

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

"KBOX new bright personalities—
all winners in my book."

Bill Crook, Jr.,
Crook Advertising Agency

"...KBOX programing—a public
service in itself..."

Howard Fisher,
Radio-TV Director, Rogers & Smith

"...Great programing, exciting promotions,
a really sensational station! Welcome."

Bill Dunagon,
Clarke Dunagon & Huffines, Inc.

"Tremendous to hear all that great music
...with little emphasis on Top 40..."

Alex Pappas,
VP, Erwin Wasey — R&R

"...KBOX fresh programing, formidable per-
formers will go a long way in Big D..."

Mitch Lewis,
Mgr. Cauchman Advertising Agency

"KBOX is a much needed station filling
void in the Dallas radio market."

Fred Wilson,
VP, Paul Berry Co.

"A refreshing relief from straight rock
and roll...well balanced programing."

Ted Workman,
Ted Workman Advertising Agency

"...KBOX programing...wonderful
and refreshing..."

Ted Hosbrauck,
Dollos Mgr — BBD&O.



WONDERFUL KBOX!



In just 8 short days of Balaban balanced programing... enjoyable music... bright happy personalities... action central news... 24 hours a day... Wonderful KBOX has put "Dallas in Wonderland." The air is filled with wonderful comments.

SOLD NATIONALLY BY:



Robert E. Eastman & Co., Inc.
NEW YORK, CHICAGO, SAN FRANCISCO

ALABAN

WIL
ST. LOUIS

WRIT
MILWAUKEE

KBOX
DALLAS

STATIONS... IN TEMPO WITH THE TIMES

WHY SPONSORS ARE RUSHING TO DAYTIME TV

With sponsored time periods for fall up 20-25% over 1957, daytime net tv is expanding faster than any other branch of air media. Here's an analysis of which advertisers are buying daytime tv and why

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How shifting affects clients' air strategy

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Pet Milk's merchandising parlay

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WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

NO. 7 IN A SERIES
GLASS

The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market . . . with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.



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

National Rep., George P. Hollingbery Company.

316,000 watts **NBC** network color

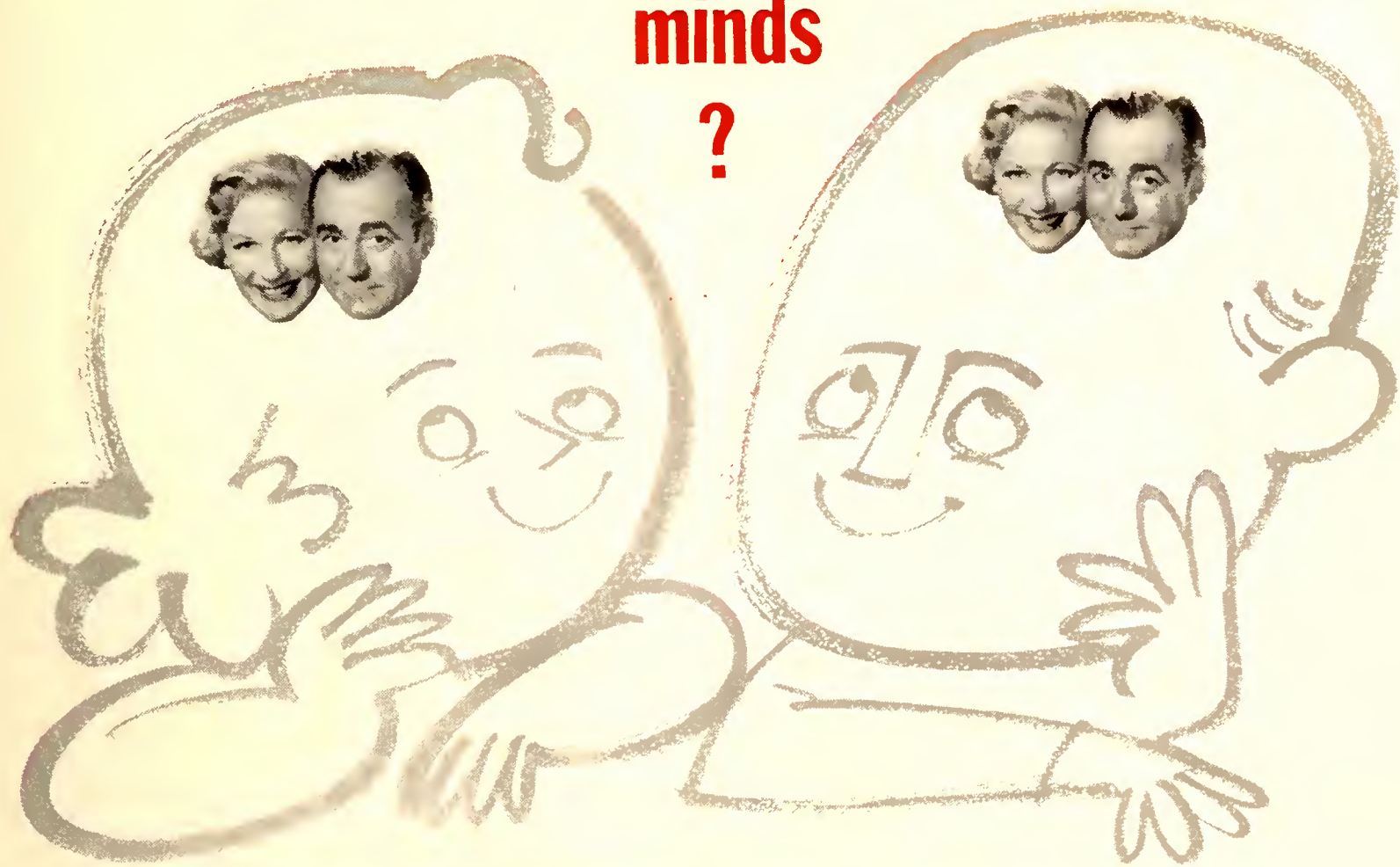
WHEELING 7, WEST VIRGINIA

wtrf-tv
7
CHANNEL

reaching a market that's reaching new importance!

What's on their minds

?



(**What's on yours?**)

There's a raft of laughter on TV in their area tonight, and they've got it firmly on their minds. They're not going to miss it!

For "I Married Joan", with Joan Davis and Jim Backus, is *now available* ... a natural for the whole family to watch ... including the family breadwinner, who's had to miss the day-time showings up to now.

Nothing sells better than laughter — and here are 98 wacky and ingeniously-plotted segments cram-packed full of laughs. Watch 'em, clock 'em —there's a laugh a minute!

For night-time showing ... for strip showing ... "I Married Joan" is a honey of a show, just right to make sponsors in your area awaken with interest.

Call your Interstate Television representative about "I Married Joan" now!



NEW YORK, N. Y., 445 Park Avenue, MUrray Hill 8-2545
DALLAS, TEXAS, 2204-06 Commerce St.
GREENSBORO, N. C., 3207 Friendly Road

SAN FRANCISCO, CAL., 260 Kearny Street
CHICAGO, ILL., Allied Artists Pictures Inc., 1250 S. Wabash Avenue
TORONTO, CANADA, Sterling Films Ltd., King Edward Hotel

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Beeline stations provide complete sports coverage including live broadcasts of outstanding local events. Four of the Beeline stations carry San Francisco Giant baseball. Beeline stations also coordinate with Bee newspaper sports staffs to insure thorough coverage and keep the sports audience tuned to the Beeline in the Billion Dollar Valley of The Bees.

These mountain-ringed radio stations, purchased together, deliver more radio homes than any combination of competitive stations . . . *at by far the lowest cost per thousand.*

(Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative



FIRST ON THE PHILADELPHIA SCENE

YET KNOWN THROUGHOUT THE NATION



WIBG • RADIO 99

In the 1790's the United States Mint in Philadelphia produced the first Silver Dollar. Today MORE advertisers spend MORE dollars with WIBG-RADIO 99 — First in Philadelphia!

WIBG commands first place with Philadelphia audiences for total rated time periods, 7 days a week!*

Cash in with WIBG-RADIO 99 . . . where your advertising dollar goes farther naturally . . . and where big audiences mean big listening . . . and big results! Call Joe Conway or your Katz man today.

**C. E. Hooper—April, May, June—1958*



Storer Radio

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

NEWSMAKER of the week

There's no question now: CBS Television Spot Sales is the "proving grounds" for CBS TV o&o managers. John Schneider this week was slated to be the third successive Spot Sales graduate assigned to the general management of a CBS TV o&o. His coming berth: WCAU-TV, Philadelphia.

The newsmaker: Following in the footsteps of Sam Cook Digges to WCBS-TV, Frank Shakespeare to WXIX and George Clark to KNXT is John Schneider, who will move into WCAU-TV, Philadelphia, as sales manager, upon the FCC's approval of the station's transfer. Each of these CBS station executives was first trained at CBS Television Spot Sales, with this coincidence: Digges and Clark were Schneider's two immediate predecessors at the helm of the unit.

All these promotions stem from a sound philosophical concept evolved long ago by CBS top management. The focal point of the thinking behind this system of talent development: a major station's single source of revenue — often well over 50% — national spot. If the station's No. 1 executive is to operate successfully he should be thoroughly conversant with not only the sources of this revenue but the peculiar needs, problems and strategies of the various national spot advertisers.

For the last two years, John Schneider was general manager of CBS Television Spot Sales, representing 14 outlets in which he had "observatory" experience of some 50 stations, including CBS competition.

Following a few years with local Chicago stations, Schneider first joined CBS Television Spot Sales in 1950 as an account executive. After a two-year transfer to the New York office, he returned to New York as eastern sales manager.

Schneider's interests extend far beyond minutes, twenties and I.D.'s. One of his first plans for fall programming at WCAU-TV is to build a new "reasons why" perspective into news and public affairs programming — probing into local news to discover long-range motives and trends in municipal happenings, and giving the greatest possible community accent to the WCAU-TV image and voice.

A graduate of Notre Dame, Schneider is married and has two children. His chief recreations are sailing and tennis.



John Schneider

WHLI

THE VOICE OF LONG ISLAND

10,000 POWERFUL WATTS

reaching 5,500,000 people . . .
at an AMAZINGLY LOW, LOW
COST-PER-THOUSAND!

DELIVERS THE
2nd LARGEST MARKET
IN NEW YORK STATE . . .
GREATER LONG ISLAND
(NASSAU-SUFFOLK)

AUTO STORE SALES
\$424,777,000

"PULSE" proves WHLI HAS THE
LARGEST DAYTIME AUDIENCE IN
THE MAJOR LONG ISLAND MARKET.

→ 10,000 WATTS
WHLI AM 1100
FM 98.3
HEMPSTEAD LONG ISLAND, N. Y. *the voice of
Long Island*

Paul Godofsky, Pres. and Gen. Mgr.

Represented by Gill-Perna

17.8 A.R.B.?

Yes, and fifth



Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse-153 programs
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue-156 programs • American Legend-80 programs

run, too!



TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of 17.8 against "Do You Trust Your Wife?" with 4.9 and "Movie Time" with 4.8. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of 12.3 against "The Morning Show" with 5.1.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: *Beech-Nut Life Savers, Inc.* • *The Bon Ami Company* • *Brown and Williamson Tobacco Corp.* • *Continental Baking Co., Inc.* • *The Procter and Gamble Co.* • *Standard Brands Incorporated* • *Whitehall Pharmacial Company*

Produced by Hal Roach, Jr. • A Roland Reed Production

Call the leader
in strip programming



OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

REPRESENTATIVES:

Atlanta • Jackson 2-4878
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

WHAT IS A TIMEBUYER?

A timebuyer is a club-wielding sportsman who keeps ahead of the game by chipping away at his market list with verve and gusto.

WHAT DOES HE DO?

He buys

WGBI

radio

Scranton—
Wilkes Barre

because the station has consistently increased its dominance over its combined market since 1925.

In the latest Scranton-Wilkes Barre Pulse, WGBI has 45 per cent more listeners than "Station B," and 325 weekly quarter-hour wins — 305 more than its closest competitor.

CBS Affiliate

Represented by **H-R**



Mrs. M. E. Megargee, President • Richard E. Nelson, General Manager

Timebuyers at work

Anita Wasserman, Lawrence C. Gumbinner Agency, feels that "no matter how we fight them, preconceptions are part of our lives as timebuyers or salesmen. We're human. But unless we accept change, we'll find today's preconceptions are tomorrow's dead campaigns. A while ago, 'Top 40' meant raucous, ear-jangling fare. Today, there's a difference between 'Top 40' with good, balanced programming, excellent news and local acceptance—and 'Top 40' without." Anita is especially concerned with the bugaboo of the "traditional buyer," who only buys big—power or ratings, and the "traditional salesman," who sells the same way. "Traditional buyers won't change quickly," Anita says. "They need unpteen surveys covering a 12-month period. Suddenly a non-traditional station upsets the entire market. Salesmen, without market research to work with, hold on to their preconceptions. Buyers, too. Power and rating-itis just freeze the imagination and keep preconceived notions alive. And when buyer and salesman can't accept the facts of change, the client gets left somewhere in the middle."



Helen Davis, asst. media director, Clinton E. Frank, Inc., Chicago, thinks that there is no room for single-media-mindedness in buying a schedule for a client. "Marketing problems are so complex and business so competitive today that it requires a combination of media for results," Helen says. "This means that the buyer must have experience in both broadcast and print and be able to consider each medium without bias. He knows, for example, that radio gives him 98% coverage of all U. S. families, that its cost per 1,000 is low, that it has flexibility and that it can integrate the message with the entertainment. But he also knows that it has a great deal of waste circulation, that the message is perishable, that good time segments are sometimes difficult to get and that it has no eye-appeal. So to accomplish his purpose, he might combine his radio schedule with tv, where he gets solid identification and where the product can be demonstrated, and with newspapers, where he gets special position and dealer tie-ins. The combination to be used in a campaign depends, of course, on the product."



So to accomplish his purpose, he might combine his radio schedule with tv, where he gets solid identification and where the product can be demonstrated, and with newspapers, where he gets special position and dealer tie-ins. The combination to be used in a campaign depends, of course, on the product."

THE BIG MOVIES ARE ON

CHANNEL 8
WJW-TV
CBS • CLEVELAND, OHIO
Represented Nationally by The Katz Agency, Inc.

THE GREATEST NUMBER OF THE HOTTEST
TITLES WITH THE MOST FAMOUS STARS IN
THE BEST PACKAGES ARE THE BIG MOVIES!

WARNER BROS, 20th CENTURY FOX, UNITED ARTISTS



Storer Television

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WVUE-TV
Wilmington-Philadelphia

WSPD-TV
Toledo

"They can't spend it if they ain't got it!"

YOU might not agree with the grammar, but the homespun logic of that saying cannot be disputed.

You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available . . . then you have no sale.

BUT...



has it!

This 3-Country Metro Area

RANKS 8th

**IN THE NATION
IN PER FAMILY
INCOME—\$7,562.00**

Source: May 10, 1958
Survey of Buying Power

. . . and WeeReBeL sits right on top of this rich market. Survey after survey proves that audiences prefer WRBL and WRBL-TV, and that these stations completely dominate the gold-mine market of Columbus, Georgia.

They buy it when it is seen or heard on

WRBL

AM — FM — TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Sponsor backstage

Radio has use for all programing

The promotion battle between the radio networks and the independent stations on one level, and the battle between non-web affiliates who believe in so-called Top 40 and those who don't (on yet another level) has become increasingly ludicrous. And, what's more to the point, has damaged radio over-all as an advertising medium.



One camp consistently tries to prove that the listeners of one station are young idiots with no buying power whatsoever; while the rival camp merely claims that the competition has no listeners at all with the exception of a handful of 80-year-old ladies who use ear trumpets. The net result is that agencies and advertisers begin to wonder whether any radio station or network has any listeners who might buy their products at all.

The fact is that radio stations, like any other enterprises, are made up of individuals, and the policies of the stations vary as widely as do the business and living philosophies of their managements. In thinking about this for a moment, before writing this piece, I call to mind just a few friends of mine who operate stations, and whose policies differ most drastically in some respects, but are similar in some most important ways. Notably in service to their listeners.

Ben Strouse in Washington, D. C., for example, heads up a station, which is one of the most important popular music stations in the East, WWDC. Record company exploitation folks, music publishers' pluggers, artists, et al, flock around the headquarters promoting their wares in droves. In the disgracefully loose terminology which has afflicted the broadcasting business and certain segments of the trade press of late, Ben's WWDC might even be called a Top 40 Station.

A well-rounded station

In truth, WWDC—among other features—is about as well-rounded as Brigitte Bardot. Music, top pops or otherwise, is just one of its programing elements. In the sometimes risky area of editorializing, for example, WWDC does a consistently outstanding job, marked by intelligent research and reporting and fearless presentation. Over the past several months WWDC has run strong editorials on such diverse subjects as the Bureau of Internal Revenue department policy of taking unemployment checks from some jobless people who owe back taxes; Government waste; a smelly Sewage Disposal situation in Prince George's County in its listening area; and a number of others.

Typical of the slug-'em tone of the station's editorial approach is this commentary they recently carried on the Government waste campaign:

“. . . No one in his right mind objects to defense leaders getting together to talk shop. WWDC also agrees that all work and no play will make even a Defense Department bigwig lose his mental luster. But—as a matter of fact—only nine hours during the three days

Looking down on Irving R. Levine, left, NBC's man about Moscow, and KOMO's Keith Jackson, are St. Basil's Cathedral and the Kremlin



New Voice from the Shadow of the Kremlin

He is the witness and the witnessed of history. Nearby, at the Khimkinskoe Reservoir, Moscow, are six sleek racing shells—one from the University of Washington, the others, Russian. Soon, the taut expectant crews will send them hurtling to the finish line and the magnificent tableau of an international sports event will unfold 7,544 miles away—Keith Jackson, KOMO, Seattle, reporting direct via radio and on-the-spot TV film coverage.*

This is history's first live, direct broadcast of an athletic event from Russia. This is broadcasting's remotest mote. This is responsible broadcast journalism. This is . . .

KOMO-TV and KOMO Radio, Seattle • Sold by NBC Spot Sales

The world first learned of the two and one-half length U of W victory through Jackson's live broadcast



The **SELL**ibrated (and only full powered) station in the **GOLDEN VALLEY** (Central Ohio)

WHTN TV

CHANNEL 13
Huntington-Charleston, W. Va.
serving 4 states and 5 prime cities

A COWLES OPERATION
Get the dollars and cents story from Edward Petry Co., Inc.

Watch for her!

OUR
"Coverage that Counts!"
GIRL

WJIM-TV
covering
Lansing - Flint - Jackson for CBS

Sponsor backstage *continued . . .*

were devoted to conferences.

"Here were some of the extracurricular activities provided by the men who direct this country's defense:

"Three special stages were built at Quantico to put on a musical show. Marine corpsmen spent more than a month rehearsing for the big whingding.

"An airplane flew all the way to Florida to pick up palm trees and coconuts to be used in the production. Another plane flew to New York and back to bring in costumes for the cast.

"Marines were excused from other duties so they could be golf caddies. An 18 thousand dollar, 36-foot-yacht maintained at Quantico was at the disposal of the visiting dignitaries.

"Nobody is ever likely to add up what all these extras cost the taxpayer. But the whole thing smacks of a king-sized Gowym . . . a high-level goof off with your money."

All around the country, day in and day out, stations of all types are running solid services for their communities, *plus* music of one type and another.

In Waterloo, Iowa, for example, Alan Henry, manager of the Josh Higgins Broadcasting Company, which runs KXEL, has done such an outstanding job of service to its farm audience that its gross has leaped from \$35,000 a year to \$200,000 per year inside of two years. In nearby (but much more metropolitan) Des Moines, KIOA, as just another example, had Ray Carnay, its public relations director, cover the Castro rebellion in Cuba, with daily reports to KIOA and its sister Kamin station, KAKC in Tulsa, Oklahoma.

An opportunity to serve

And just the other day I got a letter from a couple of friends of mine named Lee Gillette and Ken Nelson, who just bought a little station, KRKS, in Ridgecrest, Calif. Lee and Ken are two of the ablest musical experts in the nation, having a vast background in classical, popular and country music. Yet in outlining to me their plans for the little 250 watter, here's what they wrote:

". . . Our market has great potential, with a current over-all coverage of about 30,000 people. Being in the northern end of the Mojave Desert, these people depend greatly on local radio for entertainment and information, which gives us a good opportunity to be of service . . ."

Get that stress on service? Right from a couple of new—and believe me, very hip—broadcasters. That's truly the keynote with most broadcasters, network or indie, Top 40 or classical. And the sooner stations stop tearing each other apart, and throwing false emphasis on each other's weaknesses, the sooner all stations will be the better for it. And the less likelihood that radio's fine recent progress will be arrested.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.



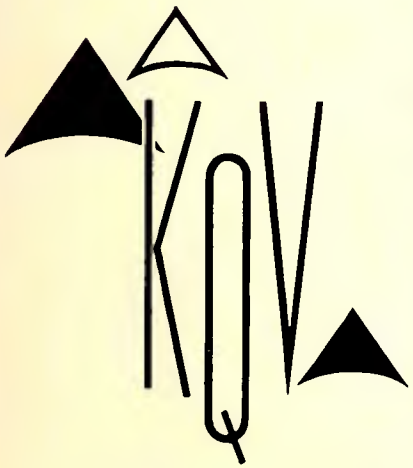
A TERRIFIC RATING BOOST IN PITTSBURGH

KQV is climbing steadily toward the top of the rating ladder. **Pulse** shows KQV a solid third in the morning and a strong second in the afternoon — just one percentage point away from second and first.

Latest **Hooper** agrees, too.

Radio has changed in Pittsburgh, paced by the exciting, dramatic new program format of KQV, now delivering more homes per dollar than any other station in the area.

Check general manager Ralph Beaudin or your Adam Young representative for availabilities . . . ratings . . . the full story of the new sound in Pittsburgh!



PITTSBURGH

ADAM YOUNG INC.

NEW YORK • CHICAGO • ST. LOUIS • ATLANTA • LOS ANGELES • SAN FRANCISCO • DETROIT



WHAM! That's the kind of impact the Dodgers have had on Los Angeles, where KMPC's baseball broadcasts reach as much as 20% of all Metropolitan radio homes in a single quarter hour...a big 66% of all sets in use! / But KMPC's wide edge on all other Los Angeles stations—half again as much average quarter-hour audience as the next independent, 38% more than the top network outlet—is far more than baseball alone. Even in pre-season months, KMPC's lively combination of first-hand news reporting, mobile-

fleet traffic bulletins and music gave the station the greatest number of listeners in Metropolitan Los Angeles. / You still get a selling share of Los Angeles' most effective station. Just call KMPC or AM Radio Sales now!

KMPC

A GOLDEN WEST BROADCASTERS STATION



OM! That's the way KSFO's ratings have soared in Metropolitan San Francisco. One reason: Major League baseball. KSFO's exclusive broadcasts of the games played by the San Francisco Giants capture as much as 73% of the evening audience...help put KSFO's total tune-in ahead of its closest competitor by a whopping 58%! / And baseball is only one reason for KSFO's long lead in audience. Each weekday morning, for example—hours before baseball—KSFO's Don Sherwood leads off with the biggest audience on San Francisco radio. In fact, in-home or out-of-home,

morning, afternoon or evening, weekdays or weekends, KSFO is by far the most listened-to station in the 6-county Bay Area. / For the biggest audience now...and an even better buy ahead, just call KSFO or AM Radio Sales.

KSFO

A GOLDEN WEST BROADCASTERS STATION

Family Radio Reaches Them All!

Ratings show Bartell Group stations **FIRST** . . . and reach more members of the family. "Radio For Family Life" requires talent and imagination. No short cuts. More work — but worth it!



BARTELL GROUP **FAMILY RADIO**

is based upon service and entertainment for the whole family . . . Emphasizing optimism, happiness, generosity, decency, patriotism . . . Homely virtues, basic values in family life.

Bartell It... and Sell It!

**BARTELL
FAMILY
RADIO
COAST TO COAST**

- kya** 1260 SAN FRANCISCO
- woky** 920 IN MILWAUKEE
- wild** 1090 IN BOSTON
- kcbq** 1170 IN SAN DIEGO
- wyde** 850 IN BIRMINGHAM
- wake** 1340 IN ATLANTA

AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

23 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

As fall draws nearer, the business melody along Madison Avenue gets more optimistic and cheerful.

Here's how admen read the portents:

- The industrial recovery (except in autos) is picking up much momentum.
- Personal income has reached a new high. Retail sales remain firm.
- The inventory squeeze is on as the consumer yen for more goods asserts itself.

At the agencies, there's a rising tempo of wrapping up plans to take effect around the beginning of the year. Also, clients are inquiring about what's available for an early ride in network tv and the spot media.

The reps meantime are getting lots of calls that presage a sharp reawakening of the pre-recession buying rhythm.

There's a patch of gloom, though: Spot might as well reconcile itself to dismal takings out of Detroit.

SPONSOR-SCOPE this week canvassed reps in the auto city and found them pretty much agreed that it will be the worst fall in Detroit's spot tv history. Not much sunshine is expected until next spring.

One straw that Detroit reps had been clinging to was the prospect of a Cadillac drive in the top 50 tv markets; also that Pontiac, always a heavy spot user, would repeat this fall. Both hopes have vanished (and that about applies to Chevrolet, too).

The exception: Some tv spots from Oldsmobile just before new model unveiling.

As for spot radio, its use as a supplement to Detroit's tv network programming will be of paltry dimensions as compared to what will be spent in network radio.

Spot promoters might as well face it: They've got a bigger job than ever in selling Detroit on the strategic values of the medium.

The biggest stumbling blocks (for spot tv in particular) are the dealers.

They like the "prestige" of a big network personality program and get a glow out of identification with it (as well as a conversational gambit in the showroom).

Hence, almost like a refrain, the Detroit retort to a spot pitch is: "Yeah, but the dealers like network; they say it stimulates showroom traffic."

Apparently, spot tv has before it the task of showing via a well-documented story how the medium is a showroom-puller.

You can look for a spurt of spot activity out of St. Louis this fall.

Reps on the scene this week reported that the spark has come from D'Arcy which has several tv and radio campaigns in the making.

Among them is Budweiser, which is going very heavily into spot tv.

General Electric might start loosening its pursestrings soon for air media in a big way.

Westinghouse is upping its sales-stimulating money all along the line; in fact, its share of the market in whitegoods and small appliances has reached phenomenal levels.

By TvB's count, national spot tv billings for the second quarter of this year (\$130,353,000) were 9.7% better than for the like period of 1957.

The total for the six months of 1958 was \$240,416,000, or 6% above the six-month tally for 1957. (Meantime national spot radio was 7.8% ahead on the first half, according to SRA.)

National spot radio campaigns for the fall kept popping away for a second consecutive week. The latest include:

- Nabisco, for eight weeks, 15 a week, in 80-90 markets, via McCann-Erickson.
- Minapoo Shampoo (Gumbinner), minutes for 13 weeks in 30 markets.
- Calumet Baking Powder (Y&R), minutes in the Southwest.
- Hit Parader (BBDO), substantial expansion of current schedules and markets.
- White Owl Cigar (Y&R), minutes, in 60 markets.
- Burnett's Vanilla Extract (Geyer), 10-second saturation, in over 80 markets.
- Griffin Shoe Polish (Geyer), 10-second saturation in 80-90 markets.
- Murine (JWT, Chicago), daytime minutes, 12 per week, in 45 markets for six weeks.
- Acousticon (Mohr & Eicoff, Chicago), two-and-a-half-minute spots.

P&G now has four of its associate media directors so routined that each of them can make personal visits to at least four tv markets per month.

The foursome refer to their visits to tv stations as "impression-gathering."

They ask direct questions about the station's operation, look into triple-spotting and product protection, review P&G buys, and pose this significant query:

Has the station management recently pondered whether the station's rate structure isn't somewhat antiquated? (In other words, it may have been all right when set up, but changing conditions could call for an overhaul of the ratecard.)

An agency could hardly be more forthright than N. W. Ayer in its letter to stations this week in connection with a forthcoming Hamilton Watch campaign.

After detailing the sort of information it wants from radio stations and the sort of extras it would like, the agency bluntly notes:

Don't bother answering unless you're the best station in the market, because we won't even consider you otherwise.

The campaign starts 20 October, will run for eight weeks, and calls for a schedule of early morning minutes, preferably news and weather programs. (Tapes are a "must" from stations competing for the business.)

P&G was the top spender in national tv spot for the second quarter of 1958, according to TvB's count. The first twenty spenders for that period:

NAME	GROSS BILLINGS	NAME	GROSS BILLINGS
1. P&G	\$8,454,700	11. Philip Morris	\$1,339,400
2. Lever	4,636,800	12. National Biscuit	1,286,300
3. Colgate	4,180,400	13. Carter Products	1,253,600
4. Brown & Williamson	3,237,700	14. International Latex	1,188,400
5. General Foods	3,110,300	15. Coca-Cola—Bottlers	1,118,500
6. Adell Chemical	2,961,800	16. Sterling Drugs	1,109,200
7. Continental Baking	2,390,500	17. Charles Antell	1,095,400
8. Miles Laboratories	1,917,200	18. Warner-Lambert	1,073,600
9. American Home Prod.	1,880,500	19. Standard Brands	967,600
10. P. Lorillard	1,653,200	20. Pepsi Cola—Bottlers	967,000

(See 30 August SPONSOR for analysis of top 100 tv spot advertisers.)

If you've ever wondered what's become of the technique of cutting-in local announcements on network programs, this will bring you up-to-date.

Handling the service has become **too expensive** for most advertisers' pocketbooks and, anyway, the **practice makes the affiliates unhappy**. They think they're being deprived of money that might become theirs via spot.

A bright sign for the tv networks and their affiliates: **The average station lineup will be back to what it was at the start of the 1957-58 season.**

There was some clipping of smaller markets in April and May.

Meanwhile completion of network lineup details—particularly in smaller markets—apparently is **being held up while agencies wait for or digest NCS #3.**

(See article, How Will Agencies Use NCS #3"? on page 44.)

Both CBS TV and NBC TV are keeping their eyes cocked on the revamped nighttime schedule that ABC TV plans to announce this week.

The two big changes: **Disneyland to Friday 8 to 9 p.m.** and the **Lawrence Welk Monday night session to Wednesday 7:30 to 8:30 p.m.** (Disneyland thus would be pitted against Trackdown and Jackie Gleason.)

Says an ABC TV sales executive: "When all the changes are resolved, **our nighttime schedule really should have a 'new look.'**"

How do you assure a client that he hadn't been too hasty in making his network tv commitments in the spring—and at list prices?

A topline agency, confronted this week by a client who raised the question after hearing about cut-rate practices, had this explanation:

All that it could say was that **by buying early the client got the full benefit of being able to merchandise his programs long in advance of their starting date.** If he had bought late, the merchandising value would have been much smaller.

The cost efficiency of daytime tv has been increasing much faster than its nighttime counterpart.

Here's a comparison—included in NBC TV's latest daytime presentation—that shows how these two areas of tv have been faring in terms of **cost-per-1000-homes:**

YEAR	DAYTIME TV	EVENING TV
1956	\$1.93	\$3.55
1957	1.73	3.63
1958	1.43	3.43

Source: Nielsen, March-April.

(See article, **Daytime Tv Explodes Into Major Ad Medium**, page 31.)

CBS TV station relations thinks it's time to ask affiliates for their reaction to the network's experiment with the daytime 60-second chainbreak.

There'll be a questionnaire for them on the subject immediately after the meeting of the CBS TV affiliates advisory committee in Bermuda in a few days.

The experiment applied to the 12:30 p.m. period went into effect 15 April.

SPONSOR-SCOPE's look-in this week on how the experiment has fared brought these two opinions:

CBS TV SALES DEPARTMENT: Our affiliates **don't seem to be clamoring for an extension** of the idea; moreover, it seems that a few of them have been crowding several 20-second spots into this chainbreak instead of selling it as a minute.

CBS TV SPOT SALES: The experiment has **worked well** with our o&o's. They certainly could sell more of them. They fit perfectly for daytime sales.

NBC firmly denies a report making the rounds of Chicago this week that its future plans included the sale of WNBQ and WMAQ.

Says a top-ranking NBC official: "You can bet a thousand for me that it **won't happen.**"

According to the talk along Michigan Avenue, what with WNBQ worth well over \$25 million and WMAQ about \$10 million, **RCA would be achieving two goals** at one stroke: (1) picking up a big chunk of **money for expansion**, and (2) **anticipating at least one adjustment** eventuating from the Barrow Network Study Report.

Signs keep pointing to the eventual elimination of Chicago as a tv production center for NBC.

RCA Victor keeps taking over more and more of the studio space (including color) in NBC's Merchandising Mart layout.

The speculation is that eventually the **major points of NBC TV origination will be limited to New York, L.A., and Washington** (where the network this year unveiled a veritable showplace for color transmission).

A&P may join Vick as a participant in the NTA Film Network this fall.

Vick is committed for about \$1 million. It gets three participations a day five days a week in two of NTA's half-hour shows, and 10 participations a week in the hour-long TV Hour of Stars.

The contract runs 26 weeks and is **reported to include a guaranteed rating, via multiple stations, in a few markets.** Morse International is the agency.

From Canada comes the report of a meter that actually measures how many people, in terms of men, women, and children, actually viewed a program — not merely tuned it in.

The developer of the meter, **International Surveys, Inc.,** adds that it also can **provide the number of people who viewed a particular commercial.**

(See the **Canadian Issue, 30 August SPONSOR,** for more on this and other air media developments across the border.)

CBS, Inc., came through the first six months of 1958 with a bigger pre-tax profit than RCA,

Their comparative profits: CBS, \$27,288,000; RCA, \$27,088,000. **CBS was up 24%; RCA was down 33%.**

Stations in smaller markets aren't knuckling down to the continuing reduction of the average national advertiser's spot tv lists. On the contrary:

Many station managements, agencies have found, are taking this trend as a **challenge to their ingenuity and resourcefulness.** So they're working harder and **with more savvy.**

The strategy they're using to have their market added to that list: (1) **Keeping in close contact with the advertiser's local distributor,** district manager, wholesaler or salesman; (2) **providing them with proof** that a product fares best if it is presold for the dealer via local media; and (3) letting these **middlemen carry the message** themselves to the proper authorities in the advertiser's marketing setup.

A supplementary step that is proving effective: **Advising the rep of what's going on,** so that he, in turn, can keep the agency up-to-date.

For other news coverage in this issue, see Newsmaker of the Week, page 5; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 59; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 57.



WOW! What a tower! What a signal! What great studios!
What pro performance! You get it all on powerful new
WTAE, Channel 4, in the important Pittsburgh market.
Take TAE and see. But first see the Katz man.

**ON-THE-AIR SEPTEMBER 14
BASIC ABC IN PITTSBURGH**

WTAE 4
BIG TELEVISION IN PITTSBURGH CHANNEL

REPRESENTED BY
THE KATZ AGENCY

ACTION!

ADVENTURE!



DARING!



MACKENZIE'S

**A FIERY CHAPTER
IN U. S. HISTORY!**





RICHARD CARLSON

A great star in his greatest role,
... as Col. Ranald S. Mackenzie

RAIDERS”

THRILLING!
COLORFUL!
PANORAMIC!

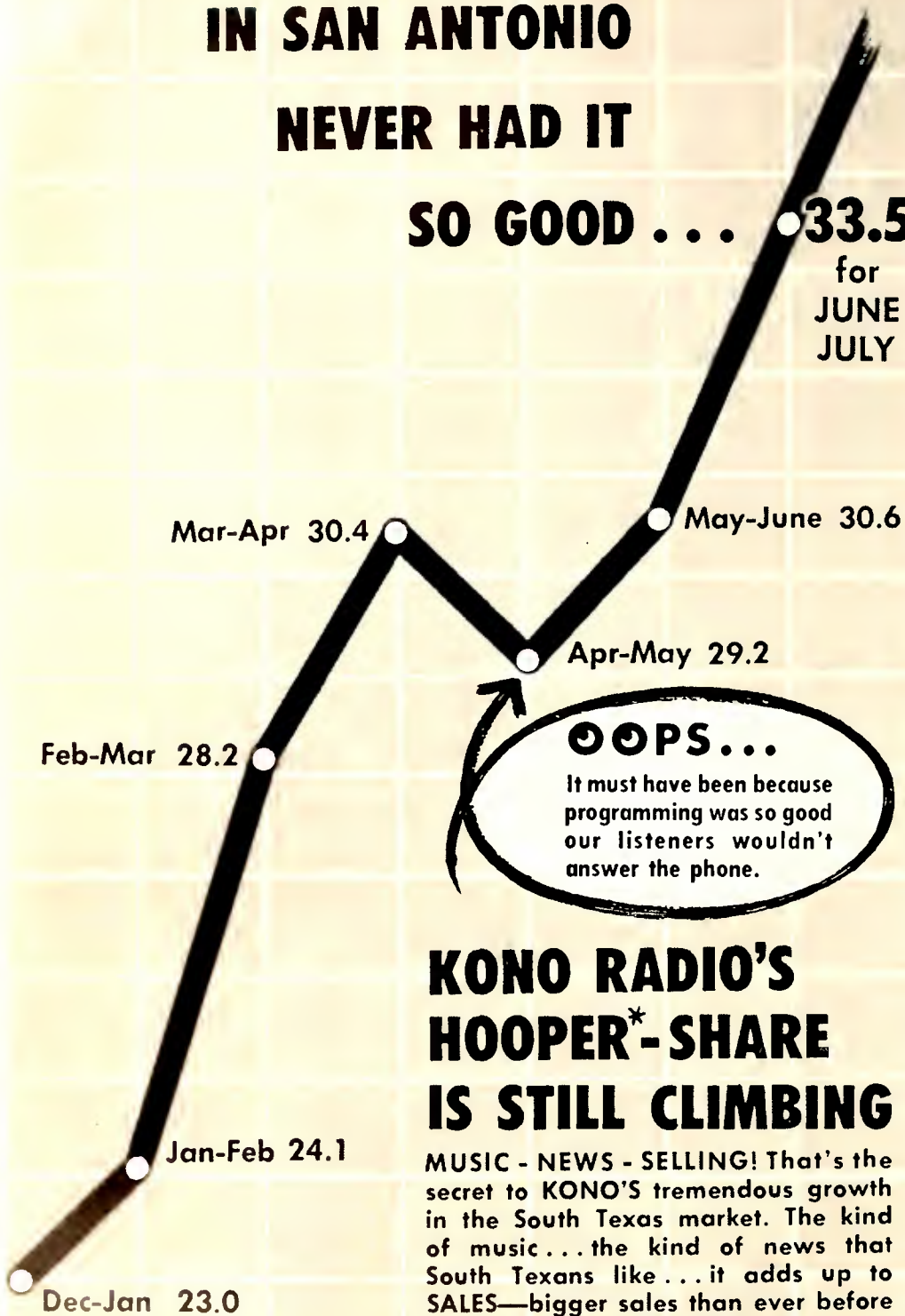
His orders from the President of the United States:

“BE BOLD! BE ENTERPRISING! BE
RELENTLESS! MAKE THIS LAND A
FIT PLACE FOR AMERICANS TO LIVE.”



**ADVERTISERS
IN SAN ANTONIO
NEVER HAD IT**

SO GOOD . . . 33.5
for
JUNE
JULY



**KONO RADIO'S
HOOPER* - SHARE
IS STILL CLIMBING**

MUSIC - NEWS - SELLING! That's the secret to KONO'S tremendous growth in the South Texas market. The kind of music . . . the kind of news that South Texans like . . . it adds up to SALES—bigger sales than ever before for every advertiser on KONO Radio. But don't take our word for it . . . ask any of the nation's leading advertisers—they're SELLING San Antonio—on KONO, of course.

See your **H-R** REPRESENTATIVE
or Clarke Brown man

860 kc
5000 watts



SAN ANTONIO

Radio

*1st in PULSE, too.

**49th and
Madison**

Wrong agency

In your 9 August issue, a picture and caption story on page 37 erroneously attributed the Mennen Speed Stick account to an agency that shall remain nameless. The fact is, Marshalk & Pratt has the privilege of handling this account. Would you kindly inform your readers of this correction?

William H. Lewis
vice president
Marshalk & Pratt

Correction: Fall Facts

Congratulating you on Fall Facts Basics is becoming a habit. Again this year's book is an almost ideal package of important industry facts and sound analysis.

I realize the production headaches which go into creating such a volume, so what follows is only a correction.

On page 198, the bottom chart headed "How much of the viewers' time do network sponsors get?" has the 1958 and 1957 figures reversed. Actually this chart should read:

1958: 49.5% to network sponsored programs—50.5% to all other programs

1957: 52.5% to network sponsored programs—47.5% to all other programs.

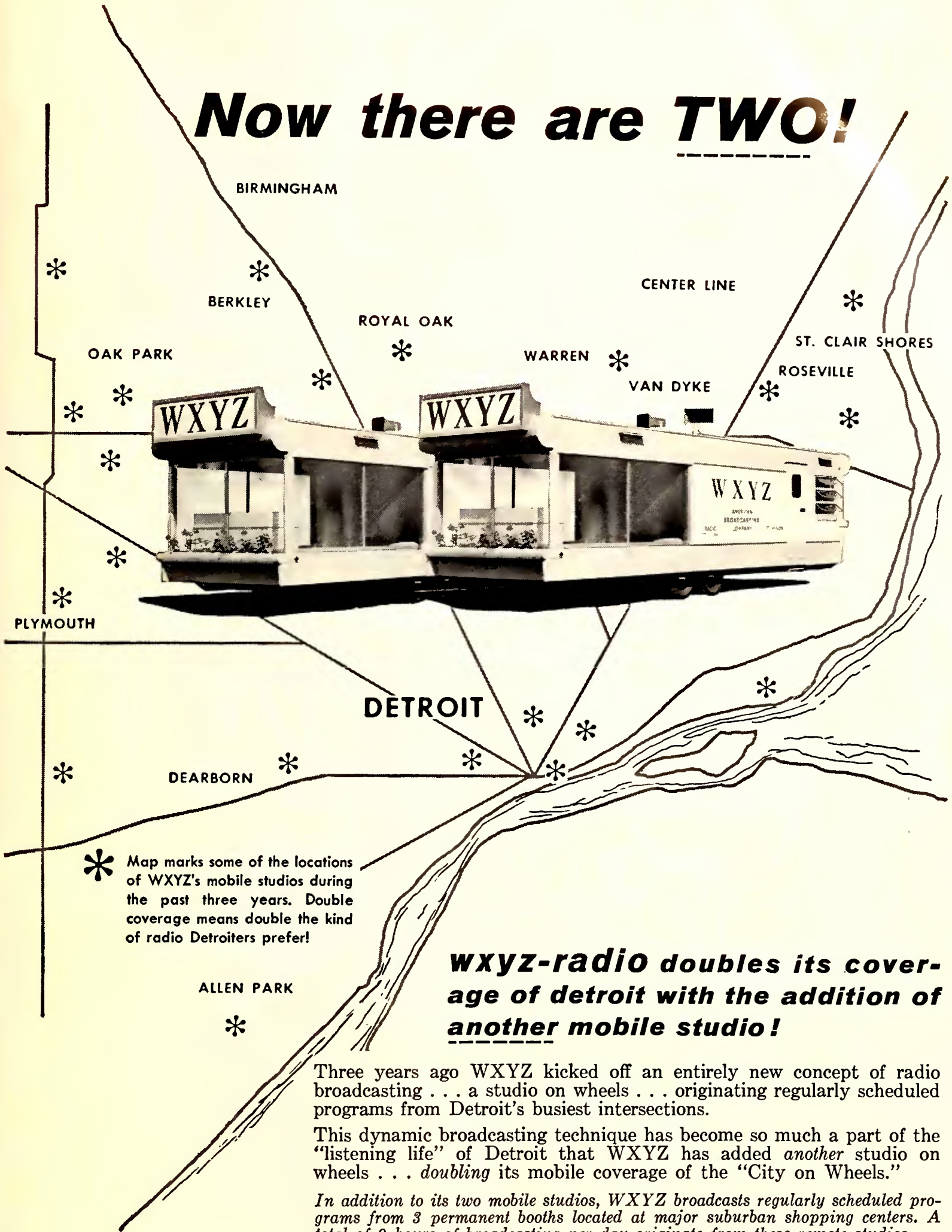
Erwin H. Ephron
public relations
broadcast division
A. C. Nielsen Company

Friends across the sea

At the conclusion of a luncheon held on 28th July, at which we were privileged to entertain as our guests the delegation from the Advertising Club of Washington, D. C., in the course of its European tour, their President, Mr. Arnold Fine, handed to our President, Lord Luke, your very generous letter announcing that you have entered a subscription for SPONSOR Magazine in his (Lord Luke's) name.

On behalf of Lord Luke and of the Advertising Association, I would like to express our very sincere thanks, coupled with the assurance that the
(Please turn to page 26)

Now there are TWO!



* Map marks some of the locations of WXYZ's mobile studios during the past three years. Double coverage means double the kind of radio Detroiters prefer!

wxyz-radio doubles its coverage of detroit with the addition of another mobile studio!

Three years ago WXYZ kicked off an entirely new concept of radio broadcasting . . . a studio on wheels . . . originating regularly scheduled programs from Detroit's busiest intersections.

This dynamic broadcasting technique has become so much a part of the "listening life" of Detroit that WXYZ has added *another* studio on wheels . . . *doubling* its mobile coverage of the "City on Wheels."

In addition to its two mobile studios, WXYZ broadcasts regularly scheduled programs from 3 permanent booths located at major suburban shopping centers. A total of 9 hours of broadcasting per day originate from these remote studios.

***wxyz-radio* ; 1270 Detroit**

"DETROIT'S MOST MOBILE STATION"

American Broadcasting Co.



You get a lot of action on Elliot stations. For example:

A new advertiser, trying to break into the Akron market, ran a one-day "free-gift" offer exclusively on WCUE. Result: 2,300 cards and letters... sales "beyond expectations"... complete distribution in the Akron area.

People are very responsive to what they hear on Elliot stations, because we give them more music, more news, more often. We give advertisers more, too. More listeners per dollar than any other station in either market's Greater Metropolitan Area.

Giant Free Offer: New market data books on WCUE and WICE. Also, a free showing of the new color film on the Elliot stations. Just tell us what you want, and we'll shoot it to you fast.

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

WCUE
AKRON, OHIO

THE ELLIOT STATIONS

GREAT INDEPENDENTS • GOOD NEIGHBORS

PROVIDENCE, R. I.
WICE

49TH & MADISON

(Cont'd from page 24)

copies will be on view in our Library here for the benefit of advertising people who come to read and study.

L. E. Room
director general
The Advertising Association
London, W.C. 2

Stereophonic sound

Your interest in stereophonic sound, as reflected in SPONSOR's pages, prompts me to tell you what we're doing along this line.

A few months back WLOL/AM, in conjunction with WLOL/FM, presented the first stereophonic broadcast in this area. Now WLOL/AM and WLOL/FM are presenting, "Stereophonic Showcase," a regularly scheduled program heard every Sunday night from nine to eleven.

In order to receive stereophonic sound you must have two radios: one tuned to 1330 kc, WLOL/AM, and the other tuned to 99.5 mc, WLOL/FM. By placing your FM radio on the left, about six to eight feet away from the AM set on the right, you are then able to hear this all-new sound in radio broadcasting. Stereo gives living presence to all the many artists heard on this program.

Originally, "Stereophonic Showcase" was scheduled for only one hour, from ten to eleven; but after three broadcasts, cards and letters came in from our listeners asking us to lengthen our new show. Complying with their requests, "Stereophonic Showcase" is now heard on Sunday nights, for two hours, from nine to eleven.

Paul Stacke
promotion manager
WLOL, Minneapolis-St. Paul

Commercial Commentary

There have been a number of amens around the shop in re the "hard yell sell" piece in John McMillin's column a few weeks ago.

One voice said "maybe we can get" a copy of the one-minute spot you gave closing reference, concerning Ferris Hams.

Do you just happen to have one you could spare, or direct me to where I could get same?

Many thanks.

John H. Heiney
J. Walter Thompson Co.,
Detroit

• SPONSOR has forwarded one copy of the one-minute spot (obtained from Hicks & Greist).



ACCEPTANCE*

WCCO Radio delivers...

MORE ACCEPTANCE through the vitality of full-size programming that attracts and holds the audience you want to reach.

MORE ADULT LISTENERS than all other Minneapolis-St. Paul stations combined!†

MORE MARKET 1,014,720 radio families in 114 basic area counties in *Minnesota, Wisconsin, Iowa and South Dakota.*

Call or write for full facts.

WCCO Radio

MINNEAPOLIS • ST. PAUL

The Northwest's Only 50,000-Watt 1-A Clear Channel Station
Represented by CBS Radio Spot Sales

† Nielsen Station Index, May-June, 1958 / Station Total, 6:00 AM - 6:00 PM, Mon. - Fri

**Nothing sells like acceptance...*



SURRE

U.S. MARSHAL

is a cinch to draw big audiences and big sales. Can't miss, in fact, since it's an extension of the fabulous "Sheriff of Cochise," which hit the bull's eye in market after market... as a top syndicated TV show.

Now John Bromfield has all of Arizona as his beat. Not just Cochise County alone. And you can look for an even bigger following for this fast-moving action thriller...with Desilu Studios right on target as usual.

Budweiser Beer's hep. It's snapped up a good number of TV markets in a hurry, but many others remain open for *you* to benefit, too. So take aim and fire a wire or phone call to us today... to get in on these thirty-nine half-hour *sure shots* right now!

BOUGHT BY BUDWEISER BEER IN MANY MARKETS! OTHERS AVAILABLE!

NATIONAL TELEFILM ASSOCIATES, INC.
COLISEUM TOWER, 10 COLUMBUS CIRCLE,
NEW YORK 19, NEW YORK, JUDSON 2-7300

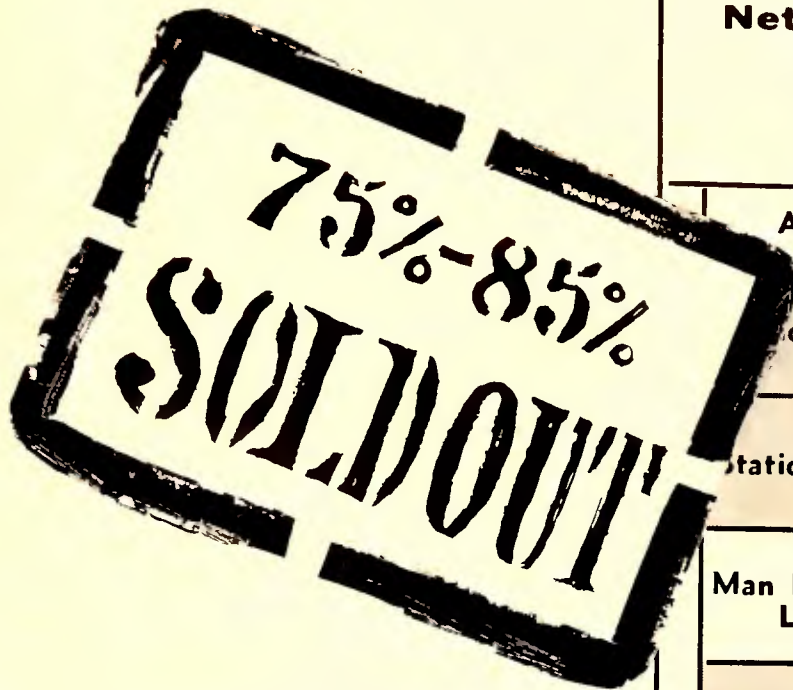
NTA

OFFICES: ATLANTA, BOSTON, CHICAGO, DALLAS, HOLLYWOOD, MEMPHIS, MINNEAPOLIS, TORONTO, LONDON

FIRE!



By attracting the listening of 312,830 families weekly during daytime, this microphone creates the 24th largest radio market in the nation. Its total weekly audience is larger by 711% than its strongest Charlotte radio competitor.



Daytime tv explodes into major ad medium

Network schedules will show 65-75 more sponsored periods than during last season, an increase of 20-25%

Spot will benefit by rapidly expanding audience and heightened advertiser interest in the "Housewife Hours"

Biggest, most significant new element in the entire air media picture this fall is the sudden, spectacular upsurge of daytime tv. Orders now on the books indicate a 20-25% increase over 1957 in sponsored daytime periods on the major networks alone (see accompanying chart).

No other branch of broadcasting (indeed no other phase of advertising) is expanding with such explosive force. In fact, the snowballing interest in daytime has set industry leaders to dreaming whether a fourth network eventually may be needed to satisfy the gnawing hunger of major national advertisers for the choice "housewife viewing" hours.

What is dramatizing the daytime explosion is ABC's "Operation Day-break" which is opening up three new hours a day for sponsored network

broadcasting under a unique "Charter Plan." The Charter Plan was announced in July, begins in October, and already is 90% sold out. (See following page for an analysis of ABC's Charter Plan.)

Just as significant, though, is the fact that both CBS and NBC daytime, despite the competition, also are roaring ahead. CBS-TV which claims to have more daytime quarter hours sold than any other network, reports the greatest afternoon sales in its history, and healthy progress in the morning hours.

NBC-TV, says Don Durgin, v.p. for tv sales, is running better than 10% ahead of 1957 in daytime sales, and expects to have an even greater lead by October 1.

Between them, according to SPONSOR estimates, the three networks will have

Network Daytime Schedules Fall 1958 <i>Monday through Friday</i>			
	ABC	CBS	NBC
	Station time	For Love Or Money	Dough Re M
	Station time	Play Your Hunch	Treasure Hunt
	Man In Your Life	Arthur Godfrey	Price Is Right
	Station time	Dotto	Concentratio
12	Peter Lind Hayes	Love Of Life	Tic Tac Dough
	Freddy Martin	Search For Tomorrow	It Could Be You
1		Guiding Light	
	Liberace	Station time	Station time
	Station time	As The World Turns	Station time
2	For Better, For Worse	Beat the Clock	Truth Or Consequences
	Station time	House Party	Haggis Baggis
3	Jig Jag	Big Payoff	Today Is Ours
	Who Do You Trust?	Verdict Is Yours	From These Roots
4		Brighter Day	Queen For A Day
		Secret Storm	
	American Bandstand	Edge of Night	County Fair
5		Station time	Station time

more sponsored daytime programs than in 1957. Right now, network daytime schedules are between 85% sold out, a cheerful statistic for every network treasurer.

Much more important, however, are the long range implications of this sudden rush to daytime for advertisers, station owners, and station representatives. Daytime tv, say experienced media men, is upsetting old buying patterns for these reasons:

1) **Greater coverage** in viewing homes and sets in use.

2) **Improved ratings** and stronger programming.

3) **Cost advantages** that challenge every other medium.

4) **Flexibility** via crossplug and saturation techniques.

5) **Buyers audience** consisting of housewives (who do 80-90% of all buying).

6) **Timing** (daytime tv is close to "point of sale").

7) **Marketing trends** into which daytime tv dovetails.

For a detailed expansion of each of these points, SPONSOR has gathered an impressive mountain of data from time buyers, agency research men, marketing specialists, and network sales development departments. Here's a digest of what they report:

I. Greater coverage

The number of homes watching daytime tv has jumped from 3,655,000 in 1953 to 8,337,000 in 1958, according to TvB calculations—an increase of 128% in just five years.

NBC's new presentation on daytime tv points out that increases in daytime viewing homes are double the increases in evening viewing homes (45% vs. 22% in the past two years.)

A special report by Kenyon & Eckhardt's Marketing Services Department, discussing total tv viewing hours, cites A. C. Nielsen figures to support its statement that "increased interest in daytime viewing was practically the sole reason for any increase in total hours the typical family spent with the television set" (1958 vs. 1956).

Over 77% of all U. S. tv homes now watch "housewife television" (Mon.-Fri. 10 a.m.-5 p.m.) in a given week, says CBS. And as such statistics pile up, it's obvious that the immensely broader coverage—more sets in use, more viewing homes—is one of the main reasons for the fast-rising advertiser interest in tv daytime.

II. Improved ratings

Hand in hand with greater coverage has come a marked improvement in daytime programs and daytime ratings. The average rating for a daytime show is up nearly 25% over the past two years (from 6.4 to 8.3).

Apparently the experimental period of daytime programming is over; networks and advertisers are concentrating more and more on the solid, proven program types—serials and audience

participation-quiz shows. In short, the trend is toward entertainment and away from how-to material and instruction. Both in ratings and number of sponsored programs, K&E predicts that "virtually all" network daytime hours soon will be devoted to these program types.

ABC, in scheduling its new daytime periods is going in heavily for serials and quizzes, but also emphasizes "personality" shows with MCs who can deliver commercials.

BASIC FACTS ABOUT ABC-TV'S DAYTIME "CHARTER PLAN"

Because the details of ABC-TV's new "Charter Plan" are too new for full circulation in trade circles, SPONSOR asked William P. Mullen, v.p. and general sales manager, for a direct interview on the essentials.

Q. What is ABC's "Operation Daybreak"? What is meant by the Charter Plan?

A. Under Operation Daybreak, ABC is opening 60 new time periods per week, between 11:00 a.m. and 3:30 p.m. for sponsored network broadcasting. The Charter Plan is the method by which we are selling these time periods to advertisers. Both Operation Daybreak and the Charter Plan begin 6 October.

Q. How was the Charter Plan developed?

A. Give the credit to Young & Rubicam. The agency approached us last May at the NAB convention, and told us they were having trouble locating network daytime periods for many clients (due to product conflicts). They suggested they could deliver orders for 40-50 daytime periods a week, providing we could work out a satisfactory rate and schedule structure. Naturally we jumped at the chance, and between us we ironed out main features of the Plan.

Q. What are the main features of the Charter Plan?

A. Our first, and biggest problem was to devise inducements for advertisers to buy into new, undeveloped time periods. We finally worked out a contract which provides these "Charter" clients with a 50% rate reduction from our regular "D-for Daytime" rates. These, as you know are 33 1/3% of nighttime.

Q. What must an advertiser do to qualify as a Charter Subscriber of the Plan?

A. Give us a firm 26-week order for at least three 15-minute periods a week within our Operation Daybreak hours.

Q. Are Charter Plan advertisers limited to Y&R clients?

A. By no means. Y&R has ordered approximately 40 of the 60 available time periods, but other agencies may—and have—come into the plan, too.

Q. What advertisers are taking part in the Charter Plan?

A. Among them are American Home Products, Bristol-Myers, General Foods, Drackett, Johnson & Johnson, Shulton, Lever, Sunshine Biscuit, Armour, General Mills, Reynolds Metal.

III. Cost advantages

Along with better programs and bigger audiences, advertisers are increasingly attracted by the cost advantages in daytime. At CBS and NBC, time costs in daytime are 50% of nighttime rates, while ABC offers daytime at 33 $\frac{1}{3}$ % of night rates with special added discounts under the Charter Plan.

Program costs in daytime are only about 15% of those for nighttime. (SPONSOR estimates the average eve-

ning half hour program price is \$35,000, while the average daytime half hour comes to slightly over \$5,000).

But the big cost advantages for daytime are apparent not so much by comparison with night tv, as by comparison with other media. CBS, NBC, and TvB all have been making studies of efficiency of daytime tv vs. magazines and newspapers. And the results show an impressive edge for the "housewife viewing" medium.

CBS-TV, for instance, cites \$1.58 as the cost of reaching 1,000 women with a one minute commercial on an average CBS-TV daytime serial, and compares this with figures developed by J. Walter Thompson in a study of "Women Noting" 4-color ads in 6 leading magazines. The JWT research shows that cost-per-thousands for getting women to notice a color magazine ad run from \$4.78 to \$8.94.

NBC's new daytime presentation stresses the lower cost of a single daytime quarter hour (\$25,900) by comparison with the 4 color pages rates for leading magazines and newspaper supplements (\$27,330 to \$49,610) and notes that quarter-hour costs can be reduced to \$13,900 with full discounts and contiguity. NBC also points out that daytime tv's efficiency (cost-per-thousand-per-commercial-minute) has been increasing spectacularly in the past two years.

IV. Flexibility and cum audiences

High among the reasons why big advertisers are flocking to daytime are the impressive advantages which multiple-programs-per-week provide in attracting large total audiences. A half-hour 5-a-week daytime program, with a rating of 11.0 for a single episode, for instance, will have a net weekly rating (different homes reached) of 25.0 and a net monthly rating of 45.8, according to TvB figures.

Advertisers buying two or more programs per week not only deliver more messages, but deliver them to much greater numbers of homes. And by using the common cross-plug and commercial exchange techniques, they can do this with no increase in cost. (See SPONSOR 16 August, page 31, for an explanation of cross-plug benefits.)

Add to this the flexibility which daytime tv gives large national advertisers in scheduling drives and saturation campaigns for many different products, and you'll know why such giants as P&G, General Foods, and others are

pouring money into daytime.

V. Buyers audience

But the primary fact behind all the current enthusiasm for daytime still is the simple and obvious one: Daytime tv reaches women, and women do most of America's buying.

An average of 86% of all tv homes tunes in daytime tv at least once a week, and in 94 out of every 100 of these homes there's a housewife watching daytime programs (TvB estimate).

Her importance to manufacturers and advertisers is highlighted by a few quick generally-accepted statistics: Women buy 90% of all household supplies, influence 85% of all store purchases, spend an estimated \$160 billion a year on goods and services.

In concentrating on the housewife, tv advertisers are, for the most part, concentrating on their total market.

VI. Timing

Another strong appeal of daytime tv is that it delivers sales messages adjacent to the times when women do their actual shopping.

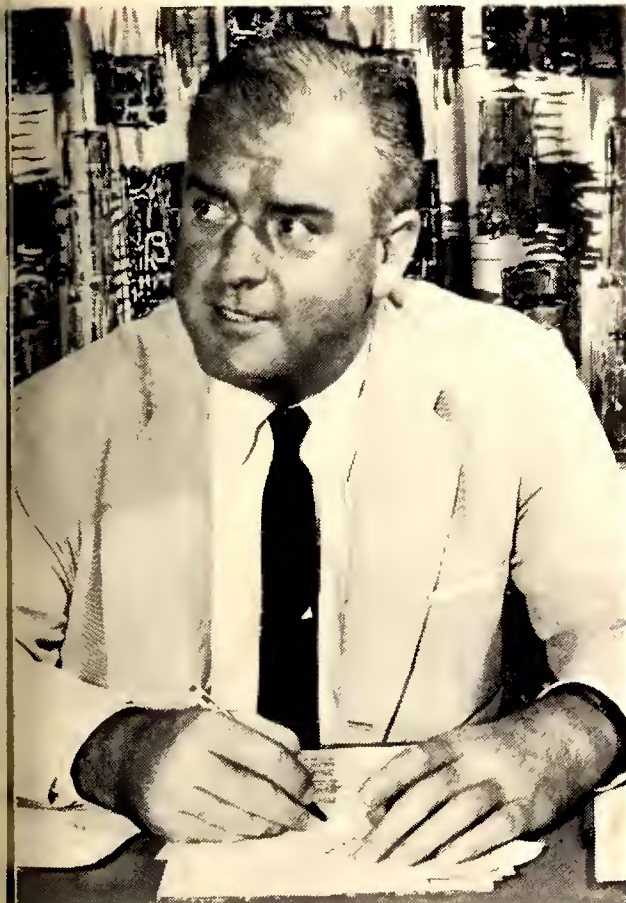
For manufacturers of food products, drugs, soaps, cosmetics, and cigarettes (all of whom do a large volume through supermarkets) this has a special importance. By registering their brand names, packages, and sales messages in the woman's mind just before she starts out for the store, they are able to counteract some of the hazards of self-service buying and the pressures of the chains for their own private brands.

VII. Marketing trends

Finally, the swing to daytime tv also can be explained in part by the new trends in marketing. With an overwhelming flood of new brands and products fighting for store space and consumer attention, the average manufacturer is under increasingly heavy pressure to develop strong, high-visibility campaigns.

As one Young & Rubicam executive pointed out to SPONSOR, "These days advertising has to do three jobs—it must sell the customer, sell the retailer, and sell the sales force, too. If you don't generate enthusiasm in all these places, you won't get support from your own men, you won't get store space, and you won't get sales."

Daytime tv, with its multiple-message structure and its proven track
(Please turn to page 72)



William P. Mullen, v.p. and General Sales Manager at ABC-TV

Q. What rate protection do these advertisers get?

A. Rates are guaranteed for two years. In the third year they'll pay a rate half way between regular rate card and Charter Plan rate. In the fourth year, they'll go to the regular rate card.

Q. Who does the programing for the Charter Plan?

A. I'm glad you asked that question, because there have been many confusing rumors in the trade. ABC will do all Charter Plan programing — though of
(Please turn to page 72)

How major account changes affect air

➤ Account turnover during 1958's first half hit a new high with about \$150 million in billings involved

➤ A SPONSOR survey shows that the bulk of account changes result in increased emphasis on tv and radio

Account turnover—that merry advertising game of musical chairs—hit a new high in the first half of 1958.

More than 60 accounts in the million-dollar-plus bracket changed agencies. What's more, the total billing involved in agency switches for the first six months of this year was close to \$150 million, by SPONSOR estimate.

If the significance of this account turnover is not immediately clear, one additional point should bring it home: *almost as much billing was involved in account changes during the first half of 1958 as was involved in all 12 months of 1957!*

There are some who would poo-poo these startling figures on the grounds that even if \$300 million in billing changes agencies this year, it would still only amount to 3% of total 1958 advertising expenditures anticipated at \$10 billion.

Yet there is no denying that the rate of account turnover is increasing every year. And this fact alone has great significance for air media, if only because it raises these key questions:

What happens to the air media budgets and air strategy of the majority of clients who change agencies? Does the new agency plunge its new client into new media? Does air media's share of the ad budget go up or down?

To find out, SPONSOR conducted a thorough survey of the 25 biggest account changes during the first half of this year. And SPONSOR's survey turned up this revealing observation: with the exception of automotive accounts (which are admittedly a special case), the bulk of account changes have resulted in more emphasis on air media in over-all advertising strategy.

Three patterns emerged from the majority of big account changes in 1958's first half:

- Many clients regardless of product lines, switch from print to tv spot after an account change.

- Many accounts, regular program users before their account change, are switching to tv specials after the change.

- Many accounts are persuaded by their new agencies to use tv as the spearhead of a dealer promotion pegged to an entertainment motif.

These trends are apparent from an analysis of the 25 biggest account changes in this year's first half (see chart). For example, Westinghouse, Schick-Eversharp and Babbitt are among multi-million dollar advertisers who switched agencies and are now placing increased budgets in air media. And Wilson & Co., which also made an agency change, is planning its biggest tv push in its history.

Schick's new strategy is based on a \$4 million tie-in with "Around the World in 80 Days," with the biggest share of the budget allocated to tv spot (see Newsmaker of the Week, 9 August SPONSOR). Under the new leadership of Patrick J. Frawley, the man who built Paper-Mate Pen, Schick is out to increase its share of market. Last year, "with virtually no advertising," it reportedly was in second place. In spending \$4 million through Compton, Schick (an Eversharp subsidiary) is investing almost 200% more in advertising than all Eversharp spent last year through Cunningham & Walsh.

While identified with the Academy Award-winning movie hit, Schick's tactics are to by-pass programing for the moment and go for spot's hard sell and cost efficiency. Schick's tv campaign will be backed by radio spots and newspaper ads through dealer co-op, and color pages in *Life* and *Look*.

Westinghouse Electric's television-

radio set division is another advertiser with a new agency now adding a show-business theme to a campaign built around air media. In a fall budget (through Grey Advertising) representing a 65% increase over last year's spending through McCann-Erickson, an elaborate dealer promotion will utilize the jazz of Benny Goodman at the Brussels World Fair. Westinghouse dealers will have an exclusive on a specially made Benny Goodman long playing record offered for \$1.29.

"Studio One" will announce the offer on August 25, and the Monday night CBS-TV time period will be preempted on the September 1 holiday night for a "Salute to Music" spectacular to hypo the dealer offer with one full hour of network programing.

In November and December, Westinghouse will add to "Desilu Playhouse" with sponsorship of six 90-minute Shirley Temple Film Festivals through NTA. Most of these markets will also be hit with four weeks of radio spot saturation before Christmas. A print schedule has also been set without magazines but using 81 newspapers in 70 markets "to coordinate with the air promotion."

At least two B. T. Babbitt brands switched tactics from print to tv following agency changes. First Bab-O went from heavy print to all tv spot. Then Glim followed, going from all print to mostly spot. In its transition to air media, Bab-O used network radio while its tv commercials were being prepared. Glim's first video blurbs were actually tags within Bab-O minutes. Brown and Butcher now handles Bab-O, Glim and other Babbitt brands expected to go into tv. Last year, Donahue and Coe handled Bab-O and Doyle Dane Bernbach was Glim's agency.

Doeskin, with about the same overall ad budget as last year, is now spending eight times as much in television. Last year, at Harry B. Cohen, print took 50% to radio's 40% and television's 10%. This year, 80% is being put into television with radio and print getting 10% each (through Weiss & Geller). Ad manager Robert Arndt describes Doeskin's campaign as "a story best told on TV."

Lanolin Plus is another product with a new agency and a new air-oriented campaign. Television and radio now take up 75% of this brand's ad budget, a new strategy following Lanolin's move from Kastor, Farrell, Chesley and Clifford to Erwin Wasey, Ruthrauff & Ryan.

More daytime programs and greater use of spot came after two agency

moves by Chesebrough-Pond: Vaseline, which went from McCann-Erickson to Esty, and Pond's Angel Skin, which switched from JWT to Compton.

Another account, Cracker Jack, is about to launch its first national campaign, after moving from Rogers and Smith to Leo Burnett. Cracker Jack started in tv with participations on "The Lone Ranger" and will add "Captain Kangaroo" announcements this fall.

In the recreation field, AMF's marketing conscious bowling equipment division moved from Fletcher Richards to Cunningham & Walsh. In addition

to perennial schedules for "Bowling Stars" to reach present fans, AMF took part of the "Steve Lawrence-Eydie Gorme" show on NBC-TV, to sell more of the general public on bowling as a pastime. (See 16 August SPONSOR).

There were, obviously, a few account changes which saw a swing from tv to print. Among these are Benson & Hedges filters, moving from Benton & Bowles to Doyle Dane Bernbach; Best Food's Rit, transferring from Earle Ludgin to SSC&B; Whitehall's Neet, switching from EWR&R, and Zenith, which dropped NCAA football on tv
(Please turn to page 70)

25 MAJOR ACCOUNT SHIFTS AND WHAT THEY MEAN IN REVISED STRATEGY

Month	Account	Old agency	New agency	Air media change
JANUARY	B. T. Babbitt: Bab-O Glim	Donahue & Coe Doyle Dane Bernbach	Brown & Butcher Brown & Butcher	From mostly print to all tv spots Only print to mostly tv spots
	Doeskin	Harry B. Cohen	Weiss & Geller	Tv budget up from 10% to 80%
	Colgate: Ajax Halo	Bryan Houston Carl S. Brown	McCann-Erickson D'Arcy	No change No change
	Cracker Jack	Rogers & Smith	Leo Burnett	First time into nat'l media: net tv
	Jacob Ruppert	Warwick & Legler	Compton	Tv programs to tv spots
FEBRUARY	Buick, GM trucks	Kudner	McCann-Erickson	Bob Hope replaces Patrice Munsel
	Chrysler	McCann-Erickson	Young & Rubicam	Fred Astaire specials in place of "Climax!"
	Westinghouse (tv-radio sets)	McCann-Erickson	Grey	65% all-media fall increase featuring Benny Goodman, Shirley Temple, radio saturation at Christmas
	Wilson & Co.	Needham, Louis & Brorby	Kenyon & Eckhardt	Developing spot program using personality-news format
	Whitehall: Neet	EWR&R	Lawrence C. Gumbiner	Tv spot switched to print
	Volkswagen	North	J. M. Mathes	Air not used now; trucks to be pushed
MAR	Lincoln	Young & Rubicam	Kenyon & Eckhardt	Not a substantial air media user
	Swift	J. Walter Thompson	Leo Burnett	Dropped spectaculars
APRIL	Schick	Cunningham & Walsh	Compton	\$4,000,000 campaign, mostly tv spot, tied to "Around World in 80 Days"; radio co-op
	Chesebrough-Pond's: Vaseline	McCann-Erickson	Wm. Esty	Increased daytime television programs and radio-tv spots
	Lanolin Plus	Kastor, Farrell, Chesley & Clifford	Erwin Wasey, Ruthrauff & Ryan	Television and radio now up to 75% of budget
	Benson & Hedges filters	Benton & Bowles	Doyle Dane Bernbach	Dropped tv spots, back to print
	AMF	Fletcher D. Richards	Cunningham & Walsh	Added "Steve Lawrence-Eydie Gorme" summer show
MAY	Frigidaire	Kudner	Dancer-Fitzgerald-Sample	No change
	Warner Lambert	Sullivan, Stauffer, Colwell & Bayles	Lambert & Feasley	(New agency is wholly owned subsidiary)
JUNE	Philip Morris	N. W. Ayer	Leo Burnett	No basic changes
	Hotpoint	Maxon	Compton	Not a large air media advertiser
	Mennen	McCann-Erickson	Grey	No change



Climax: Nashville's WSM star Ernest Tubbs (l) and announcer T. Tommy Cutrer greet Margie Bowes, winner of Pet Milk's *Opry* talent contest

Pet Milk's big merchandising parlay

- How a client, agency, and station line-up pooled every promotional resource to push a spot radio campaign
- Result: Campaign set afire dealer enthusiasm and Pet Milk sales increased up to 80% in some markets

Since the rise of marketing's star, admen have been insisting that in today's scramble for product sales and dealer shelf space, the bare media buy is often not nearly enough—behind the buy must be clear-cut aims supporting it, smart merchandising and heavy promotion. In its 30 years as a radio client, Pet Milk Co., of St. Louis, has learned how to "pull out all the stops" and recently proved it in the first annual *Pet Milk Grand Ole Opry Talent Contest*.

The end of the contest came on 20 June when a diminutive Danville, Va.,

beauty belted out a hill-billy song on the studio stage of WSM in Nashville to defeat five other finalists. For radio advertisers, what went on in the agency, the client offices and at the stations up until that final night is a blueprint for almost any radio campaign.

It was obviously a productive campaign, considering that during the promotion in some markets Pet Milk sales jumped up to 80%, not solely through consumer demand but also through better distribution and shelf space, and more dealer enthusiasm.

What factors made this promotion so successful?

Chief one was the cooperation of the principals: the client; its St. Louis agency, Gardner Advertising Co.; the Keystone Broadcasting System, a transcription network with which some 1,000 stations are affiliated; and WSM, Nashville, where Grand Ole Opry originated in 1925. All the partners were swinging in this country music talent hunt.

"Money alone couldn't buy what we got in this campaign," says Champ Humphrey, Gardner, vice-president and supervisor of the Pet Milk account. "As for results, we've seen definite evidence of a sales turn," he added.

Another important factor was the clear-headed thinking behind the campaign. To understand this thinking, it is necessary to evaluate Pet Milk's over-all strategy, its marketing objec-

tives and problems, and how the *Grand Ole Opry Talent Contest* was related to the whole.

The Pet Milk Co. spends about \$5 million annually to advertise its three-product line: Pet Evaporated Milk, Pet Instant Nonfat Milk and Pet-Ritz Frozen Foods. Advertising is only part of its story; it first tries to produce high excitement in its sales force and then make an impact at the retailer level. So an estimated additional \$1 million is spent on promotion. Directing the entire program is Robert J. Piggott, Pet Milk advertising director.

In media, Pet uses network tv (*Red Skelton* on CBS, *Edge of Night* on CBS) plus national magazines. This is the broad sweep, the scatterload designed to hit the 60% of all families who use evaporated milk, the 30% who use instant milk.

But as with all food product manufacturers, Pet has its problems—shrewdly analyzed over the years.

At present, per capita consumption of evaporated milk has not kept pace with increasing population for various reasons. Among them: greater availability of fresh milk. However, areas such as the South and small markets (which the rating services don't cover) still represent high consumption rates and as such are important marketing areas for Pet.

In this field, Pet does not stand alone. It has stiff competition (Carnation Milk is one of its rivals). So the competitive battle often is joined in the aisles and counters of the supermarkets; brand supremacy is closely tied to dealer enthusiasm. At this level, the national tv and print effort can count for little.

So of its total budget, Pet Milk, a user of radio for three decades, sets aside a reserve for radio and special promotion. This supplemental budget Pet uses as a sort of *piece de resistance*. Where tv and magazines are used as shotguns, radio becomes a carefully sighted-in rifle aimed at its geographical and sociological bulls-eye.

"In relating our advertising to special marketing problems," says Earl Hotze, assistant account executive on Pet at Gardner, "we look at our product consumer characteristics in as many ways as possible in an effort to direct our dollars in an efficient and effective vertical approach.

"According to the Nielsen Food In-

dex and other reports, we know, for example, that the South is a geographical area and the small town non-farm people represent some of our best prospects."

Saturation, alone, says Hotze, "is not enough in radio. Today, waves of saturation schedules have caused the greatest competitive scramble in radio's history for audience attention and believability. You have to have acceptance and believability of your commercials and the radio buy must be merchandisable. That's why we decided on a program rather than announcements."

The type of program—a country music show; the talent—WSM's *Grand Ole Opry* (on WSM, Pet Milk sponsors a half-hour show every Friday night called *Pet Milk's Grand Ole Opry*).

Where to place the program? Remembering the Pet milk geographical and sociological targets, the decision was made to use outlets of the Keystone Broadcasting System. Keystone stations run from 250 to 10,000 watts, are often indies in single-station markets. Sites, in many cases, are in cities of 10-to-15,000 population with coverage ranging from 40-to-100,000 families. Among Keystone clients are Kellogg, General Mills, also Pet competitor Carnation Milk. Advertising bellwether P&G uses about 173 stations on Keystone for Tide to complete its sales promotion blanket.

Thus the nature of the program (country music-barn dance) and the Keystone coverage blend into a cam-

paign formula. "It reaches the kind of audience we want," explains Gardner's Vice President Humphrey. "It gets to small town people in the geographical areas we're interested in. Our Keystone buy was like spot radio in as much as we picked exactly the markets we wanted to pinpoint." In addition, Keystone's strength in merchandising ties and enlisting local dealer support served as a bonus to the buy.

"Heavy promotion and merchandising are essential to make advertising work," says Humphrey. "The day is gone when advertising alone will do the job. The integrated campaign must be well-planned and precise. There's a great deal of competition for shelf space and exposure to the consumer, and promotional ideas are needed to get this job done in conjunction with the advertising."

To coordinate this needed promotion and merchandising with the *Grand Ole Opry Talent Contest* radio show, Gardner assigned its promotion and merchandising director Ralph Hartnagel. One of his jobs was to build the necessary point-of-sale pieces for stations and Pet Milk salesmen to use in activating dealer interest (Pet has some 400 salesmen in seven districts); they made personal calls on stations and store people, placed promotional pieces in schools and other public places publicizing not only the show but the local station. The station managers were not only recipients of promotional mailings from Pet Milk's



At the Keystone Broadcasting party after the finals, winner Margie Bowes is congratulated by Bob Cooper (l), WSM general manager, and Chuck Forbes, agency show producer

...and manager Ray Morris (who was in complete charge of the contest promotion), but also from Edwin R. Gardner, senior vice-president of Keystone Broadcasting, from WSM's General Manager Robert Cooper. As the campaign snowballed, store dealers seemed to hear from everybody—station and client: from Pet Milk they received impressive merchandising kits containing contest blanks, wall banners, shelf-talkers, news releases, spot radio tie-in copy and e.t.s. *Opry* picture albums, in fact everything—as the printed kit proclaimed “to help you have a prize-winning promotion.” In all, some 33 pieces of promotion material went to Keystone stations: to Pet salesmen went similar pieces plus recordings of a “pep-talk” and the commercials. By the time the contest was

launched, it was getting the full promotion support of station personnel, dealers and distributors, client salesmen, Gardner admen, *Grand Ole Opry* talent.

Well over 2,000 radio listeners entered the contest. Here is how it worked: The local Keystone station carrying the show announced the contest, then held local auditions (one station, after one such announcement, received 3,500 cards with entry names, 5,000 on the second day; listeners were invited to suggest possible contestants). One local audition, held in a parking lot, attracted a crowd of 10,000.

The winner of each local contest was recorded on tape at the station, and the tapes from all the 200 stations were then sent to WSM's program director, “D” Kilpatrick where they were

winnowed down to six finalists. These six competed in an hour-long Pet Milk show in Nashville on 20 June. By the following week, tapes of these finals were being broadcast on the Keystone stations. Although WSM is not a Keystone affiliate, it carries the weekly half-hour show along with the KBS stations. Since it is WSM's *Opry* talent that makes up the Pet Milk show, personalities Roy Acuff and Ernest Tubb, for example, are frequent stars for the Pet stanza.

The regular Pet Milk show on Keystone still maintains some nighttime clearances, but as television ownership increases in the broadcast area Gardner is slowly converting to daytime hours. The housewife is the prime target and Thursdays, Fridays and Saturdays preferred days inasmuch as they

THE RADIO BUY WAS ONLY THE BEGINNING—AFTER THAT CAME THE MERCHANDISING



Strategists: Q. Ina Wells Hobler, Gardner's account exec on Pet Milk; Sidney Wolf, president of Keystone Broadcasting System, and Robert J. Piggott, client advertising director, confer on the radio campaign that was to create excitement and sales in the pin-pointed markets

invites you to enter...

PET MILK'S GRAND OLE OPRY TALENT CONTEST

WIN:

- ★ A contract to appear on Grand Ole Opry
- ★ A recording contract with a top country music record company!
- ★ A chance to work and appear with the Opry's most famous stars!

See details on ENTRY BLANK ...

BE A GRAND OLE OPRY STAR!

ENTER PET MILK'S GRAND OLE OPRY TALENT CONTEST

XXXX will fulfill all suitable talent personally!

Hard sell: Some of the more than 33 promotion pieces used to support the radio drive. They included (top) dealer displays with contest entry blanks, (left) newspaper ad mats, (at bottom) four-foot ad banners to go in stores and supermarkets

INVITES YOU TO ENTER...

PET MILK'S GRAND OLE OPRY TALENT CONTEST

Get your entry blank HERE!

are the housewife shopping high spots; noontime slotting is liked because then the husband and kids are usually home for lunch, a commonplace in small towns.

Chuck Forbes, of Gardner Advertising is the agency producer in charge of the snow and its commercials. The latter are handled by announcer T. Tommy Cutrer and are written by the agency. They are strictly "soft sell"—of the housewife-service type stressing simplicity of preparation, taste appeal and, of course, Pet Milk recipes.

This three-way parlay—with client, agency and media—paid off during the contest, at final ceremonies in Nashville, in this post-promotion period.

The Nashville ending to a story of hard work and imaginative effort brought together for three days—at Pet Milk's expense—some 50 people: 13 performers, all finalists, seven station managers and their wives; 10 agency executives and 10 Pet Milk executives from St. Louis; other local and regional Pet Milk representatives. In addition, the WSM staff was well represented as was the Chicago management personnel of Keystone.

The serious business of the contest and its promotion was climaxed with cameraderie—both business and social—which gave guests the same benefits as winners! The group, en masse and in air conditioned buses, toured The Hermitage, home of Andrew Jackson; visited WSM studios and saw the four-hour Saturday night performance of *Grand Ole Opry*; attended a post-finals buffet and dance given by Keystone; spent an entire day at the lake home of Roy Acuff picnicking, boating and swimming; attended luncheons and breakfasts given by Pet Milk. Fun and friendship are part of Pet's recipe for profit.

No recipe, however, tops Pet Milk's own for sales results: WSM Opry talent, Keystone station lineup, served up with a lavish dollop of client-agency promotion savvy.

Behind the entire Pet Milk strategy lies the growing interest of American music lovers in country music. As several users of such programming have pointed out, this music not only is the base of many of the top pop tunes but is also the music that springs from the heart. The honesty that has produced it is the same honesty that perpetuates the love of it—it is "grass roots stuff."



Checking with a group of Helotes merchants, on results of their "saturation Saturday" radio campaign is, at extreme right, Bill Doty, staff announcer on station KITE

HOW RADIO SAVED HELOTES FROM BECOMING A TEXAS GHOST TOWN

Radio is, unquestionably, a flexible medium, adaptable enough to meet particular problems, even small ones.

A prime example is Helotes, Texas, population 153. Helotes lies 16 miles from San Antonio on the heavily travelled Bandera Highway, a road that leads to Medina Lake, a summer resort with golf courses, resort hotels and the like.

Early this year the Helotes Business Group, headed by Bob Harrison, came to grips with a steadily deteriorating business situation in the community. Some years ago, Helotes had been a resort area itself. A series of droughts took it out of that category.

However, it still had an attraction in being closely situated to San Antonio, in that it provided a pleasantly short trip out to the country and back for city people, during an evening or a weekend afternoon. But improved roads had diminished that virtue by making it easier and quicker to reach more distant resorts.

The 12 merchants that comprise the town's business group met, early this spring, to devise a plan to "sell" Helotes to San Antonians. Essentially it became a matter of reminding the city folks that Helotes offered many goods and services, and was conveniently located, either as a destination or en route to other resorts.

They called in a fellow townsman, Bill Doty, an announcer for KITE, an independent radio station in San Antonio. "You know about advertising," Harrison told Doty; "what can we do

to get business?" Doty brought in Ed Winton, sales representative for KITE and a program was mapped out.

Every Saturday, Helotes uses three commercials on each of four 15-minute popular music segments on KITE, a total of 12 one-minute breaks. They occur about 9 and 10:30 a.m., 1:30 and 2:30 p.m. Doty does all the commercials himself, live. Theme is inviting San Antonio residents to come to Helotes to spend time, if possible, or if passing through, avail themselves of its stores, which include country-type stores, filling stations, a cafe, liquor package store and a real estate office.

The program format is in line with KITE's general programming structure; i.e. popular music and news. "We don't use 'fad' or 'specialty' music," Doty says, "because we're not looking for teen-agers or other special audience groups. What we want, and what we are getting, are adults."

The campaign, which is budgeted at \$60 a week, began the first week of June. Within a month the merchants' group was able to report that business in Helotes was zooming nicely with the weekend of 4 July the biggest in its history. Even people who weren't in the market to buy stopped and told the merchants they had heard the commercials.

Originally planned as a short-term promotion, the termination date has been set back steadily ever since. "As long as it keeps bringing in this kind of business," Bob Harrison says, "none of us are thinking about ending it."



Terrytoons' sales manager John Heffernan

Some facts you should know about animation

- In recent months, animated commercials have been moving up in number and in ratings across the country
- Here are a set of guides on when to use them, what to expect of them, and how to make them most effective

One of the most talked-about subjects in tv today is the animated commercials. But, strangely enough, there's less general knowledge among prospective buyers on the subject than any other type of commercial.

What is it that makes the cartoon commercial meat for one product, and poison for another (as some advertisers have unwittingly discovered)? And what, once you've decided it's your meat, can you expect from an animation studio?

A quick run-down of ARB commercial ratings bears up the fact that these spots are certainly among the most talked about. Over the past six months, for example, this evidence shows up:

- In both January and February, animation was the vehicle for the four top-rated minute spots: Maypo (Bryan Houston); Hamm's Beer (Campbell-Mithun); Piel's (Y&R); and Seven-Up (JWT).

- March ARB reports seven of the top 10—Piel's, Hamm's, Maypo, Seven-Up, Tip-Top Bread (JWT); Alka-Seltzer (Geoffrey Wade) and Kleenex (FC&B)—were animated.

- For the past three months, animated cartoons have hit five of the top ten spots.

So the audience attraction is obvious. But what is it, in a year that can hardly be called "boom," that causes an advertiser to spend more (on the average) per film, using animation?

"It's obviously not for all our products," admits one agency vice-president. "Actually, what it boils down to is this: when can entertainment be an effective sales tool, and when has it no place at all."

A check of agencies and animators brings these specific reasons for a product's switch to animation:

(1) Need for a change of pace. Techniques—as well as commercials themselves—can grow stale; a new approach is demanded.

(2) Need to create an image in a field where identification is marred because of a sameness among the competitive product. (And, in some cases, to follow an already successful leader.)

(3) As a means of simplifying a complicated sales message.

(4) To caricature what might otherwise be a distasteful message.

(5) To catch the eye (and imagination) of children.

What sort of research goes into such a decision? As another agencyman puts it, "It's mostly common sense, based on case histories and what we hope is a solid fund of knowledge."

Once you've decided, for one reason or another, that animation is for you, what next? Where do you go? What can you expect?

Typical of the many animation studios is Terrytoons, a company that has been in the cartoon-making business for 43 years and in the commercial-making business since 1955, when it was taken over by CBS. (Untypical of most studios, Terrytoons has its complete facilities under one roof, in the New York suburb of New Rochelle.)

A cross-section of Terrytoons clients: Piel's; Colgate-Palmolive (Bates); Socony Mobil (Compton); General Mills (D-F-S); Mennen (Marschalk & Pratt); General Foods (B&B); Reynolds (Esty); General Motors (Campbell Ewald).

There's more than one way to create an animated commercial, says Terrytoons general manager William Weiss, and each takes a minimum of five weeks (more like eight) from order to delivery date.

The simplest procedure, when an agency uses its own storyboard creators, requires at least 29 men. That includes the director, layout man, four animators with three assistants, five inkers, 10 colorers, two cameramen, an editor and two sound men.

To most agency people, the director is the one that counts. He's the man that is primarily responsible for putting the character into a character (i.e., a twinkle in the eye, a gruff appearance).

Storyboard supplied, there's a meeting of minds, agency and studio. At such a session, character design differences would be ironed out, backgrounds decided upon and other preliminary problems worked out.

When the studio has a firm idea of what the agency is after, it can usually come up with a winner the first try. But at each stage of development, the agency either approves or revises—up to when the commercial is done as an animated pencil drawing. After that, it's the final phases of coloring and photographing.

The final product—if it's a one-minute fully animated spot—can cost anywhere from \$7,500 to \$9,000, according to Weiss. However, a lesser degree of animation will bring the cost down, to from \$45 a foot.

In addition to cutting the animation itself, film producers offer other suggestions toward keeping costs down. A few of them:

- Don't try to rush. Giving the studio full time to complete the commercials also gives the agency a better chance for revision at each step, rather than expensively at the last minute.

- Keep the characters few and simple.

- Don't over-complicate the sales

message. Remember what's to be said; say it simply.

When an agency does not supply the animation studio with a specific storyboard, the process entails about five additional men, all storyboard creators. What happens is this: The idea is presented to the five men, all of whom have different styles and techniques (from the most bizarre to the corniest). Each develops it in his own manner. Through hit-and-miss, a characterization suitable to the client is usually obtained.

But animation studios generally prefer to work with an agency that has more than just a sketchy idea of what it wants, and doesn't ask the studio to speculate. A case in point: Terrytoons speculated for one agency, at the client's request for what it termed a "cartoon commercial." After viewing several storyboards the agency approved; but the client changed its mind. Cost to Terrytoons: \$1,000.

There is no distinct marketing plan to selling advertisers and agencies on the use of animation. Terrytoons, for instance, takes the attitude that, as Weiss puts it, "animation sells itself."

Consequently, there's not a large sales staff necessary to the animation operation. Terrytoons has a staff of one: sales manager John Heffernan. Heffernan concentrates, from his midtown Manhattan office, on selling agencies and advertisers who already know animation, have either used it or are looking to start. Primary targets: cereal and beer accounts.

A secondary target for Heffernan is the long-range one: to drop the seeds of "why animation is good for your product" with the agency tv director or advertiser not currently prone to the cartoon commercial.

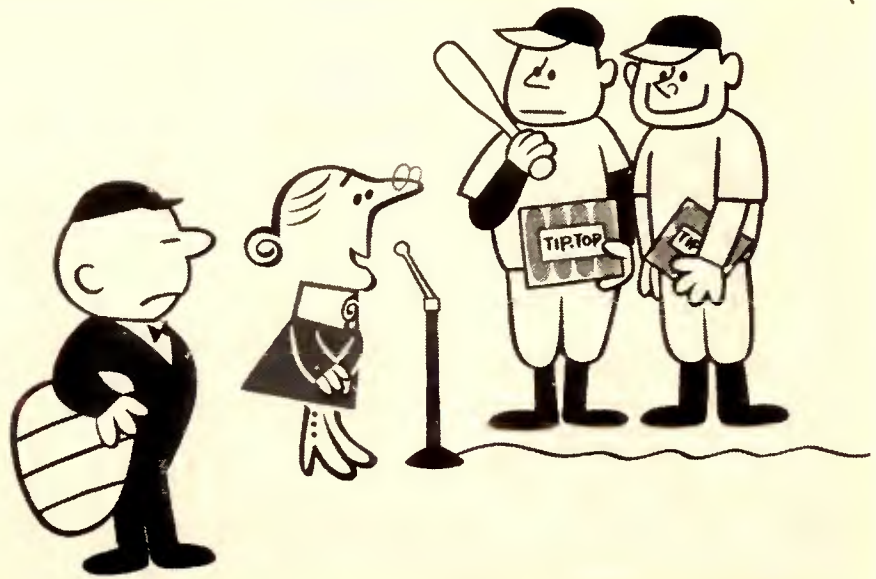
As for a formal sales presentation, Heffernan has none. He does have a sample reel of commercials Terrytoons has done which is his sole sales vehicle. The reel encompasses all the facilities of the studio, from color commercials to cinemascopic techniques.

What sells an animation house to an agency? An agency vice-president sums it up:

- Good facilities that will keep the production time to a minimum.
- A good track record (here the sample reel comes in handily).
- Good (and, sometimes, different) art techniques.
- An intrinsic knowledge of how to get the sales message across. ■



Major salesmen for UPA are its well-known theatrical cartoon characters. The animated Mr. Magoo (pictured above) is currently selling Stag Beer for Carlings Ale (Edward Weiss). UPA also does its portion of the Piel's commercials (Y&R)



Miss Emily Tipp is the top saleslady for Tip-Top Bread (JWT). A top ARB rater since she came on the air, Miss Tipp is the brain-child of former JWT account man Louis Gifford. Gifford has since opened up his own animation studio



Cereal products are among the largest and most successful users of animated commercials. The Shredded Wheat commercial, above, is one of many Terrytoons does for General Mills (Dancer-Fitzgerald-Sample), General Foods (B&B) and others

NIGHTTIME RADIO'S ADULT AUDIENCE



Adult listeners to U. S. nighttime radio average 95% of the total audience, according to 1957 Nielsen figures. This was compared with 50 to 70% of adults on daytime tv in KNX radio presentation.

A NEW LOOK AT NIGHTTIME RADIO SHOWS AUDIENCE QUALITY AND SIZE

A new study of nighttime radio has been put before the advertiser by KNX, Los Angeles.

While partly competitive, the presentation devotes considerable space to selling nighttime radio in general as well as the merits of radio's nighttime audience in the Los Angeles area.

Drawing on a number of research sources, the study tackles the job of proving the quality of nighttime radio from a number of directions.

Here are some of the key points:

- Nielsen data (1957) shows that 63.4% of all U. S. radio homes listen to nighttime radio every week. Recent Nielsen figures put the nighttime average minute audience in the U. S. at nearly 7 million people.

- During the average quarter-hour at night there are more than a half million adult listeners in the Los Angeles area on weekdays, according to Pulse.

- The average Los Angeles station reaches almost half of its weekly audience in the 12 hours from 6 p.m. to 6 a.m.

- There is little difference in tv and auto ownership between morning and nighttime listeners.

a Pulse study done for NBC Radio in San Francisco).

- There are no significant economic or educational differences between daytime and nighttime radio listeners.

- Pulse shows there are more listeners per 100 homes at night than during the day in Los Angeles—160 vs. 141. Furthermore, for each 100 homes listening at night, there are 14% more adult listeners and 64% more men listeners than for each 100 homes of daytime audience.

- Los Angeles radio reaches more homes during the average nighttime quarter hour than the leading evening paper reaches with its entire circulation.

- The Los Angeles weekday nighttime audience is larger than its daytime tv audience—17.2% of L.A. homes are reached at night on radio as compared with 15.1% reached by daytime tv.

- Even compared with nighttime tv, the Los Angeles nighttime radio audience is substantial: between 6:00 and 8:00 p.m. and between 10:00 p.m. and midnight radio's level is 40% of tv's. Between 8:00 and 10:00 p.m. the L.A. radio audience is more than 25% of tv's. ◆

Union Pacific

Can television, a mass audience medium, be used successfully to sell a business service to a selected group of businessmen?

That's what Union Pacific railroad set out to discover last spring in a campaign to promote its freight business among produce growers in California's fruit and vegetable growing area.

The campaign began in May, scheduled to run for six months. At mid-point an evaluation was made. "Results of the campaign thus far," reported H. J. Forbes, U.P.'s California and Nevada advertising manager, "indicate that it will be expanded in 1959."

The campaign is, the company believes, the first regularly scheduled tv campaign by a railroad directed to shippers. U.P., like other railroads, has a tv campaign to promote passenger business in California to which it allocates a budget in excess of \$100,000.

But, it was the conviction of Marion E. Welborn, vice-president in charge of the Caples Company's Los Angeles office, that tv could be used to develop freight business as well. So the new campaign is designed to call attention to U.P.'s part in the movement of perishable freight through Pacific Fruit Express, an operation owned jointly by U.P. and Southern Pacific railroad. It was decided to give it a try with a May-October campaign, to coincide with the region's prime shipping season.

Welborn's original concept for the campaign was to tailor copy to each area covered, by using localized flip cards and a live announcer. Further study showed, though, that no crop or group of crops was indigenous to a single area—which meant that, with the normal wide coverage patterns of the tv stations selected, a considerable amount of overlapping would occur.

The solution was achieved with general spots, showing services the company provides its users that would be of interest and value to any shipper. Three such spots were made: the first emphasizes speed of shipment by showing an electronic classification yard in North Platte, Neb. This permits the railroad to "sort out" cars and make

Sells its freight service with spot tv



- Already using spot tv for passenger travel, U. P. decided to experiment selling shippers the same way
- Thanks to careful research, the tv campaign proved successful, will be duplicated in the west next year

up trains quickly, ending delays en route. The spot uses a dramatic shot from the switching tower showing the pattern of rails.

The second spot shows automatic icing for the cars carrying perishables being done en route by a machine that crushes a 100-pound block of ice and feeds it into containers at each end of the reefer, and performs the job in a minute. The third spot demonstrates electronic tracing through IBM equipment, providing knowledge at all times of the exact location of an assigned car.

The three spots are 60-seconds, filmed; the three varied services were lifted from U.P.'s public relations film

footage. Added was a map with lines fanning out to major markets using stop-and-go camera technique to provide animation. Total cost for recording and this special effects work was \$750.

All copy contains the phrase "Be Specific — Ship Union Pacific," an adaptation of the passenger slogan "Be Specific — Go Union Pacific." The first slogan appears on the side of U.P. boxcars. Refrigerator cars, featured in the commercials, are labelled "Pacific Fruit Express" with U.P. and S.P. emblems. To add further identification to the spots, the U.P. emblem, a shield, is iris-up supered over a moving freight car in the closing frames of each spot.

To extract the maximum value from the spots, Welborn made a thorough study of viewing habits and social customs of the shippers in each area to be covered. He did this by going to several sources including tv stations, and local U.P. traffic agents. From this emerged a spot-buying pattern for each locale.

"Even though all of these California areas have much in common," Welborn notes, "social and viewing habits vary. In Bakersfield, for instance, the Kern river attracts many people in the evening and on weekends. So we chose participations in a late Sunday evening first-run movie on KERO-TV, when the family might be back from a day or weekend by the river. We ran through May and June.

"Fresno, on the other hand, is becoming quite a metropolis with in-town diversions. So during May and June we used a spot at 6:29 p.m. Saturday on KFRE-TV, to catch many families before going out for the evening.

"In the Salinas-Monterey area," Welborn continues, "we chose Tuesday evening at 6:30 at KSBW-TV, between network news and local sport and farm news, reasoning that shippers are busi-

ness men too, and interested in national and farm news. We picked early evenings because folks there often go to pools later on hot evenings."

All of the above three schedules began the first week in May. In June an additional spot was added in Bakersfield on KBAK-TV at 10 p.m., between two network shows.

Sacramento was added in early June with two spots weekly on KCRA-TV. One was set for Saturday between NBC's *Game of the Week*, between 11 a.m. and 1:30 p.m.; the other fell on Sunday afternoon during *Meet the Press*.

A new July-August schedule was added in Fresno, with a spot Tuesday at 6:30 p.m. on KMJ-TV, between *Today in Agriculture* and *Shell News*. For its September-October schedule, KJEO will be used. Two additional areas—Stockton and Redding—will be used and are now undergoing a similar preliminary study.

In an effort to keep the test valid, Welborn avoided using any other media for this campaign. "We have a regular, and predictable volume of freight business we can expect from the shippers in our state," he says. What we wanted to find out is what would happen if we made an effort to build this by using tv. So we added tv only, rather than putting other influences into the picture that would make an evaluation difficult. And that enabled us to tailor our campaign to the medium directly.

At a time when railroads are, generally, finding competition difficult, U.P. finds this spot tv campaign effective enough to be planning next year's. These will feature 1,000 new mechanical refrigerator cars being added to P.F.E.'s fleet.

Meanwhile, you can be sure, other railroads are watching. ➤



Discussing freight advertising objectives on tv are, (right) H. J. Forbes, Calif. and Nev. ad manager for Union Pacific and Marion E. Welborn, v-p, Caples Co., U.P. agency

TV HOMES ARE PICKING UP MORE STATIONS IN 1958

	Number of counties	Size of counties (total homes)	Tv stations that can be viewed in counties	No. of stations viewed weekly, per home	
				Daytime	Nighttime
1956	77	OVER 100M	4.7	1.9	2.7
	240	25-100M	4.5	1.8	2.2
	317		4.6	1.8	2.4
	508	10-25M	4.2	1.5	1.7
	2,248	UNDER 10M	3.9	1.1	1.2
	3,073	U. S. AVERAGE	4.0	1.3	1.5
1958	84	OVER 100M	4.9	2.6	3.5
	243	25-100M	4.7	2.4	3.1
	327		4.7	2.5	3.2
	515	10-25M	4.7	2.5	2.9
	2,233	UNDER 10M	4.4	2.4	2.6
	3,075	U. S. AVERAGE	4.5	2.4	2.7

Source: A. C. NIELSEN, NCS #2 and #3

Please Note: Table based on average county situation, not average home weighted by population. Figures need not check with average home data from NTI.

NCS #3 highlights: Average state now served by 22 tv stations, up 19% since '56. . . . Stations have increased from 441 to 505 in same period. . . . These 505 outlets serve 42.4 million different tv homes. . . . Their combined circulation is set at 152.8 million homes. . . . Average home uses 3.61 stations. . . . 36 tv stations now reach over one million homes, 7 million more than in '56. . . . The new outlets have added 7.3% to tv's total home circulation. . . . Texas biggest gainer in new stations, adding 12. . . . New tv service since '56 reported by 45 stations. . . . Over 50% of tv service is from stations outside the reporting states

How Will Agencies Use NCS NO. 3?

- ✔ Chances are it will be applied much the same as NCS #2; some 40 ad agencies already are at work on it
- ✔ Since service is out earlier in year than former ones, its effect on tv buys may well be felt by late autumn

This week, broadcast media researchers at 44 advertising agencies and client firms are wading knee-deep through a harvest of television coverage figures sown by NCS #3. Out much earlier in the year than the previous A. C. Nielsen Co. surveys (NCS #1 in 1952 and NCS #2 in 1956), the #3 report may actually be in time to help admen out in some fall schedules, although its effect on tv buys is not generally expected to be felt before mid-October or November.

What significant facts have been uncovered in the new study and how will NCS #3 be used by agencies once they've completed their evaluations?

One very significant thing about the new tabulations — aside from their earlier appearance on the advertising scene — is the fact that this year A. C. Nielsen Co. has used a considerably broader sample: 200,000 tv homes, 50,000 more than had been used previously. Admen generally agree this should add to its value.

Radio, which was part of NCS #1 and #2, has been dropped from this year's service, through lack of sufficient industry support. So #3 now becomes the most extensive study of total U.S. tv station coverage yet conducted, according to Henry Rahmel, general manager, broadcast division of

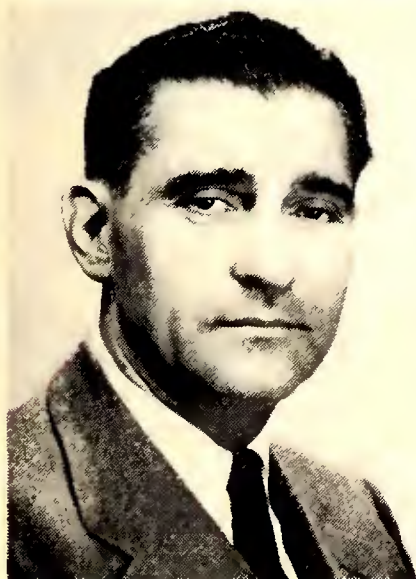
A. C. Nielsen. It reports on service of 505 stations in 3,072 counties; was sponsored by the three tv networks, over 40 top advertisers and agencies and some 125 stations. The report details the average daily, weekly and monthly circulation of all reportable tv stations, day and night.

Since 1956, NCS #3 shows, 64 tv stations have come on the air boosting the total from 441 then to 505 now, and adding an average of 3.5 stations to a state's total tv service. New tv service has been reported by 45 states — biggest gainer is Texas which picked up 12 new outlets. New Jersey remains the only state without a tv station within its boundaries although it is served by 11 from outside. A point of interest (see chart) is the increase of stations used weekly per home. Most admen and broadcasters attribute this (1) to the new stations; (2) more tv homes; and (3) improvement in ABC TV programming.

In applying such data (along with



John Ennis, v.p. and media director, Bryan Houston: "The fact that NCS #3 sample is larger may well tend to keep television buyers from making too many downward adjustments"



Pete Levathes, v.p. and director of media relations, Y&R: "Coming out earlier, NCS #3 may help in some fall decisions not yet final, will surely be used in our next buying period"



Daniel Denenholz, v.p. and research director, Katz Agency: "It seems worth remembering that while NCS #3 is a report on coverage its data is influenced quite often by programing"

the detailed county breakdowns) subscribers will probably follow the same general patterns they developed in using #1 and #2. Here are comments from some admen and broadcasters:

• **Peter G. Levathes, vice-president and director of media relations, Y&R:** "Between NCS #2 and the new #3, we've been doing our best to keep track of trends in order to anticipate what would show up in #3. We're happy it's out now; it should help in some fall decisions not yet final and will certainly aid us in the next buying period." As in most agencies, Y&R carefully evaluates service, never works with "raw" figures. In some cases where agency has wondered about some promotional use of NCS #2 by stations, it has made field checks.

• **John Ennis, vice-president and media director, Bryan Houston:** "The fact that NCS #3 sample is larger may tend to keep buyers from adjusting downwards too much. We're adjusting and evaluating now." On the question of "cut-off" points, Ennis points out that such point for a two or three-outlet market would be substantially higher than for a four-plus outlet market, the difference between about 50 and 30%. "Basic coverage is what we're really interested in," he says. "NCS #3, as with its predecessors, will serve us as a guide, but we must still play each buy by ear."

• **Dr. Thomas Coffin, research director, NBC TV:** "The larger sample used in NCS #3 should make it a still more valuable service, and may influence "cut off" points. At present, however, we're still working with NCS #2 and probably will be for some time since our analysis of #3 may take some months to complete."

• **Daniel Denenholz, vice-president in charge of research, Katz Agency:** "The effect of NCS #3 on fall buying will depend on how quickly agencies can assimilate the reports to fit their needs. One thing is true of this service as with NCS #1 and #2—if you simply apply them literally you can be thrown off base; judgment must still enter into the buy. Everyone knows this, but sometimes they forget. Another thing that strikes me as important to remember is that while NCS is a coverage study, its reports are still influenced by programing." He expects SRA will continue to recommend the formula developed for NCS #2.

• **Leonard DeNooyer, manager**

of coverage, CBS TV: "We're sifting through NCS #3 now, but it's too early to say how it will affect station network rates. Biggest thing to come out of the service so far seems to be the stuff on uhf. We expect many significant facts to show up when the information on duplication comes in."

• **Ann Conroy, associate media director, Compton:** "The work of evaluating NCS #3 is under way, but just how soon we'll be able to apply it to buying is hard to say. When we do use it, the methods will probably be about the same as we used in applying NCS #2." In using NCS #2, Compton kept a continuous check on it against rating reports, evolved its formula for general agency use.

• **Hall Miller, associate media director, B&B:** "There's a good chance NCS #3 will get into some play in fall buying. Its effects should start to be felt by mid-Oct. or early Nov."

One adman pointed out something which struck him as unusual in the latest NCS: One station may be a little ahead in daytime and then fall a little behind at night, suggests programing trends may be playing more of a part in this coverage picture.

The man behind NCS #3, Nielsen's Henry Rahmel, explains that: "Nielsen coverage figures can be used with, but do not replace, Nielsen's market-by-market Station Index ratings. Ratings and coverage," he explains, "are related very much the way weather and climate are related. Weather is a specific condition hour-by-hour and day-by-day; like a rating, it changes. Climate, on the other hand, is the sum total of all the weather over long time periods; like coverage, it's the composite of many days, weeks and months."

Rahmel went on to explain that, "coverage is an appraisal of daily, weekly or monthly tune-ins (daytime vs. nighttime) to a station — based upon county-by-county samplings. It is similar to the circulation of magazines and newspapers and does not pinpoint stations or network audiences at a specific quarter-hour or for a particular program as does a rating."

Among the advertising clients who subscribe to NCS #3 are: Chrysler Corp., Borden Co., Carter Products, P&G, Thomas J. Lipton, Inc. These are in addition to more than 40 top advertising agencies including BBDO, Bates, Burnett, FC&B, McC-E., Esty, K&E, and Grey.

THIS



This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television

S MR. PENNYPROFIT

... counting his blessings, which are considerable, in spite of the very small profit he makes on every item he sells.

Mr. Pennyprofit advertises widely—but does not apply it with a broad brush. "Sell big where the selling is good, and save wisely when you can" he says—and does. Spot television is so obedient to his bidding in both respects that his blessings grow and grow each year—and so does his advertising budget!

Your PGW Colonel would like to send you "Spot Television Cost Yardsticks" which will show you how spot television can obey your budget requirements, either large or small, everywhere!

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N. Y. C.

WEST

KBOI-TV	Boise	2	CBS
KBTB	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU KHBC-TV	Hawaii		
KTLA	Los Angeles	5	IND
KRON-TV	San Francisco	4	NBC
KIRO-TV	Seattle-Tacoma	7	CBS

MIDWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC-ABC
WDAY-TV	Fargo	6	NBC-ABC
KMBC-TV	Kansas City	9	ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis-St. Paul	4	CBS
WMBD-TV	Peoria	31	CBS

SOUTHWEST

KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
WBAP-TV	Fort Worth-Dallas	5	NBC
KENS-TV	San Antonio	5	CBS

EAST

WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	ABC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WJIM-TV	Lansing	6	CBS
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	CBS
WROC-TV	Rochester	5	NBC

SOUTHEAST

WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	ALL
WFGA-TV	Jacksonville	12	NBC
WTVJ	Miami	4	CBS
WDBJ-TV	Roanoke	7	CBS



PETERS, GRIFFIN, WOODWARD, INC. SPOT TELEVISION

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO

What are your goals for the season

Four major leaders, representing important national broadcast organizations, preview paramount objectives for upcoming season.

Kevin B. Sweeney, *president, Radio Advertising Bureau, Inc.*



"Data on who buys what in spot and net"

Radio as a medium and RAB as an organization have both moved against the trend during the past year of recession—up. (Other media, whether their published figures are sensitive enough to reflect the actual trend or not, have all been hurting badly.)

RAB's goals for the selling season ahead are to stay ahead—ahead of the national trend and of our own recent record.

We may have to do some fast moving. In the past year, RAB has made more presentations to advertisers and agencies; has welcomed more stations to membership; has higher total funds to work with (\$950,000 as of the fall selling season)—than at any time in its history.

One of our goals should be of unique interest to advertisers and agencies—namely, publication of increasingly comprehensive data on who buys what in spot and network radio.

As SPONSOR has so frequently pointed out, this is one of the most urgently needed forms of data. Actually no one has ever disagreed about the urgency of publishing the data. Like motherhood and patriotism, "publishing radio figures" is an accepted cause for which to fight.

The time, however, now seems to be ripe for cooperative effort to solve the problem. And we have been enormously gratified at the cooperation we received in assembling our recently-initi-

ated quarterly reports on who buys spot and network radio.

Some of the industry's most respected leaders gave us their counsel—and their help—authorizing hundreds of man-hours of clerical time to make our reports possible.

The reports are a humble beginning only—although, for the first time in the medium's history, they list virtually all of radio's clients and show the pattern of their activity in detail never before available. Through our day-by-day calls on advertisers and agencies—always at top level—we expect to capitalize on this and other major factual reports we have underway.

Other major projects include our plan to give a department store up to \$64,000 for use in radio—provided the store spends substantially on its own and allows us to help it use radio in the way radio should be used in department store. We hope that results of this carefully controlled experiment will dramatize to department store management that they must make radio a basic medium. We have had, incidentally, dozens of inquiries from the major stores and are now weighing our choice of stores to work with.

George Huntington, *asst. to the president, Television Bureau of Advertising, New York*



"Create new selling tools"

TvB's future plans will be tailored by the changing demands of our medium. Television is the best selling medium, but it requires the best selling. We will create tools designed to meet the needs of the more sophisticated sponsors and to document the how-to-do-it needs of the local retailer. Having shown television's cost-per-thousand

and audience and efficiency, TvB will go beyond these dimensions to a study of television's impact: the role that television plays in the creation of the desire to buy.

To be certain that these tools are successfully employed in the selling of television, we will conduct sales clinics with our members' sales staffs. This inter-change of selling tools and selling techniques will assure television's place in the continuing competitive market. Topics to be covered: How to pick prospects . . . answers to a tv salesman's 20 toughest questions . . . making a presentation work . . . TvB selling aids . . . what has hold the retailer . . . getting co-op money for tv . . . tv success stories . . . creative selling with local commercials . . . keeping the advertiser sold on tv . . . workshop on specific sales problems.

Using the documented success stories combined with the commercials which have created these successes, we will have proof that our best salesmen are our best customers. Typical of these is the new TvB Banking and Financial Kit which contains 27 separate case histories covering banking and financial categories.

Found in this kit are various kinds of information—1) the results that financial clients have had in their use of television; 2) the various kinds of service which many sell through the use of television; 3) commercial message and copy approach treatment used; 4) the productivity of television in virtually all time periods throughout the day; 5) the use of a personality to help build a personable image for the client; 6) and endorsement of the local live air personality; 7) statements about the ability of television to bring clients from distant points; 8) client's statements telling how the client himself evaluates the persuasion ability of television; 9) summary information from BAR showing banking and financial activity in the 19 BAR cities.

This kit shows evidence that virtual-

Head ?

ly every time period can service the sales needs of a banking or financial institution.

Our task is to see that the success of so many is brought home to the rest in many and varied business and industry interests.

The wounded competition will be after us, but the television salesman who knows his medium need not worry about those who don't.

Frank M. Headley, *president, Station Representatives Association, New York, and H-R Representatives, Inc.*



"To make buying more efficient"

The goals and aims of the Station Representatives Association may be divided into two broad categories. First, there are the long-range over-all goals which do not vary from year to year, and then there are special seasonal campaigns and projects.

The basic purposes of SRA are perhaps best epitomized in the corporation charter, and I would like to quote from it:

1) To encourage and promote customs and practices which will strengthen and maintain the ability of its members to serve the stations represented by them, the broadcasting industry, and the public.

2) To foster and promote the development of national spot and local radio and television advertising.

3) To gather and disseminate information about radio and tv advertising which will be useful to its members and enlightening to the public.

This year the SRA embarked on a broader public relations program primarily designed to acquaint groups outside of the advertising industry

(Please turn to page 73)

WSBT-TV

 SOUTH BEND, INDIANA'S DOMINANT STATION

PRIMARY COVERAGE —
748,800 TV VIEWERS IN
PROSPEROUS MICHIANA *

- **HOUSING CONSTRUCTION**
Gains in 1957
- **SAVINGS DEPOSITS**
Hit record high in 1957
- **SPENDING**
Leads 7th Federal Reserve District for 1957
- **HIGH SPOT CITY**
For 4th consecutive month
(Sales Management Magazine)
- **DEPARTMENT STORE SALES**
Showed up better than any other
major Indiana city in 1957.



LOOK what's happening in South Bend . . . Indiana's 2nd Market

Business is good in South Bend, Indiana. The facts above attest to that. In addition, there are other signs such as: The South Bend-Mishawaka City Corporate Area is 1st in Indiana in Effective Buying Income per capita—2nd in Indiana in total Effective Buying Income — 2nd in total Retail Sales — 2nd in Food Sales — 2nd in Drug Sales.

WSBT-TV dominates this great market. No other area station comes close to WSBT-TV in the number of top rated shows carried. Chicago and Michigan stations aren't even in the running. See your Raymer man or write us.

*14 counties in Northern Indiana and Southern Michigan. Set count, 208,000
3.6 persons per family.

WSBT-TV

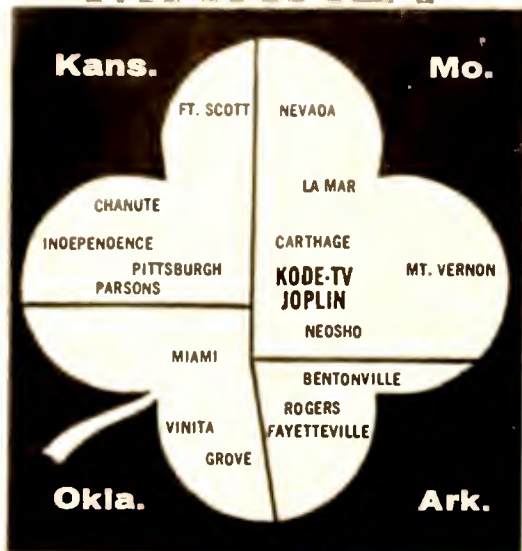
 SOUTH BEND, IND.

CBS... A CBS BASIC OPTIONAL STATION

CHANNEL
22

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

MISSOURI'S THIRD TV MARKET



167,769 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 167,769 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—June '58

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

TV BUYS

Colgate-Palmolive Co., New York, is lining up announcements for its new campaign in major markets for its Super Suds. The schedules start in mid-September, run through December. Minutes and chainbreaks during both daytime and nighttime segments are sought; frequency will vary from market to market. The buyer is Steve Semons; the agency is Cunningham & Walsh, Inc., New York.

Norge Sales Corp., Chicago, is moving into spot tv, in approximately 100 markets. The eight-week campaign starts 15 September. Minutes participations during daytime slots, to reach a women's audience, are being purchased. The advertiser is aiming for 100 rating points per week in each market. The buyer is Mary Petr; the agency is Donahue & Coe, Inc., New York.

Lever Bros. Co., New York, is getting a short-term schedule in major markets ready for its Lucky Whip. Kick-off date is 1 September; minutes and chainbreaks during daytime periods will be used. The buyer is Jeanne Tregre; the agency is Ogilvy, Benson & Mather, Inc., New York.

RADIO BUYS

Duffy-Mott Co., New York, is preparing a campaign for its Sun-sweet Prune Juice, the first time it has used radio to promote the product. The schedule starts 29 August, runs for eight weeks. Minutes during daytime segments will be placed; frequency depends upon the market. The buyer is Mike Cambridge; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

The American Tobacco Co., New York, is initiating a campaign for its Dual Filter Tareytons. The schedule starts 25 August for 13 weeks. Minutes during daytime slots are being aired; frequency varies from market to market. The buyer is Jabey Murphy; the agency is Lawrence C. Gumbinner Advertising, Inc., New York.

National Carbon Co., Division of Union Carbide Corp., is purchasing schedules throughout the country for its Fall push for Prestone Anti Freeze. Starting dates will vary. In the midwest, the schedules start on and around 8 September for eight weeks; in the south, on and around 29 September. Minutes during traffic hours will be placed, with frequencies varying. The buyer is Dick Driscoll; the agency is Wm. Esty Co., Inc., New York.

RADIO and TV BUYS

Standard Brands, Inc., New York, is planning a major radio and tv campaign in markets throughout the country for its Blue Bonnet margarine. The 13-week campaign kicks off on or around 15 September. In tv, minutes during both daytime and nighttime segments will be used; in radio, minutes during daytime slots. Frequency will depend upon the market. The buyer is Lenny Saglio; the agency is Ted Bates & Co., New York.



Mountains of wheat - worth about \$1.65 per bushel - mid-summer spectacular in Texas, Oklahoma, Kansas and Eastern New Mexico

How to share in the big money

The wheat's in. Even the fabled Big Oil Man from Texas is envious. The crop was *that* good.

Let us tell you what happened in the top 24 wheat-producing counties in Texas alone. (KGNC-TV covers all 24, plus 20 other counties in four states.) We planted 2,126,000 acres and harvested 59,528,000 bushels. Now, we've sold the wheat for \$98,221,200.00, give or take a few cents. That's folding money! And it looks like a big year for grain

sorghums, cotton and vegetables, too.

Nature's bounty has laid down a bonanza for you in an already-active market of 535,000 people. To stake your claim in this new Southwestern El Dorado, simply add to your list

KGNC-TV

NBC Television in Amarillo, Texas
Channel 4

Full power coverage in 4 states
Represented by the **Katz Agency**

FLIGHT is aviation's own saga — authentically dramatized exploits
human achievement in the sky. Each episode is presented by Gen. George Kenn
cooperation of the Air Force. **FLIGHT** is the dramatic series for which the comi



Ordinary men suddenly summoned to super-
S. A. F., Ret., and produced with the full
television season will long be remembered.

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.



RADIO RESULTS

POULTRY

SPONSOR: Lancaster Farms Poultry AGENCY: Charles Ross Advertising

Capsule case history: Chickens no longer take a back seat to gobblers when it comes to consumer advertising. Roosting very comfortably in 30-second announcements on KMPC, Los Angeles, since last January, the chickens of Victor Rykebosch, Inc., (Lancaster Farms Poultry) increased their sales in supermarket chains by 150%. This has been accomplished with a schedule of only 14 30-second announcements per week. The Charles Ross Advertising Agency, Los Angeles, points to a sales increase of 30,000 chickens a week, from 20,000 to 50,000, for a total business of \$70,000 weekly. Main copy point: "One day fresh from the farm to you, six days fresher than those bought from out of state." Other points: "Fast grown, scientifically fed chickens are plumper; check tag on the chicken to find whether fresh or frozen and whether it meets U.S. Dep't of Agriculture Standards." The campaign for Victor Rykebosch, Inc., on KMPC will continue indefinitely; no other advertising is being used.

KMPC, Los Angeles Announcements

RESTAURANT

SPONSOR: Ye Olde Stage House AGENCY: Direct

Capsule case history: Ye Olde Stage House, a restaurant in greater Cleveland, decided to use radio for the first time, having used newspapers without satisfactory results. Since the majority of its trade comes on weekends, it purchased 12 announcements per week for Saturday and Sunday for a period of a month. Only station WGAR, Cleveland, was used for the test. "From the very beginning," according to Donna Jean Roth, the proprietor, "we started getting comments about our WGAR advertising. The pick-up in business was almost immediate. Saturday and Sunday drivers from as far east as Pennsylvania came all the way down the Turnpike to dine." At the end of the test month, WGAR was signed for 52 weeks, at a cost of \$5,200 for the year. Business has been building ever since. The last renewal was for the third consecutive year and today the restaurant is one of the most successful in its area. With the exception of the important holidays, it has given up newspaper advertising completely.

WGAR, Cleveland Announcements

HOUSES

SPONSOR: Wilburn K. Kerr & Sons, Inc. AGENCY: Howard Swink Adv. Agency

Capsule case history: Before Kerr & Sons had blueprinted plans for a 300-house community in Southfield, Ohio, they consulted their advertising agency, Howard Swink, Inc., concerning the medium or media which would best meet the aims of Kerr's sales strategy. After considerable study the agency recommended campaigns in three prominent Ohio newspapers and WCOL, Columbus, Ohio. Several weeks after the opening of Southfield, the construction firm tested the effectiveness of its various advertising media, by asking visitors and buyers how they heard of the community. WCOL was named more than any other medium. This is significant since Kerr's advertising expenditure on WCOL was less than what had been spent on newspapers. Well over a third of the homes have been sold, and in addition, numerous deposits have been placed on other homes. "We do believe the major share of homes sold and the many thousands of visitors who have come to Southfield were attracted by WCOL," stated W. K. Kerr, Jr., its owner and president.

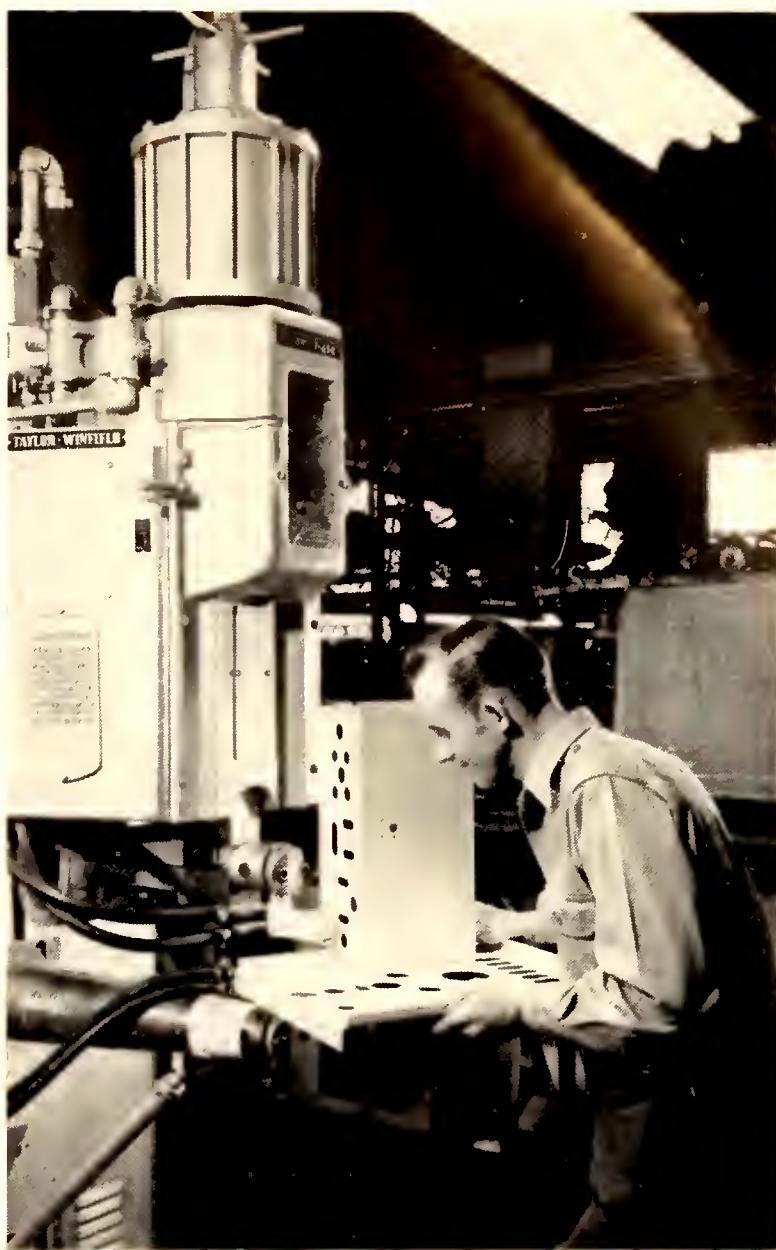
WCOL, Columbus Announcements

PEST CONTROL

SPONSOR: Southwestern Drug Corp. AGENCY: Direct

Capsule case history: In a move to push D-Con sales, a rat and mouse poison, Southwestern Drug Corporation purchased a schedule in Bill Mack's *Sunrise Theatre*, heard Monday through Friday on KWFT, Wichita Falls, Texas. Southwestern is the leading regional wholesale druggist in the five-state area of Texas, Oklahoma, New Mexico, Arkansas and Louisiana. Prior to the radio campaign, the drug corporation stocked major retailers, but had not expected the campaign to show astonishing results. In 30 days, Southwestern had doubled its sale of D-Con throughout KWFT's coverage pattern. Sales were so rapid and complete that the company could not replenish retailer's stocks and were forced to sit back and wait for a rush order shipment. "You have certainly made the entire populace of our area conscious of D-Con merchandise," said Emmitt Davis, buyer for Southwestern. "This is just another of the successes that we have experienced through the use of the radio medium."

KWFT, Wichita Falls Announcements



**You'll have to do a lot of research
to beat this kind of development**

With the field of physical science front and center in all minds today, consider the prominent part played by Metropolitan Washington. Our biggest business firm, the Federal Government, has become a virtual partner with American industry in research and development. In 1956 Federal funds financed 49% of all national expenditures in this direction. Research and development organizations in or around Washington, D. C. employ some 35,000 persons. Ours is now the nation's *sixth* largest scientific and technical labor force. Whether America is at peace or in a cold war, these people seem certain to stay—and to grow.*

Staying and growing right along with them will be WWDC, Radio Washington. According to PULSE, month after month, we're FIRST in the hearts of our local countrymen—6 A.M. to midnight, Monday through Sunday. And you can't do any better than that! We have a simple formula — to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

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

FARMER'S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Money. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?



HAYDEN R. EVANS, GEN. MGR.

REP. WEED TELEVISION



THE LAND
OF MILK
AND ^MONEY
WBAY ch. 2
GREEN BAY

FILM-SCOPE

23 AUGUST 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

Several significant multi-market syndication buys made news this week. Among them were:

- Schlitz (JWT), in its first major multi-market buy, added Ziv's Mackenzie's Raiders in 15 top markets.
- Savarin (FC&B) and Ronzoni (Emil Mogul) jointly signed a three-city contract for 52 weeks of MCA's If You Had a Million. (New York, Philadelphia, New Haven.)
- Miles of California, via Wade Agency, bought Screen Gems' new Dial 8 in six west coast markets for Alka Seltzer and One-a-Day Vitamins.

With product for fall airing about to go into market-by-market selling, syndicators are prepping series for January air dates.

Pitches to regional advertisers start this week. First on the market: Ziv's Bold Venture; CNP's Flight; CBS TV Film's Rendezvous.

NTA's board of directors this week recommended that stockholders accept National Theatres' proposal for steps to combine the two organizations.

The deal is contingent on National Theatres' getting controlling interest in NTA.

The family-type syndicated show, which hasn't fared as well as action series over the years, is having a hey-day since CBS TV opened up two 7:30 p.m. time slots.

Some of the shows being considered by CBS TV affiliates for the Tuesday and Wednesday spots. Glencannon, a Gross-Krasne comedy; Colonel Flack, CBS TV Film's new comedy; re-runs such as Jeff's Collie (TPA) and Life of Riley (CNP).

First to fill both days is New York's WCBS-TV. Rival Dog Foods will sponsor Burns & Allen re-runs (Screen Gems) Tuesday; L&M and Gallo Wines have Mackenzie's Raiders (Ziv) Wednesdays.

An analysis of the production statistics of major syndicators since 1955 shows there's a definite growth pattern. The figures further disclose that:

- The dynamic growth of syndication cannot be attributed to the actual number of series produced but rather to the sales volume per series.
- Network sales are growing increasingly important to the syndicators.
- Major distribution companies that started off on a production binge in 1955 have gradually leveled off their output to a realistic position.

Giving arithmetic substance to the above observations is the following chart showing how many series each syndicator produced and how they were sold:

YEARLY PLACEMENT	ZIV	MCA	CNP	CBS	S. GEMS	ABC	OFFICIAL	TPA	TOTAL
1955: Syndicated	7	4	3		2	2	1	2	21
1955: Network*	..	9	..	2	5	..	1	2	19
1956: Syndicated	3	4	..	1	1	3	1	1	14
1956: Network*	1	9	..	2	7	..	3	2	24
1957: Syndicated	5	2	2	2	2	1	4	3	21
1957: Network*	2	13	..	2	7	..	1	1	26
1958: Syndicated	3	1	4	3	1	1	..	2	15
1958: Network*	4	15	10	1	1	1	32

*New series and renewals with new production.

Source: SRDS

MARKETING WEEK

23 AUGUST 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

If you've ever wondered what made the man in the white coat such an effective television salesman for drug products, here's one answer:

It's the decline in maternal authority. Housewives no longer turn to their mothers for advice on health, baby care, cooking and so forth. Authority symbols outside the home have taken her place.

Evidence that maternal authority has declined has been noted in several studies conducted during the past year by The Center for Research in Marketing, Inc. Paul A. Fine, executive vice president of the Center, said young housewives tend to regard mothers as old-fashioned. "There is not only a tendency not to depend on mothers but a strong aspect of negation of her traditional role as advisor and mentor."

Why isn't mom depended on? The housewives say mom isn't hep to vichysoisse, hexachlorophene, self-polishing waxes and other miracles of modern-day living.

Release of Complete Circulation Reports (CCR) from NCS No. 3 is providing advertisers with raw material for drawing up new area blueprints in allocating tv budgets.

Among those most active in using NCS data is P. Lorillard. The tobacco firm allocates its tv money by areas primarily on the basis of the county-by-county audience tally.

Special markets may be a minor worry to auto manufacturers as they unlimber their advertising guns for the coming model year, but there's one special market agencies are paying increasingly more attention to. That's the Negro market.

Latest figures available show that, in 1956, Negroes spent nearly \$1 billion for the purchase and operation of new and used cars. Life's study of consumer expenditures revealed that non-whites, who are 9% of the population, spent 6% of the total for new cars and 7% of the total for used cars, also in 1956.

About 40% of Negro households own cars, compared to about 75% of all households. That means there are 1.8 million auto-owning Negro households.

Since autos are a prestige symbol to Negroes, some medium-priced cars (such as Buick) show a larger share of ownership among Negroes than among whites.

Negro marketers note that Negro-appeal radio, a mass medium, has shown healthy growth during the 50's, though they express puzzlement that Negro print media have not shown greater circulation gains with increasing Negro income.

Effective marketing to Negroes requires some first-hand knowledge of certain subtle buying patterns, not only among Negroes but among whites.

For example, in certain southern areas, whites will boycott products they feel are associated with Negroes. What makes this problem so tricky is that it depends on the product and the area.

A product like Coca-Cola does not lose sales among whites because of the knowledge that it is promoted among and consumed by Negroes. One reason is that Negro consumption of the product is traditional.

However, say a food product is growing in use and seeks to enlarge its market by going after Negroes. It may "lose caste" in the deep South if its Negro advertising is too blatant.

This doesn't mean an effective marketing job can't be done in such a case. It's all a matter of know-how and calling upon people who are Negro market-wise.

WASHINGTON WEEK

23 AUGUST 1958

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SPONSOR PUBLICATIONS INC.

Congress was too busy wrapping up the current session's business this week to spar around much with broadcast issues.

The pyrotechnics, if any, came from Rep. Blatnik, of the House Government Operations Committee. He took a parting blast at the FTC via a report on its subcommittee's recent investigation of various product advertising.

The report excoriated the FTC for allegedly permitting false advertising of dentifrices. It made charges against tv and radio and such advertisers as Block Drug, Colgate, P&G, Bristol-Myers and Lever.

Asserted the report, among other things:

- Over \$25 million was spent in 1957 to advertise the 12 leading brands of toothpaste.
- The FTC was "not discharging its statutory responsibilities to halt or prevent deception in dentifrice advertising."
- The FTC's requirement of cigarette people that they prove their claims should be extended to dentifrices, tranquilizers or any other product in which scientific proof constitutes the basis of advertised claims. ("This should result in a needed transfusion of vigor into FTC enforcement programs.")
- Congress should consider whether sharper teeth should be put into false-ad laws to enforce more effective policy.
- FTC should adopt a rule making advertisers prove their claims.
- Enforcement over advertising of products affecting health might be moved from the FTC to the Food and Drug Administration.
- The FTC might take a cue from Colgate's statement that it "endorses any effort by Government agencies to assure the safety of the American consumer" and call a conference for the setting up of a fair trades practice code.

The powerful clear channel radio stations agreed in filings with the FCC that breaking down the clear channels is no solution for providing better radio service to "white" areas.

Stepping up the present maximum permitted power from 50 kw to 750 kw would turn the trick, it was also agreed.

The filings were in connection with the FCC's proposal to duplicate stations on 12 of the present 24 clear channels, with consideration of higher power on the remaining channels to be delayed.

CBS offered its own plan under which up to eight eastern clear channels might be used for sharing by stations to be located in western states.

The Clear Channel Broadcasting Service had another plan involving higher power not only for the Class 1-A clear channels, but also for Class 1-B and even for regional and local stations at least in the daytime.

Westinghouse, NBC, ABC, WNYC, WCCO, WGN, were among others offering various criticisms of the FCC proposal. Outside help came from the National Grange and American Farm Bureau. These groups feared the farmers would lose radio service if the FCC breaks down the clear channels without increasing power.

Several parties said that the questions of duplicating stations on present clear channels and higher powers must be considered together. Otherwise, it was argued, the FCC will be unable to gauge the effects of its actions on increasing or decreasing radio service.

SPONSOR HEARS

23 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Sponsored religion still pays big dividends all along the line.

A New Jersey broadcaster who's on the air only Sundays is reputed to net \$30,000 a year for himself from his roster of religious programs.

A tv network this week got a stiff protest from an agency because of the low allowance made for guest names on a variety show debuting this fall.

Said a spokesman for the agency: "It looks to us as though you're cutting the budget on your commercial shows to pay for sustaining programs."

Goodman Ace's memory must have winced this week as he read that Vick was planning a stock deal to acquire Lavoris.

The unhappy recollection: Back in 1931 Lavoris was Easy Aces' first sponsor in Chicago (WGN), and the account man fiddled endlessly with the scripts. He stopped only when Ace threatened to quit and go back to Kansas City.

Though it's the giant in its field, P&G is anything but cumbersome.

Advertising people who do business with it marvel at P&G's pliability in making quick moves and decisions.

Because of this ease of action, the company's many agencies are on a competitive alert all the time for ideas to feed to Cincinnati.

Some network quarters are grumbling that the current rash of bargain-basement deals for nighttime programming really was inspired by the big talent offices.

The technique: Knowing an advertiser ambitious to get into the tv bigtime, the agent would 1) first sell him on a film series, and 2) then suggest that a certain network might be induced to absorb all or a good hunk of the program's cost.

Station managers say they've never had so many requests from agencies to monitor the products of their clients' competitors in local markets.

The information sought includes the number of spots used, the type of spots, and an estimate of what they cost.

Sardonic remark made by one station man: "We wouldn't mind keeping tabs if these inquirers would buy something once in a while."

Don't underestimate the influence that a list of specialized service titles has on prospective clients.

The Florists Telegraph Delivery Association crossed the Detroit office of McCann-Erickson off the candidate roster because it lacked the title weight (like v.p. in charge of client planning and director of marketing) that some of the competing agencies had on their marquees.

The top-runners this week are: C&W, Ayer, Keyes, Madden & Jones, and MacManus, John & Adams.

Grant had been handling both the advertising and publicity.



In
 Memphis...
 there's more to see on Channel 3!

First in Memphis by all surveys*

*Here are the latest Memphis surveys showing leads in competitively rated quarter hours, sign-on to sign-off, Sunday thru Saturday.

	A. R. B. May '58 (Metro Area)	Pulse May '58 (Metro Area)	Nielsen Feb.-Apr. '58 (Station Area)
WREC-TV	201	240	195
Sta. B	122	93	74
Sta. C	53	47	107

CHANNEL

WREC-TV
 MEMPHIS

AFFILIATED WITH  TELEVISION

REPRESENTED NATIONALLY BY THE KATZ AGENCY

NEWS & IDEA WRAP-UP

AGENCIES

Gardner Advertising reorganized its tv/radio department this week.

Purpose: To coordinate programing and commercial functions at the agency.

Here's how the personnel of this new department shapes up:

- **Beatrice Adams**, v.p. and tv/radio creative director, will be in charge of special tv/radio projects, including experimental work and special assignments on Gardner accounts.
- **Ralph Pasek**, commercial production manager, will be assistant director of the department.
- **Fred Czufin** and **Trent Eberts**,

named visual directors.

Roland Martini, executive tv/radio director, continues as head of all agency programing and will handle network buying, negotiations and program direction. Regional men reporting to Martini are:

Alfred Chance, head of Gardner's Hollywood office, handling west coast arrangements for network programing . . . **John Gunter**, St. Louis program director and business manager of the tv/radio department . . . **James Fasholz** named assistant St. Louis program director.

New agency: Phil Meyers, formerly sales representative for WHKK, Ak-

ron, has opened his own agency: **Meyers Advertising Agency**, Akron, to specialize in local area radio and tv advertising.

Expansion: **Pulse Advertising, Inc.**, has moved to 147 East 50th St., New York. Along with its change of address comes some personnel appointments:

Jerrold Feldman, account executive, elected v.p. . . . **Allan Davis**, named creative director and account executive.

Agency appointments: **Kenyon & Eckhardt**, named for Lever Bros. new liquid house-cleanser, Handy Andy . . . **Mervin & Jessie Levine, Inc.**, for the Tangee Natural Lipstick segment of the George W. Luft Co. . . . **J. M. Mathes** for Whitehall Labs division of American Home Products, Inc. . . . **Tatham-Laird**, for the Clark Oil and Refining Corp., Milwaukee . . . **Gourfain-Loeff**, for American Hair & Felt.

Goodman & Rouse, a recently

PICTURE WRAP-UP



Video tape arrangements completed for his show on WOR-TV, N. Y., Don Mahoney, star of *Don Mahoney & His Kiddie Troopers* and Gordon Gray, executive v.p., WOR-TV, seal contract, while Bill Dix (l), asst. gen. mgr. of WOR-TV and Chuck Bernard (r), of Charles Bernard Co. watch



Party package wagon, parked at one of Cleveland's shopping centers, is the object of KYW-TV's campaign to collect food for orphans. Here, station personalities Linn Sheldon and Big Wilson (r) entertain and accept contributions



The beards that make Milwaukee famous: To promote arrival of Chuck Arnold, WISN radio personality, station paraded these ladies who "wouldn't shave" around Milwaukee

merged agency in Los Angeles, for the Buddy Seat Cover Co., with billings at \$100,000 . . . **Reach McClinton & Co.** for Sportsman's Golf and Kroydon Corps. . . . **Don Kemper Co.**, for the Vaughan's Seed account . . . **Calkins & Holden**, for Aloe Creme Labs . . . **Mohr & Eicoff**, for Acousticon Hearing Aids . . . **Wesley Aves & Associates** of Grand Rapids, Mich., for Hastings Aluminum . . . **Claude Whipple Adv.**, Detroit, for the Lockhart Manufacturing Corp. . . . **Bozell & Jacobs**, Omaha, got the Omar account . . . **Tilds & Cantz**, appointed for the Vegetable Oil Products Co. of Wilmington, Cal.

Three executive appointments in the Utica division of the **Rumrill Co.**: **Lyle B. Reigler** named general manager of the Utica division and v.p. of Rumrill; **Harry Duffy**, v.p. and director of creative services; and **Jay P. Stewart** named art director.

More personnel news: **Walter Hey-**

mann, director of sales development and **Lester Delano**, director of marketing services, appointed v.p.'s at North Advertising, Chicago . . . **William Wilgus**, manager of the Hollywood office, JWT . . . **Herbert Stott**, media manager of K&E's Los Angeles office . . . **B. Russell Buck, Jr.**, **James Charlesworth** and **James Roos**, named account executives, NL&B, Chicago . . . **Ruth Marlett**, copywriter, Corbett Advertising, Columbus, Ohio . . . **Raymond Twery**, research group supervisor at Gardner.

Allan Kalish, v.p. and account executive, Philip Klein Advertising, Philadelphia . . . **Robert Watkins**, appointed associate marketing director, and **Carl Pehaty, Jr.**, account executive, at Bryan Houston, Inc. . . . **At Leo Burnett:** **Wayne Jervis, Jr.**, and **C. Peter Franz**, appointed marketing supervisors; **Charles T. Weeks**, director of trade relations; and **Robert S. Spaeth**, named account executive on Kellogg's Corn Flakes.

SOMEONE SMART JUST BOUGHT COLOR RADIO



Go ahead and admit it, you time-buyers! Life has been easier for you since **KFWB** introduced **COLOR RADIO** to Los Angeles.

Now, the smart buy is easy to make . . . because **KFWB** shows solid share-of-audience gains in every rating service since January:

Hooper **UP 95.5%** . . . Nielsen **UP 82.7%** . . . Pulse **UP 37.1%** . . .

Today . . . buy **KFWB** first. It's the thing to do.



6419 Hollywood Blvd. Hollywood 28 / HO 3-5151

ROBERT M. PURCELL, President and Gen. Manager
MILTON H. KLEIN, Sales Manager
Represented nationally by **JOHN BLAIR & CO.**



Sleepy time disc jockey: When WCPO, Cincinnati, decided to send its robust deejay, **Myles Foland**, out for an evening of broadcasting, they really meant it. He aired his show from an auto dealer's window, ate dinner and spent the night there



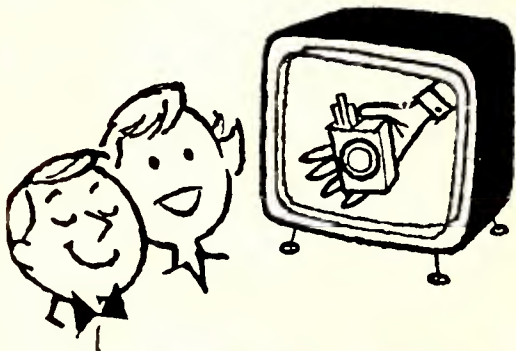
444 Madison gets face lifting: And **Henry Fownes**, v.p., **MacManus**, **John & Adams**, is named "Honorary Construction Superintendent"



Princess of Monaco? Her look-alike, **Nanci Satin**, appears in Pemco Gas commercials with **Robert Phillips** (l), Pemco v.p., and **Chris Condon**, newscaster of KVOO-TV, Tulsa



Is your ad
dollar going
bye-bye...



or **BUY BUY?**

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your **BUY-BUY** station

**K
P
T** Portland, Oregon
channel 12



Oregon's FIRST Television Station
Represented by the
Kotz Agency, Inc

ADVERTISERS

Bayuk Cigars is back in the tv network picture with its purchase of one-quarter of NBC TV's year-round sports package.

Bayuk's co-sponsorship includes: nine NCAA football games; 22 NBA basketball games; the Sugar Bowl and Senior Bowl football classics; the National Invitational College Basketball Tourney and the complete NBC TV major league baseball schedule.

Agency: **Feigenbaum & Wermen, Advertising Philadelphia.**

Campaigns and promotions:

- **The Niagara Therapy Corp.** of Adamsville, Pa., will turn the heat on the home massage industry this fall. To introduce its new line of furniture-relaxer combined, the company will spend more than \$750,000 in network tv, network radio and print. Agency: **George L. Mallis, Inc., Philadelphia.**

- **General Mills** will put on one of its biggest tv campaigns this month to introduce its new chocolate flavor ready-to-eat cereal, Cocoa Puffs. Tv announcements will be used on local children's programs. Agency: **D-F-S.**

- **Slenderella International** has licensed Mason & Mason, Inc., Chicago, to produce eight flavors of low calorie beverages for the company. Irving J. Rosenbloom & Associates, Chicago, Mason's agency, will handle the Slenderella campaign, to start in Southern cities this September. Radio and print will be used.

On the personnel front: Curtiss Candy Co. promoted these management leaders to v.p.'s: **Les Kellough, William Hunter and William McFarland** . . . Hoffman Labs division of Hoffman Electronics Corp. appointed **William Herrman** to the new post of director of advertising and public relations.

NETWORKS

ABC TV plans to start the largest promotion campaign in its history this fall.

It will include newspaper, magazine ads throughout the country, backed by a multi-million dollars on-the-air promotion using slides and trailers.

Special emphasis will be placed on ABC TV's new daytime schedule.

Agency: **BBDO.**

Two new oaters will ride across CBS TV this fall under the aegis of **Brown & Williamson** for its Viceroy and Kool cigarettes: *Wanted—Dead or Alive*, airing 6 September, 8:30 p.m.; and *The Texan*, premiering 29 September, 8 p.m. Agency: **Ted Bates.**

Other tv network sales: Hill Bros. Coffee, to co-sponsor *Walt Disney Presents*, debuting 10 September on ABC TV . . . *Omnibus*, the award-winning Sunday afternoon series on NBC TV, renewed for the 1958-59 season by **Aluminium Limited.**

News on the Specials front: **Philco Corp.** will foot the bill for the two-hour telecast of the *Miss America Pageant* on CBS TV 6 September . . . **Pontiac** has set, as its first of four specials planned on CBS TV for the fall, the hour-long *Ginger Rogers Show*—to air 15 October.

Continued affiliation: **WNAC-TV, Boston**, will become a primary affiliate of CBS TV, effective 1 January. Station has been affiliated with CBS TV since 1949.

Kudos: **Robert W. Sarnoff**, NBC Board Chairman, has been awarded the Gold Medal Award of the Commander-in-Chief of the Veterans of Foreign Wars.

Network personnel moves: **Philip M. Bernstein** moves from Press Information Department, ABC, to assistant director, press information . . . **Norman S. Livingston** named to the new position of director of radio program sales, NBC . . . **Robert A. Loeber** has joined Mutual as account executive.

REPS

Devney will in due time absorb all the stations on the McGillvra list.

Effective last week the last four of the McGillvra Canadian stations were contractually transferred to Devney.

Technically, McGillvra still holds some stations, but these will gradually move over to Devney.

New quarters: **Jack Masla & Co., Inc.**, radio and tv reps, formerly of 551 Fifth Avenue, New York, has moved to 40 East 49th Street, N.Y.

New firm: **Mid-America Spot Sales**, a new regional radio station

Indianapolis
Trading Zone
\$1,412,008,000*
in retail sales



Satellite
Markets
\$1,775,289,000*
in retail sales

Aren't all of these dollars equally important to you?

Where else will you find *satellite* markets that outpend their entire central metropolitan trading zone by 5-to-4 in sales dollars? Or a *universe* that has such a big, rich central market! What an opportunity for you to increase your share of the *total* potential in this greater Indianapolis television area!

where else . . .

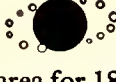
- does a central market exert such an economic pull on *so many* specific areas that are retail trading centers in their own right?
- do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!
- can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?


only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for *fewer* dollars expended than anywhere else. *Now* it will pay you to take another, longer, *better look!* We are proud of our current ARB.

The Nation's 13th Television Market

. . . with the only basic NBC coverage of 750,000 TV set owning families.

*Sales Management, Survey of Buying Power, 1958

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

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

Represented Nationally by the **KATZ Agency**



BASIC NBC-
TV AFFILIATE

Agency offices in Kansas City.

Officers include **Ralph Meador**, owner and general manager of KLEX, Lexington, as president; **N.E. Paton, Jr.**, manager of the pr firm, N. E. Paton, Jr. Associates, as executive v.p.

About people going places: **Jack Haskell** has been promoted to Los Angeles tv sales manager of PGW . . . **Charles Dunbar**, appointed account executive in the Chicago office of John Blair & Co. . . . **Sheldon VanDolen**, account executive in the New York office of Blair Tv Associates . . . **Randy Goetze**, to the sales staff of Kettell-Carter, Inc., Boston.

FILM

Hal Roach Studios will be setting up its own tv distribution arm within the next few weeks.

The move will be part of an overall expansion into tv by the studio. Five new series are on the Roach slate. They are: *The Veil*, starring Boris Karloff (to be distributed by NTA); *The Guy Madison Show*; *Landmark*; *Man of Action*, starring John Ireland;

and *Cavalry Surgeon*, with John Hudson.

Sales:

• Ziv's *Mackenzie's Raiders* has been sold in 63 markets, including a 15-market sale to Schlitz (see *Film-Scope*).

Other sales this week: **Coors Brewing**, for eight western markets; **Kroger Stores**, Little Rock; and nine station sales.

• **KBET-TV**, Sacramento, has purchased a part of MCA's Paramount library.

• Screen Gems' *Burns & Allen* reruns have been sold in a total of 56 markets. Series will be stripped on all stations.

• **Shamrock Oil & Gas Co.**, Amarillo, bought Gross-Krasne's *African Patrol* for several southwestern markets.

• **Savarin Coffee and Ronzoni Macaroni** have bought MCA's *Hollywood Star Playhouse* in New York City. (For multi-market purchase, see *Film-Scope*.)

• **Jayark's Cartoon Storybook** was sold this week in six markets, bringing the four-week total to 33.

Latest purchasers: **WGN-TV**, Chicago; **KVAR-TV**, Phoenix; **WCYB-TV**, Bristol; **WDEF**, Chattanooga; **KONO-TV**, San Antonio; and **WSTV**, Steubenville.

• AAP's cartoons and Popeyes were renewed in two markets this week and sold to five new stations.

Renewers: **WCSH-TV**, Portland; and **KCRA-TV**, Sacramento.

New stations buying included **WLBZ-TV**, Bangor; **KRTV**, Great Falls; **KXJB-TV**, Valley City-Fargo; **KLZ-TV**, Denver; and **WABT-TV**, Birmingham.

At the same time, portions of AAP's Gold Mine library were sold to **WIS-TV**, Columbia; **WCKT**, Miami; **WOI-TV**, Ames; **KGHL-TV**, Billings; **WJTV**, Jackson; and **WNEM**, Bay City.

• **Regis Films' Crusader Rabbit** cartoon series have accounted for \$750,000 in sales. Latest buyers: **WCAU-TV**, Philadelphia; **WDAU-TV**, Scranton; **WMBR-TV**, Jacksonville; **WTCN-TV**, Minneapolis; **CMTV**, Havana; and **KLOR-TV**, Salt Lake City.

New series: ABC Film has acquired *Bowling Queens*, a 26-film series featuring woman keglers.

In production: CNP has gone into production with its new *Flight* series, with the cooperation of the Air Force . . . Ziv has signed 22 writers, its largest ever for a single series, for *Mackenzie's Raiders* . . . John Conte will host NTA's *Tv Hour of Stars* on the NTA network.

Strictly personnel: Ziv's new eastern line-up includes **Joseph Kotler**, named New York sales manager (replacing **Len Firestone**); **Richard Hamburger**, assistant manager; and **James Parker**, named eastern spot sales manager.

RESEARCH

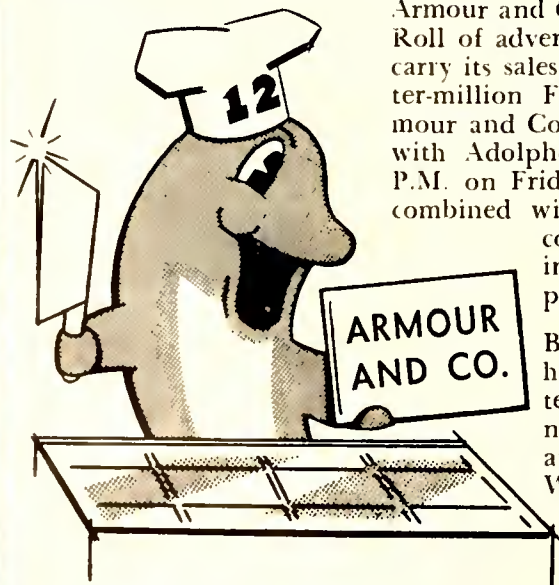
The length of tv programs preferred by viewers varies with different types of programs.

So says *Pulse* in releasing the results of a survey conducted in February, 1958 in Metropolitan New York.

The method: Questioning of 1,000 viewers on which lengths they prefer particular types of programs.

The results:

"JAXIE" WELCOMES ANOTHER PRESTIGE ADVERTISER TO WFGA-TV



Armour and Company has joined the Honor Roll of advertisers who chose WFGA-TV to carry its sales messages to more than a quarter-million Florida-Georgia TV homes. Armour and Company is sponsoring "Target", with Adolphe Menjou, from 7:30 to 8:00 P.M. on Fridays, and this fine new show—combined with WFGA-TV coverage of 64 counties—will provide top selling power for Armour's fine products.

Better take another look at the highly-competitive Jacksonville television market. Jacksonville is no longer a One-Station market, and the April 1958 Pulse named WFGA-TV Jacksonville's Number One Station. For more information, call Ralph Nimmons in Jacksonville at Elgin 6-3381, or contact your nearest PGW representative.

NBC-ABC

Represented nationally

by Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION



Watch for her!

OUR
"Coverage
that Counts!"
GIRL

WJIM-TV



Lansing - Flint - Jackson for CBS

MERCHANDISING
makes the
DIFFERENCE
KBTv is Denver's
only

Merchandise - "WISE"
Station!

WISE to offer advertisers the highly successful MAP* Plan — Denver's only grocery in-store merchandising plan.

*MAP stands for Merchandising-Advertising-Promotion. Call Peters, Griffin, Woodward, Inc., today for availabilities and the merchandising that goes with your schedule on KBTv, Denver!

KBTv Channel 9
DENVER'S FAMILY STATION
John C. Mullins, Pres. Joe Herold, Sta. Mgr.

Represented Nationally by
Peters, Griffin, Woodward, Inc.

SPONSOR • 23 AUGUST 1958

• **Feature films:** more than half the people preferred the 90-minute movie.

• **Comedy:** 45% wanted 30-minute shows; 35% enjoyed the one-hour format.

• **Drama:** The majority preferred one-hour dramas.

• **Variety:** 53% for the one-hour show.

• **Westerns:** 41% liked the half-hour show; 34% for the one-hour western.

• **Quiz:** The half-hour format was the overwhelming choice.

Change of quarters: Schwerin Research Corp. has moved to 270 Madison Avenue, New York.

New unit formed: W. R. Simmons & Associates Research, Inc., has established a new basic research division—to conduct research in social sciences.

The primary task of the new division will be to develop new psychological and sociological measurement techniques for use in market, media and opinion studies.

Add personnel: The Advertising Research Foundation this week appointed three advertising research executives to its Technical Committee.

They are: **Pettersen Marzoni, Jr.**, v.p. and director of research, D'Arcy Advertising; **Otto Tinklepaugh**, v.p., J. M. Mathes; and **W. M. Weilbacher**, v.p. and director of research, D-F-S.

Other personnel moves: Ernest H. Clay, named director of development and research, ARB . . . **A. W. Harding**, former director of marketing research for General Mills, now v.p. and director of research, C. E. Hooper.

TV STATIONS

Nighttime accounted for 56.1% of all the spot tv billings for the second 1958 quarter, according to TvB.

Daytime sales got 34.2% of the pie and late night, 9.7%.

In terms of segments bought, the breakdown: announcements 72.2%; ID's 11.6% and programs, 16.2%.

(For spot tv expenditures for second 1958 quarter and first half of 1958, see Sponsor-Scope.)



Profitable radio coverage of a mature, convincing audience . . . the "refreshing sound" of KBIG attracts regular listeners in all 8 Southern California counties. 91% are adults (Pulse, Inc.). And you reach them with KBIG for a cost averaging 71% less than competitive stations. Ask your KBIG or WEED representative for proof!

KBIG

JOHN POOLE BROADCASTING CO., INC.

6540 Sunset Boulevard
Los Angeles 28, California
HOLLYWOOD 3-3205

Radio Catalina
for all Southern California
740 kc, 10,000 watts

National Representatives:
WEED & COMPANY
© 1958 John Poole Broadcasting Co., Inc.



on radio—

The sun shines bright on the 110,600 farms in KMA-land. Everything is green from corn fields to pastures to the wallets of the folks who live in the 299,500 radio homes under the KMA radio umbrella covering 67 counties in the fertile cornbelt.

Another bumper crop is in the making. Farm prices are up. In midsummer of 1958 the gloomy talk of recession has been pretty much dissipated. In fact, farmers are probably the most solvent customers in the United States today.

Wall Street is taking note of this. Farm equipment makers are also keenly aware of a recovery market, particularly in the Iowa, Missouri, Nebraska and Kansas area where KMA has provided its unique kind of farm broadcasting service for a third of a century.

International Harvester, Massey-Ferguson, Oliver and J. I. Case, four of the top farm equipment companies, have put Radio KMA (5,000 watts, 960 kcs) on their sales force.

The industry is betting on a continued rebound in business. And the top companies are betting their advertising chips on Radio KMA where 33 years of farm broadcasting know-how can be used to sell loyal and prosperous listeners in an area where the whole economy is based on farming.

Similarly, the major feed companies employ KMA, year after year, with solid schedules. They seldom ask about ratings because their field men and sales managers know that KMA has the farm audience.

Farm advertisers believe in "response advertising." Cecil Hamilton, our sales manager, or any Petry man, can give you an arm-load of case histories on KMA selling.



Anthony J. Koelker,
Manager
Radio Station
KMA

A new in news coverage: Tv coverage of courtroom activities received a big boost in Charlotte last week when WBTV cameramen were allowed to cover the return of a grand jury investigating the affairs of the Charlotte Recorders Court.

The Judge gave the newsmen and cameras a free hand during the proceedings allowing them to also shoot the sound-on-film.

A novel idea for Ampex: Westinghouse Broadcasting's WBZ-TV in Boston, video tapes portions of its half-hour program of harness racing.

Since harness racing is a slow sport, the show usually can pick up only two races. By taping all the races for two hours before show time, the program can open with a live race, and then run the tapes of the previous ones.

New market formed: With the interconnection of KOOL-TV, Phoenix and KOLD-TV, Tucson, Arizona's two largest cities can now be bought in a single package: The Arizona Television Network.

Tv power increase: WKYT-TV, the Taft station in Lexington, Ky., (UHF-Ch. 27), plans to increase its power 12½ times thus giving the station a visual power of 193,000 watts.

Tv random notes:

- This week, WGAN & WGAN-TV, Portland, opens its sidewalk studios. The new location, called Studio 13, is located in the heart of the city—allowing Maine residents to watch regular live broadcasts and telecasts from the sidewalk.

- In Charleston-Huntington (WSAZ-TV), the ARB reports for July shows 10 of the top 14 shows are westerns, eight of the top 10 are in Huntington, six of the top 10 in Charleston.

- WSOC-TV, Charlotte, N. C. went to bat for its viewers after a lightning storm knocked out the station's signal in middle of a mystery show. It phoned the story to local papers for publication and placed a few announcements of it on both the WSOC and WSOC-TV when the signal returned to normal.

Some personnel reports: Lewis Johnson has been appointed sales manager, WRCV, Philadelphia . . .

C. R. Watts, named general manager, KVII-TV, Amarillo . . . J. Donald Howe, to the post of local sales manager, WBAL-TV, Baltimore . . . Paul McGuire, named sales account executive, WABC-TV, New York . . . Tom Blosl, account executive for KIRO-TV, Seattle . . . Pat Harrington, Jr., appointed account executive for WABD, New York.

RADIO STATIONS

WADK, Newport, R. I., got itself into the lime light as a news source last week, as the result of a collision of two tankers.

The station fed a running report of the accident to some 60 stations and a news service.

To complete coverage, news director Nevins visited the scene and tape recorded interviews with Navy personnel who participated in rescue activity.

A fire that distinguished the studios and offices of WVPO, Stroudsburg, Pa., didn't stop the

Watch for her!



**OUR
"Coverage
that Counts!"
GIRL**

WJIM-TV
covering
Lansing - Flint - Jackson for CBS





YOU MAY NEVER COLLECT 3,000 HITS* —

BUT...WKZO Radio Touches All the Bases for You in Kalamazoo-Battle Creek and Greater Western Michigan!

It takes just one big swing, the swing to WKZO Radio, to make many thousands of hits, every day, in Kalamazoo-Battle Creek and Greater Western Michigan.

In fact, WKZO averages *over 32%* of the total audience "hits" each day (Mon.-Fri.) from 6:00 a.m. to 12 noon *or a tremendous 48% more* than the second-place station!

Let Avery-Knodel tell you more about WKZO Radio.

**Only eight major leaguers have ever accomplished 3000 hits in a career. The most recent to reach the goal was Stan Musial (on May 13, 1958).*

7-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA — MARCH 1958
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	32	22	10
12 NOON - 6 P.M.	29	22	10
6 P.M. - 12 MIDNIGHT	30	20	11



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

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

Watch for her!



OUR
"Coverage
that Counts!"
GIRL

WJIM-TV
covering
Lansing - Flint - Jackson for CBS

THE POWERFUL HAND
in Pennsylvania's 3rd market



WNEP-TV Ch. 16
Scranton

WILK-TV Ch. 34
Wilkes-Barre

- best possible coverage of the nearly 2,000,000 people in the prosperous Scranton Wilkes-Barre trading area
- combined operation with identical programming ABC-TV basic affiliates

T Symbol of Service
T
C TRANSCONTINENT TELEVISION
CORPORATION

WROC-TV, Rochester • WGR, WGR-TV, Buffalo • WSYA,
WSVA-TV, Harrisonburg • Represented by Peters,
Griffin & Woodward • WNEP-TV (formerly WARM-TV), Scranton
WILK-TV, Wilkes-Barre • Represented by Avery-Knodel, Inc.

station from going on air at regular time.

The program department operated from a 45 foot house trailer until things got back to normal.

Station sales: WBSE, Hillsdale, Mich., owned by Baw-Bees Broadcasters Inc., sold, for \$60,000 to Mrs. Ruth Keister and associates of Middleville, Mich. . . Jack Oranch, purchased half-interest of WRSA, Saratoga Springs.

Business is up: Gross revenue of McLendon radio stations for the first half of 1958 is up 43.2% over the corresponding 1957 period.

McLendon properties include: KILT, Houston; KEEL, Shreveport; WAKY, Louisville; KLIF, Dallas and KTSA, San Antonio.

Promotion ideas at work:

- WVKO, Columbus, Ohio, kicks off a series of city-wide promotion this week, heralding its "new sound"—the *Murray-Go-Round* show. Hal Murray, deejay, will air the show from a miniature merry-go-round atop the Neil House Hotel.
- WBAL, Baltimore and WISN, Milwaukee made a "Goodwill Exchange" last week. The stations traded morning deejay personalities for the day. Also featured, was an exchange of gifts by the Mayors of each city. WBAL and WISN are sister stations in the Hearst organization.

Anniversary: WWJ, the *Detroit News* station, celebrates 38 years of broadcasting this week. It first aired on 31 August, 1920, in an improvised "radio-phone room" in the Detroit News Building.

Station staffers: Lloyd Yoder, an NBC v.p., appointed general manager of NBC's Chicago stations WNBQ and WMAQ . . . J. Maxim Ryder, named v.p. and administrative assistant, WQUA, Moline, Ill. He formerly spent 11 years as general manager of WBRY, Waterbury, Conn. . . James Snodheim, named sales manager of the newly formed WQXR Network, New York . . . Bob McVay, former co-owner and manager of KGEN, Tulare, Cal., now general manager of KGM, Stockton.

ACCOUNT CHANGES

(Cont'd from page 35)

after four years, leaving Earle Ludgin for Foote, Cone & Belding.

Of all the year's changes, the most talked-about was the Buick-Chrysler-Lincoln chain reaction, reshuffling nearly \$40 million in car brand advertising, plus \$20 million in other budgets including trucks, refrigerators and corporate advertising.

Ironically, the biggest account changing came in this year's shortest month: February. Buick named McCann-Erickson, bumping Chrysler to Young and Rubicam. Lincoln later settled at Kenyon & Eckhardt. When the dust cleared, Frigidaire was at Dancer-Fitzgerald-Sample, Chrysler's export and corporate divisions were at Leo Burnett, GM's truck and coach brands were at McCann-Erickson along with Buick, and the Motorama appropriation, not used in 1957, was placed with Campbell-Ewald.

While Detroit's over-all television and radio strategy is still unclear, one favorite seems to have emerged: the spectacular. Buick besides staying with "Wells Fargo," will sponsor Bob Hope's appearances. Chrysler will stage a series of Fred Astaire specials. Both will be on NBC-TV.

Jacob Ruppert, which exited Warwick & Legler for Compton at the turn of the year, had an unusual problem. After several seasons of satisfied program sponsorship, they found their performers—the New York Giants—had moved to San Francisco. Rather than try building another show, Ruppert converted its tv budget into spot.

Air media changes were unannounced or not planned for a number of other account switches where a problem of distribution, brand competition or service may have been the chief motive for the move. Colgate transferred Ajax to McCann-Erickson and Halo to D'Arcy. Both brands will continue heavy network TV plus spot as part of continuing all-media campaigns. No important changes in air media have yet been announced following the switches of Frigidaire to Dancer-Fitzgerald-Sample, Philip Morris to Leo Burnett and Mennen to Grey. Two other changed accounts were not previously substantial air media users: Hotpoint, which moved over to Compton, and Volkswagen, which appointed J. M. Mathes in order to promote its line of trucks and utility vehicles.



YOUR FUTURE IS GREAT IN A GROWING AMERICA

THE CITY THAT DIDN'T EXIST A MONTH AGO

Every 30 days the U. S. adds as many new Americans as live in Norfolk, Va.—creating brand-new wants and needs which must be satisfied.

What does this mean to you? It means greater opportunities than ever before—in all fields. Home construction is expected to double by 1975. Power companies plan to increase output 250% in the next 20 years to provide the power for scores of new labor-saving devices. Clothing suppliers predict a one-third increase in 7 years.

With 11,000 new citizen-consumers born every day, there's a new wave of opportunity coming.

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

- 1. More people . . .** Four million babies yearly. U. S. population has *doubled* in last 50 years! And our prosperity curve has always followed our population curve.
- 2. More jobs . . .** Though employment in some areas has fallen off, there are *15 million* more jobs than in 1939—and there will be *22 million more* in 1975 than today.
- 3. More income . . .** Family income after taxes is at an all-time high of \$5300—is expected to pass \$7000 by 1975.

4. More production . . . U. S. production *doubles* every 20 years. We will require millions more people to make, sell and distribute our products.

5. More savings . . . Individual savings are at highest level ever—*\$340 billion*—a record amount available for spending.

6. More research . . . *\$10 billion* spent each year will pay off in more jobs, better living, whole new industries.

7. More needs . . . In the next few years we will need *\$500 billion* worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.

Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act *now* to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a card today to: ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

Your
Great Future
in a
Growing America



(This space contributed as a public service by this m

Fort Wayne's
Number 1
Network Radio Station*

WANE

Fort Wayne

CBS

Represented by Petry
*Pulse, April, 1958



A CORINTHIAN STATION

KOTV Tulsa • KGUL-TV Houston
WANE & WANE-TV Fort Wayne
WISH & WISH-TV Indianapolis

12 COUNTY INLAND WASHINGTON

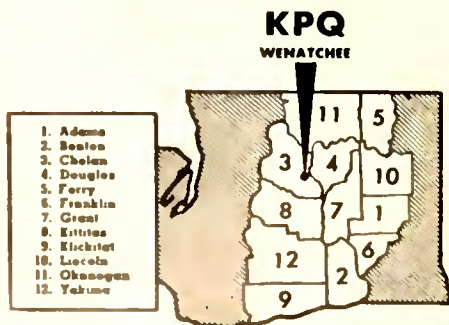
POPULATION: 439,000*

EFFECTIVE BUYING
INCOME: \$748,540,000*

A distinct and separate market from Seattle's
coastal region, and Spokane's Inland Empire.

INLAND WASHINGTON

*Source: Sales Management, May 10
"Survey of Buying Power"



Nat'l Reps.
Farjee & Co.

Seattle & Portland
Art Moore & Assoc.
Phone NO 3-5121 Wenatchee

Nat'l Sales
Pat O'Malloran

KPO WENATCHEE
WASHINGTON
5000 W - 560 KC

DAYTIME TV

(Cont'd from page 33)

record is cashing in on this marketing situation.

As to what the expanding daytime tv picture means to other branches of broadcasting, here's a rundown of opinions and predictions as SPONSOR gathered them from timebuyers, media directors, station owners, network officials, and station representatives:

- **Night tv** probably will not be affected by the rush to daytime. Daytime increases represent new money for the most part. Nighttime operations should continue a steady, though slower growth, with daytime revenues becoming increasingly important in the gross volume picture.

- **National spot** should be helped by the growing enthusiasm for the daytime hours. Such enthusiasm is contagious, and should result in new advertisers coming into the field, as well as continuing pressure by large national advertisers for spot campaigns to supplement network advertising and pinpoint markets.

- **Local tv** should benefit via better adjacencies and a healthier overall program picture. Many observers believe that stations are facing an unparalleled chance to build more local retail business as the result of the increasing strength of daytime and a better understanding of its potential.

THE IMPORTANCE OF DAYTIME BILLINGS

Here are gross time charges for network tv billings, Jan-June 1958 vs. Jan-June 1957, as computed by LNA-BAR

Total Gross Network tv Billings (\$000)
Jan-June

	1958	1957	% Change
ABC	\$ 51,618	\$ 40,095	+28.7
CBS	124,047	116,763	+ 6.2
NBC	107,406	93,799	+14.5
Total	\$283,071	\$250,657	+12.9

Daytime Gross Netw'k tv Billings (\$000)

	1958	1957	% Change
ABC	\$ 9,283	\$ 5,366	+73.0
CBS	41,770	43,132	- 3.2
NBC	31,151	27,167	+14.7
Total	\$ 82,204	\$ 75,665	+ 8.6

CHARTER PLAN

(Cont'd from page 33)

course we are consulting with the agencies involved.

Q. What sort of programs are you scheduling?

A. Serials, game shows, personalities—a wide variety from Peter Lind Hayes to Jig Jag. (Ed. note: See complete listing on page 31).

Q. What other features does the Charter Plan have?

A. Probably the most important single feature is our policy on cross-plugs. An advertiser may cross-plug not only one but two of his three one-minute commercials. And he may take these cross-plugs on any of the programs in Operation Daybreak (subject, of course, to availabilities and product protection). Our research indicates that an advertiser with four quarter hours a week may increase his total viewing audience as much as 6½ times over that of a single program.

Q. How about ratings? What do you expect?

A. Y&R made a survey before getting into the Charter Plan which indicated that our stations, on their own, were getting about 25% of the total viewing audience in daytime periods. We expect that network programming will raise this figure substantially. We also believe that with three networks now in operation, total tv viewing in the daytime should rise at least 10%.

Watch for her!

OUR
"Coverage
that Counts!"
GIRL

WJIM-TV
covering
Lansing - Flint - Jackson for CBS

SPONSOR ASKS

(Cont'd from page 49)

with the role and functions of the station representative: trade and sales organizations, government, colleges, and most important, the advertiser.

The SRA continually strives to strengthen and develop codes of good business practices within the industry. The 1958-59 season will see the SRA battling the rate-card chiselers who undermine stations' rate structures by approaching them with the beguiling pitch, "Have cash in hand, will buy time at my price."

Another fall campaign is the intensification of the unending drive against national advertisers who attempt to buy time at local rates, which, of course, are designed essentially for retailers.

Constant efforts are made to find new and better ways of buying and selling spot radio and tv advertising and to make the mechanics of buying more efficient. This season we are working on a simplified rate-card to make spot buying easier, faster and even more economical.

The essential role of the national representative is to provide a practical, orderly, economical and efficient line of communication between the myriad broadcast stations, on the one hand, and the agency and advertiser on the other. The representative is therefore the center link in the chain between advertiser and station; it is the Station Representatives Association's never ending job to strengthen this chain.

Frank E. Pellegrin, president, Broadcast Pioneers, New York



"To establish
Hall of
Fame"

The Broadcast Pioneers during the coming year intend to advance the project of establishing a permanent Museum-Archives-Hall of Fame repository for all forms of broadcast memorabilia. Many priceless "originals" or other rarities may be lost to the industry forever if we do not act while they are still available. Accordingly, John Patt, last year's president of the Pioneers, has agreed to head this impor-

tant special projects committee, and its mission will be given top priority.

Another goal is the establishment of the Quarter Century Club for all stations established more than 25 years ago.

Expansion and growth of the state organizations and of the various chapters in large cities throughout the country will go hand in hand with a membership campaign to enlarge and solidify the Pioneers. The social and fraternal objectives of this old-timers club will, as usual, be handled chiefly

through chapter and state meetings, and at the traditional banquet at the annual NAB convention.

The Pioneers also regard as a serious purpose their availability as a rostrum, or platform, from which any responsible person with a significant message may address the industry. There is no fixed schedule for these events; rather, the Pioneers try to tailor the event to the opportunity. Many such have been held in years past, and again we announce to the world our availability for this worthy purpose. ▼

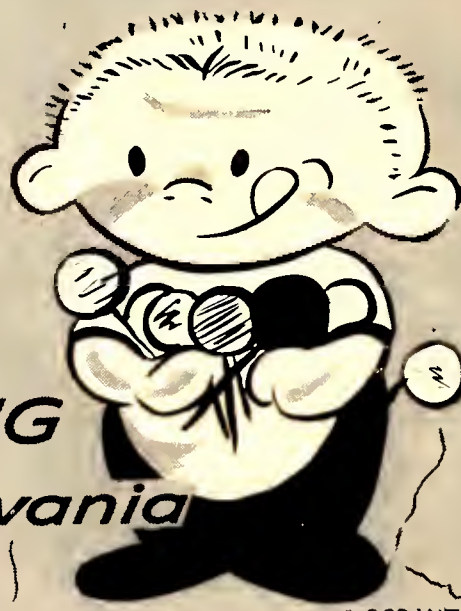
Get more for your Money!

use

WILK

and

LICK the BIG N.E. Pennsylvania Market



• SCRANTON

• WILKES-BARRE

GREATEST COVERAGE

- 1st in Average Share of Audience—ALL DAY*
- 1st in Average Quarter Hour Rating—ALL DAY*

• HAZLETON

HIGHEST POWER

- Highest power and dominant penetration among all competing stations.

LOWEST COST

- WILK has the greatest listening audience—You get a greater return on every dollar spent.

BIGGEST GROWTH

- Effective programming directed to the young and old alike is responsible for WILK's rapid growth.

* Pulse Wilkes-Barre - Hazleton Metropolitan Area —
November 1957.



Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details
The only A.B.N. Affiliate in Northeastern Pennsylvania



IT PAYS TO HAVE THE FEEL OF THE MARKET!

There are places like this in America today, but you won't find them in North Texas. In fact, in the Dallas' hub you'll find the tallest skyscrapers west of the Mississippi...the greatest concentration of population and consumer spending within a 100-mile radius than any other major Southwestern city.

And — it's all under the powerful signal blanket of WFAA-TV!



DALLAS — *America's most air-conditioned city! (And how they do stay indoors to watch TV!)*

NOW 682,610 TV SETS—based on A. C. Nielsen's NCS #3 1958 TV Set Count and previously substantiated coverage for WFAA-TV (NCS #2) . . . over 70,000 more than credited before!

WFAA-TV

CHANNEL 8 BASIC ABC

316,000 Watts Video • 158,000 Watts Audio
A Television Service Of The Dallas Morning News
Edward Petry & Co., National Representatives.

SPONSOR SPEAKS

Daytime tv explodes

The emergence of daytime tv as a potent advertising force is just around the corner (see page 31).

As of this writing, network daytime tv (fall 1958 version) is 80% sold out. Substantially increased audiences, based on better programming and heightened advertising interest, are corner stones in the fast evolution of daytime tv.

CBS TV and NBC TV have been building up their daytime programming for several years. With the advent of the ABC TV charter plan all three tv networks are engaged in intense daytime as well as nighttime competition.

National advertisers have looked at nighttime tv as the big tv buy. During 1958-59 the daytime hours share the center of the stage as well.

Understanding the trade press

It has been said on many occasions that the broadcast field has an unusually active and useful trade press. And those who know it best recognize that each publication is individual in its audience appeal and story approach.

The promotion and publicity departments of CBS TV Stations, which do practically everything well, highlighted a recent two-day session of their departmental executives throughout the country with a cocktail party at which editorial members of the trade press were guests of honor. The purpose was two-fold: (1) CBS TV Stations wanted its publicity/promotion directors to know the people they contact, and (2) wanted to help them become better acquainted with the varying editorial needs.

More than 4,000 tv and radio stations vie for the attention of broadcast trade press editors. Despite the mammoth competition, CBS TV Stations made an indelible impression. And several hours of animated cocktail conversation taught both press and publicity men much of what they wanted to know about one another.

THIS WE FIGHT FOR: *Nothing can stop the growth of spot—but excessive paper work can slow it down. Spot tv and radio are geared for a gigantic fall and winter. But buyers and sellers alike must cooperate and combine in minimizing spot detail. Under the most favorable circumstances there will still be plenty.*



10-SECOND SPOTS

Switch: Guest on a recent *Jack Paar Show* (NBC TV) was Eric Eisner of Arco Film Productions who showed three tv commercials. *So now it's commercials for entertainment!*

Elder statesman: An aging Los Angeles adman, feeling run down, went to his doctor for a checkup. After a thorough examination, the doctor advised the adman he would have to give up at least half of his sex life.

"Which half?" asked the elderly adman. "The half I talk about, or the half I think about?"

Tragedy: The dieting lady timebuyer who has been taken to Los Angeles' La Rue as the guest of a free-spending station manager: he can afford anything; that's just what she can't eat.

Reverse twist: Call letters of KYW, Cleveland, are painted backwards deliberately on the station's two new Mercury Mobile Newscruisers so that motorists can see letters in correct order only through their rear-view mirrors. *Who bothers with rear-view mirrors nowadays?*

Spoonerism: A KNXT, Los Angeles, announcer was left recently with a red face after introducing Newscaster Grant Holcomb as "the nuded nose reporter" instead of "the noted news reporter."

Retort: H. E. (Mike) Gurney, general manager of KOFY, San Mateo, California, reports he answered the complaint of San Francisco's KOBV to FCC that call letters were too similar with: "Imagine trying to drink a cup of KOBV!"

It figures: Guardian Chemical Corp., introducing via radio a new tablet called Protractets for the treatment of ulcers (through Wesley Associates), says that one doctor testing the new drug chose only admen as his human guinea pigs. *It's not that they have bigger ulcers; it's just that they react better.*

Alien corn: From Blitz-Weinhard Brewery, Portland, a sponsor on that city's KEX, came a "passport to Oregon" listing these ground rules for a visit: "Fraternization is encouraged with natives; As legal tender, dollars are still popular in Oregon."



saturated:

Only 30 counties in America have 95% or more television penetration. Seven of these counties, over 23% of the nation's total, are within 50 miles of KMTV. 22 other counties in the KMTV area have 90-94% penetration.*

Television saturation in the Omaha market is built on nine years of aggressive, entertaining programming and service by KMTV.

Here is new proof that KMTV dominance continues to make the Omaha market one of the nation's very best television buys. And in Omaha, KMTV is best equipped with ratings, experience and reputation for results to turn saturation into sales.

Ed Petry and every man on his staff has complete information about

kmtv^{Omaha}₃



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IT TAKES TWO!

**SACRAMENTO
and
STOCKTON..**

Together, California's
third largest TV market;
and only KBET-TV
dominates both of these
cities. See ARB individual
city reports for May.

KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails