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30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Hitch **YOUR** Wagon to
the Star stations
and Watch Your Sales

GO UP!



2
VITAL Stations
in 2 Important Markets
Serving over 3 Million People

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

FIRST
and Getting
FIRSTER
all the
time

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!

the Star stations
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

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

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

NO. 5 IN A SERIES
TOBACCO



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."

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts



network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!





We're well
received
in Flint

Photo by Hans S. Seltzer

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.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Agency dilemma: What price marketing?

- 29** At last week's annual meeting 4A's weighed agency services against individual client profitability, viewed fall with cautious optimism

Spot radio tackles the local rates

- 31** The Storz stations are pointing the way to lick the old bugaboo of national and local rates that have plagued spot radio over the years

Net tv: New incentives for clients

- 33** Advertisers are looking at new rate cards from two networks—ABC TV and NBC TV. In each case discount structures have been changed

Oona O'Tuna drops anchor in spot tv

- 34** Breast-O'-Chicken Tuna is again fishing the tv waters—this time in spot. Her new cartoon skipper, Oona O'Tuna, is bringing in the sales

Air media's bright outlook

- 36** Long-term population trends are narrowing market for hard goods in the immediate future, but not for soft goods on which radio and tv depend

Upward viewing trend continues: ARB

- 38** Latest viewing figures for 1958 continue to show increases over last year. Here are the latest tv sets-in-use figures as compiled by ARB

NAB members "challenged" at annual convention

- 38** In Los Angeles last week, NAB members were invited to capitalize on the opportunity to editorialize, to help economy and to help themselves

What you should know about tv film

- 40** Basic film facts that every producer and user of tv commercial film should know. Excerpts from a soon-to-be-published book on tv advertising

SPONSOR ASKS: How strong will the tv give-away show be next season?

- 42** Tv give-away shows will be bigger than ever next season, according to four specialists in the field, but change in format seems to be certain

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ONE TV STATION REACHES 1/5 OF CANADA

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



Zlotnick

“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

 **CHCH-TV**
CHANNEL // CANADA



"THE QUIET MAN"



"SANDS OF IWO JIMA"

NOW AVAILABLE!
ONE MINUTE SPOTS
\$80 GROSS EACH ON
"THE EARLY SHOW"
MONDAY-FRIDAY
5:30-6:55 PM
C/M VIEWERS: 534*

*ARB, FEBRUARY, 1958

The finest in film entertainment. A different movie every evening on Channel 17, from WBUF's great Warner Brothers and Republic Pictures Library.



"THEY DRIVE BY NIGHT"



SOLD BY NBC SPOT SALES

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."



John C. Doerfer

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.



channel 7 basic 

OMAHA WORLD-HERALD STATION
Eugene S. Thomas, V. P. & Gen. Mgr.

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 B. Hollingshead Co.



The Man in the KPRC-TV Shirt

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.

SPONSOR-SCOPE

3 MAY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

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 Sothorn 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 1,800, 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's 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 Unger** 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 Treyz made an **allout plea** at a meeting of ABC TV affiliates in L.A. this week for **better clearance** cooperation.

Only 42% of the affiliates, said Treyz, 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 pre-selling 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:

ADVERTISER SCHEDULE	OLD NBC DISCOUNT	NEW NBC DISCOUNT	CBS DISCOUNT
(Nighttime)			
Alternate week 1/2 hr.	6%	5%	5%
Weekly 1/2 hr.	16%	20%	23%
Alternate week hour	8%	5%	5%
Weekly hour	18%	22%	25%
(Daytime)			
Alternate week 1/4 hr.	5%	8%	5%
Weekly 1/4 hr.	15%	22%	21%
Alternate week hour	8%	8%	5%
Weekly hour	18%	25%	25%

(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, WTIK goes to 5,000 watts—and takes over the 690 spot on the dial. Result? Over 1,000,000 new listeners added. Now WTIK's 24-hour service extends over the entire Gulf area—from Texas to Florida. Now, more than ever, the New Orleans buy is WTIK—the station which even before the change had more audience than the next 3 stations combined. (Current Hooper.) See the Adam Young man, or WTIK 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.

WTIK

first . . . and getting first . . . and now 20 times more powerful . . . with

**5,000 watts
 NEW ORLEANS**

**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.
WTIK New Orleans
 REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
 REPRESENTED BY JOHN BLAIR & CO.

NOW SHOOTING AT ZIV STUDIO!

IMPACT

Never before

SUCH STARS...SUCH IMPACT!



EVERY WEEK **IMPACT** STORIES LIKE:

- "5 HOURS TO LIVE".....*SUSPENSE!*
starring STEVE McNALLY
- "THE CAVE".....*WESTERN!*
starring CESAR ROMERO
- "NO WAY OUT".....*MYSTERY!*
starring PAT O'BRIEN
- "TATTOO ARTIST".....*LAW ENFORCEMENT!*
starring DAVID BRIAN
- "POLICE DOCTOR".....*ACTION-ADVENTURE!*
starring GENE BARRY

IN PRODUCTION: MANY GREAT **IMPACT** STORIES WITH MANY MORE STARS!

PAT
BOB
BR
IRE
HOW
SK
MA
GEN
ADC

O'BRIEN • CESAR ROMERO

TA GRANVILLE • DAVID

AN • LOLA ALBRIGHT • JOHN

AND • STEPHEN MCNALLY

ARD DUFF • HANS CONRIED

PHOMEIER • KENT TAYLOR

A RIVA • JOHN BERARDINO

BARRY • NEVILLE BRAND

PHE MENJOU *Your host*



SEVENTEEN? EIGHTEEN? NINETEEN?

YES...WBRE-TV does have
a 19 County Coverage

Pennsylvania
Counties Covered:

- LUZERNE
- LACKAWANNA
- LYCOMING
- COLUMBIA
- SCHUYLKILL
- NORTHUMBER-
LAND
- 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."

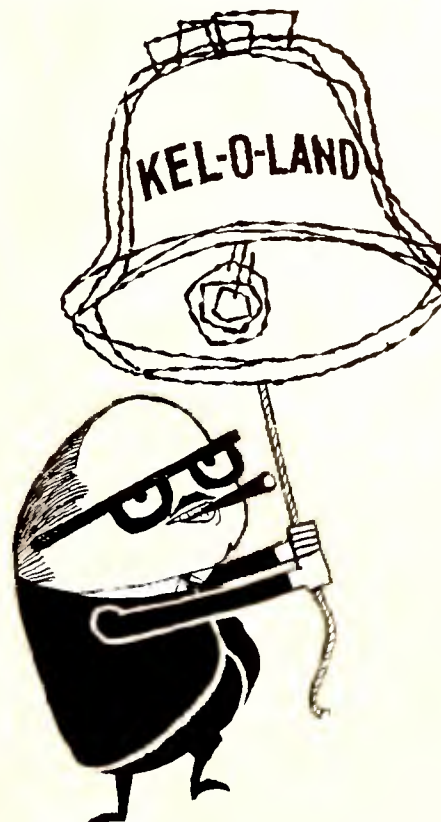


Bob Palmer, Cunningham & Walsh, Inc., all-media buyer for American Cyanamid, Agricultural Div., points out that while manufacturers of feed, farm chemicals, tractors and animal health products invest millions of dollars in advertising, many do not use radio and tv. "The problem is not one of availability 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.

CBS • ABC • NBC

KEL-O-LAND

KELO TV SIOUX FALLS	11
KDLO TV	ABERDEEN HURON WATERTOWN 3
KPLO TV	PIERRE WINNER CHAMBERLAIN 6

General Offices: Sioux Falls, S. D.

JOE FLOYD, President

Evans Nord, Gen. Mgr., Larry Bentson, V.P.

REPRESENTED by H-R

In Minneapolis: Bulmer & Johnson, Inc.



MEDIC

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.



C
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A

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 10, 1957

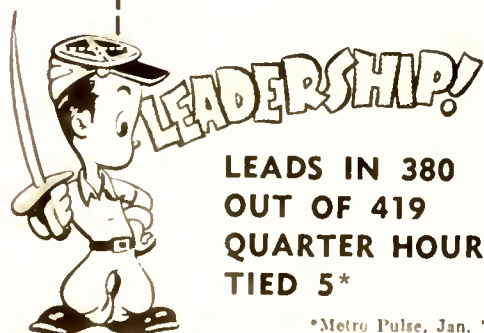
the TV Market

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



4



COLUMBUS, GEORGIA

CALL HOLLINGBERRY CO.

Sponsor backstage

"Where did you go?—Washington"

A number of columns ago I mentioned that I often felt sorry for top network brass. This was appropos 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-



YOU MIGHT TRACK DOWN THE ABOMINABLE SNOWMAN* —

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: Survey based on sampling in the following proportions — Grand Rapids (42.8%), 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!

**No one has yet captured or photographed this creature, reputed to live in the eternal snows of the Himalayas.*



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

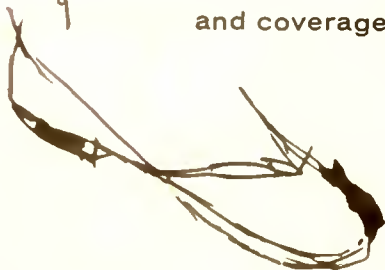
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



She's
down to
earth . . .

... a feet-on-the-ground, head-in-the-clouds, delectable darling. But you can be sure she's ready, willing and able to respond to your gentle persuasions on **KOIN-TV** in Portland, Oregon and throughout 30 surrounding counties. At CBS-TV Spot Sales, they rave about her charms...and, of course, about **KOIN-TV's** amazing ratings and coverage.



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.



TRANSCONTINENT ADDS A

powerful hand

SCRANTON

WILKES-BARRE

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.

WROC-TV, Rochester
WGR Radio, WGR-TV, Buffalo
WSVA Radio, WSVA-TV, Harrisonburg
Represented by Peters,
Griffin & Woodward
WILK-TV, Wilkes-Barre
WNEP-TV, Scranton
Represented by Avery-Knodel, Inc.

Symbol
of
Service



TRANSCONTINENT TELEVISION CORPORATION



Bruce Paschal
Assistant Sales Manager
Standard Fruit and Steamship Co.



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



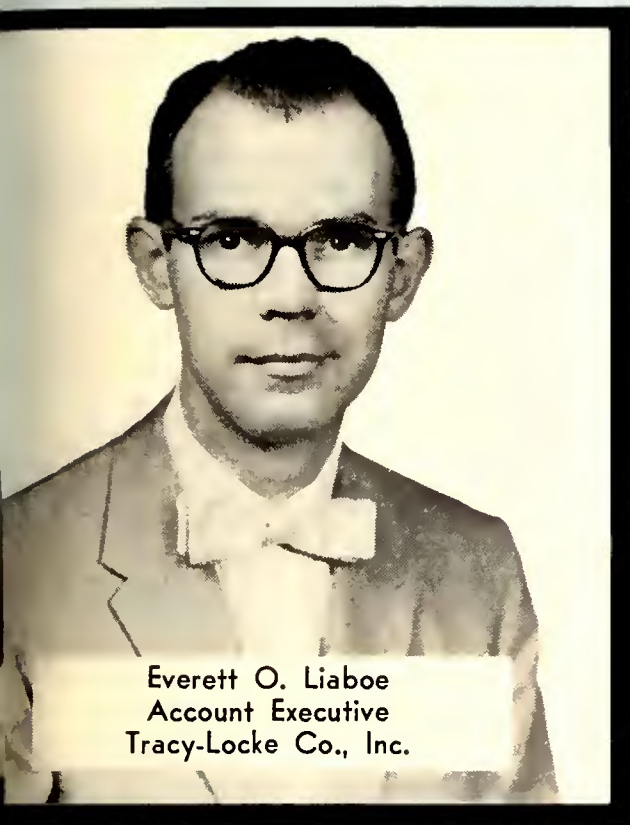
Hilburne Fulks
V.P. in Charge of Marketing
Standard Fruit and Steamship Co.

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.

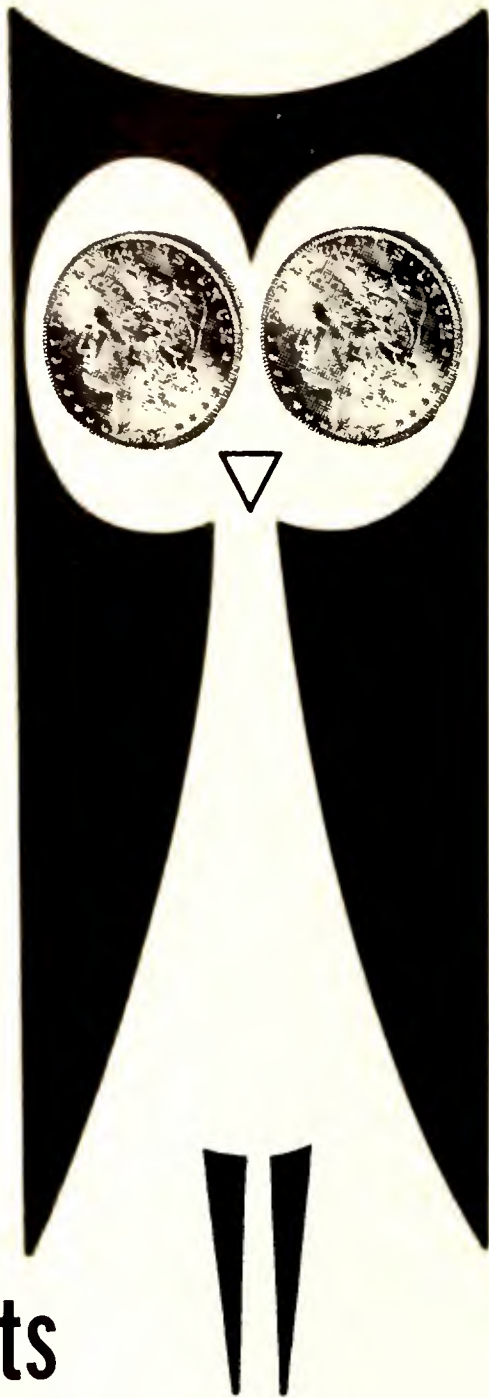
By every independent survey — SPONSOR is the basic station buy.

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 — 40 E. 49th Street — New York 17, New York.

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

49th and Madison

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 radio, 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-

sion.

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

• We're always glad to see new faces.



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

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.

SEE PETRY FOR KOSI, Denver, and KOBV, San Francisco's dominant family station in Hooper, Pulse, and Nielsen. WGVM, Greenville, Miss., No. 1 in Hooper and Nielsen. Call Ed Devney.



**LEND AN EAR
TO YOUR
PETRY MAN**

Mid-America Broadcasting Company

- 
1. New York
 2. Los Angeles
 3. Chicago
 4. Philadelphia-Wilmington
 5. Detroit
 6. Boston-Manchester
 7. San Francisco-Stockton
 8. Pittsburgh-Johnstown-Steubenville
 9. Cleveland
 10. New Haven
 11. St. Louis
 12. Washington
 13. Providence
 14. Indianapolis-Bloomington
 15. Minneapolis-St. Paul
 16. Baltimore
 17. Kalamazoo-Grand Rapids
 18. Cincinnati
 19. Dallas-Fort Worth
 20. Atlanta
 21. CHARLOTTE

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.





One highlight of well-attended 4A's session at the Greenbrier (above) was the forecast of fall business outlook by Economist Gainsbrugh

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 agency men 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, Bascom & Bonfigli's Gil Burton: "spot radio will boom, due to low cost."

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



Campbell-Ewald's Tom Adams says: "Clients will buy cautiously, spot may grow."

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 agency men 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)



Esty's Dr. Wulfeck foresees further air media growth in 1959: "This fall like fall '57."



Crusading for an end to national-local radio rate confusion at recent meeting of Storz Stations in Chicago. (L to r): Herb Dolgoff, group's counsel; Jack Thayer, WDCY; Fred Berthelson, WTIK; George Armstrong, WIIB; Clifford Barborka, Jr., John Blair Co.; Todd Storz, president of Storz Stations; Adam Young, Adam Young, Inc.; Bill Stewart, program director; Jack Sandler, WQAM; and Bob Tilton, engr. dir.

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 station national rate as published in *Standard Rate and Data Service*.

- All retail 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 general 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

Spot Radio Long Plagued By Local Rate Problems

The national first class advertiser gave the home-town boy a break. He started something — national vs. retail ad rates. He was in the newspaper media as a form of favoritism toward the local merchant who naturally didn't have an advertising budget to compare with corporate giants at national level. When radio came on the scene it was quickly adopted by stations — understandably so — since many stations began as newspaper subsidiaries.

By the mid '40's about 76% of all radio stations had two rates — national and local. Some even had a third rate card for regional advertisers. Local rates then (and still do) averaged about 50% less than rates paid by national advertisers. Some local or "retail" rates go as high as 75% less. What this amounts to can be seen in the fact there are several times as many regional radio advertising accounts as national, and about 60 times as many local advertisers as national and regional together.

It was only a question of time until some national advertisers figured a way to "beat the game." Local dealer set-ups, dealer co-op funds, dealer associations, franchise dealers, wholesalers, chains, jobbers, manufacturer's representatives and every other national connection at local level were used to buy time to advertise national brands at retail dealer ad rates. Among the

most flagrant violators of what might be termed an ethical code were the beer accounts, automotives, drug chains, oil companies. Those who went to the trouble of having their agencies travel timebuyers to set up local deals found they were getting about twice as much air time for the same money as were their less aggressive competitors. The latter came to view spot radio more as a field for sharp operators and bargain hunters than as a legitimate medium. Reps tried to argue that national accounts paying national rates got best of avails, but, as goes the cliché, money talks.

In the major markets, especially with net-affiliates and big prestige stations, the double rate is not so common. Time is time, and the local pays the same as the national account. But in smaller markets, especially throughout the Southeast, double or triple rate is the rule rather than the exception. One rep who surveyed his stations with question, "What is local rate situation in your market?" received many replies of "Rough," "Simply terrible." In order to compete with other stations in their market for local business, even enemies of a double-rate system are forced to participate.

Storz Stations have set up rules, which, if adopted universally, will safeguard the system for all clients.

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 prod-

ucts. (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 WTIK, 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 slighter than those of the large corporations operating on a national scale. In theory it was a case of charge 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

	ABC		CBS	NBC*	
	Old	New	Card unchanged	Old	New
Maximum discount	30%	32.5%	25%	25%	30%

*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-



Company team: New, v.p., management group at Breast-O'-Chicken Tuna includes, (l. to r.), Larry Kaner, v.p., sales-adtg.; George Dew, pres. and Wilson Edwards, merchandising mgr.



Animated portion of commercials features Oona O'Tuna, firm's fishing fleet skipper

spot tv

cial," Moon explains, "and that's why, as a general rule, we don't sponsor dramatic programs or any programs heavy in suspense. We like the viewer to slide from the show into the commercial and out again in an easy manner. We feel this makes the viewer more receptive to the commercial message. Pulling away from a dramatic shot showing a body with a knife in its back, with 'and now a few words from our sponsor,' makes things tough for the commercial message. Who's in the mood?" he asks.

In explaining the concept behind the commercials, Maxwell (Bud) Arnold, GB&B vice-president and copy chief says: "Oona's adventures getting her tuna fleet back to port on time are pure entertainment, while subtly highlighting the main copy point—that Breast-O'-Chicken operates its own fleet. The viewer then has information, lightly presented, which prepares him for the basic copy point in the 30-second live action close."

Launching the fleet

To launch the cartoon tuna fleet Alex Anderson, GB&B vice-president drew eight animated episodes. The live action segments were produced by Telepix Corp., Los Angeles, under the supervision of Karl Gruener, head of radio and tv production for GB&B in Los Angeles.

At the same time 12 all live-action spots were turned out for use as the second commercial in *Wanderlust*.



Fast delivery of fish to cannery provides adventure. Here, outer-spaceman becomes ally

- ◆ 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.

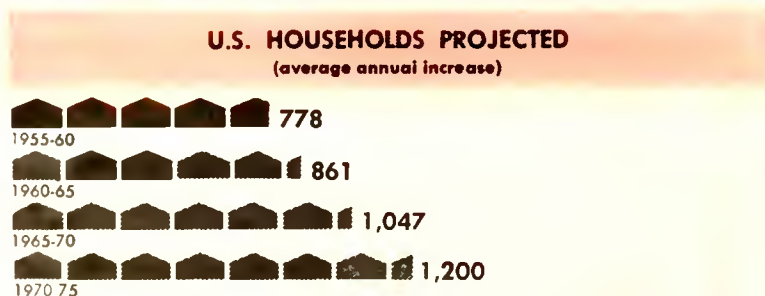
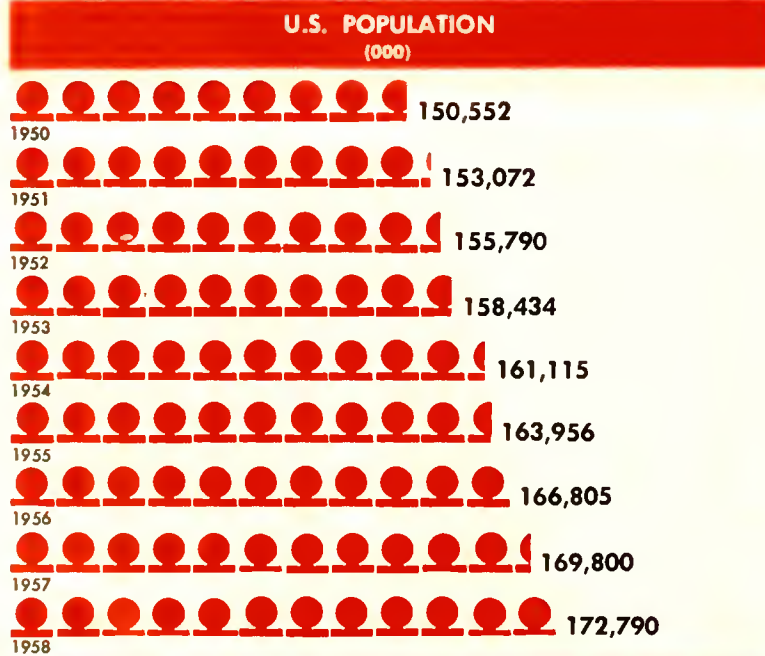
Bright outlook for soft goods means

By Alfred J. Jaffe

Low birth rate during depression resulted in low rate of household formation during 1950's. This, in turn, has led to narrowing market for cars, housing and appliances

Purchasing power for consumer goods had remained high with prosperity and a fast-rising population. Latter has kept sales of package and other soft goods products at high level

The market for hard goods will get strong impetus from the rising rate of households formed during the 1960's.



Data above from Census Bureau. Top chart shows figures from 1 Apr. each year. Middle chart data is 1 Jan. each year. Bottom chart (in 000's) is considered conservative by some experts

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

equally bright future for air media

- ◆ 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 prosper-

ous 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)



Virgil D. Reed, v.p. and senior economist at JWT, points out that trend toward lower marrying ages will start off higher rate of new family formation (resulting from rising birth rate in 1940's) in the early 1960's

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
Monday thru Friday daytime

Local Zone Time	Eastern		Central		Pacific		Total U.S.	
	1958	1957	1958	1957	1958	1957	1958	1957
7:00 AM	7.9	9.2	8.3	11.8	4.7	3.4	4.2	4.6
8:00	16.1	16.0	15.5	18.1	5.6	8.6	11.2	12.1
9:00	13.9	13.6	16.3	14.4	9.1	11.9	12.4	13.1
10:00	15.6	14.9	20.9	15.8	9.9	9.1	14.1	13.1
11:00	21.7	16.7	20.9	17.9	15.4	14.0	19.8	15.1
12:00 Noon	24.4	21.7	21.3	17.0	16.6	16.0	20.7	18.7
1:00 PM	16.6	12.0	19.4	16.8	13.7	15.0	16.8	13.2
2:00	14.4	13.7	19.2	15.9	8.8	9.1	15.9	15.0
3:00	19.3	17.7	21.8	20.5	12.1	10.0	18.6	16.8
4:00	27.5	22.7	27.2	22.4	18.4	14.7	23.4	20.8
5:00	35.7	33.4	32.4	31.6	30.7	31.7	29.2	26.0

Sunday thru Saturday evening

6:00 PM	39.8	35.1	53.6	44.2	49.9	45.9	34.2	31.0
7:00	55.6	48.7	68.6	63.6	65.6	62.2	50.5	42.7
8:00	68.9	65.9	70.3	65.1	71.6	66.0	64.1	60.4
9:00	67.8	64.1	63.9	58.7	63.4	60.5	66.7	62.1
10:00	52.7	52.1	35.2	30.2	40.3	39.0	58.2	56.0
11:00	24.3	20.2	17.1	12.4	17.1	12.8	34.9	30.4
12:00	13.6	9.7	4.2	3.6	5.4	3.8	21.6	17.9

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:

'challenged' at annual NAB convention

► 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 blattancy 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 programing 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." ▀



FCC chairman John C. Doerfer



CBS president Frank Stanton



McCann-Erickson president Marion Harper

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

✔ The following excerpts are from the section on 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 "duping," (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 35-mm photography.

A similar situation exists when the commercials are shot originally in color, although 16-mm color film has quality advantages not possessed by 16-mm 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; so 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)



Clark M. Agnew

"Television Advertising," McGraw-Hill's impending book on the principles and techniques of tv, will be pub-

lished in June. It will run approximately 300 pages, with 150 photographs and line drawings. Price: about \$8.50.

The authors of "Television Advertising" are Clark M. Agnew (left) and Neil O'Brien (right). Agnew is president of his own radio/tv consulting-producing firm, Clark M. Agnew Co., Westport, Conn. He is a former art consultant to Lennen & Newell, and most recently was radio/tv director of Donahue & Coe before establishing his own firm last year.

O'Brien is in the editorial department of J. Walter Thompson and is also a lecturer and instructor at Fordham University in radio and tv. He was formerly with Ruthrauff & Ryan, Kenyon & Eckhardt and Lennen & Newell in various radio/tv jobs.

The excerpts in the accompanying article are from the section titled

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Neil O'Brien

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.

J. C. Morgan, producer of "Do You Trust Your Wife?", Don Fedderson Productions, New York



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.

Harry Hart, Andlee Associates, Inc., contest and tv merchandise specialists, New York



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.

be?

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



More advertisers are realizing impact of give-away

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.

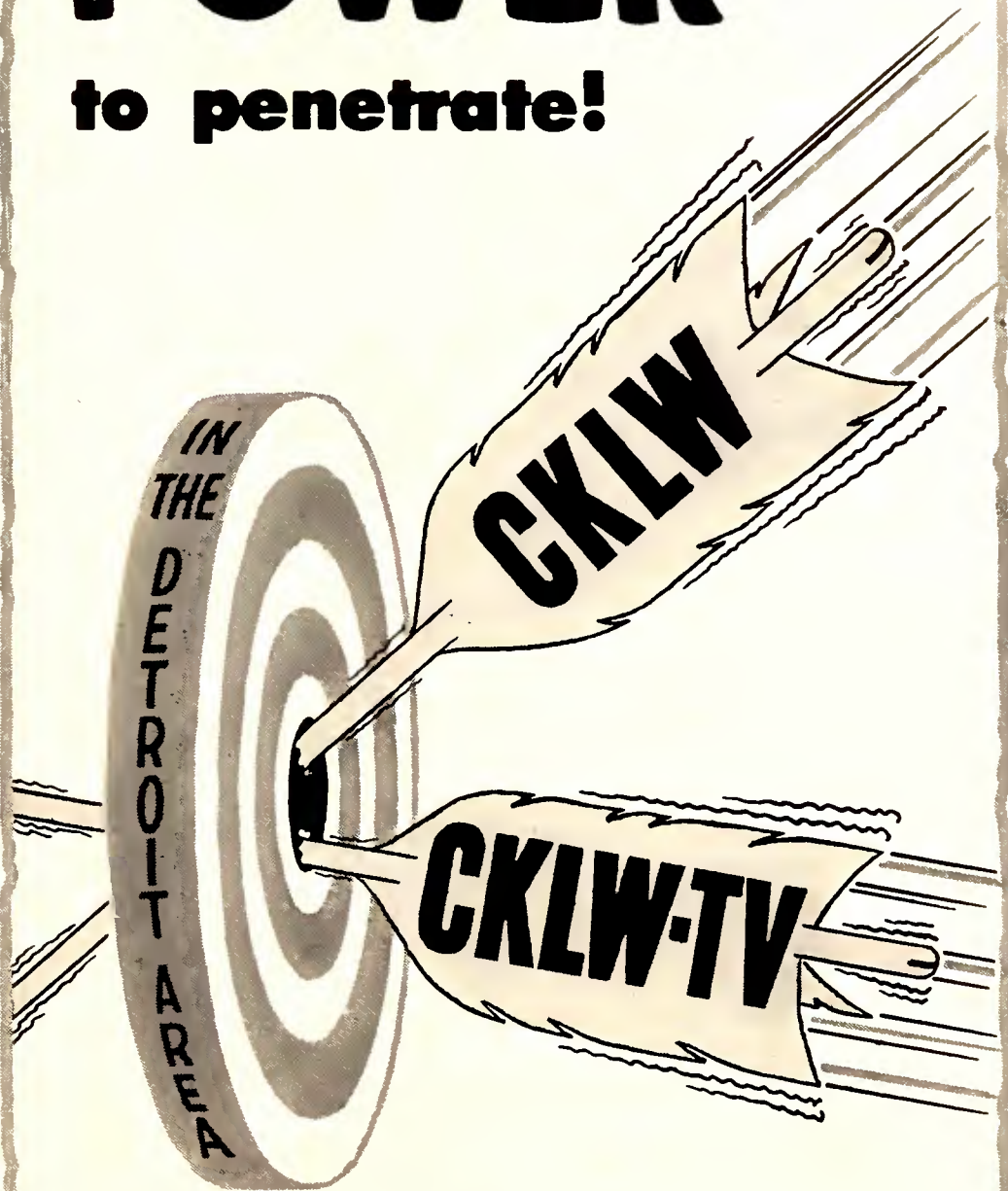
Show types are carefully analyzed and chosen so that our message hits the mass market—the women's market by day and the men's market by night. The highly rated daytime quiz show *The Price Is Right* alone provides us with millions of viewers both for our message and for an association with other products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

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.

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.

J. E. Campeau,
President

ADAM YOUNG, INC.,
National Rep.

GENERAL OFFICES
GUARDIAN BLDG. • DETROIT 26, MICH.

TELEPULSE

RATINGS: TOP SPOT

Rank new	Past rank	Top 10 shows in 10 or more markets Period 1-8 March 1958 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS								3-STATION MARKETS		
				N.Y.	L.A.		S. Fran.	Boston	Chicago	Detroit	Milw.	Mpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	1	Highway Patrol (M) ZIV	23.9	17.6 wrca-tv 7:00pm	15.3 kttv 9:00pm	23.2 kron-tv 6:30pm	22.2 wbz-tv 7:00pm	13.2 wgn-tv 8:00pm	29.9 wjbk-tv 10:30pm	10.5 wisn-tv 10:00pm	21.2 kstp-tv 10:30pm	22.5 wcaw-tv 7:00pm	27.0 komo-tv 7:00pm	21.7 wtop-tv 7:00pm	23.9 waga-tv 7:30pm	20.5 wbal-tv 7:00pm	30.0 wfsb-tv 10:30pm
2	7	Honeymooners (C) CBS	21.5	18.8 wrca-tv 7:00pm	14.8 knxt 7:00pm	26.5 kron-tv 7:00pm	25.8 wnac-tv 10:30pm	13.2 wgn-tv 9:30pm	23.5 wjbk-tv 10:30pm	16.2 wcco-tv 5:00pm	20.4 wrcv-tv 7:00pm	30.8 king-tv 6:30pm	17.9 wrc-tv 7:00pm	20.5 wsb-tv 7:00pm	22.3 wjz-tv 10:00pm	22.0 wftv 10:00pm	
3	3	Death Valley Days (W) U.S. BORAX	21.0	13.2 wrca-tv 7:00pm	14.8 krca-tv 7:00pm	6.5 ktvu-tv 7:30pm		14.2 wnbq 10:00pm	19.9 wwj-tv 7:00pm	29.7 wcco-tv 9:30pm	16.9 wrcv-tv 7:00pm	23.8 komo-tv 9:00pm		14.5 wlw-a 6:30pm	11.8 wbal-tv 7:00pm		
4	2	Sheriff of Cochise (W) NTA	20.0	5.9 wabd 7:00pm	15.0 kttv 7:30pm	24.5 kron-tv 6:30pm	22.5 wnac-tv 6:30pm	16.5 wnbq 10:00pm	18.5 cklw-tv 7:00pm	4.4 wisn-tv 10:30pm	20.4 kstp-tv 10:30pm	18.9 wcaw-tv 6:00pm	27.3 king-tv 7:00pm	18.9 wrc-tv 7:00pm	24.9 wsb-tv 7:00pm	14.0 wjz-tv 10:30pm	30.0 wftv 10:00pm
5	3	State Trooper (A) MCA	19.7		6.9 khj-tv 8:00pm	18.2 kplx 7:00pm	21.2 wnac-tv 10:30pm	22.2 wnbq 9:30pm	12.2 cklw-tv 7:00pm	21.5 wtmj-tv 9:30pm	24.2 kstp-tv 9:30pm	15.2 wrcv-tv 7:00pm	8.8 ktnt-tv 8:30pm	8.5 wmal-tv 10:30pm	20.5 waga-tv 7:00pm		10.0 wftv 10:00pm
5	5	Silent Service (A) NBC	19.7	10.2 wrca-tv 7:00pm	5.8 kttv 7:00pm	21.2 kron-tv 7:00pm	22.5 wbz-tv 7:00pm	21.5 wnbq 9:30pm	19.7 wjbk-tv 9:30pm	16.5 wisn-tv 9:30pm	12.2 wten-tv 9:30pm	13.9 wfil-tv 6:30pm	22.3 king-tv 7:30pm	17.5 wtop-tv 10:30pm	15.9 waga-tv 6:30pm		2.0 wftv 10:00pm
7	8	Sea Hunt (A) ZIV	19.6	24.6 webs-tv 10:30pm	11.3 kttv 7:30pm	17.4 kron-tv 7:00pm		14.5 wgn-tv 8:30pm	15.2 wjbk-tv 7:00pm	10.0 wtmj-tv 10:30pm	17.5 wten-tv 9:30pm		29.8 king-tv 7:00pm	13.5 wmal-tv 10:30pm	13.9 wsb-tv 6:30pm	16.3 wjz-tv 10:30pm	30.0 wftv 10:00pm
8	10	Gray Ghost (A) CBS FILM	19.1	2.2 wpix 8:00pm	7.2 kttv 7:00pm	18.9 kron-tv 6:30pm	24.9 wbz-tv 7:00pm	8.5 wgn-tv 9:00pm				19.2 wcaw-tv 7:00pm	27.3 king-tv 6:00pm	22.0 wtop-tv 10:30pm	21.9 waga-tv 7:00pm	17.0 wjz-tv 10:00pm	2.0 wftv 10:00pm
8	6	Whirlybirds (A) CBS	19.1	6.3 wpix 7:30pm	12.5 khj-tv 7:30pm		27.4 wbz-tv 7:00pm	9.5 wgn-tv 9:00pm	11.5 wwj-tv 6:30pm	26.5 wtmj-tv 9:30pm	15.5 kstp-tv 9:30pm	18.5 wcaw-tv 7:00pm	8.3 ktnt-tv 7:30pm	16.9 wttg-tv 9:30pm	21.5 wsb-tv 7:00pm	11.3 wjz-tv 8:00pm	2.0 wftv 10:00pm
10	8	Annie Oakley (W) CBS	18.8	10.4 wabc-tv 6:00pm	8.1 kabc-tv 6:00pm	6.2 kgo-tv 6:00pm	19.5 wnac-tv 6:00pm	19.5 wgn-tv 6:00pm	24.5 wxyz-tv 6:30pm	20.2 wtmj-tv 6:00pm	19.9 kstp-tv 5:30pm	17.9 wcaw-tv 5:30pm	21.8 king-tv 6:00pm	14.5 wtop-tv 7:00pm	13.2 wlw-a 6:00pm	9.5 wbal-tv 5:00pm	1.0 wftv 10:00pm
Top 10 shows in 4 to 9 markets																	
1	3	Doctor Christian (D) ZIV	17.1		5.7 ktla 7:00pm					17.5 wjbk-tv 7:00pm	18.2 wtmj-tv 10:00pm	12.2 wcco-tv 10:30pm					
2	1	Doctor Hudson's Secret Journal (D) MCA	16.7	1.7 wpix 10:30pm		20.9 kplx 10:00pm	20.5 wnac-tv 10:30pm									5.1 wbal-tv 2:00pm	
3		Mike Hammer (M) MCA	16.6	17.2 webs-tv 10:30pm						5.5 cklw-tv 10:00pm		21.5 wcaw-tv 10:30pm	12.8 king-tv 10:30pm	21.5 wrc-tv 10:30pm			
4	1	Grand Ole Opry (Mu) FLAMINGO	15.2												13.4 wttg 7:00pm		
5		Stories of the Century (W) GUILD	15.0		6.6 keop-tv 6:30pm				13.7 wbkb-tv 9:30pm	19.9 wxyz-tv 6:30pm							
6	9	Little Rascals (C) INTERSTATE	14.6	4.5 wabc-tv 6:00pm	9.5 khj-tv 7:00pm	13.9 kron-tv 5:15pm							15.8 king-tv 3:30pm				
7	9	Crusader (A) MCA	14.3						10.5 wwj-tv 10:30pm		15.2 kstp-tv 10:30pm		9.8 kiro-tv 9:30pm		7.9 wlw-a 10:30pm		
7	8	If You Had A Million (D) MCA	14.3	15.3 webs-tv 7:00pm	9.8 knxt-tv 10:00pm	19.2 kron-tv 7:00pm		6.2 wgn-tv 8:30pm					6.3 ktnt-tv 8:30pm	13.9 wttg 10:30pm	21.5 wsb-tv 7:00pm	17.3 wmar-tv 6:30pm	
9	5	Casey Jones (A) SCREEN GEMS	13.9		7.8 kttv 7:30pm	9.9 kplx 4:30pm				15.2 wwj-tv 7:00pm			5.8 ktnt-tv 7:00pm	10.5 wtop-tv 7:00pm	22.2 waga-tv 7:00pm	19.3 wjz-tv 7:30pm	
10		Amos 'n' Andy (C) CBS	13.7	9.8 wpix 6:30pm	8.4 knxt-tv 6:00pm	6.3 ktvu-tv 6:00pm	15.6 wnac-tv 5:00pm		15.9 wwj-tv 7:00pm						20.3 wsb-tv 6:00pm	20.7 wmar-tv 6:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ¼ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 March. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. 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 was not rated at all in 1

FILM SHOWS

3-STATION MARKETS				2-STATION MARKETS			
Cine.	Cleve.	Columbus	St. L.	Birm.	Dayton	New Or.	Provid'ce
7.9	23.9	28.9	20.2	38.3	31.8	27.9	27.5
re-tv	wjw-tv	wbns-tv	ksd-tv	wbrc-tv	whio-tv	wdsu-tv	wjar-tv
10:30pm	7:00pm	10:30pm	9:30pm	9:30pm	9:00pm	10:00pm	10:30pm
15.2	26.9	17.9				29.5	25.3
kyw-tv	wbns-tv	ktvl				wdsu-tv	wpro-tv
10:30pm	7:00pm	6:00pm				9:30pm	7:00pm
8.9	21.5	30.9	31.0	31.8	25.3	29.9	22.8
re-tv	kyw-tv	wbns-tv	kwk-tv	wbrc-tv	wlw-d	wdsu-tv	wjar-tv
10:00pm	7:00pm	9:30pm	9:30pm	6:00pm	7:00pm	10:00pm	7:00pm
2.9	18.2	16.2		38.8		19.5	
re-tv	kyw-tv	wtn-tv		wbrc-tv		wdsu-tv	
10:00pm	10:30pm	10:30pm		10:00pm		10:30pm	
10.5	17.5	18.9	26.2	39.3	29.8	26.2	19.0
re-tv	kyw-tv	wtn-tv	ksd-tv	wbrc-tv	whio-tv	wdsu-tv	wjar-tv
10:00pm	9:30pm	10:30pm	9:30pm	9:30pm	7:00pm	10:00pm	10:30pm
27.9	31.2	16.5	17.9	32.3	28.3	18.2	23.3
re-tv	wjw-tv	wtn-tv	kwk-tv	wbrc-tv	whio-tv	wdsu-tv	wjar-tv
10:30pm	10:30pm	7:00pm	10:00pm	10:00pm	7:00pm	10:30pm	7:00pm
17.9	19.5	14.2		37.3	23.8		22.3
wjw-tv	wbns-tv	ktvl		wbrc-tv	wlw-d		wpro-tv
7:00pm	8:00pm	9:00pm		6:30pm	10:30pm		10:30pm
19.5	18.2			29.0	23.3	23.2	
wjw-tv	wbns-tv			wbrc-tv	whio-tv	wwl-tv	
10:30pm	7:30pm			10:00pm	7:00pm	10:00pm	
17.5	23.2	24.9		35.3	31.3	24.5	
wews	wtn-tv	ksd-tv		wbrc-tv	whio-tv	wdsu-tv	
7:00pm	7:00pm	10:00pm		10:00pm	7:30pm	10:00pm	
10.5	22.2	21.5	22.0	32.8	21.3	22.9	25.3
re-tv	wjw-tv	wbns-tv	kwk-tv	wbrc-tv	wlw-d	wdsu-tv	wjar-tv
10:00pm	6:30pm	6:00pm	6:00pm	6:00pm	6:00pm	5:30pm	6:30pm
5.5						22.5	
re-tv						wdsu-tv	
10:00pm						10:00pm	
8.5					33.8	21.3	
re-tv					whio-tv	wpro-tv	
10:00pm					7:00pm	7:00pm	
9				23.3		17.0	
re-tv				wbrc-tv		wdsu-tv	
10:00pm				6:00pm		3:30pm	
8.5					21.3		
re-tv					whio-tv		
10:00pm					7:30pm		
8.3	15.2				29.1	19.9	
re-tv	wews				whio-tv	wdsu-tv	
10:00pm	6:00pm				6:00pm	5:00pm	
	14.2					27.9	
	wlw-c					wdsu-tv	
	10:30pm					9:30pm	
7.3	19.5						
re-tv	wews						
10:00pm	7:00pm						
9.3	16.5						
re-tv	wtn-tv						
10:00pm	6:00pm						
10.7	14.0					12.7	
re-tv	wjw-tv					wdsu-tv	
10:00pm	6:00pm					9:00am	

It just takes one **BIG** one...



No QUESTION ABOUT WHO'S LEADING THE FIELD IN MOBILE.

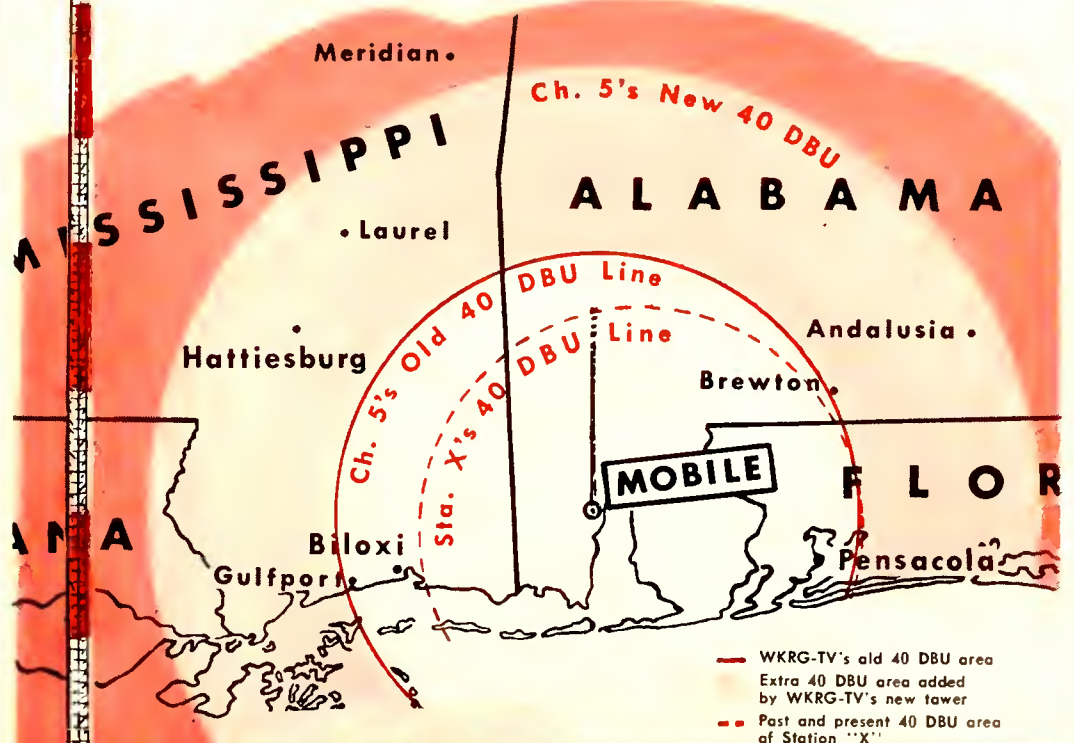
WKRГ-TV is lengths ahead (Nielsen, ARB and Pulse) . . . continues to pull further and further in front.

NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE

Even before, Nielsen gave WKRГ-TV 46,000 extra families in the Mobile Market. Now, a new, maximum-height tower sends WKRГ-TV's better programming booming into tens of thousands of additional

Mid-Gulf homes . . . as the map below clearly shows.

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



CHANNEL 5 **WKRГ-TV**
 MOBILE, ALABAMA
 Reps. Avery-Knodel

Not or was in other than top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market although station itself may be outside metropolitan area of the market.

RADIO RESULTS

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 business men 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 Joynes 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 Joynes 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 spokesman. "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!

This many-sided Washington has one thing in common—a desire for good radio fare that has made Station WWDC the preferred point on the dial. 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.

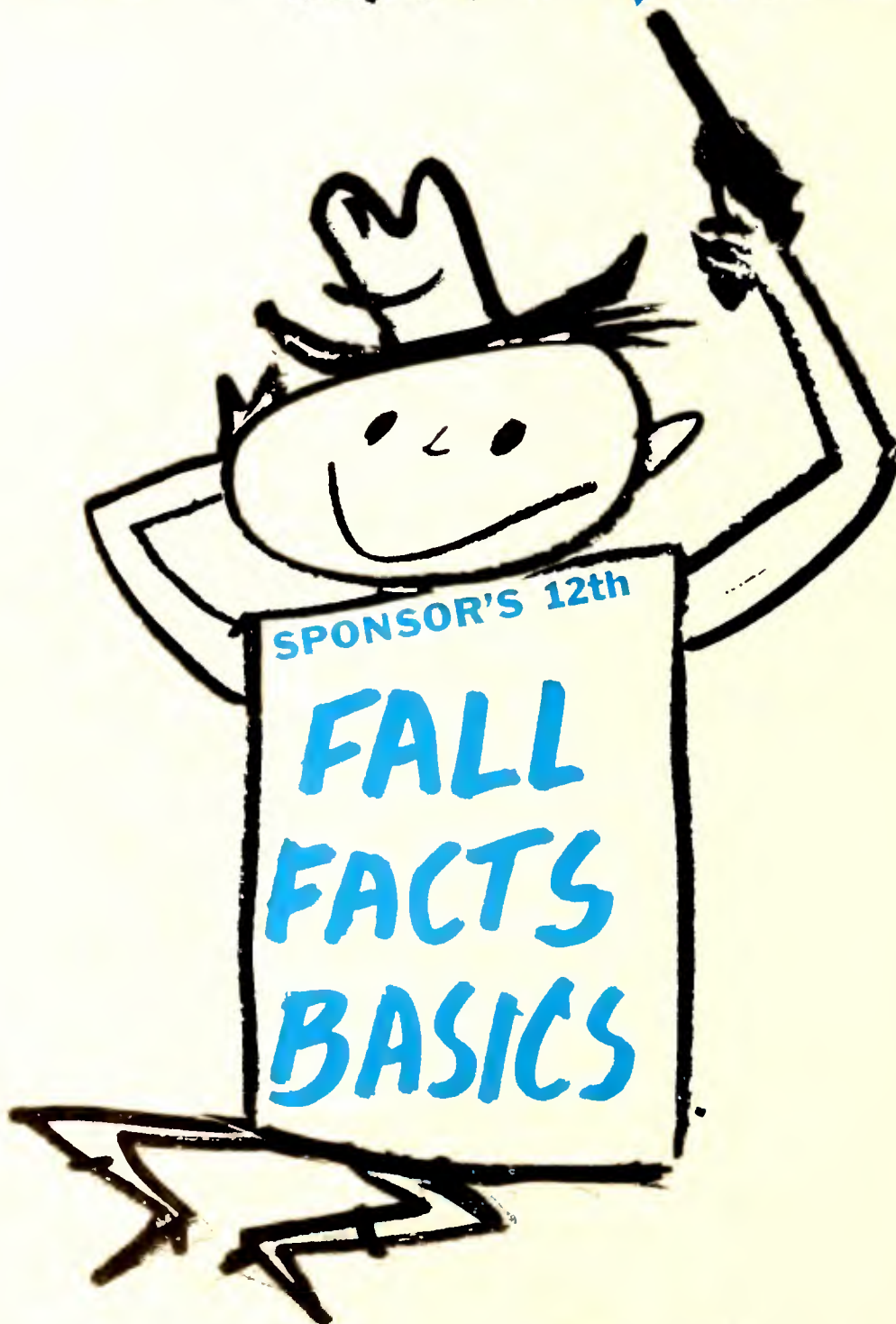
WWDC

radio Washington

*Economic Development Committee, Washington Board of Trade REPRESENTED NATIONALLY BY JOHN BLAIR & CO.



**BEST SHOT
OF THE YEAR**



IN USE 19 JULY

FINAL AD DEADLINE 1 JULY

FILM-SCOPE

3 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

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

3 MAY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

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 "steel-mark," mathematicians dub it a hypocycloid.

**“THIS
IS
ALICE”**
...one of
the
big new
TV
programs
on the
BIG NIGHT
coming
to TV
this fall...



Produced for
NTA
by
Desilu

39 half-hour episodes ready before your
first air date . . . now set for screenings!

... on *America's dynamic new*

NTA : **FILM**
NETWORK

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

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. • JUdson 2-7300

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 Wulfeck: "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 com-

pleted, 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 reappraise operating expenses," says GB&B 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 leitmotiv 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.
- Its 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.

NBC in Central New York

WSYR

*Nielsen
Coverage
Service No. 2

Represented
Nationally by
HENRY I. CHRISTAL CO.



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...



39 half-hour episodes weekly
and new all for screenings!

Produced for
NTA
by



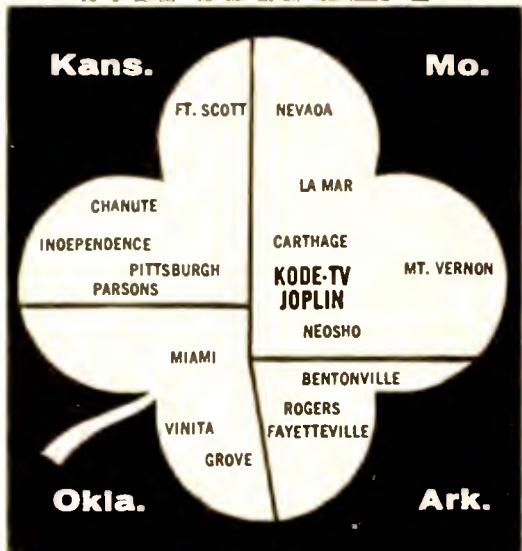
...on *America's dynamic new*

NTA : FILM
NETWORK

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

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. • JUdson 2-7300

MISSOURI'S THIRD TV MARKET



147,695 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 147,695 TV homes, 669,800 population and \$776,919,000 buying power.

Joplin is the urban center of 11 communities in an 18-mile radius with a combined population of 97,750.

KODE-TV in the Joplin market is 28% taller, and 29% more powerful than any competitor.

*Television Mag. Set Count

CREATED BY
KODE-TV

JOPLIN, MO.



A member
of the
Friendly Group

Harry D. Burke,
VP & Genl. Mgr.
Rep. by
Avery-Knodel

WSTV, WSTV-TV, Steubenville; WBOY, WBOY-TV, Clarksburg;
KODE, KODE-TV, Joplin; WPAR, Parkersburg; WPIT, Pittsburgh;
KMLB, Monroe, La.; Colmes-Werrenrath Prod., Inc., Chicago

National and regional spot buys
in work now or recently completed

SPOT BUYS

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 Pflugler. 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: SSCB, New York. (Agency declined to comment.)

Lever Bros. Co., New York, is going into various markets for its Breeze detergent. The short-term schedule runs through May. Minutes and 20's are being slotted, with frequencies varying. Buyer: Jeanne Sullivan. Agency: SSCB, 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: Armella 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 Pflugler. 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*



39 half-hour episodes ready... and now set for screenings!

Produced for
NTA
by



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

NTA FILM NETWORK

Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. • JUdson 2-7300



This is something we can't be modest about. Our news service is outstanding.

Our news departments are staffed with top local people who have national reputations. In our Volkswagen Newsmobiles, they're on the scene of action as swiftly as the police, or the fire department. They do remotes from every part of our coverage area.

This kind of coverage pays off with listeners. They stay with us to get more news... more weathercasts — more often.

There's a full report on our news operations in a new color film. It makes clear why, in both Akron and Providence Greater Metropolitan Areas we deliver more listeners per dollar than competing stations. Write or call... we'll arrange a showing.

*Tim Elliot, Pres. **Jean Elliot, Vice-Pres.

WCUE
AKRON, OHIO

THE ELLIOT STATIONS

GREAT INDEPENDENTS • GOOD NEIGHBORS

PROVIDENCE, R. I.
WICE

OONA O'TUNA

(Cont'd from page 35)

gether 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 testing 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 appear in any merchandising display. Many manufacturers believe a theme carry-over from advertising to product is valuable and look for ways to incorporate it, not only through all media but in point-of-sale and packaging.

Account supervisor Footman disagrees. 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 merchandising, 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 introduction of Oona O'Tuna on tv last 1 September, BOC put car cards in 30 markets and, on 1 May, this was jumped to 53 markets. In addition the cartoon character is being used in newspapers and one national woman's magazine. 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...



AT WAR WITH THE ARMY
Dean Martin, Jerry Lewis



THIS ABOVE ALL
Tyrone Power, Joan Fontaine



CALLING NORTHSIDE 777
James Stewart, Lee J. Cobb



MY GAL SAL
Rita Hayworth, Victor Mature



STATE FAIR
Jeanne Crain, Dana Andrews



THE RAINS CAME
George Brent, Myrna Loy

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 films in 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 that combined with three great new half-hour series . . . is coming to TV this fall on TV stations associated with . . .

America's dynamic new

NTA : FILM NETWORK

Coliseum Tower, 10 Columbus Circle, New York 19, N.Y. • JUDSON 2-7300

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. Trageser, KDKA sales mgr., discusses theme with prom. mgr. June Buzzelli



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"

News and Idea WRAP-UP

ADVERTISERS

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

Comparative profits for the first nine months ending 31 March: 1957-58: \$109,872,733; 1956-57: \$102,975,833. Comparison of network income: 1957-58: \$56,343,733; 1956-57: \$51,520,833.

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 Fathers' 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.

New jobs for: Owen Carroll, appointed product manager in the marketing service group, B. T. Babbitt . . . Donald Wells, general products manager of household products division, Colgate-Palmolive . . . William Schliemann, assistant sales manager, Tussy Cosmetics Div., Lehn & Fink . . . James Butler, executive v.p., Outboard Marine International . . . Carl Bradford, appointed director of regional operations, RCA . . . Harold Wright, Royalite commercial products sales manager, U. S. Rubber . . . Werner J. Jensen, assistant general manager, Chicago Ice Cream Division, Borden . . . Mim Pike, advertising-merchandising manager, Lanolin Plus . . . Thomas L. Greer, former v.p. of Biow Co., named director of advertising, Plough, Inc. . . . James F. Canning, appointed sales promotion manager, Sylvania Electric Products, Inc.

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

HELPING YOU SELL MORE IN BUFFALO



WGR Radio's mobile STUDIO 55 travels each week to a different high-traffic location — a super market, a County Fair, etc.

WGR D.J.'s John Lascelles, Warren Kelly and Frank Dill broadcast live from STUDIO 55, attract thousands with their personal appearances and contests. Thousands of passing cars see the trailer and the crowds, instantly turn on their radios.

Over a million cars and a million homes in this \$4 billion market. WGR covers the New York State Thruway too, from Ohio to Syracuse, with a loud, clear signal. Add our Canadian coverage and you've got a combination that can't be beat!

ABC Affiliate, Represented by Peters, Griffin, Woodward

BUY WGR RADIO

BUFFALO'S FIRST STATION



SYMBOL OF SERVICE

A TRANSCONTINENT STATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSVA Radio, WSVA-TV, Harrisonburg

1150 KC



Why should I buy-

KFJI?

All the later and greater news is heard on KFJI. Local news, gathered and aired 4 times daily. World-wide news by Mutual network—34 periods a day.

Good news means KFJI news to 37,000 radio homes in So. Oregon & No. California. An isolated market—\$6000 is spent yearly per family 30% above state average.

If it's worth happening it's worth broadcasting says George Callison, full-time KFJI news editor, who is known nationally thru 18 years of radio newscasting.

Dominates... SOUTHERN NORTHERN OREGON • CALIFORNIA "money markets"

Best Buy KFJI

KLAMATH FALLS, OREGON Ask the Meeker Co.

5000 W

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 Northam Warren Corporation's Cutex lipstick and manicure preparations, Odorono deodorant and Peggy Sage . . . North Advertising for the Pilsener 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.

Appointed v.p.'s: Gilbert Lea, v.p. and assistant to president, Ogilvy, Benson & Mather . . . Elliott Plowe, senior v.p. and member of the board of directors, Calkins & Holden . . . John Chapin, to Clark & Bobertz . . . Donald Jones, v.p. and co-chairman of the new business committee, MacManus, John & Adams.

Add personnel alignments: Beverly Fleming and Alan Koehler, copywriters,, NC&K . . . Al Buffington, named v.p. in charge of production, Fidelity Films . . . Henry Musser, account executive, DCS&S . . . W. S. von Gerloff, account executive, Robert Otto & Co. . . . William Millar, Jr., timebuyer, Lambert & Feasley . . . William Wheeler, account executive, Campbell-Mithun . . . Don Gerhardt, to the creative staff, Holtzman-Kain . . . James Van Burgh, account executive and Fred-

erick Delahay, asst. media director, Mc-E, L. A. . . . Norman Allen, chief media buyer, Mohr & Eicoff, N. Y. . . . Robert England, to the executive staff, F&S&R.

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-minutes 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 Shake, 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.

AH . . . SPRING

WHEN AN
ADVERTISER'S
FANCY TURNS
TO
GOLDIE



WHY DON'T YOU PICK THE STA-
TION THAT WILL PLANT YOUR
PRODUCT IN THE HOME WITH
PROGRAMMING THAT'S

"FRESH AS A DAISY"

KHSL-TV CHANNEL 12

THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA

CBS and ABC Affiliate

Represented notionally by Avery-Knodel, Inc.
San Francisco Representative
George Ross, National Sales Manager
Central Tower

AT

TELESTUDIOS

New York

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes erasable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

The central region of the American Assn. of Advertising Agencies elected **James G. Cominos**, of Needham, Louis & Brorby, as chairman of the board of governors. New vice chairman, Larry Wherry of Wherry, Baker & Tilden and new secretary-treasurer Alexander H. Gunn of J. Walter Thompson.

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 EWRR . . . **Eleanor Herzog** has joined the John W. Shaw agency as copywriter. Miss Herzog was formerly with Keyes, Madden & Jones . . . **Jack Friedman**, copy chief at EWRR, 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:

WMBD

1st

in PEORIA in

68 of the 72

Measured Quarter Hours

WMBD's continuing leadership in the rich PEORIA market for 31 years is graphically shown in the latest PULSE REPORT shown below (Nov. 1957).

WMBD

DOMINATES THIS
LARGEST MARKET IN
ILLINOIS*
DAYTIME - NIGHTTIME

Station	6am to 12 noon	12 noon to 6pm	6pm to 12pm
WMBD	35	33	37
a	12	15	26
b	19	17	27
c	21	21†	
d	6	5†	
misc.	7	9	10

†Daytime stations . . . sign off time 4:45 P.M.
*(excepting Chicago)

WMBD MARKET DATA

Population	531,900
Households	165,000
Retail Sales	\$725,261,750
Food Sales	\$142,488,750
Drug Sales	\$ 17,826,250
Effective Buying Income	\$991,150,000
Income per Household	\$ 6,007

Exclusive

National Representatives
Peters, Griffin, Woodward, Inc.

WMBD

Radio Peoria

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
KLZ-Radio
KLZ-Radio
KLZ-Radio
KLZ-Radio
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KLZ-Radio

KZOK, Prescott, Ariz.; WNOG, Naples, Fla.; KVNI, Coeur d'Alene, Ida.; WTIG, Massillon, Ohio; WRON, Ronceverte, W. Va.; WELC, Welch, W. Va. and WHVF, Wausau, Wis.

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 KVSO-TV, 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.

Re new 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 & KHSL-

**COLOR
RADIO**
sells the new
carriage trade



KFWB

7 CHANNEL 98 1

The new Carriage Trade wheels the market basket, and decides most expenditures. Whether she's on wheels in mobile Los Angeles or at home, she is tuned to KFWB COLOR RADIO, for her seven friendly deejays. Proof of performance: over 50% of all time sold—consistently—is super-market goods. Add motion to promotion on KFWB.

NATIONAL REPRESENTATIVES: JOHN BLAIR & CO.
President and General Manager: Robert M. Purcell



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: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV

ABC CHANNEL 2

BUFFALO

T SYMBOL OF SERVICE
T A TRANSCONTINENT STATION
C WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSAV Radio, WSAV-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 countries 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.

WREX-TV
 CHANNEL 13 ROCKFORD

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 Journey & 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 . . .

WHCT, Hartford, wins Hartford Ad Club Merit award for public service programming . . . WSAV, Harrisonburg, Va., awarded 2nd place in the nationwide Herald-Tribune Fresh Air Fund's annual competition . . .

WHIC, 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

WTIX, 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, Cal. . . . E. Kelly Crosskill and Lee Ware to the sales dept., WLBZ, Bangor . . . Larry Cooper, named director of public affairs, KMOX, St. Louis . . . Robert Woodel, news director and Lou Parker, program director, WWHG, Hornell, N. Y.

TV STATIONS

Some 350 registrants at the American Women in Radio & Tv convention in San Francisco indicated a more pronounced trend

Denver's No. 1 Independent

KTLN

now represented by

JOHN BLAIR & CO.

KT8-23

KTLN

show spot
on Denver's dial

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 programing 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.

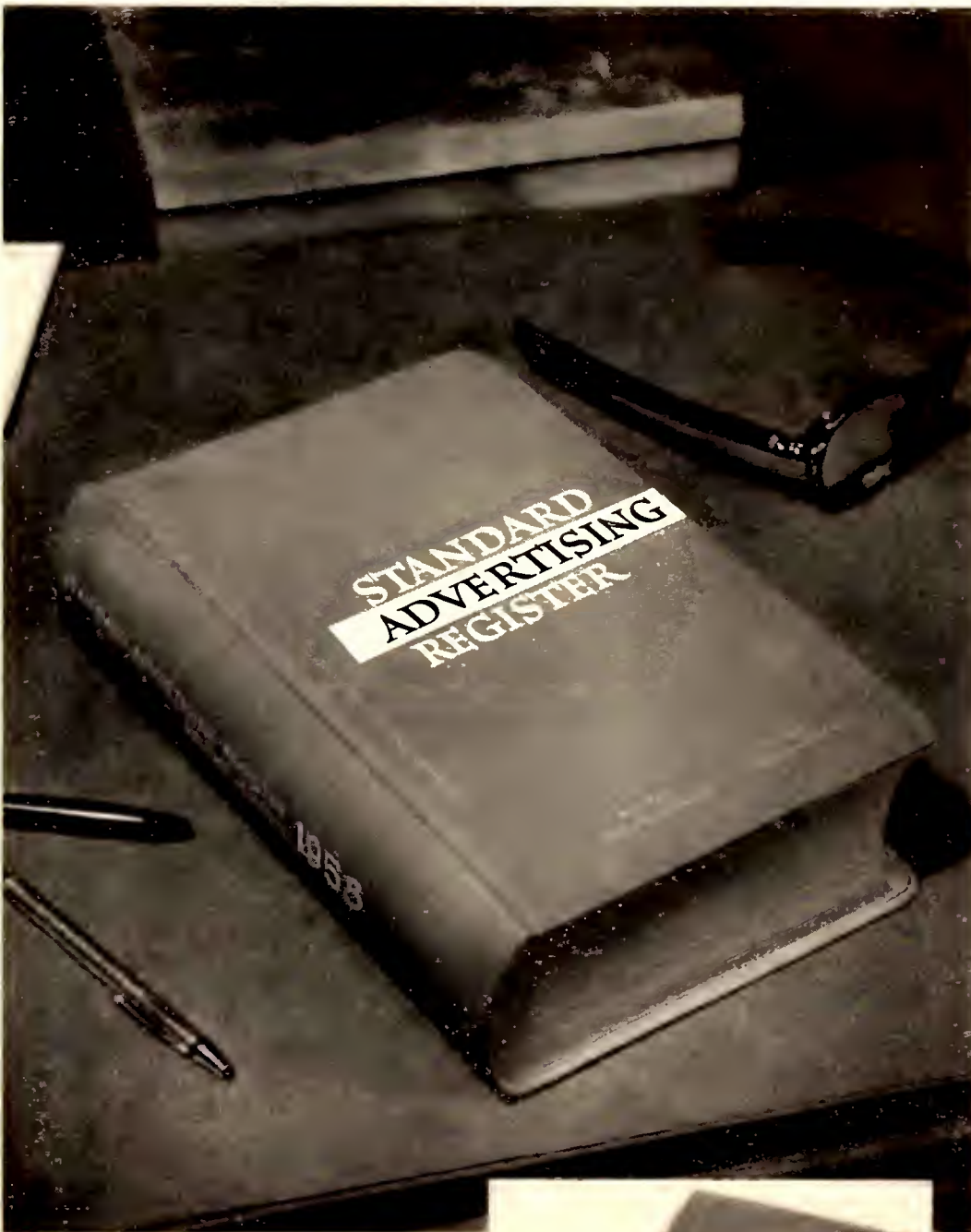
Promotion: WKRC-TV, Cincinnati, is offering a series of contests for five weeks to promote CBS and local viewership, principally in daytime. Winners get weekend in N. Y. and Washington, transported via "CBS Star Train."

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, KVTU, Sioux City . . . **John Stodelle**, local sales manager, KFMB-TV, San Diego . . . **Don Miller**, to the engineering staff, WSVA, Harrisonburg.



consulted
confidently...



by every
field of
Advertising



NATIONAL REGISTER PUBLISHING CO., Inc.

147 West 42nd St., New York 36, N. Y.

333 No. Michigan Ave., Chicago 1, Ill.

2700 West 3rd Street, Los Angeles 57, Cal.

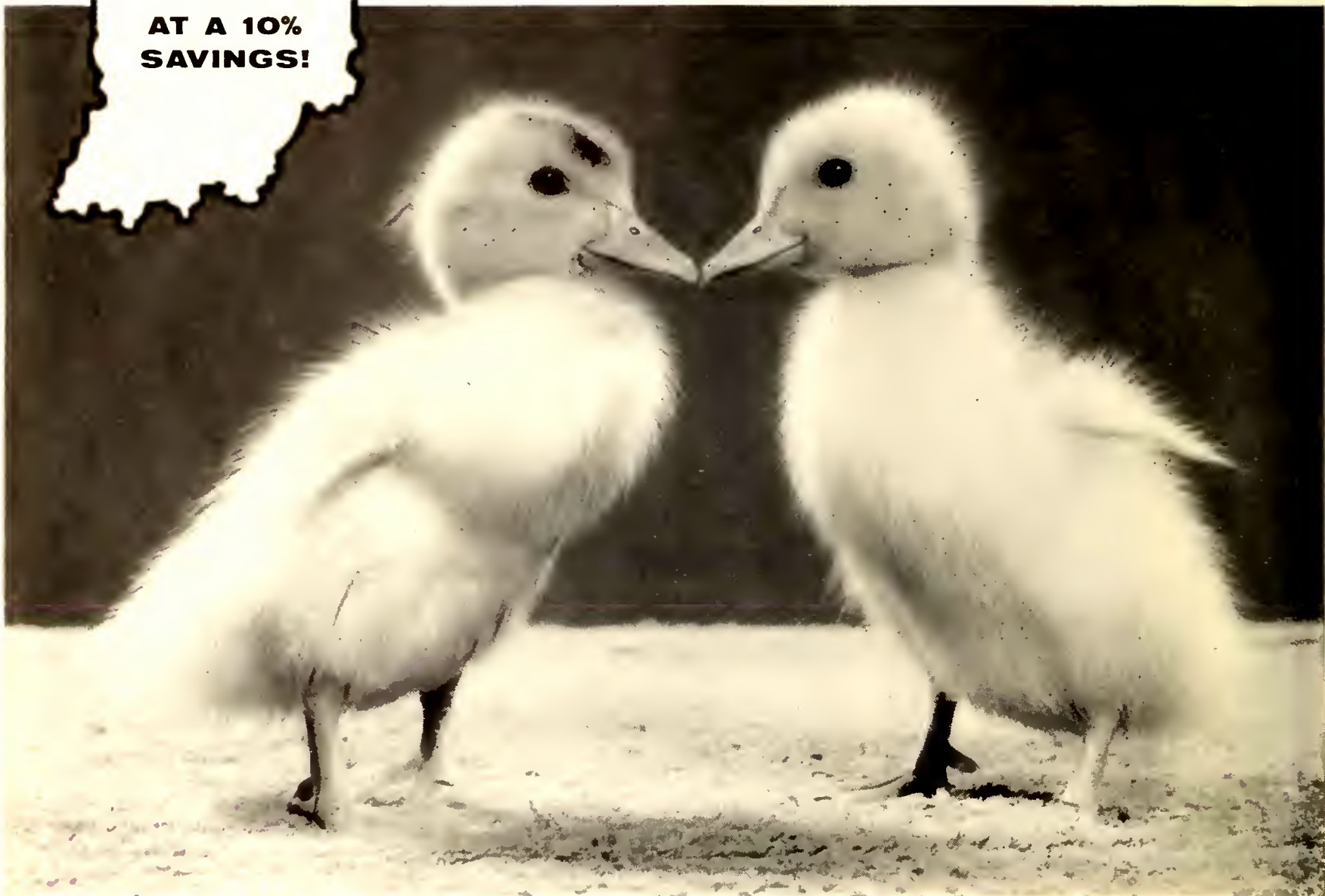
To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

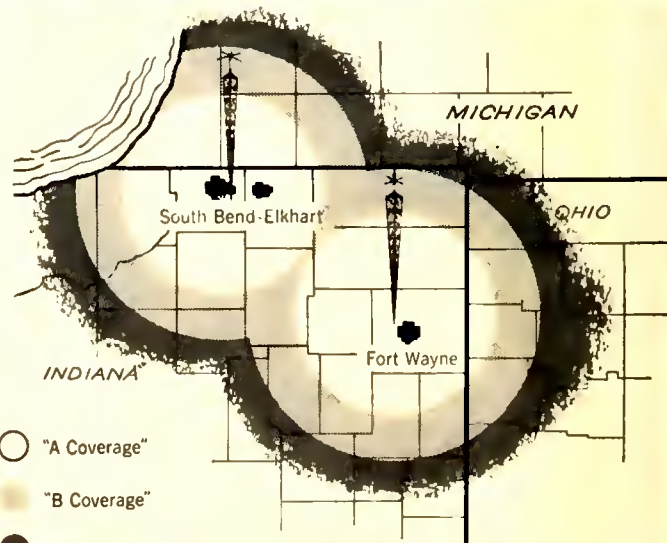
delivers both —

**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!



W S j v
SOUTH BEND ELKHART

28

w k j g
FORT WAYNE

33

WASHINGTON WEEK

3 MAY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

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.

SPONSOR HEARS

3 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

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, Somnex, 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 fueds 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 slidernles take over.



From left: WSB Radio's program director Elmo Ellis, West Virginia Governor Cecil Underwood, Col. Allan Julian, Atlanta Historical Society Director, Don McGannon, president Westinghouse Broadcasting Co.

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.



Affiliated with The Atlanta Journal-Constitution. NBC affiliate. Represented by Edw. Petry & Co.

AT
KDUB-TV
 Lubbock
AMPEX*
 VIDEOTAPE* RECORDING



- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

MUSIC
 MUSIC
 MUSIC



Gets Sales on
WDOK
 1260 KC
 CLEVELAND'S STATION FOR MUSIC & NEWS

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 projec-

tions 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. ▀

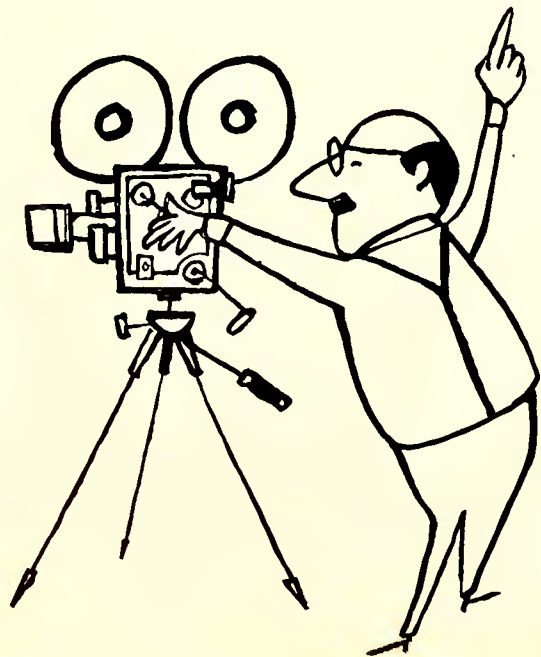
YOUNG & RUBICAM, INC.

Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO
LONDON • MEXICO CITY • FRANKFURT • SAN JUAN • CARACAS



Tinker to Evers to Slattery*



* *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 oppo-

site 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.

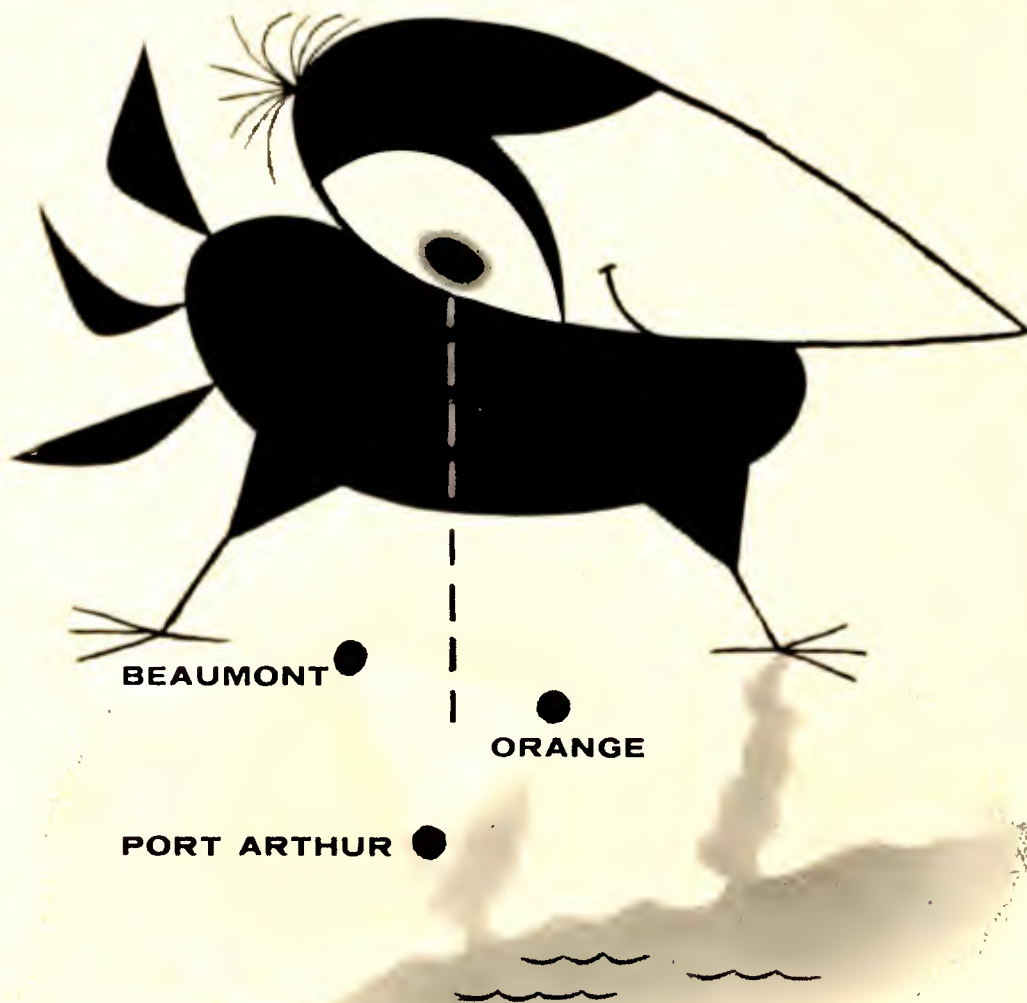
For example, a product may be faded into a scene or faded out, as many other elements or lettering. This is a somewhat less abrupt way than "popping" them in or out. Especially in animation, fades are used in commercials in this way.

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 one 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.

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 a 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 stills, 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 "superimposing" 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 opticals 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 opticals mentioned so far may, on some occasions, be distracting, but there are opticals 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. ◆

KMJ-TV



Leads in Fresno



KMJ-TV in the Billion Dollar Valley of The Bees

Leads in films -- offers 18 top-rated, first-run MGM film features weekly.

KMJ-TV • McCLATCHY BROADCASTING COMPANY • FRESNO, CALIFORNIA • **The Katz Agency** National Representative

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 • BREAST O'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 . . . success stories in your field!

**WDIA is represented nationally
by John E. Pearson Company**

*EGMONT SONDERLING, President
HAROLD WALKER, Vice-President, Sales*

Tv and radio NEWSMAKERS



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 programming 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 KWTW, Oklahoma City, it was announced by Edgar T. Bell, KWTW 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 KWTW 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.



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 2½ 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.



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



Storer Radio

WWVA
Wheeling

WJBK
Detroit

WIBG
Philadelphia

WJW
Cleveland

WSPD
Toledo

WAGA
Atlanta

WGBS
Miami

SPONSOR SPEAKS

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-or-other has been reached by WIP, Philadelphia, which uses this title for press releases: “WIPples and WIPercussions.” *Proving the pun 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-vi-sion, man-i-cot-ti?*

BUSINESS IS GOOD- IN OMAHA!

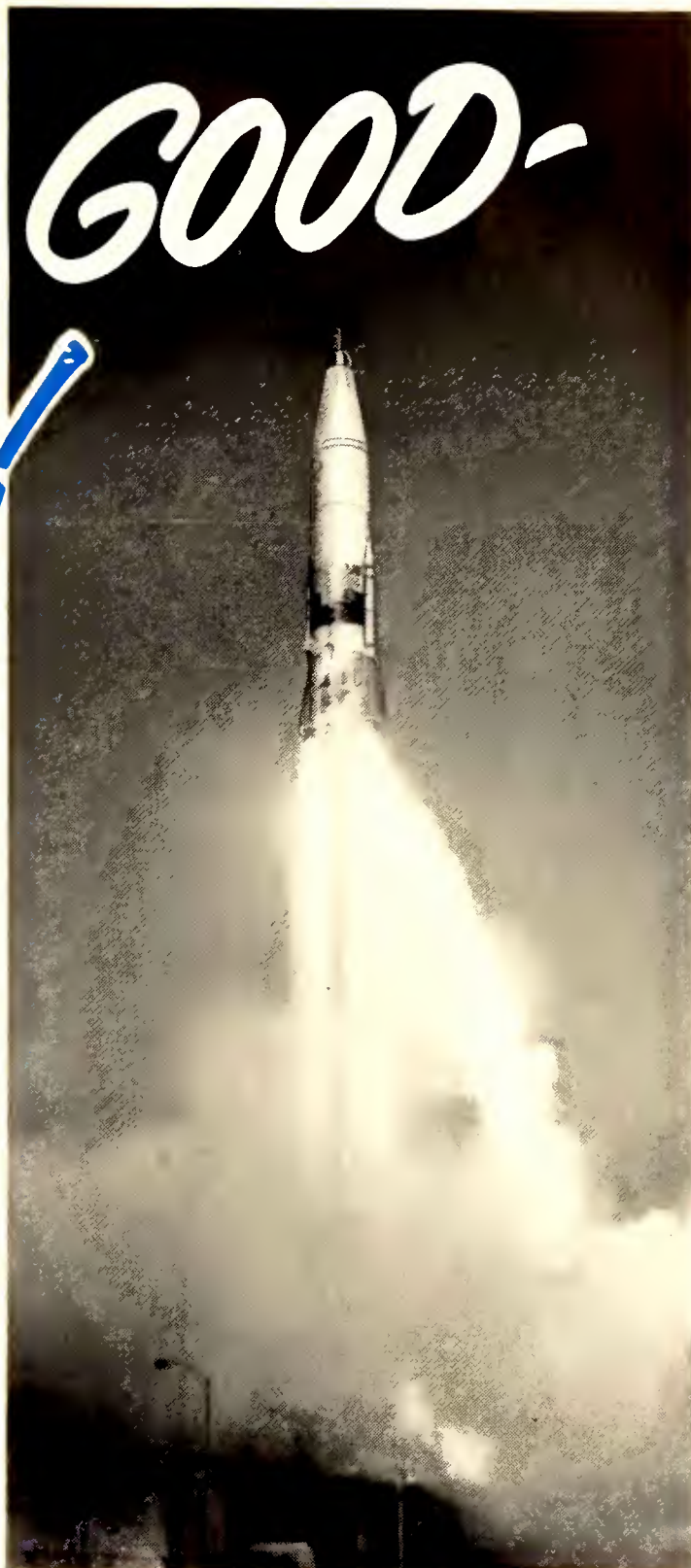
Yes, Business is GOOD in Omaha, home of the Strategic Air Command, which has just been assigned a key role in missiles.

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.

WOW-TV Channel 6 Omaha



FRANK P. FOGARTY, Vice President and General Manager
FRED EBENER, Sales Manager

BLAIR-TV
Representatives



WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY
KRMG, TULSA, OKLAHOMA

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

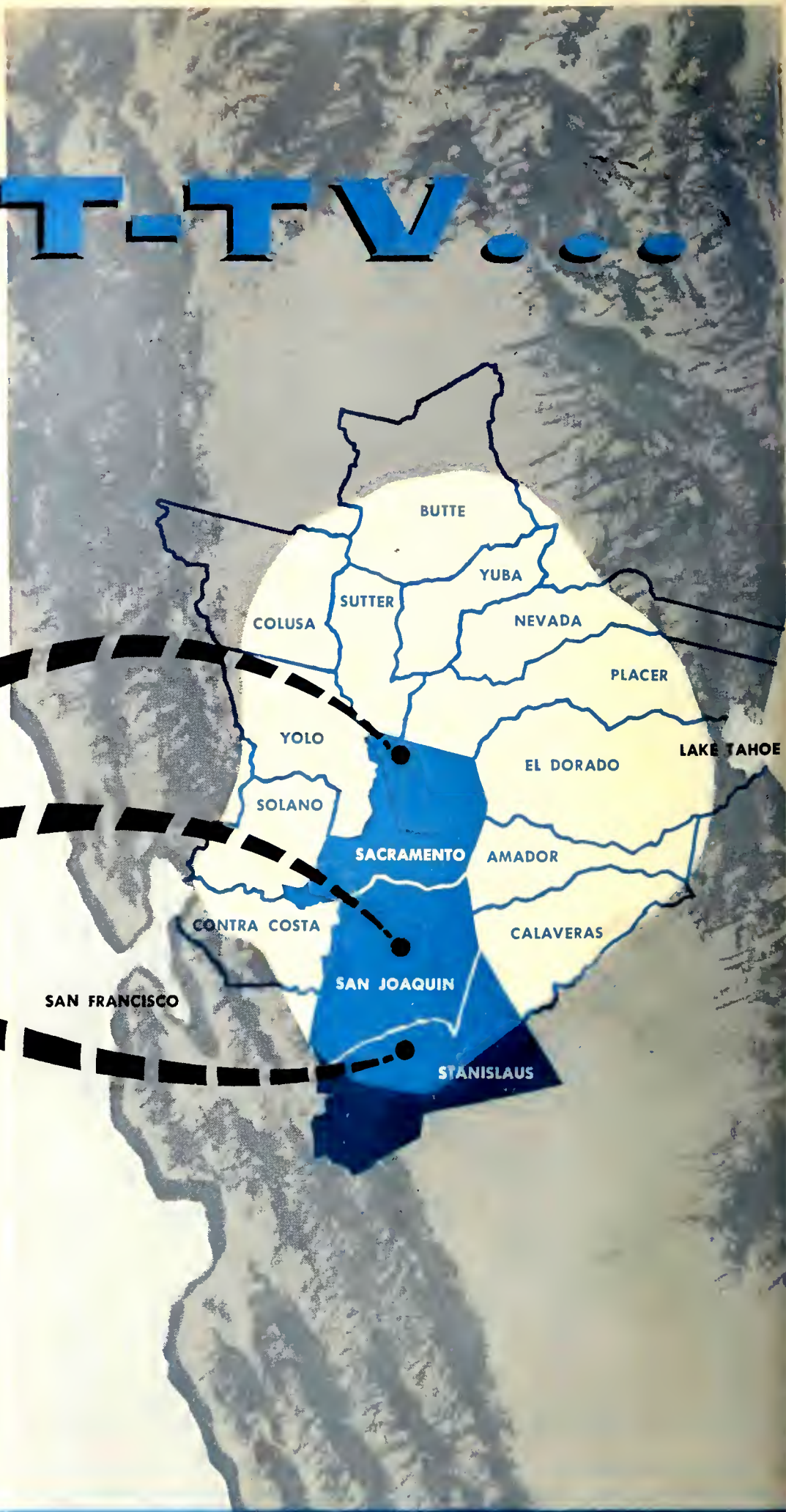
KBET-TV...

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

SACRAMENTO

STOCKTON

MODESTO



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.**

* ARB, Sacramento-Stockton, Feb. 1958, and Modesto, March, 1958

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

KBET-TV CHANNEL 10

SACRAMENTO



BASIC

CBS OUTLET

CALIFORNIA

Call H-R Television, Inc. for Current Avails