “If all our account men are out with the plague, management can take over without any trouble. I’ll bet that some clients at big agencies haven’t even met the top brass.”

The “concentrated attention” to all accounts by agency principals is an advantage of the medium-sized agency that can’t, in Hillenbrand’s view, he stressed too much.

In touting the Houston agency’s talent, Hillenbrand ticked off a number of names, “Take Pat Gorman, our marketing v.p. He was advertising manager at Philip Morris and also advertising manager for Pall Mall. Bryan Houston was executive v.p. for Coca-Cola and advertising manager at Sohio. In the media department, Robert Boulware was commercial

The large agencies have no monopoly on good men, says William Hillenbrand, president of Bryan Houston

The medium-sized agency, he adds, is attracting talent by offering admen part ownership in the firm
Uhf: pockets of strength

- Comparison of NCS Nos. 2 and 3 shows audience drop of 8% in two years; stations down from 89 to 77
- Some bright spots: Of 30 states with reportable uhf audiences, 19 showed increases over 1956 figures

That uhf is not setting the world on fire has been apparent for some time. This week a detailed picture of uhf audiences, released by the A. C. Nielsen Co., confirmed what admen had been assuming: Uhf audiences are declining—slowly, perhaps, but declining, nevertheless.

There were some bright spots in the report and indications that, while a shakeout of the weaker sisters has left the medium with fewer stations, what's left is more strongly-entrenched.

No projections of uhf's future audience accompanied the report. However, the Nielsen material put the spotlight on uhf at a time of widespread feeling that uhf has reached a plateau—with little likelihood of its going up or down. There's not much expectation that any action will be taken vis-a-vis uhf in Washington this year. The odds, therefore, are with any research man who goes along on the assumption that the Nielsen uhf picture will be valid for some time.

The Nielsen figures on uhf represent publication of the first detailed data on NCS No. 3 and contain uhf comparisons, on a county-by-county basis, with NCS No. 2. Field work on NCS No. 3 was done during March and April of this year while the NCS No. 2 data-gathering was done exactly two years earlier.

Highlights of the report:
- The number of active uhf viewing homes declined 8% since NCS No. 2.
- The number of reportable uhf stations (any station which reaches at least 10% of the total homes in a county at least once a month) has gone down from 89 in 1956 to 77 in 1958.
- The 1958 uhf stations serve 306 counties while the 1956 stations served 389 counties.
- While the 77 stations now re-

Three Nielsen executives discuss plans at final sales conference for NCS No. 3, from which uhf data was taken. They are, in the usual order, George Blecha, v.p., John Elandhill, executive v.p., and Henry Rahmel, general manager, all from Broadcast Division, A. C. Nielsen Co. Uhf material represents first detailed figures from the coverage study...
ported reach fewer counties, seven out of 10 homes in these 306 counties use uhf compared to six out of 10 homes in the 389 counties served two years ago.

While the Nielsen figures report substantially all uhf viewing, some marginal data were not used. All the figures above are based on counties in which at least 10% of the total homes reported viewing a uhf station at least once during the month preceding the interview or receipt of the mail ballot. In other words, if a county showed 5% of its homes viewing one or more uhf stations during the preceding month, those figures were not included. Reason: sample size cannot provide figures of acceptable accuracy below the 10% cutoff.

Also not included are homes getting uhf reception through translator stations or homes receiving uhf in areas where a station is temporarily broadcasting on both the uhf and vhf bands. However, uhf reception via community antennas are included.

While the decline in uhf homes is fairly small, the drop took place during a time when over seven million new tv homes were being added. Consequently, while uhf homes represented about 11% of all tv homes during the spring of 1956, today they represent about 3%.

The Nielsen study showed a wide variation in the uhf trend since 1956. Of the 30 states where uhf audiences were reported for either NCS Nos. 2 or 3, 19 actually showed increases. The percentage changes varied from plus 69 to minus 96. It was obvious that, in some areas, uhf had dug in deep. For example, of the 306 counties with reportable uhf audiences this year, 64 had uhf usage of 90% or better.

While uhf pockets are spread around, the Nielsen material pointed up the fact they are spread unevenly. About 40% of the active uhf homes are in the East North Central states, which comprise Illinois, Indiana, Michigan, Ohio and Wisconsin. Illinois alone has over 400,000. But Pennsylvania is the most important uhf state with 477,370 viewing homes.

The Nielsen material, while complete in its way, gives no measure of the amount of uhf viewing. It represents a counting of heads with no indication of the amount of viewing done, other than the minimum of tuning in once a month.

With a sample as large as the uhf viewing group and the fact that it is spread around the country, it might normally be considered fairly representative. However, to assume uhf viewing is similar to vhf viewing in terms of hours would be fallacious because of the varying competitive conditions in intermixed markets. For example, where a market has two “v’s” and one “u,” it is likely that uhf viewing is, on the average, less than in a market with two “u’s” and one “v.”

The hard truth of this was brought home recently when NBC announced it was giving up the ghost on WBUF, the uhf outlet it owns in Buffalo, a three-station market with two “v’s.” The network had poured $1.5 million into new plant and equipment two years ago and plunged down additional money on promotion to step up conversions in the market. Conversions

(Please turn to page 70)
A preview of some new tv commercials this fall

Around the world shaving with Schick is the theme of Schick Razor's new $4 million ad campaign. "Around the World in 80 Days" characters Phileas Fogg and Passepartout will be the central characters in each of the animated commercials, while individual characters will be introduced appropriate to the locales used. Some locations: France, Spain, India, Japan, Africa (pictured above), Hong Kong (also pictured above). The commercials will be the focal point of a heavy national spot campaign. Agency: Compton.

Institutional advertising with no mention of the sponsor's name is part of the Michigan Consolidated Gas Company's campaign of one-minute spots. Among other gas co.'s tying in with the American Gas Association's two-year campaign (via Playhouse 90, others), the regional gas company is selling strictly "natural gas, naturally" via an animated series. Part of a one-minute story-told be pictured above. Agency is MacManus, John & Adams.
Testing a potential trade mark is what Mennen Products will be doing this fall. CBS TV's Terrytoons has created the bunny for Mennen; Mennen will be using him extensively. With no definite long-range plans to continue the hare as a corporate image, Mennen will be testing him in spots this fall. Agency is Cunningham & Walsh.

Straight-forward sales message via a pantsless announcer is not a washing machine commercial, but one Doyle-Dane-Bernbach has created for Chemstrand's acrilan fall slacks. Dynamic message gets across when the announcer takes his slacks from the machine, shakes them out, puts them on and goes out. Commercial starts this month on Jefferson Drum, will be used on the same program this fall.

Fantasy is the theme that will be carried through this fall in the Kellogg national spot campaign. Pictureed above on the oversized MGM-TV set for the Corn Flakes commercials (via Leo Burnett) are MGM officials and the little boy, who, after eating his Corn Flakes, grows larger than house size (with the use of opticals, not small sets). Philosophy behind the campaign, which will be used in some of Kellogg's national spot kiddie programs: appeal to youngsters who want to grow big to eat nourishing food.

Jax Beer, a large regional brewer, has come up with a series of humorous spots using live filming of puppet characters. Entire filming of the 18 spots was done for Jax's agency, Fitzgerald Advertising (New Orleans), by Allan Swift, in a total of three weeks. Feature of the spot campaign is that each one spoofs a well-known institution; i.e. Arthur Godfrey's Talent Scouts (pictured above). Other spoofs: Dragnet, Person-to-Person, This Is Your Life, the Oscar Award ceremony, $61,000 Question. The campaign has caught on well in the Jax areas.
Muzak enters radio music fray with?

This fall, Muzak Corp. (purveyors of the aimless in music) will enter the new programming business with a new service that should stir up the rock 'n roll vs. "good music" controversy even more.

Muzak's service will be an automatic radio programming system (via its APS Division) on tape, along with fully automatic time-synchronized equipment which will play back the music program and inject commercials, public service announcements, etc.

The programs, according to Muzak, will consist of "distinctive orchestral arrangements of popular standards, spiced with popular favorites of the day, drawn largely from top Broadway musicals and movies."

Muzak's new programing service will ignore rock 'n roll (as well as vocals) on the basis of its research into the public's music preferences. The music firm conducts monthly surveys of these preferences among office and factory employees, asks for specific musical likes and dislikes, and breaks down the results according to sex, age, education and occupation.

Muzak believes there is a need for its musical fare on the premise that radio stations today—especially those featuring rock 'n roll and Top 40—are not offering the adult listening audience the type of music it prefers. As evidence, it offers a survey of adult musical preferences in 1957 (see chart at left) in which "jazz" fares poorest among older listeners. In fact, says Muzak, the average adult first tires, and then rebels, at any form of continuous strident music. Also the average adult tends to tire of vocal selection quicker than instrumental selections.

Survey shows what shapes clients' view

How do clients form their impressions of advertising agencies before they select one?

This was the focal question in a public relations survey conducted by former SPONSOR senior editor Evelyn Konrad.

The answers, derived from depth-interviews with 50 top client admen, pointed up the importance of advertising news coverage in the advertising trade press and newspaper columns. Admen interviewed scored their own agencies highest in terms of number of news stories; next came newspaper and trade stories about agencies at 38%, while stories about other admen within the company scoring third at 36%.

The type of stories clients praised as most influential, based once more on the number of mentions, gave them and the order of the importance they stressed, are again indicative of opinion-forming in the advertising industry.

Here's the breakdown of client reaction to various types of stories:

Track record on other accounts, such as interesting campaigns    91% Account changes                                      72%
Loss of top-level management personality                68%
Loss of top-level department head                      57% New research technique                               48%
Agency billing                                          41%
Acquisition of new top-level management personality     39%
Acquisition of new top-level department head            24%

While definitive studies in opinion-forming are difficult to make, this survey does help point out some of the influences that precondition clients' views about advertising agencies.

new service

Edward Hochhauser, Jr., general manager of Muzak's APS Division, claims that most disk jockeys play rock 'n roll music solely for teenagers because they are a vocal group, even though they constitute only 10.1% of our population. Hochhauser maintains that advertisers selling products to adults—who do most of the big-ticket buying—do not get an adult audience on the majority of today's radio stations.

Muzak's new music programing service is not expected to replace disk jockey programs, classical music broadcasts, dramatic shows or any of the other forms of radio programs which have been designed to capture specific segments of the broadcast audience. Its aim, says Hochhauser, is to provide broadcasters with a low-cost opportunity for satisfying the musical hunger of radio's "unreached millions." If used for semi-continuous broadcasting purposes, Hochhauser explains, it can save a broadcaster the equivalent of the salaries of three to four employees.

agencies

agencies' own public relations departments and how these relate to the impressions agencies make upon advertisers.

The study underscores the unprecedented growth of public relations activities among major agencies as well as the increasing concern within the advertising industry over the impressions it is creating among members of the advertising fraternity as well as the general public.

Evelyn Konrad, a SPONSOR staffer for more than six years, conducted this survey as a prelude to her own business venture; a public relations service dedicated to developing major agencies' own corporate images. Headquartered at 750 Park Avenue, the new firm will confine first year's activities to three top-level agencies and corporate public relations for firms active in air media.

SMALL CAR GETS BIG PUSH FROM RADIO

Small foreign cars are, as everyone knows by now, causing no little unrest in Detroit. Since its peak sales year, 1955, Detroit has sold increasingly fewer cars each year. Conversely, sales of foreign cars during that period have doubled and even tripled.

One of the leaders in this invasion (second only to Volkswagen in foreign car sales) is Renault, Inc., American subsidiary of a French company.

One of the biggest sales areas for Renault, as for most foreign car makers, is the New York metropolitan area. Renault, Inc. maintains its headquarters in New York and has its own "dealer installations" there.

To cover this market Renault uses only radio. It buys a one-minute participation, five-days-a-week, on Pulse, a morning show on WRCA. The commercials are done live by Bill Cullen and are rotated from 6 to 10 a.m.

"Obviously," notes Ethel Norling, advertising manager of Renault, Inc., "we'd like to have a budget big enough to permit saturation in every medium. But we don't. In fact, our budget, compared with American auto makers, looks microscopic. So our problem is to get the most for our money.

"We asked the managers of our three installations as well as our regular dealers what they would like us to use," Miss Norling adds. "They all said that they believe that radio brings them more traffic-per-dollar spent in advertising than any other medium."

Renault had its first taste of radio last summer. WRCA devoted a week, to France, which it called "French Travelcade." Many French firms, including Renault, tied in advertising.

Results were apparent to the company even after this one week. The affirmation by dealers that they preferred radio clinched it. The company held up a regular schedule, planning first to work out a co-op ad plan with its regular dealers. Negotiations about contributions and allowances went on for some months though, and Renault began a campaign for its installations only in mid-April this year. It recently renewed for another 13 weeks. The budget now, SPONSOR estimates, is running about $900 a week (out of Renault's total U.S. ad budget estimated by SPONSOR at $750,000).

As a 50kw station, WRCA's coverage extends far beyond the three installations in the city itself. "What we're paying for is primary coverage," Miss Norling says, "and we get that. The traffic and recognition it builds for our other dealers in the city and outlying areas, we consider a bonus."

The company and installation managers have been extremely pleased by radio so far," she adds. "Sales have either increased, or held their own in all of the installations. Renault's agency is Needham, Louis & Broby.

Looking at a new Renault La Dauphine, are 1 to r: William Kreitner, sales manager, WRCA; William Malone, account executive, Needham, Lewis & Broby; Ethel Norling, Renault advertising director; Chuck LeNieux, WRCA; and Gordon Vanderwalker, vice president, NL&B
Western Airlines gave tv the bird

Trying to emphasize passenger comfort, Western used tv for the first time with a new cartoon character:

He’s “v.i.b.”—very important bird, who went over so well that Western has increased tv to 52-week basis.

Can you get away with using the right touch in airline advertising?

According to a man who should know—Paul Markman, BBDO v.p. and group supervisor for Western Airlines—it just isn’t done. “In handling several airline accounts, I was never able to talk a single one into trying it,” says Markman. “You just don’t kid around with this ‘life-and-death’ matter of flying.”

But almost two years ago, Bert D. Lynn, Western Airlines ad and sales promotion director, decided to prove, once and for all, whether or not humor can sell airline travel. In November 1956, Lynn made two drastic changes in Western’s advertising strategy: 1) he experimented with a new cartoon character, “the relaxed bird,” and 2) he put Western on tv for the first time.

It proved to be a happy combination. The relaxed bird or “v.i.b.” (very important bird) was created to stress passenger comfort, a key factor with businessmen who account for 40% of all air travel. And Lynn believes that his relaxed bird, who generates humor by his “studied, unhurried visual and audible attitude toward things,” could never have achieved such great impact in any medium other than tv. “We’re able to extend him to billboards and print,” explains Lynn, “but he has to be seen in action.”

If Western Airlines is happy with its v.i.b., it is no less happy with television. Western launched its bird in 20-second spots in eight cities in a three-month trial, is now airing him in eight-per-week ID’s in the same eight cities (Los Angeles, Denver, Salt Lake City, San Diego, San Francisco, Seattle, Tacoma and Portland) on a 52-week, non-stop basis, plus two weeks of 20-second spots in Mexico.

Western chose a bird because, in the words of its animator and director, Art Babbitt of Quartet Films, Inc., “If a bird finds flying on Western more comfortable than flying under his own power, we’ve really made a point.” But Babbitt believed he could make Western’s point even more effectively if he could create a bird who was accustomed only to the best.

“We worked out a businessman type of bird,” continues Babbitt, “with a hint of a protruding stomach and just a suggestion of a jowl. Flying on top of a plane, pillowed against the rudder, he is the picture of ease.”

One major problem faced by Lynn and Western was common to any airline tv commercial: destinations. “The need to give detailed information on routes, destinations, rates,” says Lynn, “is what makes airlines think so predominantly in terms of print. We solved the problem by panning to the tail rudder at the end of each spot where the words “Western Airlines” are replaced by the name of a city. The stations rotate the spots so that every city gets equal mention. If a certain flight needs a push, we order a heavying up of the city mention involved.”

The original spots were of 20-second length because, according to Western admen, that is “just the right length for wearability.”

In the first spot, used in November 1956, v.i.b. is resting against the tail of a Western plane when a less distinguished bird flying by asks, “Hey, what kind of flying is that?” “Champagne Flight,” answers v.i.b. condescendingly. “Champagne Flight?” inquires the lesser bird. “Western Airlines,” explains v.i.b., flicking an ash. “The only way to fly.” Then the
Western's "very important bird" got his start in 20-second spots, now is used in ID's on a 52-week basis on 19 stations in eight cities spot winds up by panning to the rudder where a city replaces Western logo.

The two later spots—one used in spring of 1957 and the other in fall—followed much the same pattern, except that a "lesser-feathered" bird is included in the flight and ends up getting the same service as v.i.b.

"It's clear from the development of the spots," says Lynn, "that with their increasing popularity, the appeal was no longer to the businessman alone. By putting a lesser-feathered bird on the plane with the v.i.b. in the second spot, and giving him the same service in the third spot, the identification was being widened, while the 'relaxed bird' was being strengthened as a symbol."

Arthur F. Kelly, Western's sales v.p., agrees that the symbol was immediately effective, recalls hearing v.i.b.'s familiar "o-n-l-y way to fly" imitated by passengers kidding stewardesses. "This," Kelly emphasizes, "only a week or two after the first spot was on the air."

"Another sure sign," says Kelly, "is when customers come to a Western office and buy a ticket because of a spot they saw the night before. District sales managers report favorable customer comments about the "o-n-l-y way to fly" phrase, and references to it in letters from casual customers—not businessmen—indicates the mass appeal of the phrase."

Why has Western dropped the 20's in favor of ID's?

"The use of ID's not only enables us to stretch our $200,000 tv budget for 1958 over a year's time," explains BBDO's Markman, "but makes it possible to get excellent prime spots." Markman also believes that a successful campaign of 20's can be followed by a more intensive campaign of ID's because already familiar copy points can be considerably telescoped.

BBDO account exec Clayton Going cites 20 as the rating point minimum sought for, but points out that a spot following a national news show with a 10 rating two or three nights a week will give a cumulative rating of 30 at about the same cost of a single spot with a 20 rating point adjacency.

The Champagne Flight (a title registered by Western) is the theme of the first ID, currently running, which kicked off the 52-week schedule last June. In the ID, v.i.b.—holding a bubbling glass—reflects on the "Champagne Flight." After a stewardess brings him a tray of food, he comments "Wonderful." Holding his glass aloft, he adds "Western Airlines . . . The o-n-l-y way to fly." The usual pan to the rudder for the destination logo concludes the ID.

This pan, considered essential to the continuity of the spot, adds about $1,000 to the $2,500 cost. Each spot has to be shot in its entirety for the single change of destination on the tail rudder. While a simple cut to the rudder would involve far less expense, Western admen feel it would not compensate for the loss of "continuity and simplicity."

Because of the large number of prints needed for each station—a total of 19 stations* are used in the eight U.S. cities—printing costs run high ($750). The two Los Angeles stations used, for example, must each receive prints with destination lines for eight other cities, plus additional standbys.

A second ID is now in the works which will introduce Western's Hunt Breakfast (another registered name) but will do so with an economy of words again made possible by the strong image which previous 20's and ID's have created.

(please turn to page 72)

*KRCA and KNAT in Los Angeles, KOA-TV, KLZ-TV and KBTV in Denver, KSL-TV, KUTV and KTVT in Salt Lake City, KFMB-TV and KFSD-TV in San Diego, KRON-TV and KGO-TV in San Francisco, KOMO-TV, KING-TV, KTVN-TV and KIRO-TV in Seattle/Tacoma, and KPTV, KTVF and KGTV in Portland.
A new way to measure what it costs

A major problem among ad agencies today is how to determine how much it costs to service each account.

Emil Mogul Co.'s comptroller Norman Cohen has developed a simple formula which any ad agency can apply.

Rising costs and expanded client service have become of the greatest concern to advertising agency management. In order to cope with the aggravating cost problem, management needs information on operating costs presented in a readily-understood form that shows clearly and quickly how much it's costing to service each account. For agency comptrollers, as well as for management, the task is one of developing such a cost breakdown without adding to account expense. It's obvious, in other words, that an expensive development of cost figures would be self-defeating.

Arriving at a breakdown of operating costs on an account by account basis is usually a protracted, involved and expensive task, especially for medium and small agencies. Usually individual account or account group costing is avoided, and agency management must be content with results shown on the periodic profit and loss reports. Naturally, the absence of any guiding cost figures on an account or group basis invites trouble.

At Emil Mogul Company, Inc., billings doubled during the past three years as a result of increased expenditures by our clients and addition of several important accounts, including Revlon, Park & Tilford and Lite Diet Bread. Simultaneously, costs spiraled upward—and were given impetus at our shop by an important move to new and expanded quarters. This combination of factors required that an analysis be made of where we were headed on an account-by-account basis.

To complete the costing task, results were desired rapidly, preferably on a projective basis which could be later confirmed. Another complicating factor was budget restriction. We desired our cost information free.

Therefore, a simplified method was developed which eliminated the expense normally attendant to classical methods of cost accounting. This system can easily be adopted by any agency, but will be of special value to medium and smaller agencies whose record-keeping staffs are not sufficiently large to permit maintenance of detailed cost records.

The following abbreviated system of costing outlined has been designed to produce cost figures of sufficient accuracy to form bases for sound management decisions. It is also designed so that it may be utilized in conjunction with any present accounting system without adding overhead. Naturally, in agencies where tabulation equipment is available so that detailed cost analysis is possible without added expense, or where the accounting department has sufficient idle clerical time in which to maintain more formal and detailed cost records, a complete cost accounting system should be installed.

Time is the basic commodity of any personal service business. In advertising, it is the time of the agency staff which is sold for commissions and fees received. Therefore, in order to arrive at a proper cost of sales, it is necessary to determine the cost of the staff time sold and match it against the revenue received.

In order to do this, the simplest division is by account or account.

These seven steps will help you determine cost-per-account

1) Each person in agency engaged in account work determines percentage of time he spends on each account.

2) Data is recorded on index cards, one card per person, along with person's annual salary.

3) From index cards a master list is compiled for each account, showing names of everyone doing any work on the account.

4) This list includes percentage of each person's salary chargeable to that account which, added up, gives total salary cost per account.

5) Next, from the agency's income statement for the past year, determine the over-all agency ratio of total salaries to total overhead.

6) Once you have ratio of salary to overhead, apply it to each account, showing how much overhead should be charged to account.

7) Adding salary cost-per-account to overhead-per-account, and making any necessary adjustments for variation (such as accounts requiring more travel), you have an accurate breakdown of total cost for every account in the agency.
service your accounts

By Norman Cohen, Comptroller and Assistant to the President, Emil Mogul Company

Revenue is easily determined on a historical basis, and quite frequently is easily determined in advance. Time utilized in servicing an account is frequently difficult to abstract; time sheets kept by personnel are often inaccurate, thereby throwing time records off. In order to simplify costing, the keeping of time sheets in this streamlined system is eliminated. Instead, we substitute an average time percentage for each person for each account or group of accounts.

Using a year as the period for matching revenue and costs eliminates seasonal variations, where a shorter time duration might produce unusual results with seasonal advertisers. The same principle of ironing out the seasonal is applied to the distribution of time. Every person in the agency who contributes his time to the servicing of accounts is requested to divide 100% of his time into percentages for every account on which he works.

Before requesting members of the staff to divide their time, it is necessary for management to determine the accounts to be costed individually and those accounts to be costed in groups. By supplying this breakdown to the staff, information concerning percentages of time will be compiled in the form needed. Only administrative people and accounting personnel are eliminated from this procedure. In many instances, especially where account service personnel are concerned, we will have personnel spending 100% of their time on a single account or group of accounts. It is best to interview both individuals and their supervisors in order to arrive at proper distributions. This information should be recorded on index cards, one for each person, to facilitate using the information. When we have arrived at a situation where each person has accounted percentagewise for all of his time, we are ready to prepare our cost sheets by accounts and account groups.

From that point, it is a simple matter to extract from the file cards every card having a specific account or group listed. The payroll records will supply the annual salary of each person. By applying the recorded percentage to the salary, the cost applicable to an account is easily derived. It is helpful to accumulate the salary costs by department for each account or group so that comparative statistics can be abstracted. Once individual salary costs for an account or group have been obtained and summarized, there remains the determination of a proper amount of overhead to be applied and the net profit or loss on the business can be determined by subtracting costs from income.

In order to reduce the application of overhead to a method of similar simplicity, the use of a percentage method is suggested. From the previous year’s income statement, determine the entire cost of doing business, including salaries and all other expenses. Determine the total cost of salaries of all personnel for whom you have percentage time records. Assume that the total of all of these salaries amounts to 60% of the total expenses for the previous year. With this knowledge, it becomes easy to determine that the overhead on any account will be 2/3 of the direct salaries; since 6/10ths of the total expenses are direct salaries and 4/10ths are overhead. By applying the percentage of overhead derived in this manner to the total direct salary costs for all accounts, the entire overhead is absorbed. Of course, this does not make provision for special costs of any sort.

Accounts vary greatly in the complexion of costs incurred in servicing them. As an example, some local business requires no travel while some national business may require substantial expenditures for travel. In order for this system of overhead apportionment to have validity, adjustments must be made for such situations. Each variation must be adjusted in accordance with the facts. If too fine an adjustment for each varying situation is attempted, the purpose will be defeated by expending too great an effort in order to achieve the result. Therefore, it is necessary to make adjustments by inspection. Thus, if accounts A and B spend several thousand dollars a year each in travel and all other accounts spend virtually nothing, the travel expenses should be added to accounts A and B and removed on a pro-rata basis from all the others. If the variations from account to account are not significant, and in many cases unusual items in one counter-balance unusual items in another, then all unusual items may be disregarded without too significant a loss in over-all accuracy.

Accuracy of this system can be tested easily by comparing the total of the net profits of all cost sheets with the net profit shown on the financial statement. The two figures should be identical.

This system has one marked advantage in that costing is not necessarily historical. Once the percentages of all covered personnel’s time have been determined, the cost of operating an account or group of accounts can be projected in advance. Moreover, with this system the putative costing of anticipated new business is facilitated. Time percentages should be reviewed at least twice a year, since changes in assignments, salaries and personnel occur which may have substantial effect on the figures. Adjustments should be made uniformly for all accounts.

Results obtained with this method are not designed to be 100% accurate. However, error can be reduced to insignificant proportions with diligent operation and careful supervision.
SURE

every time buyer reads

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 time buyers, 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.
Is music and news still a vital programing

There are stations using this type of programing vouch for its validity and effectiveness in reaching and selling the mass audience.

Herb Carl, program dir., KONO, San Antonio

Yes, if format is balanced, sound is good

Yes, indeed. In fact, I have serious doubts that the radio industry as we know it today would be around and roaring like a well-larynxed lion were it not for the vital, healthy force of music-and-news programing. When television lit up the nation's homes with its phosphorescent glare, the radio networks capitulated like the Maginot Line before the Panzer divisions. General Sarnoff led the death march to the burial ground, but somewhere along the line someone goofed and forgot to tell the great majority of the music and news operators that they were expected at their own funeral.

Let's analyze a music and news station—the one for which I am extremely proud to be program director. Proud because KONO falls in the very highest ranking as an exponent of today's modern radio sound. KONO offers balanced, highly enjoyable music faces: instructive, constructive and appealing public service; and the finest music coverage on the local scene in the country.

The KONO studio policy meets the highest program standards in radio.

The details of KONO's music policy cannot be published. Suffice it to say that only 50% of the records played on the station are in the top pop category. KONO's "Fabulous Forty" gets at least 13 sides per hour must be played, and all records are played to conclusion. Furthermore, not all of the top 50 records are played. From five to 10% of these records on a given week do not meet KONO's standards.

On the news front, KONO operates one of the most efficient news gathering organizations in the business. Its 11-man department utilizes the latest technical equipment—including three ground mobile units and one air unit—to make sure the KONO listeners will be as well informed as any people in the world.

Public service is more than an obligation at KONO—it is an integral part of the KONO operation. The station has for five years in a row won the National Safety Council's award for traffic safety and the singular honor of two Alfred P. Sloan awards for traffic safety. KONO presents public service as it would a commercial account; in the most appealing and attention-getting manner possible.

Just recently, KONO began to editorialize on issues of concern to San Antonio and Bexar county. And weeks ago the station took a stand for a new police headquarters and county jail. The measure passed by the slim majority of 54 votes out of an electorate of thousands. San Antonio political leaders credited KONO with the success.

Obviously news and music is not necessarily the only accepted form of good radio. There are several other means of providing good sound, entertainment and public service. KONO has done it with music and news, and with this programing format has made itself a vital, moving force in its community. It has, in fact, reached the stature of a civic institution.

Max Michel, Jr., national sales manager, WHBQ, Memphis

So long as people select this type of programing

The answer to the question, "Is Music and News Still a Vital Programing Force?" is unequivocally "yes!"

The term, "music and news," does not accurately describe a so-called music and news radio station of today. It is much more than merely playing records and reading news, which the term indicates. This gross over-simplification is partly the reason for so much misunderstanding of what a modern independent radio station really is.

Many people believe that going independent is taking the easy way out. Nothing could be further from the truth. A well-run, well accepted independent radio station takes much more closer supervision, much more ingenuity and originality, and a more talented staff of performers than a station that uses a network as its main source of programing.

Music and news operations are not new. They have been with us for many years, and there are many leading stations throughout the country that have always been good stations and have never been affiliated with any network. To them music and news has always been vital and always will be.

Our experience at WHBQ has been rewarding to both ourselves and to our community. We became independent less than a year ago. We have more than doubled our audience and are now able to offer a greater service to our community and to our advertisers. This is now possible, because of our complete flexibility with programing, our ability better to cover local news and events of interest to the people of Memphis, As for our radio personalities . . . . they have become an integral part of Memphis.

To our community, our advertisers and ourselves, music and news is indeed paramount and will, in my opinion, remain so. It will remain vital as long as the people of our community select this type of programing above any other.
People depend on it to keep informed as well as entertained.

Several published comments have been made recently as to the importance, or unimportance, of music and news in present day radio. Just as bread is the staff of life of any human being, so is music and news one of the most vital components of radio today. WAVY radio, as well as any other progressive and alert station, can attest to this fact, both in listeners and dollars. Giving the people what they want, when they want it, is sound business and sound programing—and that means music and news.

Tidewater Virginians listen to WAVY because they want to hear something new and timely every hour of the day. People depend on radio to keep them informed and we at WAVY strive to give them the news as it is happening. As do other top flight radio operations, we keep three equipped mobile news wagons operating at all times. This coupled with our controlled music policy keeps us a contender for top ratings all the time.

A. C. Nielsen in its radio 58 report states... "radio homes have been growing steadily since 1950 all across the country. In 1950 there were 41.4 million radio homes opposed to 43.6 million total U.S. homes. This year out of a total of 50.5 million American households there are 48.7 million radio homes." And 96% of all homes own radios. More people are listening than before and they are listening with a purpose. They want to listen to music while they work, or drive, or play, and they want to keep informed, and nothing does it faster than radio, and better than the music-news format.

It takes just one BIG one...

There are plenty of fish in the sea... but the One Big One gets you the money. It's that way in television in Mobile. WKRG-TV (Channel 5, CBS) is the One Big One that gets you the money in this BILLION-DOLLAR, Mid-Gulf Area. Check any rating service in the market (Nielsen, ARB, Pulse). You'll find WKRG-TV is an outstanding Big One!

New Taller Tower Adds Greater Mid-Gulf Coverage

Now, something new has been added... a new maximum-height tower that sends WKRG-TV's better programming booming into tens of thousands of additional Mid-Gulf homes... as the map below clearly shows. Even before the new tower, Nielsen gave WKRG-TV 46,000 extra families in the Mobile market. For full details of WKRG-TV's lead, call your Avery-Knodel man... or C. P. Persons, Jr., V.P. and Gen'l Mgr. of WKRG-TV.
Pulse admitted Alaska 3 years ago!

And Pulse outside the U.S.A. employs standard Pulse techniques originated 17 years ago—used in Alaska and in 222 U.S. markets last year

- Naturally Pulse's trained interview specialists “speak the language”—have a special grasp of local conditions.
- For Pulse interviewing in the home is done by women who live nearby. No phone calls, no mailings, no “traveling crews.” Solid—mature, responsible probing.
- Therefore, if you are interested in our newest, proudest 49th state, with its high standard of living, amazing income, startling growth, possibly Pulse can serve you.
- With standard data for television and radio—or for special research assignments—the complete facilities of the Pulse International Division are at your disposal.
- For instance, interviewing in Puerto Rico and Mexico is conducted by a Spanish-speaking staff; in Hawaii Pulse interviewers are adept in dealing with the 85% of the population that is non-Caucasian—Japanese, Filipino, Chinese, Hawaiian, etc.
- We invite your inquiry, can serve you abroad with the same high standards that prevail in our U.S. operations.

TELEVISION
AND RADIO
PUERTO RICO
MEXICO
CANADA
HAWAII
ENGLAND

Standard
Pulse Data
and
Special Studies

Just phone for facts:
INTERNATIONAL DIVISION
Judson 6-3316

730 FIFTH AVENUE
NEW YORK 19, NEW YORK

PULSE, Inc.
LOS ANGELES • CHICAGO • LONDON

Sponsor • 9 August 1958
There's a chance that U.S. Rubber's Tire Division may be another syndication newcomer this fall.

Agency (Fletcher Richards) is currently weighing the advantages of going heavily into spot film buys.

Schlitz, unlike most brewers, has adopted a policy of program diversification in its spot buys.

First case in point: Chicago, where Schlitz had sponsorship via JWT of Silent Service and State Trooper. Brewery has dropped half its SS sponsorship, picked up a half-sponsorship of Citizen Soldier (Flamingo).

There'll be more of this in other Schlitz markets.

NTA president Oliver Unger firmly believes there's an important market for off-network 60 minute or longer films and they're economically feasible.

Taking issue with a contrary view as indicated by other syndicators in the 28 June FILM-SCOPE, Unger advances these points:
- With the expansion of spot buying, stations will need spot carriers that will attract large audiences.
- The longer off-the-network shows will not only fill the void left by diminishing feature product but find a valuable niche in station programming.

Blue chip agencies investigating syndication for the first time are finding themselves faced by a perplexing problem: Is there an average cost for a film program?

Mounting client requests have initiated a major research project on syndication at one of the top five tv billing agencies. (The agency wants its own account executives to be knowledgeable to client questions.)

Insofar as major syndication buys are concerned, 1958 is well ahead of last year at this time.

The score to date: five national advertisers have been added to the heavy syndication buyers roster; three have dropped out (Heinz, Brylcreem, Corn Products).

Here's a partial listing of major buys made so far for the fall:

<table>
<thead>
<tr>
<th>NEW BUYERS</th>
<th>MARKETS</th>
<th>SERIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raleigh Cigarettes (K,M&amp;J)</td>
<td>19</td>
<td>Mackenzie's Raiders (Ziv)</td>
</tr>
<tr>
<td>Budweiser (D'Arcy)</td>
<td>75</td>
<td>U.S. Marshall (NTA)</td>
</tr>
<tr>
<td>Pabst (N,C&amp;K)</td>
<td>50</td>
<td>various series</td>
</tr>
<tr>
<td>Kellogg (Leo Burnett)</td>
<td>national</td>
<td>five shows, all national spot</td>
</tr>
<tr>
<td>Pillsbury (C-M*)</td>
<td>30</td>
<td>Dial 999 (Ziv)</td>
</tr>
<tr>
<td>CONTINUING USERS</td>
<td></td>
<td></td>
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<tr>
<td>Stroh's (Zimmer K&amp;C)</td>
<td>19</td>
<td>Mackenzie's Raiders (Ziv)</td>
</tr>
<tr>
<td>Ballantine (Esty)</td>
<td>36</td>
<td>Highway Patrol (Ziv) *</td>
</tr>
<tr>
<td>Falstaff (D-F-S)</td>
<td>66</td>
<td>State Trooper (MCA) *</td>
</tr>
<tr>
<td>DX Sunray Oil (Watts, Payne)</td>
<td>55</td>
<td>New York Confidential (TPA)</td>
</tr>
<tr>
<td>Hamm Brewing (C-M)</td>
<td>55</td>
<td>various series</td>
</tr>
<tr>
<td>Conoco (B&amp;B)</td>
<td>65</td>
<td>Whirlybirds (CBS Tv Film) *</td>
</tr>
<tr>
<td>Nabisco (Mc-E)</td>
<td>30</td>
<td>Sky King *</td>
</tr>
<tr>
<td>Continental Baking (Bates)</td>
<td>90</td>
<td>Annie Oakley (CBS Tv Film) *</td>
</tr>
<tr>
<td>H. P. Hood &amp; Sons (K&amp;E)</td>
<td>New England</td>
<td>26 Men (ABC Film) *</td>
</tr>
</tbody>
</table>

*Renewals
The weapons for forcing store distribution are many and varied but one in particular is causing concern to media.

This is the increasing practice of offering concessions in the form of merchandise to get shelf space.

Because of the fierce competition for limited freezer space, the practice is particularly widespread in the frozen food business but it affects all categories of supermarket merchandise.

Obviously, the money for such incentives must come from somewhere. What causes concern to media is the feeling that consumer ad budgets are bearing the brunt of this budget-shifting.

Said one media executive: "They're getting distribution with extra cases by taking money away from the means of keeping those goods on the shelf."

Trade sources say that Lestoil, one of the most successfully-distributed products in recent years, and the most heavily-advertised product on spot tv, rarely, if ever, offers extra merchandise to get shelf space.

Now buying spot tv at the annual rate of about $9 million, Lestoil's method for getting distribution is described as simple as it is effective.

The Lestoil method, says firm President Jacob Barowsky, is to put tv commercials on the air and wait for store orders.

Barowsky maintains that, in introducing Lestoil to a new market, even in-store merchandising is worthless. He would rather, he says, lose sales by not having his product on the shelf in the beginning than lose the impact of having the store suddenly faced with a rash of consumer calls for the cleanser. He concedes, however, that displays can be helpful after the product is launched.

'I don't want dusty bottles on the shelf," he says. "I want a product that stores know will move fast." On top of offering a fast-moving product Barowsky offers stores a 20% profit.

Lestoil buying policy has been to use all tv stations in the market, bargain hard for time and let the frills and fancy stuff go.

However, it is interesting that in buying Evansville, a new market, recently, Barowsky got a potful of hoopla and promotion from WEHT, a uhf outlet (See SPONSOR-SCOPE, 2 August 1958. Though he'll be there in person (the first such junket he's ever taken), the Lestoil president contends the promotional extras are of little interest to him.

Executives of Adam Young, WEHT's rep, say the Evansville promotion may portend a new departure in Lestoil's marketing approach.

Another recession casualty:

NBC has shelved a partly-completed project to analyze the metals industry. Purpose of the study was to find prospects for corporate-image advertising on tv.

However, the declining interest in institutional approaches and the increasing demand for sales-producing advertising has sent Hugh Beville's Planning and Research Department in other directions.

This should be no surprise but the Schwerin people have demonstrated it statistically in analyzing tv commercials. Each sex wants to be favorably portrayed but is tolerant of having shortcomings shown in the opposite sex.
Every day at 4:30 p.m., starting September 1, mothers in the 635,600 TV homes within the CHCH-TV coverage area, will use the services of the most popular sitter in North America—POPEYE. Yes, the rating-building, spinach-eater will start a new life in Canada on that date and big things will happen! His thirty minutes of fun will introduce FAMILY THEATRE, which will feature TWO top movies daily, starting September 15. Big things are happening in the hottest market in Canada... watch them!

POPEYE DAILY
4:30 p.m.—starting Sept. 1

FAMILY THEATRE DAILY
5 to 8 p.m.—starting Sept. 15


Source for statistical data: BBM Survey
May, 1958
The Procter & Gamble Co., Cincinnati, is planning a campaign in top markets for its Crest toothpaste. The advertiser wants to kick off as soon as possible for a 52-week run. Minutes during daytime segments will be placed, with frequency depending upon the market. The buyer is Sam Tarricone; the agency is Benton & Bowles, Inc., New York.

The Norwich Pharmacal Co., Norwich, N. Y., is lining up announcements for a major campaign for its Pepto-Bismol. The schedules will begin in September for six weeks. Minutes during nighttime slots will be purchased; frequency will vary from market to market. The buyer is Jack Giebel; the agency is Morse International, Inc., New York.

Vick Chemical Co., New York, will buy schedules in top markets for the fall to push its cough drops. The campaign will start 13 October, run through November. Minutes during daytime segments will be scheduled; frequency will depend upon the market. The buyers are Ray McArdle and Mary Ellen Clark; the agency is Lawrence C. Gum-binner Advertising, New York.

Q-Tips Sales Corp., Long Island City, N. Y., is purchasing announcements in major markets for its Q-Tips cotton swabs. The 13-week schedule starts 15 September. Minutes during daytime segments will be placed; average frequency: 10-15 per week in each market. The buyer is Anita Wasserman; the agency is Lawrence C. Gum-binner Advertising, New York.

Duffy-Mott Co., Inc., New York, is planning a campaign for its Clapps Baby Food. The 10-week schedule will kick off 29 September. Minutes during daytime periods will be used; the advertiser hasn’t decided yet on saturation or just a daily spot schedule. The buyer is Steven Suren; the agency is Sullivan, Stauffer, Colwell & Bowles, Inc., New York.

Robert Hall Clothes, Inc., New York, is getting ready for its big fall push for its clothing stores. Approximately one million dollars will be spent on 110 radio and tv markets, on 110 tv and 175 radio stations. The campaign will start in September. In tv, minutes, I.D.’s and 20’s will be scheduled during prime time and late night segments; in radio, minutes during early morning and late afternoon slots. Frequencies will depend upon the market. The buyer is Jim Hackett; the agency is Frank & Sawdon, Inc., New York.
avoid double trouble
RESTAURANT
SPONSOR: Caniglia’s Pizzeria & Steak House  AGENCY: Pleskach and Smith
Capsule case history: In the nine-year history of Omaha television, Caniglia’s Pizzeria and Steak House had never advertised in this medium. Pleskach and Smith, Caniglia’s advertising agency, recommended a television campaign employing daytime spots and one nighttime announcement. KETV was selected to kick off the campaign utilizing a daytime 5-plan supplemented by one spot in the 9:35 movie Friday evenings. The purpose was to announce the grand reopening of the restaurant after its remodeling, and to inform customers and prospective customers of the much larger seating accommodations now available. Even though the weather was inclement the opening-day crowd was overwhelming. Every table was taken and people were waiting to be seated. “Our client is immensely pleased with the over-all results of tv advertising,” wrote Pleskach. “My eyes have been really opened to the possibilities of tv, and the company is considering increasing its tv budget.”
KETV, Omaha  Announcements

DOGS
SPONSOR: Ann’s Kennels  AGENCY: Direct
Capsule case history: Ann’s Kennels, in Paw Paw, Ill., all of 50 miles south of Rockford, bought three one-minute spots in The Roddy Mac Show, telecast on Wednesdays from 4:30 to 5 p.m. Starting almost immediately, Ann’s Kennels started selling puppies like hot dogs. The kennels followed up their initial spot buy with the purchase of a full five-minute segment of the same once-a-week program. Sales, which had been brisk since the spot campaign, increased significantly. In fact so many dog purchasers jammed into Paw Paw that the town’s only restaurant had to hire extra help to serve the horde of hungry dog lovers on their way to Ann’s Kennels. On the Fourth of July weekend alone, the kennel sold over $2,500 worth of dogs. People from all over WREX-TV land are buying their puppies in out-of-the-way Paw Paw, and business at Ann’s is the greatest in the firm’s 10-year history. “I am completely sold on tv, and do not intend to use any other medium,” said the kennel’s owner.
WREX-TV, Rockford  Program

FOOD
SPONSOR: General Foods Corp.  AGENCY: Direct
Capsule case history: German cooking chocolate was called a “deal” item by grocers and distributors in the Greensboro, N. C. territory until Cordelia Kelly of WFMY-TV’s What’s Cooking Today show brought it back to life. Cordelia baked a German chocolate cake on her program, offered the recipe free to viewers. So far, she’s filled 2,509 requests for the recipe—and people still ask for it. According to E. J. Fraylick, General Foods Corp. salesman located in Greensboro, “Salesmen in our territory (including Greensboro, Winston-Salem, High Point, Raleigh, Durham and Salisbury) have racked up 1,637% of our first quarter business on German chocolate.” Fraylick attributed the outstanding sales record to Cordelia’s cake-baking on television, “...and another 2,000 plus recipes the viewers asked for.” It also served the value of the integrated commercial as an effective sales message, giving the advertising an additional validity and brandability factor.
WFMY-TV, Greensboro, N. C.  Participation

DEPARTMENT STORE
SPONSOR: Sears & Roebuck  AGENCY: Direct
Capsule case history: Sears & Roebuck’s suburban store in Manchester, Connecticut, recently built a huge summer “Warehouse Sale” business through the use of a saturation tv spot schedule on WHCT, Hartford. Using tv spot for the first time, the store bought 20 announcements, minutes and 20’s, which were scheduled throughout the day during a three-day period prior to the sale. By displaying leading items from the Summer Hardlines Department, Sears was able to see immediate results from the items advertised. Roy Rippman, mgr. of the Sears store located in the new Manchester parkade, reporting the campaign’s success, said: “Where advertising in other media had previously drawn customers from only Manchester, tv drew a greater number of customers from as far as 30 miles away.” As a result, several other stores in the Manchester parkade have joined Sears for a combined Parkade tv promotion on WHCT and have set up schedules for the season.
WHCT, Hartford  Announcements
announces
the appointment of

Edward Petry & Co., Inc.

as National Sales Representative
Antique Auto Club of Wichita and Hutchinson gets annual assist with auto show from KTVH, Wichita. This year famed automobile writer Tom McCallill (r) visited Wichita for show, appeared on several KTVH local shows. In addition, station videoed cars, had owners describe restoration

James P. Heusley (r), gen. mgr. of WEEP, Pittsburgh, congratulates Bob Eastman after appointment of Eastman firm as national reps for WEEP. Watching are Eastman N. Y. sales staffers (1 to r) Jerry Danford, Joe Cuff, Lee Lahey

Fill-ins for Jack Buck, KMOX (St. Louis) radio personality, while on vacation, were city's leading businessmen. Being briefed on a dj's job are (1 to r) Sidney Maestre, prominent banker; Buck; Aloys Kaufman, Chamber of Commerce pres.; and Dr. Arthur W. Neilson, president of medical society

Search for Alabama's most beautiful girl was conducted by WGSN, Birmingham. Shown (1 to r) are Charlotte Sheffield, Miss USA of 1958 (who crowned winner), WSGN gen. mgr. Ben McKinnon, and July Carlson, Alabama representative in recent Miss Universe Pageant held at Long Beach, California
ADVERTISERS

The outcome of a test which the textile fibre division of DuPont conducted in tv 50 years ago is paying big dividends for air media.

The division’s plan for the coming season includes: participations on the Steve Allen Show, a news program, Today and The Jack Paar Show, an alliance with Arthur Godfrey on the radio side and seasonal flights in spot tv.

With Pabst and Blatz Brewing Companies merger, the combined advertising budget should run over $10 million.

Blatz will be operated as a separate subsidiary, with its president, James Windham, upped to the presidency of Pabst. Harris Perlstein continues as chairman.

Blatz had been a wholly-owned subsidiary of Shenley since 1943.

Advertising campaigns and promotions:

- Gillette Safety Razor Co., will spend via tv, radio and print more than $5 million for its six-week promotion of its October World Series “Tv Razor” set. Agency: Maxon.
- General Mills kicked off its sweepstakes campaign this week for its Cheerios cereals. Done in conjunction with KLM Royal Dutch Airlines, the promotion offers top prizes of expense-paid vacations to worldwide destinations. Starting 1 September, 20 one-minute network spots will be used on Wyatt Earp, Disneyland, Mickey Mouse, The Lone Ranger and American Bandstand. Agency: D-F-S.
- Zonolite Co. of Chicago will emphasize an “easy-time” theme for its fall campaign via radio and print. Copy will stress the lumber dealer’s facilities for financing the purchase of insulation. Agency: Henry, Hurst & McDonald, Inc.

Strictly personnel: Gregory T. Lincoln, former account executive at Crosley Broadcasting Co., appointed assistant director of the tv/radio department of Colgate... Robert A. Talpas, advertising manager of the Refrigerated Foods division of General Mills, named marketing manager of the division’s newly organized marketing department. Tom Hochleutner, named marketing coordinator at Dormeyer Corp.

AGENCIES

A majority of agencies reported to the 4 A’s more billings for the first six months of 1958 than for the corresponding period of 1957.

Highlights of the 4 A’s report:

- Billings of the first six months: 96 agencies were ahead of last year; 64, down; 27, stayed the same.
- Estimates for the second half of this year: 84 agencies expect billings to go up; 50, down; 51 the same.

BBDO’s Bob Foreman has added novel writing to his extra-curricula activities.

He’s got a book. The Hot Half-Hour dealing with the giveaway fad on tv and Madison Avenue coming out at the end of September.

West coast merger: Mort Goodman, of Goodman Advertising, Inc. and Art Rouse, former partner of Stiller, Rouse & Hunt, now the Goodman and Rouse Agency, Los Angeles.

Expansion: Reach, McClinton & Co. opens its Boston office this week, and also enlarges its New York headquarters.

Douglass Coady, formerly of the agency’s Chicago office, will manage the Boston spot.

"JAXIE" SAYS,
"DON'T SEND SHERLOCK TO FIND TOP TALENT IN JACKSONVILLE"

WFGA-TV can supply the lineup to capture sales in this rich $1½ billion market. Ever popular Thomas Mitchell stars as O. Henry on the "O. Henry Playhouse" weekdays from 1:00 to 1:30 PM and the top rated comedy series "Susie" starring Ann Southern follows from 1:30 to 2:00 PM. Both shows offer the lowest cost per thousand weekday availabilities in the 61 county North Florida - South Georgia market. So don’t handcuff your sales for lack of rewarding one minute availabilities. Just call Ralph Nimmons in Jacksonville at Elgin 6-3381 or send out an A.P.B. (Availabilities Purchasing Blank) to your nearest P.G.W. representative.

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Florida’s Colorful Station

SPONSOR • 9 AUGUST 1958
Account resignation: Compton has dropped the Nehi Corp. account, with billings at $2.5 million.

The soft drink manufacturer, with Compton for two years, and the agency split over a disagreement on policy decisions.

Account appointments: Peck Advertising, for S. W. Faber, Inc., manufacturers of Farberware ... Jay Victor & Associates, for Robert E. Eastman & Co. ... Creamer-Trowbridge for the Stegor division of The Gorham Co. ... The James Thomas Chir-urg Co. for the tv campaign of Vogue Dolls, Inc., Medford, Mass. ... Smith & Dorian's San Francisco office for Facciola's Frozen Foods ... Rogers & Smith, for the Trans-Texas Airways ... Gerth, Brown, Clark & Elkus, for A-Bay of California radio stations ... Jackson, Haerr, Peterson & Hall, Inc., for Doran Chemical Co., Rosebud, Mo. ... Ollan and Bronner, for Prairie Chef Barbeque Sauce, Mullins Food Products Co., Chicago.

Kudos: Thomas McAvity, a v.p. at McCann-Erickson, named chairman of the advertising and publishing divisions of USO Fund of New York for the 1958 campaign ... BBDO awarded the highest peacetime citation for industry by the Department of Defense.

On the personnel front: Donald Anderson, v.p. in charge of marketing, Fletcher D. Richards ... Alfred Eichler, v.p. and director of creative copy, Parkinson Advertising ... Spencer Hill, v.p. and copy chief, Charles Anthony Gross Agency, Miami ... Walter Stumpe, director of the marketing department, N&L ... Dr. Eduard Grosse, project director at Ogilvy, Benson & Mather ... Harry Lange, radio/tv producer, McCann-Erickson.

NETWORKS

CBS will remain at 485 Madison Avenue for a while longer.

It reversed its plan to move next year after CBS Radio and a couple other divisions demurred about coming under the same roof with tv and the corporate powers doubted whether either of the two buildings under consideration would cover all the space needs.

At a luncheon celebrating its affiliation with NBC, WJW, Cleveland, linked a two-way trans-Atlantic interconnection directly with NBC news bureaus in London, Paris and New York.

Purpose: To demonstrate to the more than 200 guests how the affiliation can provide direct contact with world capitals.

During the special closed circuit hookup guests questioned the correspondents on latest developments in world affairs.

Network tv fall sales: Pittsburgh Plate Glass Co. will share one-half hour with Kellogg on The Gary Moore Show (CBS-TV), to air 30 September. Revlon is sponsoring the first half-hour ... Lever joins the Scott Paper Co. for Father Knows Best, which moves back to CBS-TV 22 September ... Sterling Drug and Brillo, a 52-week renewal for NBC-TV's daytime programs, worth almost $5 million in gross billings.

Network sports: Carling Brew, Standard Oil of Indiana and Western Air-lines have signed for the College All-Star Football Game, aired on ABC this Friday ... Mennen will co-sponsor the game via ABC-TV.

Business is up: American Broad-casting-Paramount Theatres shows a 24% increase in net profit for the second quarter, 1958, as compared to the same period last year.

The net operating profit figures: $1,188,000 or 27¢ a share.

New affiliations: WAVY-TV, Norfolk, has signed for a two-year primary affiliation with ABC-TV, to start 1 January.

Network personnel: At Mutual, MacDonald Dunbar and Philip D'An-toni named account executives and Ray Diaz, director of its station services department ... At ABC, Harold S. Cranton named director of sales development and research ... At CBS, William S. Brower, Jr., upped to manager of program promotion and merchandising.

ASSOCIATIONS

A federal court's (Tennessee) decision that radio and tv stations aren't liable for defamatory remarks made by political candidates was hailed this week by NAB president Harold E. Fellows.
KNX Radio proudly acknowledges receipt of these major awards thus far this year:

SIGMA DELTA CHI
☆ Distinguished Service Award
   JUDGMENT

OHIO STATE UNIVERSITY
☆ First Award
   JUDGMENT
☆ Honorable Mention
   UNIVERSITY EXPLORER

CALIFORNIA ASSOCIATED PRESS
☆ Certificates of Excellence for
   GENERAL NEWS PRESENTATION
   SPECIAL EVENTS
   DOCUMENTARY
   SPORTS
   FARM

"The reward of a thing well done is to have done it"
Fellows, in noting that the decision completely backed up NAB's position, called it "a great step forward in clarifying rules for broadcasting in election campaigns."

AWRT has announced its national committee chairmen for the forthcoming year. They include:

Thea Zavin, BMI asst. v-p: Constitution and By-Laws.

Dorothy Reynolds, CBS TV asst. sales service manager: Eligibility.

Lucy Towle, NBC awards and special projects manager: Information Services.

Ethel Jane King, KAKE-TV, Wichita, women's program director: Membership.

Muriel Fox, Carl Byoir radio-tv publications.

Isabel Hellender, KCBS-TV, San Francisco, script writer: Public Relations, West Coast.

Dene Ratermann, 4-H Club information services officer and radio-tv editor: Chapter Services.

Ann Corrick, Corrick Productions owner: Industry Information.

Edythe Fern Melrose, WXYZ-TV, Detroit, producer-broadcaster: Policy and Planning.

Wilton Sim, KSD-TV, St. Louis, broadcaster: Nominating.

Dorothy Fuller, WBET, Brockton, women's programs director: Scholarship.

Jo Moore, Aylin Advertising radio-tv director: Elections.

Named to trusteeship: RKO Teleradio vice-president Arnold Kaufman has been elected an operator trustee of the Welfare Trust Fund of American Guild of Variety Artists.

Upcoming hearing: The National Labor Relations Board will conduct a formal hearing to determine whether AFTRA will represent video-taped tv commercials.

The date: 15 September, at the NRLB regional headquarters in New York.

SAG this week issued another blast at AFTRA's refusal to negotiate this issue, asking, in effect, what is AFTRA afraid of?

REPS

A single sales form, aimed at simplifying station schedules and availabilities, has been devised by the George P. Hollingbery Co.

The form, distributed to Hollingbery stations this week, will help to iron out the differences in availabilities schedules.

CBS Radio Spot Sales is circulating a new, elaborate presentation on the power of the mike personality to sell goods.

Dubbed "The Personal Touch," the presentation, deals, among other things, with the controversy over adult type programming, versus the top 40 format.

The presentation's main focus is this: Personality programming sells.

Included are photos of 200 radio personalities who use "the personal touch" to sell the client's product.


Strictly personnel: George Ponte, to the New York staff of PCG . . . Kenneth Sikorski, to the tv sales staff of The Katz Agency . . . Thomas Hardy, to the radio sales staff, Avery-Knoedl . . . Lawrence E. Buck, to Blair TV's Chicago office as account executive.

FILM

NTA is following in the steps of other leading film distributors in its sales set-up: Program sales and feature sales will be divided into two separate operations.

Named to head the syndicated program sales division: Les Harris, former national sales coordinator for ABC-TV o and o's.

Feature sales supervisor has not yet been named.

Sales:

- Weber's Bread has renewed Ziv’s Cisco Kid in four California markets, including KTLA, Los Angeles; KFMB-TV, San Diego; KEY-TV, Santa Barbara; and KSBY-TV, San Luis Obispo.

- ABC Film's feature package, Special Six, has been sold in 12 markets
**AMERICAN RESEARCH BUREAU**
**MARCH 1958 REPORT**

**GRAND RAPIDS-KALAMAZOO**

## TIME PERIODS

<table>
<thead>
<tr>
<th>Number of Quarter Hours with Higher Ratings</th>
<th>WKZO-TV</th>
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<tr>
<td>MONDAY THRU FRIDAY</td>
<td>99</td>
<td>89</td>
<td>2</td>
</tr>
<tr>
<td>7:30 a.m. to 5:00 p.m.</td>
<td>92</td>
<td>47</td>
<td>1</td>
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<tr>
<td>5:00 p.m. to midnight</td>
<td>38</td>
<td>23</td>
<td>1</td>
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<tr>
<td>SATURDAY</td>
<td>43</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>8:30 a.m. to midnight</td>
<td></td>
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<tr>
<td>SUNDAY</td>
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<td></td>
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<tr>
<td>9:00 a.m. to midnight</td>
<td>272</td>
<td>176</td>
<td>4</td>
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<td>TOTALS</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**NOTE:** The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County and 67% of the population of Kalamazoo County.

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**YOU MAY NEVER GET A HOLE-IN-ONE**

BUT...With WKZO-TV

You Always Get Aces
In Kalamazoo-Grand Rapids!

It takes accuracy, plus a lot of luck, to score an ace in golf — but for a real winner in market coverage you need only WKZO-TV in Kalamazoo-Grand Rapids!

The latest "scorecard" from ARB shows why — see left!

WKZO-TV telecasts from Channel 3 with 100,000 watts from a 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves over 600,000 television homes in one of America's top-20 TV markets!

*Chances of scoring an ace are 8,606-to-1 (Based on 20 years of play in New York World Telegram & Sun tournament).*
in the past 10 days.

The markets: WCBS-TV, New York; WBBM-TV, Chicago; WHDH-TV, Boston; WMAR-TV, Baltimore; WTVJ-TV, Miami; KPRC-TV, Houston; KHQ-TV, Spokane; WHTV, Philadelphia; WNHC-TV, New Haven; WFBG-TV, Altoona; WLBR-TV, Lebanon; and WMBF-TV, Binghamton.

- Jayark Film Corp. (Reuben Kaufman) has sold its 156 color cartoons to the Armed Forces TV Services for use on all its tv stations.
- The cartoons have also been sold to stations in 27 U.S. markets.
- Thirteen stations sales of its feature package helped bring MGM-TV's seven-week sales figure to more than $1 million.
- The film library is now in 112 markets. Most recent sales: WOOD-TV, of Grand Rapids; WSPD, Toledo; WAVE-TV, Louisville; WHTV, Des Moines; WXEX-TV, Richmond; WREX, Rockford; and KMSG and WTCN, both Minneapolis.

From AAP's sales convention this week come these figures:
- In two years of operation, AAP has amassed more than $45 million in sales.
- Warner features are in 118 markets; Bugs Bunny in 100; and Popeye cartoons in 133.

New cartoon series: First package of Beverly Hills cartoons to be distributed by Guild Films will be Spunky and Tadpole.

Initial sales already made: WPIX, New York; WRCV-TV, Philadelphia; and KBET-TV Sacramento.

Flamingo Films has made another expansion move. The company has opened new offices in Indianapolis, headed by Paul Webster, as regional manager and supervisor.

At the same time, Leo Knight was named regional supervisor of the Texas area.

More personnel: Stan Smith, elected a vice-president, Official Films... Frank LeBeau, to the sales staff of AAP.

**TV STATIONS**

NAB's recent survey of tv and radio stations showed that their expenses went up faster than their profits in 1957, producing a narrower profit margin than in 1956.

For the typical tv station total revenue was $925,000—$5,000 less than the previous year. Indications are that at the end of the first 1958 quarter the income for the average station will be up 3.5% over 1957.

Total time revenue for the typical radio station in '57 was $90,700—hardly any change from 1956. Total expenses were $90,000—up $1,000 over 1956. Payroll represented 53% of the total expenses.

**WJRT, Flint, Mich.**, (Channel 12) has joined up with ABC TV as a primary affiliate.

The station, covering the Flint-Bay City-Saginaw-Lansing area, goes on the air 1 October.

**Merger**: Two uhf operators, Salisbury Broadcasting Corp. of Worcester, and Springfield TV Broadcasting Corp., have agreed to merge, pending FCC approval.

The agreement also calls for the reopening of WWOR-TV, Worcester, (a Salisbury station) which ceased operations in September, 1955.

**Tv promotions and stunts**:
- **WSAZ-TV**, Huntington's entry in the local Soap Box derby was awarded first prize in design, although the car didn't win the race.
- **WICU-TV**, Erie, has come up with a local sales promotion which ties in with network shows.

Slipping station promo messages in over slides promoting network shows, promotion manager Jim Spence uses messages like these:

(1) Over a Dragnet slide, the copy reads, "Mr. Businessman, how would you like to send out a dragnet for prospects?"

(2) On an Amos McCoy promo, local copy reads "What this old gentleman did for West Virginia, WICU-TV can do for your product."

(3) A "Twenty-One" slide points out "There's big money in television..."

- **WFRV-TV** cooked up a promotion stunt in downtown Green Bay with a completely outfitted chef, roasting marshmallows on a busy street. The promotion: a sign on his back, reading "Channel 5 is always cooking up good entertainment."

- **WTCN-TV**, Minneapolis-St. Paul, launched its new late evening program-
Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use, Easy to take with you when you’re traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen’s eating directory, airlines and railroads, news services and trade magazines.

It’s the most comprehensive little book of its kind in the field. We’ll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.
ing with Movie Spectacular Week. Its highlights: a movie spectacular car-
van, pretty girls, bus cards, bumper strips and saturation on-the-air devices. 
The caravan toured Minneapolis and St. Paul as well as suburban shopping
centers.

People on the move: George Lord, 
named promotion manager, WTCN-
TV and WTCN, Minneapolis . . . Jo-
seph Windsor, to WTVC, Chatta-
nooga as national sales manager . . . 
Edwin R. Huse has joined the tv 
sales department of WXYZ-TV, De-
troit.

Died: Donald M. Kelly, Jr., WJBF-
TV, Augusta vice president and gen-
eral manager, 25 July in Augusta.

RADIO STATIONS

There's been an 82.8% increase in 
the number of radios since the ini-
tial growth of tv in 1948.

RAB's latest mid-1958 radio report 
brings the total set count to 112.6 mil-
lion. Other highlights of the report:
- Since January, 1958, the number of 
  secondary sets has increased 4.1% , 
  to total of 48.3 million.
- Radio-owning families are up to 
  47.1 million, from 46.6 million in Janu-
  ary. Total household set figure is now 
  95.4 million.
- The total radio-in-auto count has 
  more than tripled since 1948, with a 
  current total of 37.2 million auto ra-
dos.

The increasing interest in fm 
programming is evidenced by a sur-
vey done for WKJF-FM, Pitts-
burgh.

Its highlights:
- There was a 15% increase in 
  number of fm homes in Allegheny 
  County during the past year.
- Allegheny families listening to fm 
  increased over the year from 18% to 
  27%, a total of 123,100 homes.
- WKJF-FM audience jumped 78% , 
  to a total of 40,200 homes.
- Survey was done by Guide-Post Re-
  search.

New fm stations: WBBM-FM, Chi-
icago, has begun an independent com-
mercial operation. The station, a CBS 
affiliate will be managed by Walter L. 
Dennis . . . KYW-FM, a fine arts sta-
tion, begins operating in Cleveland this 
week. WDOK-FM, also of Cleveland, 
performed the unusual gesture of con-
gratulating KYW-FM over the air on 
its debut. It stated it was gratified to 
have the competition.

BMI, the American Association for 
the Advancement of Science, and 
the American Council of Learned 
Societies have banded together for 
a new radio series. Its title: The 
World of the Mind.

The series, written by more than 50 
American scientists and teachers, will 
encapsulate a wide range of topics in 
the sciences and the humanities.

Programs are available, without 
charge, to all radio stations, public li-
braries and boards of education.

Bob Hope has joined a group of 
Philadelphia executives looking to 
purchase WIP and WIP-FM from 
the Pennsylvania Broadcasting Co. 
(a subsidiary of Gimbel Bros.)

Head of the purchasing group is 
Benedict Gimbel, Jr., president of WIP 
for more than 30 years.

Station sale is subject to FCC ap-
proval.

Live programing notes:
- Accent on Jazz, a new series fea-
turing a revival of American jazz, has 
been added to WCAU's (Philadelphia) 
weekly schedule. The live, 55-
minute program is the brain-child of 
WCAU staffer, Chris Albertson, a for-
mer University of Copenhagen jazz 
student.
- WHHM, Memphis, just ended a 
two-day talk marathon to determine 
what kind of music programming the 
station will feature. New WHHM 
owner Cy Blumenthal decided his audi-
ence should determine types of music 
the station would play. Two days were 
spent on the air talking to listeners and 
tebulating more than 14,000 votes.

Radio promotions and stunts:
- WDGY, Minneapolis, tied in with 
  Mileage and Direct Service gas sta-
tions for a mammoth radio sweep-
stakes. Six to eight promotional an-
nouncements were aired daily; sweep-
stakes blanks were available at the 250 
gas stations.

Result: more than 200,000 entries.
- WKJF-FM, Pittsburgh, as part of 
it's 10th anniversary celebration, has 
been awarding prizes of Van Cliburn's 
first RCA recording to listeners of its
With Norman Rich

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Nims,

to

WFIL,

Paul

Lepley,

John

program

director.

RESEARCH

Schwerin advances this finding:

Ty commercials with jingles are somewhat less effective on the average than those without jingles.

How Schwerin arrived at that conclusion: 1) It recapitulated some 350 one-minute commercials, 88 of which contained some jingle material.

2) With an index representing the average effectiveness of all commercials on the basis of its Competitive Preference measure, the results came out as follows:

<table>
<thead>
<tr>
<th>Type</th>
<th>EFFECTIVE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comms. with jingles</td>
<td>96</td>
</tr>
<tr>
<td>Comms. without jingles</td>
<td>101</td>
</tr>
</tbody>
</table>

Frank Soule, formerly with NTA and in the film distribution field, is entering the field of program rating and consumer preference measurement.

Soule says he's got a copyrighted technique—that—manpower by field experts—can relay information on

2,500 to 25,000 interviews within a seven-day period.

Dr. Sydney Roslow, director of Pulse, Inc. is spending a couple weeks in London discussing with British admen and tv producers the new Pulse Qualitative Analysis Reports.

These reports furnish product-use and audience composition data for each U.S. network radio and tv program monthly.

KVOO will air all football and basketball games of the University of Tulsa for the next five years.

The Tulsa radio station signed a five-year contract with TU for these exclusive rights.

Hal O'Halloran, KVOO's sports director, will handle all Hurricane games at home and away.

Station staffers: Allan W. Gilman, to KGO, San Francisco, as assistant general manager and sales director. J. G. Paltridge has resigned as general manager of the same station...Richard F. Polgreen Jr. has joined WFBL, Syracuse, as assistant manager and sales director...Norman Kay, named general sales manager, KCBQ, San Diego...Bob Nims, to WNEB, Worcester, as sales manager...John Lepley, to WEW, St. Louis, as program director.
8 out of 10 WRCV-TV viewers are adults!

Children are a blessing, but when it comes to TV audiences, it takes lots of adults to make advertisers really beam. Adults are the big earners, the big spenders, and WRCV-TV has them in wonderful abundance! According to an ARB Special Tabulation (June 1958), WRCV-TV's average quarter-hour audience is 80% adult. If you want to do a man-size job in the nation's 4th market, sell big. Sell grown-ups with...

WRCV-TV 3

PHILADELPHIA • SOLD BY NBC SPOT SALES
The Senate-passed resolution calling for an independent commission to probe uses of spectrum space by the military was sidetracked temporarily.

First development was pressure by the President and the Defense Department which secured House Commerce Committee amendment. The change meant that the special 5-man commission would look into all uses of the air waves.

The Senate Commerce Committee had no such idea in mind. Its members are well aware that the military and other interests would like nothing better than to grab off some of the spectrum now assigned to tv and fm. The Senate committee wanted to prove military waste of space already assigned to it so as to get more TV channels.

The Senate Judiciary antitrust subcommittee, after dragging its feet on protracted hearings, killed the sports antitrust bill outright.

Main sticking point was the authority in the bill for sports enterprises to ignore antitrust laws when acting in concert to ban radio-tv coverage of sports events.

The FCC killed the fixed table of assignments for Class B fm, and now TV is the only broadcasting service with such a table.

This lonely position is expected to increase pressure for permitting anybody to apply for any TV channel in any place where interference will not be caused.

The FCC has taken two more steps aimed at getting more TV service to more people despite the UHF fiasco. Plus one proposal.

WINR-TV, Binghamton, N. Y., UHFer, has been given permission to try an on-channel repeater for one year to see how well it will fill in a nearby “shadow area.”

A considerable population within two to four miles of the WINR antenna is unable to receive the station due to the peculiarities of UHF reception. This one-year experiment is aimed at finding out whether devices of this type can solve one UHF problem, that of getting coverage to equal VHF.

The FCC has been ordered by the Appeals Court to probe whether there were any improper influences in the Boston channel 5 case.

The Appeals Court refused to overturn the FCC grant to WHDH, owned by the Herald-Traveler, on the merits of the case. But it noted that former FCC chairman George McConnauhey had told the House Legislative Oversight subcommittee he had been approached by representatives of three of the parties seeking the grant.

The Court said it had no evidence of wrongdoing, but told the FCC to make sure about it.

Chairman Oren Harris (D., Ark.) is asking another $60,000 from the House for his Legislative Oversight subcommittee hearings on the Federal regulatory agencies. Says the original $250,000 will be spent by late fall.

Harris wants to hold further hearings in September and November, he says. More TV cases are definitely in the works, he indicated.
To Madison Avenue, today's counterpart of the alchemist continues to be:
The sliderule manipulator seeking a formula that will insure a click show.

Other insurance companies may get a valuable tip from Home Insurance's reason for not continuing with the Jack Benny radio show:
It had not marshaled the district agents' full support for the program by inducing them to buy local announcements around the show.

Another automotive account looks as though it might be up for grabs shortly.
The incumbent agency has just applied the broom to top supervisory personnel on the account, the sweep including the executive v.p., the account executive, and the creative director.

Shades of the early days of radio: The sponsor of a network show has discovered that a Southern tv station has been substituting local spots for his commercials.
Here's what triggered the exposé: One of the sponsor's salesmen in that market wrote in saying he was sorry to see that his town no longer was included in the program's hookup.

Oldtimers contemplating CBS TV's recent revisions in the daytime contiguity rate recall that it was the late Len Bush, of Compton, who originated the contiguity rate back in the '30s.
As agent for P&G's stable of soap operas, Bush "hinted" to NBC that if his client couldn't get this concession it might move the whole shebang to CBS.

One of the Park Avenue soap giants did a burn this week at a tv network over the brushoff it got in the bidding for a nighttime show.
The aggrieved party learned that a competitor had been favored in not one but two ways: (1) his order came three hours later, and (2) he got the show at token cost, whereas the first bidder had offered to pay the full price.

Accumulating problems have made it cheaper for station group owners to maintain a staff lawyer than go to outside firms for aid.
The arrangement relieves the local manager of labor negotiations, passing on contracts, worrying about the legality of contests, and digging into a lot of other unfamiliar matters.

A Park Avenue agency is advising one of its clients this week that it has come up with a technique enabling it to buy tv spot minutes at an average cost-per-thousand of 65¢ without departing from the ratecard.
It's buying in around 30 markets, many in the top single and two-station brackets. The highest average is 85¢.
Survey WTVJ’s total coverage

Scan WTVJ’s top ratings. Calculate WTVJ’s low cost per thousand. But by all means survey WTVJ’s total coverage of 363,319 South Florida TV homes and $2.1 billion retail sales.

WTVJ delivers South Florida’s largest total coverage... and the only unduplicated network coverage. All other Miami channels have their network programming duplicated in Palm Beach.

Proof? Latest ARB Area Survey shows WTVJ a solid first throughout South Florida. Ask your PGW colonel for the new “Dimensions” presentation today!

Data from Sales Management, May 1958 and Television Magazine, June 1958

WTVJ • MIAMI

Channel 4

Represented by
Peters, Griffin, Woodward

*Dictionary defines TOTAL “whole amount, complete, entire.”
DENTISTS VS. TV

(Cont'd from page 31)

and tv, a large share of the credit for improving the nation's dental habits.
In the past 20 years, according to P&G figures, the frequency of brushing by
the average American has increased by
more than 500%—from .67 times a
week to 3.85 times.

The Washington hearings closed
with no announced plans by Rep. Blatnik
for introducing new legislation at
the next session of Congress.
This much is known, however. The
Blatnik group not only seemed sympa-
thetic to the ADA story, but in addition
commented strongly on the sub-
ject of cigarette advertising.
Rep. Blatnik himself feels the need
for standardized tests of nicotine and
tar contents, wants more regulation of
tobacco company advertising.
Opinions vary about the seriousness
of the situation. One outspoken agency
account man was inclined to pooh-pooh
developments as "just another tempest
in a teapot."

On the other hand, one of advertis-
ing's "Elder Statesmen" told sponsor
that "As long as there are strong, well-
organized, and generally well-regarded
groups (such as the ADA, which re-
gards advertising with open hostility),
there's a real chance of trouble."
Here's his five point proposal to
dentifrice manufacturers:
1) Forget the bad temper and bad
manners of ADA critics.
2) Recheck your current copy care-
fully. Over-enthusiastic copywriters
may be over-stretching your copy
claims.
3) Re-examine the quote "once-a-
day" story. Even with the best in-
tentions it may be causing serious
trouble.
4) Ask yourself why there's such a
big discrepancy between your own re-
search and that advanced by ADA?
Is there a failure in your over-all
planning?
5) Reconsider your public relations
program with the dental profession.
Obviously there's something wrong.
Meanwhile, the ADA is continuing
its crusade against what it calls the
"miracle" toothpastes with exhibits by
state and district dental societies at
various health shows (one runs in
New York at the Coliseum Aug. 6-23).
Sponsor's tip to responsible agency,
advertiser and broadcast executives:
watch this situation carefully.

UHF

(Cont'd from page 35)

went from about 28% in March 1956
to 80% in February 1958. However,
its audience share hit a peak of about
19%. It wasn't the programs that was
the problem. A study of 33 markets
with three stations showed that, for
a selected group of NBC shows, the
average share of audience was 35%. The
trouble, apparently, was due to a
variety of reception problems, some of
them peculiar to Buffalo.

NBC is now actively studying the
acquisition of another uhf outlet. It
is understood that about a dozen mar-
kets are under consideration.
Whatever NBC does, however, it has
become increasingly apparent that, bar-
ing a radical allocation move by the
FCC (such as shifting the entire TV
spectrum to the 70-channel uhf band),
uhf's future, with the exception of its
current islands, looks foggy.
The slowness with which the FCC has
moved on the uhf question led ABC to
file a petition on 2 June seeking an
"immediate" revision of allocations so
as to provide three-network vhf com-
petition in a number of the top 100
markets. ABC offered specific pro-
posals for a third "x" in a dozen
markets. The plans involve reduction of
mileage separations in nine cases.
Washington insiders expect nothing
"immediate" to come out of the ABC
proposal, if only because the FCC is
beating time until the TASO (Tele-
vision Allocation Study Organization)
reports are submitted. Technical data
from TASO, an industry-supported
group, are not expected until the end
of this year.
At this juncture, the FCC is not very
sanguine about uhf's future. Chairman
Doerfer is against any shift to uhf on
the grounds that it would mean a loss
of service. The Commission recently
voted 4-2-1 in favor of de-intermixure
(in principle) when its opinions were
solicited by the Senate Commerce Com-
mittee but the FCC has shown in actual
practice that, whenever actual de-
termixure problems come up, it is not
inclined to take radical steps.
In the absence of any positive action
in favor of uhf, the feeling is that the
low point has been reached or almost
reached. Though no less than 165 uhf
CP's have already been surrendered, a
number of stations are in excellent
financial health and 30 applications are
currently pending.
New in the prosperous Twin Cities market. Earlier time for the news—9:30 P.M. and new to WTCN-TV, Chick McCuen, the Twin Cities’ most authoritative news reporter.

Followed by . . .

Movie Spectacular! The cream of first-run Metro-Goldwyn-Mayer, Warner Bros. and United Artists feature pictures. Your advertising reaches a loyal, wide-awake audience on WTCN-TV. For attractive rate information, contact your Katz man now. Or write to WTCN-TV, Minneapolis, Minnesota.

EARLIER NEWS—9:30 P.M.  EARLIER MOVIES—9:45 P.M.

Represented nationally by the Katz Agency
Affiliate ABC-Television Network
What are they saying?

(about your company)

You can’t read all of the advertising trade magazines anymore, and yet it is of basic importance to you to know how they regard your firm, and what they are saying about it. Ad-Clip will read every issue of the magazines listed below for you and send you your mentions weekly. Regular clipping services do not include these.

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</table>

This complete service costs just $10 a month, or $100 a year... or you can give us a three month test for $25. Send your order to Toby Kaye, Ad-Clip, 3388 Wrightwood Drive, Studio City, California.

WESTERN AIRLINES
(Cont’d from page 41)

While Markman believes the tv spots have mass appeal, he cites radio as a stronger medium for making a direct pitch for family travel. He compares radio to newspapers, tv to magazines for the impression you can create with them. “You can get specific in a 60-second spot,” he explains, “while the tv approach, like the magazine slant, is more for your over-all theme.”

Western will sponsor the Detroit Lions-College All-Star football game on 15 August on 26 stations of the ABC western radio net, and plans to add other sports events. Radio is used for specific campaigns, such as introducing new flights (Western’s new L.A. to Mexico City flight was launched via a very successful two-month radio saturation campaign last summer), strengthening a weak flight, or a news-type announcement.

A good example of the last occurred last June, after a four-and-a-half month strike by Western’s pilots. “Our media strategy was a hard-hitting one-week campaign,” explains account exec Going, “to announce simply that ‘Western Airlines is flying again.’ We used news-type spots in eight-second ID’s on 88 stations in 40 cities.

“In tv we sought to contribute even more to this news feel by buying live one-minute spots within early evening or late tv news shows. In some cases where time was not available within the news program, we went on live immediately following. In a number of instances, the regular newscaster delivered Western’s commercials written in news style.

“Both radio and tv did a helluva job for us,” Going claims flatly, “but after that one week, we wanted to forget all mention of the strike and get back to the job at hand as fast as possible.” The job Going refers to is the current 52-week ID campaign scheduled to start early in the year but was delayed by the strike.

In defining the role of tv in Western’s advertising strategy, Western president and general manager Terrell C. Drinkwater says, “What we’ve done is only a start. In light of the bird’s tremendous success, we’re still weighing, evaluating and experimenting. No question about it, v.i.b. is with us to stay.”

WORC
Worcester, Massachusetts

Glad we could get together

* * *

72
FM listeners know what's blowing! They have purchased FM radio in order to hear the full range sound of FM high fidelity...and to hear the kind of music they prefer...music generally available only on FM stations like KRHM-FM and in long play albums.

KRHM-FM is specifically programmed for this selective and interested audience, offering a wide range of music and features with authoritative personalities in each field...from the better popular music, folk music, standards and jazz to the great classics and opera. This music is of such interest that it now represents 65% of the total sales volume in the record business.

If you want to say something to a discriminating adult audience that really listens, and BUYS, talk to The John E. Pearson Company, and let them describe the rapport between KRHM-FM and its listeners. Ask them, too, about the study which defines these listeners' high income level (36% over $10,000 per year) and their age of acquisition (89% between 21 and 49).*

THE HARRY MAIZLISH STATION FOR SOUTHERN CALIFORNIA
KRHM-FM/LOS ANGELES
58,000 WATTS TRANSMITTING FROM MT. WILSON

Programming for people who really listen
**Tv and radio NEWSMAKERS**

**John Box, Jr.,** executive v.p. and managing director of the Balaban stations, has announced the following appointments, among others made as a result of the group's recent acquisition of KBOX, Dallas: Dick Morrison, formerly sales mgr., WNOE, New Orleans, to gen. sales mgr., KBOX. Bernie Strachota, to gen. sales mgr., WIRT from city sales mgr. for Miller Brewing Co. Stanley N. Kaplan, who has been sales mgr. WIL, St. Louis, becomes asst. to v.p. Balaban stations, will headquarter at WIL. Wm. McKibben, formerly commercial mgr. WDEL, Wilmington, Del., to asst. to v.p. WIL. Robert “Coffeehead” Larsen, after 10 years at WEMP, Milwaukee, to asst. to gen. mgr., WIRT, Milwaukee. Rob Ribbins, now program director for KBOX, Dallas; he has served in same capacity at KRIZ, Phoenix, Ariz. The appointments mark another step in the continuing expansion of the Balaban group.

**Jerome Hyams** has been elected vice president in charge of syndication for Screen Gems. The announcement, made by Ralph Cohn, president of the Columbia Pictures tv subsidiary, is in line with their recent expansion into the area of new, first-run adult program series for regional and local sponsors. Hyams, 43, has been director of syndication for Screen Gems since December, 1956. He entered the film industry in 1934 via Guaranteed Pictures, which became Commonwealth Pictures in 1938. He became sales mgr., later was elected v.p. of sales. In 1950 Hyams formed his own company, Hygo Television Films, serving as president. Four years later he also became owner of Unity Television, moving to Screen Gems when that organization absorbed both Hygo and Unity.

**Thomas F. McAndrews, Jr.,** has been elected vice president of Ted Bates & Co. and will be in charge of the agency’s Hollywood office effective 1 September. McAndrews has been assistant v.p. in charge of television operations in Bates’ New York tv/radio department. He joined the agency in 1952, after serving with the tv/radio department of Kenyon & Eckhardt; CBS TV, where he helped set up its film division; and Republic Pictures. He succeeds H. Austin Peterson, who has resigned as v.p. in charge of the Hollywood office to devote more time to free-lance writing and production. He will continue to act as consultant to the agency. Peterson, whose resignation becomes effective 30 November, has been with Bates since 1945.
A WELL BALANCED BREAKFAST IN MILWAUKEE

... starts with Wonderful WRIT Radio where everyday from 6:00 A.M. to 10:00 A.M., Bob "Coffeehead" Larsen ... Milwaukee's most listened to radio personality ... is "HOST-to-the-Most." Yes ... "Coffeehead" is way ahead when it comes to audience and selling effectiveness.

Balaban Balanced Programming ... already the most talked about new concept in radio gives your message a real selling showcase. Wonderful music ... award-winning news ... bright personalities make WRIT ... your best balanced buy in Milwaukee.

Wonderful WRIT radio Milwaukee

John F. Box, Jr.
Executive Vice President & Managing Director

Bernie Strachota, General Sales Manager

Sold nationally by
Robert E. Eastman & Co., Inc.
New York, Chicago, San Francisco
Butternut Coffee commercial

Buchanan-Thomas Advertising Company, an enterprising Omaha agency, scored a coup recently. And Buchanan-Thomas' client, Butternut Coffee, couldn't have been more pleased.

It all happened when Stan Freberg, versatile Hollywood satirist-musician, led the Omaha symphony orchestra in what he called an “instant musical.” An audience of nearly 4,000 heard him deliver a six and a half minute commercial for Butternut Coffee.

We hear that this is one over-length commercial that nobody complained about to the Code Review Board.

Editorializing with a plus

WAPL, a radio station in Appleton, Wisconsin, believes that Appleton needs a Community Youth Center.

It might have expressed its point of view via straightforward editorializing. But it decided to use radio's unusual showmanship ability to help accomplish its objective.

The WAPL campaign took the form of erecting a 30-foot tower atop the WAPL studios in downtown Appleton. The tower is named for Bob Bandy, the WAPL disc jockey, who mounted it on the 4th of July and will remain on it until 200,000 letters, postcards or phone calls have been received asking him to come down. At that time WAPL will donate $1,000 to help establish a Community Youth Center. As of 28 July WAPL had received 52,100 requests—approximately 25% of the goal. Three shows are broadcast daily from the “Bandy Tower.”

The Youth Center campaign slogan is “WAPL’s Bob Bandy is up in the air for youth . . . bring him back alive!”

We don't see how this campaign can miss—either for Appleton or WAPL.

10-SECOND SPOTS

Priceless: In San Antonio, according to TV Guide, prison officials found that inmates of a jail who rioted for more than an hour, smashing windows and furniture, were careful to first protect the tv set by wrapping it in blankets.

Operation Operation: TV's preoccupation with in-hospital telecasts reached its zenith the other night when a tv show featured a delicate operation. The patient was prepared for surgery in the amphitheater. The camera panned the spectator seats until it hit on the patient's wife. The emcee asked her for a comment, and she said, “I think tv is just divine.” While the surgeon performed the operation, the wife was again questioned by the emcee. “It's simply wonderful,” she said. The patient suddenly died. As cameras panned again to the patient's widow, she shrugged, said, “Well, that's show biz.”

Inevitable: The last word in the cigarette filter war is that Herbert Tareytons are now coming out with two filters. A filter to filter the filter?

Overdue: In a world of cheesehead calendars, the Cincinnati ad services firm of Osborne-Kemper-Thomas, Inc. now comes out with a comedy calendar called “Life Can Be Beautiful” which is just about the tops in ironical titles for such “off-beat” art and captions. Typical of the humor is the March illustration, a sad-eyed drummer who asks, “Did somebody say March?” and the sheet for June which depicts a completely un-Ivy League type who says, “Who needs experience? I'm a college graduate.”

Early Yule: WABC, New York, reports its first Christmas card for the year from a Manhattan listener who signs herself Essie E. Smith. Maybe she sent all her Christmas cards out before the August postage hike and saved herself some money.

Titular: We've just heard about a bunch of Madison Avenues who get their kicks from sitting around and dreaming up titles for new magazines. Samples: SCHEME, the magazine for the young man on his way up, SKIDS, the magazine for the man on his way down, SECOND AVENUE, magazine for the adman who has gone East.

THIS WE FIGHT FOR: Publication of monthly expenditure figures in all air media cannot help but create a healthy climate for the industry as a whole. Net and spot tv, along with spot radio, are doing this faithfully. We urge net radio to fill the gap in this vital area.
...and the second quarter was the best ever!

On top of a terrific First Quarter, WRCA-TV has just finished the best Second Quarter in its history! Altogether, the first six months of '58 were the most successful half-year we've ever known: total sales up 10% over last year's figures—share-of-audience* up 14%!

In a tough selling period, television has to do a tremendous selling job for its advertisers. In New York the NBC leadership station is doing that kind of a job. Cut yourself a slice of America’s most luscious market with a schedule on WRCA-TV!

*ARB JAN-JUNE 1957 vs 1958

WRCA-TV·4 NBC in New York Sold by NBC Spot Sales
A television measuring audience invented for a computing machine ever invented for measuring a television audience.

KFMB-TV sends more people in San Diego away from home than to buy anything (to buy KFMB-TV SBSSXSIBSAN DGO).
the results are in—and

WXEX-TV WINS!

Million Dollar Movies turn top share of audience and top adult audience in Metropolitan Richmond Mon. thru Fri., 5-6:30 P.M.

Source: ARB Coincidental, Richmond Metropolitan Area, July 14-18, 1958

<table>
<thead>
<tr>
<th>SHARE OF AUDIENCE</th>
<th>COMPOSITION*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WXEX-TV-42.7%</strong></td>
<td><strong>ADULTS</strong></td>
</tr>
<tr>
<td>STATION B — 31.0%</td>
<td>WXEX-TV 73%</td>
</tr>
<tr>
<td>STATION C — 26.3%</td>
<td>Station B 59%</td>
</tr>
<tr>
<td></td>
<td>Station C 25%</td>
</tr>
</tbody>
</table>

*based on all data available for partial week

beginning June 30, when NBC option hours changed, we experimented with filming our already owned RKO and 20th Century-Fox pictures at 5 P.M. We thought our Richmond audience—especially our adult audience—would like the best in movies during the late afternoon. Now the ARB figures prove we were right. So we have added the fabulous MGM library! The figures so far keep going up and up and UP. You’re invited to go right along with us—on WXEX-TV, the Richmond area’s basic NBC-TV station.

THE LOCAL RATE CONTROVERSY IS BOILING OVER

Many advertisers and agencies are starting to exert pressure on stations for a clarification on local vs. national rates. As the problem grows, stations are looking anxiously for possible solutions.

Page 27
Leo Burnett’s air media strategy

Page 29
SPECIAL REPORT: Cigarettes’ big fall tv splash

Page 33
A station manager looks at radio’s sales dilemma

Page 38
Vast New Urban Complex, defined by The Ford Foundation dominated by wfmy-tv

Just what is this area... this Piedmont Industrial Crescent? Defined by the Ford Foundation, it is a vast “area laboratory,” stretching across North Carolina’s fertile Industrial Piedmont. It is more, too. It is a bustling, urban complex engaged in unsurpassed growth patterns of manufacturing, distribution and marketing.

Strategically centered at the hub of this massive urban market is WFMY-TV, the most powerful selling influence, by far.

North Carolina’s INTERURBIA*

At the very axis of the CRESCENT lies INTERURBIA... the largest metropolitan market in the two Carolinas. INTERURBIA plus the Piedmont CRESCENT where more than two million people are sold on WFMY-TV.
WICHITA - DIRECT ROUTE

WICHITA PLUS 14 OTHER IMPORTANT KANSAS COMMUNITIES

TO SALES IN KANSAS

KTVH

NOW REPRESENTED BY BLAIR TELEVISION ASSOCIATES, INC.

CBS channel 12

HUTCHINSON

HOWARD O. PETERSON, GENERAL MANAGER

SPONSOR • 16 AUGUST 1958
DIGEST OF ARTICLES

The local rate controversy comes to a boil
27 Many advertisers and agencies are starting to exert pressure on stations for a clarification of national vs. local rates. Here’s what’s happening

Leo Burnett’s air media strategy
29 Media buying must be just as creative as art and copy, say Burnett executives. Buyers look for two factors in TV buying: reach and frequency

Why they use cross plugs on net TV
31 A new study from NBC shows cross plugging can add sizeable increases in both daytime and evening ratings as well as numbers of homes reached

How AMF uses air media to promote summer bowling
32 With a $750,000 ad campaign this summer on network TV and spot radio, AMF hopes to create new bowlers and change traditional bowling habits

Where there’s smoke, there’s air media sales
33 The cigarette industry is enjoying a boom amidst the recession. Here’s a special report on what cigarette sales will mean to air media this fall

They started with a dream and faith in air media
37 Two real estate men used saturation TV and radio in New Orleans to kick off one of the biggest land sales since the Homesteading days

“Nobody gets the business”
38 There’s an old adage that if you can’t get the business, lose it up so nobody else can. This, says a station manager, has happened to radio

Air media: a dramatic way to sell movies
39 To build up audiences for motion pictures, air media is proving unusually effective. Provided campaigns are tailored for TV, AM, FM

SPONSOR ASKS: How does a station become top-rated in a market?
42 As competition between stations becomes stiffer, three station men review the factors that help make a station top-rated in its own market

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EDITORIAL DEPARTMENT
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News Editor
Ben Bodec

Special Projects Editor
Allied J. Jack

Senior Editor
W. F. Mitsch

Associate Editor
Russ Carpenter

Midwest Editor (Chicago)
Gwen Smart

Western Editor (Los Angeles)
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Film Editor
Bath: Drexler Brod

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Gloria Florowitz

Contributing Editor
Joe Caida

Production Editor
Florence B. Hamshen

Editorial Assistant
Nancy Smith

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Advertising Promotion Manager
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VP—Western Manager
Edwin J. Cooper

Southern Manager
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Production Manager
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Sandra Lee Oncay, Asst

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Sevemir Weber
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Harry B. Plesschman

Accounting Department
Laura Olen
Laura Datre

Readers' Service
Marion Sawyer

SPONSOR PUBLICATIONS INC.

©1958 Sponsor Publications Inc.
Davenport, Iowa — Rock Island, Illinois

47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

41 Albany Schenectady-Troy
42 Nashville
43 Champaign
44 Miami
45 Sacramento-Stockton

46 Omaha

47 Davenport-Rock Island

48 Binghamton
49 Raleigh-Durham
50 Asheville

WOC-TV IS NO. 1 IN COVERAGE IN ALL OF IOWA AND ILLINOIS
(Chicago excepted)

48 COUNTIES

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

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

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

SPONSOR • 16 AUGUST 1958
One of the best-known figures in Chicago, and one of the best-liked figures in the broadcasting business, has received a new promotion. Jules Herbuveaux is moving from v.p. and general manager of NBC's owned stations in Chicago, to vice-president, Central Division, for NBC.

The newsmaker: Saxophonist, orchestra leader, vaudeville producer, pioneer broadcaster, golfer and raconteur extraordinaire, Jules Herbuveaux has operated in many fields—and made friends in all of them.

His new assignment as head of the NBC Central Division will move him into an area of over-all company operations with broad duties, including liaison with NBC's parent company, RCA, with talent, with sponsors. "He will be," says one NBC executive, "a midwest Grover Whelan for the company."

There is a consensus in the business that Herbuveaux represents an ideal choice. He is, as noted, a superb raconteur, with a fund of available stories estimated into thousands. He is a master at any conversation, business or pleasure, thanks to a sparkling vocabulary and ear for colorful phrasing. "Jules doesn't use old clichés," a co-worker reports; "he makes new ones."

He is an avid Chicagoan, on social terms with everyone from politicians to business men to taxi drivers. This chauvinism springs, as it frequently does, from an adopted son. Born in Utica, N.Y., he attended high school in Chicago. At the time the U.S. entered World War I he was an engineering student at McGill University, Montreal. He served as a chief gunner's mate during the war.

He returned to Chicago where he organized a dance orchestra, did the first musical "remote" from Guyon's Paradise Ball Room and conducted the first musical program on pioneer station KYW. During that period he was recording with his orchestra, traveling through the midwest as producer for the Keith-Orpheum circuit and acting as musical director for several Chicago stations. He joined NBC in 1927 (the year it opened its local offices) as musical director.

He moved up through management ranks, becoming program manager in 1939, tv manager in 1949, general manager of both stations in 1954. His creativity in programming is reflected by the early tv "Chicago School" which bore his personal stamp.

He is a member of the Chicago Mayor’s Committee, The Broadcast Pioneer's Club, Society of TV Pioneers and is v.p. of the Tavern Club. He is married, has three daughters, and lives in suburban Wilmette. His hobbies are golf (he plays at Sunset Ridge Country Club) and private short wave radio (he operates W9GM).
Vast construction projects are in progress throughout Detroit: impressive new office buildings, shopping centers, expressways, a huge convention hall on the waterfront. All are visible evidence of the city's vigor and faith in the future.

Equally believable is WWJ-TV's traditional leadership and community stature. These are plus values of tremendous importance to every advertiser.

To be sure this fall, be sure to use WWJ-TV, Detroit's Believability Station.
Five Runs?

Other Official Films available for strip programming:  Star Performance...153 programs,
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue...156 progra
even six for MY LITTLE MARGIE

174 stations have made tremendous profits with strip programming! Even in its fourth, fifth, sixth — or seventh run, “My Little Margie” has topped leading network, syndicated and local shows...a top money-maker for every station that has bought it. 126 sparkling episodes available.

Ratings prove “My Little Margie” is still No. 1!

Houston-Galveston... 6:00 PM... 23.8 A.R.B... 5th Run
Against “World At Large” / “Newsreel” Av. 14.7,
“TV News” & “ABC News” 11.2

New Orleans... 4:30 PM... 22.1 A.R.B... 4th Run
Against “American Bandstand” 12.4, “Four Most Features” 8.1

St. Louis... 4:30 PM... 18.2 A.R.B... 4th Run
Against “Gil Newsome” 3.7, “Do You Trust Your Wife?” 3.5

Birmingham... 5:00 PM... 18.3 A.R.B... 3rd Run
Against “Fun at Five” 12.0

Buffalo... 10:00 AM... 13.5 A.R.B... 4th Run
Against “Garry Moore” 6.1, “Arlene Francis” .7

Call the leader in strip programming

OFFICIAL FILMS, INC.
25 West 45 St., New York
Plaza 7-0100

REPRESENTATIVES:
Atlanta • Atwood 9610
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231
WGAL-TV adds selling strength to your advertising dollar. True, because this pioneer station is foremost in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. And, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Increase the selling strength of your advertising dollar—on WGAL-TV.

- 1,040,465 households
- 3,691,785 people
- 942,661 TV households
- 3,691,785 people
- $3.4 billion annual retail sales
- $6.5 billion annual income

**WGAL-TV**

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.
You can forget the time-honored principle that it's suicide to get palsy with a district sales manager. Today, it's exactly the reverse:

In the package goods field, the marketing revolution has boosted the district manager's importance so high that TV and radio stations and their reps will have to concentrate on him more and more. Here's why the emphasis has shifted from headquarters to the fellow on the firing line:

1) The expansion of the private label is changing the media strategy of many a national packaged goods advertiser to enable him to maintain a more fluid local front.

2) The key to what's happening here is the competition between dominant grocery chains in a particular market. If one chain elects to focus the advertising on its private labels, the competitor often uses the opposite strategy of promoting national brands heavily. It becomes axiomatic for the district manager of the national brand to move in with his own advertising support. Marketers report that this shifting of money into regional and local media will mount in tempo and size for at least the next six months.

3) But note that this automatically raises the national vs. local rate question. The private-label seller naturally will demand a local rate, while the national-brand seller theoretically has to pay the national rate. For the implications of this muddle, see the article on page 27 and the editorial on page 86.

New spot radio business took off with a whoosh this week. The roster of accounts scheduled for September launching:

- Campbell Soup (BBDO): 26 weeks in 35 markets with varied time segments.
- Peter Paul (DFS): 75 I.D.'s a week in 46 markets via package buys.
- Mueller Co. (DCSS): 10 announcements a week for 17 weeks in 48 markets.
- Eveready Batteries and Prestone (Esty): nine announcements per week for eight weeks in a long list of markets; will lay off 1 December and resume about a month later.
- Kiwi shoe polish (Cohen & Aleshire): 10-20 announcements a week for 10 weeks.
- Chattanooga Medicine (Cohen & Aleshire): five spots a week for 32 weeks.
- PM Laboratories (Allan Marin & Associates, Chicago): will expand market by market for Teen Clear, which it had been testing in Minnesota and Iowa.
- Leeds Chemical (Mohr & Eicoff, Chicago): Planning to expand its M-O-Lene and Wool-O-Lene products into 15 or 16 markets, predominantly in the Midwest.

The cold remedies started spotting their fall TV spot campaigns the past week. They include Anahist (Bates), Vick, and Four-Way (Cohen & Aleshire).

P.S.: Vick also is reported to be buying into the NTA network.

One reason the spot picture looks so rosy for the coming year: national advertisers are becoming increasingly aware of the need for allowing their regional offices to make their own marketing decisions (often for reasons listed in Item No. 1 above).

That's why you'll find the topflight agencies strengthening their setups in such places as Dallas, Houston, Atlanta, and Miami.

The broad policies will be coming out of New York, but the day-to-day decisions will be determined by the exigencies of local situations within the various regions.
August network tv didn’t turn out to be quite so soft as had been expected early in the year.
Each network has had five half-hours less of sponsored nighttime than it had in August of 1957.
The comparison of total nighttime half-hours sold:

<table>
<thead>
<tr>
<th>Month</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>28½</td>
<td>44½</td>
<td>43</td>
</tr>
<tr>
<td>1957</td>
<td>33½</td>
<td>49½</td>
<td>38½</td>
</tr>
</tbody>
</table>

The three tv networks this week had a total of 230 daytime quarter-hours with “sold” tags for the fall.

By individual network, the quarter-hours sold and the percentages of the daytime pro-
gramed: ABC TV, 54 segments, 90%; CBS TV, 96½ segments, 74%; NBC TV, 80 segments, 70%.

Meantime ABC TV is planning to add another 10 quarter-hours to the 60 it already has announced for the fall.
Note: At the present time NBC has 51 daytime sponsored quarter-hours to CBS’ total of 84½. A year ago it was NBC, 47½, CBS, 91½.

Like NBC TV, CBS TV is showing around a new presentation on daytime.
The CBS pitch basically is directed at advertisers who have less than a half million dollars to spend on this facet of the medium.
The presentation puts the focus on the advantageous cost-per-thousand of daytime tv as compared to women’s magazines.
(See 9 August SPONSOR-SCOPE for areas covered by NBC TV’s daytime presentation.)

Watch for the tv networks to adopt the flight principle of saturation spot.
It will be aimed at smaller advertisers who want frequency but can’t afford 13-week cycles. The suggested plan will be along these lines: Go on for six weeks, take leave for seven weeks, then come back for a seven-week run.

NBC’s Telesales Department (closed circuit telecasting) introduces a new twist in retail marketing this fall.
It will be the first of a series of programs in which NBC TV affiliated stations in 60 markets will serve as viewing arenas.
Manufacturers will use the programs to unveil their new lines for retail buyers and the people that push the goods behind the counter. The proceedings will be interlarded with sales training by top experts in the retail field and include entertainment.
The rates for participating segments: 10 minutes, $7,500; 20 minutes, $15,000.

The cost of putting out a simple recorded jingle just about has doubled in the past two years.
In fact, if you come out with a bill of $1,700, you're doing well. These rising costs, agencies say, have made it imperative that the talent bill be paired to a minimum and the mechanical side of the assignment be operated at stopwatch efficiency.
The following is an updated breakdown of expenses for what may be considered an average one-minute jingle c.t.:

<table>
<thead>
<tr>
<th>Cost Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Four musicians (one hour rehearsal)</td>
<td>$135.00</td>
</tr>
<tr>
<td>Contribution to the AFM’s trust fund for use of jingle</td>
<td>100.00</td>
</tr>
<tr>
<td>Vocal quartette (one hour rehearsal) including taxes</td>
<td>200.00</td>
</tr>
<tr>
<td>Annunciator (one hour rehearsal) scale plus taxes</td>
<td>60.00</td>
</tr>
<tr>
<td>Jingle writer, composer, and arranger</td>
<td>750.00</td>
</tr>
<tr>
<td>Studio rental, tapes, editing, and assembling</td>
<td>125.00</td>
</tr>
<tr>
<td>Master and pressings (100 copies), packaging, shipping, city tax</td>
<td>295.00</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$1,665.00</td>
</tr>
</tbody>
</table>
Earle Ludgin appears to have revived a tactic that's been dormant among agencies: sending out several "task forces" among stations to cement relations for an account. The account in this instance is Tidy House Products Co. The task forces include not only timebuyers but also some agency top brass. During their visits the delegations will, of course, try to improve Tidy's spots.

Motivated by the report that Rival Packing canceled out of McCann-Erickson because the agency wouldn't travel its timebuyers, SPONSOR-SCOPE this week quizzed a group of Madison Avenue timebuyers on the traveling idea. Opinion fell into two categories: (1) Contacts on the scene are valuable to the agency and client only if a special problem is involved. (2) There are a lot of other convenient avenues for a buyer to learn things about a market—such as agency branch offices, client fieldmen, information from stations and reps when requested or, otherwise, occasional brochures, and periodic visits from station managers.

Remarked one timebuyer wryly: "Anyway, who's got time to go traveling on an expense account? To get to know a market and its stations in depth you'd have to stay a week. If I got away from this desk for even a week, it would take me two or three weeks to catch up with my work. Let 'em hire service people to do the traveling."

The next big competitive rush in the detergent field: a liquid to compete with Wisk for washing-machine use.

General Electric is reported bringing out a washer designed expressly for heavy-duty liquid detergents.

Due to feel the impact of a strong move toward washer detergents is Tide, which by itself last year turned in a $10-million profit for P&G.

Burnett's stake in the Philip Morris exploits continues to grow.

The agency's responsibility has been extended to PM's new brand, Mayfield, a mint-flavored mentholate, which currently is being tested in Portland and Seattle.

As far as the number of cigarette brands are concerned, Burnett now has as many as Esty (R. J. Reynolds' lone agency for many years).

Lorillard's Old Gold and Kent is also under a single roof: Lennen & Newell.

(For an updated picture of the cigarette field in relation to air media see page 33.)

Radio station managers are getting more voluble in wondering whether their own guiding forces of new business development haven't got themselves in a rut.

The managers feel that the same old tunes are being sung over and over again—but louder—and that too few efforts are being made to create areas of new radio business afforded by new marketing opportunities.

Another intramural criticism: Too much time, money, and energy are being devoted to chasing sources of possible revenue that long ago gave evidence of being fruitless.

The mantle for aggressive promotion-mindedness is rapidly shifting from Madison Avenue to Midwest agencies.

While Madison Avenue thinks in terms of big buys, the Midwest is disposed to dream up big stunts to go with their relatively small buys. The idea appears to be: beat the drum instead of the ratecard.

A sizzling case in point: Needham, Louis & Brorby's promotion for Oklahoma Oil ($2-million biller) in the Indiana area. The agency used every merchandising gimmick in the book, including an hour's Herb Shriner show over a tailored hook-up of 29 tv and radio stations. The razzle-dazzle included street parades and free gifts at all of Oklahoma Oil's service stations.
National spot radio did 7.8% better for the first six months of 1958 than it did for the like period of 1957.
The figure for the 1958 half was $93,574,000 and for the 1957 half, $86,770,000. In other words, spot radio continues its unbroken upward climb.

CBS TV has returned to the 20-minute-segment pattern as an incentive for advertisers who may be interested in the Perry Mason hourly series.
The price for a third of the show, time and talent, is $60,000 gross. Maximum discounts would reduce this to about $52,000 per broadcast.
The last time the network had such an arrangement in effect was with the original Gleason show. (ABC TV likewise is selling its Sunset Strip in 20-minute segments.)

Madison Avenue agencies probing into the local vs. national rate situation have uncovered curious paradoxes and sidelights.
For instance, they’ve discovered regional products in Indiana, Oklahoma, Texas, Virginia, and Florida are granted a sort of “favorite son” protection—that is, the local rate. (See page 27 for more on the local rate problem.)

Trying to liberalize the rules on product protection during the daytime has become quite frustrating for CBS TV and NBC TV.
The main source of the networks’ woes are accounts taking their maiden dip into daytime tv.
Their schizoid behavior shapes itself along these lines: First, they complain about the package goods giants checker-boarding their buys so as to keep out the competition. But when the network makes it possible for the newcomer to squeeze in with 15 minutes’ protection for their product on either side, they argue that they should have much longer protection—preferably an hour.

CBS TV still is running slightly ahead in average ratings and numbers of home per minute of viewing.
The 11 June Nielsen count showed these relative standings:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>AVG. DAY RATING</th>
<th>AVG. NIGHT RATING</th>
<th>AVG. HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS TV</td>
<td>6.9</td>
<td>18.8</td>
<td>2,808,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>6.4</td>
<td>17.5</td>
<td>2,525,000</td>
</tr>
<tr>
<td>ABC TV</td>
<td>8.0*</td>
<td>13.6</td>
<td>3,117,000*</td>
</tr>
</tbody>
</table>

ABC TV was programming far less daytime than the other networks in June.

Take it from a network president who prefers to remain unquoted, the fall outlook for both spot tv and spot radio is comparatively bright.
As overseer of the spot as well as the network activities of his organization, he notes that spot users appear to have their plans for the next six months in far better shape than network buyers.
His observations to SPONSOR-SCOPE this week on the same theme included these:
• With smaller budgets at their disposal, spot people plan better, are much more meticulous in getting the maximum for the dollar, and are closer to the cash register and the goods on the shelf. They’re also quick to pick up a good franchise.
• The network buyer is inclined to be impulsive, plans less tightly, gambles for big stakes, and is given to maneuvering for position by the big deal.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 47; News and Idea Wrap-Up, page 52; Washington Week, page 77; SPONSOR Hears, page 78; Tv and Radio Newsmakers, page 84; and Film-Scope, page 49.
Whether you depend on Don McNeill's Breakfast Club for your major advertising sales effort... or to sales-backstop your more expensive media buys...

He checks out results like these:

- Kretchmer Wheat Germ (protein food supplement). "Biggest December in history... a great deal of credit to Don."
- Perma Starch (laundry product). "We expect (when possible) to continue (Breakfast Club) for the next five years."
- Admiral (transistor radios). Mail replies: 11,473; morning TV, 5,400.
- Py-O-My (pie mix). "In our book, Don is America's number-one salesman."
- Sandran (floor covering). "A perfect complement to our TV schedules... a strong personality salesman who gives our product claims believability."

Don McNeill rings up sales every minute he's at work. Monday through Friday, from 9 to 10 a.m., Don, Fran "Aunt Fanny" Allison, comedian Sam Cowling, songsters Carol Richards and Dick Noel lead millions of happy marchers around the breakfast table -- and down countless checkout aisles in ABC Radio's 285-station sales territory. Come along with Don and the gang. They're ready to begin checking out new sales for your products, too.

ABC RADIO NETWORK

Sponsor • 16 August 1958
NATURALLY FROM ZIV...

THE UNQUESTIONED

No. 1

SYNDICATED SHOW
IN THE U.S.A.!
"HIGHWAY PATROL"

HISTORY MAKING

4th YEAR OF PRODUCTION!

VOTED #1... in all-industry balloting
- Best Syndicated Series On The Air!
- Best Syndicated Adventure Series!
- Broderick Crawford... Best Actor in Any Syndicated Series!

4th Annual TV Awards

RATED #1
- No. 1 Nationally 16 Consecutive Times!
  Pulse Multi-Market Avg.
  Feb. '57-May '58
- ARB AVERAGE RATING 30.3
  In 110 Markets for 6 Consecutive Months!
  ARB Nov. '57-Apr. '58

Winner of
NATIONAL SAFETY
COUNCIL AWARD
1958
for Outstanding
Promotion of
HIGHWAY SAFETY

Starring Academy Award Winner
BRODERICK CRAWFORD
as Head of the Highway Patrol
Unclouded Crystal Dome

or Iowa Takes Its Weather Cirrus

Nothing's too good for Channel 2 watchers in Eastern Iowa. Besides lighting up at night (in color), this grounded version of Collin's aircraft weather radar gismo allows the WMT-TV audience to get its weather wholesale.

How it works. The plastic headdome is connected to the shindome; the shindome rotates 360°, spitting out impulses which hate weather; along comes a storm, say, and echoes beat it back to the wishdome which is connected to the scopedome which delivers a picture of the disturbance. This causes rejoicing in the autonomous news room* because newsdomes hate storms too and everyone gathers round while the scope on the weather set goes on camera and bang!

Any questions?

WMT CBS Radio and TV for Eastern Iowa

The Radar Stations

National Rep: The Katz Agency

* It declared its independence one Fourth of July recently. The News Center operates for both radio and television. Facilities are consolidated at the tv station, with remote radio control. Included: Three major wire services supplying five leased wires; a leased wire to the Weather Bureau (in case our radar gismo gets autonomous), plus a private weather forecasting service; two picture services (AP and UP) for tv news. Staff includes six regular newsmen, a full time photographer, two people on Sports, and two on Farm; more than a hundred correspondents in surrounding communities supply area news and pictures.
Timebuyers at work

Chuck Helfrich, media director of Donahue & Coe's newly organized Los Angeles office, who buys for Los Angeles Pepsi Cola Bottlers and Slenderella Frozen Foods, feels that agencies with branch offices ought to put these offices to work. "The concept of an office strictly for the servicing of TV production is outdated," he says flatly, pointing to the many recent agency mergers as proof of this. "The primary purpose of the mergers," Chuck says, "is to widen the scope of service—in the fullest sense—for the current or potential client. But even so, there are many large agencies with these facilities already established which stick to the entrenched habit of buying from the New York office." Chuck feels that these agencies aren't taking advantage of the many capable people they have in their branch offices. "These people are in a position to buy efficiently and effectively," he says. "They know the peculiarities of their own market and stations from first-hand experience and observation, what will or won't sell the advertisers' products locally—factors that can't be learned studying figures."

Andy Anderson, Geoffrey Wade Advertising, Chicago, points out that because client appropriations for spot have risen tremendously in the past few years, the timebuyer’s responsibilities have increased. "The buying problem he now faces requires a far more extensive knowledge of the medium than was required in past buying methods," Andy points out. "In buying a certain market for an advertiser today, not only ratings must be considered. They are important, of course, but this is only one measure of desirability. Some of the other factors that must be considered today are client sales charts, station coverage, audience composition, station programming and integrity, and merchandising services." Andy also notes that his agency is concerned with the problem of triple spotting and places premium value on those stations which space the announcements. "It favors, too, stations which, after a buy is made, constantly strive to improve the rate structure for second-year advertisers. "And one more point, it would save a lot of time if reps submitted availabilities on standardized forms."

"A" is in Anger
Because all he hears
Is loud blaring music
That deafens his ears!

Music may have charms to soothe the savage breast and even some that are not so savage, but in a market the size of Greater Los Angeles, music can't hope to appeal to everybody.

It takes variety in programming to capture and hold the attention of all the individual minds that make up the collective market.

For 36 years, KHJ's foreground sound has had the necessary interesting, entertaining and variegated programming to deliver listeners who pay close attention to the programs of their choice and to the commercials as well.

Never underestimate the variety of tastes that make up America's Second Market. Here is a medium programmed to satisfy them all.

KHJ Radio
Los Angeles
KHJ, North Vine Street
Hollywood 28, California
Represented nationally by
H. H. Representatives, Inc.
Commercial commentary

Consider the mashed potato

Among the slickest, most professional commercials I've caught on daytime tv were a couple I saw on the CBS show "The Verdict is Yours" for French's Instant Mashed Potato.

I don't know who was responsible for planning the French job, and I've purposely not tried to find out. But whoever he was, I'd like to address some free, avuncular advice to his boss:

*Your boy is good. He's obviously a real advertising man—*
*not just a technician or specialist. His French spots show clear thinking, sound planning, and a sure-footed approach to a sales problem. I'd guess he's of management caliber.*

*Better hang on to him.*

If this seems surprisingly high praise for a couple of commercials which you yourself may not find very interesting or spectacular, let me explain my critical position.

To me, as an advertising man, there's a shocking tendency in the broadcasting industry (among the non-pros) to applaud all the wrong things in tv commercials, and to drool over certain announcements for all the wrong reasons.

Take the matter of cuteness. Here in New York, for instance, the Bert and Harry Piel beer spots have been widely praised as "good" commercials, simply because they're so cute.

But, from an advertising standpoint, this is sheer nonsense. Mere cuteness does not make a commercial good advertising, any more than mere cuteness makes a girl a good washerwoman. You've got to look for more fundamental qualifications, as well.

*Mere technique is not enough*

Another thing that seems to befuddle the boys' judgment is the technical aspects of producing commercials. They got so tangled up with the difficult problems of semi-animation and split screens, and original musical scores, and whether the lettering does a maypole dance before spelling out Mother, that they tend to think of these things as ends in themselves.

To hear some of them talk, you'd think that a commercial was "good" because it required a camera crew to spend six weeks on location at Pugwash, Nova Scotia, or because the sound was piped through three filters and four echo chambers, or because, as one young agency producer once boasted to me, the entire spot was "visual"—no spoken or printed words of any kind.

All this may be art. But it ain't necessarily good advertising.

Nor does the popularity of a commercial mean very much. This morning I received a letter from a Hollywood film studio, urging me to mention in this column, certain commercials which had been voted "most popular in the Los Angeles area."

I haven't yet seen these spots, so I'm not going to name them. But if they ever do get rave notices here, it won't be because they were picked by a panel of Pasadena Penelopes as the "commercials
"Well, Chester, seems they got another one of those ARB ratings down in Shreveport, and I reckon you, Doc, Kitty and I can be mighty proud 'cause our show came in first place.

In fact, the station we're on, KSLA-TV, got 8 of the TOP 10 shows... and 18 of the TOP 25.

And it led the audience in 227 out of 414 quarter hours in the week.

It's great to be a part of the number one network, Chester, but something else that impresses folks about KSLA-TV is the way it originates a lot of shows on its own designed for people right there in the Ark-La-Tex. Its local news and weather, for instance, have always been the ones most people prefer. (33.6 to 13.4 at 6:00 PM).

Well, that oughta take care of any confusion you might have had about ARB ratings in Shreveport. Care to amble over to the Long Branch for a spell?"

KSLA TV
basic CBS
channel 12 shreveport, la.

See our service advertisement in Standard Rate and Data Service.

Represented by PAUL H. RAYMER CO., INC.

SPONSOR • 16 AUGUST 1958
we find just too dreamy for words." Such popularity may be (from an advertising standpoint) entirely undeserved.

In saying this, I don’t mean to seem contemptuous of honest copy research. Research can be wonderfully helpful, providing you know how to use it. But before you begin relying on consumer panels or other tests, you should have your own set of critical standards.

Three important questions

In judging any radio or TV commercial, I try to ask myself these three questions: First, what is, or at least seems to be, the company or product’s real sales problem? Second, how well, and how thoughtfully has the commercial been planned to meet and solve this sales problem? Third (but only third), how well has it been executed—with how much originality, imagination, distinctiveness and sparkle?

And now, with this long-winded preamble, let’s get back to the French Mashed Potato commercials, which I admire so much.

French’s problem, with its Instant Mashed Potato, is obviously that of introducing a new, and somewhat unbelievable, product in the highly specialized grocery and supermarket field. It is competing with fresh, frozen, and even canned potatoes. It must not only explain quickly how Instant Mashed Potato works, but must overcome the housewife’s traditional prejudice in favor of old fashioned methods, and in many cases, her previous unhappy experiences with other dehydrated foods.

It must sell real benefits in order to justify a somewhat higher price than for fresh potatoes. And, because it sells through supermarkets, it must make awfully sure that women know what the package looks like, since they won’t find it either among the fresh vegetables, or in the frozen food bins.

These, then, are some of the sales realities around which French’s TV commercials must be built. And it’s a real pleasure to see how French faces them.

The way of a pro

A typical French commercial opens with a shot of a housewife in a kitchen. In response to the announcer’s question, she admits she’s making mashed potatoes. When he chides her for doing it the hard, old fashioned way, the ricer and potato masher fly suddenly out of her hand and disappear. There’s a quick cut to a close up demonstration of making mashed potatoes with French’s mix (package well in evidence) followed by shots of mashed potatoes being served in various ways, and ending again with the package, being opened, and the two envelopes of the mix being displayed.

The narrator not only explains the French method, but emphasizes ease and time saving, taste (made from real Idahos), convenience (helpful when you’re cooking for children), cooking opportunities (you can make wonderful shepherd’s pies with mashed potato tops), quantity (eight generous servings), package (two envelopes).

It’s a complete, convincing, close-packed, smooth flowing sales pitch. And the beauty of it is—it looks so easy.

That, of course, is the mark of the real pro in any field, including advertising. Watching these French commercials, I get the same feeling I used to get in seeing Joe DiMaggio go back for a long drive, or Charlie Gehringer pivot for the double play. There are no false moves, no waste motions, no foolish showboating. Just the swift, smooth, sureness of a guy who really knows his job.

Congratulations, boy—whoever you are!
No place for fishtails!

Locale: Greater WOODland in May
Subject: WOODland's Annual Antique Auto Tour
Situation: WOODlanders by the droves turn out to cheer the country's most distinctive antique auto affair

WOODlanders love new cars; last year they dropped $564,900,000 on chrome and high horse power. Once a year, though, they forsake fancy fishtails to flock around the cars Gramps used to drive. The dates this year were May 24-25 and about 100 lovable old clunkers made the grand tour through greater WOODland. WOOD-TV is always up front with locally-inspired programs that WOODlanders want — and watch. That's why WOOD-TV is WOODland. Ask the Katz man. He'll tell you.

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

Everybody in Western Michigan is a WOODwatcher.
49th and Madison

A correction
Thanks for your very excellent article on Alaska (19 July, sponsor). We surely appreciate all the facts you published on the market. However, there was one minor discrepancy.

Effective April 1st, KTVA and KTVF, the CBS affiliate stations, started broadcasting at 11:30 a.m. due to the tremendous local business. As a result of this many new advertisers have entered the market. Procter & Gamble ordered all their daytime programs, etc. These daytime programs proved tremendously popular. Midnight Sun Broadcasting stations, KENI and KFAR-TV commercially broadcast at 4:45 p.m., not 3:00 p.m. Once again, many thanks for your fine article.

Roy V. Smith
Roy V. Smith Associates
New York, N. Y.

A billet-doux
SPONSOR has certainly grown in editorial stature, format and enjoyable reading matter over the years... Don't ever ever ever stop that wonderful new series of articles on Commercial Commentary by John McMillin. They are fabulous, fresh, and such fun to read.

Harry W. Bennett, Jr.
Senior vice president
The Joseph Katz Company
New York, N. Y.

A suggestion
I thought you might be interested in a suggestion for a slight possible improvement in your fine magazine.

I am enclosing the Comparagraph pages that I cut out of sponsor every time these lists appear. This is definitely one of the most valuable sources of information that is available to Reps in their day-to-day selling, and I have seen many Reps and Time Buyers use these pages in their daily work.

The problem is that it is one helluva job to get these sheets out without clipping off the vital information in the middle of the page. I just wonder if it wouldn't be possible to put a slightly wider margin in the inside of the magazine, or perhaps print the Comparagraph near the back of the book, where taking it would be easier.

Thanks for the consistent excellence of your publication, and the provocative and informative articles you run.

Philip J. Richtscheidt
George P. Hollingbery Co.
New York, N. Y.

SPONSOR appreciates Reader Richtscheid's suggestion, and is currently studying methods for solving this problem.

A request
We would like permission to use certain items from your copyrighted Sponsor-Scope and Film-Scope sections of your fine trade magazine.

The intended use of this information is for the benefit of our local sales staff. The information would not be printed or generally distributed or advertised. Whenever quoted to a local merchant your magazine will be credited as the source of the information.

SPONSOR is well read in this station and I feel that it contributes to the overall stature of broadcasting by its thorough and timely coverage of the vital topics.

Elvin Feltner
Operations manager
WHIS-TV, Bluefield, W. Va.

Permission granted, with pleasure.

Success stories
I have been reading with much interest your steady series of success stories obtained by using radio and/or television for many businesses. I think it is one of the most useful series of articles printed by any advertising trade magazine.

One of our clients, a medium-size baker, competing with the nationally known bakers with some of his lines, is contemplating the use of radio and/or television, and we'd appreciate it if you could send us some of the clippings of stories of success by bakers in a similar position.

Richard T. Williams
J. Gordon Manchester Adv., Inc.
Washington, D. C.
Twin City People Listen to . . . Attend . . . Appreciate Good Live Radio Broadcasts

"Standing Rome Only!" The SRO sign went up early when Don McNeill's Breakfast Club show originated live from WTCN Radio—coast to coast to the American Broadcasting Network. Thousands of folks in the Minneapolis-St. Paul market flocked to attend. They came to see Don McNeill, broadcasting from the Twin Cities' fabulous Southdale suburban shopping center, through the facilities of WTCN.

Here's proof that Twin Cities people listen to WTCN Radio . . . appreciate WTCN Radio . . . and attend WTCN Radio's good live broadcasts.

In person — ABC’s popular Don McNeill

new as tomorrow WTCN radio

MINNEAPOLIS • ST. PAUL

REPRESENTED NATIONALLY BY THE KATZ AGENCY AFFILIATE, AMERICAN BROADCASTING NETWORK

SPONSOR • 16 AUGUST 1958
...by any survey in Cleveland!
RADIO/1100 KYW TELEVISION
CLEVELAND

WESTINGHOUSE BROADCASTING COMPANY, INC.
In a few minutes the Adam Young man will be telling somebody that WTIX is first in 499 of 504 Pulse quarter hours . . .

... and that WTIX is first in every daytime quarter . . . and that June Hooper shows WTIX firster than before . . . with 32.8% all-day average . . .

... and that 1,000,000 new people are hearing a sound they never heard before . . .

... now that WTIX has 5,000 watts on 690 kc. Now from Texas to Florida . . . there are over 2,500,000 listeners for WTIX's 24-hour creative programming service. Now, more than ever, the big New Orleans buy is WTIX.

Talk 5,000 watts, 690 kc., 499 quarter hours and 32.8% to Adam Young . . . or WTIX General Manager Fred Berthelson.

The NEW WTIX NEW ORLEANS
First . . . and getting firster . . .

5,000 watts • 690 kc.

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.
THREE KEY ADVERTISING AGENCIES HAVE ASKED STATIONS TO CLARIFY LOCAL RATE POLICIES

**COMPTON** has asked stations for "economic justification" on their local rate policies, is investigating the extent of rate differentials and comparing them with newsprint.

**AYER** has sent questionnaires to 150 stations in markets of varying sizes, asking: "Do you have a local rate?" and, if so, "How does an advertiser qualify for it?"

**B&B** is conducting a survey of local and regional rates and rate protections given regional advertisers in the states of Indiana, Oklahoma, Florida, and Texas.

Local rate muddle at boiling point

- In recent weeks advertising agency interest in problem of local radio/TV rate structures has mounted
- Major radio/TV advertisers want to know two simple facts: who is entitled to the local rate, and why?

Local vs. national rate problems, a king-size trouble center for the air media over a score or more of years, are stirring up new, even more violent frictions right now.

Within recent weeks such major agencies as Compton, Benton & Bowles, and N. W. Ayer have been leaping into the controversy with demands that stations explain, clarify, and "justify" rates given to local, regional, and retail advertisers.

The special significance of these moves is that these agencies handle many large national accounts (P&G, Standard Brands, General Foods, Armour, etc.) which heretofore have not been particularly concerned with the local rate squabble. What stirs them up now is that they think regional competitors are getting a better rate break.

Their activity comes on top of increasingly strong pressures from such well-known local-rate advocates as the automotive, gasoline, tire, beer, and bottling industries. They, too, want to know if they are getting the best possible buy.

Because of the vital importance to spot radio and TV of the troublesome local rate issue, SPONSOR has surveyed agencies, advertisers, reps, stations, and station groups about these fast moving new developments. Here's a summary of the findings:

1) Present pressure for simplification and "rationalization" of local rate policies is no flash in the pan.

2) You can expect it to get louder, stronger, and more insistent until major stations find satisfactory solutions.

3) Demands for simpler, clearer, more reasonable definitions of "who pays local rates and why?" are not (as some stations and reps have feared) merely a prelude to new price-cutting tactics. Advertisers and agencies are trying to make sound business sense out of what has become a hazy, fuzzy rate situation at many stations and in many markets.

4) There's little tendency to underestimate the problems faced by stations in setting and sticking to sound local
Three possible solutions
to local vs. national
rate dilemma

1

Retail Store Designation. Many
agency men suggest that stations
should grant local rates only to mer-
chants who actually "own and operate
a local retail store." This is in
line with a practice common among
leading newspapers. Objections to
this suggestion are that many chain
stores feature product copy in com-
petition with national accounts;
some stores have multiple branches
and affiliates; and limiting local
rates to this classification alone
would cut off certain local adver-
tisers, now given low-rate privileges.

Account Groups. More popular
among reps and station owners
seems to be the "account group"
concept, such as used by the Storz
stations. Under this plan a station
specifies certain types or groups of
accounts which always take the
national rate, and others which always
enjoy local rates. Decisions are
made on the character of the prod-
uct, rather than a definition of "lo-
cal interest." Critics of this type of
plan say that the problem is to
explain why certain products (such
as beer and ale) belong in a "na-
tional" group, while others (such
as "soft drink bottlers") get local
rates.

The Single Rate. The single rate
concept for station operation un-
doubtedly is increasing in popular-
ity, notably among tv stations. Single
rate stations have a sole rate
ward for all types of business. The
big problem, of course, arises when
a station switches from a double to a
single rate structure and must ex-
plain the change to local advertisers.
Usually such changes mean a rise in
local rates with national rates re-
mainingly about the same. Strong
stations in many markets have
found they can operate profitably
under this system. But local condi-
tions prevent many station owners
from attempting it.

rate policies. But there's general agree-
ment that the element of suspicion
must be removed from decisions on
who gets what rate.

3) Three possible approaches to
the rate question are receiving atten-
tion these days from responsible sta-
tion owners—1) rigid classifications
of accounts, 2) retail store designation
and 3) the single rate.

4) Though agencies, advertisers,
reps, and SRA are all working on the
problem, the real responsibility for
solution rests with individual station
operators. This is both because local
conditions must dictate local policies,
and because of various legal issues.

What triggered the new expansions
over local rates was undoubtedly the
action of Tracy, Locke in canceling
spots for Maryland Club and Admira-
tion coffees on Oklahoma stations that
were found to be giving preferential
rates to local coffee brands.

Agencies handling national coffee ac-
counts such as B&B (Maxwell House)
and Compton (Chase & Sanborn) moved
in fast to examine the Oklahoma
situation, and discovered regional
and local rate implications which
apply to many other products and mar-
kets.

Both Compton and B&B have indi-
cated to sponsor that they plan to ex-
pand, and widen their rate investiga-
tions. Meanwhile N. W. Ayer, survey-
ning 150 radio and tv stations in behalf
of several clients, uncovered evidence
of equivocal local rate structures in
at least 30% of stations questioned. Les-
lie D. Farnath, Ayer's media v.p. (see
cut) is reported anxious to help clean
up the local rate situation in behalf of
all agencies and advertisers.

Behind such agitation for local rate
clarification lie two major factors—
one known and recognized as a peren-
niial problem of the broadcast media,
while the second is an outgrowth of the
changing patterns of marketing and
distribution.

For many years, distributors, dis-
trict offices, chains, jobbers, dealer
associations, and manufacturers repres-
entatives have been beating at the
doors of tv and radio stations to get
local rates for what is essentially na-
tional advertising.

In recent months, perhaps due in
part to the recession, this pressure has
been getting stronger, tougher, and
more tempting to station owners. Last
spring for example, Gulf Oil, a heavy
user of national spot, switched over
completely to a local buying policy
and apparently has succeeded in get-
ting some (though by no means all) of
its station list to accept copy at local
rates.

In another case reported to sponsor
a leading cigarette manufacturer has
field representatives who sometimes
contact stations direct for special ad-
vertising drives at local rates. Mean-
time in certain sections of the country
(notably the Southeast) rate tactics
have almost been wiped out any clear de-
inition of what constitutes a local rate,
leading rep firms imply. And, reports
SRA, there still are a few brokers or
"operators" who buy time at local
rates and attempt to job-lot it to na-
tional accounts.

But by no means all of the confusion
about rate structures can be traced to
these standard headaches. Much more
significant to such firms as General
Foods, P&G and others, is what has
been happening in marketing.

• Today many big chains, which
qualify for local or retail rates, are
pushing their own private brands of
coffee, shortenings, desserts, and other
products in direct competition with na-
tional brands. So national advertisers
want to know why private-brand com-
petitors should be given preferential
rate treatment.

• In addition, many local businesses,
such as department stores, have estab-
lished branches in suburbs or outlying
towns, yet continue to get rates based
on a limited trading area.

• Products which once were con-
fined strictly to a local market, such as
bread, are now marketed in country-
wide and state-wide areas.

• Meanwhile, many national adver-
sisers are developing products for lim-
ited or regional distribution. The pin-
point technique of marketing is in
general use. Certain industries (rub-
er, for instance) have companies oper-
ating retail stores (like Firestone)
which are directly in competition with
other rubber companies with different
marketing patterns.

All of this tends to confuse and be-
fuddle the reasons and justifications
for a "local rate," And say, agencies,
advertisers and reps, most stations
have not yet worked out any clear-cut
rate philosophy.

Last spring in a bold move, widely
heralded in the industry, the Storz sta-
tions set up a new, clear-cut set of regu-
lations to handle the problem.

(Please turn to page 66)
Dr. Seymour Banks, media research director: “Not only did we pioneer the simulcast, but we were among the first to drop it when its usefulness had passed.”

Harry McMahon, tv commercials v.p.: “Our creative credo in tv advertising is simply this: We take the inherent drama of the product itself and capitalize on that...”

Len Matthews, media v.p.: “We believe in constantly challenging media stereotypes—not just change for the sake of change, but a constant evaluation of current and future strategy.”

Leo Burnett: “When you reach for the stars, you may not quite get one, but you won’t come up with a handful of mud, either.”

The Leo Burnett air media strategy

Creative art and copy isn’t enough, say Burnett executives; media buying must also be creative as well

In air media, buyers look for “reach” (number of tv homes), “frequency” (how often each home is reached)

Exactly 23 years ago this month, an advertising agency was formed in Chicago with two things: a staff of a group of eight people and a policy of striving for the most creative ideas possible.

Today, Leo Burnett Company has a staff of 300, but the creative policy hasn’t changed. The agency’s now-famous philosophy of “reaching for the stars” has earned it a reputation for eye-catching art and copy, and an annual billing (last year) in excess of $80 million.

Yet what few people know about the second largest Chicago-based ad agency (behind FCB) is that its creative philosophy extends beyond the copy and art departments. In fact, Burnett’s spirit of creativity permeates through the entire organization even

*Of this, 61% is placed in air media.
How Burnett works variety into a series of commercials for the same product is shown in these Marlboro commercials. Depending on the commercial position, one of five basic themes is used: the famous "Marlboro Man;" what Burnett calls "Slice of Life" sequences: the Ralph and Bertha series; a cartoon series; and Julie London singing a commercial in romantic style.
**Why advertisers cross-plug on net tv**

If you've wondered about the effectiveness of the cross-plug technique on network TV—that is the practice of dropping one commercial on a program in order to get in a single announcement on a succeeding day or week—then NBC's new study provides clear evidence of the value of this increasingly popular maneuver.

NBC research shows that national advertisers who employ cross-plugging reach millions of additional homes.

The average evening half hour program, for instance, using an average station list, gets a Nielsen rating of 23. If an advertiser uses his full commercial time on one half hour show, he's delivering advertising messages to 9,100,000 TV homes.

But if he drops one minute of his commercials and takes a cross-plug on the following week's show, he delivers his story to 12,500,000 homes. That's the equivalent of getting a 31.5 rating for the same expenditure.

Daytime gains are equally impressive. An advertiser using his full three minutes of commercial time on an average daytime quarter hour program, with an average station lineup, reaches 3,400,000 homes. His rating is 8.7.

But by cross-plugging he gets better than a 50% bonus. In shifting one commercial to a spot on a succeeding day's show, he ups his rating to 13 and delivers messages to 5,100,000 homes.

The big reason for these sizeable gains is, of course, the changing composition of the audience for any particular program. Homes viewing a show on one day are not exactly those viewing it on a succeeding day or week. Thus, the advertiser using cross-plugs is really selling to two different audiences, and reaches a considerably greater number of different homes.

In figuring out these impressive statistics on the values of the cross-plug, NBC used a combination of Nielsen figures including data on average audiences (minute-by-minute viewing) and on audience composition. One interesting fact: the lower the rating, the greater the advantages to the advertiser in cross-plugging.

<table>
<thead>
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<th><strong>Evening Half Hour</strong></th>
<th>Without cross-plug</th>
<th>With cross-plug</th>
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</tbody>
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NBC study shows that popular technique has big advantages for major network television advertisers.

Cross-plugs provide sizable gains in the total number of homes reached—by both daytime and evening shows.
How AMF sets 'em up in the summer

To combat a hot weather slump in bowling, AMF's bowling division is backing a current $750,000 campaign

Network TV is used to attract new bowlers; spot radio to change the regular (winter season) bowling habits

One of the most flamboyant spenders in air media this summer is a company that makes bowling equipment, a recreation activity practiced largely during the winter.

Therein lies the reason for the campaign. American Machine & Foundry Co. is blasting away at the summer doldrums that affect bowling in an attempt to turn bowling's image— as a cold-weather activity— around. Proclaims AMF's Pinspotters, Inc., the company division devoted to this pastime: "Bowling is cool fun!"

To create this mood of January-in-June, the company is pumping a cool three quarters of a million dollars into the current July-August campaign. And, to create a sense of immediacy, air media are getting more than half of the budget.

The biggest share, 30% of the budget, is being channeled into TV. It's showing up on Sunday nights at 8 in a half-sponsorship of the Steve Lawrence-Eddy Gorme summer replacement of the Steve Allen show, normally in that time slot. The show is carried on the full 150-station lineup of the NBC-TV network.

Another hefty proportion, 25%, is allocated to radio. These funds are spread over some 74 stations in 34 leading bowling markets. Spot announcements, all 60-seconds, run from 5 to 10 times weekly on each station.

This summer's heavy campaign is an adjunct to AMF's regular winter-time schedule. The company uses TV principally for its filmed Bowling Stars (sponsored 25 January 1958). The intent of the winter campaign (which, incidentally, will go again for 26 weeks this winter) is to reach already confirmed bowlers with a twofold sales story: to sell bowlers on the advantages of going to alleys equipped with AMF Pinspotters, and to sell related equipment, which includes company-made bowling balls, bags and shoes.

This first-time summer campaign also has a twofold purpose, explains Frank P. Downey, AMF v.p. and head of the bowling group: "First we want to encourage present bowlers to bowl during the summer; and second, to create new bowlers."

Summer, explains Downey, is an ideal time to seek out new bowlers because children are out of school, people have more leisure and "bowling lanes offer maximum availability."

"Our duality of air media helps us to achieve our two-pronged purpose," explains Jerry Donovan, bowling group ad manager. "Instead of the pre-selected group we get with Bowling Stars during the winter on TV, we, together with our agency, Cunningham & Walsh, chose the Lawrence-Gorme Show to get exposure to non-bowlers as well. We use our commercial time on TV, both live and filmed, to show bowling as a sport that's carried on in nice surroundings. Viewers can get an idea of the fun and sport involved, even for beginners.

"Radio on the other hand," he continues, "helps in our other objective of filling bowling alleys in off-hours, off-season. We capitalize on radio's immediacy, by tailoring spots to weather conditions. On sultry or rainy days our local spots point out that you can enjoy bowling regardless of the weather.

"We tested radio for other themes this spring," Donovan adds, "and found they worked so well we're using them now. These include things like health, pleasant exercise, sociability and all-family recreation."

In addition, AMF, together with its public relations counsel, Barkas Shalit, is expanding its "Clinics" where it supplies professional instructors to cooperating bowling centers.

AMF hopes that the next 10 years will see a 50% increase in the number of bowlers, from 20 to 30 million. With the combination of steady in-season promotion, plus heavy summer promotions like this, the goal seems modest.
Cigarettes on the air: fall bonanza

The cigarette industry, an air media stalwart, is enjoying a boom in the middle of the present recession.

Here's what mounting cigarette sales mean to spot and net radio and TV, and what's coming up this fall.

On the important sales side (whence all blessings flow) this is the situation:

Dollar sales among the five major corporations (Brown & Williamson, privately owned, doesn't issue public reports) total $1,768,244,342 for the first half of 1958, as against $1,638,009,789 in 1957. Last year all six companies, including B&W invested approximately $149,000,000 (net time and talent) in the air media. About $89,000,000 went into network TV, $21,000,000 to TV spot. SPONSOR estimates $7,000,000 for network radio, and $32,000,000 for spot radio.

With sales upped by $129,334,553 during this year's first half, plus presumably healthy growth for B&W, it seems logical to expect that some 7½ more radio-TV dollars will be budgeted.

Within the air media, the pattern of expenditures probably will retain its classic shape:

- Spot will do the special probing and insistent jabbing—introducing new packages and new brands, putting new pep and new reminders into markets that need it.
- Network will deliver the haymaker. Note from the visualized network schedules on page 34 how the cigarette makers have achieved a "checkerboard" effect. There's no escaping the barrage that will be laid down night after night by brand after brand, especially just before shoppers do much of their "carton buying" (50% of cigarette sales are made in supermarkets and chains).

All of which belies the predictions of wishful cynics some months ago that a health-conscious America would douse its smokes. Quite the contrary:

Consensus among cigarette manu-
facturers and their agency folk is that
the market has never been more fluid.
More people are smoking, more smok-
ers are switching, more brands clamor-
ing for space and time in which to
bewitch the switchers.

Though the health factor kicked off
the major trend to filters, cigarette
men count on acquired taste to keep
it there. However as more medical
evidence is uncovered you can expect
new filters and filter refinements, barr-
evages of claims and counter claims.
Some brands feel rightly, if a bit
bitterly, they've leaned over backwards
avoiding "scare" copy and have there-
fore fallen short of Kent-size sales in-
creases. L&M thinks it may have
"lived modesty" too long. Hit Parade,
still shunning more alarming reference
than "smoke which" reports sales shot
ahead with the find of 100,000 filter
traps.

Recession nerves may have contrib-
uted to the puffing of sales figures in
this year's first six months and package
innovations which have been so ramp-
ant this season, derive a certain first
impetus from pure curiosity.

There's a swing back to soft or
"cup" packs showing. Marlboro, which
went over big in the flip-top box, now
is producing a soft pack in the hope of
extending its market. Newport is fol-
lowing suit. Dual Tipped Tareyton
hit the shelves in soft pack only. Hit
Parade, Viceroy and L&M which offer
a choice of packs, suspect the box to
be of largely urban and feminine pull.
Greater preservative qualities involved
in the old cup pack may, conversely
reap some airing via radio and tv.

Menthols are "minting" new friends,
expecting to claim close to 8½% of
the market this year. Kool and Salem are
jockeying for first position, with new-
comers Newport and Oasis moving up.

On the subject of "shake-out" com-
ment ranges from a determined "It's
the survival of the fittest—and nosiest"
"You can't kill a cigarette brand—but
you may have to stop promoting it." The latter from American Tobac-
coc which continues to produce Sweet
Caporals and Melachrino's for senti-
ments—and public relations—sake.

And the skip-week co-sponsor dilem-
ma which was deviling tv nets seems
en route to a happy solution with many
manufacturers backing alternate shows
on behalf of their non-competitive
brands.

A sponsor survey of the Big Six
shows these developments:

In the Hall of Philip Morris:
Marlboro, the house leader, aspir-
ning from 4th to 2nd place in filters, mostly
by exploitation of its "re-engineering"
and sitting pat on its "soft pack." The
new "recessed filter" Parliament more
than tripling its sales since January
Philip Morris "holding strong" among
the regulars. Among menthols, Spud
is a loser, but nobody seems to be tak-
ing this too much to heart. At first
glance, a cut-back in tv/radio budgets
might be reflected, but this will hardly
hold true after Leo Burnett (an air-
minded outfit) joins Philip Morris, Par-
liament, and PM Corporate ac-
counts with Marlboro mid-September.
Parliament and Philip Morris now remain uncommitted on network. Marlboro will continue its productive "sports program" via "Baseball Game of the Week" and proceed round the calendar through pro football and ice hockey. "To Tell The Truth" has been renewed and "The Jack Paar Show" participation continues on 60 stations. Both radio and tv spotting for Marlboro and Parliament look heavier than last year's quotient, which was sizeable.

Two interesting sidelights: The really cooperative co-sponsorship between Marlboro and Amoco on "Washington Redskins," 41 stations, S & SE. Tie-in ads, promotions, giveaway game schedules, dealer films, etc. ... Philip Morris Overseas utilizing more broadcast media—i.e. retaped broadcasts of "The Country Music Show" in Australia through JWT Ltd. Melbourne.

At Liggett and Myers: the flagship filter out front. Chesterfield said to be "stabilizing," Oasis mounting in menthols. From the "great white father of network tv," there will emanate 12 weekly commercial minutes opposed to last season's nine. Time assignments being 5½ to L&M, 4½ to Chesterfield, 2 minutes to Oasis. Out of six net TV programs, four are new. "Gunsmoke" and "Fisher-Gobel" are survivals. "The Ed Wynn Show" appears on alternate weeks for Chesterfield, "Behind Closed Doors" alternates for L&M. "Steve Canyon" will run skip-weeks for Chesterfield, "Brains and Brawn" stays in the family with L&M and Oasis. Last season's successful 90-minute spectacular "The Pied Piper" will be repeated 25 September, with all L&M brands plus Velvet Tobacco sharing the credits and splitting the tab. L&M Filter spot tv and radio will be heavy with intermittent spotting for other brands. McCann-Erickson is the agency for Chesterfield, Oasis; Dancer, Fitzgerald & Sample for L&M.

Some Liggett & Myers sidelights: "Gunsmoke" endeared itself here as the best exposure per dollar buy. "Steve Canyon" new Milton Caniff USAF series is regarded as top potential. "Brains and Brawn" forecast as the most daring, and costly, upcoming quiz: Brawn, big name athletes, telecast by remote, pitted against studio Brains. Notable Chesterfield series "Men Of America" will continue.

American Tobacco shows statistics hale and hearty. Pall Mall, which topped 60% of the king-size, non-filter field last year, is shooting for 70% now. Lucky Strike, which ran second in regulars, looks to hold on. Hit Parade moving ahead. High hopes and proportionate budgets are pinned on dual-filter Tareyton which is replacing Filter Tareyton. Venerable cork-tip Herbert T. stays on the stands but off the air. The new brand gets off the ground with full sponsorship of "Batchelor Father" and "The Brothers," participations in Impact (200 CBS radio stations), supplementary prime time spots in all principal markets.

Lucky Strike will take over "The Brothers" time when Jack Benny steps into it and will alternate on "Trackdown." Hit Parade seems likely to assume full proprietorship of "Your Hit Parade" in its new 7:30 Friday time slot. And you can light either end of Pall Mall programing and get derring-do, between "Tales of Wells Fargo" and "M Squad." Agencies involved are BBDO, SSC&B and Lawrence Gumbinner.

Brown and Williamson: All seems well. Market strength of brands continue about the same, as do ad budgets. Viceroy, still a hold-out in the high filtration field, rated third in filters last year, presumably by "giving you more of what you changed to a filter for," now is girded with a great new clincher: "The Thinking Man Likes The Filter and The Smoking Man Likes the Taste."

Viceroy takes on two new shows in co-sponsorship with running-mate Kool. "The Texan," a Desilu western starring Rory Calhoun, and "Naked City" based on the Mark Hellinger production, filmed for tv on location in Manhattan, with senior and junior detectives as continuing characters.

Still to be signed is a show to replace "The Line-Up," a product conflict problem. Both brands share quarter sponsorship of NBC Radio's "News On The Hour." Vast spot tv activity will continue a characteristic of Vice- roy and Kool schedules. Ted Bates is the agency. Raleigh is picking up 30 minute shows locally, may go into daytime tv, plus spots, via Keyes, Madden & Jones.

R. J. Reynolds: Renegade from high-filtration, runaway with sales, the highest second quarter on the company's books has been reported. Camel seems to stay up there as "the world's largest selling cigarette," Winston still the out-front filter, Salem sprinting.

Always a notably free-hand on tv and radio spending, Reynolds' opening line-up for the season stands like this. For Camel: the set co-sponsorship of "Phil Silvers," plus alternate weeks on "The Lawman," a new western with John Russell. For Winston: "I've Got A Secret" in toto, alternate shots on the "Bob Cummings Show." Salem relays its share in "People Are Funny." All three brands alternate with Ballantine on "The New York Yankee Games," WPIX. Camel and Winston participate in all four radio network strips plus spot. All accounts with William Esty.

P. Lorillard: The hero, or the villain, pushing the filter trend, pace-setting its copy-line, cashing in on survey kudos, reports the highest second quarter tally in its 198-year history. For the six months ended June 30, sales were up 11½% over a comparable period last year.  

SPONSOR • 16 AUGUST 1958
Kent's upswing was accountable for the best part of that bulge, though Old Gold Straights and mentholated Newports have also shown great gains. Old Gold Spin Filters, newly moved on the market, are among ads directly at the $11 million estimated "uncommitted" filter switchers.

Exceedingly aggressive is Lorillard's radio tv line-up. For Kent: "The $6,000,000 Question" in co-sponsorship with Revlon, "The $6,000,000 Challenge" with hitch-hike commercials for Newport, plus "Person To Person" which may or may not be co-sponsored. For Newport "The Arthur Murray Party" with a hitch-hike for Kent. Old Gold Straights will sponsor "Rough Riders." "The John Daly Newscast" has been signed by P. Lorillard but remains still unassigned by brand. Kent and Newport will reap strong radio support, Lennen & Newell is piloting P. Lorillard's "biggest tv year."

Noteworthy is the leaning of newer brands toward elder shows—mixed-audience variety and quizzes. Old-fangled non-filters are setting store by untried adventures and westerns (zippier and cheaper).

Among the filters fighting it out, toe to toe, day by day, and survey by survey, there will be a predominance of live commercials in an attempt to get in the latest word. Non-filters will be more apt to use situation film for their "sell."

How are air media slogans slanting? It looks like the sluggest of "bests" is ending. Among the upcoming crop of catchlines, the most ear-ily responsive would seem to be (a) either backhands—"No Filter Filtered Out Flavor," "No Filter Feedback." "It's What's Up Front that Counts," "The Man Who Thinks for Himself," or (b) gimmicks—"Smokes Rings Around The Others," "The White Ring Means The Real Thing." For strict straightforwardness, Raleigh's slogan "The Only Great New Filter to Give Valuable Premiums" is in a class by itself and intended to win more than the premium-saving trade.

It will be interesting to watch the way corporates with more than one "finest" filter draw a demarcation to keep their own products out of conflict. Between P. Lorillard's Kents and Old Gold Spin Filters, for instance, there is indicated a difference of Filtration plus Taste—as opposed to Taste versus Filtration. Between American Tobacco's Hit Parade and Dual-Tipped Tareyton, it appears to be a toss-up between "higher" filtration and "balanced" filtration.

Sitting out the scuffle for the time being and generally playing it more softly in filters is "less than half the nicotine" New King Sano, and "most expensive" Benson & Hedges. C. J. LaRoche announces "no immediate air media plans" for United Tobacco's entry. Doyle, Dane, Bernbach has canceled PM's Benson & Hedges extensive FM scheduling, which had been regarded as highly successful by the former agency. Benton & Bowles. These seem to be the only exceptions to the going rule "Latch onto a larger share of air."

So far from being tarred and filtered out of popularity, it would appear that "where there's smoke—there's buyers." Trade sources predict the sale of 423 billion cigarettes this year as opposed to last year's 410 billion. And this may even prove a conservative figure. With air media serving as mouthpiece for both filters and non-filters, the cigarette industry surely has batten and fattened.
The two owner-partners of Family Real Estate, Inc., in New Orleans, are Warren Griffith, Jr. (l) and Louis Riccobono. Six months ago the pair were unemployed; this month they expect to sell more than $2 million worth of home sites. Photo shows remote unit at their development office, from which many of their radio and tv commercials originate.

Saturation radio/tv sells real estate

- A new real estate company in New Orleans is making record sales by using saturation radio and tv campaigns.
- This month the firm is using 150 tv spots, 450 radio spots and expects to sell over $2 million in new home sites.

The largest single advertiser on station WDSU-TV, New Orleans, this month—buying a five hour “spectacular”—is a company that didn’t exist last March. Nor is WDSU-TV the only station to feel the impact of this fledgling giant. Saturation campaigns of 150 spots are running, as well, on two tv stations and 450 spots on five radio stations in the same market.

Backer of this big air media blast is Family Real Estate, Inc., a company that came into being in April of this year. The founders, Warren Griffith, Jr. and Louis Riccobono, are men cast in a somewhat swashbuckling mold.

Last year, both were salesmen for a New Orleans real estate firm. The measure of their sales ability is indicated by the fact that each had an income last year in the low six-figure bracket. Then they resigned.

By last March both were broke. It is, patently, difficult to explain to normal credit sources how so much money can evaporate in so little time. Banks, relatives, friends are all sufficiently unimaginative to understand such a dilemma, with the result that they had to borrow a couple of bucks a day from a cop on Canal Street to eat lunch and put gas in their car.

They were looking, they said, for the right deal. In April they found it. They persuaded the holder of a tract of land outside New Orleans to let them act as his sales agents. In May they formed Family Real Estate for the purpose.

They began immediately with both tv and radio spots. As sales increased they plowed back money into more air time. On 12 July the firm sponsored a local tv “spectacular”; a presentation of excerpts from a new opera. “Oh, Susanna,” from the Municipal Auditorium.

The net effect, as one observer puts it, “has been to put the New Orleans real estate industry on its ear.” By the time the local spectacular was over, the company had sold more than half-million dollars worth of real estate in the West Lake tract.

The company had grown to nearly 50 salesmen, all of whom were paid cash commissions with each sale. The firm was, during the month of July, second largest user of spot on WDSU-TV, while maintaining a healthy schedule on two other tv stations and various radio stations.

The splash worked so successfully that the firm was in a position to acquire another, and larger, tract of land for homesites. The sales force was increased to 80 salesmen and plans were formulated for the weekend “spectacular.”

The stage for the event was set by Griffith who told the community that “I will sell, on Sunday, August 10, $1,500,000 worth of Lake Front property . . .” Spots began on Monday, 4 August, and built throughout the week, peaking on Sunday. Over the week there was a saturation of 150 radio spots on stations WDSU, WTX, WNOE, WWL and WSMB. On tv 150 spots were divided between WDSU-TV and WWL-TV.

It culminated with a five-hour show sponsored by the firm. All commercials, as well as a considerable part of the show, came direct from the new tract at West Lake, and featured notables imported for the occasion, including Bob Crosby, Joni James and Jimmie Clanton.

Cost for the 10 August spectacular, with supporting saturation spots on tv and radio, is estimated at about $40,000. Riccobono, the firm’s president, explains that “our confidence in tv and radio is best expressed in our contracting for this expenditure.”

And Griffith adds, “Were it not for the impact of tv and radio we would not dare even contemplate selling one-and-a-half million dollars worth of real estate in one sale.”

And the cop who saw the pair through the lean days? He’s now a salesman for the firm, doing very well too.
Dear Henry,

I have just read where you resigned as Chief Time Buyer at Cunningham, Thompson and Osborne. Hank, I'm sorry to hear that. I had been wondering what happened to you, since you left town and went to work in the big city. Time sure does fly.

Seems like only yesterday we were drinking dime beers and selling local radio. That was 1946. What a job it was to sell independent radio then. Networks had it made—we used to say. Real qualitative programs. Come out of Jack Armstrong at six o'clock, go into 15 minutes of pear-shaped news, then into a 15 minute organ show, then to Gang Busters. And remember how we used to wonder how nice it was for Lava to sponsor the show and allow a Lux spot on the break.

We used to question the quality of programming back in those days, especially the soap operas. Used to wonder how any sensible housewife could listen to such inane drivel. But boy, they got ratings, and in those days you just couldn't argue with network ratings.

Then remember when tv came along. Man, it really got rocky. Spots for a buck apiece on our independent jewel. Course, all the radio stations got hit, we weren't the only ones to lose clients. We sure sold a lot of religion in those days—didn't we! Worst thing of all was that people seemed to stop listening. Sets-in-use figures at night went all to hell, and for a couple of years, we really scrambled.

Then there was that day in 1949 the crazy little agency man walked into the station and wanted to buy 50 spots and wanted to run them all on one weekend. We damn near fell out of our chairs! Course we gave him a special rate and helped him with his copy. And who would have thought you could sell houses with radio. And I'll never forget the look on your face
Tuesday morning when he told you that they had sold 18 houses.

You were the one that got him to write us a success letter. That letter, some real great blue sky, and seat-of-our-pants selling, and we began to sell spots instead of programs. Fifty spots a week for $100. By then we had copied the bandstand formula so we had a name for what we were selling.

Right after that, you left for the big city. We rocked along at the station for a couple of years. We got the hang of selling saturation and cumulative audiences and pretty soon we got the finance companies, the furniture stores, and a couple of super markets going real good.

By then, about 1954, we were using a sort of formula thing in programing music, we had shorter newscasts. I sent you some of the ratings we had then, but never heard from you. Man, we had 40’s on Hooper, just like the old CBS nite time shows used to have.

The boys had figured out show cases for our personalities, we had some good local promotions, but you know, a funny thing, we couldn’t sell it nationally. Nobody would believe us. And yet our sets-in-use figures were coming back up too.

Then radio sort of came back in 1955 and 1956 and we couldn’t get enough 7 to 9 a.m. time to sell because it was pretty well sold nationally. We got to the place where we were double spotting. You should have heard the local clients squawk. Course, they didn’t mind their ad being on the same page with six or eight of their competitors, or being triple spotted in a late movie.

Then in 1957 some funny things began to happen. I say funny, Henry, because our advertisers claimed they were getting good results. It was a real pleasure to sell this kind of radio, cause you could look old man Cohen right in the eye and tell him, “Hell yes, you’ll get results. Use enough and use it right, and we’ll sell the daylights out of chairs for you.” But you remember old man Cohen. He was always impressed by prestige.

Well sir, the other salesmen in town kept chipping away at him, telling him we had no prestige, no dignity, no proper mood and that old line and pretty soon, he started cutting back on radio. From $40,000 a year on two stations, he went to $20,000 and then last year to $10,000. He bought half sponsorship of the local symphony broadcasts last year. They laid a great big egg, and now he is pretty cold on radio. Any radio! Back in newspaper.

I can’t understand these local boys. They are too lazy to sell their own product, so they confuse the issue to the place where some of the best local radio accounts are now back in newspaper. The local CBS station made a big pitch on qualitative audiences to the downtown committee. Helluva survey—based on 50 interviews! I’m a son-of-a-gum, if they aren’t going to chuck the whole “Shop Downtown” budget into newspaper this year. Said radio was too confusing to buy it.

Well, you had the same thing nationally. Remember those big articles about formula radio, or Top 40 radio or whatever label they hung on it? That started it, they say. And that Culligan, he kept popping off and throwing sand in the air and boy, that fall the radio budgets that went in the waste baskets!

I remember the big, popular thing to discuss was programing. Not what would sell the product, Henry, but programing. I remember talking to a timebuyer on the phone that fall. He wanted to know, song title by song title, what was on from 7 to 9 that morning. Then he spent 10 minutes telling me why George Shearing was great early morning music. I tried to tell him about our heavy industry, the morning shifts and traffic patterns and the things timebuyers used to want to know, but this timebuyer wanted to discuss a music policy. And you know me, Henry, I just sell it. I have to face these local clients on Monday morning, and I like to hear them say they got results.

Oh yeah, I told him about a local gasoline company that was doing a helluva job on the station, and you know what he told me? “Perhaps their market aim is the teenager. Frankly, with our high test octane, we’re attempting to reach the MG crowd, and we think we do that best with George Shearing music to set the mood.”

I understand his agency lost that account, and I saw one of the account’s big ads in Life just the other nite. Great art work, five colors, showed a family leaving on a vacation and using this company’s Credit Card Plan. Couldn’t we sell that idea on radio though Henry?

Anyhow, after that big rumble last fall, and the continuing confusion created by the gray flannel and flat fanny set, our national spot fell way off. Big budgets went back into tv and/or into print.

Too bad, too, because radio was just beginning to make some really great strides. Sure there was some poor radio, but basically it was really coming to life. Some smart operators were giving it some real stature.

I remember that saying you used to have when we were drinking those 10-cent beers—“If you can’t sell it, lose it up so nobody gets the business!”

Sure sorry to hear about your resignation, Henry. Guess radio time buying is rough these days. And for you, who used to really go to bat for radio with the account execs and clients, it must be a real bad scene. If things are really tight, maybe we could make room for you on the local staff. Of course, beer is two bits a glass here now!

Kindest regards,

Charlie
Air media: dramatic way to sell movies

“Building anticipation” is the strategy this agency uses on air media to build motion picture audiences.

A word of caution: tv, am, fm are all different. Ad campaigns must be planned separately for each.

Bridgitte Bardot not visual?

“Oh yes, of course,” admits Mort Goodman, Goodman and Rouse, Inc., Los Angeles. “But” he adds with a fine Gallic flair, “she’s more enticing to talk about.”

So Goodman, who handles radio and tv advertising for several major motion picture studios and distributors in Los Angeles, used radio exclusively for KTLA’s recent endeavor La Parisienne.

Naturally tv is used—but he reserves, for tv only, pictures with a big visual story to tell. Radio is often used alone; tv is always used as an addition to the radio schedule.

“What we’re doing,” explains Goodman, figuratively adjusting his beret, “is building anticipation for the product, not giving it away all at once.”

Goodman approaches this challenge of building anticipation in a well-planned fashion. “Tv, am and fm are each a different advertising medium,” he says, “and to get the most out of them, advertising must be planned separately for each.”

For tv: Surveys in the peak days of the movies showed that trailers on the screen produced a minimum 50% advertising benefit, their influence often determining the salability of many pictures. “But it’s no longer possible to assume that every trailer will get the habit-pattern exposure it once did,” he adds, “Now you design a selective trailer, utilizing the potentially greater audience, but taking into account the interests, tastes, incomes and age groups you’re speaking too.”

For fm: This is used whenever there might be interest in a picture “among a discriminating audience.” A word of caution from Bernice (Bunny) Walker, G&R media director: “Don’t steal from the am budget to accommodate fm. The reasons for reaching the fm audience are as distinct as the reasons for using radio for one impact and penetration, tv for another.”

On radio, Goodman uses 30’s and 60’s providing descriptive copy of the film, together with exhibitors and dates. On tv he uses a strong film clip, together with a slide listing the dates and theaters showing the film to make a 20-second spot. A 60 permits the use of several clips.

When budget permits, he uses a “saturation” schedule for full impact. Such was the case with The Vikings in June. The budget was $10,000. Radio spots, on six stations, began 10 days before, but ended with the opening. Four tv stations began five days before the 20 June opening, ran through 21 June. And, as a topper, tv station KTLA gave live coverage to both the Friday evening and Saturday “kiddie” premiers.

To take advantage of the impact created, the film was first-run for two weeks only, then rushed into 14 community theaters and drive-ins. In two weeks, reported Variety, “it hit a smash $135,000 or better...”

“There is no more perishable merchandise than a motion picture,” Goodman says. But he and his newly-acquired partner, Art Rouse, hold that any product introduction, short-term campaign or local promotion, should be included in the same category. “The dramatic presentation, with the same market-building through anticipation, should be applied to other things as well,” they believe. This philosophy is practiced with their real estate, home appliance and industrial accounts.

“Take an automobile,” Goodman says. “Because it’s made of steel and chrome it isn’t looked upon as a perishable, especially during its introduction. It comes in big all right; but not hard enough or fast enough. A change in advertising concept would help produce a healthy change in sales.”

“But regardless of the product,” Goodman adds, “it’s imperative to strengthen the impact by creating a separate image for every medium used. “You can’t,” he adds, “merely re-tool a tv commercial for radio or vice-versa.”
Slight rise seen in daytime spot rates

- Latest Katz Agency survey predicts nighttime spot radio rate level will remain about the same this year
- Four-network total of sponsored hours for this week at 88 hours, compared to 88.1 hours for week ending 18 July

Spot radio trends will remain about the same during the coming year—with just a nominal increase predicted in daytime rates, and practically no change in nighttime.

So says the Katz Agency, in its latest survey of spot rate trends.

One emerging trend in radio, according to Daniel Denenholz, v.p. in charge of research-promotion at Katz, provides for an increase in the number of announcements per week covered by package plans.

This radio index of stations represented by Katz, is based on rates as of 1 January of each year.

Here is the comparison of rate trends in spot radio for the past three years:

<table>
<thead>
<tr>
<th>YEARS</th>
<th>DAYTIME BASE RATES</th>
<th>NIGHTTIME BASE RATES</th>
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<td>1955</td>
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As for network buys, the four-web total of sponsored hours for the week ending 15 August is 88 hours. This compares with 88.1 hours for the week ending 18 July.

Here are some of the highlights:

- **ABC**: Carling Brew, Standard Oil and Western Airlines will sponsor the All Star Football Game; Sterling Drug has bought 15 minutes of news and sportscasts. Outgoing clients include Bristol-Myers and Philco.
- **CBS**: American Tobacco is in for 55 minutes, Congoleum Nairn for 100 minutes in various shows and Miles Labs, for 25 minutes of newscasts. American Motors, Hearst and Exinrude are out.
- **MBS**: Readers Digest, for 50 minutes and General Foods for 15 30-sec announcements, are in; Dumas Milner and Nestle Co. are out.
- **NBC**: New clients include General Foods, RCA and Wildroot. Carling Brew, Dow Chemical and Exinrude are out.

**Note**: The list of network clients will not appear in this issue.

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### 1. RADIO'S DIMENSIONS TODAY

#### Radio homes index

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>48.9 radio homes</td>
<td>50.8</td>
<td></td>
</tr>
<tr>
<td>48.1 radio homes</td>
<td>50.0</td>
<td></td>
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</table>

**Source**: A. C. Nielsen estimate. 1 July each year, homes figures in millions.

#### Radio station index

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>95,460,000</td>
<td>90,000,000</td>
<td></td>
</tr>
<tr>
<td>37,200,000</td>
<td>35,000,000</td>
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<td>10,000,000</td>
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### Radio set index

<table>
<thead>
<tr>
<th></th>
<th>1958</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>95,460,000</td>
<td>90,000,000</td>
</tr>
<tr>
<td>Auto</td>
<td>37,200,000</td>
<td>35,000,000</td>
</tr>
<tr>
<td>Public places</td>
<td>10,000,000</td>
<td>10,000,000</td>
</tr>
<tr>
<td>Total</td>
<td>142,600,000</td>
<td>135,000,000</td>
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</table>

**Source**: RAB, 1 July 1958, 1 July 1957.

### Radio set sales index

<table>
<thead>
<tr>
<th></th>
<th>June 1958</th>
<th>June 1957</th>
<th>6 Months 1958</th>
<th>6 Months 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>656,728</td>
<td>729,421</td>
<td>2,964,338</td>
<td>3,638,969</td>
</tr>
<tr>
<td>Auto</td>
<td>233,433</td>
<td>416,658</td>
<td>1,464,519</td>
<td>2,834,676</td>
</tr>
<tr>
<td>Total</td>
<td>892,161</td>
<td>1,145,479</td>
<td>4,428,857</td>
<td>6,473,645</td>
</tr>
</tbody>
</table>

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

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**SPONSOR • 16 AUGUST 1958**
As competition between stations becomes stiffer, SPONSOR ASKS:

How does a station become top-rated?

As competition between stations becomes stiffer, three station men review the factors that help make a station top-rated in its market.

Douglas Holcomb, director of promotion & advertising, WGBI-WDAU-TV, Scranton, Pa.

"Primarily it is network shows"

Every promotion director is employed by the "top station" in his market. If you don't believe that ask him.

And he will prove his station is tops—tops in something anyway. Tops in quarter-hour merchandising . . . or tops in unsold quarters. But certainly tops in something.

In many markets, nevertheless, there is a particular station which is tops and the promotion director of this station is able to prove it with a few indisputable figures from recognized rating services. Usually he points out that his station has more quarter-hour leads than all the other stations combined and has the largest share-of-audience from sign-on to sign-off.

Such a station is CBS affiliate WDAU-TV of Scranton-Wilkes Barre. It serves a million and a half people in the 19 counties in northeastern Pennsylvania, and has the figures to prove it. Why is WDAU-TV the top station in the market? The promotion department has had something to do with it. But a promotion department must have something to promote and WDAU-TV offers that "something more" which makes one station rate higher than another.

What is something more?

Primarily, it is the network shows. I firmly believe CBS offers the best shows and provides greater formation opportunities than its competitors. But not every CBS station enjoys WDAU-TV's dominant position so this cannot be entirely it.

Is it syndicated half-hour shows?

These are important and I like to confer with other departments before such shows are scheduled. Obviously, however, there are only a limited number of these syndicated shows available and promotion efforts tend to be stereotyped with equal opportunities available to all stations in the market.

Is it live shows?

This is an extremely important area.

A station must have its own live identity rather than become a "celluloid fill between network offerings". It provides an opportunity for varied programs appealing to every age group. WDAU-TV starts the day with its own live "morning show" followed with Romper Room for the children and ends the afternoon with Bingo at Home. But such shows are offered by many stations which do not dominate the market.

Is this "something more" found in film features?

WDAU-TV has been offering about 20 top film features per week with a daily Million Dollar Movie and Late Late Show. But many stations featuring the same pictures wind up far back on the rating race despite stereotyped promotion.

The thing that makes WDAU-TV different is the "something more" it offers its community in the field of news and public affairs programming. WDAU-TV maintains an independent news organization with a full complement of photographers. It subscribes to both AP and UPI. It is served by CBS Newsfilm and Western Union. These are basic services available to every station, of course.

In my opinion, it is the use of these services for public service that makes WDAU-TV different and provides the "something more." Public Service programming builds the station's prestige position. With these we serve the 52 communities in our area—each with a population of over 5000 people.

When Scranton and Wilkes Barre labor leaders were testifying before the McClellan Committee WDAU-TV was on hand and preempted commercial programs to bring 17,000 feet of sound film to its viewers on a same-day basis. Associated Press columnist Mercer commented that it was "the most complete coverage of a national news story ever achieved by a local station."

This then is the "something more" which makes WDAU-TV different. It is my job to make known to all 52 communities that WDAU-TV service is available to them and to properly exploit it.

Joel Chaseman, program manager, WJZ-TV, Westinghouse Broadcasting Co., Baltimore

"Public wants more than entertainment"

We don't think it is possible to give studied reasons as to why WJZ-TV is the No. 1 station in Baltimore, I suppose it is rather the accumulation of many factors. Most important broad principle, however, is our attempt, with some success, to understand and calculate the needs and appetites and desires of the public. The people of Baltimore want to be entertained and we are, in part, an entertainment medium and so we have been able to present to them not only the outstanding programs of the ABC Network, but also some of the finest film productions of Hollywood that have been produced over a 30 year period. To this we have added some important and novel local live programming such as Buddy Deane, Baltimore Close-Up, Your Romance and others.

But today the public also wants something more from television than just entertainment. They want to be informed, and at times they want to be educated. This is dictated by the increased tempo of newscasts during
the Baltimore closeup and throughout the day. The news presented includes not only reports from Keith McBee covering the Near East crisis and Lebanon, but also minute by minute reports from Washington through our Westinghouse Broadcasting Co. Washington News Bureau and an aggressive job of varying local news. In addition, we have had several opportunities to present public affairs programming of a spectacular type and to associate ourselves in a very close way with such community projects as Charles Center and others.

Two other points: We believe you have to tell the public what we are doing and therefore we have promoted our station and its schedule.

Secondly, although we don’t always succeed, we recognize the indisputable nature of showmanship in every presentation whether it be a film show or news program and public service program or even a promotion effort. We are competing for the attention of the public and the competition is tough so we better be good or there’ll be no one looking no matter how noble or pioneering our programing efforts are.

David Witherspoon, pub. rel. & prom. director, WRAL-TV, Raleigh, N. C.

A hand-sewn Maine moccasin is a quality product. Shoe manufacturers and other leather products of southern Maine contribute nearly $150 million to the state's product value and pay more than 16,000 workers approximately $46 million. These family wage earners work, play and spend most of their income in the 13-county Maine-New Hampshire market.

SOLD AND SERVED BEST BY WCSH-TV
Naturally they are among the nearly one million viewers who watch Channel 6 most

APRIL 1958 TOTAL AREA ARB
Quarter hour firsts
WCSH-TV 83.3%  Station "B" 16.7%
(*Copr. 1958 SM Survey of Buying Power, further reproduction not licensed.)

WCSH-TV
PORTLAND, MAINE
HELP YOURSELF TO THE BIGGEST AUDIENCE IN THE RICH ROCHESTER AREA!

* Rochester Metropolitan Area TELEPULSE March 1958

14 OUT OF TOP 15
MOST ROCHESTER FAVORITES

181 OUT OF 281
MOST FIRSTS In Daytime QUARTER HOURS

322 OUT OF 455
MOST TOP QUARTER HOURS

141 OUT OF 168
MOST FIRSTS In Nighttime QUARTER HOURS

In Rochester, N. Y.
CHANNEL 10 Measures Up!

HELP YOURSELF TO THE BIGGEST AUDIENCE IN THE RICH ROCHESTER AREA!

1. Programming: We program from the Garroway Today show thru Jack Paar.

2. Heavy promotion of network and local shows by:
   A. On-the-air announcements
   B. 10 billboards
   C. Bus cards in the two leading cities
   D. Direct mail.
   E. Radio spot announcements.
   F. Newspapers.
   G. Guided tours.

3. WRAL television offers less duplication of coverage. In certain areas in our coverage radius viewers have at least three stations from which they may view a rival network's programming.

4. Superior news and sports coverage. Our geographical advantage of being located in the capital city where the majority of news breaks in the state occur is a big factor in our audience dominance. Experienced reporters are headed by an editor with wide news gathering background. Too, Raleigh is often called the “Sports Capital of the South,” with three large universities boasting nationally known athletic teams located within thirty miles. Ray Reeve, the “Dean” of southern sportscasters, has been heard for nearly twenty years on sports networks of up to 50 radio stations. He brought to WRAL television a ready made sports audience.

5. Superlative equipment — competent personnel: Confidence in the station was created early by a minimum of lost time due to equipment failure. The station is equipped throughout with new General Electric equipment. Two of the south’s largest studios are equipped with seven cameras, a rear screen projector and three 70 circuit lighting boards. The $100,000 remote unit is equipped for four cameras. The ampex video tape recorder is the first in operation in North Carolina. The experienced personnel, drawn from all parts of the country enjoy the finest in equipment.

6. Close liaison with set dealers and service technicians: Several months after the FCC issued our CP, all dealers and technicians in the area were advised of our target date, December 15, 1956. We made it to the minute.

7. Imagination in local programming: Local programs have a fresh approach, with attractive formats and new ideas. All programming is designed, not only for entertainment, but to give local and regional service.
Thaddeus sees **Red**

*and covers the 11th largest TV market with one station!*

Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!

*In the Providence market…*

**WJAR-TV**

*is cock-of-the-walk in station coverage!*

CHANNEL 10 • PROVIDENCE, R.I. • NBC·ABC • REPRESENTED BY EDWARD PETRY & CO., INC.

SPONSOR • 16 AUGUST 1958
Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape Recording. For Videotape cuts production costs to ribbons—brings "live local" spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.
SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is planning a major-market campaign throughout the country for its Dove Soap. The schedules kick off 1 September for 10 weeks. Minutes during nighttime segments will be slotted; frequency will vary from market to market. The buyer is Hank Cleeff; the agency is Ogilvy, Benson & Mather, Inc., New York.

Whitehall Laboratories, Div. of American Home Products Corp., is lining up schedules in top markets for its Anacin tablets. The 26-week campaign starts 1 September. Minute announcements will be used; frequency depends upon the market. The buyer is Chet Slaylaugh; the agency is Ted Bates & Co., New York.

Gulf Oil Corp., Pittsburgh, is initiating a campaign for its gasoline and oils. The schedules begin 15 September for 13 weeks. Minutes and chainbreaks during nighttime periods will be used, with frequencies varying. The buyer is John Warner; the agency is Young & Rubicam, Inc., New York.

E. I. Du Pont De Nemours & Co., Wilmington, Del., is planning a schedule to promote its Orlon wool. The campaign starts 25 August; minutes during both daytime and nighttime segments will be scheduled. Frequency will vary from market to market. The buyer is Trow Elliman; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Marathon Corp., Northern Division, Green Bay, Wis., is going into about 90 top markets to promote its household paper line. The schedules start 1 September, run until the end of the year. Minutes and chainbreaks, both daytime and nighttime, will be used. The buyer is Peggy McGrath; the agency is Young & Rubicam, Inc., Chicago.

RADIO BUYS

C. F. Mueller Co., Jersey City, N. J., is planning a campaign for major markets for its spaghetti and macaroni. The schedules will begin 9 September for 17 weeks. Minutes during daytime slots will be placed; frequency will vary from market to market. The buyer is Don Miller; the agency is Doherty, Clifford, Steers & Shenfield, New York.

Campbell Soup Co., Camden, N. J., is lining up schedules in top markets for its soups. The campaign will start 1 September for 26 weeks. Minutes, chainbreaks and I.D.’s during daytime periods will be scheduled, with frequencies varying. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

The Pharma-Craft Corp., Inc., Cranbury, N. J., is entering markets for its Ting products. The campaign will kick-off 15 September, run for eight weeks. Minutes during daytime periods will be slotted; frequency will depend upon the market. The buyer is Walter Reed; the agency is Cohen & Aleshire, Inc., New York.

Sponsor • 16 August 1958
Modern Tampa-St. Petersburg businessmen think big, move fast, keep the dynamic Twin Cities of the South growing rapidly in commerce, industry, sales! Result: TAMPA - ST. PETERSBURG is now 30th in retail sales, 27th in automotive sales, 29th in drug sales!

And, as usual, TAMPA - ST. PETERSBURG's number one station is WTVT! 10 of top 15 programs!* 30 of top 50!* Number one in news, sports, weather and kiddie shows! Only WTVT keeps up with the MARKET ON THE MOVE!

*June ARB
Time's getting short for fall starting dates and syndicators with new first-run products aren't going to wait much longer for those regional prospects.

The indications were this week, according to a FILM-SCOPE cross-check, that syndicators will in a couple weeks be making such product available for market-by-market selling.

If a series is to make a 1 October starting date in as many markets as possible, the syndicators will have to open the local sluices mighty soon.

Dancer-Fitzgerald-Sample is currently in negotiation for a good time slot in New York for L&M. The show: Mackenzie's Raiders.

It'll be a single market buy for L&M, not the regional deal rumored.

Amoco, via Joseph Katz, made its first syndication buy this week.

The oil company will sponsor the 15-minute Frank Leahy Show in 19 Northeast markets. A previous regional buy was for the eastern half of Person-to-Person. Since then the company has relied on spot announcements.

Ronzoni, through Emil Mogul, is on the verge of signing its next regional syndication buy.

The new series is to replace Honeymooners, which runs out this fall. Leading contender: MCA's first-run off-network series, If You Had A Million.

MCA made its sixth Paramount library sale this week, this one outside of the territorial U.S.

The station: KUAM-TV, Agana, Guam. The buy is apparently not for the full package, but on a picture-to-picture basis.

Two more sales are due to be announced this week.

Independent KTNT-TV, Tacoma, is scheduling what amounts to a local 90-minute drama series this fall.

A regional detergent, Deep Cleaner, has bought total sponsorship of the station's Screen Gems' Playhouse 90 re-runs, and will run the eight as Best of Playhouse 90 dramas on a once-a-month basis. (8:30-10 p.m.)

Deep Cleaner, through Pacific National Advertising, will promote the shows as a series of specials.

Burnett media chief Len Matthews this week said that there was no foundation whatever for the report that the agency was encountering much opposition from stations to the idea of granting "contributions" for film shows that Kellogg will be sponsoring.

Noted Matthews: "Some stations that originally declined to make special discounts for the programs Kellogg delivered had had their managers in here pitching for the business. Only in one remote market have we had a definite turndown."

These special discounts for delivered Kellogg film series are: two programs, 20%; three programs, 25% and four programs, 30%.

The four shows: Huckleberry Hound, Superman, Bill Hickok, Woody Woodpecker.
MARKETING WEEK

One of the biggest revolutions in food processing may be over the horizon. It’s irradiated foods. Radiation cuts down the decay process so that foods can be stored without refrigeration.

The potential effect on the frozen food business from this development is another example of how modern technology is setting marketing on its ear.

According to reports, irradiated foods are still in the experimental stage with some answers still to be found.

Growing consumption of iced tea has given a lift to the powdered variety.

Tip-off that powdered (instant) tea may be a comer is Lipton’s introduction of its own brand this summer. Lipton, kingpin of the tea business, is testing it in four markets.

Powdered tea is not new. Nestle, with its Nestea, and Standard Brands, with its Tender Leaf name, have been marketing “instant” teas for about 10 years. Nestea, which has been recording summer sales hikes steadily, went national two years ago, is being plugged this summer on the Gale Storm Show, MBS, spot radio and tv, three shelter magazines and two store books.

Seeman Bros., which distributes regionally under the White Rose banner, also introduced a powdered tea this summer. The firm already has on the market a White Rose liquid tea concentrate.

Admen regard tea marketing as tricky.

One reason is the lack of figures on how it’s used, particularly as regards iced tea. A Tea Council study, done some years ago, reported that about 35% of all tea is consumed in the iced form.

Iced tea consumption varies considerably by regions. It’s relatively low in the north, high in the south. On top of this, overall tea consumption is highest in the east, lowest in the west. Men appear to have a higher preference for iced tea than women. As for seasonal variations affecting iced tea consumption, humidity as well as temperature seem to affect its use.

Some revealing figures on total tea consumption were reported in Pulse’s study of eating habits in 26 metropolitan areas last August. Percent of people drinking tea is low in the morning, rises to about one out of 10 for lunch, hits a peak for dinner. During the week nearly 24% of those interviewed reported drinking tea at dinner, a higher percentage than coffee drinkers.

New products or product changes have been a basic feature of marketing during the 1950’s, but the recession has put added pressure on manufacturers to come up with profitable ideas.

Here are three key trends to watch, according to one experienced adman.

• Germicidal additives to laundry, dishwashing and toilet products.
• The small, economical car.
• Dietetic (non-fattening) foods.

The latter category is now over the hump so far as chains are concerned. Turnover has raised the profit-per-foot to competitive levels. Low calorie salad dressings are making good headway and a line of non-fattening soups is on the verge of a debut.
Vacations...

MINNESOTA'S 2ND INDUSTRY! Over 1,000,000 vacationers will eat, sleep, drive, fish, play and BUY...
spending more than $55,000,000 THIS summer in KDAL—KDAL-TV land!
AGENCIES

D’Arcy has apparently given up all hope of recovering the Coca-Cola account. It’s just been assigned the $83-million Nehi budget.

Compton pulled out of Nehi a couple weeks ago because of “policy disagreements.” The account had also been at BBDO.

The Leo Burnett Co. celebrated its 23rd anniversary last week.

Some vital statistics:

1) Started in 1935 with a staff of eight (four of whom are still with the company), it is now staffed by 800—including people in the Canadian office.

2) Original members of the famous Chicago-based agency: Leo Burnett; Strother Cary; Mary Keating (Burnett’s secretary); and DeWitt O’Kieffe.

3) Twelve members of the firm have been with Burnett for 20 years; 15 people for 15 years; 30 for 10 years, and about 200 for five years.

Highlights of the celebration:

- Men members of the 5-, 10-, 15-, and 20-year clubs reported in wearing their “Burnett ties”—navy blue, printed with the Burnett logo (reaching for the stars). Members of the 10-year club are awarded the star reader’s cuff links in gold. Five-year and over women employees are given “Burnett Apple” earrings, also in gold, as are wives of the over 10-year club members.

- At the various luncheons celebrating the anniversary, each of the five-year and over members were presented with wallets containing 23 new dollar bills. Burnett’s waiting room was filled with flowers sent by reps and other Michigan Avenue well-wishers.


Working arrangement: With no merger or change of ownership contemplated, Wilson, Haight, Welch & Grover, Inc. of Hartford and New York, has formed a working affiliation with the Philip J. Meany Co., of Los Angeles.

PICTURE WRAP-UP

Have clients—will travel: Jim Stanley, an adventurous pr man, is off on vacation to the Great Smokey Mountains of Tennessee, with the unique idea of mixing business with pleasure—namely existing on products made by his agency’s (Anderson & Cairns) clients on his 12-day scooter jaunt.

Shaking hands after signing a contract making WJRT, the Good-will station in Flint, Mich., a primary ABC-TV affiliate, are John Patt (l), president of WJRT and Oliver Treyz, president of ABC-TV. Watching (l to r): Worth Kramer, executive v.p., WJRT; Ralph Hatcher, national mgr. ABC-TV station relations, and Robert Coe, regional mgr. ABC-TV station relations.

All out for safety: To aid in the state’s campaign to cut down auto accidents, WBTV, Charlotte, painted its billboards like a N. C. auto license, and gave the Highway Patrol 30,000 blotters to distribute to drivers, bearing drive carefully messages.
Purpose: To provide each agency with opposite coast facilities.


Bryan Houston, Inc., has appointed Evelyn Konrad, Public Relations, as the agency's pr consultant.


Stanley Reiss, research manager at The Parkinson Advertising Agency . . . William McAffenna, Jr., creative executive on proprietary new products, Lambert & Feesley.

Kenyon & Eekhardt, Chicago, announces these personnel advancements and additions: Alvin Blatchley, creative supervisor, to v.p.; John Dilling- brem, account executive on Pepsi-Cola.

William Grafton, copywriter; Walter Lecat, senior art director, and Kermit Lindberg, tv art director.


Waldie and Briggs named these new posts: James Bolt, exec. v.p.; Leona McMullen, treasurer; Robert Christopher, v.p. on client contact, and Robert Ingalls, director of plan and copy.

ADVERTISERS

Look for spot activity among the Chicago agencies to take on real tempo the next two months.

Among the food's planning to return

Former beauty title winners, now WPTV, Miami secretaries, pause on the way to lunch. L. to r. front row: Patricia Alter, Miss Pretty Girl; June Edmonds, 13 title winner. Back row: Onida Smith, of Miss Alabama contest; Virginia Booker, Miss Selkowanna for General Motors and Nancy Edwards, Miss Real Estate

Open for business: Houston model Jean Johnson tells KTRK-TV's Ted Nabors, on his Soundtrack show, that Trovell and Assoc., a new agency in Houston, is ready for accounts

Time on their hands: Marlene, the WAMP "Radio Clock Girl" adjusts the watch of Radio Clock star Bob Drew, Pittsburgh's timekeeper, in front of the Buhl Planetarium's pendulum

Pied piper? Almost: The entire town of Mt. Vernon, O. turned out to help Columbus WBNS-TV film an opening for its children's program, the Flippo Show. Flippo the Clown, host of the show, appeared in the town square playing a flute, while some 1,000 kids followed him. The parade ended at a party for participants
Newsman of his day, the community Town Crier was looked for, listened to — and believed in. Today, the same respected function of helping to keep a community informed is being performed by the hard-working television newsman and his staff... Storer Broadcasting television newsmen have a facility for assembling the news fast and accurately, then presenting it in the most interesting way possible. This recognized talent has been a distinct benefit to advertisers who have taken advantage of the prestige and audience loyalty gained by the Storer “Town Criers” in their markets.
Storer town criers of Television

KEN ARMSTRONG
News and weather seen nights a week, 11:15 pm
WJW-TV
Cleveland

DOUG ADAIR
6:30 - 6:45 pm
City Camera with rapid-fire news of Cleveland
WJW-TV
Cleveland

JIM DONELY
One of the highest rated shows in the market... 11:00 Sat. and Sunday evenings
WJW-TV
Cleveland

WARREN GUTHRIE
Ohio's outstanding news man featured on "Sahio Reporter," 11:00 pm Monday - Friday
WJW-TV
Cleveland

BOB MANN
Weekday local news at 1:05 pm
WAGA-TV
Atlanta

PAUL RAYMON
Covers the news at 6:30 and 11:00 pm
WAGA-TV
Atlanta

ED BLAIR
With 13 years of experience, one of the most respected newscasters in Atlanta
WAGA-TV
Atlanta

SKIP THOMAS
News at 6:35 pm week days and 6:00 pm Sundays
WAGA-TV
Atlanta

JIM UEBELHART
18 years of newscasting... first-hand knowledge of world affairs
WSPD-TV
Toledo

JIM RUDES
Thorough knowledge of international and national events
WSPD-TV
Toledo

BILL CHARLES
Specializing in local events and news
WSPD-TV
Toledo

DICK GRAHAM
On the air with the latest news
WVUE-TV
Wilmington-Philadelphia

GARY GEERS
Newscasting right off the wires in the news room
WVUE-TV
Wilmington-Philadelphia

JAC LEGOFF
Michigan's number one TV news personality
WJBK-TV
Detroit

DICK SWANSON
Senior staff member weather news each evening at 6:35
WAGA-TV
Atlanta

WARREN GUTHRIE
Ohio's outstanding news man featured on "Sahio Reporter," 11:00 pm Monday - Friday
WJW-TV
Cleveland

ED BLAIR
With 13 years of experience, one of the most respected newscasters in Atlanta
WAGA-TV
Atlanta

BOB MANN
Weekday local news at 1:05 pm
WAGA-TV
Atlanta

DICK SWANSON
Senior staff member weather news each evening at 6:35
WAGA-TV
Atlanta

SPONSOR • 16 AUGUST 1958
to spot are Cream of Wheat, Wilson and Morrell.

In the construction field, Masonite is blueprinting a fall push, announcing the opening of housing divisions.

Probably to no one’s surprise, R. J. Reynolds showed up as the No. 1 user of radio in a breakdown of leading spot advertisers for the second quarter of 1958 issued by RAB.

The next 10 top users of spot, in this order, were: Ford, American Tobacco, Lever Bros., Best Foods, General Motors, Sterling Drug, Colgate-Palmolive, Texas Co., Liggett & Myers and Sinclair Refining Co.

Two past stalwarts of the Ford Motor Co.’s advertising department have been retired.

They are:
- Ben R. Donaldson, with Ford for 39 years, and director of institutional advertising for the past four years. (He will be retained as an advertising consultant.)
- Robert F. G. Copeland, who had been on medical leave of absence since 1 May. He was with Ford for 10 years, most recently as acting director of the company’s product advertising and sales promotion office.

Campaigns: The Genex Corp. of Union, N. J., starts participation in a new tv show this week. Dubbed Concentration, it airs on NBC TV weekdays, 11:30 a.m. to noon. To promote its watchbands, the company will give away 14-karat gold bands as prizes each week.

National Shoes, for its preschool and fall advertising, plans a saturation radio drive, using one-minute “musical reviews,” to be aired up to 942 times a week by 50 radio stations in N. Y., N. J., Conn., Mass., and Md. Agency: Emil Mogul.

Strictly personnel: M. Tenney Hulett has been named to the newly created post of market research manager for the Borden Foods Company—responsible for marketing and consumer research for the food products division.

**Networks**

The top 10 network radio users, by category, for the second quarter, 1958, according to RAB were:

<table>
<thead>
<tr>
<th>Category</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Drugs</td>
<td>16.5%</td>
</tr>
<tr>
<td>2. Automotive</td>
<td>15.5%</td>
</tr>
<tr>
<td>3. Food and Grocery</td>
<td>11.0%</td>
</tr>
<tr>
<td>4. Religious</td>
<td>9.0%</td>
</tr>
<tr>
<td>5. Tobacco products</td>
<td>7.0%</td>
</tr>
<tr>
<td>6. Toilet requisites</td>
<td>7.3%</td>
</tr>
<tr>
<td>7. Canned goods</td>
<td>5.4%</td>
</tr>
<tr>
<td>8. Miscellaneous</td>
<td>3.8%</td>
</tr>
<tr>
<td>9. Ale, Beer, Wine</td>
<td>3.7%</td>
</tr>
<tr>
<td>10. Confections, soft drinks</td>
<td>3.2%</td>
</tr>
</tbody>
</table>

The five leading network users, for this quarter, listed alphabetically, were: Bristol-Myers, Brown & Williamson, Ford, General Motors and R. J. Reynolds.

Network affiliations: New station, WTAE, Pittsburgh, begins operation 14 September, as a primary vhf affiliate of ABC TV . . . Eighteen stations have joined Mutual in the past 90 days and 43 present affiliates have renewed their contracts, the largest being CKLW, Detroit.

---

**First in Fresno**

KMJ-TV has more quarter hour firsts than all other TV stations covering the Fresno area combined.

The May ’58 APB reports—From Sign-on to Sign-off Sunday through Saturday KMJ-TV leads with 227 quarter hour firsts while Station B has 122, and Station C has 85.

There were 21 ties. Results involve quarter hour periods when KMJ-TV and Station B and/or Station C were on-the-air.

KMJ-TV • FRESNO, CALIFORNIA • McClatchy Broadcasting Company • The Katz Agency, National Representative

SPONSOR • 16 AUGUST 1958
This is the kind of hold our station has on people

There are two sides to figures—"how many?" and "how much?" Their relationship depends on viewer loyalty.

Well, what is loyalty—the impulse, for example, that keeps sets tuned to Channel 7 in the 747,640 TV homes of 41 flourishing counties in 3 states? Its cause is allegiance to the station image projected by our thoughtful programming—by our many, valued service features—by little things of big import, like no triple-spot aggravations. Its evidence lies in our steady predominance in mail counts, ratings and constant communication. Here, that loyalty can transfer itself to you.

So sponsors find that in the WHIO-TV marketplace "how much?" is just about "how many?"... George P. Hollingbery can tell you more from another set of realistic figures—our rate card.

ONE OF AMERICA'S GREAT AREA STATIONS
Reaching and Holding 2,881,420 People
**WSYR COVERS **

*80% MORE RADIO HOMES*

**Than the No. 2 Station**

This amazing margin of superiority makes WSYR unquestionably the most effective and economical buy for radio advertisers in a market where buying power exceeds $2.5 billion annually.

WSYR attracts the adult, able-to-buy audience by maintaining a high standard of quality performance, by professional performers. In every category of programming—news, music, sports, drama, variety, farm programs and public service events—WSYR is the leader in the Syracuse area.

**NBC in Central New York**

*WYSR* Represented NATIONALLY by

HENRY L. KRISTAL CO.

5 KW • SYRACUSE, N. Y. • 570 KC

**ASSOCIATIONS**

The Screen Extra Guild's latest newsletter attacks AFTRA's petition with the NLRB for exclusive bargaining rights on talent in taped commercials.

SEG's claims: Its contracts with motion picture producers cover both filmed and taped tv commercials.

The Guild is set to defend its jurisdiction over tape at the NLRB hearings, to start 25 September in New York.

**Television stations donate $65 million a year in spot announcements for public service.**

So says the Te Code Review Board of the NAB after a national survey of its members.

The survey's base: Three-to-seven-day checks of 101 stations in 43 cities during February, March and April.

The results: Te code stations donate annually nearly 900,000 public service spot announcements.

**To promote safety:** Sixty-one radio

*Please turn to page 62*
SURE every time buyer reads 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
and tv stations, members of the Mary-
land-District of Columbia Broad-
casters Association, designated last
weekend as "Deathless Weekend," in a
campaign for no traffic fatalities. To
promote it, the group used over 15,000
spot announcements.

The Chicago chapter of the Acad-
emy of TV Arts and Sciences last
week launched a membership drive
through Chicago's five tv stations, ad
agencies, talent and production firms,
in an attempt to tap all persons asso-
ciated with the tv industry.

Meeting: The New Mexico Broad-
casters holds its 1958 summer meeting
next week at the Avarado Hotel, Al-
buquerque. Officers include; Jim Dun-
can, president; Bill Mickel, v.p., and
Virgil Parker. III, secretary-treasurer.

They were elected: Cliff Gill, v.p.
of KBIG, Hollywood, named chairman
of the Standards of Good Practice
Committee of the NAB . . . Carlin
Heiman, to the service department of
RAB . . . Maynard Marquardt, presi-
dent and general manager of KATV,
San Luis Obispo, elected director of
District One, Southern California
Broadcasters Association.

REPS
Adam Young is showing signs of
moving heavily into tv, with these
key personnel shifts and expa-
sions:
Jim O'Grady, top tv man and head
of the Chicago office, leaves for New
York this week to head up the tv sec-
tion; Richard Kelliher, head of the
San Francisco office, replaces O'Grady
in Chicago; Frank Waters, from the
radio department, goes to head the
San Francisco office; and John Stella,
from Chicago, is going to Detroit to
open a new Adam Young branch there.

Rep appointments: Weed TV, for
WLBZ-TV, Bangor, in the New En-
l gland area; representation elsewhere, by
Venard, Rintoul & McConell . . .
Robert E. Eastman & Co., for
WAAB, Worcester, Mass. . . . Adam
Young, for the Gordon Broadcasting
Co. . . . Rambeau, Vance, Hopple,
Inc., as national reps for WYNN,
Florence, S. C., and Forjoe & Co., as
Southern reps . . . Tracy Moore and
Associates, to represent WLW, Cin-
cinnati, on the West Coast . . . Forjoe
& Co., as southern reps for WESR,
Tasley, Va.

FILM
CBS TV Film reports a 50% sales
increase the first six months of
this year over the same 1957 pe-
riod.

At the same time, the sales force was
upped 44% and other service person-
nel, 60%.

Current CBS catalogue comprises 28
series, largest in the syndicator's his-
tory. Current production commitments:
more than $3-million.

NTA and United Artists won't be
meeting in court.

Suit involving 820,000 AAP shares is
off, after NTA sold its disputed con-
tract to UA for $2-million.

The damage suit had entailed $18-
million.

Sales:
• CBS TV Film's Colonel Flack
has amassed $1-million in sales in the
past two weeks.

Buyers include Dayton Power &
Light. Bell Bakeries (a regional buy
in Florida); Loblaw Supermarkets
(up-state New York); Laclede Gas
Co. (St. Louis); Kroger Foods
(Steubenville and Pittsburgh); Big
Bear Store (Columbus); Hudephol
Beer (Cincinnati). Series has also
been sold to 12 stations.

• A newcomer to syndication,
Adams Dairy, will sponsor Jeff's Collie
on KMON-TV, St. Louis.

Company was previously a spot an-
ouncement buyer.

Re new series: NTA and the BBC
will co-produce The Third Man, with
James Mason. Nineteen episodes will
be shot in England. 20 in Hollywood . .
another KTTV, Los Angeles, show
Satellite Police, is slated for national
syndication.

In the foreign markets: Osaka TV,
Japan, has bought Official's fourth se-
ries of Robin Hood. Renewing sponsor
is Lion Toothpaste.

New company: RKO Teleradio
has formed an independent sub-
sidiary to take over the functions of
RKO TV.

Its title: Show Corp. of America.
YOUR FUTURE IS GREAT IN A GROWING AMERICA

AMERICA ALWAYS OUTPERFORMS ITS PROMISES

We grow so fast our goals are exceeded soon after they are set!

7 BIG REASONS FOR CONFIDENCE IN AMERICA’S FUTURE

1. More People – Four million babies yearly. U. S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More Jobs – Though employment in some areas has fallen off, there are 15 million more jobs than in 1939 – and there will be 22 million more in 1975 than today.

3. More Income – Family income after taxes is at an all-time high of $5500 – is expected to pass $7000 by 1975.

4. More Production – U.S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.


6. More Research – $10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More Needs – In the next few years we will need more than $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, “Your Great Future in a Growing America.” Every American should know these facts. Drop a post card today to: The Advertising Council, Box 10, Midtown Station, New York 18, N. Y.
RKO TV's television personnel will be moving to the new company intact.

Strictly personnel: NFA has added seven new salesmen to its force. They are: Bill Rhodes, Roger Wilson, Barney Goldman, Frank Myers, Paul Weiss, M. C. Gregory, Crenshaw Bonner.

**RADIO STATIONS**

The top 10 spot radio users, by category, for the second quarter, 1958, according to RAB were:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>% OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Foods</td>
<td>25.0%</td>
</tr>
<tr>
<td>2. Gasoline, Lubricants</td>
<td>11.5</td>
</tr>
<tr>
<td>3. Tobacco products</td>
<td>10.8</td>
</tr>
<tr>
<td>4. Ale, Beer, Wine</td>
<td>8.3</td>
</tr>
<tr>
<td>5. Cleansers</td>
<td>7.4</td>
</tr>
<tr>
<td>6. Drugs</td>
<td>6.7</td>
</tr>
<tr>
<td>7. Automotive</td>
<td>6.4</td>
</tr>
<tr>
<td>8. Toilet Requisites</td>
<td>4.2</td>
</tr>
<tr>
<td>9. Confections, Soft drinks</td>
<td>2.8</td>
</tr>
<tr>
<td>10. Agriculture</td>
<td>2.3</td>
</tr>
</tbody>
</table>

FM tidings: WQXR, the New York Times radio station, goes into operation this week as an fm network.

With the formation of the WQXR Network, 11 fm stations will pick up most of WQXR's programming, from 7:30 a.m.-1:00 a.m., to service upstate N. Y. listeners.

Advertisers now have the option of buying WQXR separately or as a network.

Station acquisition: Sherwood Tarlow, president of WHIL, Medford-Malden-Boston, and head of Tarlow Broadcasting Stations, adds another member to his group—subject to FCC approval—WBWJ, New Orleans.

Call letters change: From KVDO to KHOW, as new owners, the Western Broadcasting Enterprises, take over this 35-year old Denver station.

Sport Buys: The Pittsburgh Steeler pro football games return to WWSW this fall, co-sponsored by Duquense Brewing and Marlboro . . . The Baltimore Colts football games via WBAL this fall, for S. & N. Katz, jewelers.

Speaking of sports, Roy Campagna started his radio show, Campy's Corner, on WINS, New York, this week—for P. Ballantine and R. J. Reynolds.

Promotions, contests, and stunts:
- WAKE, Atlanta, sponsored its second "Family Night" event—this time at Ringling Bros., Barnum & Bailey Circus. Listeners received a discount on reserved seats when they presented a "WAKE Family Buck."
- WNFA, New York has come out with a radio dial setting guide to be sent to 5000 auto dealers and services, giving instructions for setting car radio dials.
- WDOM, Cleveland is showing a film, made by its staff, dubbed "What A Day." It's behind the scenes peak at the station's operation. New York timebuyers will be viewing it this month.
- In a quadruple alliance, WBZ & WBZA, Boston-Springfield, six Drive-in theaters, Raymond's Department Store and Trans World Airlines are sponsoring a Trip To Disneyland contest—sending a boy and girl, accompanied by parent, on a week to the California fun land.
- To promote its Pannet Payoff show on WIRE, Indianapolis, the sponsor, The John E. Smith Co., food brokers, send a representative to the WIRE listening area in a mobile unit. He calls on homes at random, paying cash prizes to housewives who have any of the products mentioned on the show.

Anniversary notes: WRC, Washington, celebrating 35 years of broadcasting in the Capital . . . Ivan Miles, program director of Atlanta's WGST, observing his 20th year with the station.

Station staffers: James H. Shoemaker, former eastern sales manager of sponsor, appointed national sales manager of WLS, Chicago . . . Allan Gilman, named assistant general manager and director of sales, KGO, San Francisco . . . Walter Dunn takes over as co-owner and co-manager, WFIL, Ft. Lauderdale; R. L. Bowles, manager of the station for eight years, now heads the newly formed South Florida Broadcasting, Inc. . . . Herb Wixson, v.p. in charge of sales, KGB, San Diego . . . William Whitmarsh, account executive, WBB, Baltimore.

Donald D. Sullivan of KVTV, Sioux City and WNAX, Yankton; and Fred E. Walker of WTTM, Trenton, have been elected vice-presidents of
How TV Guide's 16 rating can
insure a high rating for your show

Across the nation, one TV family in six
reads TV Guide magazine (circulation base
6½ million as of October 4). In itself, that
is the equivalent of a 16 rating.
Consistent advertising of your pro-
gram in TV Guide magazine is your best
insurance of both high ratings and high
sponsor identification. For TV Guide
readers look at the magazine before they
turn on their set. Each reader, on the
average, reads it five times each day.
You get not just one but many chances to
build the interest of millions of families in
your show and your stars.
With TV Guide's 50 regional editions,
you can mesh your advertising perfectly
with your station lineup, without waste
circulation.
TV Guide is the national watchword.
And—note this well—it is as valuable for
advertising your products as your programs.

A WEEKLY MAGAZINE...A DAILY HABIT
Freece reporters.

Richard MERCHANDISING POMITIONia-e

80.8 Cincinnati, didn't own managei

WFIL-TV, rejoined F. man Peoples

with resl

think?,

fin

panded

The Los Angeles' KTTL's exclusive cover-

age of the finals of the Miss Universe

Beauty Pageant kayoed all opposition

with a 48 rating at 11:00 p.m. and a

80.8 share of audience.

The special ARB survey has made

at the request of Anderson and McCon-
nell Advertising, agency for Max Fac-
tor, one of the sponsors of the series.

WTVP, Decatur, Ga., threw a huge party at Chicago's Yacht Club for the
town's leading timebuyers and other

media people.

Purpose: To celebrate the station's

new ownership. This group includes:

George Bolas, media director at Ta-
tham-Laird, Decatur and the Swanson
Brothers of Swanson Frozen Foods (an

account handled at Tatham-Laird).

Tv programing notes:

• KLOR-TV, Provo, Utah, is first
to purchase the videotape version of

WGN's Ding Dong School as a week-
day strip for a 52-week series. KLOR-

TV is a new independent station airing

about 1 October, in full color.

• KSTP-TV, Minneapolis-St. Paul,

made tv history when it received, then

broadcast live, the first tv pix from the

edge of outer space.

Following the launching of a Navy

Stratolab balloon flight, pictures were

shown that were taken via a cigar box

tized, 2½ ton tv camera valued at

$6,000 inside the balloon. The shots

were on the air 1½ hours after

launching.

• Stereophonic sound experiments

are still underway in Chicago, the lat-

est via WBBM-FM and WBBM-TV.

Broadcasting Jazz in the Round in full-

range three-dimensional sound, these

joint forces stereo'd the show as it was

being produced.

Tv promotions re the Lawrence

 Welk personal appearance tour:

• WBKB-TV, Chicago, participat-
ing in the 11-city personal appearance

tour of ABC's Lawrence Welk Show,

presented a 2½ hour variety concert in

Chicago's Amphitheater. The Welk's

group was kicked off with a motorcade

esorting the entourage into town.

Award: KGUN-TY's client, the Tuc-

son Realty & Trust Co. awarded for

excellence in insurance copy by the In-

surance Advertising Conference. The
copy was written by K-GUN

staffers.

On the move: George C. Collie, ap-

pointed national sales manager of

KOSA-TV, Odessa, Texas . . . Alexan-
der Field, Jr., named program man-

ager, WGN-TV, Chicago . . . George

Pamental, sales account executive.

WABC-TV, New York . . . Richard

Gochnauer, account executive,

WBAL-TV, Baltimore . . . Don Peirce,
promoted to local sales manager,

WFMY-TV, Greensboro, N. C.

KDKD-TV, Pittsburgh, announces

these staff promotions: William Mc-

Gaw, assistant program manager;

Roger Wolfe, operations supervisor;

and Ernst Moenckmier, director of

creative services.

FINANCIAL

Storer Broadcasting declares a quar-
terly dividend of 45¢ per share on its

Common Stock to stockholders of rec-

ord 29 August 1958, maintaining the

regular annual dividend rate of $1.80

per share.
Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use, easy to take with you when you’re traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, TV film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen’s eating directory, airlines and railroads, news services and trade magazines.

It’s the most comprehensive little book of its kind in the field. We’ll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.
LOCAL RATE

(Cont’d from page 28)

torz established two general classifications of accounts—retail and product—with retail accounts receiving the local rate and product-accounts the national.

In the Storz list of "national rate" accounts are: ales, beers and wines, automotive dealer associations, and regional or zone offices of automotive manufacturers, distributors and whole-salers of national products and appliances, food brokers, drug jobbers, and other product brokers, manufacturers representatives, all petroleum products, all publishers’ advertising, and transportation companies operating in inter-state commerce.

Accounts entitled to the "local rate" are soft drink franchised bottlers, finance companies, banks, and retail clothing and grocery chain stores (when advertising said stores). Additionally, Storz set up certain qualifications and conditions for advertisers to be given the local rate. These included rules governing distribution, continuity, agency, billings, contracts, etc.

Along Madison Avenue, the Storz regulations have been received enthusiastically as a sound and a constructive step in the right direction. Opinion differs, however, as to whether the Storz formulas apply equally well to other stations in other markets.

Adam Young, one of the two rep firms representing Storz, feels that all stations will not establish the same account groups but that this isn’t important. What is important, says Adam Young, is that stations set up two groups of accounts—local and national—and see to it that "all accounts in the same group pay the same rate."

On the other hand, some veteran reps such as Arthur McCoy, exec. v.p. at John Blair & Co., feel that while the “account group system" represents a considerable improvement over most current station practices, the eventual solution for major stations lies in establishing a single rate for everybody.

At present 13 out of 40 stations represented by Blair have a single rate, and the number is increasing steadily. Blair reports that every station which has established a single rate has enjoyed healthy business increases.

A third solution, suggested by some agency media men, accustomed to working with newspapers as well as broadcast media, is merely a clear-cut definition of a “retail rate.” (For a discussion of these three suggestions, see box.)

One aspect of the current rate confusion which is receiving considerable speculation in agency and rep circles involves a point of law. Many agencies use the standard 4A contract forms which contain a “most favored nation” clause. Under it, an advertiser is entitled to a refund or rebate if a station grants a lower rate for "like broadcast."

Checking up on rumors that agencies were preparing to sue stations granting regional rates, SPONSOR found no evidence of impending legal actions. But agency men did say they were studying the 4A contract carefully, and would take steps to protect their rights if and when they found evidence of violations.

Another important consideration concerns the Robinson-Patman Act. Some agencies and reps believe that many local rate practices by individual stations are in direct violation of Rob-inson-Patman provisions (which forbid discrimination), and have asked their legal counsel for opinions on this phase of the problem.

Finally, industry groups and stations are concerned over possible charges of collusion, and anti-trust violation if, in clearing up the local rate confusion, stations try to act together to work out satisfactory solutions.

General opinion seems to be that the whole problem must rest finally with the individual station owner. His alone is the responsibility for analyzing his rate policy, modernizing it if necessary, and sticking to it in the face of any attacks.

Meanwhile, there’s little doubt that the present rate situation is bewildering and irritating to many advertisers and agencies. And there’s no question that prestige is at stake.

"Show me a station that doesn’t have a clearcut policy about local rates,” says a topnotch agency time-buyer, “and I’ll show you a station that can be had."

“National tv and radio spot together make up a three-quarter of a billion dollar business,” complains a v.p. of a top-10 agency, “but many stations, with their goofy ideas about local rates, are treating it like a bargain basement operation."

For SPONSOR’s editorial position on this difficult and troubling problem, see page 86.
This is the story of how a radio station increased its national spot business from $500 a month to $20,000 in a little over a year. Of how it accomplished this feat in the toughest market in the world—New York. Of how—broadcasting from Newark, New Jersey—it achieved this remarkable growth in the shadow of eight 50 KW facilities and in an advertising climate that traditionally considered North Jersey not as a separate market at all but rather a suburb of Madison Avenue.

The name of the station is WVNJ.

The yarn reads like something out of Horatio Alger but we feel keenly it is worth the study of every station manager in America who is convinced, like WVNJ was, that it has something to offer national spot.

It’s a history of an idea—a bright new idea in programming, for one. But in a deeper sense, it’s a story of faith in advertising. Not just lip service faith handed a sponsor—but an unshakeable belief that advertising was an essential vitamin of business growth for itself as well. WVNJ backed that belief with the best tangible evidence we know—money. Here’s what happened when—

ey bought what they sold
an idea was born...

One day late in 1956 WVNJ peered into its mirror on the wall and saw with disheartening clarity that it was not—definitely not—the fairest station of them all. More deflating than that, it realized it was not even considered a contender. National spot business was booming but nowhere near its doors. Other metropolitan New York stations were flexing their Pulse and Nielsen muscles but WVNJ's ratings were invisible to the naked eye. If ever a man had reason to slit his antenna—this was it. Today—just 15 months later—WVNJ's rate has gone from $8.50 per commercial minute (which it could barely sell) to $22.50 per spot—with a list of national and regional sponsors anxious to get on. Twice in the last 4 months it has had to declare a moratorium on new business. How was this done? first—an idea was born.
but... how to get it off the ground?

It was a great idea. Time has proved that beyond argument. The rise of WVNJ may well be the outstanding radio success story of the year.

But when Ivon B. Newman, general manager of the station, first conceived the notion of spinning only Great Albums of Music from sign on to sign off—a conservative estimate would have given him as much chance of success as filling an inside straight.

No one had ever tried playing just Great Albums of Music before. This new programming was to have no chit-chat—no personalities—no top 40 stuff—no rock-n-roll—nothing but just Great Albums of popular music. Complete albums of Broadway shows past and present—albums of Hollywood musicals—albums of great singing stars, albums of great orchestra leaders, of great instrumentalists—album after album of the world's most popular music and entertainers from sign on to sign off 18 hours a day. The only "talk" was to be news and commercials.

It meant scrapping all that existed on the station—which had been a consistent money maker—to explore something utterly new which might not produce national business at all and perhaps lose the local business that was there to the bargain.

Convinced, however, that it had something it could sell, WVNJ went ahead. The rest is history of a sort.

To the interested station manager or its agency—here are some of the methods and ideas that were employed to get the concept off the ground and into the black in record time.
first—how to build an audience

Sounds easy—or does it—and just where does one begin? Advertising could be no ordinary “tune-in” campaign. One had to awaken a latent want—the need and the benefits of Great Albums of Music.

What made it even tougher was that the very nature of the programming (a melodic music line over and above trick arrangements) predicated a preponderance of adult listeners. And if there is one factor common to all adults it is the development of habits that become increasingly more fixed and more difficult to change.

Before it went all out, WVNJ did a little testing on its own. A month’s schedule was created and printed. Listeners were urged to write in for a free program guide listing the time and day their favorite Great Albums of Music would be played.

The idea took. That was important to know. If the station’s own listeners responded—others would, too. It was now a matter of evoking the proper desire in the many millions of families in the area.

A newspaper campaign was created with “Great Albums of Music” offered as a better way of life. It was a very basic concept outlining the multitude of benefits that music had to give—the memories it could revive—the hours it could refresh—the feeling of enrichment that lay always in its train.

“Make it part of your day” was the campaign theme. The theme was integrated in every bit of promotion done for the station. It was used on the station itself both as a slogan and as a transcribed jingle. Posters were made and pasted on the trucks of the Newark News reaching all of North and Central Jersey. Ads were placed in many Jersey papers and in the New York Mirror. The Monthly Program Guide carried the theme. Letterheads and envelopes were redesigned to further the message. Reprints of the ads were utilized as envelope stuffers. Nothing was overlooked. Even the station’s calling cards helped to sell the story.

Reprints of this campaign are available to any agency or station WVNJ tells us. It is worth study for 2 reasons. First because it was chosen by the League of Advertising Agencies as the outstanding newspaper campaign created in 1957 by any of its agency members in America. But more important—because of its results. They can be seen on the following page.
Here are the results only one year later. They are in factual form. We just don’t know how to make them more dramatic.

The latest Pulse Report taken in Essex County (Jan.-Feb.-Mar.) reveals that WVNJ has more total audience in this area than any radio station in New York City or New Jersey. It is by far the number 1 voice in this vital market. And this from nowhere just 12 short months ago.

Of the four New Jersey Radio Stations, WVNJ ranks first in audience in 27 out of 34 rated periods from 7 A.M. till midnight. It is tied for first in 3 more.

The night record is even more amazing. In every rated period from 6 P.M. to 11:30 P.M. (Monday through Saturday) WVNJ has higher ratings in Essex County than any radio station in the entire greater New York area.

One thing more.

The record should highlight one thing more: WVNJ never waited for the record at all. Long before it ever had a rating to sell it had formulated a budget for the trade and went full speed ahead.
Convinced that one did not have to be top station in a market to do business, WVNJ set several broad objectives for the trade campaign.

1. Decision makers had to be informed of WVNJ's new concept in programming. 2. They had to be made aware of mounting consumer interest. 3. Shown the type of consumer the station attracted. 4. Told how economical it was on a cost per thousand basis.

Believing in the advertising fundamentals it preached (that continuity, impact and the forces of pre-selling could do as good a job for itself as for its sponsors) WVNJ once again bought what it sold and underwrote a consistent full page campaign in broadcast media. An initial budget of about $20,000 was allocated for the space—divided among the 3 big books in the field.

Incidentally—if further indication of faith were needed—this budget represented better than 3 times WVNJ's total national spot business of the year before.

Here again—every effort was made to get as much integration and mileage as possible out of the program. The station's national representatives, Broadcast Time Sales, left transistor radios with time buyers, advertising managers, account executives, etc., urging them to listen to WVNJ—the only voice of its kind in the country. Entire programs were taped and sent to agencies and advertisers all over America. Reprints of the trade ads—some blown up to almost 4 ft. in height—went out in a steady stream. Every angle of publicity, too, was followed thru on a full time basis.

Within 60 days tangible evidence of progress could be seen. Within 6 months national spot business had sky-rocketed to 10 times its 1956 levels. The station was on its way.
SPONSOR
gets twice the space of the next nearest publication

Mr. Norman Glenn
SPONSOR
40 East 49th St.
New York 17, N.Y.

Dear Mr. Glenn:

It is difficult to write a letter such as this without making it read like an advertisement. And the fact that you have chosen us for a success story treatment makes whatever I say doubly suspect. But I think you ought to know how I feel about your book and that the opinions I hold were with me long before we ever bought a single line.

SPONSOR is the only book in the trade I actually read from cover to cover. I've been doing that for over 10 years. I read it because I find it interesting, informative and ably written.

We had never used it as an advertising medium until 1937. That's the first time we took a long look at it as an investment. We took a look at other books, too. We listened to your story and to everybody else's. Frankly, the others did not seem as powerful, as we decided we needed massive penetration so we bought them all.

But during the course of the year some interesting facts came to light. In our efforts to attain national business we talked to a great many people. Of course, and we discovered that most agency men seemed to prefer SPONSOR. So we probed this further and found that every independent survey proved SPONSOR reached more readers in the agency/advertiser category than any other broadcast publication. This is the man we want most to meet.

Still further analysis showed that the editorial concept of SPONSOR, pinpointed to the basic interests of decision makers, reached them in a more favorable climate and that the body of text itself - almost 100% slanted for their use - gave our ads themselves a much better chance of being seen.

What sold us most was your circulation statement showing the job breakdown of subscribers, proving that you deliver the largest, unduplicated group of decision makers in the industry.

FOR THESE REASONS IN 1958-59 WVNJ HAS ALLOCATED TWICE AS MUCH SPACE IN SPONSOR AS IN ANY OTHER PUBLICATION.

Kindest personal regards,

Cordially yours,

Yvon B. Newman
General Manager
it tastes swell...

Today sponsors are feeding WVNJ more national spot business per month than it received in the past 3 years combined.

From practically nothing ($500) it went to almost $20,000 a month in just a little over a year. And it's still growing.

A more intensive campaign is on for '58, with goals set for almost double '57. And at the pace the station is climbing, this double estimate may even prove conservative.

It is an indication of what can be done by any independent station—even in the toughest market like New York—with an idea and the creative energy to carry it through.
The House subcommittee which investigated weight reducing preparations made it perfectly plain what it thought about tv and radio stations and publications which carried the copy of an advertiser slapped with an FTC cease-and-desist order.

The subcommittee's opinion, as contained in a report which tore the FTC apart: There ought to be a law to prevent these media from doing such a thing.

Among the highlights of the report were these:

- A recommendation that information about postoffice mail fraud orders and FTC false ad cease-and-desist orders aimed at a single advertiser be passed on to all media and all advertisers of the same product. Thereafter the same type of advertising could not be carried by media or ordered by other advertisers.

- A recommendation that jurisdiction over advertising foods and drugs be moved from the FTC to the Food and Drug Administration. And that whereas it is now necessary to prove advertising false, advertisers should be required to prove the truth of their statements.

- A blast at the FTC for bungling its case against Ayds and for thereafter using the adverse court decision to duck its responsibility for cracking down on false advertising of similar products. Also for taking so much time to act on false advertising complaints.

The report quoted FTC testimony to the effect that "it takes a person who is really gullible to believe many of these ads and commented: If this is the FTC's attitude then the public is at the mercy of every unscrupulous huckster."

To the subcommittee, said the report, this sounded more like "indifference and apathy... total rejection of the will of Congress," plus evidence of a "record of incredible delay and apathy."

Despite the fact that Congressional adjournment was delayed at least until 16 August and perhaps for a week or more beyond, two broadcasting measures appeared to be in some danger.

The Potter resolution, calling for a commission to probe the way the military is using the frequencies assigned to it, seemed swept under the rug. The House Commerce Committee capitulating to the White House, added a probe of frequency use by commercial radio and tv. Alarmed, the broadcasting industry swung its tremendous weight and apparently lobbied the resolution to death.

This caused considerable anguish to some FCC commissioners including chairman Doerfer. Doerfer felt that the probe might turn up waste of valuable spectrum space by the military and, in any event, might be a club to turn aside military pressure for channels now devoted to tv.

Doerfer fears that broadcasters, in their trepidation re a probe of their own holdings and anxieties to preserve the status quo, might have dug a grave for themselves.

The President could, on his own authority, order tv channels 2 through 6 (or any others) turned over to defense uses without explanation or by-your-leave.

Another measure put in grave doubt merely by the factor of delay is the bill to force a code of ethics on the FCC. There was no explanation as to why its principle exponent, Rep Oren Harris, wasn't pushing the bill to the floor of the House.

Harris had promised through the scandalous FCC hearings which his Legislative Oversight Subcommittee held, to get such a bill passed this year. His subcommittee reported it, but at the start of this week the House Commerce Committee, of which Harris is also chairman, had done nothing.
A big asset for client entertaining these days seems to be a yacht.
The fact that the account supervisor on a $20-million piece of business has one makes smooth sailing for the agency; the ad manager just loves that boat.

CBS TV has a nut of $250,000 to work off on the Wizard of Oz and thus wants to stage a second showing this season.
So far the network hasn’t had any bites. It’s got a like amount left on the cuff for the fall-scheduled Wonderful Town.

Tv station managements are taking a harder look at their network income because of the effect it’s having on their profit and loss statements.
The concern stems from the suspicion that a lot of potential spot money is being siphoned off into network shows via new selling strategies.

A comment you hear more and more along Madison Avenue is that agencies’ treatment of the air media has become encrusted with formula thinking.
Among the credos symptomatic of this way of life: (1) Follow the leader, (2) buy everything by the numbers so that you’re always in a defensible position with the client, (3) don’t stick your neck out by suggesting the different or the untried, and (4) hold on to the old cliches in trying to solve a problem.

As a past master for milking a show for all it’s worth there’s none to compare with P&G.
The soap giant’s sponsorship of the nighttime version of Tie Tac Dough is reminiscent of its tactics in radio: installing night segments of a series that had proved itself on a daytime schedule.
One of the more successful nighttime extensions was Vic 'n' Sade (1938).

Here are some hard statistics about network tv vs. magazine business-hustling that may surprise you:
Life Magazine alone employs a bigger sales staff than the three tv networks put together. Life’s total is 75; the networks’, 59. By individual network, the sales personnel breaks down this way: NBC TV, 24; CBS TV, 18; and ABC TV, 17.
Gross billings for 1957: Life, $137.5 million; tv networks, $516.2 million.

A highly placed official in the tv selling field deplores the fiscal road that the tv networks are taking in making so many package (time and talent) deals this fall.
Terming some of the practices now in use as harmfully shortsighted, he believes:
• The wrong people are trying to sell a superior product.
• It’s smarter to revise the rate than make deals.
• If a network absorbs the cost of the show just to clinch a time sale, it’s depriving itself of the “fat” needed to improve the program structure.
Nothing else like it
in Greater New York

NOTHING APPROACHES THE SOUND:
WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:
The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) WVNJ is first in 27 out of 34 rated periods from 7 AM till midnight. It is tied for first in three more. According to Pulse it has more listeners here than any station in New Jersey and New York as well.

NOTHING APPROACHES ITS VALUE:
WVNJ delivers its adult, able-to-buy, greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

Newark, N. J.—Covering New York and New Jersey

SPONSOR • 16 AUGUST 1958
Local in management...

The Corinthian stations are first and foremost local in character... for great stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent local management team... experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Houston, Fort Wayne and Indianapolis.
Interrelated in service

The Corinthian stations have more than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field...Corinthian's Director of Programming, Robert H. Salk; Director of Sales, Don L. Kearney; Director of Engineering, George G. Jacobs; Director of Research, Charles H. Smith; and Director of Promotion & Advertising, Robert J. Sullivan. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something extra when you buy a Corinthian station.
**Robert G. Urban** is the new president and chief executive officer of Hazel Bishop, Inc. His appointment is effective this week, according to Raymond Spector, chairman of the board. For the past three years, Urban has been executive vice-president of the Family Products division of Warner-Lambert Pharmaceutical Co. Prior to this, he was vice-president in charge of marketing at J. Walter Thompson, and before that, general merchandising manager of the Toilet Articles division of Colgate-Palmolive. At Hazel Bishop, 79th largest U.S. advertiser, Urban will direct the company's new marketing and advertising program, which includes an extensive TV campaign using 5,000 spots per week on 211 stations.

**W. R. (Ray) Fowler** has been appointed a marketing vice-president of Leo Burnett Co., Inc. Before joining the Burnett organization, Fowler was senior vice-president, plans board chairman and director of Needham, Louis & Brorby. During his 23-year stay at NL&B, he was active in many areas of the advertising business, including writing, planning, account work, broadcast negotiations and management. He has been management representative on major national accounts. Prior to this, Fowler spent four years with BBDO and a year with Blackett-Sample-Hummert. He attended the University of Minnesota, and came to Chicago in 1927 to become advertising manager of the Greyhound Bus Lines, then in its formative stages. His advertising experience also includes work in appliances, drug, food and household products.

**Don C. Shoemaker** has been named general manager of KLMS, the Mutual affiliate in Lincoln, Nebraska. He formerly spent 14 years at KFAB, Omaha, as promotion and merchandising manager. Shoemaker, a graduate of Kearney State Teachers College, and the University of Nebraska, entered the industry via the printing and advertising fields. He then joined the KFAB-KFOR stations in Lincoln. After the FCC abolished dual ownership in a single market, Shoemaker moved with KFAB to Omaha. In 1945, he went to KSO, in Des Moines, as promotion director, returning to KFAB in 1949. Shoemaker is a member of the Lincoln and Omaha Advertising Clubs, and the Chambers of Commerce for both cities. He is married and the father of two children.
In the leadership spotlight

...WGN - radio!

WGN LEADS ALL OTHER CHICAGO MEDIA IN HOMES REACHED!
That’s why top-drawer advertisers buy WGN-radio in Chicago.
And you will be in the best of company when you join the nation’s smartest time-buyers who select WGN with confidence year after year. Because WGN helps sell millions of dollars worth of goods for these top-drawer clients. New, better-than-ever programming for '58 is in keeping with WGN’s policy of top quality at the lowest possible cost.
**SPONSOR SPEAKS**

**Examine your local rates**

Sponsor's lead article this week (see page 27) highlights a common human problem: sometimes even the best causes are viewed with suspicion because of the people who espouse them.

Many important agencies, advertisers, and station representatives are now urging radio and TV stations to adopt clearer, more reasonable, and more rigid policies on local rates.

The problem does not apply, of course, to single-rate stations. Nor is the national rate an issue. What's involved is simply a request that stations with double or triple rates explain in unmistakable terms "who gets the local rate, and why?"

But, according to reports reaching Sponsor, many stations are hesitant to do this. They doubt the motives of those who seem strongest for local rate reforms, and fear that pressure is being put upon them for purely selfish reasons.

Sponsor can well understand these fears. In the past, many radio and TV stations have been victimized by sweet-talking do-gooders who professed to be carrying an olive branch but were actually hiding a chisel.

But the recent agitation for more sensible local rate policies does not belong in this category of pressures. Sponsor's own impartial study reveals that advertisers and agencies are rightfully concerned over the local rate situation in many markets, and that present conditions are hurting both individual stations and the whole radio-TV industry.

Sponsor strongly urges every radio and TV station (except those with a single rate) to 1) review carefully the kinds and types of accounts to which you are granting local rates; 2) decide whether your policy is sensible and reasonable in the light of modern conditions (your rep can give you information on what other stations in like circumstances are doing; 3) Revise your policy if that seems indicated; 4) Put it in writing; and 5) Stick to it no matter what.

**THIS WE FIGHT FOR:** Business-like methods for a big-business industry. Local rate fuzziness hurts all radio and TV. Re-examine your own situation now, and be sure your own house is in order.

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**10-SECOND SPOTS**

**Touché:** On Fifth Avenue the other day, not far from sponsor, a car was left in front of Saks store with a note pinned down by the windshield wiper that read, "Gone in to pick up something—Back in 10 minutes."

Considerably more than 10 minutes later, a policeman placed a parking ticket under the wiper, across which he wrote: "An hour is enough to pick up anything."

**Efficiency:** We just heard about the St. Louis agencyman who has a three-way letter file. Labels for the trays are: IN, OUT, and WHOOPS!

**Millenium:** At last, the perfect news release! Delivered by hand in an envelope carefully addressed to one of the Sponsor editors, it contained a single sheet of paper with a CBS TV Film Sales letterhead. Otherwise the paper was unspoiled by any word of writing.

**Turnabout:** After 1 January, the NAB code forbids the portrayal of doctors or dentists by TV commercial actors. Okay, watch for AFTRA to rule against doctors or dentists turning TV actors.

**Medic:** A Boston doctor has come up with the theory that men suffer more from heart ailments than women because they sit in front of the TV set not using up calories while their wives use up their calories serving them with beer, pretzels, etc. It's not the calories that jar our blood pressure—it's Maverick drawing his gun.

**Collector:** A. L. Grey, president of Grey Industries of N.Y.C. sent the following letter to a customer company that was in arrears with a payment—and it worked! "Dear sir: Some time in the past, we ordered something from your company and found it most satisfactory. In fact, it was so useful, we suddenly find ourselves out of it. Like many of your items, we find after having used it, that we simply can't do without it. We therefore urgently request that as soon as humanly possible, you help fill this important void in our life by sending us a new supply of that most wonderful of all items: MONEY; color: GREEN; weight: THE HEAVIER THE BETTER; Delivery: WE NEEDED IT JULY 10TH.
from the heart of Pittsburgh to the entire tri-state area!

WIIC

CHANNEL 11

REPRESENTED BY BLAIR-TV

BASIC NBC AFFILIATE

WIIC PITTSBURGH 14, PA.

Telephone: FAirfax 1-8700

TWX: PG 16
Now confirmed and certified by the Nielsen Coverage Survey #3, is the clear-cut domination by WSTV-TV Channel 9 of the prime Steubenville-Wheeling television market:

- over 200,000 more TV homes covered than its nearest competitor
- lowest cost-per-thousand, by far
- highest TV set coverage in all total Nielsen survey categories: monthly, weekly, daily, daytime and evening

For advertisers, WSTV-TV delivers deepest penetration into the 39 densely populated counties comprising the rich Upper Ohio Valley where retail sales hit $3,159,860,000. And only WSTV-TV offers FREE “Shopper-Topper” merchandising service—“promotion in motion” designed to move food store products in America’s Steel and Coal Center. For more details, ask for our new “Shopper-Topper” brochure.
"Dallas in Wonderland!"

In just 8 short days of Balaban balanced programming... enjoyable music... bright happy personalities... action central news... 24 hours a day... Wonderful KBOX has put "Dallas in Wonderland." The air is filled with wonderful comments.

SOLD NATIONALLY BY:
Robert E. Eastman & Co., Inc.
NEW YORK, CHICAGO, SAN FRANCISCO

WHY SPONSORS ARE RUSHING TO DAYTIME TV

With sponsored time periods for fall up 20-25% over 1957, daytime net TV is expanding faster than any other branch of air media. Here's an analysis of which advertisers are buying daytime TV and why.

Page 31

How shifting affects clients' air strategy
Page 34

Pet Milk's merchandising parlay
Page 36

NCS #3 preview: big upswing in TV circulation
Page 44
The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market . . . with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.
What's on their minds?

There's a raft of laughter on TV in their area tonight, and they've got it firmly on their minds. They're not going to miss it!

For "I Married Joan", with Joan Davis and Jim Backus, is now available... a natural for the whole family to watch... including the family bread-winner, who's had to miss the day-time showings up to now.

Nothing sells better than laughter – and here are 98 wacky and ingeniously-plotted segments cram-packed full of laughs. Watch 'em, clock 'em – there's a laugh a minute!

For night-time showing... for strip showing... "I Married Joan" is a honey of a show, just right to make sponsors in your area awaken with interest.

Call your Interstate Television representative about "I Married Joan" now!

Interstate Television Corporation

NEW YORK, N. Y., 445 Park Avenue, Murray Hill 8-2545
DALLAS, TEXAS, 2204-06 Commerce St.
GREENSBORO, N. C., 3207 Friendly Road

SAN FRANCISCO, CAL., 260 Kearny Street
CHICAGO, ILL., Allied Artists Pictures Inc., 1250 S. Wabash Avenue
TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel

SPONSOR  •  23 AUGUST 1958
DIGEST OF ARTICLES

Why sponsors are rushing to daytime tv

31 With sponsored time periods for fall up 20-25% over 1957, daytime network tv is expanding faster than any other branch of air media

The facts about ABC's "Charter Plan"

32 One of the best-publicized but least understood of all recent tv news breaks is ABC’s unique “Charter Plan.” Here’s how it works

How account shifts affect air media strategy

34 In six months, $150 million in billings have changed agencies. Here is a special SPONSOR analysis of how air media use was affected

Pet Milk's merchandising parlay

36 Consumer sales and dealer shelf space are the problems this advertiser solved with a substantial radio campaign backed by promotion

How spot radio saved a ghost town

39 Helotes, Texas (pop. 153) found itself with declining business and becoming a ghost town. Saturation spot radio saved the day

What you should know about animation

40 When should you use animation? How can you use it most effectively? How can it sell more than other types? Here are the answers

New look at nighttime radio

42 Recent study put before the advertisers of KNX, Los Angeles, demonstrates that after-dark audience has both quality and size

Spot tv sells business by the boxcar

42 In a unique promotion, Union Pacific Railroad is successfully using a low-cost spot tv campaign to sell its freight service to shippers

NCS #3 preview: 64 new tv stations

44 NCS #3, out much earlier than in previous years, should be in time to help buyers of fall time, will show big tv circulation upswing

SPONSOR ASKS: What are your goals for the season ahead?

48 In the autumn list of hopes for both radio and tv sponsor calls opinions from several prominent bureau heads in the broadcast industry

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Beeline stations provide complete sports coverage including live broadcasts of outstanding local events. Four of the Beeline stations carry San Francisco Giant baseball. Beeline stations also coordinate with Bee newspaper sports staffs to insure thorough coverage and keep the sports audience tuned to the Beeline in the Billion Dollar Valley of The Bees.

These mountain-ringed radio stations, purchased together, deliver more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand.

(Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative
In the 1790's the United States Mint in Philadelphia produced the first Silver Dollar. Today MORE advertisers spend MORE dollars with WIBG-RADIO 99 — First in Philadelphia!

WIBG commands first place with Philadelphia audiences for total rated time periods, 7 days a week!*

Cash in with WIBG-RADIO 99 . . . where your advertising dollar goes further naturally — and where big audiences mean big listening — and big results! Call Joe Conway or your Katz man today.

*C. E. Hooper — April, May, June — 1958
NEWSMAKER
of the week

There's no question now: CBS Television Spot Sales is the “proving grounds” for CBS TV o&o managers. John Schneider this week was slated to be the third successive Spot Sales graduate assigned to the general management of a CBS TV o&o. His coming berth: WCAU-TV, Philadelphia.

The newsmaker: Following in the footsteps of Sam Cook Digges to WCBS-TV, Frank Shakespeare to WXIX and George Clark to KNXT is John Schneider, who will move into WCAU-TV, Philadelphia, as sales manager, upon the FCC's approval of the station's transfer. Each of these CBS station executives was first trained at CBS Television Spot Sales, with this coincidence: Digges and Clark were Schneider's two immediate predecessors at the helm of the unit.

All these promotions stem from a sound philosophical concept evolved long ago by CBS top management. The focal point of the thinking behind this system of talent development: a major station's single source of revenue — often well over 50%—national spot. If the station's No. 1 executive is to operate successfully he should be thoroughly conversant with not only the sources of this revenue but the peculiar needs, problems and strategies of the various national spot advertisers.

For the last two years, John Schneider was general manager of CBS Television Spot Sales, representing 14 outlets in which he had “observatory” experience of some 50 stations, including CBS competition.

Following a few years with local Chicago stations, Schneider first joined CBS Television Spot Sales in 1950 as an account executive. After a two-year transfer to the New York office, he returned to New York as eastern sales manager.

Schneider's interests extend far beyond minutes, twenties and I.D.'s. One of his first plans for fall programing at WCAU-TV is to build a new “reasons why” perspective into news and public affairs programing—probing into local news to discover long-range motives and trends in municipal happenings, and giving the greatest possible community accent to the WCAU-TV image and voice.

A graduate of Notre Dame, Schneider is married and has two children. His chief recreations are sailing and tennis.
17.8 A.R.B.?

Yes, and fifth

Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse – 153 programs
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue – 156 programs
American Legend – 80 programs
Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "Trouble With Father" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

**Ratings prove "Trouble With Father" is still Number 1.**

In Indianapolis, "Trouble With Father", in its fifth run, seen at 4:30 PM, pulled a rating of 17.8 against "Do You Trust Your Wife?" with 4.9 and "Movie Time" with 4.8. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "Trouble With Father", in its third run, chalked up a rating of 12.3 against "The Morning Show" with 5.1.

**Sponsors prove "Trouble With Father" is a Number 1 Buy!**

High ratings and tremendous appeal for every member of the family have made "Trouble With Father" a resounding success. These are some typical sponsors:

- Beech-Nut Life Savers, Inc.
- The Bon Ami Company
- Brown and Williamson Tobacco Corp.
- Continental Baking Co., Inc.
- The Procter and Gamble Co.
- Standard Brands Incorporated
- Whitehall Pharmacal Company

Produced by Hal Roach, Jr. • A Roland Reed Production

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Call the leader in strip programming

**OFFICIAL FILMS, INC.**
25 West 45 St., New York
P.Laza 7-0100

**REPRESENTATIVES:**
- Atlanta • Jackson 2-4878
- Beverly Hills • Crestview 6-3528
- Chicago • Dearborn 2-5246
- Cincinnati • Cherry 1-4088
- Dallas • Emerson 8-7467
- Fayetteville • Hillcrest 2-5485
- Ft. Lauderdale • Logan 6-1981
- Minneapolis • Walnut 2-2743
- San Francisco • Juniper 5-3313
- St. Louis • Yorktown 5-9231

Little Margie—126 programs.
WHAT IS A TIMEBUYER?

A timebuyer is a club-wielding sportsman who keeps ahead of the game by chipping away at his market list with verve and gusto.

WHAT DOES HE DO?

He buys WGBI radio scranton—wilkes barre because the station has consistently increased its dominance over its combined market since 1925. In the latest Scranton-Wilkes Barre Pulse, *WGBI has 45 per cent more listeners* than “Station B,” and 325 weekly quarter-hour wins — 305 more than its closest competitor.

**CBS Affiliate**

Represented by **H-R**

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**Timebuyers at work**

**Anita Wasserman**, Lawrence C. Gumbinner Agency, feels that “no matter how we fight them, preconceptions are part of our lives as timebuyers or salesmen. We’re human. But unless we accept change, we’ll find today’s preconceptions are tomorrow’s dead campaigns. A while ago, ‘Top 40’ meant raucous, ear-jangling fare. Today, there’s a difference between ‘Top 40’ with good, balanced programming, excellent news and local acceptance—and ‘Top 40’ without.” Anita is especially concerned with the bugaboo of the “traditional buyer,” who only buys big—power or ratings, and the “traditional salesman,” who sells the same way. “Traditional buyers won’t change quickly,” Anita says. “They need umpteen surveys covering a 12-month period. Suddenly a non-traditional station upsets the entire market. Salesmen, without market research to work with, hold on to their preconceptions. Buyers, too. Power and rating-itis just freeze the imagination and keep preconceived notions alive. And when buyer and salesman can’t accept the facts of change, the client gets left somewhere in the middle.”

**Helen Davis**, asst. media director, Clinton E. Frank, Inc., Chicago, thinks that there is no room for single-media-mindedness in buying a schedule for a client. “Marketing problems are so complex and business so competitive today that it requires a combination of media for results.” Helen says. “This means that the buyer must have experience in both broadcast and print and be able to consider each medium without bias. He knows, for example, that radio gives him 93½ coverage of all U.S. families, that its cost per 1,000 is low, that it has flexibility and that it can integrate the message with the entertainment. But he also knows that it has a great deal of waste circulation, that the message is perishable, that good time segments are sometimes difficult to get and that it has no eye-appeal. So to accomplish his purpose, he might combine his radio schedule with tv, where he gets solid identification and where the product can be demonstrated, and with newspapers, where he gets special position and dealer tie-ins. The combination to be used in a campaign depends, of course, on the product.”
THE BIG MOVIES ARE ON WJW-TV

THE GREATEST NUMBER OF THE HOTTEST TITLES WITH THE MOST FAMOUS STARS IN THE BEST PACKAGES ARE THE BIG MOVIES!

WARNER BROS, 20TH CENTURY FOX, UNITED ARTISTS

CHANNEL 8

CBS • CLEVELAND, OHIO
Represented Nationally by The Katz Agency, Inc.

Storer Television

WJW-TV Cleveland
WJBK-TV Detroit
WAGA-TV Atlanta
WVUE-TV Wilmington-Philadelphia
WSPD-TV Toledo

SPONSOR • 23 AUGUST 1958
"They can't spend it if they ain't got it!"

YOU might not agree with the grammar, but the homespun logic of that saying cannot be disputed.

You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available... then you have no sale.

BUT...

Columbus, Ga.

has it!

This 3-Country Metro Area RANKS 8th IN THE NATION IN PER FAMILY INCOME—$7,562.00

Source: May 10, 1958 Survey of Buying Power

... and WarReel sits right on top of this rich market. Survey after survey proves that audiences prefer WRBL and WRBL-TV, and that these stations completely dominate the gold-mine market of Columbus, Georgia.

They buy it when it is seen or heard on WRBL AM — FM — TV COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Radio has use for all programming

The promotion battle between the radio networks and the independent stations on one level, and the battle between non-web affiliates who believe in so-called Top 40 and those who don't (on yet another level) has become increasingly ludicrous. And, what's more to the point, has damaged radio over-all as an advertising medium.

One camp consistently tries to prove that the listeners of one station are young idiots with no buying power whatsoever; while the rival camp merely claims that the competition has no listeners at all with the exception of a handful of 80-year-old ladies who use ear trumpets. The net result is that agencies and advertisers begin to wonder whether any radio station or network has any listeners who might buy their products at all.

The fact is that radio stations, like any other enterprises, are made up of individuals, and the policies of the stations vary as widely as do the business and living philosophies of their management. In thinking about this for a moment, before writing this piece, I call to mind just a few friends of mine who operate stations, and whose policies differ most drastically in some respects, but are similar in some most important ways. Notably in service to their listeners.

Ben Strouse in Washington, D.C., for example, heads up a station, which is one of the most important popular music stations in the East, WWDC. Record company exploitation folks, music publishers' pluggers, artists, et al, flock around the headquarters promoting their wares in droves. In the disgracefully loose terminology which has afflicted the broadcasting business and certain segments of the trade press of late, Ben's WWDC might even be called a Top 40 Station.

A well-rounded station

In truth, WWDC—among other features—is about as well-rounded as Brigitte Bardot. Music, top pops or otherwise, is just one of its programming elements. In the sometimes risky area of editorializing, for example, WWDC does a consistently outstanding job, marked by intelligent research and reporting and fearless presentation. Over the past several months WWDC has run strong editorials on such diverse subjects as the Bureau of Internal Revenue department policy of taking unemployment checks from some jobless people who owe back taxes; Government waste; a smelly Sewage Disposal situation in Prince George's County in its listening area; and a number of others.

Typical of the slug-'em tone of the station's editorial approach is this commentary they recently carried on the Government waste campaign:

"... No one in his right mind objects to defense leaders getting together to talk shop. WWDC also agrees that all work and no play will make even a Defense Department bigwig lose his mental luster. But—as a matter of fact—only nine hours during the three days
New Voice from the Shadow of the Kremlin

He is the witness and the witnessed of history. Nearby, at the Khimkinskoe Reservoir, Moscow, are six sleek icing shells—one from the University of Washington, the others, Russian. Soon, the taut expectant crews will send them hurtling to the finish line* and the magnificent tableau of an international sports event will unfold 7,544 miles way—Keith Jackson, KOMO, Seattle, reporting direct via radio and on-the-spot TV film coverage.

This is history's first live, direct broadcast of an athletic event from Russia. This is broadcasting's remotest mote. This is responsible broadcast journalism. This is . . .

KOMO-TV and KOMO Radio, Seattle • Sold by NBC Spot Sales

The world first learned of the two and one-half length U of W victory through Jackson’s live broadcast.
were devoted to conferences.

"Here were some of the extracurricular activities provided by the men who direct this country's defense:

"Three special stages were built at Quantico to put on a musical show. Marine corpsmen spent more than a month rehearsing for the big whirling.

"An airplane flew all the way to Florida to pick up palm trees and coconuts to be used in the production. Another plane flew to New York and back to bring in costumes for the cast.

"Marines were excused from other duties so they could be golf caddies. An 18 thousand dollar, 36-foot-yacht maintained at Quantico was at the disposal of the visiting dignitaries.

"Nobody is ever likely to add up what all these extras cost the taxpayer. But the whole thing smacks of a king-sized Gowym . . . a high-level goof off with your money."

All around the country, day in and day out, stations of all types are running solid services for their communities, plus music of one type and another.

In Waterloo, Iowa, for example, Alan Henry, manager of the Josh Higgins Broadcasting Company, which runs KXEL, has done such an outstanding job of service to its farm audience that its gross has leaped from $35,000 a year to $200,000 per year inside of two years. In nearby (but much more metropolitan) Des Moines, KIOA, as just another example, had Ray Carnay, its public relations director, cover the Castro rebellion in Cuba, with daily reports to KIOA and its sister Kamin station, KAKC in Tulsa, Oklahoma.

An opportunity to serve

And just the other day I got a letter from a couple of friends of mine named Lee Gillette and Ken Nelson, who just bought a little station, KRKS, in Ridgecrest, Calif. Lee and Ken are two of the ablest musical experts in the nation, having a vast background in classical, popular and country music. Yet in outlining to me their plans for the little 250 watter, here's what they wrote:

". . . Our market has great potential, with a current over-all coverage of about 30,000 people. Being in the northern end of the Mojave Desert, these people depend greatly on local radio for entertainment and information, which gives us a good opportunity to be of service . . . ."

Get that stress on service? Right from a couple of new—and believe me, very hip—broadcasters. That's truly the keynote with most broadcasters, network or indie, Top 40 or classical. And the sooner stations stop tearing each other apart, and throwing false emphasis on each other's weaknesses, the sooner all stations will be the better for it. And the less likelihood that radio's fine recent progress will be arrested.

Letters to Joe Csida are welcome

*Do you always agree with what Joe Csida says in Sponsor Back- stage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, e/o SPONSOR, 40 East 49th Street, New York 17, New York.*
A TERRIFIC RATING BOOST IN PITTSBURGH

KQV is climbing steadily toward the top of the rating ladder. Pulse shows KQV a solid third in the morning and a strong second in the afternoon—just one percentage point away from second and first.

Latest Hooper agrees, too.

Radio has changed in Pittsburgh, paced by the exciting, dramatic new program format of KQV, now delivering more homes per dollar than any other station in the area.

Check general manager Ralph Beaudin or your Adam Young representative for availabilities...ratings...the full story of the new sound in Pittsburgh!

ADAM YOUNG INC.
NEW YORK • CHICAGO • ST. LOUIS • ATLANTA • LOS ANGELES • SAN FRANCISCO • DETROIT

SPONSOR • 23 AUGUST 1958
WHAM! That's the kind of impact the Dodgers have had on Los Angeles, where KMPC's baseball broadcasts reach as much as 20% of all Metropolitan radio homes in a single quarter hour...a big 66% of all sets in use! / But KMPC's wide edge on all other Los Angeles stations—half again as much average quarter-hour audience as the next independent, 38% more than the top network outlet—is far more than baseball alone. Even in pre-season months, KMPC's lively combination of first-hand news reporting, mobile-fleet traffic bulletins and music gave the station the great number of listeners in Metropolitan Los Angeles. / You still get a selling share of Los Angeles' most effective station. / Just call KMPC or AM Radio Sales now!

OM! That's the way KSFO's ratings have soared in metropolitan San Francisco. One reason: Major League Baseball. KSFO's exclusive broadcasts of the games played by the San Francisco Giants capture as much as 73% of the evening audience...help put KSFO's total tune-in ahead of closest competitor by a whopping 58%! / And baseball is not the only reason for KSFO's long lead in audience. Each weekday morning, for example—hours before baseball—KSFO's Don Sherwood leads off with the biggest audience in San Francisco radio. In fact, in-home or out-of-home, morning, afternoon or evening, weekdays or weekends, KSFO is by far the most listened-to station in the 6-county Bay Area. / For the biggest audience now...and an even better buy ahead, just call KSFO or AM Radio Sales.

KSFO
A GOLDEN WEST BROADCASTERS STATION

References: Pulse, April 15, 1968; Pulse, May-June, 1958.
Family Radio Reaches Them All!

Ratings show Bartell Group stations FIRST . . . and reach more members of the family. "Radio For Family Life" requires talent and imagination. No short cuts. More work – but worth it!

BARTELL GROUP FAMILY RADIO

is based upon service and entertainment for the whole family . . . Emphasizing optimism, happiness, generosity, decency, patriotism . . . Homely virtues, basic values in family life.

Bartell It...and Sell It!

AMERICA'S FIRST RADIO FAMILY SERVING 15 MILLION BUYERS

Sold Nationally by ADAM YOUNG INC.
As fall draws nearer, the business melody along Madison Avenue gets more optimistic and cheerful.

Here’s how admen read the portents:

- The industrial recovery (except in autos) is picking up much momentum.
- Personal income has reached a new high. Retail sales remain firm.
- The inventory squeeze is on as the consumer yen for more goods asserts itself.

At the agencies, there’s a rising tempo of wrapping up plans to take effect around the beginning of the year. Also, clients are inquiring about what’s available for an early ride in network tv and the spot media.

The reps meantime are getting lots of calls that presage a sharp reawakening of the pre-recession buying rhythm.

There’s a patch of gloom, though: Spot might as well reconcile itself to dismal takings out of Detroit.

SPONSOR-SCOPE this week canvassed reps in the auto city and found them pretty much agreed that it will be the worst fall in Detroit’s spot tv history. Not much sunshine is expected until next spring.

One straw that Detroit reps had been clinging to was the prospect of a Cadillac drive in the top 50 tv markets; also that Pontiac, always a heavy spot user, would repeat this fall. Both hopes have vanished (and that about applies to Chevrolet, too).

The exception: Some tv spots from Oldsmobile just before new model unveiling.

As for spot radio, its use as a supplement to Detroit’s tv network programing will be of paltry dimensions as compared to what will be spent in network radio.

Spot promoters might as well face it: They’ve got a bigger job than ever in selling Detroit on the strategic values of the medium.

The biggest stumbling blocks (for spot tv in particular) are the dealers.

They like the “prestige” of a big network personality program and get a glow out of identification with it (as well as a conversational gambit in the showroom).

Hence, almost like a refrain, the Detroit retort to a spot pitch is: “Yeah, but the dealers like network; they say it stimulates showroom traffic.”

Apparently, spot tv has before it the task of showing via a well-documented story how the medium is a showroom-puller.

You can look for a spurt of spot activity out of St. Louis this fall.

Reps on the scene this week reported that the spark has come from D’Aréy which has several tv and radio campaigns in the making.

Among them is Budweiser, which is going very heavily into spot tv.

General Electric might start loosening its pursestrings soon for air media in a big way.

Westinghouse is upping its sales-stimulating money all along the line; in fact, its share of the market in whitegoods and small appliances has reached phenomenal levels.
By Tvb's count, national spot tv billings for the second quarter of this year ($130,353,000) were 9.7% better than for the like period of 1957.

The total for the six months of 1958 was $240,416,000, or 6% above the six-month tally for 1957. (Meantime national spot radio was 7.8% ahead on the first half, according to SRA.)

National spot radio campaigns for the fall kept popping away for a second consecutive week. The latest include:

- Nabisco, for eight weeks, 15 a week, in 80-90 markets, via McCann-Erickson.
- Minapoo Shampoo (Gumbinner), minutes for 13 weeks in 30 markets.
- Calumet Baking Powder (Y&R), minutes in the Southwest.
- Hilt Parader (BBDO), substantial expansion of current schedules and markets.
- White Owl Cigar (Y&R), minutes, in 60 markets.
- Burnett's Vanilla Extract (Geyer), 10-second saturation, in over 80 markets.
- Griffin Shoe Polish (Geyer), 10-second saturation in 80-90 markets.
- Murine (JWT, Chicago), daytime minutes, 12 per week, in 45 markets for six weeks.
- Acousticon (Mohr & Eicoff, Chicago), two-and-a-half-minute spots.

P&G now has four of its associate media directors so routed that each of them can make personal visits to at least four tv markets per month.

The foursome refer to their visits to tv stations as “impression-gathering.”

They ask direct questions about the station's operation, look into triple-spotting and product protection, review P&G buys, and pose this significant query:

Has the station management recently pondered whether the station's rate structure isn't somewhat antiquated? (In other words, it may have been all right when set up, but changing conditions could call for an overhaul of the ratecard.)

An agency could hardly be more forthright than N. W. Ayer in its letter to stations this week in connection with a forthcoming Hamilton Watch campaign.

After detailing the sort of information it wants from radio stations and the sort of extras it would like, the agency bluntly notes:

Don't bother answering unless you're the best station in the market, because we won't even consider you otherwise.

The campaign starts 20 October, will run for eight weeks, and calls for a schedule of early morning minutes, preferably news and weather programs. (Tapes are a "must" from stations competing for the business.)

P&G was the top spender in national tv spot for the second quarter of 1958, according to Tvb's count. The first twenty spenders for that period:

<table>
<thead>
<tr>
<th>NAME</th>
<th>GROSS BILLINGS</th>
<th>NAME</th>
<th>GROSS BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. P&amp;G</td>
<td>$8,454,700</td>
<td>11. Philip Morris</td>
<td>$1,339,400</td>
</tr>
<tr>
<td>2. Lever</td>
<td>4,636,800</td>
<td>12. National Biscuit</td>
<td>1,226,300</td>
</tr>
<tr>
<td>3. Colgate</td>
<td>4,180,400</td>
<td>13. Carter Products</td>
<td>1,253,600</td>
</tr>
<tr>
<td>5. General Foods</td>
<td>3,110,300</td>
<td>15. Coca-Cola—Bottlers</td>
<td>1,118,500</td>
</tr>
<tr>
<td>6. Adell Chemical</td>
<td>2,961,800</td>
<td>16. Sterling Drugs</td>
<td>1,109,200</td>
</tr>
<tr>
<td>7. Continental Baking</td>
<td>2,390,500</td>
<td>17. Charles Antell</td>
<td>1,095,400</td>
</tr>
<tr>
<td>8. Miles Laboratories</td>
<td>1,917,200</td>
<td>18. Warner-Lambert</td>
<td>1,073,600</td>
</tr>
<tr>
<td>10. P. Lorillard</td>
<td>1,653,200</td>
<td>20. Pepsi Cola—Bottlers</td>
<td>967,000</td>
</tr>
</tbody>
</table>

(See 30 August sponsor for analysis of top 100 tv spot advertisers.)
If you've ever wondered what's become of the technique of cutting-in local announcements on network programs, this will bring you up-to-date.

Handling the service has become too expensive for most advertisers' pocketbooks and, anyway, the practice makes the affiliates unhappy. They think they're being deprived of money that might become theirs via spot.

A bright sign for the tv networks and their affiliates: The average station lineup will be back to what it was at the start of the 1957-58 season.

There was some clipping of smaller markets in April and May.

Meanwhile completion of network lineup details—particularly in smaller markets—appears is being held up while agencies wait for or digest NCS #3.

(See article, How Will Agencies Use NCS #3”? on page 44.)

Both CBS TV and NBC TV are keeping their eyes cocked on the revamped nighttime schedule that ABC TV plans to announce this week.

The two big changes: Disneyland to Friday 8 to 9 p.m. and the Lawrence Welk Monday night session to Wednesday 7:30 to 8:30 p.m. (Disneyland thus would be pitted against Trackdown and Jackie Gleason.)

Says an ABC TV sales executive: “When all the changes are resolved, our nighttime schedule really should have a ‘new look.’”

How do you assure a client that he hadn't been too hasty in making his network tv commitments in the spring—and at list prices?

A topline agency, confronted this week by a client who raised the question after hearing about cut-rate practices, had this explanation:

All that it could say was that by buying early the client got the full benefit of being able to merchandise his programs long in advance of their starting date. If he had bought late, the merchandising value would have been much smaller.

The cost efficiency of daytime tv has been increasing much faster than its nighttime counterpart.

Here's a comparison—included in NBC TV's latest daytime presentation—that shows how these two areas of tv have been faring in terms of cost-per-1000-homes:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>DAYTIME TV</th>
<th>EVENING TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956</td>
<td>$1.93</td>
<td>$3.55</td>
</tr>
<tr>
<td>1957</td>
<td>1.73</td>
<td>3.63</td>
</tr>
<tr>
<td>1958</td>
<td>1.43</td>
<td>3.43</td>
</tr>
</tbody>
</table>

Source: Neilsen, March-April.
(See article, Daytime Tv Explodes Into Major Ad Medium, page 31.)

CBS TV station relations thinks it's time to ask affiliates for their reaction to the network's experiment with the daytime 60-second chainbreak.

There'll be a questionnaire for them on the subject immediately after the meeting of the CBS TV affiliates advisory committee in Bermuda in a few days.

The experiment applied to the 12:30 p.m. period went into effect 15 April.

SPONSOR-SCOPE's look-in this week on how the experiment has fared brought these two opinions:

CBS TV SALES DEPARTMENT: Our affiliates don't seem to be clamoring for an extension of the idea; moreover, it seems that a few of them have been crowding several 20-second spots into this chainbreak instead of selling it a minute.

CBS TV SPOT SALES: The experiment has worked well with our o&o's. They certainly could sell more of them. They fit perfectly for daytime sales.
NBC firmly denies a report making the rounds of Chicago this week that its future plans included the sale of WNBQ and WMAQ.

Says a top-ranking NBC official: "You can bet a thousand for me that it won't happen."

According to the talk along Michigan Avenue, what with WNBQ worth well over $25 million and WMAQ about $10 million, RCA would be achieving two goals at one stroke: (1) picking up a big chunk of money for expansion, and (2) anticipating at least one adjustment eventuating from the Barrow Network Study Report.

Signs keep pointing to the eventual elimination of Chicago as a TV production center for NBC.

RCA Victor keeps taking over more and more of the studio space (including color) in NBC's Merchandising Mart layout.

The speculation is that eventually the major points of NBC TV origination will be limited to New York, L.A., and Washington (where the network this year unveiled a veritable showplace for color transmission).

A&P may join Vick as a participant in the NTA Film Network this fall.

Vick is committed for about $1 million. It gets three participations a day five days a week in two of NTA's half-hour shows, and 10 participations a week in the hour-long TV Hour of Stars.

The contract runs 26 weeks and is reported to include a guaranteed rating, via multiple stations, in a few markets. Morse International is the agency.

From Canada comes the report of a meter that actually measures how many people, in terms of men, women, and children, actually viewed a program— not merely tuned it in.

The developer of the meter, International Surveys, Inc., adds that it also can provide the number of people who viewed a particular commercial.

(See the Canadian Issue, 30 August Sponsor, for more on this and other air media developments across the border.)

CBS, Inc., came through the first six months of 1958 with a bigger pretax profit than RCA,

Their comparative profits: CBS, $27,288,000; RCA, $27,088,000. CBS was up 24%; RCA was down 33%.

Stations in smaller markets aren't knuckling down to the continuing reduction of the average national advertiser's spot TV lists. On the contrary:

Many station management, agencies have found, are taking this trend as a challenge to their ingenuity and resourcefulness. So they're working harder and with more savvy.

The strategy they're using to have their market added to that list: (1) Keeping in close contact with the advertiser's local distributor, district manager, wholesaler or salesman; (2) providing them with proof that a product fares best if it is presold for the dealer via local media; and (3) letting these middlemen carry the message themselves to the proper authorities in the advertiser's marketing setup.

A supplementary step that is proving effective: Advising the rep of what's going on, so that he, in turn, can keep the agency up-to-date.

For other news coverage in this issue, see Newsmaker of the Week, page 5; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 59; Sponsor Hears, page 60; TV and Radio Newsmakers, page 74; and Film-Scope, page 57.
WOW! What a tower! What a signal! What great studios! What pro performance! You get it all on powerful new WTAE, Channel 4, in the important Pittsburgh market. Take TAE and see. But first see the Katz man.

ON-THE-AIR SEPTEMBER 14
BASIC ABC IN PITTSBURGH

SPONSOR • 23 AUGUST 1958
ACTION!

ADVENTURE!

DARING!

'MACKENZIE'S

A FIERY CHAPTER
IN U. S. HISTORY!
RAIDER

His orders from the President of the United States:
“BE BOLD! BE ENTERPRISING! BE RELENTLESS! MAKE THIS LAND A FIT PLACE FOR AMERICANS TO LIVE.”

RICHARD CARLSON

A great star in his greatest role,
...as Col. Ronald S. Mackenzie

RAIDERS

THRILLING!
COLORFUL!
PANORAMIC!

His orders from the President of the United States:
“BE BOLD! BE ENTERPRISING! BE RELENTLESS! MAKE THIS LAND A FIT PLACE FOR AMERICANS TO LIVE.”

ZIV Television
ADVERTISERS IN SAN ANTONIO NEVER HAD IT SO GOOD... \[33.5\] for JUNE JULY

Mar-Apr 30.4
Feb-Mar 28.2
Jan-Feb 24.1
Dec-Jan 23.0

Feb-Mar 28.2
May-Jun 30.6
Apr-May 29.2

KONO RADIO'S HOOPER'-SHARE IS STILL CLIMBING

MUSIC - NEWS - SELLING! That's the secret to KONO'S tremendous growth in the South Texas market. The kind of music... the kind of news that South Texans like... it adds up to SALES—bigger sales than ever before for every advertiser on KONO Radio. But don't take our word for it... ask any of the nation's leading advertisers—they're SELLING San Antonio—on KONO, of course.

See your H-R REPRESENTATIVE or Clarke Brown man

860 ke 5000 watts

SAN ANTONIO Radio

49th and Madison

Wrong agency
In your 9 August issue, a picture and caption story on page 37 erroneously attributed the Mennen Speed Stick account to an agency that shall remain nameless. The fact is, Marshall & Pratt has the privilege of handling this account. Would you kindly inform your readers of this correction?

William H. Lewis
vice president
Marshall & Pratt

Correction: Fall Facts
Congratulating you on Fall Facts Basics is becoming a habit. Again this year's book is an almost ideal package of important industry facts and sound analysis.

I realize the production headaches which go into creating such a volume, so what follows is only a correction.

On page 198, the bottom chart headed "How much of the viewers' time do network sponsors get?" has the 1958 and 1957 figures reversed. Actually this chart should read:

1958: 49.5% to network sponsored programs—50.5% to all other programs
1957: 52.5% to network sponsored programs—47.5% to all other programs.

Erwin H. Ephron
public relations
broadcast division
A. C. Nielsen Company

Friends across the sea
At the conclusion of a luncheon held on 20th July, at which we were privileged to entertain as our guests the delegation from the Advertising Club of Washington, D. C., in the course of its European tour, their President, Mr. Arnold Fine, handed to our President, Lord Luke, your very generous letter announcing that you have entered a subscription for Sponsor Magazine in his (Lord Luke's) name.

On behalf of Lord Luke and of the Advertising Association, I would like to express our very sincere thanks, coupled with the assurance that the (Please turn to page 26)
Now there are TWO!

WXYZ-radio doubles its coverage of Detroit with the addition of another mobile studio!

Three years ago WXYZ kicked off an entirely new concept of radio broadcasting...a studio on wheels...originating regularly scheduled programs from Detroit's busiest intersections.

This dynamic broadcasting technique has become so much a part of the "listening life" of Detroit that WXYZ has added another studio on wheels...doubling its mobile coverage of the "City on Wheels."

In addition to its two mobile studios, WXYZ broadcasts regularly scheduled programs from 3 permanent booths located at major suburban shopping centers. A total of 9 hours of broadcasting per day originate from these remote studios.

WXYZ-radio/1270 Detroit

"DETROIT'S MOST MOBILE STATION"

American Broadcasting Co.

SPONSOR • 23 AUGUST 1958
Stereophonic sound

Your interest in stereophonic sound, as reflected in SPONSOR's pages, prompts me to tell you what we're doing along this line.

A few months back WLOL/AM, in conjunction with WLOL FM, presented the first stereophonic broadcast in this area. Now WLOL/AM and WLOL FM are presenting, "Stereophonic Showcase," a regularly scheduled program heard every Sunday night from nine to eleven.

In order to receive stereophonic sound you must have two radios: one tuned to 1330 kc, WLOL/AM, and the other tuned to 99.5 mc, WLOL FM. By placing your FM radio on the left, about six to eight feet away from the AM set on the right, you are then able to hear this all-new sound in radio broadcasting. Stereo gives living presence to all the many artists heard on this program.

Originally, "Stereophonic Showcase" was scheduled for only one hour, from ten to eleven; but after three broadcasts, cards and letters came in from our listeners asking us to lengthen our new show. Complying with their requests, "Stereophonic Showcase" is now heard on Sunday nights, for two hours, from nine to eleven.

Paul Stacke
promotion manager
WLOL, Minneapolis-St. Paul

Commercial Commentary

There have been a number of amens around the shop in re the "hard sell" piece in John McMillin's column a few weeks ago.

One voice said "maybe we can get" a copy of the one-minute spot you gave closing reference, concerning Ferris Hams.

Do you just happen to have one you could spare, or direct me to where I could get same?

Many thanks.

John H. Heiney
I. Walter Thompson Co.,
Detroit

SPONSOR has forwarded one copy of the one-minute spot (obtained from Hicks & Greif).
WCCO Radio delivers...
MORE ACCEPTANCE through the vitality of full-size programming that attracts and holds the audience you want to reach.
MORE ADULT LISTENERS than all other Minneapolis-St. Paul stations combined!†
MORE MARKET 1,014,720 radio families in 114 basic area counties in Minnesota, Wisconsin, Iowa and South Dakota.
Call or write for full facts.

"Nothing sells like acceptance..."

WCCO Radio
MINNEAPOLIS • ST. PAUL
The Northwest's Only 50,000-Watt 1-A Clear Channel Station
Represented by CBS Radio Spot Sales

† Nielsen Station Index, May-June, 1958 / Station Total: 6:00 AM - 6:00 PM, Mon. - Fri
U.S. MARSHAL

is a cinch to draw big audiences and big sales. Can’t miss, in fact, since it’s an extension of the fabulous “Sheriff of Cochise,” which hit the bull’s eye in market after market…as a top syndicated TV show.

Now John Bromfield has all of Arizona as his beat. Not just Cochise County alone. And you can look for an even bigger following for this fast-moving action thriller…with Desilu Studios right on target as usual.

Budweiser Beer’s hep. It’s snapped up a good number of TV markets in a hurry, but many others remain open for you to benefit, too. So take aim and fire a wire or phone call to us today…to get in on these thirty-nine half-hour sure shots right now!

BOUGHT BY BUDWEISER BEER IN MANY MARKETS! OTHERS AVAILABLE!

NATIONAL TELEFILM ASSOCIATES, INC.
COLISEUM TOWER, 10 COLUMBUS CIRCLE,
NEW YORK 19, NEW YORK, JUDSON 2-7300

OFFICES: ATLANTA, BOSTON, CHICAGO, DALLAS, HOLLYWOOD, MEMPHIS, MINNEAPOLIS, TORONTO, LONDON
By attracting the listening of 312,830 families weekly during daytime, this microphone creates the 24th largest radio market in the nation. Its total weekly audience is larger by 711% than its strongest Charlotte radio competitor.
Daytime tv explodes into major ad medium

- Network schedules will show 65-75 more sponsored periods than during last season, an increase of 20-25%.
- Spot will benefit by rapidly expanding audience and heightened advertiser interest in the “Housewife Hours.”

Biggest, most significant new element in the entire air media picture this fall is the sudden, spectacular upsurge of daytime tv. Orders now on the books indicate a 20-25% increase over 1957 in sponsored daytime periods on the major networks alone (see accompanying chart).

No other branch of broadcasting (indeed no other phase of advertising) is expanding with such explosive force. In fact, the snowballing interest in daytime has set industry leaders to dreaming whether a fourth network eventually may be needed to satisfy the gnawing hunger of major national advertisers for the choice “housewife viewing” hours.

What is dramatizing the daytime explosion is ABC’s “Operation Daybreak” which is opening up three new hours a day for sponsored network broadcasting under a unique “Charter Plan.” The Charter Plan was announced in July, begins in October, and already is 90% sold out. (See following page for an analysis of ABC’s Charter Plan.)

Just as significant, though, is the fact that both CBS and NBC daytime, despite the competition, also are roaring ahead. CBS-TV which claims to have more daytime quarter hours sold than any other network, reports the greatest afternoon sales in its history, and healthy progress in the morning hours.

NBC-TV, says Don Durgin, v.p. for tv sales, is running better than 10% ahead of 1957 in daytime sales, and expects to have an even greater lead by October 1.

Between them, according to SPONSOR estimates, the three networks will have
from 12.75 more sponsored daytime programs in 1957. Right now, network daytime schedules are between 55% and 65% sold out, a cheerful statistic for every network treasurer.

Much more important, however, are the long range implications of this sudden rush to daytime for advertisers, station owners, and station representatives. Daytime TV, say experienced media men, is upsetting old buying patterns for these reasons:

1) **Greater coverage** in viewing homes and sets in use.
2) **Improved ratings and stronger programing.**
3) **Cost advantages** that challenge every other medium.
4) **Flexibility** via crossplug and saturation techniques.
5) **Buyers audience** consisting of housewives (who do 90-90% of all buying).
6) **Timing** (daytime TV is close to “point of sale”).
7) **Marketing trends** into which daytime TV dovetails.

For a detailed expansion of each of these points, sponsor has gathered an impressive mountain of data from time buyers, agency research men, marketing specialists, and network sales development departments. Here’s a digest of what they report:

### I. Greater coverage

The number of homes watching daytime TV has jumped from 3,655,000 in 1953 to 8,337,000 in 1958, according to TVB calculations—an increase of 128% in just five years.

NBC’s new presentation on daytime TV points out that increases in daytime viewing homes are double the increases in evening viewing homes (45% vs. 22% in the past two years.)

A special report by Kenyon & Eckhardt’s Marketing Services Department, discussing total TV viewing hours, cites A. C. Nielsen figures to support its statement that “increased interest in daytime viewing was practically the sole reason for any increase in total hours the typical family spent with the television set” (1958 vs. 1956).

Over 77% of all U.S. tv homes now watch “housewife television” (Mon.-Fri. 10 a.m.-5 p.m.) in a given week, says CBS. And as such statistics pile up, it’s obvious that the immensely broader coverage—more sets in use, more viewing homes—is one of the main reasons for the fast-rising advertiser interest in tv daytime.

### II. Improved ratings

Hand in hand with greater coverage has come a marked improvement in daytime programs and daytime ratings. The average rating for a daytime show is up nearly 25% over the past two years (from 6.1 to 8.3).

Apparently the experimental period of daytime programing is over; networks and advertisers are concentrating more and more on the solid, proven program types—serials and audience participation-quiz shows. In short, the trend is toward entertainment and away from how-to material and instruction. Both in ratings and number of sponsored programs, K&E predicts that “virtually all” network daytime hours soon will be devoted to these program types.

ABC, in scheduling its new daytime periods is going in heavily for serials and quizzes, but also emphasizes “personality” shows with MCs who can deliver commercials.

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**BASIC FACTS ABOUT ABC-TV’S DAYTIME “CHARTER PLAN”**

Because the details of ABC-TV’s new “Charter Plan” are too new for full circulation in trade circles, sponsor asked William P. Mullen, v.p. and general sales manager, for a direct interview on the essentials.

**Q. What are the main features of the Charter Plan?**

A. Our first, and biggest problem was to devise inducements for advertisers to buy into new, undeveloped time periods. We finally worked out a contract which provides these “Charter” clients with a 50% rate reduction from our regular “D-for Daytime” rates. These, as you know are 331/3% of nighttime.

**Q. What must an advertiser do to qualify as a Charter Subscriber of the Plan?**

A. Give us a firm 26-week order for at least three 15-minute periods a week within our Operation Daybreak hours.

**Q. Are Charter Plan advertisers limited to Y&R clients?**

A. By no means. Y&R has ordered approximately 40 of the 60 available time periods, but other agencies may—and have—come into the plan, too.

**Q. What advertisers are taking part in the Charter Plan?**

A. Among them are American Home Products, Bristol-Myers, General Foods, Drackett, Johnson & Johnson, Shulton, Lever, Sunshine Biscuit, Armour, General Mills, Reynolds Metal.
III. Cost advantages

Along with better programs and bigger audiences, advertisers are increasingly attracted by the cost advantages in daytime. At CBS and NBC, time costs in daytime are 50% of nighttime rates, while ABC offers daytime at 33⅓% of night rates with special added discounts under the Charter Plan.

Program costs in daytime are only about 15% of those for nighttime. (SPONSOR estimates the average evening half hour program price is $35,000, while the average daytime half hour comes to slightly over $5,000).

But the big cost advantages for daytime are apparent not so much by comparison with night TV, as by comparison with other media. CBS, NBC, and TVB all have been making studies of efficiency of daytime TV vs. magazines and newspapers. And the results show an impressive edge for the "housewife viewing" medium.

CBS-TV, for instance, cites $1.58 as the cost of reaching 1,000 women with a one minute commercial on an average CBS-TV daytime serial, and compares this with figures developed by J. Walter Thompson in a study of "Women Noting" 1-color ads in 6 leading magazines. The JWT research shows that cost-per-thousands for getting women to notice a color magazine ad run from $4.78 to $8.94.

NBC's new daytime presentation stresses the lower cost of a single daytime quarter hour ($25,900) by comparison with the 4 color pages rates for leading magazines and newspaper supplements ($27,330 to $39,610) and notes that quarter-hour costs can be reduced to $13,900 with full discounts and continuity. NBC also points out that daytime TV's efficiency (cost-per-thousand-per-commercial-minute) has been increasing spectacularly in the past two years.

IV. Flexibility andcum audiences

High among the reasons why big advertisers are flocking to daytime are the impressive advantages which multiple-programs-per-week provide in attracting large total audiences. A half-hour 5-a-week daytime program, with a rating of 11.0 for a single episode, for instance, will have a net weekly rating (different homes reached) of 25.0 and a net monthly rating of 45.8, according to TVB figures.

Advertisers buying two or more programs per week not only deliver more messages, but deliver them to much greater numbers of homes. And by using the common cross-plug and commercial exchange techniques, they can do this with no increase in cost. (See SPONSOR 16 August, page 31, for an explanation of cross-plug benefits.)

Add to this the flexibility which daytime TV gives large national advertisers in scheduling drives and saturation campaigns for many different products, and you'll know why such giants as P&G, General Foods, and others are pouring money into daytime.

V. Buyers audience

But the primary fact behind all the current enthusiasm for daytime still is the simple and obvious one: Daytime TV reaches women, and women do most of America's buying.

An average of 36% of all TV homes tunes in daytime TV at least once a week, and in 91 out of every 100 of these homes there's a housewife watching daytime programs (TVB estimate).

Her importance to manufacturers and advertisers is highlighted by a few quick generally-accepted statistics: Women buy 90% of all household supplies, influence 85% of all store purchases, spend an estimated $160 billion a year on goods and services.

In concentrating on the housewife, TV advertisers are, for the most part, concentrating on their total market.

VI. Timing

Another strong appeal of daytime TV is that it delivers sales messages adjacent to the times when women do their actual shopping.

For manufacturers of food products, drugs, soaps, cosmetics, and cigarettes (all of whom do a large volume through supermarkets) this has a special importance. By registering their brand names, packages, and sales messages in the woman's mind just before she starts out for the store, they are able to counteract some of the hazards of self-service buying and the pressures of the chains for their own private brands.

VII. Marketing trends

Finally, the swing to daytime TV also can be explained in part by the new trends in marketing. With an overwhelming flood of new brands and products fighting for store space and consumer attention, the average manufacturer is under increasingly heavy pressure to develop strong, high-visibility campaigns.

As one Young & Rubicam executive pointed out to SPONSOR, "These days advertising has to do three jobs—it must sell the customer, sell the retailer, and sell the sales force, too. If you don't generate enthusiasm in all these places, you won't get support from your own men, you won't get store space, and you won't get sales."

Daytime TV, with its multiple-message structure and its proven track (Please turn to page 72)

William P. Mullen, v.p. and General Sales Manager at ABC-TV

Q. What rate protection do these advertisers get?
A. Rates are guaranteed for two years. In the third year they'll pay a rate halfway between regular rate card and Charter Plan rate. In the fourth year, they'll go to the regular rate card.

Q. Who does the programing for the Charter Plan?
A. I'm glad you asked that question, because there have been many confusing rumors in the trade. ABC will do all Charter Plan programing — though of (Please turn to page 72)

SPONSOR • 23 AUGUST 1958
How major account changes affect air

Account turnover during 1958's first half hit a new high, with about $150 million in billings involved.

A SPONSOR survey shows that the bulk of account changes result in increased emphasis on tv and radio.

Account turnover—that merry advertising game of musical chairs—hit a new high in the first half of 1958.

More than 60 accounts in the million-dollar-plus bracket changed agencies. What's more, the total billing involved in agency switches for the first six months of this year was close to $150 million, by sponsor estimate.

If the significance of this account turnover is not immediately clear, one additional point should bring it home: almost as much billing was involved in account changes during the first half of 1958 as was involved in all 12 months of 1957!

There are some who would pooh-pooh these startling figures on the grounds that even if $300 million in billing changes agencies this year, it would still only amount to 3% of total 1958 advertising expenditures anticipated at $10 billion.

Yet there is no denying that the rate of account turnover is increasing every year. And this fact alone has great significance for air media. If only because it raises these key questions:

What happens to the air media budgets and air strategy of the majority of clients who change agencies? Does the new agency plunge its new client into new media? Does air media's share of the ad budget go up or down?

To find out, SPONSOR conducted a thorough survey of the 25 biggest account changes during the first half of this year. And sponsor's survey turned up this revealing observation: with the exception of automotive accounts (which are admittedly a special case), the bulk of account changes have resulted in more emphasis on air media in over-all advertising strategy.

Three patterns emerge from the majority of big account changes during 1958's first half:

- Many clients regardless of product lines, switch from print to tv after an account change.
- Many accounts, regular program users before their account change, are switching to tv specials after the change.
- Many accounts are persuaded by their new agencies to use tv as the spearhead of a dealer promotion pegged to an entertainment motif.

These trends are apparent from an analysis of the 25 biggest account changes in this year's first half (see chart). For example, Westinghouse, Schick-Eversharp and Babilt are among multi-million dollar advertisers who switched agencies and are now placing increased budgets in air media. And Wilson & Co., which also made an agency change, is planning its biggest tv push in its history.

Schick's new strategy is based on a $4 million tie-in with "Around the World in 80 Days," with the biggest share of the budget allocated to tv spot (see Newsmaker of the Week, 9 August sponsor). Under the new leadership of Patrick J. Frawley, the man who built Paper-Mate Pen, Schick is out to increase its share of market.

Last year, "with virtually no advertising," it reportedly was in second place. In spending $1 million through Compton, Schick (an Eversharp subsidiary) is investing almost 200% more in advertising than all Eversharp spent last year through Cunningham & Walsh.

While identified with the Academy Award-winning movie hit, Schick's tactics are to by-pass programing for the moment and go for spot's hard sell and cost efficiency. Schick's tv campaign will be backed by radio spots and newspaper ads through dealer co-op, and color pages in Life and Look.

Westinghouse Electric's television-radio set division is another advertiser with a new agency now adding a show-business theme to a campaign built around air media. In a fall budget (through Grey Advertising) representing a 65% increase over last year's spending through McCann-Erickson, an elaborate dealer promotion will utilize the jazz of Benny Goodman at the Brussels World Fair. Westinghouse dealers will have an exclusive on a specially made Benny Goodman long playing record offered for $1.29.

"Studio One" will announce the offer on August 23, and the Monday night CBS-TV time period will be preempted on the September 1 holiday night for a "Salute to Music" spectacular to hypo the dealer offer with one full hour of network programing.

In November and December, Westinghouse will add to "Desilu Playhouse" with sponsorship of six 90-minute Shirley Temple Film Festivals through NTA. Most of these markets will also be hit with four weeks of radio spot saturation before Christmas. A print schedule has also been set without magazines but using 81 newspapers in 70 markets "to coordinate with the air promotion."

At least two B. T. Babilt brands switched tactics from print to tv following agency changes. First Bab-O went from heavy print to all tv spot. Then Glim followed, going from all print to mostly spot. In its transition to air media, Bab-O used network radio while its tv commercials were being prepared. Glim's first video blurs were actually tags within Bab-O minutes. Brown and Butcher now handles Bab-O, Glim and other Babilt brands expected to go into tv. Last year, Donahue and Co handled Bab-O and Doyle Dane Bernbach was Glim's agency.

Doeskin, with about the same over-all ad budget as last year, is now spending eight times as much in television. Last year, at Harry B. Cohen, print took 50% to radio's 40% and television's 10%. This year, 80% is being put into television with radio and print getting 10% each (through Weiss & Geller). Ad manager Robert Arndt describes Doeskin's campaign as "a story best told on tv."
Lanolin Plus is another product with a new agency and a new air-oriented campaign. Television and radio now take up 75% of this brand's ad budget, a new strategy following Lanolin's move from Kastor, Farrell, Chesley and Clifford to Erwin Wasey, Ruthrauff & Ryan.

More daytime programs and greater use of spot came after two agency moves by Chesebrough-Pond: Vaseline, which went from McCann-Erickson to Esty, and Pond's Angel Skin, which switched from JWT to Compton.

Another account, Cracker Jack, is about to launch its first national campaign, after moving from Rogers and Smith to Leo Burnett. Cracker Jack started in tv with participations on "The Lone Ranger" and will add "Captain Kangaroo" announcements this fall.

In the recreation field, AMF's marketing conscious bowling equipment division moved from Fletcher Richards to Cunningham & Walsh. In addition to perennial schedules for "Bowling Stars" to reach present fans, AMF took part of the "Steve Lawrence-Eydie Gorme" show on NBC-TV, to sell more of the general public on bowling as a pastime. (See 16 August sponsor).

There were, obviously, a few account changes which saw a swing from tv to print. Among these are Benson & Hedges filters, moving from Benton & Bowles to Doyle Dane Bernbach; Best Food's Rit, transferring from Earle Ludgin to SSC&B; Whitehall's Neet, switching from EWR&R, and Zenith, which dropped NCAA football on tv (Please turn to page 70).

### 25 MAJOR ACCOUNT SHIFTS AND WHAT THEY MEAN IN REVISED STRATEGY

<table>
<thead>
<tr>
<th>Month</th>
<th>Account</th>
<th>Old agency</th>
<th>New agency</th>
<th>Air media change</th>
</tr>
</thead>
<tbody>
<tr>
<td>JANUARY</td>
<td>B. T. Babbitt: Bab-O Glim</td>
<td>Donahue &amp; Coe</td>
<td>Brown &amp; Butcher</td>
<td>From mostly print to all tv spots</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Doyle Dane Bernbach</td>
<td>Brown &amp; Butcher</td>
<td>Only print to mostly tv spots</td>
</tr>
<tr>
<td></td>
<td>Doeksin</td>
<td>Harry B. Cohen</td>
<td>Weiss &amp; Geller</td>
<td>TV budget up from 10% to 80%</td>
</tr>
<tr>
<td></td>
<td>Colgate: Ajax &amp; Hale</td>
<td>Bryan Houston</td>
<td>McCann-Erickson</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carl S. Brown</td>
<td>D'Arcy</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Cracker Jack</td>
<td>Rogers &amp; Smith</td>
<td>Leo Burnett</td>
<td>First time into nat'l media: net tv</td>
</tr>
<tr>
<td></td>
<td>Jacob Ruppert</td>
<td>Warwick &amp; Legler</td>
<td>Compton</td>
<td>Tv programs to tv spots</td>
</tr>
<tr>
<td></td>
<td>Buick, GM trucks</td>
<td>Kudner</td>
<td>McCann-Erickson</td>
<td>Bob Hope replaces Patrice Mannel</td>
</tr>
<tr>
<td></td>
<td>Chrysler</td>
<td>McCann-Erickson</td>
<td>Young &amp; Rubicam</td>
<td>Fred Astaire specials in place of &quot;Climax!&quot;</td>
</tr>
<tr>
<td></td>
<td>Westinghouse (tv-radio sets)</td>
<td>McCann-Erickson</td>
<td>Grey</td>
<td>65% all-media fall increase featuring Benny Goodman, Shirley Temple, radio saturation at Christmas</td>
</tr>
<tr>
<td>FEBRUARY</td>
<td>Wilson &amp; Co.</td>
<td>Needham, Louis &amp; Brody</td>
<td>Kenyon &amp; Eckhardt</td>
<td>Developing spot program using personality-news format</td>
</tr>
<tr>
<td></td>
<td>Whitehall: Neet</td>
<td>EWR&amp;R</td>
<td>Lawrence C. Gumbiner</td>
<td>Tv spot switched to print</td>
</tr>
<tr>
<td></td>
<td>Volkswagen</td>
<td>North</td>
<td>J. M. Mathes</td>
<td>Air not used now; trucks to be pushed</td>
</tr>
<tr>
<td>MAR</td>
<td>Lincoln</td>
<td>Young &amp; Rubicam</td>
<td>Kenyon &amp; Eckhardt</td>
<td>Not a substantial air media user</td>
</tr>
<tr>
<td></td>
<td>Swift</td>
<td>J. Walter Thompson</td>
<td>Leo Burnett</td>
<td>Dropped spectaculars</td>
</tr>
<tr>
<td></td>
<td>Schick</td>
<td>Cunningham &amp; Walsh</td>
<td>Compton</td>
<td>$4,000,000 campaign, mostly tv spot, tied to &quot;Around World in 80 Days&quot;; radio co-op</td>
</tr>
<tr>
<td></td>
<td>Chesebrough-Pond's: Vaseline</td>
<td>McCann-Erickson</td>
<td>Wm. Esty</td>
<td>Increased daytime television programs and radio-tv spots</td>
</tr>
<tr>
<td></td>
<td>Lanolin Plus</td>
<td>Kastor, Farrell, Chesley &amp; Clifford</td>
<td>Erwin Wasey, Ruthrauff &amp; Ryan</td>
<td>Television and radio now up to 75% of budget</td>
</tr>
<tr>
<td></td>
<td>Benson &amp; Hedges filters</td>
<td>Benton &amp; Bowles</td>
<td>Doyle Dane Bernbach</td>
<td>Dropped tv spots, back to print</td>
</tr>
<tr>
<td>APRIL</td>
<td>AMF</td>
<td>Fletcher D. Richards</td>
<td>Cunningham &amp; Walsh</td>
<td>Added &quot;Steve Lawrence-Eydie Gorme&quot; summer show</td>
</tr>
<tr>
<td></td>
<td>Frigidaire</td>
<td>Kudner</td>
<td>Dancer-Fitzgerald-Sample</td>
<td>No change</td>
</tr>
<tr>
<td></td>
<td>Warner Lambert</td>
<td>Sullivan, Stauffer, Colwell &amp; Bayles</td>
<td>Lambert &amp; Feasley</td>
<td>(New agency is wholly owned subsidiary)</td>
</tr>
<tr>
<td></td>
<td>Philip Morris</td>
<td>N. W. Ayer</td>
<td>Leo Burnett</td>
<td>No basic change</td>
</tr>
<tr>
<td></td>
<td>Hotpoint</td>
<td>Maxon</td>
<td>Compton</td>
<td>Not a large air media advertiser</td>
</tr>
<tr>
<td></td>
<td>Mannen</td>
<td>McCann-Erickson</td>
<td>Grey</td>
<td>No change</td>
</tr>
</tbody>
</table>
Pet Milk’s big merchandising parlay

- How a client, agency, and station line-up pooled every promotional resource to push a spot radio campaign
- Result: Campaign set afire dealer enthusiasm and Pet Milk sales increased up to 80% in some markets

Since the rise of marketing’s star, admen have been insisting that in today’s scramble for product sales and dealer shelf space, the bare media buy is often not nearly enough—behind the buy must be clear-cut aims supporting it, smart merchandising and heavy promotion. In its 30 years as a radio client, Pet Milk Co., of St. Louis, has learned how to “pull out all the stops” —and recently proved it at the first annual Pet Milk Grand Ole Opry Talent Contest.

The end of the contest came on 20 June when a diminutive Danville, Va., beauty belted out a hill-billy song on the studio stage of WSM in Nashville to defeat five other finalists. For radio advertisers, what went on in the agency, the client offices and at the stations up until that final night is a blueprint for almost any radio campaign.

It was obviously a productive campaign, considering that during the promotion in some markets Pet Milk sales jumped up to 80%, not solely through consumer demand but also through better distribution and shelf space, and more dealer enthusiasm.

What factors made this promotion so successful?

Chief one was the cooperation of the principals: the client; its St. Louis agency, Gardner Advertising Co.; the Keystone Broadcasting System, a transcription network with which some 1,000 stations are affiliated; and WSM, Nashville, where Grand Ole Opry originated in 1925. All the partners were swinging in this country music talent hunt.

“Money alone couldn’t buy what we got in this campaign,” says Champ Humphrey, Gardner, vice-president and supervisor of the Pet Milk account. “As for results, we’ve seen definite evidence of a sales turn,” he added.

Another important factor was the clear-headed thinking behind the campaign. To understand this thinking, it is necessary to evaluate Pet Milk’s over-all strategy, its marketing objec-
tives and problems, and how the Grand Ole Opry Talent Contest was related to the whole.

The Pet Milk Co. spends about $5 million annually to advertise its three
product line: Pet Evaporated Milk, Pet Instant Nonfat Milk and Pet-Ritz Frozen Foods. Advertising is only part of its story; it first tries to produce high excitement in its sales force and then make an impact at the retailer level. So an estimated additional $1 million is spent on promotion. Directing the entire program is Robert J. Piggott, Pet Milk advertising director.

In media, Pet uses network tv (Red Skelton on CBS, Edge of Night on CBS) plus national magazines. This is the broad sweep, the scatterload designed to hit the 60% of all families who use evaporated milk, the 30% who use instant milk.

But as with all food product manufacturers, Pet has its problems—shrewdly analyzed over the years.

At present, per capita consumption of evaporated milk has not kept pace with increasing population for various reasons. Among them: greater availability of fresh milk. However, areas such as the South and small markets (which the rating services don’t cover) still represent high consumption rates and as such are important marketing areas for Pet.

In this field, Pet does not stand alone. It has stiff competition (Carnation Milk is one of its rivals). So the competitive battle often is joined in the aisles and counters of the supermarkets; brand supremacy is closely tied to dealer enthusiasm. At this level, the national tv and print effort can count for little.

So of its total budget, Pet Milk, a user of radio for three decades, sets aside a reserve for radio and special promotion. This supplemental budget Pet uses as a sort of pièce de résistance. Where tv and magazines are used as shotguns, radio becomes a carefully sighted-in rifle aimed at its geographical and sociological bulls-eye.

“In relating our advertising to special marketing problems,” says Earl Hotze, assistant account executive on Pet at Gardner, “we look at our product consumer characteristics in as many ways as possible in an effort to direct our dollars in an efficient and effective vertical approach.

“According to the Nielsen Food In-

At the Keystone Broadcasting party after the finals, winner Margie Bowers is congratulated by Bob Cooper (l), WSM general manager, and Chuck Forbes, agency show producer

SPONSOR • 23 August 1958

37
THE RADIO BUY WAS ONLY THE BEGINNING—AFTER THAT CAME THE MERCHANDISING

Strategists: Albert Wells Hobler, Gardner's account executive on Pet Milk; Sidney Wolf, president of Keystone Broadcasting System, and Robert J. Piggott, client advertising director, master on the radio campaign that was launched, it was getting the full promotion support of station personnel, dealers and distributors, client salesmen, Gardner admen, Grand Ole Opry talent.

Well over 2,000 radio listeners entered the contest. Here is how it worked: The local Keystone station carrying the show announced the contest, then held local auditions (one station, after one such announcement, received 3,500 cards with entry names, 5,000 on the second day; listeners were invited to suggest possible contestants). One local audition, held in a parking lot, attracted a crowd of 10,000.

The winner of each local contest was recorded on tape at the station, and the tapes from all the 200 stations were then sent to WSM's program director, "D" Kilpatrick where they were winnowed down to six finalists. These six competed in an hour-long Pet Milk show in Nashville on 20 June. By the following week, tapes of these finals were being broadcast on the Keystone stations. Although WSM is not a Keystone affiliate, it carries the weekly half-hour show along with the KBS stations. Since it is WSM's Opry talent that makes up the Pet Milk show, personalities Roy Acuff and Ernest Tubb, for example, are frequent stars for the Pet stanza.

The regular Pet Milk show on Keystone still maintains some nighttime clearances, but as television ownership increases in the broadcast area Gardner is slowly converting to daytime hours. The housewife is the prime target and Thursdays, Fridays and Saturdays preferred days inasmuch as they
are the housewife shopping high spots; noontime slotting is liked because then the husband and kids are usually home for lunch, a commonplace in small towns.

Chuck Forbes, of Gardner Advertising is the agency producer in charge of the snow and its commercials. The latter are handled by announcer T. Tommy Cutrer and are written by the agency. They are strictly “soft sell”-of the housewife-service type stressing simplicity of preparation, taste appeal and, of course, Pet Milk recipes.

This three-way parlay—with client, agency and media—paid off during the contest, at final ceremonies in Nashville, in this post-promotion period.

The Nashville ending to a story of hard work and imaginative effort brought together for three days—at Pet Milk’s expense—some 50 people: 13 performers, all finalists, seven station managers and their wives; 10 agency executives and 10 Pet Milk executives from St. Louis; other local and regional Pet Milk representatives. In addition, the WSM staff was well represented as was the Chicago management personnel of Keystone.

The serious business of the contest and its promotion was climaxed with camaraderie—both business and social—which gave guests the same benefits as winners! The group, en masse and in air conditioned buses, toured The Hermitage, home of Andrew Jackson; visited WSM studios and saw the four-hour Saturday night performance of Grand Ole Opry; attended a post-finals buffet and dance given by Keystone; spent an entire day at the lake home of Roy Acuff picnicking, boating and swimming; attended luncheons and breakfasts given by Pet Milk. Fun and friendship are part of Pet’s recipe for profit.

No recipe, however, tops Pet Milk’s own for sales results: WSM Opry talent, Keystone station lineup, served up with a lavish dollop of client-agency promotion savvy.

Behind the entire Pet Milk strategy lies the growing interest of American music lovers in country music. As several users of such programing have pointed out, this music not only is the base of many of the top pop tunes but is also the music that springs from the heart. The honesty that has produced it is the same honesty that perpetuates the love of it—it is “grass roots stuff.”

Radio, unquestionably, a flexible medium, adaptable enough to meet particular problems, even small ones.

A prime example is Helotes, Texas, population 153. Helotes lies 16 miles from San Antonio on the heavily travelled Bandera Highway, a road that leads to Medina Lake, a summer resort with golf courses, resort hotels and the like.

Early this year the Helotes Business Group, headed by Bob Harrison, came to grips with a steadily deteriorating business situation in the community. Some years ago, Helotes had been a resort area itself. A series of droughts took it out of that category.

However, it still had an attraction in being closely situated to San Antonio, in that it provided a pleasantly short trip out to the country and back for city people, during an evening or a weekend afternoon. But improved roads had diminished that virtue by making it easier and quicker to reach more distant resorts.

The 12 merchants that comprise the town’s business group met, early this spring, to devise a plan to “sell” Helotes to San Antonians. Essentially it became a matter of reminding the city folks that Helotes offered many goods and services, and was conveniently located, either as a destination or en route to other resorts.

They called in a fellow townsman, Bill Doty, an announcer for KITE, an independent radio station in San Antonio. “You know about advertising,” Harrison told Doty; “what can we do to get business?” Doty brought in Ed Winton, sales representative for KITE and a program was mapped out.

Every Saturday, Helotes uses three commercials on each of four 15-minute popular music segments on KITE, a total of 12 one-minute breaks. They occur about 9 and 10:30 a.m., 1:30 and 2:30 p.m. Doty does all the commercials himself, live. Theme is inviting San Antonio residents to come to Helotes to spend time, if possible, or if passing through, avail themselves of its stores, which include country-type stores, filling stations, a cafe, liquor package store and a real estate office.

The program format is in line with KITE’s general programming structure; i.e. popular music and news. “We don’t use ‘fad’ or ‘speciality’ music,” Doty says, “because we’re not looking for teenagers or other special audience groups. What we want, and what we are getting, are adults.”

The campaign, which is budgeted at $60 a week, began the first week of June. Within a month the merchants’ group was able to report that business in Helotes was zooming nicely with the weekend of 4 July the biggest in its history. Even people who weren’t in the market to buy stopped and told the merchants they had heard the commercials.

Originally planned as a short-term promotion, the termination date has been set back steadily ever since. “As long as it keeps bringing in this kind of business,” Bob Harrison says, “none of us are thinking about ending it.”

Checking with a group of Helotes merchants, on results of their “saturation Saturday” radio campaign is, at extreme right, Bill Doty, staff announcer on station KITE.
Some facts you should know about animation

In recent months, animated commercials have been moving up in number and in ratings across the country.

Here are a set of guides on when to use them, what to expect of them, and how to make them most effective.

(1) Need for a change of pace. Techniques—as well as commercials themselves—can grow stale; a new approach is demanded.

(2) Need to create an image in a field where identification is marred because of a sameness among the competitive product. (And, in some cases, to follow an already successful leader.)

(3) As a means of simplifying a complicated sales message.

(1) To caricature what might otherwise be a distasteful message.

(5) To catch the eye (and imagination) of children.

What sort of research goes into such a decision? As another agencyman puts it, “It’s mostly common sense, based on case histories and what we hope is a solid fund of knowledge.”

Once you’ve decided, for one reason or another, that animation is for you, what next? Where do you go? What can you expect?

Typical of the many animation studios is Terrytoons, a company that has been in the cartoon-making business for 43 years and in the commercial-making business since 1955, when it was taken over by CBS. (Untypical of most studios, Terrytoons has its complete facilities under one roof, in the New York suburb of New Rochelle.)

A cross-section of Terrytoons clients: Piel’s; Colgate-Palmolive (Bates); Socony Mobil (Compton); General Mills (D-F-S); Mennen (Marshalk & Pratt); General Foods (B&B); Reynolds (Esty); General Motors (Campbell-Ewald).

There’s more than one way to create an animated commercial, says Terrytoons general manager William Weiss, and each takes a minimum of five weeks (more like eight) from order to delivery date.

The simplest procedure, when an agency uses its own storyboard creators, requires at least 29 men. That includes the director, layout man, four animators with three assistants, five inkers, 10 colorers, two cameramen, an editor and two sound men.

To most agency people, the director is the one that counts. He’s the man that is primarily responsible for putting the character into a character (i.e., a twinkle in the eye, a gruff appearance).

Storyboard supplied, there’s a meeting of minds, agency and studio. At such a session, character design differences would be ironed out, backgrounds decided upon and other preliminary problems worked out.

When the studio has a firm idea of what the agency is after, it can usually come up with a winner the first try. But at each stage of development, the agency either approves or revises—up to when the commercial is done as an animated pencil drawing. After that, it’s the final phases of coloring and photographing.

The final product—if it’s a one-minute fully animated spot—can cost anywhere from $7,500 to $9,000, according to Weiss. However, a lesser degree of animation will bring the cost down, to from $45 a foot.

In addition to cutting the animation itself, film producers offer other suggestions toward keeping costs down.

A few of them:

• Don’t try to rush. Giving the studio full time to complete the commercials also gives the agency a better chance for revision at each step, rather than expensively at the last minute.

• Keep the characters few and simple.

• Don’t over-complicate the sales...
message. Remember what’s to be said; say it simply.

When an agency does not supply the animation studio with a specific storyboard, the process entails about five additional men, all storyboard creators. What happens is this: The idea is presented to the five men, all of whom have different styles and techniques (from the most bizarre to the corniest). Each develops it in his own manner. Through hit-and-miss, a characterization suitable to the client is usually obtained.

But animation studios generally prefer to work with an agency that has more than just a sketchy idea of what it wants, and doesn’t ask the studio to speculate. A case in point: Terrytoons speculated for one agency, at the client’s request for what it termed a “cartoon commercial.” After viewing several storyboards the agency approved; but the client changed its mind. Cost to Terrytoons: $1,000.

There is no distinct marketing plan to selling advertisers and agencies on the use of animation. Terrytoons, for instance, takes the attitude that, as Weiss puts it, “animation sells itself.”

Consequently, there’s not a large sales staff necessary to the animation operation. Terrytoons has a staff of one: sales manager John Heffernan. Heffernan concentrates, from his midtown Manhattan office, on selling agencies and advertisers who already know animation, have either used it or are looking to start. Primary targets: cereal and beer accounts.

A secondary target for Heffernan is the long-range one: to drop the seeds of “why animation is good for your product” with the agency tv director or advertiser not currently prone to the cartoon commercial.

As for a formal sales presentation, Heffernan has none. He does have a sample reel of commercials Terrytoons has done which is his sole sales vehicle. The reel encompasses all the facilities of the studio, from color commercials to cinemascopic techniques.

What sells an animation house to an agency? An agency vice-president sums it up:

- Good facilities that will keep the production time to a minimum.
- A good track record (here the sample reel comes in handily).
- Good (and, sometimes, different) art techniques.
- An intrinsic knowledge of how to get the sales message across.

Major salesmen for UPA are its well-known theatrical cartoon characters. The animated Mr. Magoo (pictured above) is currently selling Stag Beer for Carlings Ale (Edward Weiss). UPA also does its portion of the Piel’s commercials (Y&R).

Miss Emily Tipp is the top saleslady for Tip-Top Bread (JWT). A top ARB rater since she came on the air, Miss Tipp is the brain-child of former JWT account man Louis Gifford. Gifford has since opened up his own animation studio.

Cereal products are among the largest and most successful users of animated commercials. The Shredded Wheat commercial, above, is one of many Terrytoons does for General Mills (Dancer-Fitzgerald-Sample), General Foods (B&B) and others.
A new study of nighttime radio has been put before the advertiser by KXX, Los Angeles.

While partly competitive, the presentation devotes considerable space to selling nighttime radio in general as well as the merits of radio's nighttime audience in the Los Angeles area.

Drawing on a number of research sources, the study tackles the job of proving the quality of nighttime radio from a number of directions.

Here are some of the key points:

- Nielsen data (1957) shows that 63.8% of all U.S. radio homes listen to nighttime radio every week. Recent Nielsen figures put the nighttime average minute audience in the U.S. at nearly 7 million people.
- During the average quarter-hour at night there are more than a half million adult listeners in the Los Angeles area on weekdays, according to Pulse.
- The average Los Angeles station reaches almost half of its weekly audience in the 12 hours from 6 p.m. to 6 a.m.
- There is little difference in tv and auto ownership between evening and nighttime listeners (other than a Pulse study done for NBC Radio in San Francisco).
- There are no significant economic or educational differences between daytime and nighttime radio listeners.
- Pulse shows there are more listeners per 100 homes at night than during the day in Los Angeles—100 vs. 111. Furthermore, for each 100 homes listening at night, there are 14% more adult listeners and 64% more men listeners than for each 100 homes of daytime audience.
- Los Angeles radio reaches more homes during the average nighttime quarter hour than the leading evening paper reaches with its entire circulation.
- The Los Angeles weekday nighttime audience is larger than its daytime tv audience—17.2% of L.A. homes are reached at night on radio as compared with 15.1% reached by daytime tv.
- Even compared with nighttime tv, the Los Angeles nighttime radio audience is substantial: between 6:00 and 8:00 p.m. and between 10:00 p.m. and midnight radio's level is 40% of tv's. Between 8:00 and 10:00 p.m. the L.A. radio audience is more than 25% of tv's.

A NEW LOOK AT NIGHTTIME RADIO SHOWS AUDIENCE QUALITY AND SIZE

Can television, a mass audience medium, be used successfully to sell a business service to a selected group of businessmen?

That's what Union Pacific railroad set out to discover last spring in a campaign to promote its freight business among produce growers in California's fruit and vegetable growing area.

The campaign began in May, scheduled to run for six months. At mid-point an evaluation was made. "Results of the campaign thus far," reported H. J. Forbes, U.P.'s California and Nevada advertising manager, "indicate that it will be expanded in 1959."

The campaign is, the company believes, the first regularly scheduled tv campaign by a railroad directed to shippers. U.P., like other railroads, has a tv campaign to promote passenger business in California to which it allocates a budget in excess of $100,000.

But, it was the conviction of Marion E. Welborn, vice-president in charge of the Caples Company's Los Angeles office, that tv could be used to develop freight business as well. So the new campaign is designed to call attention to U.P.'s part in the movement of perishable freight through Pacific Fruit Express, an operation owned jointly by U.P. and Southern Pacific railroad. It was decided to give it a try with a May-October campaign, to coincide with the region's prime shipping season.

Welborn's original concept for the campaign was to tailor copy to each area covered, by using localized flip cards and a live announcer. Further study showed, though, that no crop or group of crops was indigenous to a single area—which meant that, with the normal wide coverage patterns of the tv stations selected, a considerable amount of overlapping would occur.

The solution was achieved with general spots, showing services the company provides its users that would be of interest and value to any shipper. Three such spots were made: the first emphasizes speed of shipment by showing an electronic classification yard in North Platte, Neb. This permits the railroad to "sort out" cars and make
sells its freight service with spot TV

- Already using spot TV for passenger travel, U.P. decided to experiment selling shippers the same way
- Thanks to careful research, the TV campaign proved successful, will be duplicated in the west next year

up trains quickly, ending delays en route. The spot uses a dramatic shot from the switching tower showing the pattern of rails.

The second spot shows automatic icing for the cars carrying perishables being done en route by a machine that crushes a 100-pound block of ice and feeds it into containers at each end of the reefer, and performs the job in a minute. The third spot demonstrates electronic tracing through IBM equipment, providing knowledge at all times of the exact location of an assigned car.

The three spots are 60-seconds, filmed; the three varied services were lifted from U.P.'s public relations film footage. Added was a map with lines fanning out to major markets using stop-and-go camera technique to provide animation. Total cost for recording and this special effects work was $750.

All copy contains the phrase "Be Specific — Ship Union Pacific," an adaptation of the passenger slogan "Be Specific — Go Union Pacific." The first slogan appears on the side of U.P. boxcars. Refrigerator cars, featured in the commercials, are labelled "Pacific Fruit Express" with U.P. and S.P. emblems. To add further identification to the spots, the U.P. emblem, a shield, is iris-up superimposed over a moving freight car in the closing frames of each spot.

To extract the maximum value from the spots, Welborn made a thorough study of viewing habits and social customs of the shippers in each area to be covered. He did this by going to several sources including TV stations, and local U.P. traffic agents. From this emerged a spot-buying pattern for each locale.

"Even though all of these California areas have much in common," Welborn notes, "social and viewing habits vary. In Bakersfield, for instance, the Kern river attracts many people in the evening and on weekends. So we chose participations in a late Sunday evening first-run movie on KERO-TV, when the family might be back from a day or weekend by the river. We ran through May and June.

"Fresno, on the other hand, is becoming quite a metropolis with in-town diversions. So during May and June we used a spot at 6:29 p.m. Saturday on KFRE-TV, to catch many families before going out for the evening.

"In the Salinas-Monterey area," Welborn continues, "we chose Tuesday evening at 6:30 at KSBW-TV, between network news and local sport and farm news, reasoning that shippers are business men too, and interested in national and farm news. We picked early evenings because folks there often go to pools later on hot evenings."

All of the above three schedules began the first week in May. In June an additional spot was added in Bakersfield on KBAT-TV at 10 p.m., between two network shows.

Sacramento was added in early June with two spots weekly on KCRA-TV. One was set for Saturday between NBC's Game of the Week, between 11 a.m. and 1:30 p.m.; the other fell on Sunday afternoon during Meet the Press.

A new July-August schedule was added in Fresno, with a spot Tuesday at 6:30 p.m. on KMI-TV, between Today in Agriculture and Shell News. For its September-October schedule, KJEO will be used. Two additional areas—Stockton and Redding—will be used and are now undergoing a similar preliminary study.

In an effort to keep the test valid, Welborn avoided using any other media for this campaign. "We have a regular, and predictable volume of freight business we can expect from the shippers in our state," he says. What we wanted to find out is what would happen if we made an effort to build this by using TV. So we added TV only, rather than putting other influences into the picture that would make an evaluation difficult. And that enabled us to tailor our campaign to the medium directly.

At a time when railroads are, generally, finding competition difficult, U.P. finds this spot TV campaign effective enough to be planning next year's. These will feature 1,000 new mechanical refrigerator cars being added to P.F.E.'s fleet.

Meanwhile, you can be sure, other railroads are watching.
How Will Agencies Use NCS NO. 3?

Chances are it will be applied much the same as NCS #2; some 40 ad agencies already are at work on it.

Since service is out earlier in year than former ones, its effect on tv buys may well be felt by late autumn.

This week, broadcast media researchers at 44 advertising agencies and clients firms are wading knee-deep through a harvest of television coverage figures sown by NCS #3. Out much earlier in the year than the previous A. C. Nielsen Co. surveys (NCS #1 in 1952 and NCS #2 in 1956), the #3 report may actually be in time to help admen out in some fall schedules, although its effect on tv buys is not generally expected to be felt before mid-October or November.

What significant facts have been uncovered in the new study and how will NCS #3 be used by agencies once they've completed their evaluations?

One very significant thing about the new tabulations — aside from their earlier appearance on the advertising scene — is the fact that this year A. C. Nielsen Co. has used a considerably broader sample: 200,000 tv homes, 50,000 more than had been used previously. Admen generally agree this should add to its value.

Radio, which was part of NCS #1 and #2, has been dropped from this year's service, through lack of sufficient industry support. So #3 now becomes the most extensive study of total U.S. tv station coverage yet conducted, according to Henry Rahnel, general manager, broadcast division of A. C. Nielsen. It reports on service of 505 stations in 3,072 counties; was sponsored by the three tv networks, over 40 top advertisers and agencies and some 125 stations. The report details the average daily, weekly and monthly circulation of all reportable tv stations, day and night.

Since 1956, NCS #3 shows, 64 tv stations have come on the air boosting the total from 441 to 505 now, and adding an average of 3.3 stations to a state's total tv service. New tv service has been reported by 45 states —biggest gainer is Texas which picked up 12 new outlets. New Jersey remains the only state without a tv station within its boundaries although it is served by 11 from outside. A point of interest (see chart) is the increase of stations used weekly per home. Most admen and broadcasters attribute this (1) to the new stations; (2) more tv homes; and (3) improvement in ABC tv programming.

In applying such data (along with

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**TV HOMES ARE PICKING UP MORE STATIONS IN 1958**

<table>
<thead>
<tr>
<th>Number of counties</th>
<th>Size of counties (total homes)</th>
<th>Tv stations that can be viewed in counties</th>
<th>No. of stations viewed weekly, per home</th>
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<td>25-100M</td>
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<td>317</td>
<td>10-25M</td>
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<td>508</td>
<td>UNDER 10M</td>
<td>4.2</td>
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Source: A. C. NIELSEN, NCS #2 and #3.

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**Brief Note:** Table based on average county situation; net average home weighted by population. Figures need not check with average home data from NTL.
the detailed county breakdowns) subscribers will probably follow the same general patterns they developed in using #1 and #2. Here are comments from some admen and broadcasters:

- Peter G. Levathes, vice-president and director of media relations, Y&R: “Between NCS #2 and the new #3, we’ve been doing our best to keep track of trends in order to anticipate what would show up in #3. We’re happy it’s out now; it should help in some fall decisions not yet final and will certainly aid us in the next buying period.” As in most agencies, Y&R carefully evaluates service, never works with “raw” figures. In some cases where agency has wondered about some promotional use of NCS #2 by stations, it has made field checks.

- John Ennis, vice-president and media director, Bryan Houston: “The fact that NCS #3 sample is larger may well tend to keep television buyers from making too many downward adjustments.”

- Dr. Thomas Coffin, research director, NBC TV: “The larger sample used in NCS #3 should make it a still more valuable service, and may influence “cut off” points. At present, however, we’re still working with NCS #2 and probably will be for some time since our analysis of #3 may take some months to complete.”

- Daniel Denenholz, vice-president in charge of research, Katz Agency: “The effect of NCS #3 on fall buying will depend on how quickly agencies can assimilate the reports to fit their needs. One thing is true of this service as with NCS #1 and #2— if you simply apply them literally you can be thrown off base; judgment must still enter into the buy. Everyone knows this, but sometimes they forget. Another thing that strikes me as important to remember is that while NCS is a coverage study, its reports are still influenced by programing.” He expects SRA will continue to recommend the formula developed for NCS #2.

- Leonard DeNooyer, manager of coverage, CBS TV: “We’re sifting through NCS #3 now, but it’s too early to say how it will affect station network rates. Biggest thing to come out of the service so far seems to be the stuff on uhf. We expect many significant facts to show up when the information on duplication comes in.”

- Ann Conroy, associate media director, Compton: “The work of evaluating NCS #3 is under way, but just how soon we’ll be able to apply it to buying is hard to say. When we do use it, the methods will probably be about the same as we used in applying NCS #2.” In using NCS #2, Compton kept a continuous check on it against rating reports, evolved its formulii for general agency use.

- Hall Miller, associate media director, B&B: “There’s a good chance NCS #3 will get into some play in fall buying. Its effects should start to be felt by mid-Oct. or early Nov.

One adman pointed out something which struck him as unusual in the latest NCS: One station may be a little ahead in daytime and then fall a little behind at night, suggests programing trends may be playing more of a part in this coverage picture.

The man behind NCS #3, Nielsen’s Henry Rahmel, explains that: “ Nielsen coverage figures can be used with, but do not replace, Nielsen’s market-by-market Station Index ratings. Ratings and coverage,” he explains, “are related very much the way weather and climate are related. Weather is a specific condition hour-by-hour and day-by-day; like a rating, it changes. Climate, on the other hand, is the sum total of all the weather over long time periods; like coverage, it’s the composite of many days, weeks and months.”

Rahmel went on to explain that, “coverage is an appraisal of daily, weekly or monthly tune-ins (daytime vs. nighttime) to a station — based upon county-by-county samplings. It is similar to the circulation of magazines and newspapers and does not pinpoint stations or network audiences at a specific quarter-hour or for a particular program as does a rating.”

Among the advertising clients who subscribe to NCS #3 are: Chrysler Corp., Borden Co., Carter Products, P&G, Thomas J. Lipton, Inc. These are in addition to more than 40 top advertising agencies including BBDO, Bates, Burnett, FC&B, McC-Ed, Esty, K&E, and Grey.

John Ennis, v.p. and media director, Bryan Houston: “The fact that NCS #3 sample is larger may well tend to keep television buyers from making too many downward adjustments.”

Pete Levathes, v.p. and director of media relations, Y&R: “Coming out earlier, NCS #3 may help in some fall decisions not yet final, will surely be used in our next buying period.”

Daniel Denenholz, v.p. and research director, Katz Agency: “It seems worth remembering that while NCS #3 is a report on coverage its data is influenced quite often by programing.”
This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television
Mr. Pennyprofit, counting his blessings, which are considerable, in spite of the very small profit he makes on every item he sells.

Mr. Pennyprofit advertises widely — but does not apply it with a broad brush. "Sell big where the selling is good, and save wisely when you can" he says — and does. Spot television is so obedient to his bidding in both respects that his blessings grow and grow each year — and so does his advertising budget!

Your PGW Colonel would like to send you "Spot Television Cost Yardsticks" which will show you how spot television can obey your budget requirements, either large or small, everywhere!

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

### TV Stations

**WEST**
- KBOI-TV Boise 2 CBS
- KTBV Denver 9 ABC
- KGMB-TV Honolulu 9 CBS
- KMAU KHBC-TV Hawaii
- KTLA Los Angeles 5 IND
- KRON-TV San Francisco 4 NBC
- KIRO-TV Seattle-Tacoma 7 CBS

**MIDWEST**
- WHO-TV Des Moines 13 NBC
- WOC-TV Davenport 6 NBC
- WDMX-TV Duluth-Superior 6 NBC-ABC
- WDAY-TV Fargo 6 NBC-ABC
- KMBG-TV Kansas City 9 ABC
- WISI-TV Madison, Wis. 3 CBS
- WCC-TV Minneapolis-St. Paul 4 CBS
- WIBD-TV Peoria 31 CBS

**SOUTHEAST**
- KFDM-TV Beaumont 6 CBS
- KRIS-TV Corpus Christi 6 NBC
- WBAP-TV Fort Worth-Dallas 5 NBC
- KENS-TV San Antonio 5 CBS

**EAST**
- WBS-TV Boston 4 NBC
- WGR-TV Buffalo 2 ABC
- KYW-TV Cleveland 3 NBC
- WWI-TV Detroit 4 NBC
- WMJ-TV Lansing 6 CBS
- WPIX New York 11 IND
- KDKA-TV Pittsburgh 2 CBS
- WROC-TV Rochester 5 NBC

**SOUTHWEST**
- WCBS-TV Charleston, S. C. 5 CBS
- WUS-TV Columbia, S. C. 10 NBC
- WSVA-TV Harrisonburg, Va. 3 ALL
- WFGA-TV Jacksonville 12 NBC
- WTIV Miami 4 CBS
- WDBJ-TV Roanoke 7 CBS
What are your goals for the season?

Four major leaders, representing important national broadcast organizations, preview paramount objectives for upcoming season.

Kevin B. Sweeney, president, Radio Advertising Bureau, Inc.

"Data on who buys what in spot and net!"

Radio as a medium and RAB as an organization have both moved against the trend during the past year of recession—up. (Other media, whether their published figures are sensitive enough to reflect the actual trend or not, have all been hurting badly.)

RAB's goals for the selling season ahead are to stay ahead—ahead of the national trend and of our own recent record.

We may have to do some fast moving. In the past year, RAB has made more presentations to advertisers and agencies; has welcomed more stations to membership; has higher total funds to work with ($950,000 as of the fall selling season)—than at any time in its history.

One of our goals should be of unique interest to advertisers and agencies—namely, publication of increasingly comprehensive data on who buys what in spot and network radio.

As sponsor has so frequently pointed out, this is one of the most urgently needed forms of data. Actually no one has ever disagreed about the urgency of publishing the data. Like motherhood and patriotism, "publishing radio figures" is an accepted cause for which to fight.

The time, however, now seems to be ripe for cooperative effort to solve the problem. And we have been enormous ly gratified at the cooperation we received in assembling our recently-initiated quarterly reports on who buys spot and network radio.

Some of the industry's most respected leaders gave us their counsel—and their help—authorizing hundreds of man-hours of clerical time to make our reports possible.

The reports are a humble beginning only—although, for the first time in the medium's history, they list virtually all of radio's clients and show the pattern of their activity in detail never before available. Through our day-by-day calls on advertisers and agencies—always at top level—we expect to capitalize on this and other major factual reports we have underway.

Other major projects include our plan to give a department store up to $64,000 for use in radio—provided the store spends substantially on its own and allows us to help it use radio in the way radio should be used in department store. We hope that results of this carefully controlled experiment will dramatize to department store management that they must make radio a basic medium. We have had, incidentally, dozens of inquiries from the major stores and are now weighing our choice of stores to work with.

George Huntington, asst. to the president, Television Bureau of Advertising, New York

"Create new selling tools"

TvB's future plans will be tailored by the changing demands of our medium. Television is the best selling medium, but it requires the best selling. We will create tools designed to meet the needs of the more sophisticated sponsors and to document the how-to-do-it needs of the local retailer. Having shown television's cost-per-thousand and audience and efficiency, TvB will go beyond these dimensions to a study of television's impact: the role that television plays in the creation of the desire to buy.

To be certain that these tools are successfully employed in the selling of television, we will conduct sales clinics with our members' sales staffs. This inter-change of selling tools and selling techniques will assure television's place in the continuing competitive market. Topics to be covered: How to pick prospects . . . answers to a tv salesman's 20 toughest questions . . . making a presentation work . . . TvB selling aids . . . what has held the retailer . . . getting co-op money for tv . . . tv success stories . . . creative selling with local commercials . . . keeping the advertiser sold on tv . . . workshop on specific sales problems.

Using the documented success stories combined with the commercials which have created these successes, we will have proof that our best salesmen are our best customers. Typical of these is the new TvB Banking and Financial Kit which contains 21 separate case histories covering banking and financial categories.

Found in this kit are various kinds of information—1) the results that financial clients have had in their use of television; 2) the various kinds of service which many sell through the use of television; 3) commercial message and copy approach treatment used; 4) the productivity of television in virtually all time periods throughout the day; 5) the use of a personality to help build a personable image for the client; 6) and endorsement of the local live air personality; 7) statements about the ability of television to bring clients from distant points; 8) client's statements telling how the client himself evaluates the persuasion ability of television; 9) summary information from BAR showing banking and financial activity in the 19 BAR cities.

This kit shows evidence that virtual-
On head?

ly every time period can service the sales needs of a banking or financial institution.

Our task is to see that the success of so many is brought home to the rest in many and varied business and industry interests.

The wounded competition will be after us, but the television salesman who knows his medium need not worry about those who don't.

Frank M. Headley, president, Station Representatives Association, New York, and H-R Representatives, Inc.

“To make buying more efficient”

The goals and aims of the Station Representatives Association may be divided into two broad categories. First, there are the long-range over-all goals which do not vary from year to year, and then there are special seasonal campaigns and projects.

The basic purposes of SRA are perhaps best epitomized in the corporation charter, and I would like to quote from it:

1) To encourage and promote customs and practices which will strengthen and maintain the ability of its members to serve the stations represented by them, the broadcasting industry, and the public.

2) To foster and promote the development of national spot and local radio and television advertising.

3) To gather and disseminate information about radio and tv advertising which will be useful to its members and enlightening to the public.

This year the SRA embarked on a broader public relations program primarily designed to acquaint groups outside of the advertising industry

(Please turn to page 73)

Business is good in South Bend, Indiana. The facts above attest to that. In addition, there are other signs such as: The South Bend-Mishawaka City Corporate Area is 1st in Indiana in Effective Buying Income per capita—2nd in Indiana in total Effective Buying Income — 2nd in total Retail Sales — 2nd in Food Sales — 2nd in Drug Sales.

WSBT-TV dominates this great market. No other area station comes close to WSBT-TV in the number of top rated shows carried. Chicago and Michigan stations aren’t even in the running. See your Raymerman or write us.

*14 counties in Northern Indiana and Southern Michigan. Set count, 208,000. 3.6 persons per family.
National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York, is lining up announcements for its new campaign in major markets for its Super Suds. The schedules start in mid-September, run through December. Minutes and chainbreaks during both daytime and nighttime segments are sought; frequency will vary from market to market. The buyer is Steve Semons; the agency is Cunningham & Walsh, Inc., New York.

Norge Sales Corp., Chicago, is moving into spot tv, in approximately 100 markets. The eight-week campaign starts 15 September. Minutes participations during daytime slots, to reach a women’s audience, are being purchased. The advertiser is aiming for 100 rating points per week in each market. The buyer is Mary Petr; the agency is Donahue & Co., Inc., New York.

Lever Bros. Co., New York, is getting a short-term schedule in major markets ready for its Lucky Whip. Kick-off date is 1 September; minutes and chainbreaks during daytime periods will be used. The buyer is Jeane Tregre; the agency is Ogilvy, Benson & Mather, Inc., New York.

RADIO BUYS

Duffy-Mott Co., New York, is preparing a campaign for its Sun-sweet Prune Juice, the first time it has used radio to promote the product. The schedule starts 29 August, runs for eight weeks. Minutes during daytime segments will be placed; frequency depends upon the market. The buyer is Mike Cambridge; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

The American Tobacco Co., New York, is initiating a campaign for its Dual Filter Tareytons. The schedule starts 25 August for 13 weeks. Minutes during daytime slots are being aired; frequency varies from market to market. The buyer is Jabey Murphy; the agency is Lawrence C. Gumbinner Advertising, Inc., New York.

National Carbon Co., Division of Union Carbide Corp., is purchasing schedules throughout the country for its Fall push for Prestone Anti Freeze. Starting dates will vary. In the Midwest, the schedules start on and around 8 September for eight weeks; in the South, on and around 29 September. Minutes during traffic hours will be placed, with frequencies varying. The buyer is Dick Driscoll; the agency is Wm. Esty Co., Inc., New York.

RADIO and TV BUYS

Standard Brands, Inc., New York, is planning a major radio and tv campaign in markets throughout the country for its Blue Bonnet margarine. The 13-week campaign kicks off on or around 15 September. In tv, minutes during both daytime and nighttime segments will be used; in radio, minutes during daytime slots. Frequency will depend upon the market. The buyer is Lenny Saglio; the agency is Ted Bates & Co., New York.
Mountains of wheat – worth about $1.65 per bushel – mid-summer spectacular in Texas, Oklahoma, Kansas and Eastern New Mexico

How to share in the big money

The wheat’s in. Even the fabled Big Oil Man from Texas is envious. The crop was that good.

Let us tell you what happened in the top 24 wheat-producing counties in Texas alone. (KGNC-TV covers all 24, plus 20 other counties in four states.) We planted 2,126,000 acres and harvested 59,528,000 bushels. Now, we’ve sold the wheat for $98,221,200.00, give or take a few cents. That’s folding money! And it looks like a big year for grain sorghums, cotton and vegetables, too.

Nature’s bounty has laid down a bonanza for you in an already-active market of 535,000 people. To stake your claim in this new Southwestern El Dorado, simply add to your list.

K G N C - T V  
NBC Television in Amarillo, Texas  
Channel 4  
Full power coverage in 4 states  
Represented by the Katz Agency

SPONSOR • 23 August 1958
FLIGHT is aviation's own saga—authentically dramatized exploits of human achievement in the sky. Each episode is presented by Gen. George Kenn
cooperation of the Air Force. FLIGHT is the dramatic series for which the comi
ordinary men suddenly summoned to super-
U.S. A. F., Ret., and produced with the full
Television season will long be remembered.
POULTRY

SPONSOR: Lancaster Farms Poultry  AGENCY: Charles Ross Advertising

Capsule case history: Chickens no longer take a back seat to gobbles when it comes to consumer advertising. Roosting very comfortably in 30-second announcements on KMPC, Los Angeles, since last January, the chickens of Victor Ryckebusch, Inc. (Lancaster Farms Poultry) increased their sales in supermarket chains by 150%. This has been accomplished with a schedule of only 14 30-second announcements per week. The Charles Ross Advertising Agency, Los Angeles, points to a sales increase of 30,000 chickens a week, from 20,000 to 50,000, for a total business of $70,000 weekly. Main copy point: “One day fresh from the farm to you, six days fresher than those bought from out of state.” Other points: “Fast grown, scientifically fed chickens are plumper; check tag on the chicken to find whether fresh or frozen and whether it meets U.S. Dep’t of Agriculture Standards.” The campaign for Victor Ryckebusch, Inc., on KMPC will continue indefinitely; no other advertising is being used.

KMPC, Los Angeles
Announcements

RESTAURANT

SPONSOR: Ye Olde Stage House  AGENCY: Direct

Capsule case history: Ye Olde Stage House, a restaurant in greater Cleveland, decided to use radio for the first time, having used newspapers without satisfactory results. Since the majority of its trade comes on weekends, it purchased 12 announcements per week for Saturday and Sunday for a period of a month. Only station WGAR, Cleveland, was used for the test. “From the very beginning,” according to Donna Jean Roth, the proprietor, “we started getting comments about our WGAR advertising. The pick-up in business was almost immediate. Saturday and Sunday drivers from as far east as Pennsylvania came all the way down the Turnpike to dine.” At the end of the test month, WGAR was signed for 52 weeks, at a cost of $3,290 for the year. Business has been building ever since. The last renewal was for the third consecutive year and today the restaurant is one of the most successful in its area. With the exception of the important holidays, it has given up newspaper advertising completely.

WGAR, Cleveland
Announcements

HOUSES

SPONSOR: Wilburn K. Kerr & Sons, Inc.  AGENCY: Howard Swink Adv. Agency

Capsule case history: Before Kerr & Sons had blueprinted plans for a 300-house community in Southfield, Ohio, they consulted their advertising agency, Howard Swink, Inc., concerning the medium or media which would best meet the aims of Kerr’s sales strategy. After considerable study the agency recommended campaigns in three prominent Ohio newspapers and WCOL, Columbus, Ohio. Several weeks after the opening of Southfield, the construction firm tested the effectiveness of its various advertising media, by asking visitors and buyers how they heard of the community. WCOL was named more than any other medium. This is significant since Kerr’s advertising expenditure on WCOL was less than what had been spent on newspapers. Well over a third of the homes have been sold, and in addition, numerous deposits have been placed on other homes. “We do believe the major share of homes sold and the many thousands of visitors who have come to Southfield were attracted by WCOL,” stated W. K. Kerr, Jr., its owner and president.

WCOL, Columbus
Announcements

PEST CONTROL

SPONSOR: Southwestern Drug Corp.  AGENCY: Direct

Capsule case history: In a move to push D-Con sales, a rat and mouse poison, Southwestern Drug Corporation purchased a schedule in Bill Mack’s Sunrise Theatre, heard Monday through Friday on KWFT, Wichita Falls, Texas. Southwestern is the leading regional wholesale druggist in the five-state area of Texas, Oklahoma, New Mexico, Arkansas and Louisiana. Prior to the radio campaign, the drug corporation stocked major retailers, but had not expected the campaign to show astonishing results. In 30 days, Southwestern had doubled its sale of D-Con throughout KWFT’s coverage pattern. Sales were so rapid and complete that the company could not replenish retailer’s stocks and were forced to sit back and wait for a rush order shipment. “You have certainly made the entire populace of our area conscious of D-Con merchandise,” said Emmitt Davis, buyer for Southwestern. “This is just another of the successes that we have experienced through the use of the radio medium.”

KWFT, Wichita Falls
Announcements
You'll have to do a lot of research to beat this kind of development

With the field of physical science front and center in all minds today, consider the prominent part played by Metropolitan Washington. Our biggest business firm, the Federal Government, has become a virtual partner with American industry in research and development. In 1956 Federal funds financed 49% of all national expenditures in this direction. Research and development organizations in or around Washington, D. C. employ some 35,000 persons. Ours is now the nation's sixth largest scientific and technical labor force. Whether America is at peace or in a cold war, these people seem certain to stay—and to grow.*

Staying and growing right along with them will be WWDC, Radio Washington. According to PULSE, month after month, we're FIRST in the hearts of our local countrymen—6 A.M. to midnight, Monday through Sunday. And you can't do any better than that! We have a simple formula — to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC

*Economic Development Committee, Washington Board of Trade

SPONSOR • 23 AUGUST 1958
FARMER’S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That’s today’s picture of our bountiful Land of Milk and Honey. Yes, here’s a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?

THE LAND OF MILK M AND XONEY

WBAY ch. 2
GREEN BAY
FILM-SCOPE

Several significant multi-market syndication buys made news this week. Among them were:

- Schlitz (JWT), in its first major multi-market buy, added Ziv's Mackenzie's Raiders in 15 top markets.
- Savarin (FC&B) and Rozoni (Emil Mogul) jointly signed a three-city contract for 52 weeks of MCA's If You Had a Million. (New York, Philadelphia, New Haven.)
- Miles of California, via Wade Agency, bought Screen Gems' new Dial B in six west coast markets for Alka Seltzer and One-a-Day Vitamins.

With product for fall airing about to go into market-by-market selling, syndicators are prepping series for January air dates.

Pitches to regional advertisers start this week. First on the market: Ziv's Bold Venture; CNP's Flight; CBS TV Film's Rendezvous.

NTA's board of directors this week recommended that stockholders accept National Theatres' proposal for steps to combine the two organizations.

The deal is contingent on National Theatres' getting controlling interest in NTA.

The family-type syndicated show, which hasn't fared as well as action series over the years, is having a hey-day since CBS TV opened up two 7:30 p.m. time slots.

Some of the shows being considered by CBS TV affiliates for the Tuesday and Wednesday spots. Glencannon, a Gross-Krasne comedy; Colonel Flack, CBS TV Film's new comedy; re-runs such as Jeff's Collie (TPA) and Life of Riley (CNP).

First to fill both days is New York's WCBS-TV. Rival Dog Foods will sponsor Burns & Allen re-runs (Screen Gems) Tuesday; L&M and Gallo Wines have Mackenzie's Raiders (Ziv) Wednesdays.

An analysis of the production statistics of major syndicators since 1955 shows there's a definite growth pattern. The figures further disclose that:

- The dynamic growth of syndication cannot be attributed to the actual number of series produced but rather to the sales volume per series.
- Network sales are growing increasingly important to the syndicators.
- Major distribution companies that started off on a production binge in 1955 have gradually leveled off their output to a realistic position.

Giving arithmetic substance to the above observations is the following chart showing how many series each syndicator produced and how they were sold:

<table>
<thead>
<tr>
<th>Yearly Placement</th>
<th>Ziv</th>
<th>MCA</th>
<th>CNP</th>
<th>CBS</th>
<th>S.Gems</th>
<th>ABC</th>
<th>Official</th>
<th>TPA</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1955: Syndicated</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>1955: Network*</td>
<td>9</td>
<td></td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1956: Syndicated</td>
<td>3</td>
<td></td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>1956: Network*</td>
<td>1</td>
<td>9</td>
<td></td>
<td>2</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>1957: Syndicated</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>1957: Network*</td>
<td>2</td>
<td>13</td>
<td></td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>26</td>
<td></td>
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<tr>
<td>1958: Syndicated</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>15</td>
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<tr>
<td>1958: Network*</td>
<td>4</td>
<td>15</td>
<td></td>
<td>10</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

*New series and renewals with new production.
Source: SRDS
MARKETING WEEK

If you've ever wondered what made the man in the white coat such an effective television salesman for drug products, here's one answer:

It's the decline in maternal authority. Housewives no longer turn to their mothers for advice on health, baby care, cooking and so forth. Authority symbols outside the home have taken her place.

Evidence that maternal authority has declined has been noted in several studies conducted during the past year by The Center for Research in Marketing, Inc. Paul A. Fine, executive vice president of the Center, said young housewives tend to regard mothers as old-fashioned. "There is not only a tendency not to depend on mothers but a strong aspect of negation of her traditional role as advisor and mentor."

Why isn't mom depended on? The housewives say mom isn't hip to vichysoisse, hexachlorophene, self-polishing waxes and other miracles of modern-day living.

Release of Complete Circulation Reports (CCR) from NCS No. 3 is providing advertisers with raw material for drawing up new area blueprints in allocating tv budgets.

Among those most active in using NCS data is P. Lorillard. The tobacco firm allocates its tv money by areas primarily on the basis of the county-by-county audience tally.

Special markets may be a minor worry to auto manufacturers as they unlimber their advertising guns for the coming model year, but there's one special market agencies are paying increasingly more attention to. That's the Negro market.

Latest figures available show that, in 1956, Negroes spent nearly $1 billion for the purchase and operation of new and used cars. Life's study of consumer expenditures revealed that non-whites, who are 9% of the population, spent 6% of the total for new cars and 7% of the total for used cars, also in 1956.

About 40% of Negro households own cars, compared to about 75% of all households. That means there are 1.8 million auto-owning Negro households.

Since autos are a prestige symbol to Negroes, some medium-priced cars (such as Buick) show a larger share of ownership among Negroes than among whites.

Negro marketers note that Negro-appeal radio, a mass medium, has shown healthy growth during the 50's, though they express puzzlement that Negro print media have not shown greater circulation gains with increasing Negro income.

Effective marketing to Negroes requires some first-hand knowledge of certain subtle buying patterns, not only among Negroes but among whites.

For example, in certain southern areas, whites will boycott products they feel are associated with Negroes. What makes this problem so tricky is that it depends on the product and the area.

A product like Coca-Cola does not lose sales among whites because of the knowledge that it is promoted among and consumed by Negroes. One reason is that Negro consumption of the product is traditional.

However, say a food product is growing in use and seeks to enlarge its market by going after Negroes. It may "lose caste" in the deep South if its Negro advertising is too blatant.

This doesn't mean an effective marketing job can't be done in such a case. It's all a matter of know-how and calling upon people who are Negro market-wise.
Congress was too busy wrapping up the current session's business this week to spar around much with broadcast issues.

The pyrotechnics, if any, came from Rep. Blatnik, of the House Government Operations Committee. He took a parting blast at the FTC via a report on its subcommittee's recent investigation of various product advertising.

The report excoriated the FTC for allegedly permitting false advertising of dentifrices. It made charges against TV and radio and such advertisers as Block Drug, Colgate, P&G, Bristol-Myers and Lever.

Asserted the report, among other things:
- Over $25 million was spent in 1957 to advertise the 12 leading brands of toothpaste.
- The FTC was "not discharging its statutory responsibilities to halt or prevent deception in dentifrice advertising."
- The FTC's requirement of cigarette people that they prove their claims be extended to dentifrices, tranquillizers or any other product in which scientific proof constitutes the basis of advertised claims. ("This should result in a needed transfusion of vigor into FTC enforcement programs.")
- Congress should consider whether sharper teeth should be put into false-ad laws to enforce more effective policy.
- FTC should adopt a rule making advertisers prove their claims.
- Enforcement over advertising of products affecting health might be moved from the FTC to the Food and Drug Administration.
- The FTC might take a cue from Colgate's statement that it "endorses any effort by Government agencies to assure the safety of the American consumer" and call a conference for the setting up of a fair trades practice code.

The powerful clear channel radio stations agreed in filings with the FCC that breaking down the clear channels is no solution for providing better radio service to "white" areas.

Stepping up the present maximum permitted power from 50 kw to 750 kw would turn the trick, it was also agreed.

The filings were in connection with the FCC's proposal to duplicate stations on 12 of the present 24 clear channels, with consideration of higher power on the remaining channels to be delayed.

CBS offered its own plan under which up to eight eastern clear channels might be used for sharing by stations to be located in western states.

The Clear Channel Broadcasting Service had another plan involving higher power not only for the Class 1-A clear channels, but also for Class 1-B and even for regional and local stations at least in the daytime.

Westinghouse, NBC, ABC, WNYC, WCCO, WGN, were among others offering various criticisms of the FCC proposal. Outside help came from the National Grange and American Farm Bureau. These groups feared the farmers would lose radio service if the FCC breaks down the clear channels without increasing power.

Several parties said that the questions of duplicating stations on present clear channels and higher powers must be considered together. Otherwise, it was argued, the FCC will be unable to gauge the effects of its actions on increasing or decreasing radio service.
Sponsored religion still pays big dividends all along the line.
A New Jersey broadcaster who’s on the air only Sundays is reputed to net $30,000 a year for himself from his roster of religious programs.

A tv network this week got a stiff protest from an agency because of the low allowance made for guest names on a variety show debuting this fall.
Said a spokesman for the agency: “It looks to us as though you’re cutting the budget on your commercial shows to pay for sustaining programs.”

Goodman Ace’s memory must have winced this week as he read that Vick was planning a stock deal to acquire Lavoris.
The unhappy recollection: Back in 1931 Lavoris was Easy Aces’ first sponsor in Chicago (WGN), and the account man fiddled endlessly with the scripts. He stopped only when Ace threatened to quit and go back to Kansas City.

Though it’s the giant in its field, P&G is anything but cumbersome.
Advertising people who do business with it marvel at P&G’s pliability in making quick moves and decisions.
Because of this ease of action, the company’s many agencies are on a competitive alert all the time for ideas to feed to Cincinnati.

Some network quarters are grumbling that the current rash of bargain-basement deals for nighttime programing really was inspired by the big talent offices.
The technique: Knowing an advertiser ambitious to get into the tv bigtime, the agent would 1) first sell him on a film series, and 2) then suggest that a certain network might be induced to absorb all or a good hunk of the program’s cost.

Station managers say they’ve never had so many requests from agencies to monitor the products of their clients’ competitors in local markets.
The information sought includes the number of spots used, the type of spots, and an estimate of what they cost.
Sardonic remark made by one station man: “We wouldn’t mind keeping tabs if these inquirers would buy something once in a while.”

Don’t underestimate the influence that a list of specialized service titles has on prospective clients.
The Florists Telegraph Delivery Association crossed the Detroit office of McCann-Erickson off the candidate roster because it lacked the title weight (like v.p. in charge of client planning and director of marketing) that some of the competing agencies had on their marques.
The top-runners this week are: C&W, Ayer, Keyes, Madden & Jones, and MacManus, John & Adams.
Grant had been handling both the advertising and publicity.
In Memphis...

there's more to see on Channel 3!

First in Memphis by all surveys*

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

<table>
<thead>
<tr>
<th></th>
<th>A. B. B. May '58</th>
<th>Pulse May '58</th>
<th>Nielsen Feb.-Apr. '58</th>
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<tr>
<td>(Metro Area)</td>
<td>(Metro Area)</td>
<td>(Station Area)</td>
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<td>Sta. C</td>
<td>53</td>
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<td>107</td>
</tr>
</tbody>
</table>

AFFILIATED WITH CBS TELEVISION

REPRESENTED NATIONALLY BY THE KATZ AGENCY

SPONSOR • 23 AUGUST 1958
AGENCIES

Gardner Advertising reorganized its tv/radio department this week.

Purpose: To coordinate programing and commercial functions at the agency.

Here’s how the personnel of this new department shapes up:

• Beatrice Adams, v.p. and tv/radio creative director, will be in charge of special tv/radio projects, including experimental work and special assignments on Gardner accounts.

• Ralph Pasek, commercial production manager, will be assistant director of the department.

• Fred Czufin and Trent Eberts, named visual directors.

Roland Martini, executive tv/radio director, continues as head of all agency programing and will handle network buying, negotiations and program direction. Regional men reporting to Martini are:

Alfred Chance, head of Gardner’s Hollywood office, handling west coast arrangements for network programing . . . John Gunter, St. Louis program director and business manager of the tv/radio department . . . James Fas holz named assistant St. Louis program director.

New agency: Phil Meyers, formerly sales representative for WHKK, Akron, has opened his own agency, Meyers Advertising Agency, Akron, to specialize in local area radio and tv advertising.

Expansion: Pulse Advertising, Inc., has moved to 147 East 50th St., New York. Along with its change of address comes some personnel appointments:

Jerrold Feldman, account executive, elected v.p. . . . Allan Davis, named creative director and account executive.


Goodman & Rouse, a recently

PICTURE WRAP-UP

Video tape arrangements completed for his show on WOR-TV, N. Y., Don Mahoney, star of Don Mahoney & His Kiddie Troopers and Gordon Gray, executive v.p., WOR-TV, seal contract, while Bill Dix (l), asst. gen. mgr. of WOR-TV and Chuck Bernard (r), of Charles Bernard Co. watch

The beards that make Milwaukee famous: To promote arrival of Chuck Arnold, WISN radio personality, station paraded these ladies who “wouldn’t shave” around Milwaukee
merged agency in Los Angeles, for the Buddy Seat Cover Co., with billings at $100,000 ... Reach McLinton & Co., for Sportsman’s Golf and Kroydon Corps. ... Don Kemper Co., for the Vaughn’s Seed account ... Calkins & Holden, for Aloe Creme Labs ... Mohr & Eicoff, for Acousticon Hearing Aids ... Wesley Aves & Associates of Grand Rapids, Mich., for Hastings Aluminum ... Claude Whipple Adv., Detroit, for the Lockhart Manufacturing Corp. ... Bozell & Jacobs, Omaha, got the Omar account ... Tids & Cantz, appointed for the Vegetable Oil Products Co. of Wilmington, Cal.

Three executive appointments in the Utica division of the Rumrill Co.; Lyle B. Reigler named general manager of the Utica division and v.p. of Rumrill; Harry Duffy, v.p. and director of creative services; and Jay P. Stewart named art director.

More personnel news: Walter Heymann, director of sales development and Lester Delano, director of marketing services, appointed v.p.’s at North Advertising, Chicago ... William Wilgus, manager of the Hollywood office, JWT ... Herbert Stott, media manager of K&E’s Los Angeles office ... B. Russell Buck, Jr., James Charlesworth and James Roos, named account executives, NL&B, Chicago ... Ruth Marlett, copywriter, Corbett Advertising, Columbus, Ohio ... Raymond Twery, research group supervisor at Gardner.

Allan Kalish, v.p. and account executive, Philip Klein Advertising, Philadelphia ... Robert Watkins, appointed associate marketing director, and Carl Phehaty, Jr., account executive, at Bryan Houston, Inc. ... At Leo Burnett: Wayne Jervis, Jr., and C. Peter Franz, appointed marketing supervisors; Charles T. Weeks, director of trade relations; and Robert S. Spaeth, named account executive on Kellogg’s Corn Flakes.

Sleepy time disc jockey: When WCPO, Cincinnati, decided to send its robust deejay, Myles Foland, out for an evening of broadcasting, they really meant it. He aired his show from an auto dealer’s window, ate dinner and spent the night there.

444 Madison gets face lifting: And Henry Fowles, v.p., MacManus, John & Adams, is named “Honorary Construction Superintendent”


Go ahead and admit it, you time-buyers! Life has been easier for you since KFWB introduced COLOR RADIO to Los Angeles. Now, the smart buy is easy to make ... because KFWB shows solid share-of-audience gains in every rating service since January:

Hooper UP 95.5% ... Nielsen UP 82.7% ... Pulse UP 57.1% ... Today ... buy KFWB first. It’s the thing to do.
ADVERTISERS

Bayuk Cigars is back in the TV network picture with its purchase of one-quarter of NBC TV's year-round sports package.

Bayuk's co-sponsorship includes: nine NCAA football games; 22 NBA basketball games; the Sugar Bowl and Senior Bowl football classics; the National Invitational College Basketball Tourney and the complete NBC TV major league baseball schedule.


Campaigns and promotions:
• The Niagara Therapy Corp. of Adamsville, Pa., will turn the heat on the home massage industry this fall. To introduce its new line of furniture-relaxer combined, the company will spend more than $750,000 in network TV, network radio and print. Agency: George L. Mallis, Inc., Philadelphia.
• General Mills will put on one of its biggest TV campaigns this month to introduce its new chocolate flavor ready-to-eat cereal, Cocoa Puffs. TV announcements will be used on local children's programs. Agency: D-F-S.
• Slenderella International has licensed Mason & Mason, Inc., Chicago, to produce eight flavors of low calorie beverages for the company. Irving J. Rosenblum & Associates, Chicago, Mason's agency, will handle the Slenderella campaign, to start in Southern cities this September. Radio and print will be used.

On the personnel front: Curtiss Candy Co. promoted these management leaders to v.p.'s: Les Kellough, William Hunter and William McFarland. Hoffman Labs division of Hoffman Electronics Corp. appointed William Herrman to the new post of director of advertising and public relations.

NETWORKS

ABC TV plans to start the largest promotion campaign in its history this fall.

It will include newspaper, magazine ads throughout the country, backed by a multi-million dollars on-the-air promotion using slides and trailers.

Special emphasis will be placed on ABC TV's new daytime schedule.

Agency: BBDO.

Two new oaters will ride across CBS TV this fall under the aegis of Brown & Williamson for its Viceroy and Kool cigarettes: Wanted—Dead or Alive, airing 6 September, 8:30 p.m.; and The Texan, premiering 29 September, 8 p.m. Agency: Ted Bates.

Other TV network sales: Hill Bros. & Co. Coffee, to co-sponsor Walt Disney Presents, debuting 10 September on ABC TV. Omnibus, the award-winning Sunday afternoon series on NBC TV, renewed for the 1958-59 season by Aluminium Limited.

News on the Specials front: Philco Corp. will foot the bill for the two-hour telecast of the Miss America Pageant on CBS TV 6 September. Pontiac has set, as its first of four specials planned on CBS TV for the fall, the hour-long Ginger Rogers Show—to air 15 October.

Combined affiliation: WNAC-TV, Boston, will become a primary affiliate of CBS TV, effective 1 January. Station has been affiliated with CBS TV since 1949.

Kudos: Robert W. Sarnoff, NBC Board Chairman, has been awarded the Gold Medal Award of the Commander-in-Chief of the Veterans of Foreign Wars.

Network personnel moves: Philip M. Bernstein moves from Press Information Department, ABC, to assistant director, press information. Norman S. Livingston named to the new position of director of radio program sales, NBC. Robert A. Loeber has joined Mutual as account executive.

REPS

Devney will in due time absorb all the stations on the McGilvra list.

Effective last week the last four of the McGilvra Canadian stations were contractually transferred to Devney.

Technically, McGilvra still holds some stations, but these will gradually move over to Devney.

New quarters: Jack Masla & Co., Inc., radio and TV reps, formerly of 551 Fifth Avenue, New York, has moved to 40 East 49th Street, N.Y.

New firm: Mid-America Spot Sales, a new regional radio station
Where else will you find satellite markets that outspend their entire central metropolitan trading zone by 5-to-4 in sales dollars? Or a universe that has such a big, rich central market! What an opportunity for you to increase your share of the total potential in this greater Indianapolis television area!

where else . . .
— does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
— do you find such a widespread marketing area covered from one central point . . . and by WFBM-TV!
— can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another, longer, better look! We are proud of our current ARB.

The Nation's 13th Television Market
... with the only basic NBC coverage of 750,000 TV set owning families.

*Sales Management, Survey of Buying Power, 1958

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

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

Represented Nationally by the KATZ Agency

WFBM TV
INDIANAPOLIS

CHANNEL 6

BASIC NBC- TV AFFILIATE

SPONSOR • 23 AUGUST 1958
and Cavalry Surgeon, with John Hudson.

Sales:
- Ziv's Mackenzie's Raiders has been sold in 63 markets, including a 15-market sale to Schlitz (see Film-Scope).
- Other sales this week: Coors Brewing, for eight western markets; Kroger Stores, Little Rock, and nine station sales.
- KBET-TV, Sacramento, has purchased a part of MCA's Paramount library.
- Screen Gems' Burns & Allen reruns have been sold in a total of 56 markets. Series will be stripped on all stations.
- Shamrock Oil & Gas Co., Amarillo, bought Gross-Krasne's African Patrol for several southwestern markets.
- Savarin Coffee and Ronzoni Macaroni have bought MCA's Hollywood Star Playhouse in New York City. (For multi-market purchase, see Film-Scope.)
- Jayark's Cartoon Storybook was sold this week in six markets, bringing the four-week total to 33.

Latest purchasers: WGN-TV, Chicago; KVAR-TV, Phoenix; WCBA-TV, Bristol; WDEF, Chattanooga; KONO-TV, San Antonio; and WSTV, Steubenville.
- AAP's cartoons and Popeyes were renewed in two markets this week and sold to five new stations.
- Renewers: WCSI-TV, Portland; and KGRA-TV, Sacramento.
- New stations buying included WLBI-TV, Bangor; KRTV, Great Falls; KXJB-TV, Valley City-Fargo; KLZ-TV, Denver; and WABT-TV, Birmingham.
- At the same time, portions of AAP's Gold Mine library were sold to WJSK-TV, Columbia; WCKT, Miami; WOL-TV, Ames; KGHL-TV, Billings; WJTV, Jackson; and WNEM, Bay City.
- Regis Films' Crusader Rabbit cartoon series have accounted for $750,000 in sales. Latest buyers: WCAU-TV, Philadelphia; WDAU-TV, Scranton; WMIR-TV, Jacksonville; WTCN-TV, Minneapolis; CMTV, Havana; and KLOR-TV, Salt Lake City.
- New series: ABC Film has acquired Bowling Queens, a 26-film series featuring woman keglers.

In production: CNP has gone into production with its new Flight series, with the cooperation of the Air Force. Ziv has signed 22 writers, its largest ever for a single series, for Mackenzie's Raiders. John Conte will host NTA's TV Hour of Stars on the NTA network.
- Strictly personnel: Ziv's new eastern line-up includes Joseph Kotler, named New York sales manager (replacing Len Firestone); Richard Hamburger, assistant manager; and James Parker, named eastern spot sales manager.

RESEARCH
The length of TV programs preferred by viewers varies with different types of programs.
- So says Pulse in releasing the results of a survey conducted in February, 1958 in Metropolitan New York.
- The method: Questioning of 1,000 viewers on which lengths they prefer particular types of programs.
- The results:
- Feature films: more than half the people preferred the 90-minute movie.
- Comedy: 45% wanted 30-minute shows; 35% enjoyed the one-hour format.
- Drama: The majority preferred one-hour dramas.
- Variety: 53% for the one-hour show.
- Westerns: 41% liked the half-hour show; 34% for the one-hour western.
- Quiz: The half-hour format was the overwhelming choice.

Change of quarters: Schwerin Research Corp. has moved to 270 Madison Avenue, New York.

New unit formed: W. R. Simmons & Associates Research, Inc., has established a new basic research division—to conduct research in social sciences.

The primary task of the new division will be to develop new psychological and sociological measurement techniques for use in market, media and opinion studies.

Add personnel: The Advertising Research Foundation this week appointed three advertising research executives to its Technical Committee.

They are: Pettersen Marzoni, Jr., v.p. and director of research, D'Arcy Advertising; Otto Tinklepaugh, v.p.; J. M. Mathes; and W. M. Weilbacher, v.p. and director of research, D-F-S.

Other personnel moves: Ernest H. Clay, named director of development and research, ABF ... A. W. Harding, former director of marketing research for General Mills, now v.p. and director of research, C. E. Hooper.

TV STATIONS

Nighttime accounted for 56.1% of all the spot TV billings for the second 1958 quarter, according to TVB.

Daytime sales got 34.2% of the pie and late night, 9.7%.

In terms of segments bought, the breakdown: announcements 72.2%; ID's 11.6% and programs, 16.2%.

(For spot TV expenditures for second 1958 quarter and first half of 1958, see Sponsor-Scope.)
A new in news coverage: Tv coverage of courtroom activities received a big boost in Charlotte last week when WBTV cameramen were allowed to cover the return of a grand jury investigating the affairs of the Charlotte Recorders Court.

The Judge gave the newsmen and cameramen a free hand during the proceedings allowing them to also shoot the sound-on-film.

A novel idea for Ampex: Westinghouse Broadcasting's WBZ-TV in Boston, video tapers portions of its half-hour program of harness racing.

Since harness racing is a slow sport, the show usually can pick up only two races. By taping all the races for two hours before show time, the program can open with a live race, and then run the tapes of the previous ones.

New market formed: With the interconnection of KOOL-TV, Phoenix and KOLD-TV, Tucson, Arizona's two largest cities can now be bought in a single package: The Arizona Television Network.

Tv power increase: WKYT-TV, the Taft station in Lexington, Ky., (UHF-Ch. 27), plans to increase its power 12½ times thus giving the station a visual power of 193,000 watts.

Tv random notes:
- This week, WGAN & WGAN-TV, Portland, opens its sidewalk studios. The new location, called Studio 13, is located in the heart of the city—allowing Maine residents to watch regular live broadcasts and telecasts from the sidewalk.
- In Charleston-Huntington (WSAZ-TV), the ARB reports for July shows 10 of the top 14 shows are westerns, eight of the top 10 are in Huntington, six of the top 10 in Charleston.
- WSOC-TV, Charlotte, N. C. went to bat for its viewers after a lightning storm knocked out the station's signal in middle of a mystery show. It phoned the story to local papers for publication and placed a few announcements of it on both the WSOC and WSOC-TV when the signal returned to normal.

Some personnel reports: Lewis Johnson has been appointed sales manager, WRCV, Philadelphia.

BUT... WKZO Radio Touches All the Bases for You in Kalamazoo-Battle Creek and Greater Western Michigan!

It takes just one big swing, the swing to WKZO Radio, to make many thousands of hits, every day, in Kalamazoo-Battle Creek and Greater Western Michigan.

In fact, WKZO averages over 32% of the total audience “hits” each day (Mon.-Fri.) from 6:00 a.m. to 12 noon or a tremendous 48% more than the second-place station!

Let Avery-Knodel tell you more about WKZO Radio.

*Only eight major leaguers have ever accomplished 3000 hits in a career. The most recent to reach the goal was Stan Musial (on May 13, 1958).
station from going on air at regular time.

The program department operated from a 45 foot house trailer until things got back to normal.


Business is up: Gross revenue of McLendon radio stations for the first half of 1958 is up 43.2% over the corresponding 1957 period.

McLendon properties include: KILT, Houston; KEEL, Shreveport; WAKY, Louisville; KLIF, Dallas and KTSA, San Antonio.

Promotion ideas at work:

- WKOI, Columbus, Ohio, kicks off a series of city-wide promotion this week, heralding its "new sound"—the Murray-Go-Round show. Hal Murray, deejay, will air the show from a miniature merry-go-round atop the Neil House Hotel.
- WBAL, Baltimore and WISN, Milwaukee made a "Goodwill Exchange" last week. The stations traded morning deejay personalities for the day. Also featured, was an exchange of gifts by the Mayors of each city. WBAL and WISN are sister stations in the Hearst organization.

Anniversary: WWJ, the Detroit News station, celebrates 38 years of broadcasting this week. It first aired on 31 August, 1920, in an improvised "radio-phone room" in the Detroit News Building.

Station staffers: Lloyd Yoder, an NBC v.p., appointed general manager of NBC's Chicago stations WNBO and WMAO ... J. Maxim Ryder, named v.p. and administrative assistant, WQUA, Moline, Ill. He formerly spent 11 years as general manager of WBRY, Waterbury, Conn. ... James Snod- heim, named sales manager of the newly formed WQXR Network, New York ... Bob McVay, former co-owner and manager of KGEN, Tulare, Calif., now general manager of KGM, Stockton.

ACCOUNT CHANGES
(Cont'd from page 35)

after four years, leaving Earle Ludgin for Foote, Cone & Belding.

Of all the year's changes, the most talked-about was the Buick-Chrysler-Lincoln chain reaction, reshuffling nearly $40 million in car brand advertising, plus $20 million in other budgets including trucks, refrigerators and corporate advertising.

Ironically, the biggest account changing came in this year's shortest month: February. Buick named McCann-Erickson, bumping Chrysler to Young and Rubicam. Lincoln later settled at Kenyon & Eckhardt. When the dust cleared, Frigidaire was at Dancer-Fitzgerald-Sample, Chrysler's export and corporate divisions were at Leo Burnett, GM's truck and coach brands were at McCann-Erickson along with Buick, and the Motorama appropriation, not used in 1957, was placed with Campbell-Ewald.

While Detroit's over-all television and radio strategy is still unclear, one favorite seems to have emerged: the spectacular. Buick besides staying with "Wells Fargo," will sponsor Bob Hope's appearances. Chrysler will stage a series of Fred Astaire specials.

Both will be on NBC-TV.

Jacob Ruppert, which exited War-wick & Legler for Compton at the turn of the year, had an unusual problem. After several seasons of satisfied program sponsorship, they found their performers—the New York Giants—had moved to San Francisco. Rather than try building another show, Ruppert converted its tv budget into spot.

Air media changes were announced or not planned for a number of other account switches where a problem of distribution, brand competition or service may have been the chief motive for the move. Colgate transferred Ajax to McCann-Erickson and Halo to D'Arcy. Both brands will continue heavy network TV plus spot as part of continuing all-media campaigns. No important changes in air media have yet been announced following the switches of Frigidaire to Dancer-Fitzgerald-Sample, Philip Morris to Leo Burnett and Mennen to Grey. Two other changed accounts were not previously substantially air media users: Hotpoint, which moved over to Compton, and Volkswagen, which appointed J. M. Mathes in order to promote its line of trucks and utility vehicles.
THE CITY THAT DIDN'T EXIST A MONTH AGO

Every 30 days the U.S. adds as many new Americans as live in Norfolk, Va.—creating brand-new wants and needs which must be satisfied.

What does this mean to you? It means greater opportunities than ever before—in all fields. Home construction is expected to double by 1975. Power companies plan to increase output 250% in the next 20 years to provide the power for scores of new labor-saving devices. Clothing suppliers predict a one-third increase in 7 years. With 11,000 new citizen-consumers born every day, there's a new wave of opportunity coming.

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More people . . . Four million babies yearly. U.S. population has doubled in last 50 years! And our prosperity curve has always followed our population curve.

2. More jobs . . . Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More income . . . Family income after taxes is at an all-time high of $5300—'s expected to pass $7000 by 1975.

4. More production . . . U.S. production doubles every 20 years. We will require millions more people to make, sell and distribute our products.

5. More savings . . . Individual savings are at highest level ever—$330 billion—a record amount available for spending.

6. More research . . . $10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More needs . . . In the next few years we will need $500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

(This space contributed as a public service by this . . . )
DAYTIME TV
(Cont’d from page 33)
record is cashing in on this marketing situation.

As to what the expanding daytime tv picture means to other branches of broadcasting, here’s a rundown of opinions and predictions as sponsor gathered them from timebuyers, media directors, station owners, network officials, and station representatives:

- Night tv probably will not be affected by the rush to daytime. Daytime increases represent new money for the most part. Nighttime operations should continue a steady, though slower growth, with daytime revenues becoming increasingly important in the gross volume picture.

- National spot should be helped by the growing enthusiasm for the daytime hours. Such enthusiasm is contagious, and should result in new advertisers coming into the field, as well as continuing pressure by large national advertisers for spot campaigns to supplement network advertising and pinpoint markets.

- Local tv should benefit via better adjacencies and a healthier overall program picture. Many observers believe that stations are facing an unparalleled chance to build more local retail business as the result of the increasing strength of daytime and a better understanding of its potential.

THE IMPORTANCE OF DAYTIME BILLINGS
Here are gross time charges for network tv billings, Jan-June 1958 vs. Jan-June 1957, as computed by LVA-BAR

<table>
<thead>
<tr>
<th>Network</th>
<th>1958</th>
<th>1957</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>$51,618</td>
<td>$40,095</td>
<td>+28.7</td>
</tr>
<tr>
<td>CBS</td>
<td>$14,047</td>
<td>$11,763</td>
<td>+ 6.2</td>
</tr>
<tr>
<td>NBC</td>
<td>$107,406</td>
<td>$93,299</td>
<td>+ 14.5</td>
</tr>
<tr>
<td>Total</td>
<td>$283,071</td>
<td>$250,657</td>
<td>+12.9</td>
</tr>
</tbody>
</table>

Daytime Gross Netwk tv Billings (8000)

<table>
<thead>
<tr>
<th>Network</th>
<th>1958</th>
<th>1957</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>$ 9,283</td>
<td>$ 5,366</td>
<td>+73.0</td>
</tr>
<tr>
<td>CBS</td>
<td>$41,770</td>
<td>$43,132</td>
<td>- 3.2</td>
</tr>
<tr>
<td>NBC</td>
<td>$31,151</td>
<td>$27,167</td>
<td>+14.7</td>
</tr>
<tr>
<td>Total</td>
<td>$82,204</td>
<td>$75,665</td>
<td>+ 8.6</td>
</tr>
</tbody>
</table>

CHARTER PLAN
(Cont’d from page 33)

course we are consulting with the agencies involved.

Q. What other features does the Charter Plan have?
A. Probably the most important single feature is our policy on cross-plugs. An advertiser may cross-plug not only one but two of his three one-minute commercials. And he may take these cross-plugs on any of the programs in Operation Daybreak (subject, of course, to availabilities and product protection). Our research indicates that an advertiser with four quarter hours a week may increase his total viewing audience as much as 6½ times over that of a single program.

Q. How about ratings? What do you expect?
A. Y & R made a survey before getting into the Charter Plan which indicated that our stations, on their own, were getting about 25% of the total viewing audience in daytime periods. We expect that network programing will raise this figure substantially. We also believe that with three networks now in operation, total tv viewing in the daytime should rise at least 10%.
with the role and functions of the station representative: trade and sales organizations, government, colleges, and most important, the advertiser.

The SRA continually strives to strengthen and develop codes of good business practices within the industry. The 1958-59 season will see the SRA battling the rate-card chiselers who undermine stations’ rate structures by approaching them with the beguiling pitch, “Have cash in hand, will buy time at my price.”

Another fall campaign is the intensification of the unending drive against national advertisers who attempt to buy time at local rates, which, of course, are designed essentially for retailers. Constant efforts are made to find new and better ways of buying and selling spot radio and tv advertising and to make the mechanics of buying more efficient. This season we are working on a simplified rate-card to make spot buying easier, faster and even more economical.

The essential role of the national representative is to provide a practical, orderly, economical and efficient line of communication between the myriad broadcast stations, on the one hand, and the agency and advertiser on the other. The representative is therefore the center link in the chain between advertiser and station; it is the Station Representatives Association’s never ending job to strengthen this chain.

Frank E. Pellegrin, president, Broadcast Pioneers, New York

The Broadcast Pioneers during the coming year intend to advance the project of establishing a permanent Museum-Archives-Hall of Fame repository for all forms of broadcast memorabilia. Many priceless “originals” or other rarities may be lost to the industry forever if we do not act while they are still available. Accordingly, John Patt, last year’s president of the Pioneers, has agreed to head this impor-

tant special projects committee, and its mission will be given top priority.

Another goal is the establishment of the Quarter Century Club for all stations established more than 25 years ago.

Expansion and growth of the state organizations and of the various chapters in large cities throughout the country will go hand in hand with a membership campaign to enlarge and solidify the Pioneers. The social and fraternal objectives of this old-timers club will, as usual, be handled chiefly through chapter and state meetings, and at the traditional banquet at the annual NAB convention.

The Pioneers also regard as a serious purpose their availability as a rostrum, or platform, from which any responsible person with a significant message may address the industry. There is no fixed schedule for these events; rather, the Pioneers try to tailor the event to the opportunity. Many such have been held in years past, and again we announce to the world our availability for this worthy purpose.

Get more for your Money!

use WILK
and LICK the BIG N.E. Pennsylvania Market

GREATEST COVERAGE

- 1st in Average Share of Audience—ALL DAY*
- 1st in Average Quarter Hour Rating—ALL DAY*
- HAZLETON

HIGHEST POWER

- Highest power and dominant penetration among all competing stations.

LOWEST COST

- WILK has the greatest listening audience—You get a greater return on every dollar spent.

BIGGEST GROWTH

- Effective programming directed to the young and old alike is responsible for WILK’s rapid growth.

* Pulse Wilkes-Barre - Hazleton Metropolitan Area — November 1957.

Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details

The only A.B.N. Affiliate in Northeastern Pennsylvania.
Robert J. Piggott has been named director of advertising of Pet Milk Co. He joined the Pet advertising department in 1957 as general advertising manager. Previously, Piggott has had extensive advertising experience, having served as advertising and sales promotion manager of the Grocery Products department ofRalston Purina Co. and director of advertising for Grove Labs. Also announced was the appointment of C. J. Hibbard as director of the newly created public relations department. He had been director of advertising for 30 years, and is succeeded by Piggott. “Piggott has brought an enthusiasm and ability to our advertising program,” stated Jule P. Miller, v.p. of Pet, “that have been reflected in our highly successful campaigns of the past two years.”

Raymond W. Welpott has been named general manager of WRCV & WRCV-TV, the NBC owned stations in Philadelphia. He succeeds Lloyd E. Yoder, who has been promoted to v.p. and general manager of WNBQ & WMAQ, Chicago. Welpott, formerly a general executive of NBC’s owned stations and Spot Sales division, joined NBC last June. Previously, he was v.p. of WKY Television System, Inc.; manager of WKY & WKY-TV, Oklahoma City; manager of WRGB, the General Electric TV station in Schenectady; broadcasting accountant at KOA, Denver; KGO, San Francisco; WGY and WGRB, Schenectady and the five short-wave radio stations also owned by G.E. In 1954, Welpott was elected to the Film Committee of NAB and in 1957 named vice-chairman of the NBC Radio Affiliates Committee.

Robert F. Ohleyer has been appointed manager of WISH, Indianapolis. He has been manager of local sales at WISH & WISH-TV since 1954. Ohleyer joined the station in the continuity department in 1941, moved to the sales department later that year, and became radio sales manager in 1950. A graduate of Butler University with a degree in journalism and advertising, Ohleyer is president of the Advertising Club of Indianapolis, a member of the Sales Executives’ Club and a past president of the Indianapolis Salesman’s Club. Other personnel appointments at the Corinthian station include Joseph E. Lake, commercial manager of WFMY-TV, Greensboro, as commercial manager of WISH-TV, and Ray Reisinger, dir. of promo., Michels, WISH & WISH-TV.
IT PAYS TO HAVE THE FEEL OF THE MARKET!

There are places like this in America today, but you won't find them in North Texas. In fact, in the Dallas' hub you'll find the tallest skyscrapers west of the Mississippi...the greatest concentration of population and consumer spending within a 100-mile radius than any other major Southwestern city.

And — it's all under the powerful signal blanket of WFAA-TV!
SPONSOR SPEAKS

Daytime tv explodes

The emergence of daytime tv as a potent advertising force is just around the corner (see page 31).

As of this writing, network daytime tv (fall 1958 version) is 80% sold out. Substantially increased audiences, based on better programing and heightened advertising interest, are corner stones in the fast evolution of daytime tv.

CBS TV and NBC TV have been building up their daytime programing for several years. With the advent of the ABC TV charter plan all three tv networks are engaged in intense daytime as well as nighttime competition.

National advertisers have looked at nighttime tv as the big tv buy. During 1958-59 the daytime hours share the center of the stage as well.

Understanding the trade press

It has been said on many occasions that the broadcast field has an unusually active and useful trade press. And those who know it best recognize that each publication is individual in its audience appeal and story approach.

The promotion and publicity departments of CBS TV Stations, which do practically everything well, highlighted a recent two-day session of their departmental executives throughout the country with a cocktail party at which editorial members of the trade press were guests of honor. The purpose was two-fold: (1) CBS TV Stations wanted its publicity/promotion directors to know the people they contact, and (2) wanted to help them become better acquainted with the varying editorial needs.

More than 4,000 tv and radio stations vie for the attention of broadcast trade press editors. Despite the mammoth competition, CBS TV Stations made an indelible impression. And several hours of animated cocktail conversation taught both press and publicity men much of what they wanted to know about one another.

10-SECOND SPOTS

Switch: Guest on a recent Jack Paar Show (NBC TV) was Eric Eisner of Arco Film Productions who showed three tv commercials. So now it's commercials for entertainment!

Elder statesman: An aging Los Angeles adman, feeling run down, went to his doctor for a checkup. After a thorough examination, the doctor advised the adman he would have to give up at least half of his sex life.

"Which half?" asked the elderly adman. "The half I talk about, or the half I think about?"

Tragedy: The dieting lady timebuyer who has been taken to Los Angeles' La Rue as the guest of a free-spending station manager: he can afford anything; that's just what she can't eat.

Reverse twist: Call letters of KYW, Cleveland, are painted backwards deliberately on the station's two new Mercury Mobile News cruisers so that motorists can see letters in correct order only through their rear-view mirrors. Who bothers with rear-view mirrors nowadays?

Spoonerism: A KNXT, Los Angeles, announcer was left recently with a red face after introducing Newscaster Grant Holcomb as "the nuded nose reporter" instead of "the noted news reporter."

Retort: H. E. (Mike) Gurney, general manager of KOFY, San Mateo, California, reports he answered the complaint of San Francisco's KOBY to FCC that call letters were too similar with: "Imagine trying to drink a cup of KOBY!"

It figures: Guardian Chemical Corp., introducing via radio a new tablet called Protracetts for the treatment of ulcers (through Wesley Associates), says that one doctor testing the new drug chose only aden as his human guinea pigs. It's not that they have bigger ulcers; it's just that they react better.

Alien corn: From Blitz-Weinhard Brewery, Portland, a sponsor on that city's KEX, came a "passport to Oregon" listing these ground rules for a visit: "Fraternization is encouraged with natives; As legal tender, dollars are still popular in Oregon."

THIS WE FIGHT FOR: Nothing can stop the growth of spot—but excessive paper work can slow it down. Spot tv and radio are geared for a gigantic fall and winter. But buyers and sellers alike must cooperate and combine in minimizing spot detail. Under the most favorable circumstances there will still be plenty.
saturated:

Only 30 counties in America have 95% or more television penetration. Seven of these counties, over 23% of the nation's total, are within 50 miles of KMTV. 22 other counties in the KMTV area have 90-94% penetration.*

Television saturation in the Omaha market is built on nine years of aggressive, entertaining programming and service by KMTV.

Here is new proof that KMTV dominance continues to make the Omaha market one of the nation's very best television buys. And in Omaha, KMTV is best equipped with ratings, experience and reputation for results to turn saturation into sales.

Ed Petry and every man on his staff has complete information about

kmtv Omaha
Together, California's third largest TV market; and only KBET-TV dominates both of these cities. See ARB individual city reports for May.
any of these 4 important markets
the No. 1 station
far . . . is the
BZ Station

OCTOBER 1958
20¢ a copy • $3 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPUR SPOT

Food industry giants are brewing new, more flexible air media strategies to cope with the old, but constantly changing, national vs. private brand struggle. Spot buys being emphasized.

Page 29

Tv's top spot advertisers—
2nd. quarter, '58

Page 32

Oklahoma Oil
builds an
'air network'

Page 36

CANADIAN REVIEW:
SPONSOR's 8th
annual report on
dominion air media
advertising

Page 41
any
time is
prime
time

with Warner Brothers Features. Over 50% of the audience in three-station markets can be your morning, noon and night. Look at the record below. Write, wire or phone for full detail.

HERE'S THE PROOF!

<table>
<thead>
<tr>
<th>TIME</th>
<th>CITY</th>
<th>STATION</th>
<th>% OF AUDIENCE</th>
<th>FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 – 10 AM</td>
<td>Miami</td>
<td>WTVJ</td>
<td><strong>57</strong></td>
<td>DARK PASSAGE</td>
</tr>
<tr>
<td>Noon – 1:30 PM</td>
<td>Portland</td>
<td>WCHS</td>
<td><strong>66</strong></td>
<td>SHE HAD TO SAY YES</td>
</tr>
<tr>
<td>1 – 2 PM</td>
<td>St. Louis</td>
<td>KMOX</td>
<td><strong>66</strong></td>
<td>MAN FROM MONTEREY</td>
</tr>
<tr>
<td>2:30 – 3:30 PM</td>
<td>San Diego</td>
<td>KFMB</td>
<td><strong>65</strong></td>
<td>BELOVED BRAT</td>
</tr>
<tr>
<td>3:30 – 5 PM</td>
<td>Cincinnati</td>
<td>WKRC</td>
<td><strong>52</strong></td>
<td>STALLION ROAD</td>
</tr>
<tr>
<td>5:00 – 6:45 PM</td>
<td>Boston</td>
<td>WBZ</td>
<td><strong>48</strong></td>
<td>FIGHTING 69TH</td>
</tr>
<tr>
<td>7:30 – 8:30 PM</td>
<td>Las Vegas</td>
<td>KLRJ</td>
<td><strong>50</strong></td>
<td>TO HAVE AND HAVE NOT</td>
</tr>
<tr>
<td>9:30 – 11:45 PM</td>
<td>Houston</td>
<td>KGUL</td>
<td><strong>60</strong></td>
<td>TASK FORCE</td>
</tr>
<tr>
<td>11:00 PM – 1 AM</td>
<td>Philadelphia</td>
<td>WFIL</td>
<td><strong>63</strong></td>
<td>PRIDE OF THE MARINES</td>
</tr>
</tbody>
</table>

a.a.p. inc.

Distributors for Associated Artists

NEW YORK

CHICAGO

DALLAS

LOS ANGELES

Prices for individual pictures on request.

345 Madison Ave., Murray Hill 6-2333
75 E. Wacker Dr., Dearborn 2-2030
1511 Bryan St., Riverside 7-8553
9110 Sunset Blvd., Crestview 5-5886
The BIG Difference in Philadelphia Radio is TALENT

JACK O'REILLY
5:00 — 9:00 A.M. Daily

Talented entertainer — talented salesman.

WPEN programs believable local personalities 24 hours a day, 7 days a week.

TALENT — that's why more local and more national advertisers buy WPEN than any other Philadelphia radio station.

Represented nationally by GILL-PERNA
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
DIGEST OF ARTICLES

"Private brand" wars spur spot
29 Big food advertisers use flexible media strategies to fight constantly changing national vs. private label problem. Spot buys being emphasized.

Tv spot expenditures: second quarter, 1958
32 Spot tv's top advertisers are spending more than ever. Here's rundown on how ad dollar compares with last year, spending in other media.

Can spot radio 'demonstrate' your product?
33 Cameo Curtains, Inc., unable to afford matching distribution with tv spots, tried a spot radio test. Result: a 70-market campaign this fall.

A day in the life of a station rep
34 As he makes his daily rounds, a station rep serves the agency, the advertiser, his stations. He also helps boost national spot. Here's how.

For regional sales, a regional 'network'
36 To announce and promote a new 81-station chain of gas stations, Oklahoma Oil created a regional "network" for spots and a live special.

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41 A review of tv and radio trends and the economic state of the Dominion are contained in SPOSPOR's 8th annual report on Canadian advertising in air media. Also in the report: four pages of charts on air audiences.

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48 Canadian radio basics
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Laura Dufre

Readers' Service
Marion Sawyer

Member of Business Publications
Audit of Circulations Inc.
Iowa contains more than 25% of all Grade A farm land in America — Iowa farmers average $11,800 of income per year. Yet non-farm income is 300% larger than farm income in this spectacular State!

In Iowa 672,400 families own TV sets — a higher percentage than in any other state west of the Mississippi. And you can cover over half these homes, 392,700 in all, with ONLY WHO-TV!

WHO-TV gives you complete coverage of Central Iowa, where an active consumer market spent over $320 million for food alone, last year!

The latest Metropolitan Des Moines ARB Survey (Feb. 8 — March 7, 1958) again proves that the Iowa audience prefers WHO-TV:

<table>
<thead>
<tr>
<th>FIRST PLACE QUARTER HOURS</th>
<th>NUMBER REPORTED</th>
<th>PERCENTAGE OF TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHO-TV</td>
<td>256</td>
<td>54%</td>
</tr>
<tr>
<td>STATION K</td>
<td>162</td>
<td>34%</td>
</tr>
<tr>
<td>STATION W</td>
<td>47</td>
<td>10%</td>
</tr>
<tr>
<td>TIES</td>
<td>8</td>
<td>2%</td>
</tr>
</tbody>
</table>

Now as always — for the complete story on Central Iowa coverage, talk to PGW!
The newsmaker: Robert M. Ganger, who heads D'Arcy as chairman of its board, is probably best known in advertising and marketing as the man who developed and launched Kent Cigarettes for Lorillard. His second claim to fame is the role he played in the invention of Calvert whiskey's "Man of Distinction."

Now he is a focus of admen interest again as his agency takes on three new accounts: Studebaker-Packard (billing estimated at $7 million), Nehi (about $2.5 million) and Colgate-Palmolive's Cashmere Bouquet soap and beauty preparations (about $2 million).

What is happening at D'Arcy appears to be happening at other middle-size shops along Madison Avenue in recent days. They seem to have been stealing thunder from the giants in snaring of new business. Cases in point: Keyes, Madden & Jones picked up the $2.5 million Florists' Telegraph Delivery Assn. account; Ogilvy, Benson & Mather was named the agency for Jersey Standard's institutional advertising; Doherty, Clifford, Steers & Shenfield and William Douglas McAdams Inc. got Roche Laboratories.

The effect on air media of such a wave of switches is hard to say. In the case of D'Arcy's new acquisitions, only one has been a fairly consistent air advertiser—Nehi. Studebaker-Packard has been noticeably absent from the medium, but a new agency planning a new campaign could conceivably have some effect in the coming auto battle this fall. The big question mark is really what Studebaker-Packard itself will do now that it has killed the Packard line.

At any event, D'Arcy's total billings should now be in the neighborhood of $65 million. Last year, with $53 million, it invested $15 million in air media.

Ganger, a native of Ohio, began his ad career in 1926 as a trainee at Geyer Co. in Dayton, climbed to vice president of its New York agency which eventually became Geyer, Newell & Ganger, Inc. In 1950, he joined P. Lorillard & Co. as executive vice president, was elected president in 1952, moved on to become board chairman of the half-century old D'Arcy agency in 1953. In his years at Lorillard, sales rose 40%. Some D'Arcy clients: Olin Mathieson Chemical, Standard Oil of Indiana, Anheuser-Busch, General Tire, Gerber Baby Foods, White Motors and Taylor Wine Co.
He's Henry Busse, Jr., and in his own unique way he's typical of the personalities who have put KOWH at or near the top of Omaha radio for more than 8 years.

Give yourself everything you need to succeed in Omaha radio: KOWH (good coverage too, on 660 kc).

Call the Young man—or General Manager Virgil Sharpe.
On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.
To Radio stimulation radio with market. appeal with has In programs, sports, Through who consequently programs Angelesety programmed Never of Hollywood 36 of KHJ FOREGROUND SOUND has been providing its listeners with this kind of programming for 36 years.

Through news, commentary, sports, quiz, dramatic and variety programs, KHJ delivers listeners who pay close attention to the programs of their choice and consequently to the commercials within and around it.

Never underestimate the variety of tastes that make up the Los Angeles market. Here is a medium programmed to satisfy them all.

Inez Aimee, Norman Craig & Kummel, Inc., New York, feels that all too often salesmen fail to cover many important aspects of a buyer, limiting their pitch to ratings, cost-per-1,000, and the poor state of the competition. "Although this is usable information," Inez says, "it is a poor buy that is made solely on quantity spots for the least money. Station facilities are not just call letters, but the voice in a given market, commanding a teenage audience, an adult audience, or both. Since most markets have more than one voice, programing is an important consideration. The top station, rating-wise, may not always be the station that delivers the type of audience to which your product appeals. Yet, in many instances the salesmen are only vaguely familiar with the details of their own station's programing, personalities, etc. and often don't know anything at all about the programing of the competition. In addition to first-hand knowledge of these details reps should supply data on the living habits, commuting and leisure time of the market. Only then, will we have a complete picture."

Bernice (Bunny) Walker, media director, Goodman & Rouse, Inc., Los Angeles, suggests that "if radio stations were to adopt a policy against multiple spotting and promote it on the air, they could recoup much of the stature and goodwill they have lost among listeners and become the preferred buys in a market." Bunny sees eight spots per day as sufficient to promote the idea. "First, run a two-week schedule pointing out that station does not consider a mere time signal or news headline as a sufficient interim between commercials and that a new policy will go into effect, followed by another two-week period calling attention to the change and finally asking the question, 'Hasn't it improved your enjoyment of our station?'" In a period of booming sales, stature and goodwill may not seem paramount to many stations, Bunny says, "but remember '53 and '54," she cautions. "It could happen again." Bunny admits the lush summer months are not the time to initiate such a plan. "But in the fall readjustment period stations should take steps to stop the multiple spotting."
NATURE is hard at work in Iowa these hot August days. Seeds have finished dancing in the fat dirt; their progeny shoot towards the hard sky, bearing corn ears listening to inch-a-day growth, wheat kernels maturing to the martial music of the wind. Pigs dine on meals planned as carefully as a baby’s, become obese hogs with slabs of bacon glinting in the X-ray eyes of their owners. Guernseys turn vegetation into butter-fat; Black Angus build beef as they ruminate, perhaps about imminent fulfillment of their destiny. Chickens cluck stupidly, bragging about their egg production; geese gaggle and turkeys start their inexorable road to momentary glory.

Each year Iowa’s black soil produces more wealth (we’ve said this before, but maybe you weren’t listening) than all the gold mines in the world. Yet agricultural Iowa is only half the story. Industrial Iowa contributes an annual value of manufactured products which exceeds the $2.5 plus billion farming provides annually.

Midst all this husbandry and industry Eastern Iowans find time to listen to WMT. WMT averages—5 a.m. to midnight—more audience than the combined total of all other radio stations located in our Pulse area.
WOW! and still growing!
No. 27 in the Nation in Size... and Growing at 2\frac{1}{4} Times the National Rate

TIDEWTAR, Va.

Tidewater, Va., a city de facto, is rapidly headed for the top 20! It is the continuous urban area comprising Norfolk and Newport News, which are inseparable for radio and television purposes.

Follow instructions in Sales Management’s Survey of Buying Power by adding Norfolk to Newport News, and you’ll get a big surprise. You’ll get a metropolitan county area of 776,000 people... larger than Louisville... and richer than Richmond, plus Roanoke, plus Lynchburg, in retail sales!

TIDEWTAR is the best way to spell it... and sell it. For WTAR-TV is the greatest marketing force in this great and growing market!

WTAR-TV CHANNEL 3 NORFOLK
Greatest Marketing Force in Virginia’s Greatest Market

President and General Manager—Campbell Arnoux • Vice President for Sales—Robert M. Lambe • Vice President for Operations—John Peffer. Represented by Edward Petry & Company, Inc.

SPONSOR • 30 AUGUST 1958
"They can't spend it if they ain't got it!"

YOU might not agree with the grammar, but the homespun logic of that saying cannot be disputed.

You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available... then you have no sale.

BUT...

Columbus, Ga.

Has it!
This 3-Country Metro Area
RANKS 8th
IN THE NATION
IN PER FAMILY
INCOME—$7,562.00
Source: May 10, 1958
Survey of Buying Power

...and WeeReBl sits right on top of this rich market. Survey after survey proves that audiences prefer WRBL and WRBL-TV, and that these stations completely dominate the gold-mine market of Columbus, Georgia.

They buy it when it is seen or heard on
WRBL
AM — FM — TV
COLUMBUS, GEORGIA
CALL HOLLINGBERY CO.

Commercial commentary

P & G and creativeness

What do you think of P&G commercials? If you're like most admen I know you never think of them at all.

This in itself is sort of odd. One might expect that the copy and creative techniques of America's largest, smartest air advertiser would inspire as much envy, admiration, study, and imitation as do its research, marketing, planning, and media buying methods.

But this is just not the case. And having spent some time recently in reviewing radio and tv announcements for Tide, Crisco, Jif, Joy, Pace, Lilt, Gleem, Ivory, Oxydol, Crest, and other P&G brands, I think I know why.

At the risk of offending some pretty hotshot agencies (B&B, Compton, Y&R, Burnett, Grey, DF&S) and causing stern, subteranean rumbles in the Queen City of the Ohio, I offer these naked, impertinent judgments.

Most P&G commercials are surprisingly mediocre, considering their source. Many are as dull as the dishwasher they glorify, as synthetic as a soapless detergent. Few deserve your thoughtful consideration as outstanding examples of sound radio/tv selling.

These, of course, are serious charges. And I imagine that many embattled brandmen will be ready to smite me hip and thigh for daring to speak so disrespectfully of any corporation with a billion dollar annual sales volume. So let me hastily toss in some credentials and qualifications.

P&G's perpetual critics

In the first place, having spent 15 years working closely with P&G on a variety of advertising problems, I yield to no man in my admiration for the Cincinnati giant.

P&G taught me more than any other client I've ever known, more than all the rest of them together in fact. P&G's shrewdness, soundness, and clear logical strategies make most other national advertisers seem like bewildered children, still struggling with their Dr. Dentons. And in the field of management, it seems to me that the dynasty developed by Neil McElroy and carried on so brilliantly by men like Howard Morgens, Jake Lingle, Raoul Chase, and Don Robinson (all of whom came up through the advertising department) is one of the finest in American business. I respect all of them very much.

In the second place, I know that it's fashionable in many parts of show business and the advertising world to gripe and crab about P&G's dollars-and-cents approach to advertising. And I have no sympathy with most of the gripers and crabbers.

Out in Hollywood, for instance, you'll hear sneers about P&G from beetle-browed writers in turtleneck sweaters whose murky, Freudian dramas are yet unsponsored and unsung. You'll hear
Take this easy way to insure yourself high ratings

All over America, eyes turn to TV Guide magazine before they turn to the TV set. Here is the natural, No. 1 medium for your program promotions. It's multi-million audience is the equivalent of a 16 rating for, across the nation, one family in six reads it (61 1/2 million circulation base as of October 4). Your campaign wins viewers for your show, builds the popularity of your stars, pins down your identification as sponsor.

There's no waste readership with TV Guide magazine, for its circulation follows the pattern of television ownership. You can choose full national coverage or any combination of the 50 regular editions which fits your station lineup.

Here is the best single rating insurance policy you can buy. And—note this well—TV Guide magazine is as valuable a medium for advertising your products as your programs.

A WEEKLY MAGAZINE...A DAILY HABIT
bleats about P&G’s “lack of artistic sensitivity” from bosomy night-
club entertainers whose artistic and cultural horizons are bounded on
the east by Las Vegas.

And here in New York I’ve known fancy, high-priced copywriters
who stalked away into the literary night, muttering darkly that a
“P&G account is a creative man’s graveyard.” But I don’t hold with
such lofty and aesthetic idealists. Nor is this criticism intended on
their plane.

The third point I want to make (and quickly, before the wolves
catch up with the sleigh) is that the only possible excuse for taking
a poke at one company’s commercials in a column such as this, is
to point a moral or illustrate a lesson. And to me there’s a clear
lesson to be learned from studying P&G commercials.

Advertisers like P&G have made tremendous gains in recent years,
in research, media-buying and marketing. But I don’t think these
gains have been matched by corresponding gains in advertising crea-
tiveness. The creative side of advertising is lagging far behind the
parade.

Make your own critical test

If you want to check this unorthodox, heretical theory, try making
your own small critical test of a few P&G announcements. You can
easily get a fair smattering sample of them by watching such P&G-
sponsored evening tv shows as, It Could Be You, Suspicions, and
Phil Silvers.

See if you don’t notice, as I have, that many P&G commercials
have a curious kind of synthetic, artificial quality. They look and
sound as if highly experienced writers and producers were going
through the motions without quite believing in what they are doing.

The elements are all there—the slick camera work, the jingles,
the theme songs, musical scores, close-ups and cute “ideas.” But
somehow they don’t add up. They’re not put together with the love
and warmth that characterize the Kraft commercials, for instance.
They seem forced, spurious, mechanical, contrived. As if, in
the P&G scheme of things, commercials were a necessary but regrettable
part of advertising.

Another point that bothers me: P&G brands seem to have devel-
oped no clear-cut competitive story or identity. Commercials for
Zest, for example, seem to want to overwhelm me with shrill soprano
assurances that “for the first time in my life I’ll be really clean.”
Yet I don’t gather what kind of a soap Zest is, or why it is different
or better.

Finally, and notice this carefully, many P&G announcements seem
awkward, embarrassed, sub-human, when it comes to portraying
people. For every Crest commercial with its gleeful “Look Mom,
no cavities” reproduction of the Norman Rockwell scene, you get
dozens of ponderous heavy-footed portrayals of improbable house-
wives and frantic husbands who lack recognizable human traits.

These things (if true) are very real weaknesses. So real, in fact,
that I’m beginning to wonder if copy and creative work on many
other national accounts hasn’t become alarmingly perfunctory in
recent years. Is today’s best advertising being done by the biggest
advertisers? Frankly, I don’t think it is, and I want to discuss this
subject in my next column. Meanwhile, though I’ll welcome com-
ments, arguments, brickbats, and even sharp knives from interested,
or apoplectic readers.
LOOK WHO GETS THE BIGGEST SLICE IN SACRAMENTO!

SHARE OF AUDIENCE*
Sign-On to Sign-Off

KCRA•TV...52.5%

STATION “B”......38.1%
STATION “C”......12.7%

If you want to sell merchandise, you have to have an audience. KCRA-TV gets a 52.5% share of the Sacramento, California audience, bigger share than two other competing stations combined.

Join the man who came to dinner. Call your Petry man now and check KCRA-TV’s lush menu of availabilities.

Represented by
EDWARD PETRY & -CO.

*ARB, May, 1958
Sacramento, California

KCRA•TV
Serving 468,370 TV Homes*
*N. C. S. 3 Spring 1958
SACRAMENTO, CALIFORNIA
BASIC NBC AFFILIATE
CLEAR 3
CHANNEL
sales grow LARGER

Your profits increase! This pioneer station ranks first in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. Your advertising budget goes farther! The multi-city coverage which WGAL-TV delivers costs you far less than buying single-city coverage. The list of advertisers using the selling force of this pioneer station grows larger all the time. WGAL-TV is important in your selling plans.

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- $3¾ billion annual retail sales
- $6½ billion annual income

WGAL-TV
LANCASTER, PA.

NBC and CBS

STEINMAN STATION · Clair McCollough, Pres.

AMERICA'S 10th TV MARKET

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

SPONSOR · 30 AUGUST 1938
The marketing man might as well start moving over to make room for the rising white-haired boy of the agency business: the new breed of media expert.

He's the emergent coordination who knows:

1) All the latest mechanical developments in all the media.

2) The marketing patterns of each account. He's the problem-solver who isn't inhibited by a lot of frozen concepts of media usage and combinations.

3) What has happened to TV in all its nuances since the rise of ABC TV as a third contending force.

4) Shifts in population, the growth of interurbia, and changes in industrial, distribution, and sales patterns.

5) Day-to-day trends in marketing, media, and applications of sales strategy, and has the ability to translate them practically to the client.

In the last analysis, the trend gives signs of pushing the account man farther back in the line of personal power.

Historical note: It wasn't so many years ago when a media man with the title of v.p. or membership on the plans board was a rarity in the trade.

It now looks as though ABC TV won't raise the curtain on its new daytime program line-up until 13 October—a week later than originally scheduled.

The main reason for the postponement; the proximity of the World Series. This could create clearance problems and overshadow the inaugural ballyhoo.

New national spot business continued to pick up momentum this week.

Spot TV activity included Lever's Handy Andy detergent (K&E), Chase & Sanborn Instant Coffee (Compton), Welch's Grapejuice (Manhoff), Trinut Margarine (Donahue & Coe), Standard Brands' Blue Bonnet Margarine (Bates), Cowbrand Soda and Blue Rinso (JWT), Toni's Bobbi Pincurl (Clinton E. Frank), Wander Co.'s Ovalline (Tatham-Laird).

Among the new spot radio signers are: General Mills' Gold Medal Flour (DFS), four flights adding up to 18 weeks; National Biscuit (McCann-Érickson), eight weeks of minutes and 20's; Sterling Silversmiths' Guild (F&S&R), 10 weeks of 10 I'd and five one-minutes per week; and Rival Dog Food (GB&B).

If you've speculated where a rep's commission actually goes, compared—say—to an advertising agency, here's an answer as relayed by Adam Young, Inc.

Young took the standard costs for operating an ad agency and stacked them up with his own. The breakdown came out as follows:

<table>
<thead>
<tr>
<th>EXPENSE ITEM</th>
<th>AGENCY</th>
<th>STATION REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries</td>
<td>63.3%</td>
<td>62.8%</td>
</tr>
<tr>
<td>Travel &amp; entertaining</td>
<td>3.1</td>
<td>6.4</td>
</tr>
<tr>
<td>Rent</td>
<td>4.7</td>
<td>5.7</td>
</tr>
<tr>
<td>Telephone &amp; telegraph</td>
<td>1.82</td>
<td>6.8</td>
</tr>
<tr>
<td>Legal &amp; auditing</td>
<td>0.95</td>
<td>0.8</td>
</tr>
<tr>
<td>Stationery &amp; office supplies</td>
<td>2.08</td>
<td>3.6</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>11.8</td>
<td>9.2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>87.75%</td>
<td>95.3%</td>
</tr>
</tbody>
</table>
You can take this as a sign of the times (or a keen eye for publicity): WBBM-TV, Chicago, has appointed a full-time scientist to its staff as a consultant.

The station apparently figures the space age needs more interpretation than the regular newsroom operation can supply.

CBS TV this week introduced a new wrinkle for commercial allocation in its nighttime schedule for the fall.

Advertisers on Perry Mason, now sold at 20-minute segments ($63,000 time and talent), may, if they so elect, use one of the two commercial minutes coming to them on one week and cross-plug the other minute the following week.

Meanwhile Pursuit, a live newcomer set for Wednesday night, may be put on the market by CBS TV with a similar arrangement. Cost of a 20-minute segment of Pursuit for time and talent is $52,000, with about $27,000 allotted for facilities.

Buick this week became NBC Radio's first buyer of the concept to precede a new copy platform in TV with a radio campaign.

The buy: 10 five-minute Bob Hope tapes weekends for 13 weeks, starting early September, at around $13,000 weekly. Of course, the fact that Hope will be doing a series of specials on NBC TV this season for Buick had much pertinence.

Another NBC sale this week: Mogen David Wine, 42 announcements weekly.

CBS Radio's sales included a big schedule of news periods to R. J. Reynolds; 11 segments a week for 14 weeks to Pepsi-Cola; and three segments a week for eight weeks to Sterling Silversmiths Guild (which also will use NBC).

Postscript to the wrangle over local vs. national rates: A preliminary look at the answers it got from stations shows B&B that its client, Maxwell House Coffee, isn't paying higher rates, generally speaking, than regional coffee brands.

The agency recently asked tv stations what coffee brands they were carrying and at what rate. The returns haven't been completely analyzed.

Compton, which also quizzed stations on how advertisers qualify for the local rate, reported this week that the answers were on the whole quite "satisfactory."

General impression gained from the returns: The Compton letter served to spark the recipients into making a reevaluation of their local vs. national rates. Some wrote that starting with a certain date there would be a sharper demarcation of what type of client qualifies for the retail rate.

(For background, see 16 August SPONSOR, page 27).

The merger this week of C. L. Miller with Lennen & Newell underscores an opinion often expressed by agency management experts: You have to have $20 million in billings in one agency office to afford real marketing and research services.

In announcing the merger L&N's Adolph J. Toigo included this statement: His agency's "extensive creative marketing research operation was a most important factor in the Miller Company's decision to merge with Lennen & Newell."

Miller's billings run between $8-9 million. The merger lifts L&N's billings to around $77 million. (For more details, see NEWS & IDEA WRAP-UP, page 77.) If Buchanan joins L&N, the estimated billings would be around the $85-million mark.

Added commentary: The number of agency mergers so far this year isn't so extensive as in the previous year or two, but the roster nevertheless is lengthy. The 1958 marriages include:

<table>
<thead>
<tr>
<th>MERGING AGENCIES</th>
<th>ESTIMATED JOINT BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roche, Williams &amp; Cleary; U.S. Advertising Corp.</td>
<td>$11,000,000</td>
</tr>
<tr>
<td>Grant Advertising; Abbott Kimball; Burke Co.</td>
<td>88,000,000</td>
</tr>
<tr>
<td>Honig-Cooper; Dan B. Minor</td>
<td>15,000,000</td>
</tr>
<tr>
<td>Humphrey, Williamson &amp; Gibson; Erwin Wasey of South</td>
<td>8,000,000</td>
</tr>
<tr>
<td>Kastor, Farrell, Chesley &amp; Clifford; Hilton &amp; Riggio</td>
<td>18,000,000</td>
</tr>
<tr>
<td>Compton; Goldwaite-Smith; Carvell, Nelson &amp; Powell</td>
<td>75,000,000</td>
</tr>
</tbody>
</table>
By now it’s pretty obvious why the closed-circuit entrepreneurs have such burning designs on the sports telecasting field:

It’s on the way to becoming a $50-million network tv business.

In exploring the sports sector of network tv for the coming season, SPONSOR-SCOPE this week worked out some compilations which for the first time show—in hard figures—that:

1) **The air media have never had it so good** or faced such rising prospects in the realm of sports.

2) Sports are the one source of programming money that’s tripled within the past two or three years.

3) Advertisers regard sports as “the” selective audience target if it’s a man’s product they’ve got to sell.

Herewith is a network-by-network breakdown of sports revenue (time, rights, production, and cable costs included):

<table>
<thead>
<tr>
<th>NBC TV</th>
<th>NBC TV (Cont’d)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EVENT</strong></td>
<td><strong>EVENT</strong></td>
</tr>
<tr>
<td>Cavalcade of Sports</td>
<td>Blue-Gray Game</td>
</tr>
<tr>
<td>Fri. Post Fights</td>
<td>Pro Football Exhibitions</td>
</tr>
<tr>
<td>Major League Baseball</td>
<td>TOTAL NBC TV</td>
</tr>
<tr>
<td>All-Star Game</td>
<td>Baseball Game of Week</td>
</tr>
<tr>
<td>World Series</td>
<td>Professional Football</td>
</tr>
<tr>
<td>National Open Golf</td>
<td>Bowl Games</td>
</tr>
<tr>
<td>Tournament of Champs</td>
<td>Triple Racing Crown</td>
</tr>
<tr>
<td>National Singles</td>
<td>Hockey</td>
</tr>
<tr>
<td>NCAA Football (nat’l)</td>
<td>NIT Basketball</td>
</tr>
<tr>
<td>NCAA Football (region’l)</td>
<td>Masters Tournament</td>
</tr>
<tr>
<td>Football Scoreboard</td>
<td>Miscellaneous Events</td>
</tr>
<tr>
<td>Pre-game Sports Shows</td>
<td>TOTAL CBS TV</td>
</tr>
<tr>
<td>East-West Game</td>
<td>ABC TV</td>
</tr>
<tr>
<td>Sugar Bowl</td>
<td>Wednesday Fights</td>
</tr>
<tr>
<td>Rose Bowl</td>
<td>All-Star Golf</td>
</tr>
<tr>
<td>Senior Bowl</td>
<td>Miscellaneous</td>
</tr>
<tr>
<td>Pro Football</td>
<td>TOTAL ABC TV</td>
</tr>
<tr>
<td>Pro Basketball</td>
<td>GRAND TOTAL</td>
</tr>
<tr>
<td>College Basketball</td>
<td></td>
</tr>
</tbody>
</table>

Though it hasn’t disclosed what its other plans are in air media, **Mercury will continue with the Ed Sullivan show for another year**.

The current contract expires 28 December.

**NBC TV is reaching a sold-out position with its specials for the coming season.**

(It’s just sold three Jerry Lewis shows to U.S. Time.)

**CBS TV’s only big problem on the specials side is finding a customer for the other half of the $500,000 Wonderful Town obligation.**

**NBC TV is relieved of one big sales concern—the Steve Allen Show—at least until the end of the year: All but two alternate half-hours are sold out.**

The advertisers and the number of alternate half-hours they’re each committed for: Greyhound, 13; DuPont, 6; Norelco, 3; Timex, 2. Open spots, 21 September and 28 December.

**Cost per half-hour of time and talent:** $134,000 gross.

**Add to the list of advertisers who have bought into network tv to reach their customers’ customers:** Eastman’s chemical division.

The buy: Next June’s National Open Golf Tournament on NBC TV.

The purpose: Ballyhooing the division’s fabrics.

**Meantime DuPont’s synthetic fabrics section will have a massive campaign going for it via several shows on the same network the coming season.**
SPONSOR-SCOPE continued...

If you’ve any doubts about tv’s status as the No. 1 medium, note this:
National Advertising Investments (a collaboration of LNA and PIB) has just released a compilation of the first 100 advertisers for the first six months of 1958 in fast-measured media (general and farm magazines, Sunday supplements, and network tv).

The 100 leaders spent $435,397,105 in these media for that period. Here’s the stopper: Their total tv network expenditure came to $345,841,329—or about 80% of the total.
(See page 93 for a detailed rundown.)

St. Louis—on the increase as a spot source—suddenly has become the mecca for reps with their special presentations.

Media buyers there report that they’ve been on the receiving end of all types of pitches lately—from slide or film projectors to transcriptions with sound tracks.

One was treated to the usual flip-over card in miniature, but with this twist: He could sit at his desk, turn the cards himself and read the copy, while the visiting rep keeps mum throughout. (All the rep does is wait for questions.)

A line in P&G’s annual report that caused many a Madison Avenue eye to widen was this: Two-thirds of the company’s business in household products was in items that weren’t in existence 12 years ago.

The report for the year ending 30 June gave the consolidated sales as $1,156,389,726—the third consecutive year it’s been over the billion-mark—and the earnings as $73,196,618.

Ask a media analyst what he’d like to know most about radio and his answer is: more information, both quantitatively and qualitatively, about the auto listener and other outdoor sets.

He’ll also likely tell you that he knows that the average autoist listener devotes about 45 minutes a day to it. But there’s not much else known about this audience with a unique built-in factor: It’s a captive audience that can’t simultaneously participate in much else.

Like old generals, client-agency relationships generated by air media never die. Remember how Blackett-Sample-Hummert and Young & Rubicam started on their ride by inducing advertisers to assign them the radio portion of their accounts?

Now the Clinton E. Frank agency, of Chicago, has resurrected that device of the early ’30s: it’s got the radio-tv section of the Formfit account, while McFarland, Avenue & Co. retains the print.

Frank’s plan for Formfit: spot campaigns on 13-week schedules.

Not all admen are in sympathy with the AFA’s drive to keep the Internal Revenue Department from forcing manufacturers to apply the excise tax to co-op funds as well as the price of the merchandise.

The opposite camp thinks that the IRS move could serve as a healthy check and balance in the use of co-op money.

Manufacturers would still make their co-op funds exempt from the tax if they proved that it was used in the best interests of marketing and not advertising and not converted into a concealed price concession or discount.

Co-op is estimated to account for a fifth of advertising expenditures annually, or about $2 billion.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 7; News and Idea Wrap-Up, page 76; Washington Week, page 87; SPONSOR Hears, page 88; Tv and Radio Newsmakers, page 94; and Film-Scope, page 85.
Kansas City has the pitch

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

And it won't be long before there's an area authority to preside over the booming, bustling 4-county, 2-state community that is Greater Kansas City. More than a million persons live here. They pack a wallop buying power of nearly $2 billion.

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

KCMO-radio

KANSAS CITY KCMO KCMO-TV
SYRACUSE WHEN WHEN-TV
PHOENIX KPHO KPHO-TV
OMAHA WOW WOW-TV
TULSA KRMG

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

810 kilocycles - 50,000 watts
Kansas City, Missouri
Joe Hartenbower, General Manager
R. W. Evans, Commercial Manager

Represented nationally by The Katz Agency
Meredith stations are affiliated with BETTER HOMES AND GARDENS and SUCCESSFUL FARMING Magazines.
JULY ARB SHOWS
WTVJ HAS TOP
SOUTH FLORIDA AUDIENCE!

WTVJ captures
48.4% share
of audience
sign-on to sign-off
Monday thru Sunday

- In addition, ARB reports that WTVJ is the most dominant station in the nation in share of audience among all the 3-V cities surveyed by ARB in July! Measure WTVJ's audience in South Florida. Compare WTVJ's standing with stations in other major markets. More than ever, WTVJ is a key buy in your TV planning!

WTVJ • MIAMI

CHANNEL 4

Represented by Peters, Griffin, Woodward
NCS #3 SHOWS
WTVJ IS FLORIDA’S #1 STATION!

STARTLING RESULTS OF NCS #3: Among all Florida TV Stations WTVJ is

- first in monthly coverage
- first in weekly coverage
- first in daytime circulation, weekly

See your PGW colonel for all the facts that prove Total* Coverage makes WTVJ your first Florida TV buy!

WTVJ • MIAMI
CHANNEL 4

Represented by Peters, Griffin, Woodward

WTVJ’s TOTAL* COVERAGE PROVED AGAIN!
Daytime, nighttime, anytime, WTVJ delivers more coverage, more circulation than any other Florida TV station!

* Dictionary defines TOTAL as “whole, amount, complete, entire.”
**Bonus Bigger** than ever now on Mobile’s "one **BIG** one"!

Nielsen No. 3 Piles Up Still More Points for WKRG-TV in BILLION-PLUS Market

Even though WKRG-TV’s new, taller tower had been in use only six weeks when the survey was made, it paid big dividends in the Nielsen Coverage Report (±3) just out.

WKRG-TV increased its lead in every major department. Whether you’re buying spots or program time, now you can depend more than ever on WKRG-TV to do ONE BIG JOB for you in the Mid-Gulf Area. Check these bonuses, and you’ll see what we mean:

**WKRG-TV CIRCULATION BONUSES**

<table>
<thead>
<tr>
<th>STATION</th>
<th>Weekly Daytime Circulation</th>
<th>Weekly Nighttime Circulation</th>
<th>TOTAL BONUS for WKRG-TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKRG-TV</td>
<td>157,730</td>
<td>176,950</td>
<td>57,220</td>
</tr>
<tr>
<td>Station &quot;A&quot;</td>
<td>130,390</td>
<td>146,300</td>
<td>16,910</td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>84,610</td>
<td>104,050</td>
<td>19,440</td>
</tr>
<tr>
<td>Daily Daytime Circulation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WKRG-TV</td>
<td>109,600</td>
<td>139,860</td>
<td>30,260</td>
</tr>
<tr>
<td>Station &quot;A&quot;</td>
<td>93,060</td>
<td>113,250</td>
<td>20,190</td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>48,670</td>
<td>61,250</td>
<td>12,580</td>
</tr>
</tbody>
</table>

For availabilities, or a further breakdown on the new Nielsen, call your Avery-Knodel man, or C. P. Persons, Jr., V-P & Gen’l Mgr. of WKRG-TV.

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**Radio and community relations**

Your article on “How Radio Can Improve Your Community Relations” in the July 26th issue is exactly what we have been looking for to sell the largest industry in New Hampshire. Please rush us 20 copies so that we may put one on the desk of every executive.

For the first time, at least in my experience, a helpful tool has been given to the local radio station to help overcome the apathy and inertia of major industries whose stock in trade reply is “You can’t sell me radio because I don’t have any products for local retail sales. Thank you for a great article.

Richard P. McKee
pres., McKee Bdestg. Co.
Berlin, N. H.

**Farm programing**

Being one of your subscribers, I came across an item pertaining to the proposed change in programing for Station WLS in Chicago. This item was on page 10 of your August 9th issue. The paragraph which struck me as being rather unusual says, “The farmer is no longer a specialized audience.... If the theory should hold true, the broad effect in air media would be as revolutionary as the introduction of the tractor....”

I am rather surprised that a progressive magazine such as yours would make such a statement.

It so happens that WLS, the same as a few others of the once big and mighty farm stations, has been lost completely and has not known how to adjust itself to changing conditions.

This is not at all true as far as many other farm stations are concerned. As an example, I would like to cite KXEL in Waterloo, Iowa, 50,000 Watts—a station which we acquired three and a half years ago. The observations which you make in your issue of August 9th we found to be true three and a half years ago, and we programmed our station accordingly—with the result that we are the Number One Station in our home urban market.

(Please turn to page 26)
From Caesars Head Mountain, S.C.

WFBC-TV... AMONG THE A GIANT SOUTH'S GREAT MARKETS

From Caesars Head Mountain, S.C.

WFBC-TV... AMONG THE A GIANT SOUTH'S GREAT MARKETS

The Giant of Southern Skies

WFBC-TV
Population 2,783,100
Incomes $3,163,844,000
Retail Sales $2,337,504,000
Television Homes 523,830

New Orleans, La.
Population 1,285,800
Incomes $1,582,024,000
Retail Sales $1,134,440,000

Birmingham, Ala.
Population 2,219,100
Incomes $2,681,335,000
Retail Sales $1,766,249,000

Jacksonville, Fla.
Population 1,053,800
Incomes $1,436,034,000
Retail Sales $1,229,777,000

Miami, Fla.
Population 1,305,100
Incomes $2,441,693,000
Retail Sales $2,243,761,000

Atlanta, Ga.
Population 2,275,900
Incomes $3,419,821,000
Retail Sales $2,466,048,000

Dominant in Greenville, Spartanburg & Asheville

Here's the new WFBC-TV market... with an increase of 48% in coverage area. Figures shown for Population, Incomes and Retail Sales for WFBC-TV are within its 100 UV-M contour (average radius approximately 100 miles). All other markets are measured within a 100-mile radius. WFBC-TV now dominates 3 metropolitan areas, Greenville and Spartanburg, S. C., and Asheville, N. C., and is truly "The Giant of Southern Skies."

Ask For Facts About The New WFBC-TV Market. Call or write the station or WEED for additional information about WFBC-TV's great 4-state market in the Southeast.

Channel 4
WFBC-TV
GREENVILLE, S. C.
NBC NETWORK
Kick-Off Your Fall Campaign
with the
"TWO MOST POWERFUL WEAPONS"
in the Detroit Selling Game...

If you'd like to play ball with the champs this Fall join up with Detroit's Most Powerful team. You get greater coverage for the most reasonable investment — a story we're delighted to tell anyone ... anytime.

49TH & MADISON
(Cont'd from page 24)

and have increased our area audience by approximately 300% while still retaining a farm character and employing one of the best known farm directors in the business.

Egmont Sonderling
president, WOPA, Inc.
Oak Park, Ill.

Station rate problem
It is seldom that we find occasion to disagree with a sponsor editorial. However, your proposal that all stations establish one rate for both national and local business appears to result from a lack of research.

When you say "all stations" it seems to me you're basing your evaluation on the very largest markets only. New York, Los Angeles, San Francisco, Chicago, Miami, St. Louis, and other giant-size markets spread out so far and encompass so many people that it's difficult, if not impossible, to draw a line between local and national advertising prospects.

However, in smaller important markets such as Little Rock and Wichita Falls, for a fast example, top stations with network protection actually do a real job fifty miles and more from the local trading area. Here in Bennettsville, population 10,000, our 10,000 watts throws a primary signal over nine counties—all of them wealthier and more populous than our home county.

And that brings up this question: Would you have us offer our $2.50 local rate, making it subject to two commissions, to national advertisers who want all nine counties; or would you suggest that we commit professional suicide by slapping our $8.00 national rate on main street merchants who're currently paying an average of $1.35 and screaming about 60 cent spots some of their colleagues are buying in North Carolina.

As to your comments on the sad state of the national rate in the Southeast, I'm afraid you're correct. I know of only one account in Atlanta that's paying national rate. And to the best of my knowledge, there's not an agency in Memphis that will consider it.

Neil Terrell
gen mgr.,
W BSC, Bennettsville, S. C.

- How about a $1.00 single rate, reader Terrell? However, we didn't mean to suggest that all stations are ready for a single rate.

SPONSOR • 30 August 1958
from the heart of Pittsburgh to the entire tri-state area!

WIIC

CHANNEL 11

REPRESENTED BY BLAIR-TV

BASIC NBC AFFILIATE

WIIC PITTSBURGH 14, PA.

Telephone: FAirfax 1-8700

TWX: PG 16

SPONSOR • 30 AUGUST 1958
The Average "TEENER"
Is A Honey—

BUT
It’s ADULTS
That Have The
MONEY!

Somebody’s got to be different! That’s why we tailor our program schedule to the adult audience for the most part. We love the teenagers—every hair on their soft little heads—but we know and you know that the folks that have the money to buy your products are the ADULTS!

Our Listeners Are. . . . . . . 91%* ADULTS!

Not only does WHEC deliver more adult listeners than any of the other five radio stations in Rochester—but it is rated an outstanding No. 1 in all Rochester Metropolitan Area surveys! —A good thing to keep in mind when you seek the ears of BUYERS in the rich Rochester area.

*PULSE REPORT—Rochester Metropolitan Area Audience Composition Data—March, 1958
"Private Brand" wars spur spot

- Big food advertisers are using flexible media plans in old, ever-boiling national versus private brand fight
- The importance of district offices and local strategies are rising in the purchase of radio and television spot

The giant food industry, which alone accounts for more than one out of every five dollars spent for air media advertising, is boiling with new variations of the old national vs. private brand struggle.

What this outburst means in terms of the air media is:
1) The growing importance of spot radio/tv as weapons in the fast-moving economic warfare.
2) The desirability of cultivating local-regional sponsor and agency generals in charge of the battle. More and more decisions hinge on their recommendations.

Reports reaching Sponsor in recent weeks from stations, reps, and Madison Ave. sources indicate unusual activity by large food advertisers to combat promotional pressure behind chain-store and jobber brands.

Consequently Sponsor has checked into the situation with advertisers and other authorities in the grocery field, as well as to timebuyers, marketing men, and account executives in such agencies as J. Walter Thompson, McCann-Erickson, Young & Rubican, Benton & Bowles, Compton, Bryan Houston, Kenyon & Eckhardt.

This is the picture that emerges:

- Though the national vs. private brand fracas is at least 30 years old, the increasing power of the big food chains is creating new headaches.
- At least 20 types of nationally advertised food products face substantial private brand competition.
- The degree of competition varies considerably by products. But the major arenas are in regular coffee, frozen foods, and instant coffee.
- Competition also varies widely by markets, because chain-store policies are constantly shifting.
- Advertisers for many national foods are setting up a "two-pronged" media strategy: 1) Glamorize their wares on a national basis, and 2) keep budgets sufficiently flexible to allow special support in local markets, with spot tv and spot radio.
- Private brand pressure is forcing many national advertisers to bring out new and improved products. (See

10 guide rules from A. C. Nielsen for grocery advertisers

A. C. Nielsen's NFI (National Food Index) is one of the most highly regarded marketing studies in the grocery field. From its findings, here's what Nielsen v.p. J. O. Peckham tells food advertisers with "private brand" problems

1) Build added values into your product—and sell them
2) Make it more convenient for consumers to use your product
3) Make it easier for consumers to buy your product
4) Consider marketing a premium brand at a premium price
5) Don't let price differentials vs. competition get too wide
6) Continue directing store efforts where the potential exists
7) Work more closely with retailers for effective ads, displays
8) Constantly reappraise your use of consumer promotion
9) Intensify your search for more effective ad appeals
10) Maintain regular local and sectional marketing tests
These types of national products face tough private brand competition

<table>
<thead>
<tr>
<th>COFFEE (REG.)</th>
<th>FROZEN FOODS</th>
<th>BREAD</th>
<th>COFFEE (INST.)</th>
<th>MARGARINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chase &amp; Sanborn Coffee</td>
<td>Birds Eye Frozen Apple Pie</td>
<td>Jiffy Bread</td>
<td>Nescafe Instant Coffee</td>
<td>Good Luck Margarine</td>
</tr>
<tr>
<td>TEA (REG., INST.)</td>
<td>KETCHUP</td>
<td>DESSERTS</td>
<td>SHORTENING</td>
<td>DETERGENTS</td>
</tr>
<tr>
<td>Lipton Tea Bags</td>
<td>Heinz Tomato Ketchup</td>
<td>Jell-O Strawberry Flavor</td>
<td>Spry</td>
<td>Tide</td>
</tr>
</tbody>
</table>

In addition to these, products in many other food classifications such as cheese, breakfast foods, butter, toilet paper, dog foods, salt, frozen fish, have big "private brand" problems in many areas. Among the products shown above, the biggest headaches come in coffee (both regular and instant) frozen foods, (especially juices, with meat and fruit pies also gaining) margarine, bakery products.

Nielsen's Advice to Grocery Manufacturers on page 291. Many of these are being tested in limited areas and introduced on a market-by-market basis.

- Private brand competition is tending to localize "many national brand operations, requiring ad managers and agency account men to spend more time in the field.
- Alert station owners, by keeping a sharp eye of private brand developments in their own territories, often can pick up additional national business by adroitly reporting what's going on.

Here are in-depth reasons behind these new developments.

I. Size and power of private labels

Based on its continuing studies of grocery marketing, the A. C. Nielsen Co. estimates that in 39 major food categories nationally advertised brands get approximately 75% of the business. And, says Nielsen, this figure has not varied much in the past seven years.

This 75% average figure nonetheless causes loud moans among certain national advertisers. The trouble is, they maintain, that an average figure doesn't mean much, since it doesn't indicate 1) the wide variations between product types, 2) the wide variations in markets, and 3) increased chain power.

In regular coffee, for instance, it's estimated that in some markets private brands have more than 50% of the business, with A&P getting over 80% of its volume in its own brands. In certain areas, A&P sells no brands of bread except its own.

II. Supermarket chains get stronger

One generally accepted maxim in the grocery field is that "the stronger the chain, the stronger its own private brands." And the figures show that both supermarkets and supermarket chains have been gaining in power.

Today 60-65% of the food business done in grocery stores is sold through supermarkets. And the big supermarket chains like A&P, Safeway, Kroger, American, and National Tea have been making spectacular gains. A&P with sales of $4.7 billion in 1957 was up 13%, Safeway with $2.1 billion was up 21%, and Kroger with $1.6 billion was up 67% over comparable figures for 1953.

While increasing chain power "doesn't necessarily" mean that the chains are out to fight national brands, say grocery authorities, it does mean the chains are in a stronger position to decide how much of the market they want for private labels, and it has also a decided bearing on the amount of shelf space available for nationally advertised products. In other words, the private brand is both a profit maker and a lever to nudge the big manufacturers.

III. Follow the leader

One general characteristic of the national vs. private brand fracas is that most new products and improvements come from the nationally advertised varieties.

Instant coffee is a good example. Now that national advertisers have opened up the market, private, regional, and jobber brands are cashing in on...
the growing popularity of this product.

Another good example is the frozen food field. Originally promoted by large manufacturers (there is no completely national brand in the frozen food field), frozen foods now are marketed in a wide number of private brands (estimates credit them with 15-35% of the market. So far, private brands have had most headway with frozen juices, fruits, and vegetables; and now such items as meat pies and fish are building sizable volume.

Margarine and ketchup are two other categories, mentioned by Nielsen, in which private brands have made significant gains.

IV. Media strategy for national brands

Most agency media men contacted by SPONSOR say they follow a twoproonged strategy in advertising national-brand foods.

The first (and oldest) part of the media planning is to “do what the private brands can’t do.” This means building a strong product image in the “quality” media such as network tv (daytime tv is increasingly popular for this), plus color advertising in national and women’s magazines and newspaper supplements. Spot tv is used as the “quality medium” for introducing new products with limited coverage.

On top of this, a sizable proportion of the budget usually reserved is for specifically local or pinpoint operations in those marketing areas where private brand problems are toughest.

Agency men have two theories about this type of operation. One maintains that localized pressure, particularly when applied in cooperation with “friendly” chains, can strengthen national brand sales in any given area.

On the other hand, some more cynical timebuyers believe that “you have to take what the big chains deal out”—and that in the face of such limitations, local advertising for national brands (except for deals, offers, and prices) does very little good.

Of the two viewpoints, however, the first seems most popular, and there’s no doubt that substantial amounts of radio and tv spot money are being spent by national food advertisers in selected “trouble spot” markets.

One fact of significant importance to radio/tv: Many smart agency media men doubt the effectiveness of “national copy” in local newspapers. They say more “retail” effect is needed, and that both radio and tv are ideally suited to conveying this feeling of urgency.

V. New product rush

As chain and jobber brands continue to nibble large hunks of business from established national brands, the pressure on big grocery manufacturers to create new products and find new uses for old ones has been growing steadily.

Most significant part of P&G’s recent annual statement (which showed over 81 billion annual sales for the third straight year) was the note that two-thirds of P&G’s income from household products now is coming from items which weren’t even in existence 12 years ago.

A comparable flood of new products is being generated by such grocery giants as General Foods, Standard Brands, American Home, Colgate, Lever, etc. And for testing as well as market-by-market introduction, both spot tv and spot radio are getting a growing play. (Study all the Nielsen recommendations on page 29 to see the relationships between private brands, new products, and local pressure.)

VI. Local attention

Leading agencies tell SPONSOR that account executives and their advertiser counterparts—the product managers or brand men—are spending much more time in the field working with manufacturers’ district offices.

Nor is this activity limited to the account level. A recent week saw almost all the top management of McCann-Erickson scouring the country on various national-local problems.

“You’ve got to remember that in the food business every problem becomes a local one,” says the media group supervisor as one of the four biggest agencies. In the old days, when you could dazzle chain-store buying committees or chain district managers with boasts about zillions of impressions, are over. They’re interested, of course. But sooner or later they want to know what you’re doing at the local level—in the areas they’re interested in.”

“Fluidity is the thing,” says a veteran media buyer whose specialty over many years has been the coffee business. “Conditions change so rapidly these days that you’ve got to be able to step into markets where the need and potential is greatest.”

VII. Importance to station owners

One unusual sidelight uncovered by SPONSOR in talking to agency media men is the importance to radio and tv station owners of keeping abreast of private brand activities in their own markets.

Many stations, say media executives, by being alert to new private-brand developments and reporting these to their representatives, or to manufacturers’ district offices, can put themselves in a favorable position for getting spot business.

Check the types of nationally-advertised products which face substantial private brand competition on opposite page. Then try to figure out what you have to offer these and similar advertisers in the light of your own local conditions.
Spot tv spending: a soap story

- The soap giants—P&G, Colgate and Lever—have become the top tv spot spenders. A new contender: Lestoil
- A comparison of these leaders with biggest spenders in other media reflects differences in advertisers' thinking

If you compare the list of leading spot tv spenders just released by TVB with the leaders of network tv and spot radio, you'll note this:
1. The soap giants, excepting P&G, spend in all three areas.
2. General Foods runs with the leaders of the pack in both branches of tv, but ranks as an also-ran in spot radio.
3. The cigarettes, e.g., the big three, are to be found near the top of the roost in all branches of air media.
4. Adell Chemical (Lestoil) continues to nudge closer and closer to the three soap monarchs in spot tv.

The reasons for spot tv's new record expenditures this quarter (to $130,353,000) lie with four specific product groups whose spending is up substantially. The four:
- *Ale, beer and wine* spending is up 15%, to $11,603,000.
- The dentifrice fight has pushed *dental product* expenditures up 173%, to a $4,923,000 total.
- *Household cleanser* products are up 50%, to $4,566,000.
- *Household laundry products*, up 78%, to a new high of $10,009,000.

A significant note: car manufacturers are off in their spending, but automotive suppliers are expanding their budgets.

The top twenty advertisers in spot tv, network tv, radio spot

<table>
<thead>
<tr>
<th>SPOT TV*</th>
<th>NETWORK TV*</th>
<th>SPOT RADIO*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Procter &amp; Gamble</td>
<td>1. Procter &amp; Gamble</td>
<td>1. R. J. Reynolds</td>
</tr>
<tr>
<td>2. Lever Brothers</td>
<td>2. General Motors</td>
<td>2. Ford</td>
</tr>
<tr>
<td>5. General Foods</td>
<td>5. Lever Brothers</td>
<td>5. Best Foods</td>
</tr>
<tr>
<td>6. Adell Chemical (Lestoil)</td>
<td>6. Chrysler Corp.</td>
<td>6. General Motors</td>
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<tr>
<td>15. Coca-Cola Bottlers</td>
<td>15. Pharmaceuticals Inc.</td>
<td>15. Foster-Milburn</td>
</tr>
<tr>
<td>17. Charles Antell</td>
<td>17. Sterling Drug</td>
<td>17. Shell Oil</td>
</tr>
</tbody>
</table>

*SOURCE:* TVB PUB
Can spot radio "demonstrate" your product?

There is at least one advertiser today who’s willing to swing, under oath, that radio is a great medium to sell a product which must be demonstrated.

Cameo Curtains, Inc., New York, knows radio works because it ran a test to find out. The results were so overwhelmingly that it is now lining up stations in 70-odd markets for a full-scale campaign this fall.

"We were both surprised and pleased with the results of our test shot last spring," says Cameo sales promotion manager James Stuart. "Our objectives were quite modest; we conceived the radio spots as a basis for building a merchandising campaign to stores in the metropolitan New York market. We expected a small bonus in an institutional way."

"What we got, instead, was a mighty movement on two fronts," he adds. "We created scores of customers; when we were through expressing themselves at store counters, we began to get unprecedented favorable response from store buyers."

This test campaign ran from 5 April to 15 May this year, on two stations in New York—The Tex Antoine Show and the Tex and Jinx Show on WRCA and the Ted Brown Show on WMGM. During the six-week period about 100 spots were used. The cost, including merchandising, was about $15,000.

It was decided to limit the campaign to one of Cameo’s products—"Shir-Back" curtains. These have a built-in tie that draw the center part back to form a perfect framing when a cord is pulled. This feature is exclusive and ideal for demonstration.

Since the use of radio precluded any demonstration, Edward Ratner, v.p. and radio/TV director at Friend-Reiss, Cameo’s agency, spurned a regular product announcement, instead wrote and had recorded three 45-second spots which he describes as "off-beat." Fifteen seconds were left at the end to tie-in store names. The series has just won an award as the best radio commercials of the year in a competition among members of the Trans American Advertising Agency Network.

"One of the interesting things we learned in this test," Ratner says, "is that even though a product is visual, it can be sold on radio by painting a word picture. More than that, it has tremendous impact on buying and an ability to get retailers excited."

The idea of using a spot radio test came about this way. "As an over-all strategy we decided earlier this year that we wanted to build our brand name," explains Stuart. "We have national distribution, and are well known on the east and west coasts and in larger cities in between. We wanted to plug the gaps."

"We have used about every medium, including an electric sign on Times Square. In recent years we’ve used, besides print, network TV, spot TV, and network radio. TV spots would have been obvious this year except that our distribution is wide, our budget comparatively narrow. The test campaign proves to us that radio has filled that vacuum," he continues.

"We were attracted initially to radio because its flexibility allows us to adjust our distribution, hit harder where we think it’s necessary," Stuart explains. "What we proved is that radio today gives us the best reach of the housewives we want to reach."
A day in the life of a station rep

The station rep today does more than sell time. He is a key link in the chain of air media buying and selling.

In the course of his day, a rep serves his station, the ad agencies and the advertiser. Here’s how he does it.

In the complicated business of buying and selling time, the station rep has become much more than a mere purveyor of availabilities. He serves as a good-will ambassador for his station, and often advises them on such matters as station policy, programming, promotion, and merchandising.

But the rep has another vital job: that of advising agency media people on rating data, audience patterns, and similar information which helps the agency make buying decisions best suited to clients’ needs.

To show the wide scope of all these activities, sponsor followed a typical rep account executive—Richard B. Colburn of Blair-TV—for one complete day. (Colburn, who started his career at station WTMA, Charleston, S. C., worked for three rep firms before joining Blair-TV.)

Colburn begins his day by driving in his new MG sports car from his suburban Evanston home to his office at 520 North Michigan Avenue. Then he goes through a series of meetings, both in and out of his office, which dramatize the important role that a rep plays today in the buying and selling of air media.

1 While Murphy talks to other Blair men, Colburn reviews morning mail, dictates correspondence on his out-of-town accounts.

2 First stop is visit with Shaw to Tatham-Laird agency where KTVI ratings and future clearances are discussed with media supervisor Jack Ragel, timebuyer Mary Rodger.

3 By now it’s 10:15 a.m., and Colburn has arrived at North Advertising for meeting with media planning group on P.O.C. beer account. Receptionist Gini Lynn greets him.

4 By 2:30, Colburn is at the Clinton E. Frank agency talking to a.e. Perry Brand and asst. media dir. Helen Davis about southern markets—and upcoming Florida vacation.

5 Time for lunch, and Colburn talks 32-week rate protection with Ed Benedict of Triangle Stations (l), Andy Anderson (r), Geoffrey Ware timebuyer on three accounts.

6 Back in his office by 1:30 p.m., Colburn returns morning phone calls, prepares requested availabilities. Fast communications, says Colburn, is vital part of a rep’s job.

7 Sponsor followed a typical rep account executive—Richard B. Colburn of Blair-TV—for one complete day. (Colburn, who started his career at station WTMA, Charleston, S. C., worked for three rep firms before joining Blair-TV.)

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9 Colburn begins his day by driving in his new MG sports car from his suburban Evanston home to his office at 520 North Michigan Avenue. Then he goes through a series of meetings, both in and out of his office, which dramatize the important role that a rep plays today in the buying and selling of air media.
8:30 a.m.—Colburn (r) arrives in his office, discusses rate and package changes with Shaun Murphy, head of national sales for KTVI, St. Louis.

Discussing the economies of a tv program in Cleveland market are North v.p. Les Delano, media supervisor John Harper, media director Tom Garrabrant and Colburn.

While at North, Colburn visits some timebuyers to update them in stations in their markets. Here he chats with Al Ostrin, timebuyer primarily on Adorn account.

Talking to Elaine Pappas, Colburn discusses some of the more involved aspects of timebuying, takes time out to explain a Blair service, a cumulative cost calculator.

At 4:30, Colburn and four Blair men view film with station men (4th from l) Jim Nickigh of KING-TV, Seattle, and (5th from l) John Pindell of KGW-TV, Portland.

Fast communications again, this time a 5:30 message via TWX machine. Colburn gets availability confirmation from New Orleans with help of Blair-TV's Carol Sinise.

6 p.m.: Blair men (l to r) Colburn, Harry Smart, Tom Malone, Jack Davis, Skip Hinman review plans for newest Blair station, WTEN, Albany, before heading home.
Oklahoma Oil builds an air network

To launch its entry into the Indiana market, Oklahoma Oil Co. needed a dramatic state-wide promotion vehicle

The solution came in an hour-long spectacular via an all-Indiana network of 11 TV and 18 radio stations

1 July 1958 was a day that brought mixed blessings to Needham, Louis and Brorby, Chicago agency.

The day began auspiciously when agency staffers learned they had been awarded the Oklahoma Oil Co. account, with a relatively high-octane billing approaching $2 million annually.

A few minutes later, like a caboose following an engine, came the problems. The first one was a dandy.

The company informed its new agency that it had, a short time before, bought a chain of 81 gas stations in Indiana, called the Gaseteria Chain. The stations were located in major marketing areas throughout the state.

The acquisition of the stations represented a major step forward in Oklahoma Oil’s drive to bolster its regional business (including besides the Chicago marketing area, the states of Illinois and Iowa), Edwin R. Smith, Oklahoma Oil executive vice president, explained to the new agency.

And then he dropped the bomb. The company’s take-over date for the new stations would be, he said, on 1 August, just a month away. The agency’s assignment: a full-scale promotion and advertising campaign, to make the Hoosiers aware of the expansion.

A tough undertaking, certainly, but not impossible. The high point came on 1 August with a special hour-long Herb Shriner Open House, simulcast over a specially-arranged network of 11 TV and 18 radio stations within the Indiana boundaries.*

Creation of the “network” is a spectacular example of the flexibility of air media, notes Paul Belknap, NL&B vice
president. “These stations had never been used, collectively, as a network before, and perhaps never will be again, but when it suited our purpose to arrange them that way, we were able to do it,” he adds.

Despite the speed with which it was conceived and implemented, the campaign “represents one of the major accomplishments in our company’s history,” reports Oklahoma’s ad manager Walter Kadi. Its success, he believes, represents fast coordination between agency people, Indiana broadcasters, talent, and the 81 new Oklahoma service stations in the state.

The agency’s first meeting to map out plans set the strategy for the campaign. Noting that the market was extremely competitive (there are some 800 service stations in the Indianapolis area alone), both the agency and the company decided that the best way to capture the Indiana audience (and thereby gain immediate recognition and exposure for the company name) was extensive use of radio and tv in some spectacular way.

Furthermore, they believed that air media offered two extras: a better “reach” of the marketing area and a nominal cost. Accordingly, NL&B’s media department went ahead with plans for a solid eight-week air promotion, broken down this way: a two-day saturation spot campaign preceding the main event; the one-hour simulcast “spectacular,” and an eight-week follow-up spot campaign.

During the two days prior to the 1 August “opening,” a saturation campaign of 1,200 radio announcements and about 40 tv spots were used on the “network” stations. All of these announced the gala two-day celebration to be held in Indianapolis, and promoted the Shriner show that was coming.

The Shriner special was the high point of the state-wide promotion. The razzle-dazzle began at noon on 1 August when the star arrived by plane in Indianapolis, and continued through midnight of the next day. The show, presented from an auditorium in Indianapolis before a live audience, starred Shriner, but included other home-state acts, including the 16-voice male glee club of Purdue University.

Proving the original belief that air media could provide a large audience at low cost, the cost for the entire Shriner special, covering 90% of the 3.5 million tv homes in the state, plus the pre-promotion spots, came to an estimated $9,000. This figure represents about 65% of the total budget expended by the company for the campaign.

An intensive follow-up on the promotion is being continued, to get maximum effect from the special. It began on 3 August, the day after the main promotion ended. During August the company ran 238 radio spots per week in the state for four weeks on 12 radio stations.

In September the number of radio spots will be reduced to 138 a week on six stations. But tv has been added: 10 spots a week for four weeks. This eight-week follow-up campaign on air media represents 100% of the company’s expenditure in the state.

“We knew from the very beginning that to introduce a gasoline in a major marketing area would require advertising of tremendous impact and momentum-gathering power,” reflects Kadi. “For this reason we selected radio and tv as the backbone of the campaign. Of course we didn’t overlook any medium, but the whole promotion revolved around the focal point of the Indiana radio and tv ‘network’.”

Was it difficult to arrange the promotion around air media in such a short time? “We encountered no special difficulty in getting the 29 stations to cooperate in the giant production,” says Jim Charlesworth, account executive for Oklahoma Oil at NL&B. “All the stations were willing to pre-empt time for the special.

“Perhaps the biggest problem we faced,” he continues, “was selecting the right talent. We think we hit a winner with native Hoosier son Herb Shriner. He also cooperated beautifully on the merchandising end of the event by touring the new gas stations and even visiting the governor.”

Selection of Shriner was a wise move, too, from a dealer-relation standpoint. Service station operators, who represent the retail face of major oil companies, are generally mechanics at heart, and are traditionally unresponsive to company promotion and merchandising help. Shriner represents an almost ideal choice among well-known talent, since the station operators can understand and identify with him. As a rough guess, it’s probably safe to say that a visit to a station and its operator by Shriner is worth 10,000 pieces of direct mail.

The four-week job was monumental: it included selecting and clearing time slots on 29 stations for pre-promotion announcements plus an eight week follow-up series: producing a one-hour spectacular; painting 81 service stations in Oklahoma’s red-white-blue and constructing new signs; and choosing items for in-station prizes and giveaways.

Was it effective? “Business is very good,” Kadi tells sponsor. Gallonage in all of the 81 new Indiana stations is up substantially over the previous Gaseteria pumpings.

Oklahoma is currently devoting 100% of its regional ad budget to air media, by co-sponsoring daily telecasts and radio broadcasts of Chicago’s two major league baseball teams. Newscasts and all-night shows are also used. Outside baseball season, the company sponsors first-run late night movies.

“Our basic philosophy is to give complete coverage in our marketing areas,” says Kadi. “Radio and tv give us the kind of complete coverage we need, and we feel that by using it, we have no waste circulation.”

Headling the production team from Needham, Louis & Brophy that produced the hour-long Herb Shriner Show, was James G. Cominos, left, the agency’s radio/tv director. Shriner (r) provided merchandising assistance by visiting new stations and talking with operators...
How six industries will use spot radio

Foods and groceries use one out of four of all radio spots—more than the next two leading industry categories.

Best Foods’ Hellman’s Mayonnaise, American Home’s Chef-Boy-Ar-Dee products, Quaker Oats’ Flako and La Rosa’s macaroni are now in daytime minute campaigns.

Mueller begins a 17-week move for its spaghetti and macaroni 9 September, using minutes in daytime slots. Campbell Soup, with an increased schedule over last year, will utilize minutes, chainbreaks and I.D.’s during the day for 26 weeks starting 1 September. Tetley Tea dips into spot radio 22 September with daytime minutes from 6 a.m. to 6 p.m. in major markets.

Duffy-Mott starts a 10-week saturation for Clapp’s Baby Food on 29 September with daytime minutes. Beech-Nut baby foods will also use 60-second announcements during the day for 26 weeks. Nabisco’s eight-week push starts 29 September and United Fruit’s banana promotion begins 15 September for nine weeks.

Other current radio spot schedules include Blue Bonnet, Bartell Pears, Instant Chase & Sanborn and Rival Dog Food.

A big upsurge in spot radio for drugs, probably the biggest of any major industry, is forecast for October and November. The tactical flexibility of spot radio will be called up by cough and cold remedy makers in cold weather-coordinated salvos.

Vick’s schedule of prime weekday minutes starts 13 October in major markets to promote its cough drops.

4-Way Cold Tablets will go into most large cities in October and November with daytime minutes on Negro radio and Spanish-language stations.

B-C Powder’s fall push kicks off 1 October for 13 weeks with 60 second announcements day and night.

Two Pharmaco brands, Feen-a-Mint and Chooz, will resume spot radio schedules shortly, using daytime minute announcements.

Murine will go in for daytime minutes for six weeks in major markets, and Chattanooga Medicine will come in with a campaign scheduled for 32 weeks.

In addition to the usual increase of drug spot radio business in the fall and winter, this year unusually heavy business is expected in this industry, reaching around $5 million in the fourth quarter.

The new marketing gambit of toiletries for teen-agers poses some special problems being solved by spot radio. The high school audience listens only at certain hours, and new products need testing.

Pharma-Craft’s Ting products are entering markets with radio spot schedules for eight weeks starting 15 September. The teen age toiletries will be pushed weekdays after 3 p.m. and on weekends.

PM Laboratories, with tests for Teen Clear in progress in Minnesota and Iowa, will expand on a market-by-market basis in coming weeks.

Helene Curtis is going into spot radio and other media for Tempo, a new hair spray, following the completion of testing in several cities.

Q-Tips cotton swabs kick off its 13 week campaign of daytime minutes on 15 September in major markets.

Coppertone will go after late summer weekend radio audiences, and Shulton is planning a fall promotion using daytime minutes.

Dr. Lyon’s, a large factor in Sterling drug’s place among the top 10 spot radio users, continues its current schedule into the fall.

Block Drug’s Minapoo Shampoo gets into 30 markets with spots for 13 weeks.
Six important advertiser classifications, which account for two-thirds of all spot radio business, are readying significant campaigns for fall. Here sponsor surveys spot radio buys by leading advertisers in the food, drug, toiletries, gasoline, tobacco, and automotive fields, points out reasons why these accounts find spot radio a valuable advertising medium, and highlights various spot radio strategies they will be using in the coming fall and winter seasons.

California Oil Co. is coming up with a spot radio campaign to establish its new trade name, Chevron. Its products were formerly sold under the Calsol label.

Sinclair, going into its third year with its “quickie” six second spots, is achieving tremendous year-round frequency at very low cost. This Sinclair spot invention puts the brand among the top spot radio advertisers in terms of quantity, although Sinclair is not even in the top 10 in spending.

Texaco is using another interesting spot radio technique—the all or nothing approach. The gimmick is to saturate 100 or so markets for four or five weeks on week nights and weekends, and then use no radio at all for several weeks. This “stop and go” method has several advantages: it has both concentration and economy. Furthermore, nighttime and weekend rates are lower, and are exactly those time periods in which most pleasure driving takes place.

Some summer promotions spilling over into September are Amoco’s prime time schedule of minutes and Crown Central Petroleum’s 10-second campaign during peak traffic hours. Esso Standard is also now pushing its Flit in early morning and late afternoon schedules.

Spot radio figures to be important in this big three-way fight: the established brands are in a share-of-market scrap with both the new filters and brands just coming on the market.

R. J. Reynolds, which RAB recently named the most active company in spot radio in the second quarter of 1958, is continuing its year round saturation campaigns for Camel and Winston.

American Tobacco, in addition to its major market buys of prime minutes for Lucky Strike, is taking weekend schedules for its new Tareyton dual-filters.

Philip Morris is using spot radio and other media to test a new brand—Mayfield, a mint-menthol cigarette, now being tried out in Seattle and other northwest markets.

L&M and Chesterfield schedules are continuing heavily on a year-round basis in most markets.

P. Lorillard’s upcoming push for Newport will be in major markets, and the summer promotion for Kent is expected to continue into fall.

General Cigar is also planning a schedule of minutes for White Owls in the heavy traffic hours in 60 markets.

Hit Parade is about to expand its markets substantially and also build up schedules.

Here are some of the signs of new firmness as Detroit gets ready to unveil its new models:

Plymouth will press the starter button with a four week campaign of daytime minute announcements on 14 October. The schedule covers most major markets and focuses in traffic hours.

Studebaker has in progress a campaign of daytime minutes in 50 top metropolitan areas. The 13 week push uses a leading radio personality in each market.

Ford is waiting for the announcement of its ’59 models before resuming heavy spot radio campaigns. The appearance of the new cars in showrooms in early October is expected to be preceded by radio spots in late September.

Eveready Batteries and Prestone will use daytime minutes in many markets for six to eight weeks. The flexibility of spot will be utilized fully with starts varying from September to October in different parts of the country, depending on weather.

Chevrolet is expected back strong in spot radio prior to the introduction of new models. In fact, 1959 cars and trucks of most makes will provide a healthy contribution to ad spending with the introduction of new models in coming months.
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CANADA

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Alfred J. Latto, Editor
Canada’s consumer dollar helps offset

Despite dip, expenditures for goods and services are running at higher rate than during last months of boom

On the other side of the economic picture, however, there is unemployment, big drop in durables production

The faithful consumer—bless him—has turned into a strong bulwark of the Canadian economy while the Dominion undergoes its recession.

Like the U.S., Canada is suffering from the pains of unemployment and a decline in the hard goods segment of the economy. Despite this, personal expenditures have been rising.

For the first quarter of 1958, consumer spending amounted to a seasonally adjusted $20.4 billion at the annual rate. During the first quarter of 1957, the figure was $19.6 billion.

True, price increases accounted for some of this rise but even in terms of constant dollars, Canadian shoppers spent more for goods and services.

There’s no blinking at the fact, however, that the economy has been hobbled somewhat. As of May, 6.6% of the labor force was looking for work, more than twice the 1956 average. The percentage of unemployed in May was smaller than during most previous months of 1958 but higher than any month during 1957 except December.

The latest complete information available showed some dark spots: deepening of inventory liquidation during the first quarter and a drop in capital investment by business. Both exports and imports moved downward, a continuation of a trend that began last year.

A glance backward shows that Canada’s industrial production (including manufacturing, mining and electricity) was not as hard hit as in the States. Between February 1957—the industrial production peak—and March 1958 the decline amounted to no more than 3.5%. The manufacturing component of this figure was 8% and breaking it down further shows that durables were off 13% while nondurables were off only 4%.

In the United States, the last height of industrial production was reached earlier—in December of 1956. The downward turn was not apparent until well into 1957, however, and by March of 1958 the decline in industrial production amounted to 13%. Manufacturing went down by the same amount and durables were off 19%. Like Canada, there was one upbeat note in this picture—gas and electricity production went up.

Retailing took it on the chin during the latter part of 1957 but by early 1958, most of the losses seemed to have been regained. During the first four months of 1958 grocery and combination stores were running well ahead of the same period a year before. Drug stores were also ahead of

<table>
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<tr>
<th>Gross Nat’l product (1) (millions)</th>
<th>Manufacturing production (2)</th>
<th>Food, beverage production (2)</th>
<th>Tobacco &amp; products production (2)</th>
<th>Clothing, fur production (2)</th>
<th>Percent labor force seeking work (3)</th>
<th>Retail trade total (3) (millions)</th>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>6.6</td>
<td></td>
</tr>
</tbody>
</table>

(1) Annual data, seasonally adjusted, at market prices. (2) Index of production compared with 1935-39, which equals 100, seasonally adjusted. (3) Seasonal.
the recession

the sales level they hit in 1957.

Even retailers of hard goods did pretty well. The January-through-April sales of new cars compared favorably with last year. In April dealers took in $87.5 million while 12 months before the total was $89.3 million. Taking appliance, radio-tv and furniture dealers as a group, sales in 1958 topped 1957 during three out of the first four months.

One of the strongest props under the Canadian economy has been new home construction. After a dip that reached a low point during the second quarter of 1957, a sustained rise began. The first quarter of this year showed new housing starts at the annual seasonally adjusted rate of 171,300 units, an estimate that may turn out to be low. During 1957's first quarter the annual rate of new home starts was 86,000.

Also bolstering the economy is Canada's steadily rising population, now 17 million, a jump of 1 million in two years.

Profile of Canadian household equipment shows varied new sales, replacement sales potential

<table>
<thead>
<tr>
<th>Equipment</th>
<th>No. of households with equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canadian households</td>
<td>4,055,000</td>
</tr>
<tr>
<td>Owned dwellings</td>
<td>2,719,000</td>
</tr>
<tr>
<td>Rented dwellings</td>
<td>1,336,000</td>
</tr>
<tr>
<td>Dwellings with electrification</td>
<td>3,867,000</td>
</tr>
<tr>
<td>Steam or hot water heat</td>
<td>707,000</td>
</tr>
<tr>
<td>Hot air heat</td>
<td>1,653,000</td>
</tr>
<tr>
<td>Hot and cold water piped inside</td>
<td>2,865,000</td>
</tr>
<tr>
<td>Private bath facilities</td>
<td>2,773,000</td>
</tr>
<tr>
<td>Private flush toilets</td>
<td>3,024,000</td>
</tr>
<tr>
<td>Electric stoves</td>
<td>1,958,000</td>
</tr>
<tr>
<td>Gas stoves</td>
<td>793,000</td>
</tr>
<tr>
<td>Electric refrigerators</td>
<td>3,308,000</td>
</tr>
<tr>
<td>Home freezers</td>
<td>295,000</td>
</tr>
<tr>
<td>Washing machines (electric)</td>
<td>3,354,000</td>
</tr>
<tr>
<td>Vacuum cleaners</td>
<td>2,339,000</td>
</tr>
<tr>
<td>Sewing machines (electric)</td>
<td>1,357,000</td>
</tr>
<tr>
<td>Sewing machines (foot treadle)</td>
<td>1,294,000</td>
</tr>
<tr>
<td>Telephones</td>
<td>3,081,000</td>
</tr>
<tr>
<td>Autos</td>
<td>2,135,000</td>
</tr>
<tr>
<td>Radios</td>
<td>3,894,000</td>
</tr>
<tr>
<td>Television</td>
<td>2,536,000</td>
</tr>
</tbody>
</table>

Survey of household equipment by Dominion Bureau of Statistics in May 1957 is source of figures above. While changes have taken place in the year since the survey was taken they are probably slight, except for television ownership, which has gone up to 3 million households, or 75% saturation

During first few months of this year compared to previous years

<table>
<thead>
<tr>
<th>Grocery store trade (millions)</th>
<th>New car sales (millions)</th>
<th>Drug store sales (millions)</th>
<th>Housing starts (000)</th>
<th>Personal disposable income (millions)</th>
<th>Consumer price index ($)</th>
<th>Average hourly wages (manufacturing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$219.9</td>
<td>$94.1</td>
<td>$27.4</td>
<td>127.3</td>
<td>$20,238</td>
<td>118.1</td>
<td>$1.52</td>
</tr>
<tr>
<td>239.4</td>
<td>90.5</td>
<td>29.2</td>
<td>122.3</td>
<td>21,235</td>
<td>121.9</td>
<td>1.60</td>
</tr>
<tr>
<td>171.3</td>
<td>22,032</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>254.4</td>
<td>104.3</td>
<td>29.3</td>
<td>123.4</td>
<td>1.658</td>
<td></td>
<td></td>
</tr>
<tr>
<td>261.9</td>
<td>105.3</td>
<td>29.6</td>
<td>123.7</td>
<td>1.643</td>
<td></td>
<td></td>
</tr>
<tr>
<td>250.1</td>
<td>92.5</td>
<td>30.0</td>
<td>124.3</td>
<td>1.653</td>
<td></td>
<td></td>
</tr>
<tr>
<td>252.6</td>
<td>87.5</td>
<td>30.0</td>
<td>125.2</td>
<td>1.659</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Adjusted, monthly averages or calendar months. (1) Annual rate, seasonally adjusted. (5) 1940 equals 100.

Taken from government sources, the figures at left show the strengths as well as weaknesses of Canadian economy during the first quarter of the year. Note that even with retail dip in April, sales are still above averages of 1956 and 1957. Manufacturing wages have been offset slightly by price index rise.
Radio buying's competitive but there's

- Business was up in 1957 over the preceding year and remains brisk. Network, however, continues its decline
- Grocery and drug products pace spot buying. The top buyers: Colgate, General Motors, Coca-Cola, Lever, GF

People never seem to get over being surprised that radio continues to attract business at a brisk pace.

This is just as true in Canada as in the U.S. Yet, last year, despite the recession and continued tv growth, there was clear evidence that Canadian radio was doing more business than the year before.

A government study by the Dominion Bureau of Statistics of commissionable radio billings for 1957 estimated the total at $22.2 million, compared with $20.8 million the year before. Agency billings in previous years came to $20.8 million in 1955 and $23.8 million in 1954.

The last mentioned billings figure was reached at a time when tv saturation averaged somewhere between 20 and 25% of Canadian homes. In 1957, tv ownership averaged somewhere between 65 and 70%.

Because a considerable amount of radio business is placed directly by retailers, the DBS figures are an under-statement of the actual money spent by advertisers in the medium.

A DBS study of broadcast income in 1956 (the first of its kind made by the bureau) showed that CBC and private stations took in $10.7 million, more than half from local advertisers. Income from local radio advertisers came to $21.3 million, selective (spot) advertisers turned over $16.2 million to stations and network advertisers accounted for $2.2 million.

The network figure is even lower now. CBC, which operates the two English networks and the French network, reported a drop of 17% in radio income during the fiscal year ending 31 March this year. During the past season only 4% of the Trans-Canada web schedule was sponsored, 7% of the Dominion network and 15% of the French network.

Since radio business in general has been healthy, the decline in network radio business is obviously no reflection on the advertising effectiveness of the medium. Being publicly-supported, Canadian network radio is under less pressure to show a profit. Being publicly-owned, its programing leans more to public service and, hence, has less mass audience appeal. To these reasons, broadcasters (though they welcome the lack of competition) would add that CBC authorities are permeated by bureaucratic eggheadism and an anti-commercial attitude. Whether this is true or not, the fact remains that a government body, by its very nature, cannot sell an advertising medium under competitive fire with the effectiveness of a privately-owned firm.

Radio dimensions: As in the U. S., radio saturation in Canada is to all intents and purposes complete. The actual figure is 96%, and the percentage has been keeping pace with the increasing population, which is now more than 4 million households and more than 17 million persons.
plenty of it

There are now 178 privately-owned commercial radio stations in Canada plus 22 owned and operated by the CBC. About a dozen new stations came on the air during the past 12 months. A list supplied by CBC shows 11 new stations since last August. They include an FM outlet in Oshawa, Ont., a French station in Sudbury, Ont., and English AM stations in Huntsville, Welland, Blind River, Port Hope, all Ontario; Schefferville; Què.; Amhurst, N. S.; Weyburn, Sask.; Quesnel and Cranbrook, B. C.

Buying trends: Advertisers seem to have settled down to a standard ty-
era pattern of buying radio, that is, announcements rather than programs, with early morning and late afternoon preferred and short flights (a month to three months) rather than 26- or 52-week campaigns. In smaller markets, where rural influences push up lunchtime audiences, there is also a demand for noontime slots.

This buying pattern is standard only in the broadest sense. Actually, advertisers are now looking harder for varied merchandising approaches. For one thing, the recession has made them more competitive minded. For another, a growing consciousness of marketing problems has led to more emphasis on solving localized marketing situations.

Here’s one agencyman’s way of putting it. He is Don MacMillan, manager of the radio/tv department, McCann-Erickson (Canada), Ltd., Toronto, which handles Coca-Cola, Bulova, Chesebrough-Pond’s and others. He says:

“Present economic conditions are having some effect on both tv and radio planning as far as our clients are concerned. We find that clients are unwilling to commit themselves on long-term network tv programs, for example In addition, they are seeking advertising which will permit merchandising and promotion approaches as well as straight consumer advertis-

Strong demand for ad slights among Canadian radio trends

The key Canadian radio developments below are as seen by Charles W. Fenton, right, who has been, for four years, sales director of the Broadcast Advertising Bureau of the CARRB. He previously had experience in both sales and ad agency fields.

Buying trends: These are characterized by flights running from four weeks to three months. Spots (minutes) and flashes (15-second announcements) are running neck-and-neck for favor. In the metropolitan markets, morning and early evening are popular.

Rate trends: Daytime rates have gone up during the past year though not as much as the year before. Some reshuffling of time categories were tantamount to rate increases. A large number of power increases have resulted also in higher station rates.

Programming trends: Music-and-news format holding firm. Stations are improving news coverage by increasing remote broadcasts. Several stations have started live programming with teen-age dancing parties. CBC has deferred decision on standards for contest.

Other trends: There is a marked increase in the use of weekend radio. While there is no big demand for nighttime, there is evidence of more interest with a number of advertisers, such as Colgate, starting to run schedules past the 7:00 p.m. barrier.

KARPS

203 FENTON

Sponsor • 30 August 1958
Canadian tv: the spotlight’s on daytime

- Daytime program schedules are inching toward noon as admen indicate increasing interest in before-dark tv
- CBC completes microwave web connecting Sydney and Vancouver, making it the longest network in the world
- An end to the single-station-per-market policy seems definite but first competitive outlets may be 18 months off

Though three out of four Canadian homes have tv, the medium still has the blush of youth about it.

Item: A coast-to-coast interconnected network did not become a reality until this past 1 July.

Item: Daytime tv is still partly an unexplored frontier. The Canadian Broadcasting Corp. will start programming 1{1/4} hours earlier this fall but the schedule will still not begin until 2:45 in the afternoon.

Item: Every market but three has only one tv station. Exceptions to the monopoly rule exist because of the need to provide both English and French program service.

To advertisers the most immediately important of these three facets is the daytime picture. Daytime video programming is inching toward morning time and while advertisers still have mixed feelings about advertising before dark, there are clear indications from agencies that more money will be coming into daytime tv.

CBC tv is now interconnected by microwave from Sydney, Nova Scotia, to Victoria, B.C., on Vancouver Island, a distance of more than 3,000 miles. This makes it the longest tv network in the world. The only major link in the works is an eastward extension to St. John’s, Newfoundland, which would add a sixth time zone, compared to four in the U. S.

While the new Canadian government has indicated it favors an early end to the one-station-per-market policy, nothing specific has been done at this writing to implement a policy of competitive tv. Those familiar with the situation feel it will take at least 18 months before the first competitive station is licensed.

Meanwhile, Canadian tv is growing at a handsome pace and advertisers are gaining the kind of familiarity with a medium necessary before it becomes adult. Here is a rundown on what’s happening in Canadian tv, who’s using it, how they’re using it and where it’s going:

Tv dimensions: As of March 1958, more than 3 million households had tv, a saturation figure of 75%. These are estimates of the Bureau of Broadcast Measurement, an advertiser-agency-broadcaster-supported group which is more or less the official organization for measuring station circulation.

With this 75% figure reached in a span of about six years, Canada is about the fastest growing tv area in the world. In many of the major metropolitan areas, tv saturation is above 90%. The two biggest markets, Toronto and Montreal, have 92% and 94%, respectively.

At the beginning of August, there were 49 stations on the air, eight more than last August. One station—Matane, Que.—was scheduled at sponsor’s prestation to begin broadcasting on 18 August. Another station, approved for New Carlisle, Que., has not yet set a target date.

So far as is known, no other outlets are currently scheduled. The Canadian Department of Transport, which recommends license approval to the CBC (a department okay is tantamount to a tv license), regards applications for tv stations as confidential.

Including the Matane station, Canada has nine stations broadcasting in French (the French station in Rouyn, Que., also programs in English) and 41 in English. In all, 47 tv markets will be available to advertisers in the fall, with Montreal, Quebec and Ottawa offering one English and one French outlet each. The four stations in Montreal and Ottawa as well as stations in Halifax, Toronto, Winnipeg and Vancouver (the top markets in Canada with the exception of Halifax) are CBC-owned.

Canadian tv is pretty well interconnected by now, with 33 of the English
and new coast-to-coast link

network opened 1 July. Extension eastward over water to St. John's, Nfld., may be opened by December

stations and 7 of the French stations linked by microwave. Another eight are scheduled for interconnection by spring. The overwater link to St. John's is due by December, though there is a possibility this may be delayed until June. Swift Current, Sask., and Matane, Que., will be tied to the English and French networks, respectively, by November. Prince Albert, Sask., is due for connection by January and Rouyn will be linked to both networks by March.

Since the latter will be connected to the French lines eastward and the English lines westward, a loop will be formed in central Ontario and Quebec, offering certain flexibility to network operation.

Tv spending: With no central source gathering air spending figures, such as TvB and RAB in the U.S., detailed data on client spending in tv is hard to come by.

However, last year the Dominion Bureau of Statistics undertook a special pilot study of broadcasting revenue in 1956. It was the first attempt by the Bureau to present industry-wide figures of this kind. Because the CBC is publicly-owned, data on the network and CBC-owned stations have been published all along but figures on private stations have been sparse.

The study showed that during 1956, tv broadcasters, including the CBC, took in $31.2 million. This compared with $40.7 million for radio. The tv figures broke down as follows: About half, $16.6 million, went for network advertising; $9.7 million went for selective (spot) advertising; $4.5 million went for local; $374,000 went for "other" broadcast revenue.

The share for network spending is similar to that in the U.S. However, spot gets a bigger share (and local a proportionately smaller share) than in the States because of the one-station-per-market situation. That is, with limited time for sale, spot clients are necessarily candidates for availabilities since they are more willing than retail clients to pay for the broad coverage provided by tv.

The above figures do not include agency commissions or some programming costs the client must pay for. Using the DBS figures and other sources, the Broadcast Advertising Bureau of the Canadian Association of Radio and Television Broadcasters has estimated total advertising spending in tv during 1956 at $51.5 million, with national (network and spot) advertising accounting for $33.5 million.

(Nine new tv stations bring total to 50)

Since last August, eight private tv stations have come on the air and a ninth (in Matane) was scheduled to be in operation by 18 August. The six stations on the English list and the last three stations on the French list are the new ones. Another outlet, approved for New Carlisle, Quebec, has not yet set its target date

**English stations**

<table>
<thead>
<tr>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toronto, Ont</td>
<td>CBLT</td>
</tr>
<tr>
<td>Ottawa, Ont</td>
<td>CBOT</td>
</tr>
<tr>
<td>Sudbury, Ont</td>
<td>CKSO-TV</td>
</tr>
<tr>
<td>London, Ont</td>
<td>CFPL-TV</td>
</tr>
<tr>
<td>Vancouver, B. C.</td>
<td>CBTU</td>
</tr>
<tr>
<td>Montreal, Que</td>
<td>CBMT</td>
</tr>
<tr>
<td>Kitchener, Ont</td>
<td>CKKO-TV</td>
</tr>
<tr>
<td>Saint John, N. B.</td>
<td>CHSJ-TV</td>
</tr>
<tr>
<td>Winnipeg, Man.</td>
<td>CBWT</td>
</tr>
<tr>
<td>Hamilton, Ont</td>
<td>CHCH-TV</td>
</tr>
<tr>
<td>Regina, Sask.</td>
<td>CKCK-TV</td>
</tr>
<tr>
<td>Windsor, Ont</td>
<td>CKLW-TV</td>
</tr>
<tr>
<td>Port Arthur, Ont</td>
<td>CFCL-TV</td>
</tr>
<tr>
<td>Calgary, Albert</td>
<td>CHCT-TV</td>
</tr>
<tr>
<td>Edmonton, Albert</td>
<td>CJCB-TV</td>
</tr>
<tr>
<td>Saskatoon, Sask.</td>
<td>CFQC-TV</td>
</tr>
<tr>
<td>Kingston, Ont</td>
<td>CKWS-TV</td>
</tr>
<tr>
<td>Halifax, Nova Sct.</td>
<td>CBHT</td>
</tr>
<tr>
<td>Brandon, Manitoba</td>
<td>CKX-TV</td>
</tr>
<tr>
<td>Peterborough, Ont</td>
<td>CHEX-TV</td>
</tr>
<tr>
<td>Barrie, Ont</td>
<td>CKVR-TV</td>
</tr>
<tr>
<td>Wingham, Ont</td>
<td>CKNX-TV</td>
</tr>
<tr>
<td>North Bay, Ont</td>
<td>CKGN-TV</td>
</tr>
<tr>
<td>Lethbridge, Alberta</td>
<td>CJHL-TV</td>
</tr>
<tr>
<td>St. John's, Nfld.</td>
<td>CJON-TV</td>
</tr>
<tr>
<td>Charlottetown, P.E.I.</td>
<td>CFCY-TV</td>
</tr>
<tr>
<td>Timmins, Ont.</td>
<td>CFCL-TV</td>
</tr>
<tr>
<td>Goose Bay, Labrador</td>
<td>CFLL-TV</td>
</tr>
<tr>
<td>Victoria, B. C.</td>
<td>CHEK-TV</td>
</tr>
<tr>
<td>Harman Field, Nfd.</td>
<td>CFSN-TV</td>
</tr>
<tr>
<td>Quebec City, Que.</td>
<td>CELT-TV</td>
</tr>
<tr>
<td>Kamloops, B. C.</td>
<td>CFCR-TV</td>
</tr>
<tr>
<td>Medicine Hat, Alta.</td>
<td>CHAT-TV</td>
</tr>
<tr>
<td>Kelowna, B. C.</td>
<td>CHBC-TV</td>
</tr>
<tr>
<td>Red Deer, Alberta</td>
<td>CHCA-TV</td>
</tr>
<tr>
<td>Swift Current, Sask.</td>
<td>CJFB-TV</td>
</tr>
<tr>
<td>Prince Albert, Sask.</td>
<td>CKBI-TV</td>
</tr>
<tr>
<td>Yorkton, Sask.</td>
<td>CKOS-TV</td>
</tr>
</tbody>
</table>

**French stations**

<table>
<thead>
<tr>
<th>City</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montreal, Que.</td>
<td>CFMT-TV</td>
</tr>
<tr>
<td>Quebec City, Que.</td>
<td>CFQM-TV</td>
</tr>
<tr>
<td>Rimouski, Que.</td>
<td>CJBR-TV</td>
</tr>
<tr>
<td>Ottawa, Ont.</td>
<td>CBOT</td>
</tr>
<tr>
<td>Jonquiere, Que.</td>
<td>CKRS-TV</td>
</tr>
<tr>
<td>Sherbrooke, Que.</td>
<td>CHLT-TV</td>
</tr>
<tr>
<td>Rouyn, Que.</td>
<td>CKRN-TV</td>
</tr>
<tr>
<td>Three Rivers, Que.</td>
<td>CKTM-TV</td>
</tr>
<tr>
<td>Matane, Que.</td>
<td>CKBL-TV</td>
</tr>
</tbody>
</table>
Canadian radio basics

<table>
<thead>
<tr>
<th>Total Canadian households (000)</th>
<th>Households with radios (000)</th>
<th>Number of households with</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,055</td>
<td>3,894</td>
<td>one radio (000)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>two radios (000)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>three radios (000)</td>
</tr>
<tr>
<td>2,894</td>
<td>739</td>
<td>over three radios (000)</td>
</tr>
<tr>
<td>188</td>
<td>73</td>
<td>auto radios (000)</td>
</tr>
<tr>
<td>1,138</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

How many multi-set and auto radio homes are there in Canada?

Just about one million Canadian homes have more than one radio, according to Dominion Bureau of Statistics figures as of May 1957. In addition, more than a million homes have auto radios. Portable sales are up in 1958 but other types of radios are down.

How many homes are reached by radio in a week by day parts?

These Bureau of Broadcast Measurement figures cover listening during March 1958, apply to three metro areas—Halifax, Hamilton and Vancouver—as well as three city areas which are representative of various regions and language groups in the Dominion.

How many hours a day do Canadians spend with radio by day parts?

Non-metropolitan areas, having less television saturation, spend more time with radio than metropolitan areas. Figures are from BBM’s Spring 1958 survey. Radio listening in Canada is considerably higher than the U.S., despite almost equal percentage tv saturation.

Households reached by radio weekly

<table>
<thead>
<tr>
<th></th>
<th>% of total homes reached by radio during an average week</th>
<th>Average number of different days reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the morning</td>
<td>87%</td>
<td>6</td>
</tr>
<tr>
<td>In the afternoon</td>
<td>83%</td>
<td>5</td>
</tr>
<tr>
<td>In the evening</td>
<td>57%</td>
<td>4</td>
</tr>
<tr>
<td>In the entire day</td>
<td>92%</td>
<td>6</td>
</tr>
</tbody>
</table>

Average daily time spent with radio

<table>
<thead>
<tr>
<th>Time</th>
<th>Metro areas</th>
<th>Non-Metro areas</th>
<th>All Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 A.M. to Noon</td>
<td>1 hour, 42 minutes</td>
<td>2 hours</td>
<td>1 hour, 53 minutes</td>
</tr>
<tr>
<td>12 to 6 P.M.</td>
<td>1 hour, 19 minutes</td>
<td>1 hour, 45 minutes</td>
<td>1 hour, 34 minutes</td>
</tr>
<tr>
<td>6 P.M. to Midnight</td>
<td>32 minutes</td>
<td>1 hour, 45 minutes</td>
<td>47 minutes</td>
</tr>
<tr>
<td>6 A.M. to 12 Midnight</td>
<td>3 hours, 33 minutes</td>
<td>4:45 hours</td>
<td>4 hours, 14 minutes</td>
</tr>
</tbody>
</table>

(Radio basics cont’d on page 50)
CKCO-TV KITCHENER-WATERLOO

9 Personalities to Sell for You

CKCO-TV gets viewing response DAY TIME and NIGHT TIME from all of mid-western Ontario.

CKCO-TV KITCHENER-WATERLOO

USE ONE MEDIUM INSTEAD OF 25

CKCO-TV completely covers mid-western Ontario—an area that has 9 daily newspapers and 16 radio stations in the A & B contours of Channel 13.

THE BIG BUY IN ONTARIO

7 MAJOR CITIES IN THE “A” CONTOUR

POPULATION IN THE A & B CONTOURS . . 1,364,962


Population figures by Dominion Bureau of Statistics.
Canadian radio basics continued...

How many homes tune to radio by hours of the day?

Chart above, from BBM Spring 1958 survey, covers listening Monday through Friday in 2,079,800 households. Height of bar denotes percent of homes tuned during each hour. Saturday listening follows similar pattern but Sunday figures are lower, particularly in morning.

Listening in 1,691,700 metro area homes Monday through Friday is shown in chart below taken from BBM Spring 1958 survey. Saturday listening is low in the morning, but is close to weekday levels rest of day. Sunday level is lowest, except in late evening.
IT TAKES TWO
LANGUAGES
TO COVER A
BILINGUAL
MARKET

CFCM • TV
CHANNEL 4 • FRENCH

CKMI • TV
CHANNEL 5 • ENGLISH

OFFERING ADVERTISERS COMBINED SELLING POWER IN CANADA'S 5th LARGEST MARKET
QUÉBEC CITY

REACH ALL OF THE GREATER QUEBEC MARKET AT LOWER COST ON ONE COMBINED RATE CARD!

YOUR WEED TV MAN HAS ALL THE FACTS AND FIGURES!
(In Canada: Jos. A. Hardy & Co. Ltd.)
OFF THE TOP OF OUR HEAD

FRESH ... SPONGE ... OUT OF THE "TOP DRAWER!" CALGARY'S BRIGHTEST PROGRAMMING IDEAS HELP GIVE CFCN ITS LEADERSHIP.

* Check B.B.M. Time period leadership figures.

CFCN
CALGARY, ALBERTA
CANADA
## Canadian television basics

### Growth of television ownership

<table>
<thead>
<tr>
<th>Date</th>
<th>Tv households</th>
<th>% of total households</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/1/52</td>
<td>75,500</td>
<td>2</td>
</tr>
<tr>
<td>1/1/53</td>
<td>216,000</td>
<td>6</td>
</tr>
<tr>
<td>1/1/54</td>
<td>569,000</td>
<td>15</td>
</tr>
<tr>
<td>1/1/55</td>
<td>1,167,500</td>
<td>30</td>
</tr>
<tr>
<td>1/1/56</td>
<td>1,917,600</td>
<td>48</td>
</tr>
<tr>
<td>1/1/57</td>
<td>2,509,700</td>
<td>62</td>
</tr>
<tr>
<td>1/11/57</td>
<td>2,866,600</td>
<td>70</td>
</tr>
<tr>
<td>3/31/58</td>
<td>3,074,100</td>
<td>75</td>
</tr>
</tbody>
</table>

How fast has Canadian tv ownership grown in the past six years?

Growth of Canadian tv ownership to three out of four homes in six years represents faster rate of growth than U.S. and, probably, any other country. It took U.S. more than eight years to reach 75% level. Estimates at left come from BBM and BAB

### How does tv saturation break down in the 10 provinces of Canada?

Television household figures at right are from the BBM Spring 1958 survey. Household figures are projection from 1956 census. Data does not include Yukon and Northwest Territories. Note that about two-thirds of the tv homes are in Ontario and Quebec.

<table>
<thead>
<tr>
<th>Province</th>
<th>Total households</th>
<th>Percent television</th>
<th>Television households</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newfoundland</td>
<td>82,100</td>
<td>28</td>
<td>22,700</td>
</tr>
<tr>
<td>Prince Edward Island</td>
<td>23,000</td>
<td>49</td>
<td>11,300</td>
</tr>
<tr>
<td>Nova Scotia</td>
<td>167,000</td>
<td>72</td>
<td>119,900</td>
</tr>
<tr>
<td>New Brunswick</td>
<td>124,500</td>
<td>60</td>
<td>74,700</td>
</tr>
<tr>
<td>Quebec</td>
<td>1,044,600</td>
<td>84</td>
<td>874,400</td>
</tr>
<tr>
<td>Ontario</td>
<td>1,469,300</td>
<td>85</td>
<td>1,247,000</td>
</tr>
<tr>
<td>Manitoba</td>
<td>223,700</td>
<td>63</td>
<td>141,600</td>
</tr>
<tr>
<td>Saskatchewan</td>
<td>235,700</td>
<td>47</td>
<td>111,900</td>
</tr>
<tr>
<td>Alberta</td>
<td>308,000</td>
<td>60</td>
<td>185,300</td>
</tr>
<tr>
<td>British Columbia</td>
<td>423,200</td>
<td>67</td>
<td>285,300</td>
</tr>
<tr>
<td>Canada</td>
<td>4,102,100</td>
<td>75</td>
<td>3,074,100</td>
</tr>
</tbody>
</table>

### How does tv saturation compare in the 15 metropolitan areas?

BBM Spring 1958 survey is the source of figures at left. Note that nine of the 15 areas shown have more than 90% saturation.

<table>
<thead>
<tr>
<th>Metro Area</th>
<th>Percent tv</th>
<th>Tv households</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. John's</td>
<td>93</td>
<td>14,300</td>
</tr>
<tr>
<td>Halifax</td>
<td>91</td>
<td>34,700</td>
</tr>
<tr>
<td>Saint John</td>
<td>87</td>
<td>19,000</td>
</tr>
<tr>
<td>Quebec</td>
<td>94</td>
<td>63,500</td>
</tr>
<tr>
<td>Montreal</td>
<td>94</td>
<td>400,100</td>
</tr>
<tr>
<td>Ottawa-Hull</td>
<td>95</td>
<td>83,800</td>
</tr>
<tr>
<td>Toronto</td>
<td>92</td>
<td>331,100</td>
</tr>
<tr>
<td>Hamilton</td>
<td>92</td>
<td>84,500</td>
</tr>
<tr>
<td>London</td>
<td>89</td>
<td>39,800</td>
</tr>
<tr>
<td>Windsor</td>
<td>96</td>
<td>50,500</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>90</td>
<td>99,600</td>
</tr>
<tr>
<td>Calgary</td>
<td>86</td>
<td>51,700</td>
</tr>
<tr>
<td>Edmonton</td>
<td>89</td>
<td>59,300</td>
</tr>
<tr>
<td>Vancouver</td>
<td>87</td>
<td>180,300</td>
</tr>
<tr>
<td>Victoria</td>
<td>85</td>
<td>35,200</td>
</tr>
</tbody>
</table>

SPONSOR • 30 AUGUST 1958
Canadian television basics continued . . .

What percent of tv homes watch by hours of the day?

<table>
<thead>
<tr>
<th>Percent viewing in 15 metro areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time (P.M.)</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td>12-1</td>
</tr>
<tr>
<td>1-2</td>
</tr>
<tr>
<td>2-3</td>
</tr>
<tr>
<td>3-4</td>
</tr>
<tr>
<td>4-5</td>
</tr>
<tr>
<td>5-6</td>
</tr>
<tr>
<td>6-7</td>
</tr>
<tr>
<td>7-8</td>
</tr>
<tr>
<td>8-9</td>
</tr>
<tr>
<td>9-10</td>
</tr>
<tr>
<td>10-11</td>
</tr>
<tr>
<td>11-12</td>
</tr>
</tbody>
</table>


How does audience composition vary by hours of the day?

<table>
<thead>
<tr>
<th>Television audience composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday-Friday</td>
</tr>
<tr>
<td>Hour</td>
</tr>
<tr>
<td>2-3 P.M.</td>
</tr>
<tr>
<td>3-4</td>
</tr>
<tr>
<td>4-5</td>
</tr>
<tr>
<td>5-6</td>
</tr>
<tr>
<td>6-7</td>
</tr>
<tr>
<td>7-8</td>
</tr>
<tr>
<td>8-9</td>
</tr>
<tr>
<td>9-10</td>
</tr>
<tr>
<td>10-11</td>
</tr>
<tr>
<td>11-12</td>
</tr>
</tbody>
</table>

BBM October 1957 study in six markets—Saint John, N. B.; Montreal, Hamilton, Kitchener, Edmonton and Victoria—is the source of figures above. Data shows a breakdown among men, women and children (under 16) plus viewers per set by hours, weekdays and weekends.

How many hours daily do Canadian homes watch tv?

<table>
<thead>
<tr>
<th>Hours spent daily with tv</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekdays</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>Metro Areas</td>
</tr>
<tr>
<td>Non-Metro</td>
</tr>
<tr>
<td>All Areas</td>
</tr>
</tbody>
</table>

Non-metro viewers spend a little more time with tv than metro viewers do. Source of figures is BBM survey during March 1958.

<table>
<thead>
<tr>
<th>Hours spent daily with tv</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length of tv ownership</td>
</tr>
<tr>
<td>-------------------------</td>
</tr>
<tr>
<td>Less than 1 year</td>
</tr>
<tr>
<td>1.0 - 2.9 years</td>
</tr>
<tr>
<td>3.0 years &amp; over</td>
</tr>
</tbody>
</table>

The longer a Canadian home owns tv, the more it watches (except on Sunday) according to these BBM figures from 3 markets in 1957.
THE FINEST
OF TELEVISION
AT REASONABLE
COST

Produced by CBC-TV, using the finest of talent, writers and the most modern production techniques, Canadian television programs are now available to sponsors in the United States.

These prestige properties offer exciting sales possibilities for sponsors—in fact, a unique opportunity to obtain a very fine commercial vehicle—at surprisingly low cost.

Whether you're in the market for a special program or a series, sixty minutes or half-hour, live or recorded, contact the CBC.

CBC TELEVISION
COMMERCIAL DIVISION
Halifax Montreal Ottawa Toronto Winnipeg Vancouver
There haven't been any significant programming changes during the past year, according to most reports from Canada. As with buying trends, broad patterns seem to have remained.

Quiz and contest-type shows, for years a staple on Canadian radio and exceedingly popular with national advertisers, appear to be on a decline and only a few remain.

Last year, as it had done three years earlier, the CBC expressed concern about a flurry of give-away shows, a form of programming it does not like on the grounds that it tends to attract listeners solely because of the chance of winning prizes.

After meeting with the CARTB on the matter, the CBC spoke out against contests and give-aways based on proof-of-purchase entries. The Board of Governors said that, "in its opinion broadcasters should refrain from broadcasting any program or message in the nature of, or incidental to, a contest or broadcast offering of prizes, gifts or bonuses unless the participants are present in the broadcasting studio and take part in the broadcast concerned, or entries are made in writing with arrangements for consideration on merit of all such entries, provided always that participants are not required to pay any sum or money or other valuable consideration, or to furnish any indication of the purchase or possession of any product, thing, service or information, sold, manufactured, distributed, broadcast or otherwise published by or on behalf of a sponsor or station."

Partly as a result of this "opinion," Heinz cancelled its Heinz 57 Time shows, to which listeners could write and send labels to qualify. Some big advertisers have rewritten the rules of their contests.

The CBC board said it hoped to avoid a formal regulation but representations by the CARTB and other interested parties led to a public CBC hearing early this year. After the hearing the board announced it would defer making a formal regulation in order to hear further comments on the matter. That was 14 February and that is where the matter now stands.

**Foreign language radio:** A substantial number of Canadians—about 30%—speak French. This group lives principally in Quebec province and is serviced by a number of stations and both a tv and radio network.

The French-speaking Canadian cannot be considered a foreign-language group. Canada is treated as a bilingual country by advertisers. There are, however, a large number of immigrants in Canada, and, in the wake of the post-war influx, an increase in the number of hours of foreign-language broadcasting and number of stations carrying foreign-language programming.

Since World War II, about 1,700,000 immigrants have come to Canada. About 30% were from the United Kingdom, but another 17% were German, 15% were Italian, and 10% Dutch. W. A. Hoellige, an authority in this field, estimates that more than 80% of the immigrants have settled in urban areas. While there are no exact statistics on the geographical distribution of these immigrants, Hoellige said that about half settled in Ontario with high concentrations in metropolitan Toronto and Hamilton.

The CARTB has made two surveys of foreign-language radio, one in 1955

Please turn to page 58
NATIONAL ACCOUNTS
ARE TAKING A SECOND LOOK
AT
CHUB AND CKLG
NANAIMO N. VANCOUVER
10,000 watts 10,000 watts

AND—

They are booking solid on the
“TWIN PEAKS OF POWER” stations
at the very attractive
COMBINATION RATE

To SELL and SAVE advertising dollars
in Canada’s THIRD LARGEST MARKET

see...

STEPHENS & TOWNDROW LTD.—TORONTO & MONTREAL
JOHN N. HUNT & ASSOC.—VANCOUVER
DONALD COOKE INC.—UNITED STATES
and one this year. The 1958 questionnaire was sent to 147 CARTB members, of whom 101 replied with 54 reporting they carried foreign-language programing. In the 1955 survey 27 stations so reported.

On the basis of this survey, the CARTB found a total of 44 hours weekly of Italian programing, almost double the amount in 1955; 36 hours of German programing, almost triple the amount in 1955; 15 hours of Ukranian programing, compared to 11 in 1955; 10 hours of Polish programing, a slight increase over three years ago; eight hours of Hungarian shows, compared to only one hour in 1955; seven hours of Dutch shows, an increase of four hours over 1955.

Thus, in these six language groups, there is now a total of 120 hours of programing weekly, an increase of more than 61 hours in three years. The increase in all foreign-language programing came to 82 hours.

Most of the increase took place in central Canada (Ontario and Quebec), where stations now beam 57 hours more of foreign-language programing than in 1955. In the prairie provinces, the increase was 29 hours.

Besides English and French, there are at least 22 tongues broadcast in Canada. In the important languages 25 stations report they broadcast in German, 19 in Ukranian, 17 in Dutch, 16 in Italian, 10 in Polish.

Buying time on these stations presents specific problems. In the first place, there are no accurate ratings. Secondly, most stations do not handle the sale of time, which is turned over to the individual program producers. Thirdly, these producers usually handle commercial translation, which could be a problem to national advertisers who seek uniform copy.

Until recently it had been the general practice to deliver commercials only in the foreign language but it is now customary to air them bilingually.

Radio's reach: Though the percentage of Canadian tv ownership is almost as high as in the U. S., the average Canadian does considerably more radio listening than his counterpart in the U. S. The Canadian's "consumption" of radio time averages more than three hours daily compared with less than two hours in the U. S. (This excludes out-of-home and portable lis-
tuning.) The French-speaking Canadian, in particular, is an avid listener.

Between 8:00 a.m. and Noon, for example, between 40 and 50% of Canadians have their radios tuned during the average hour. This is radio's peak, naturally. After 1:00 p.m., the audience slides considerably, jumps up between 4:00 and 7:00 p.m. and then dips again. As might be expected, radio audience levels are higher in non-metro than metro areas.

Afternoon, nighttime and weekend audiences, however, can add up when radio's cumulative reach is considered. This is shown in BBM breakdowns taken from its March 1958 survey.

- In three markets, 10 afternoon announcements during the week will reach 35% of the total homes in these markets an average of 1.8 times.
- Twelve evening announcements can reach 26% of the homes an average of 1.8 times.
- Fifteen weekend announcements can reach 59% of the homes an average of 2.3 times.

Rate trends: As in the U. S., radio rates are exceedingly competitive.

While there is plenty of activity going on, buying and selling is sharp. As one rep pointed out, "You almost have to have a buying program to know what the rate is going to be."

Cost, of course, depends heavily on volume. Stuart MacKay, general manager of All-Canada Radio Facilities, the Dominion's largest rep, describes the situation as follows: "The rate trend is for multi-discounts, weekend saturations.

BAB's sales director, Charles Fenton, reports that the general trend for daytime rates has been upward during the past year. He added, however, that this move has slowed down.

"Along with the upward trend in rates," said Fenton, "there has been some reshuffling of time categories which is tantamount to rate increases in many cases. A number of the rate increases I have noticed are because of a power increase and, therefore, more coverage. I can definitely say there has been no softening in rates and with power increases that are being put through, I can see that rate trends will continue to be upward."

(Article continues next page)
Set production: Last year Canadian domestic radio set sales totaled 721,674, a slight increase over 1956. The increase was smaller than 1956's over 1955 but it represented the third straight year of rising set sales.

During the first five months of 1958 sales went down 10%. Most of the decrease was in auto radios. A heartening sign to broadcasters, however, was a 19% increase in sales of portable sets. The five-month 1958 figure was 25,424.

Research: The past year was marked by an increasing amount of data and services flowing out of BBM, the station circulation organization supported by advertisers, agencies and stations. BBM differs from Nielsen Coverage Service in three important respects:

1. Reports come out twice annually. This compares to the four- and two-year hiatuses of NCS.

2. Data is based 100% upon the ballot method. The last NCS report (No. 3) used the ballot for areas covering half the U. S., conducted personal interviews for the other half.

3. BBM supplies data on station audiences by time period, which makes it, in effect, a rating service in addition to a coverage study. NCS cannot supply audiences by time period.

Biggest research hassle now going on is over station promotion during rating weeks. One adman said these promotions go to the point of "making a mockery of the entire rating structure." In one western market the situation was so bad that a top executive of a soap company asked that the ratings of that particular market be excluded from his copy of the report.

Broadcasters tend to be more sanguine about rating week hoopla. All-Canada's MacKay concedes that promotion "can certainly upset the statistician's applecart." But if this is so, he adds, "the real danger lies in the research formula being employed. Good promotion by even a small station can change the picture and when this can happen, then it's high time another approach be made in the field of audience research."

Program sponsors: While spot announcements have become a way of life so far as Canadian radio is concerned, there was still a small group of sponsors who bought (or bought into) radio programming during the past season. This was particularly true among clients advertising to French-speaking audiences. A rating of between 15 and 20 on the French radio network, while not the rule, is not uncommon, either.

There were only two shows and three sponsors remaining in English network radio during the past season. Happy Gang, a long-running strip during the early afternoon was sponsored by Carnation and Robin Hood Flour Mills. The Metropolitan Opera, broadcast on Saturday afternoon, was bought by McColl-Frontenac Oil Co.

Four selectly placed shows were sponsored by half a dozen advertisers, including Swift, Colgate, Standard Brands, Kraft, Ogilvie Flour Mills and Boyle-Midway.

There were a dozen sponsored daytime shows on the French network, including the McColl-Frontenac sponsorship of the opera. Sponsors included Wrigley, Clark, Ltd., National Fruit, P&G, Lever, Success Wax, Colgate, Canada Packers, Kraft, Ogilvie, Standard Chemical, Robin Hood and S. C. Johnson. Lever and Campbell Soup were nighttime sponsors.

10,000 watts
CHRC
RADIO - QUEBEC
31 years of sound broadcasting.
ALL-CANADA
RADIO
and
TELEVISION
LIMITED

representing Canada’s leading Radio & Television Stations
Distributors of the world’s finest Radio and Television Programs
MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER
Canadian TV

(Cont’d from page 47)

of this, BAB also estimated total 1955 tv figures at $31.5 million (with $23.5 million being spent for national brands) and $11.4 million in 1954 ($8.5 for national tv advertising). Assuming growth continued at the same rate last year, the 1957 total would be over $70 million. As for 1958, a noticeable slowdown in tv buying makes it unlikely that another $20 million jump in ad spending will take place.

Daytime tv: There is clearly increasing interest by advertisers in daytime. One authoritative opinion on the subject comes from Henry E. Karpus, vice president for tv and radio, E. W. Reynolds, Ltd., Toronto. Karpus, whose clients include P&G, Nestle, General Mills, Best Foods, Cities Service and Mutual of Omaha reports:

“We feel that daytime tv is getting very close scrutiny by many Canadian tv advertisers. So far, daytime has been an in-and-out sort of thing, dependent on the markets involved. Stations who have done a good programing job during the afternoon hours have attracted some advertisers and are delivering a cost-per-1,000 that is pretty attractive. In other markets stations with less programing savvy (and, perhaps, less money to spend on afternoon programing) have fallen back in their efforts to draw afternoon viewership.

“However, on the whole, more and more Canadian advertisers are looking to daytime as the answer to some of their marketing problems. As a matter of fact, some clients are investigating very substantial daytime tv buys in the not-too-distant future.”

The closer scrutiny of daytime by advertisers could not have been put off for long since programing and audiences are advancing steadily, Karl Steeves, tv sales director of BAB, reports that there is about 20% more daytime tv programing being done in 1958 than last year.

The average viewer, Steeves said, quoting BBM figures, spent 25% more time with pre-6 p.m. tv during this spring than a year before. And this figure covers only areas where there has been no extension of program time.

Steeves pointed to other indicators measuring daytime tv’s advance: 1. For the first time in the history of Canadian tv, the half-hour daytime audience topped the million homes mark this spring. That means about one-third of Canadian tv homes were tuned in. The peak occurred between 4:30 and 5:00.

3. About five stations are already on the air by noon, nearly half by 2:00 p.m. and virtually all stations by 1:00 p.m. Steeves predicts that virtually every station will be on the air at 2:00 p.m. by this fall.

As might be expected, more economical buys are a major reason for the growing attractiveness of daytime tv. Stuart MacKay, general manager of All Canada Radio Facilities, Canada’s largest tv and radio rep, points out that rates have remained the same and have even been lowered while audiences have been rising during the day. This trend, he said, has resulted in lowering the daytime standard to 10% of “A” time instead of the 45-60% range that prevailed previously.

On top of these stations have been introducing announcement packages in “B” and “C” time.

Network tv: Though there’s some

(please turn to page 64)
Meet the McBrides of Scarborough

(but don’t offer to pay their weekly grocery bill!)

A meal with the McBrides indicates why much of Jack’s salary goes for food... explains why the total food bill for the 1,194,800 families* in CFRB’s coverage area reaches the whopping sum of almost $1 billion.*

But the area’s huge annual family income—almost $6½ billion*—is well able to sustain large purchases. This is Canada’s richest market.

Only CFRB combines these essentials: listening audience, price, ratings, experience, and programming capable of effective selling. The advantages CFRB offers advertisers are unique.

Ask a CFRB representative to tell you how to get your share of this rich market—and at a surprisingly low cost.


CFRB
TORONTO
1010 ON YOUR DIAL
50,000 WATTS
ONTARIO’S FAMILY STATION

REPRESENTATIVES—Canada: All-Canada Radio Facilities Limited United States: Young Canadian Ltd.

SPONSOR • 30 AUGUST 1958
leveling off in demand for network tv, there are still enough clients who want to buy the medium to fill the available slots. Because of CBC's public nature and its feeling that it must satisfy a wide audience rather than just seek shows of unquestioned commercial appeal all the way down the line, the amount of commercial time on CBC TV is limited. During this past season, 54% of CBC TV programming on the English network was sponsored. On the French network, the percentage was half that.

The client list on CBC TV next season sounds, with few exceptions, like a rundown of the blue chippers in the U. S. American-owned firms already set with shows on the English web include P&G, General Motors, General Mills, Kodak, Ford, Whitehall, S. C. Johnson, Colgate, Sunbeam, Gillette, Carnation, Westinghouse, General Foods, Campbell and others. Canadian or foreign-owned firms slotted include Lever, Nestle, Robin Hood (flour), Tuckett (tobacco), Imperial (tobacco), Ritchie, Lowney. Last season's roster had pretty much the same names-a long list of U. S. firms with Canadian or foreign-owned firms scattered among them.

The trend toward show-sharing has stopped being a trend and is now an accepted way of doing business. Of the 43 shows set, 16 are shared by two or more sponsors. However, the story doesn't end there. Many of the shows sponsored by single advertisers are carried solo only because the client has enough brands to make it worthwhile.

A substantial portion of the CBC TV lineup is U. S.-originated. On the English network it amounts to 39% of all programing but a much higher percentage of sponsored programing. While the CBC supplies 57% of the programing, the U. S. shows run away with the rating honors. The top five shows in terms of homes reached according to the Spring BBM report, were: NHL Hockey, I Love Lucy, Perry Como, Disneyland, December Bride. Of the top 15 shows listed by International Surveys for May 1958, only four were Canadian-produced.

Partly because there is only one network in Canada, there is not as much fuss about ratings as in the U.S. Only two sponsored shows were replaced on the English tv network last season.

Spot tv: The recession has had its effect on tv in Canada but, so far as spot is concerned, that effect seems to be past. The All Canada rep firm reported a slowing down in its tv business from September 1957 to February 1958 but added that, during the spring and early summer, sales picked up and are now at an all-time peak.

The most active selective (spot) buyers in Canadian tv are P&G, Salada-Shirriff-Horsey, Shell Oil and the Tea Council. Rothman's (tobacco) selective tv plans for the fall will put the firm in the magic circle.

One interesting story in buying spot
tv comes out of the E. W. Reynolds shop. One of the agency's clients is cutting network tv by 50% to go into spot tv. This in itself is not so unusual. However, Karpus pointed out that some of the network money will go into selective fringe buys. He said, "The thought here is that even in fringe times on a selective basis some of the film shows available to us from the United States are as good if not better than much of the network stuff being telecast nightly by the CBC."

Karpus did not mention the client's name. However, it may be P&G since it has already been revealed that P&G, which had sponsored 179 weeks of Love Lucy on CBC will rerun 52 of these films in 25 spot markets with options on another 52 films. P&G will also co-sponsor Gunsmoke with Remington Rand in about the same number of markets.

Lestoil, the top spending brand in U.S. spot tv, has begun an invasion of Canada. It has had its usual success in London, Ont., where, among other things, an awareness test testified both to the power of tv and the effectiveness of Lestoil's straightforward advertising. Using 27 spots per week, Lestoil was able to raise the awareness level from 12 to 83% of the homes in a little over a month.

Announcement campaigns can reach a surprisingly high percent of tv homes in Canada's one-station-per-market situation. Typical examples of cumulative audience reach have been calculated by BBM in various market groups during various times of the day. Here are four of them:

- Three spots each in four markets at 4:15, 7:30 and 11:30 p.m. reached 68% of all the homes in the markets and 77% of all tv homes an average of 1.6 times each.
- Five spots each in three markets at 11:45 p.m. on weekdays reached 45% of all homes, 50% of tv homes an average of 2.2 times each.
- Five Class "C" spots each in five markets reached 44% of all homes, 49% of tv homes an average of 2.2 times each.
- Six spots each in "A," "B" and "C" time in five markets reached 64% of all homes, 72% of tv homes an average of 2.4 times each.

Tv film: With one station per market and CBC option time a fly in the ointment, opportunities for spot film sales are not exactly widespread. Yet distributors report substantial increases in business over last year, and, even granting the perennial optimism of film sales people, the lack of complaints about limited film opportunities are remarkably scarce. The P&G example cited earlier shows what avenues are available for aggressive merchandisers. With the CBC opening its schedule before 3:00 p.m. film distributors look forward to more daytime sales.

A hint that distributors are shaving prices closely was contained in one adman's statement that "the eagerness of the film syndicators to co-operate with national advertisers on selective programming has developed to the point where some top syndicated film properties represent extremely efficient program buying."

The monopoly market setup commonly leads to a high proportion of film sales directly to agencies and advertisers (rather than participations to retailers). S. W. Caldwell, Ltd., a film

(Please turn to page 66)
producing and distributing house, reports that 65% of its syndication business is placed with the buyers rather than the sellers of time.

Little film programing is produced in Canada. The economics are too unfavorable. CBC is committed to mostly live programing on its network but it has financed two half-hour series produced by TPA—Hawkeye, Last of the Mohicans and Tugboat Annie. TPA is now producing a third tv film in Canada—Cannonball—but without CBC aid. Cannonball will use the facilities of Canadian Film Industries' new soundstage, which will be finished on 1 November and will supplement CFI's two smaller stages. This is an important addition to Canada's film facilities.

Commercials present a more profitable outlook than programing. Canadian producers are getting an increasing share of the business. Caldwell reports an instance of a U. S. agency coming north to have a commercial made. With more animation and optical effects being used, more money is going into commercials. But another, and more important, reason for increasing client investments in commercials is given by Reynolds' Karpus.

With radio becoming a "background" medium (says Karpus) and with the early magic of tv gone, "we believe our radio and tv commercials must be the epitome of creativity to interest, create a desire in the product and motivate the consumer into buying. It is with this in mind that we say that, in our opinion, the most significant trend in tv today is the greater number of dollars being placed at the disposal of commercial creators and producers."

**Monopoly markets:** The end of the one-station-per-market policy—a policy the government said was set up to make sure broadcasters didn't rush to get applications in the big markets and forget the little ones—may be over the horizon. No one is quite sure just when it will come about, though there is no doubt that an end is in the wind.

The only definite move is that the new Government, in line with its promise to set up a separate regulatory body for broadcasting, placed the following in the Speech from the Throne, a document which, at the opening of Parliament, announces the government's intention for the coming session:

"There will be placed before you a proposal to establish a new agency to regulate broadcasting in Canada and to insure that the Canadian Broadcasting Corporation and the privately owned broadcasting stations work effectively together to constitute a national system to provide satisfactory television and radio services to all Canadians within reach."

This, in itself, will not assure the end of the monopoly market situation. One Canadian familiar with the situation said that after the new body is constituted, it will probably have to divide up policing duties with the CBC. Also, new legislation will have to be passed giving the new body authority to consider station applications. Thus it might be 1½ years before new stations hit the air.
Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use. Easy to take with you when you’re traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen’s eating directory, airlines and railroads, news services and trade magazines.

It’s the most comprehensive little book of its kind in the field. We’ll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.

P.S. Don’t forget to call on us next time you’re in town.
For the answer, SPONSOR polled a cross-section of programming experts to learn why some daytime formats are hardy perennials, others do not hold the housewife's loyalty.


Imagination, ingenuity and change in programing format

The only way to answer the above question is to take a look at a success story and pose another pertinent question: What ingredients are responsible for the success of a sixty-year-old daytime program that currently rates in the top five in the adult vehicle category—The Big Pay Off—a CBS mid-afternoon show that has withstood the passage of time and powerful competition.

A year ago, seven months after Bryan Houston assumed supervision of this program, it was a sick show and ready to go down the cancellation drain along with a number of its contemporaries. For months it had been locked in a titanic rating battle with NBC's multi-million dollar Matinee—a competition which made the daytime equivalent of the Sullivan—Allen or Gleason—Cono rating rivalries of nighttime television. Then Matinee forged ahead with a decided edge.

The Big Pay Off is a format show. Therefore, we embarked, with the help of our client's George Laboda, broadcast coordinator of the Colgate—Palmolive Company, on a philosophy of constant change even within the scope of a format show. Such new devices as “decision question,” a novel competition-on-the-air to decide which contenders would become the final contestants; a change in some of the leading personalities, a home viewer participation appeal, were all effected in the course of several months. Result—in January, The Big Pay Off became a top-rated daytime show again and since has always been in the top five of adult appeal programs.

In the last year it has had an 11% increase in Nielsen rating and a 23% increase in homes reached. Our very able producer, Walt Framar, became the biggest enthusiast of the concept of change even with the show consistently riding the top of the Nielsen list.

A salesman loses sales when he loses the initiative of his selling pitch. Even a format show, successful in its first quarter, should be given the prescription of a limited run if it exposes the housewife to the same formula day after day. The housewife must be kept off balance; she must be the recipient of the unexpected in terms of entertainment or the best format in the world will become old hat.

We feel this way about our contestants. A daytime participation show must not present contestants as so many bowling pins—without character or identities of their own. They must be people whom the viewing audience gets to know as real people.

It is our aim on each show to throw the contestant off guard. Pointed questions usually stimulate novel answers, sometimes a humorous answer, but in all cases they make real people out of contestants. Contestants on a quiz show should—for want of a better term—have an “experience” wherein they register surprise, dismay, jubilation, etc. Only then can the audience identify with the participants.

When imagination, ingenuity and change are the main ingredients of your daytime showmanship, you can keep a successful program going for years instead of quarters.

Mary Dodd, associate producer, Don Fedderson Productions, New York

Formats that appeal to women, can be produced on limited budget

Daytime television is definitely aimed at the woman’s market, but producers have learned that they cannot dismiss the daytime audience as the “pressure cooker crowd” and feed them corn and misery. The daytime audience is every bit as discerning and demanding as its nighttime counterpart.

Daytime television will always have its share of news and public service programs, kiddie shows, and a sprinkling of films and soaps, but good dramatic programming is out for daytime. The high cost of production makes it economically inadvisable for an advertiser.

That leaves the audience participation shows... the quiz shows, which are at their peak this season. On a typical weekday, between the hours of 10 a.m. and 4 p.m., the three major networks carry no less than 15 half hours of audience participation.

The viewers themselves offer an endless source of “talent” as contestants on quiz shows. On Who Do You Trust? and previously on Do You Trust Your Wife?, by the imaginative use of people and by placing the emphasis on comedy, we’ve tried to carry the quiz show a step beyond the asking and answering of questions. We’ve found that the non-professional, the contestant, can deliver a pretty good comedy routine with a bit of guidance by emcee Johnny Carson. That the daytime audience digs Johnny Carson’s comedy is evidenced in the fact that Trust has steadily built up in rating and audience size since it went on the network last fall.
programing?

Giraud Chester, vice president in charge of daytime programing, ABC Television Network, New York

Balanced lineup of program categories

In daytime, as in nighttime television, the aim of a good network schedule is to have a balanced lineup of programs representing the best of all program categories with audience appeal sufficient to meet advertisers' needs for circulation.

There are some important differences between daytime and nighttime audiences, and consequently certain differences in programing. The potential daytime audience, while very substantial in size (peaking at about half the audience for the top evening time periods) is considerably more homogeneous, with housewives comprising by far the largest single group of viewers in many time periods.

By and large, the main program categories that have been successful in daytime television have been the following: 1) Personality-entertainment shows, such as the Arthur Godfrey Show or the Peter Lind Hayes Show; 2) Audience participation shows, ranging from game shows like The Price is Right and Beat the Clock to emotional jags like Queen for a Day and It Could Be You; 3) Service programs, telecast mainly on a local basis; 4) Dramatic series, including the unending serial dramas like Search for Tomorrow, extended courtroom reenactments like Verdict is Yours, unit dramas like the old Matinee Theatre series, and filmed situation comedy series like Our Miss Brooks; and 5) Children's shows like Mickey Mouse Club and the local kid shows.

With the introduction of three-network competition throughout the day. (Please turn to page 70)
SPONSOR ASKS
(Cont'd from page 69)

time schedule, there will probably be an acceleration in the trend on the part of television audiences toward program loyalty rather than station or network loyalty. Good shows will get the audiences on each of the three networks.

Edwin S. Friendly, Jr., daytime program director, CBS Television Network, New York

People and entertainment. The essential ingredients for daytime television are no different than for nighttime television, movies, theater, or for that matter, a good book. Television is basically an entertainment medium and, as such, is an escape. We have heard it theorized that women require different programing during the daytime because they are mostly viewing alone and use television as an escape from their household chores. I question this theory and am of the opinion that women (who make up roughly 50% of the evening viewing audience) have the same tastes day or night.

Execution of the essential ingredients of good entertainment for daytime is, however, a problem unto itself. One must bear in mind 1) the economic limitations, 2) the five-to-one frequency differential, and 3) the format differential.

Successful daytime shows may fail at night because their competition may be more severe, but I doubt that a successful nighttime show would fail in the daytime if properly executed.

There is a major difference in execution occasioned by format, whether game, drama or personality show. A nighttime half hour show is produced as a half hour with three minutes of commercial. The daytime half hour show must be telecast in two 15-minute segments, with twice as many commercial interruptions and a station-break at the half-way point.

In summary, the essential ingredients of good entertainment are more difficult to obtain in daytime because

of format complications, small budgets and the sheer logistics of doing five shows a week, but the opportunity to make loyal friends is intensified.

Carl Lindemann, Jr., director, daytime programing, NBC Television Network, New York

An understanding of the ingredients essential to daytime tv programing is best derived from an understanding of the housewife audience available during these hours.

First (and foremost in the NBC TV daytime schedule) are the quiz, game and audience participation programs. In each of these the essential ingredients are first, a personable host whom the housewife can daily accept in her home; second, interesting participants or contestants with whom our housewife viewer readily identifies herself to maximize her own vicarious participation; and finally, an interesting hour of entertainment format.

The next important program type is the daytime dramatic serial, presently filling four hours a day in the major networks of daytime scheduling. Here the primary requirement is identifica- tion for our housewife viewer.

Another popular daytime program type is the personality variation show consisting of a strong personality surrounded by a group of supporting performers. Most essential here is obviously a strong personality capable of five half hours a week in an entertaining manner.

In conclusion a word must be said about the woman's service program which has been attempted various times on a network basis with only moderate success. It has been reasoned that since service is an important part of the various woman's magazines, it could provide the basis for a network program. The fallacy here is that daytime programing to have mass appeal must entertain or provide escape opportunity rather than try to inform and educate the housewife.

Give a housewife a pleasing respite from her daily chores
SURE
EVERY
TIMEBUYER
READS
SPONSOR . . .
SURE

every time buyer reads

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
It's this easy
to get programs and sponsors together, anytime

When television programs and commercials are recorded on Videotape®, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape, stations can plan more "local live" programs...increase the number of "local live" commercials...build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities

AMPEX
CORPORATION
professional products division

Sponsor • 30 August 1958
National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Warner-Lambert Pharmaceuticals Co., Family Products Division, Morris Plains, N. J., is going into major markets for its Anahist. The schedule will run for 26 weeks, with nighttime minutes being slotted. Frequency depends upon the market. The buyer is Chet Slayhaugh; the agency is Ted Bates & Co., New York.

Duffy-Mott Co., New York, is planning a fall campaign for its food products. The schedules start 29 September for eight to 10 weeks. Minutes during both daytime and nighttime segments will be placed; frequency will vary from market to market. The buyer is Steve Suren; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

RADIO BUYS

General Mills, Inc., Minneapolis, is purchasing announcements throughout the country for the fall campaign for its Gold Medal Flour. The 30-week campaign starts 15 September. Minute announcements during daytime slots will be used; frequency will depend upon the market. The buyer is Dick Boege; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

American Home Foods, New York, is planning a campaign in top markets for its Burnett’s vanilla extract. Schedules run from 22 September through 15 December. I.D.’s during daytime segments will be scheduled, with frequencies varying. The buyer is Ed Richardson; the agency is Geyer Advertising, Inc., New York.

Sterling Drug Inc., New York, is buying schedules for its Dr. Lyons Tooth Powder, Energine and Bayer Aspirin. Schedules start in September, run for 13 weeks. Minutes during daytime segments will be scheduled; frequencies will depend upon the market. The buyers are Bob Lazetera and Bob Bruno; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Peter Paul, Inc., Naugatuck, Conn., is planning a campaign for its Peter Paul Mounds. The schedules start 9 September, run until the end of the year. I.D.’s will be used throughout the day, saturation frequency. The buyer is Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

RADIO and TV BUYS

National Biscuit Co., New York, is planning a campaign in top radio and tv markets for its cracker and cookie products. The schedule starts 29 September. In radio, minutes during both daytime and nighttime segments are being purchased for an eight-week run. In tv, the advertiser is looking for 30-minute slots for 39 weeks to sponsor the film show Sky King. The buyer is Sal Agovino; the agency is McCann-Erickson, Inc., New York.
NEWS & IDEA WRAP-UP

ADVERTISERS
The Playtex division of International Latex has extended its tv advertising into Canada.

In what it describes as the "largest tv deal in Canada in the soft goods industry," Playtex Limited of Arm-prior, Ont., will sponsor a substantial number of one-minute spots, flashes and idents each week for an extended period via CHCH-TV, Hamilton.

U. S. Playtex commercials will be adapted to Canadian needs by Walsh Advertising Co. Limited, Toronto.

Campaign starts 15 September. (For more news about Canada, see special Canadian section, page 41.)

Wilson & Co. listened last week to a formal pitch from K&E on a recommendation for a three weekly spot tv schedule using a five-minute "personality in the news" format.

The indications are that the proposal will be approved by the client.

Buying will probably be out of K&E's Chicago office.

Advertisers' Ideas at work:
• Domino Sugar plans its biggest campaign this fall based on the theme: "Used together ... they sell together." This is the third in a series of retail grocery planning guides, aimed at tie-in planning—i.e., moving Domino with related items. The sugar company will use tv, radio and print to promote this theme.
• Another tie-in promotion: Campbell Soup Co.'s "Souper-Duper Chicken" campaign in September will feature budget dinners made with Swanson Boned Chicken and Turkey combined with Campbell's cooking soups.
• Western guns manufactured by Mattel, Inc., Los Angeles toy manufacturer, will be promoted on tv this September and October by General Mills. This saturation promotion, will back G.M.'s "Great Guns Sweepstakes" contest for its Kix, Trix and Sugar Jets cereals.

General Mills plans to use one-minute spots on its Captain Kangaroo, Lone Ranger and Mickey Mouse Club programs.

Strictly personnel: Arthur Altree, formerly marketing director of Kimberly-Clark Limited of Great Britain, appointed to the Foreign Operations

PICTURE WRAP-UP

19-year-old Lee Berkow, chosen in WWDC-sponsored contest to represent Washington in Miss America pageant, chats with judges (1c) Ed Taibjian, Emil Mogul Co., and John Canning, SSC&G; looking on are Robert Dwyer, John W. Doscher, both of John Blair & Co.

This fall, Libby, McNeill & Libby will again sponsor heavy daytime tv schedule, headed by Arthur Godfrey (2nd from r). Talking over commercial plans are (1 to r) Ted Jardine of JWT, Libby marketing v.p. J. W. Rose, and Libby ad manager Al Maleske (r).

At recent VFW convention in New York City, Robert W. Sarnoff (l), NBC board chairman, received VFW Gold Medal Award from VFW head Richard L. Roudebush (c), highest award VFW can confer. Also shown at presentation, Secretary of State John Foster Dulles

Sponsor • 30 August 1958

AGENCIES

The merger of the C. L. Miller Co. with Lennen & Newell swells the latter's annual billing to approximately $77 million.

The Miller Co. brings to L&N the Corn Products Refining account, which it has handled since the agency's inception 35 years ago.

C. L. Miller, president, will develop and direct a new division of L&N: Phillip Hoffman, treasurer and William Mueller, v.p., will become senior v.p.'s at L&N.

Miller's choice was based upon L&N's extensive creative marketing research operation.

The merger becomes official 1 January 1950.

(See SPONSOR-SCOPE, page 9, for comment)

Another merger: Clark & Boertz, Inc. of Detroit, takes in its third agency within three months with the addition of Betteridge & Co.

Agencies preceding this: Castle-Werner and Fred Bingham.

Chicago: In a further realignment of its staff servicing the Edsel account, Foote, Cone & Belding this fall will shift additional personnel from its Detroit office to Chicago.

Collateral and dealer ads will be turned out in the Chicago office in addition to Edsel national advertising.

Agency expansion: Lambert & Feasley, Inc. has nearly doubled its floor space by moving part of its group from the 14th to the 19th floor at 430 Park Avenue, New York.


Ted Bates & Co. has made several new appointments in its tv/radio department: Herbert Gunter becomes v.p. in charge of production; Richard Jackson, director of operations; and

KDAY, Hollywood, decided to help cause of Hawaiian statehood—had d.j. Jim Hawthorne ring Liberty Bell replica at KDAY studios, also broadcast ringing throughout day

Chicago timebuyers were entertained by new owners of WTVP, Decatur, Ill., at Chicago Yacht Club party. Shown enjoying the festivities are (l to r) Evelyn Vanderploeg of Arthur Meyerhoff; Bobbie Landers of John W. Shaw; Bill Harmon of Leo Burnett; Helen Davis of Clinton E. Frank; Ruth Babick of Earle Ludgin; and Hall Tilson of Leo Burnett

WVNA's Bill Mays (in cell) had too short a beard to satisfy vigilante (l) during "Progress" celebration, was locked up in movable jail—where he broadcast news, commercials

Miss Tall America, Shirley Thaxton (Miss Cincinnati), watches runners-up Miss Kansas City (l) and Miss California, support Don Bean, newsman. WERE, Cleveland, as he interviews these long-legged lovelies at Tall People Convention, Cleveland
Take it from Joe Floyd ...

AMERICA'S LARGEST MARKET AREA is the easiest market to sell!

KEL-O-LAND is not an advertising gimmick-word. It is 73,496 square miles of people — America's largest market area — covered exclusively by Joe Floyd's 4-state* tv hookup. The national advertiser has never had an opportunity like this—to blanket such a huge part of the nation, with a single-station buy!

*K: South Dakota, Iowa Minnesota, Nebraska

William Watts continues as director of commercial film production.

REPS

Spreading out: As part of a general expansion plan, Edward Petry & Co., just opened its Dallas office—bringing its total to nine offices.

Hugh Kerwin, head of Petry TV in St. Louis, will manage the Dallas office; David Milam will be in charge of radio—Fred Johnson in charge of tv.

Recent rep appointments: William J. Reilly of Chicago just announced the following mid-west stations as part of its line-up: KLFY-TV, Lafayette, La.; KLYN, Amarillo; WHYE, Roanoke; WWOX, Charlotte, N. C.; Richard O'Connell, Inc., will represent these stations in New York . . . For Joe & Co., for KPAL, Palm Springs.

CBS TV Spot Sales reassigned these executive sales personnel: Arthur Elliot, Midwestern sales manager, becomes Eastern sales manager; Jack White, San Francisco sales manager, to Chicago as Midwestern sales manager; Richard Loftus becomes sales manager of the San Francisco office, moving from Detroit; Howard Marsh, to Detroit as sales manager, transferring from the Chicago office where he was an account executive.

NETWORKS

ABC TV this week picked up a substantial order from Fleets Company of America.

It's for two weekly quarter-hours of Mickey Mouse and the half-hour of Tales of the Texas Rangers. Agency: Eisen.

Daytime network audience, according to TVB's January-July report has jumped 14%.

The trend of network tv program audiences in the evening for the first seven months of 1958 continues upward also showing a 9% increase.

Average week day daytime programs reached 428,000 more homes per broadcast than in 1957; and, the average increase for evening programs was 716,000 homes.

Network sales:
- NBC-TV reports more than $3.2 million in new business and renewals

In the leadership spotlight

Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO

CHICAGO, ILLINOIS

The nation's highest audience-rated Negro group
Eye-opener for advertisers

To get full results from radio advertising, sales and advertising executives need to understand the complex program elements which, when properly combined, give Spot Radio its tremendous selling-power. These elements are clearly defined in the John Blair Report, LOCAL RADIO PROGRAMMING, recently published. It is termed an “eye-opener for advertisers” because it brings into sharp focus the exacting skill demanded of station-management in creating an overall program-structure that consistently builds maximum audience for the station, and sales for its advertisers. Hence the book contains a wealth of information vital to any executive charged with the responsibility of moving mass-market goods at a profit. For the complete report, write John Blair & Company, 415 Madison Avenue, New York 17, N. Y. Price, one dollar.
A sight advertisers for the *Today* and
*Jack Paar Shows* since the beginning of
August. Highlighting the new buys:
E. I. duPont de Nemours, calling for
100 participations on *Today*, and 21
on *Paar*: National Presto Industries
Corp.; Bulova Watch and Sandura.

**On Mutual.** Seeman Brothers,
manufacturers and distributors of
Savoy Car Shampoo ordered an im-
mediate saturation campaign to sup-
port its supermarket sales distribution
of the product. Participations will be
heard on newcasts and *The World To-
day*. This represents Savoy’s first radio
network buy. Agency: NC&K.

**ABC-TV’s summer replacement,**
*Anybody Can Play*, will continue on
the network this season, Monday, 9:30-
10 p.m. Sponsor: R. J. Reynolds, for
Salem.

Renewal: Sterling Drug, for *Saber
of London* on NBC-TV starting 19
October.

**Re-specials:** Mary Martin will star
in two live musical shows next spring
(Easter). The unusual twist is that
both these specials will be on NBC-TV
the same day—with one performance
designed primarily for children and
one for adults.

**New affiliations:** WTOL-TV Toledo,
will become a primary affiliate of
CBS-TV when the station airs, in
November. ABC-TV the week before,
took on the only Toledo outlet,
WSPD-TV ... KNLF-TV, Butte,
Mont., joins CBS-TV as a secondary
affiliate.

**What a give-away can give away:**
*Zig-Zag*, the audience participation
game which ABC-TV has optioned for
a possible 6 October starting date,
promises that any contestant invited
back to try her luck on the following
day’s show, will be provided with a
baby-sitter, if she is faced with that
problem.

**Network personnel:** Sidney Pier-
mont joins CBS-TV network program
department as a talent coordinator.
He has been manager, program talent
for NBC.

**ASSOCIATIONS**
The nation’s courtrooms have
been in the news this week—not
just for reopening of school deci-
sions—but for the coverage of its
proceedings.

The NAB issued a call for top-level
meetings of representatives of the legal
profession, broadcasting industry, the
press and other media to discuss open-
ing the courtrooms to news cameras
and microphones.

On the con side, the American Civil
Liberties Union repeated its opposi-
tion to radio, tv and newspaper photo-
graphic coverage of court proceedings.

ACLU’s reasons: Their presence
would introduce extraneous influences
“which tend to have a detrimental psy-
chological effect on the participants
and divert them from the proper ob-
jective of the trial.”

John Hayes, president of the
*Washington Post* stations (WTOP,
WTOP-TV, Washington and WJXT-
TV, Jacksonville, Fla.) in a talk before
the South Carolina Radio and Tv
Broadcasters Association, spelled out
the responsibilities of the local
broadcaster to his community.

Said Hayes:
“We must squarely face the fact that
today we are publishers, news editors,
educators, explorers, merchandisers,
sociologists—and purveyors of enter-
tainment—all rolled into one.”

**Meeting:** The fall convention of
the *Kentucky Broadcasters Associ-
ation* will be held 13-15 October at
the Chesmotel Lodge in Hopkinsville.

The AFA board chairman, Robert
Feemster, announces these appoint-
ments to the AFA’s executive commit-
tee:

Mary Busch, executive v.p., Emery
Advertising Corp.; John Cunningham,
pres., Cunningham & Walsh; Ben Don-
aldson, advertising consultant, Ford
Motor Co.; James Fish, v.p. and direc-
tor of advertising, General Mills; Mel-
vin Hattwick, dir. of advertising, Con-
tinental Oil; George Head, advertising
and sales promotion manager, National
Cash Register Co.; David Kutner, mer-
chandising manager, Motorola; and
James Proud, president of the AFA.

They were elected:
Frank Pelligrin, v.p. and partner
of H-R TV, Inc. and of H-R Reps,
national president, and Merle S. Jones,
president of CBS TV stations, 1st v.p.
of the Broadcast Pioneers.

Cliff Gill, v.p. of KBIG, Catalina,
or Adult Spendable Income
Audience in the Houston Market!

* Special PULSE SURVEY (Apr.-May 1958) proves K-NUZ delivers the largest audience with spendable income or purchasing power in Houston.

NIELSEN (June, 1958) proves K-NUZ has the largest adult audience from 6 A.M. to 6 P.M. Monday thru Friday.

Send for a Copy of SPECIAL PULSE (Purchasing Power Delivered by Houston Radio Stations—Apr. May, 1958)

TO REACH THE PEOPLE WHO BUY IN HOUSTON

IT'S K-NUZ—
STILL THE LOWEST COST
PER THOUSAND BUY!

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

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

and a member of the Standards of Good Practice committee of the NAB for the past three years, named chairman of that committee.

Davenport Smith, news director, WBRC, Birmingham, one of the four directors elected to the 16-member national board of the Associated Press Radio and TV Association. Other directors: Daniel Kops, president, WAVZ, New Haven; Richard Lewis, president and general manager, KTAR, Phoenix, and Richard Cheverton, news director of WOOD, Grand Rapids.

The Broadcast Advertising Club of Chicago has elected James W. Beach, ABC v.p. in charge of central division, as president for the club’s 1958-59 season.

FILM

Independent TV Corp., Jack Wrather’s new distribution company, has already amassed $10-million in production commitments.

The investment is split by Jack Wrather Productions and Britain’s ATV. Each will have at least two syndication series ready for January airing.

Among 40 sales personnel joining the new company, announced this week by President Walt Kingsley, are: William P. Dubois, formerly with Ziv, as general sales manager of ITC’s syndicated division; William Andrews, also a former Ziv man, as western division sales manager; John Serrao, formerly Peters, Griffin & Woodward, to the western division.

Also, Kirk Torney, an MCA and AAP veteran, as station group division sales manager; and former CNP man Len Warager, to the New York City sales division; John Ettelson, Middle Atlantic states; and Prem Kapur, to St. Louis.

Sales:
• Jim Moran’s Courtesy Motor Sales, Chicago, will be sponsoring full features over WBKB twice weekly this fall.

The car sales company, which sponsored Courtesy Theater one evening a week last year, has added another hour of features to its schedule.
• WTOP-TV, Washington, has

(Please turn to page 90)
Depression or Buyers’ Strike?

By LYLE C. WILSON

WASHINGTON, April 16 - The old timers who were around for the big depression which began about 30 years ago will note some differences between then and now. The principal difference is that now it is more a matter of political debate than a matter of fact whether there is or is not a depression in the works or not.

Not so in the early autumn of 1929. The big depression began then with a hangover which blew the ceiling of the New York Stock Exchange down somewhere in the Rocky Mountain sub-structure of Manhattan Island. That's how hard and fast stocks fell on the black Thursday and black Friday that marked the end of the Coolidge boom.

That was only a beginning, however, and when the real market collapse came some months later the panic was on. Rich men caught in the market were rich no more, and many of them left their plush offices by high windows instead of the elevators to plot dead on the sidewalks below. Shoe string speculators were wiped out by the multi-thousand dollars. Country banks began to fold. City banks folded too. In the fourth year of depression, the governor of Michigan declared an eight-day bank holiday to prevent wholesale closings. Franklin D. Roosevelt took office as President within a month and immediately closed all of the banks to protect them against withdrawal by frightened depositors. Congress in special session got busy and passed in a single day - March 9, 1933 - a complex banking bill designed to prevent some of these things and to enable the presidents of sound banks that were nearly 25 million unemployed in the U.S. in 1933, and FDR soon was off on what looked like a massive government spending campaign to create jobs.

FDR either spent too little money or the policy of massive government spending is no employment cure. The record will support one conclusion or the other.

By 1938, FDR had unemployment down to a little more than 9 million, which was 16.9 percent of the available labor force. The best unemployment record since the big depression was 8.9 million in 1942. That was 12.5 percent of the labor force. In the boom boom years of 1943, 1944, and 1945, unemployment was, respectively, 2.5 million, 2.5 million and 2.5 million, ranging from 2.5 to 4.5 percent of the available labor force.

These figures somewhat mitigate the present situation in which unemployment is counted at 5.1 million, which is 5.7 percent of the 1958 labor force. FDR never was able to bring unemployment to so low a figure. That's small comfort to the man or woman without a job today.

It may be, however, on a current question. Is there a depression or is there a buyers' strike against high prices?

ONLY YOU CAN DETERMINE WHICH

Yes it's true - only the retail merchant is really in a position to find out his customers' frame of mind. Many experts regard the present period as due to the consumers' desire to be wooed and won and many retailers have already had truly surprising results when they went out and "asked for the order."

"Do people have the money to spend?"

You bet they do! The facts show another big upswing in the works. U.S. population will soar between now and 1975. That means more jobs, more income, more production, more savings, more research... more needs of all sorts than ever before in our history!

How about it? Depression or buyers strike? It's up to you!

FREE! Get going today! Write at once for illustrated "How To Turn the Tide" booklet offering valuable and vital selling ideas. The Advertising Council, 25 West 45th Street, New York 36, N.Y.

YOUR FUTURE IS GREAT IN A GROWING AMERICA

SPONSOR • 30 AUGUST 1958
the
conscience
of the
community
... something
more
from
WDAU-TV!

The routine and the extraordinary... no matter what the event, or where it happens... if it's of local significance in the Scranton-Wilkes Barre market... WDAU-TV cameras are on the scene!

When the big story in the area concerned local labor leaders who were testifying before the Senate Labor Rackets Committee in Washington... WDAU-TV cameras were at the scene shooting over 17,000 feet of sound film which were shown to its viewers on a same day basis.

This pulse of the community programming caused an Associated Press columnist to comment... "The most complete coverage of a national news story ever achieved by a local station."

The result to advertisers... community acceptance which means larger and more attentive audiences in the Scranton-Wilkes Barre market plus 52 additional communities each with a population of 5000 or more.
Wilson Meats (via K&E) has revamped its syndication strategy with an expanded budget for fall.

Plans call for a series of five-minute programs (by Mark Stevens) in around 50 markets. Time clearances are currently being investigated.

Wilson had sponsored Dr. Hudson's Secret Journal (MCA) in most of its 30-odd markets.

Feature distributors who have made long-term deals with stations on a participation basis will feel the far-reaching effects of NCS #3.

Reason is this: where films were sold on a dollar-down basis with residuals from sponsor participations, rate hikes or declines will sift back to the packagers.

On long-term buys made strictly with cash, there won't be any change. But, say distributors, these possibilities of set count changes are taken into consideration in a cash transaction.

NTA took preliminary steps this week in a new direction: videotaping.
The action started was merger plans with Telestudios.
NTA hopes to acquire all preferred stock and three-quarters of Telestudios' common issue.

The upsurge of alternate-week sponsorships on a broad regional basis is putting on the line a built-in problem for both film distributors and stations.
The problem: who takes responsibility for finding a second week buyer?

On one hand, stations are loath to buy a series without a total sponsor commitment. Contrarily, distributors, once a market is partially sold, say it's easier for a station to find a local sponsor, and costly for the syndicator to do so.

The ideal solution: a marriage of regional advertisers with similar needs in similar markets. (ex.: The Ronzoni (Emil Mogul) and Savarin (Foote, Cone & Belding) co-buy of MCA's If You Had a Million in several eastern markets.

A similar marriage of five agency clients was neatly executed by Grey Advertising this week.
Grey bought total sponsorship of the six Shirley Temple features for these clients: Ideal Toy (a renewal), Phillips-Van Heusen, Samsonite, Necchi and Westinghouse. Sponsorship will be on a participation basis.

Ziv this week became the first syndicator to minutely specialize its sales force.
The age of specialization is rapidly overtaking syndicators sales organizations and you can expect more of this with the growing diversities of buyers and their specific needs.
Ziv's newest addition is a sales force to concentrate solely on regional and national advertisers making regional buys. The organization now shapes up thusly:

1) A syndication division, which pitches local advertisers and stations. A subdivision: the New York City sales staff, to non-national advertisers in New York.

2) A national division, subdivided into (a) a force selling networks and (b) the new force concentrating on regional sales and national spot.

3) Another selling arm is Economee which aims solely at re-run sales. (The first area of specialization among most film distributors.)
MARKETING WEEK

Specialists in new product development may appear in increasing numbers on the agency scene.

Primary job of the newest member of Benton & Bowles’ Development Unit is to dream up new products and marketing plans for them. He is Francis Lanigan, who was manager of new product marketing at Nestlé.

A full 60% of B&B’s billings are spent on products introduced since 1947.

Lanigan’s function is a by-product of the unit, which has been officially in existence for two months. Main task of the unit is in the area of high agency policy—new business, new offices and other aspects of agency growth.

B&B, not so incidentally, put 60% of its billings into air media last year.

Coming increase in social security payments again puts the spotlight on the old age market.

Payments will average an increase of 7% starting next year. Most of it is money put back in circulation right away. This liquidity is important to the economy, has been a prop during the recession.

Men over 65 constitute about 8% of the male population. This figure will decline slightly to 7.7% by 1975. There will be 7.1 million in this age group in 1960, 7.6 million in 1965, 8.1 million in 1970, 8.7 million in 1975.

The number of women over 65 is larger since they live longer. This group now constitutes about 9.3% of the female population, by 1975 will be 10.3% of the female population. Women over 65 will total 8.7 million in 1960, 9.7 million in 1965, 10.8 million in 1970, 12.0 million in 1975.

Do supermarkets own their customers?

Some supermarket people seem to think so, maintain that if the customer doesn’t find what she wants on the shelf, she’ll pick a substitute. The theory, a slap at national advertising, also holds that it’s basically the meat, produce and specialty food departments that pull the shopper.

Admen answer that surveys of supermarket buying habits disprove this theory. One study revealed that only 30% of the families shop at the same supermarket regularly, the others pick and choose, over the course of a week, in two or more supers. It’s not uncommon for a family to patronize three different markets.

A spate of network shows will be behind the September is Canned Food Month promotion.

They include at least four NBC TV daytime programs—Today, The Price Is Right, Queen for a Day, Treasure Chest. The promotion will also be sparked 31 August on ABC TV’s Maverick (Kaiser). In addition, NBC Radio’s Farm and Home Hour (Allis-Chalmers) will devote six minutes to it. (The NBC Radio show, incidentally, will celebrate its 30th anniversary on the air 4 October and also the start of Allis-Chalmers’ 14th year of sponsorship.)

The National Canners Association has gotten after the stations via a kit to women tv personalities in 75 markets and promotional material to 1,000 people in the radio field.
WASHINGTON WEEK

Hard on the heels of the Dotto scandal about alleged contest rigging, Secret Service chief U. E. Baughman this week revealed he had been called in to protect the CBS TV Top Dollar.

Seems that overeager viewers were tampering with dollar bills by doing serial paste jobs: like pasting numbers mentioned on the show over the original serial digits, or even making pen and ink corrections.

It seems also there's a law against altering U. S. currency with intent to fraud that provides for up to 15 years in prison and/or $5,000 fines.

The Federal Trade Commission and the FCC got their appropriations after all. They were running in August on a Congressional resolution permitting them to spend at the same rate as last year.

It all came about with Eisenhower dissatisfaction with an item of $589 million in a bill voting funds for 17 Federal agencies. The president took the unusual route of a veto of a money bill. Congress threatened not to appropriate for the agencies. Eisenhower wouldn't budge. Congress did.

Rep. Emanuel Celler said baseball works for the sports antitrust bill because of a conspiracy between it and pay-tv promoters to black out free-tv in favor of the coinbox variety.

He said International Telemeter vice president Paul MacNamara "let the cat out of the bag" in a letter saying free tv is killing baseball but that pay-tv could make it a mint of money.

Celler's version of a sports antitrust exemption bill would have required sports enterprises to prove practices "reasonably necessary." He lost out to a blanket exemption, but then the Senate Judiciary subcommittee killed the whole thing for this year.

(For dollar dimensions of sports to tv networks see SPONSOR-SCOPE, page 19.)

The FCC held the last prehearing conference prior to starting a probe which could result in cancellation of the National Airlines license for Miami channel 10. The actual FCC hearings start on Sept. 8.

House Legislative Oversight subcommittee chairman Oren Harris indicated his group would look into Miami channel 10, Boston channel 5—both cases remanded to the FCC by the Appeals Court for probes of whether improper influences had been brought to bear—and others.

It would seem that the "others" will get most attention, since the first two are back in the hands of the Commission. Miami channel 7 and Pittsburgh channel 4 look like very good bets. The Pittsburgh case, according to staffers, might develop into another Miami channel 10. This time with ex-chairman George McConnaughey on the hot seat.

A serious move to force the FCC to take stronger jurisdiction over radio programming will be made next year by Rep. James Roosevelt (D., Cal.).

Roosevelt noted that he was unsatisfied with a letter from FCC chairman John C. Doerfer telling him the FCC has no legal power to censor. Doerfer reminded Roosevelt that any censoring affecting radio would also have to be applied to TV.
SPONSOR HEARS

The powers-that-be at AB-PT deny the report that WABC Radio, ABC’s New York flagship, has been found available for sale by a go-between.
Rumor had the price at around $2-million.

Observation on divergent network strategy:
- Agencies say that the network that’s most cooperative in getting a client off the hook via a substitute sponsor for a few weeks is NBC TV.
- CBS TV, on the other hand, doesn’t like the idea because this brief tenancy might kill the show for an advertiser with a competitive product.

If you find a rep reluctant to give you the name of the hotel a stationman of his is stopping at, he’s got a very good reason.
Take this week’s incident: A rep who accompanied one of his station managers back to the hotel was shown three messages just pulled out of the box by the desk clerk. They were from three competing reps.

The switch of the Studebaker account to Keyes, Madden & Jones this week recalled the reason that James Nance (while he was Studebaker chief) gave for placing the account with Benton & Bowles.
Said Nance: “Benton & Bowles was the only candidate that talked about us; all the others talked about themselves.”

Check the track records of the glamour personality-pitchmen in air media, and you’ll find they haven’t fared very well with proprietary drugs.
As knowledgeable admen will tell you, the one product an advocate can’t be flippant or offhand about is drugs. The sober approach, not light banter, still is the best way to reach the victim of bodily discomfort.

Don’t be surprised if McCann-Erickson spins off Marschalk & Pratt from its divisional setup one of these days.
The new status would be that of a separate entity.
Prophets say they see a step in that direction in the expansion of M&P regional offices.
Marschalk & Pratt now has branches in Miami, Dallas, and Louisville.

Timebuyers advise that station people would do well to brief themselves in advance on a brand’s distribution status in their own markets before making a pitch for business in an agency call.
Say timebuyers: It’s quite common for a stationman to ask for a schedule on a brand without briefing himself on whether or when the brand is headed for his market.
Another bit of counsel passed along by timebuyers:
- Talk in terms of brand and not company business.
- Be sure the agency you’re talking to handles the brand in question.
NOTHING APPROACHES THE SOUND:
WV NJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:
The very nature of the music makes the audience preponderantly adult. It’s a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) WV NJ is first in 27 out of 34 rated periods from 7 AM till midnight. It is tied for first in three more. According to Pulse it has more listeners here than any station in New Jersey and New York as well.

NOTHING APPROACHES ITS VALUE:
WV NJ delivers its adult, able-to-buy greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it’s your very best buy.
WRAP-UP

(Cont'd from page 32)

purchased 350 of the Paramount features from MCA.

• Screen Gems’ Shock group has been sold in a total of 147 markets, and its offspring, Son of Shock in 68.

Most recent sales of both groups are to KMD-TV, Midland; WESH-TV, Daytona Beach; and KMFW, Omaha.

• WPIX, New York, has lined up its fall program of syndicated film. Included are: Colonel Flack, You Are There, The Honeymooners, Mr. Adams & Eve (CBS TV Film); Divorce Court, The Goldbergs (Guild); Decoy (Official); Casey Jones, Three Stooges (Screen Gems); It’s A Great Life, Panic (CNP); Navy Log (ABC Film); Jeff’s Collie (TPA); and Wonders of the World (Capes).

• National Brewing Co. has signed up for Strikes ‘N Spares in nine eastern stations.

New series: Screen Gem is prepping another law enforcement series, this one about the law in Maricopa County, Arizona. Tentative title is Arizona Posse.

Merchandising: AAP’s merchandising head Paul Kwartin is off on a six-week trip to Australia and the British Isles.

Reason: To investigate the company’s future Popeye-licensing activities in both countries.

Strictly personnel: Andrew L. Gold, to Transfilm, as producer-director . . . Mike Miller, named chief writer and board member, Jacques Traube Productions.

TV STATIONS

WKRC-TV, Cincinnati, valued entertainment first, this week, when it reduced the number of commercials on its 11:15 p.m. Home Theater movie.

Reason: Station president, Hulbert Taft Jr., ordered the cutback after he watched High Noon on the show.

“These pictures,” said Taft, “are so fine that we cannot impair their entertainment value by interrupting them too often.”

Covering the fair: For the second consecutive year, KOLN-TV, Lincoln, will take its tv cameras, equipment and crew to the Nebraska State Fair for a 3½ hour “live” remote tv entertainment for fair-goers every day during Fair week.

Ideas at work: Promotions:

• To keep its sales blossoming, KGW-TV, Portland, sent a rose to advertisers and agencies, promoting its event of the year—the Rose Festival.

• More on the flag problem: KETV, Omaha, held a flag designing contest in an effort to have a Midwesterner named as the designer of the new U.S. flag.

• To reveal to Clevelanders its new Early Show schedule, KYW-TV will use heavy on-the-air saturation on both its tv and radio stations, a mammoth parade in the city featuring a KYW float, advertisements in the Public Library, contests offering color tv sets as prizes, table tents setup on the counters and tables in restaurants, busses covered with posters and models on scooters touring the city.

The Early Show will run top-rated films during twilight hours designed to appeal to the entire family.

• Top Ten Dance Party, a live, syn-

THE BIG “T” IN WESTERN MONTANA

KMSO-Ch. 13
Television

Tremendous coverage
Terrific results

ASK GILL-PERNA
KMSO - MISSOULA

Sponsor • 30 August 1958
dicated teen-age show, just completed a Wardrobe contest in which teen-agers were asked to specify the most important item in a summer wardrobe. First prize winners received complete wardrobes. Contest polled about 22,000 entries over a six-week period.

Awarded: For its Science In Action telecast, KRON-TV, San Francisco, has been cited by the Ohio State Awards for 1958.

On the personnel front: Robert Leder, v.p. and general manager of the WOR (New York) division of RKO Teleradio Pictures, has the radio and tv operations under his direct management . . . Burt Lambert has been named sales manager for WOR-TV, New York . . . William Colvin, appointed advertising and sales promotion manager, WZB-TV, Boston . . .


RADIO STATIONS

KPRC, Houston, this week took the New York timebuyers on a color-film tour of the station's market in several showings at the Ambassador Hotel.

In addition to shots of local industries, home and commercial construction, etc., the film offered excerpts from the routine of KPRC TV personalities.

Next showing, Chicago timebuyers.

The damage suit filed against Niel- sen by WLEA, Hornell, N. Y. has reached the N. Y. Appellate Division on a technicality.

Nielsen is appealing a lower court's refusal to dismiss the action.

WLEA, in the complaint it filed last October, contended that the data Niel- sen circulated on the Hornell market hurt that station's business potential.

In a promotion piece, dubbed "Warning," WEJL, Scranton, tells advertisers what to expect when they buy time on the station.

The first two items read:
1) There will be no competitor within 30 minutes of your commercial.
2) You will not be multiple-spotted.

The Rahall Stations have just completed their first of four annual meetings held for the purpose of: 1) exchanging ideas on news coverage, 2) public service, 3) programming policies and 4) sales opportunities.

Another principal function is to provide, through these meetings, the training necessary for station management.

Those attending the recent meeting: Oggie Davies, WKAP, Allentown; Marshall Cleaver, WTSP, St. Petersburg; Gene Morehouse, WFEA, Manchester; Johnny Banzhoff, WNAR, Norristown, Pa.; and Dick Booth, WWNR, Beckley, W. Va.

The meeting was followed by a session in New York at the Weed Co., Rahall's national reps. Ed Fitzsim- sons and Jerry Lyons were among the Weed people participating.


At the scene of the news: Five newsmen from Peoples Broad- casting Corp., will fly to Geneva to cover the U.N. meeting on the Peaceful Uses of Atomic Energy, to be held 1-13 September . . . Within five minutes of the fire alarm in Pontiac, Mich., last week, WPON had its reporters on the scene, describing the movement of the fire and the fire fighters to the community.

Station sales: The WKBN Broad- casting Corp., of Youngstown, Ohio, has become an entirely locally-owned company with purchase of stock previously held by the Forest City Publishing Co. of Cleveland. Warren Williams- son, Jr., president of WKBN, is now the sole stockholder.

Re public service: WCCO radio and tv in Minneapolis-St. Paul, will in-
stall weather radar equipment atop the Foshay tower to pin point storms in an area 300 miles wide around the Twin Cities.

The radar information will be carried to listeners and viewers of the station and special bulletins will flash severe storm warnings from the new weather center.

Promotion ideas at work:
- Flying saucers in Austin, Tex. are no longer a mystery. The promotion is an idea of KTBC — where paper plates are flown over the city, each inscribed with the number of dollars it is worth. Listeners returning the "saucers" to the station within a set time limit can claim the cash.
- In connection with the city-wide White Elephant Days promotion, KIOA, Des Moines, circulated more than 75,000 Mad Money disks, which can be traded in for merchandise at any retail store in the city.
- With Alaska becoming the 49th state, Arizona is no longer the baby state. In order to relinquish its distinction gracefully, K-HAT, Phoenix, is raising money from listeners to present the Governor of the new baby state with a solid gold diaper pin.
- Deejay, Dick Alexander of WICC, Bridgeport, has dreamed up this public service for his station: Transporting mothers with their children to the Englewood Hospital for polio shots via a Volkswagen bus.

Kudo: Bill Hall, farm editor on KPHO Phoenix, awarded the Honorary State Farmer Degree by the Arizona membership of the Future Farmers of America.

Charles Baskerville has resigned as manager of WWTB, Tampa. W. Walter Tison, owner, has taken over general management and has named Ruben Fabelo, assistant manager.


Louise Morris, selected to head the national sales department, WDAK, Columbus, Ga. . . Ken Manley, director of programing for the southern division of the Tarlow Associate stations; Art Lawrence, program director, WHYE, Roanoke . . . Ray Turner, station manager, WTAR, Norfolk . . . Mel Quinn, program director, WISN, Milwaukee . . . Thom Robertson, account executive, WORL, Boston . . . Kirk Zumwalt, account executive, KHSL, Chico . . . Wayne Mack, appointed program director, WDO-FM, Cleveland . . . Don Evers joins KFM, San Diego, as account executive.

Jack Feldman, general manager of KKD, Los Angeles Independent, announces the appointment of Newt Deiter to head up the combined merchandising, promotion and publicity departments.
Top 100 national advertisers for first half of 1958

1. Procter & Gamble Co. $30,002,020
2. General Motors Corp. 27,111,208
3. General Foods Corp. 16,682,633
4. Colgate-Palmolive Co. 16,148,986
5. Ford Motor Co. 13,753,561
6. Chrysler Corp. 13,504,765
7. Lever Brothers Co. 12,797,639
8. Bristol-Myers Co. 12,410,247
9. American Home Products Corp. 11,504,882
10. R. J. Reynolds Tobacco Co. 10,599,578
11. American Tobacco Co. 10,408,790
12. General Mills, Inc. 9,377,959
13. Gillette Co. 8,385,697
14. General Electric Co. 8,142,999
15. Kellogg Co. 7,633,976
17. Campbell Soup Co. 7,026,899
18. Liggett & Myers Tobacco Co. 6,804,878
19. Hunt Foods & Industries Inc. 6,282,009
20. Sterling Drug, Inc. 6,238,963
21. P. Lorillard Co. 5,652,332
22. Pharmaceuticals, Inc. 5,579,156
23. Eastman Kodak Co. 5,257,582
24. Brown & Williamson Tobacco Corp. 5,046,344
25. American Telephone & Telegraph Co. 4,959,373
26. Warner-Lambert Pharmaceutical Corp. 4,863,997
27. Distillers Corp.-Seagram's Ltd. 4,609,987
28. Reckitt, Inc. 4,667,299
29. Westinghouse Electric Corp. 4,412,073
30. E. I. Du Pont de Nemours & Co., Inc. 4,318,442
31. Radio Corp. of America 4,106,926
32. Pillsbury Mills, Inc. 4,074,304
33. Standard Brands, Inc. 4,019,828
34. American Oil Co. 4,011,325
35. Johnson & Johnson 3,836,729
36. Armour & Co. 3,692,237
37. Goodyear Tire & Rubber Co. 3,657,240
38. Philip Morris, Inc. 3,634,988
39. S. C. Johnson & Son, Inc. 3,199,810
40. Chesebrough-Pond's, Inc. 2,905,823
41. Kimberly-Clark Corp. 2,817,741
42. Carnation Co. 2,811,480
43. Corn Products Refining Co. 2,779,160
44. Miles Labs, Inc. 2,712,109
45. Prudential Insurance Co. of America 2,711,399
46. Outboard Marine Corp. 2,623,596
47. Nestle Co., Inc. 2,499,896
48. Helene Curtis Industries, Inc. 2,461,667
49. Scott Paper Co. 2,431,559
50. Sperry Rand Corp. 2,202,347
51. U. S. Steel Corp. 2,199,771
52. Swift & Co. 2,149,183
53. Armstrong Cork Co. 2,144,879
54. National Biscuit Co. 2,141,923
55. National Distillers & Chemical Corp. 2,080,255
56. Joseph Schlitz Brewing Co. 2,018,041
57. Ralston Purina Co. 2,003,992
58. Hiram-Walker Gooderham & Worts, Ltd. 1,982,540
59. Simoniz Co. 1,971,719
60. Borden Co. 1,960,520
61. Atlantic Sales Corp. 1,941,720
62. Firestone Tire & Rubber Co. 1,926,192
63. Coca-Cola Co. 1,865,919
64. U. S. Rubber Co. 1,810,351
65. Kaiser Industries Corp. 1,807,932
66. Sylvania Electric Products, Inc. 1,803,862
67. Sears, Roebuck & Co. 1,802,450
68. Pittsburgh Plate Glass Co. 1,753,150
69. Singer Manufacturing Co. 1,741,175
70. American Chicle Co. 1,737,388
71. Pepsi-Cola Co. 1,689,722
72. Aluminum Co. of America 1,689,576
73. Hazel Bishop, Inc. 1,667,429
74. California Packing Corp. 1,661,156
75. Best Foods, Inc. 1,648,438
76. Max Factor & Co. 1,642,792
77. Seven-Up Co. 1,591,116
78. Mennen Co. 1,590,770
79. Pan American World Airways, Inc. 1,548,994
80. Libby McNeil & Libby 1,538,738
81. New York Life Insurance Co. 1,423,944
82. Socony Mobil Oil Co., Inc. 1,418,511
83. Rexall Drug Co. 1,404,029
84. American Motors Corp. 1,378,939
85. Simms Co. 1,363,273
86. Pot Milk Co. 1,359,694
87. Cluett, Peabody & Co., Inc. 1,355,394
88. Schenley Industries, Inc. 1,345,300
89. American Can Co. 1,317,084
90. Texas Co. 1,284,092
91. Gerber Products Co. 1,270,436
92. B. F. Goodrich Co. 1,262,931
93. Beech-Nut Life Savers, Inc. 1,252,839
94. John H. Breck, Inc. 1,243,316
95. Doledeley & Co., Inc. 1,236,915
96. American Gas Assn. 1,233,997
97. International Harvester Co. 1,166,787
98. Columbia Broadcasting System, Inc. 1,162,430
99. Minnesota Mining & Manufacturing Co. 1,144,530
100. Chemstrand Corp. 1,127,751

Source: PIR and LNA BAR. Includes network television, general and farm magazines, and Sunday supplements.

In the leadership spotlight

Top-drawer advertisers are buying WGN

You're in good company when you join smart time-buyers who select WGN to sell millions of dollars worth of goods for top-drawer clients. Exciting new programming in 1958 makes WGN's policy of high quality at low cost even more attractive to you.

WGN-RADIO
CHICAGO, ILLINOIS
George W. “Bud” Armstrong has been appointed executive vice president of the Storz Broadcasting Co. Armstrong, 30 years old, joined Storz in 1949 as a disc jockey at KOWH, Omaha. He later moved into sales at that station. In 1953 he became gen. mgr. of Storz Station WTIX, New Orleans. Armstrong is vice-chairman of the All Industry Music Licensing Committee and chairman of that group’s Membership Committee; and past director of Missouri Broadcasters Assn. and the Kansas City Radio and Television Council. He is also past vice-chairman of the Association of Independent Metropolitan Stations. In addition to his new post, he will continue in his present position as gen. manager of WHB, Kansas City.

Joseph T. Connolly has been named general manager of WCAU, Philadelphia, effective this week, when CBS, Inc. is expected to complete its purchase of the station from the Philadelphia Bulletin. Connolly has been vice president in charge of WCAU Radio since 1956. He has been associated with the station since 1940, serving as director of news, advertising, special events, promotion and publicity. In November, 1946, he was named WCAU program director, and a year later elected v. p. in charge of radio programs. Since 1953, in addition to his program duties, Connolly has supervised national sales for WCAU. In the broadcast industry, he has served as president of the Pennsylvania Assn. of Broadcasters, and is a member of Radio Pioneers of America.

Roy V. Whisnand, general manager of WCOP, Boston and v.p. of the Broadcasting Subsidiary of Plough Inc., will officially head the Broadcasting Executives Club of New England at the club’s get-together party 11 September in Boston. Whisnand has been general manager of WCOP since 1951, and v.p. of Plough since 1956. He is also president of the Massachusetts Broadcasters’ Assn. and is a member of the Boston Chamber of Commerce and the Boston Advertising Club. After serving in the Navy, Whisnand joined KSWM, Joplin, Mo., as a salesman. In 1949 he came to WKDA, Nashville, and in 1951 joined in partnership with fellow employees at WKDA to purchase WCOP.
MEMO

TO: All Katz Associates
FROM: Jim Terrell
SUBJECT: Nielsen Coverage Survey #3-1958

Please see all time buyers soon as possible with 1958 Nielsen #3 information.

Stress the one basic fact that:

Based on monthly coverage

WKY-TV delivers 8% more homes than the 2nd station.

WKY-TV delivers 43% more homes than the 3rd station.

(Incidentally, the figures for weekly coverage show the same spread of superiority between WKY-TV and the other stations.)

Remember, these are homes in the Oklahoma City market.

No fringe County coverage in adjoining states is included.

ASK YOUR KATZ MAN to show you the A.R.B. figures, too. The combination of #1 coverage plus #1 viewer preference is the reason why more people make up their minds to buy while watching WKY-TV than any other station in the area.

WKY-TV NBC—Channel 4
OKLAHOMA CITY

WKY Television System, Inc.
WKY-TV, Oklahoma City; WKY RADIO, Oklahoma City
WTVT, Tampa; St. Petersburg; WSFA-TV, Montgomery
Represented by THE KATZ AGENCY

SPONSOR • 30 AUGUST 1958
Radio programs challenge tv

John Crosby, one of our favorite syndicated tv critics (even if we sometimes violently disagree with him), took time off the other day to do some radio listening.

His conclusion: "Flipping around in radioland . . . is more interesting and certainly more unexpected than watching television."

Among the old standbys that Crosby found it pleasant to return to were Breakfast Club, Art Linkletter, Gabriel Heatter, and such daytime serials as Pepper Young's Family and Backstage Wife.

According to Crosby, "Lately television has become so unmitigatedly awful that it has driven me, and probably countless millions of others, to radio."

Sponsor can't agree with such a sweeping condemnation of current tv programming. Nor do we think that the icy research statistics will show millions of viewers being "driven" from tv.

But there's an important point in what Crosby says—one that has real significance for timebuyers and station owners.

Unquestionably, some of the novelty and glamour has disappeared from tv program schedules. Program patterns have, in many cases, shaken down to too few standard formulas. And these formulas by no means exhaust the potentialities of the air media.

Sponsor believes that the present situation in tv provides a tremendous opportunity and challenge to radio program specialists. There are today many areas of news, entertainment, information, and public service which are not being adequately served by the tv medium.

The imaginative radio man who recognizes this situation, and has the skill and confidence and creativeness to capitalize on it, can carve out for himself vast new audiences, and millions of loyal listeners.

10-SECOND SPOTS

To Tell the Truth: Scribbled sign left under windshield wiper of an illegally parked Cadillac on Madison Avenue: "Went to bathroom—have dysentery."

Round 'n Round: D. J. Tod O'Hara of WILD, Boston, recently locked himself in the control room and, for forty-two hours, played over and over again the Peggy Lee recording of "Fever." The station got more than 5,000 phone calls about it. That's right, drive 'em WILD.

Build-up: An adman commuter from Long Island who owns a Volkswagen returned home several nights to find that neighborhood pranksters had lifted its front end and turned it around so that part of it set in his neighbor's driveway. After the police were called in, a news item on the prank made the hometown paper. Then New York metro papers carried the story only they reported the car had been carried entirely over into the neighbor's drive. By the time the item hit the AP wires, the Volkswagen was reported to have been picked up and carried several doors away.

Tie-in: Sign in a small garment shop in Queens, New York: "Madison Avenue Quality at Jackson Heights Prices."

Thoughtful: An advertising agency tv commercial supervisor who was on a set during filming of a commercial offered this solution to a shadow in the shot from a mike boom: "Why don't you paint the boom white so there won't be any shadows?"

Red-Faced? Producer of a forthcoming CBS TV soap opera called The Sheriff's Wife was in the CBS cafeteria at New York Production Center having lunch and complaining about the death of virile type Western heroes when he suddenly spotted the perfect type at a table some distance away. The producer introduced himself, found the fellow was doing a dance act on the Ed Sullivan Show. He then explained he was looking for a lead for Sheriff's Wife, asked if the stranger could act and would like to read for the part. The stranger declined, then introduced himself as Hugh O'Brian, star of Wyatt Earp.
WSM

DOMINANT FOR 33 YEARS

...FIRST IN EVERY RATED QUARTER HOUR

...SHOWS A 6% INCREASE SINCE 1956

Here's what has happened in 103 County WSMpire in the 17 months since the last Pulse Study was made:

<table>
<thead>
<tr>
<th>STATIONS</th>
<th>MONDAY – FRIDAY</th>
<th>SATURDAY</th>
<th>SUNDAY</th>
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<td>6 AM–12 N</td>
<td>6 PM–12 Mid</td>
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<td>WSM</td>
<td>42</td>
<td>52</td>
<td>61</td>
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<td>Station B</td>
<td>23</td>
<td>17</td>
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<td>Station C</td>
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<td>Station F</td>
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<td>5</td>
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WSM leads in every rated quarter hour with an average of well over twice the audience of the next Nashville station.

There is a difference . . . it’s WSM radio

50,000 watts, Clear Channel, Nashville – Blair Represented, Bob Cooper, General Manager.
## SHAPE OF RADIO AUDIENCE

<table>
<thead>
<tr>
<th>TIME</th>
<th>RADIO SETS IN-USE</th>
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<td>7:00 A.M.-12:00 NOON</td>
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<td>23.7</td>
<td>21.5</td>
<td>14.0</td>
<td>14.8</td>
<td>6.2</td>
<td>6.6</td>
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<td>12:00 NOON-6:00 P.M.</td>
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<td>24.2</td>
<td>21.4</td>
<td>16.8</td>
<td>14.2</td>
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<td>16.3</td>
<td>23.7</td>
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<td>15.3</td>
<td>8.9</td>
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<td>10:00 A.M.-6:00 P.M.</td>
<td>11.2</td>
<td>25.3</td>
<td>29.2</td>
<td>8.4</td>
<td>12.9</td>
<td>12.9</td>
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<td><strong>SUNDAY THRU SATURDAY</strong></td>
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<tr>
<td>6:00 P.M.-11:00 P.M.</td>
<td>9.2</td>
<td>31.3</td>
<td>15.6</td>
<td>19.9</td>
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<td>7.4</td>
<td>4.0†</td>
<td>1.4†</td>
<td>3.6†</td>
<td>2.1</td>
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† The above measurements are adjusted to compensate for the fact that Radio Stations sign off at 1:00 P.M. In June and July.

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**KALL**

SALT LAKE CITY, UTAH IS...

PULSE NOW AGREES WITH HOOPER

PULSE JULY 1958 SAYS

**KALL** is

No. 1

(Salt Lake County Survey average station share for all time periods)

KALL-Salt Lake City-910 ON YOUR DIAL 146 So. Main

KEY STATION OF THE INTERMOUNTAIN NETWORK

ASK YOUR AVERY-KNODEL MAN FOR YOUR HOOPER-PULSE FIGURES