

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



HOW Y&R'S NEW MEDIA SETUP WORKS

Media v.p. 'Pete' Matthews explains what the recent shifts mean. A SPONSOR exclusive
Page 29

'59's First National Nielsen shows ABC Television gained more homes by far than the other two networks combined*... has the most programs in Nielsen's Top Ten**...wins top ratings most nights of the week.* To our sponsors, who make it all possible, our thanks.

ABC TELEVISION

*National Nielsen Average Audience per minute all sponsored programs Sunday through Saturday 7:30-10:30 PM, NYT, for two weeks ending January 10, 1959 vs a comparable period, 1958. **National Nielsen Average Audience I January Report, 1959.



Will beer put a head on its advertising

Page 31

Why radio spot needs a real 'housecleaning'

Page 35

New car woes boom market for mufflers

Page 38



This is Pittsburgh

*H. J. Heinz II, chairman
of the Pittsburgh company that made
"57 varieties" an international byword.*




*Bill Burns, KDKA-TV's newscaster
extraordinary with a phenomenal
75% share of audience.*

It takes some knowing to sell Pittsburgh, city of good food, good steel, good news, good living. No other station knows Pittsburgh and sells it like KDKA-TV. How can we help *you* sell Pittsburgh?

KDKA 2 TV
Pittsburgh

Represented by PGW

 Westinghouse Broadcasting Company, Inc.



*Mrs. Enid Jones, Homemaker, one of
4.5 million people reached by KDKA-TV,
far and away number one in Pittsburgh.*



RUSS VAN DYKE



MARY JANE CHINN

Man Alive!



PAUL RHOADES



BILL RILEY



AL COUPPEE

THIS IS TELEVISION IN DES MOINES

Iowa's lively center of business activity



WIN DOUGLASS



RON SHOOP



BILL JOHNSON

ON CAMERA! That's the way this "know-how, go-now" station keeps pace with all that's going on now in Des Moines. "Now" television . . . "this minute" television . . . spontaneous . . . vital . . . television that dominates this big-money, free-spending market.



DON SOLIDAY



GORDON GAMMACK

THE ENTHUSIASM FOR KRNT-TV'S "MAN ALIVE!" PROGRAMMING creates enthusiasm for advertised products . . . generates buying excitement that shows up on the cash register. Buy the station most people watch most . . . the station far more people depend on for accurate news . . . the station with the most believable personalities, according to Central Surveys, Inc.



WALT RENO



TED HAZARD

YOUR CAMPAIGN IS LIVE... LIVELIER... LIVELIEST . . . sure of success when you place it on KRNT-TV, CBS-affiliated to give viewers an eye-ful . . . so ably represented by Katz. Complete program listings every month in SRDS.

THE DES MOINES TELEVISION MARKET:

KRNT-TV effectively covers 41 of the richest counties in Iowa with 324,000 homes, 88.4% of them with one or more TV sets. Retail sales \$1,229,064,000. Facts compiled from Television Magazine Market Data, 1958, and Survey of Buying Power, 1958.

You've Got A Live One When You Buy

KRNT TV

A COWLES
OPERATION
CH. 8

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

What Y&R's new media changes really mean

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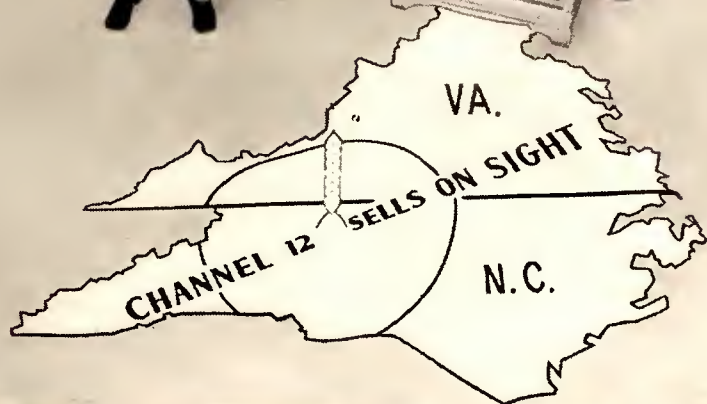


SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAIRfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

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Your Salesman on Sight in the Southeast's Biggest Rich Market
WHERE RETAIL SALES TOTAL \$3,078,943,000



WSJS

TELEVISION

WINSTON-SALEM

Put your salesman in a market where sales are popping at the retail level to the tune of more than 3 billion dollars . . . the 75-county WSJS market.



for { Winston-Salem
Greensboro
High Point

Call Headley-Reed



Turn Right at the Big Dipper

Couriers passing through Central Ohio report some unrest. Our modern-day Marco Polo finds the earth's limits too confining; they fit too snugly around his dreams. So, via his favorite television station, he shoots far into space where there's really room to stretch and grow.

When outer space, the playground of Peter Pan and the Wizard of Oz, suddenly became an international arena, a programming chain reaction started at WBNS-TV. Now it is our exciting lot both to inform and entertain this spaceman and his fellow adventurers.

Our "Man and Space" series presented missile and astronomy experts from Ohio State and Ohio Wesleyan Universities. They shared their knowledge of space progress from asteroids to zero countdown. The subject created so much interest our entire supply of 5000 space age news maps sold out immediately. To add to the excitement, the host of our daily "Explorer" show originated a model rocket building contest. Audience response was so impressive he earned a special Army Air Force citation.

Although we've been programming with our head in the clouds, our feet are still firmly planted on the ground in Central Ohio where we were born and raised. A measure of our stature with 2,000,000 neighbors is this feedback from Madison and Michigan Avenues: *"If you want to be seen in Central Ohio — WBNS-TV."*

WBNS-TV

CBS Television in Columbus, Ohio

Affiliated with The Columbus Dispatch, The Ohio State Journal and WBNS Radio. Represented by Blair TV. 316 kw

HOW TO WIN FRIENDS AND INFLUENCE SALES

by
Bert Ferguson
Exec. Vice-President,
WDIA



Webster's dictionary defines power as the "possession of sway or controlling influence over others." This definition describes perfectly the medium that dominates sales contact with Negroes in the Memphis market area—Radio Station WDIA!

WDIA, Memphis' only 50,000 watt station—*America's only 50,000 watt Negro station*—was the first radio station in the region to program exclusively to Negroes. Its all-Negro staff combines powerful personal appeal with high-powered salesmanship. The Negro listener responds with staunch loyalty—he first listens to WDIA, then buys!

BIG BUYING MARKET

And what a market WDIA covers! WDIA reaches—and sells—1,237,686 Negroes. Almost 10% of the Negro population of the entire country.

Last year, Negroes—who comprise over 40% of the Memphis market area—earned \$616,291,100, and spent 80% of this income on consumer goods.

WDIA consistently carries more national advertisers than any other radio station in Memphis! The list includes: PROCTOR & GAMBLE . . . GENERAL FOODS . . . GROVE LABORATORIES . . . CARNATION MILK . . . BRER RABBIT SYRUP . . . FOLGER'S COFFEE . . . LEVER BROS.

We'd like to tell you about proof of performance in your own line. Drop us a line today. Let us show you how WDIA can be a high powered selling force for you . . . in this big buying market!

**TOP RATED BY NIELSEN
AND ALL OTHER
AUDIENCE SURVEYS!**

WDIA is Represented Nationally
by John E. Pearson Company
EGMONT SONDERLING, President
ARCHIE S. GRINALDS, JR., Sales Manager

NEWSMAKER of the week

Tremors of excitement and trepidation swept Madison Ave. and Soap St. last week as Lever Bros. made a single move which shifts marketing and advertising to new levels of importance in soaps. That move: elevation of Henry Schachte from ad v.p. to executive v.p., No. 2 in the consumer picture.

The newsmaker: Henry M. Schachte takes on a newly created job at Lever's shiny glass house on New York's Park Ave., one which may well prove to be cosmic in its sudsy implications. As executive v.p. in charge of the three consumer marketing divisions—Lever, Foods, Pepsodent—he'll bear complete and direct responsibility for the consumer program and sales of some 30 branded items. The move excites Lever's seven ad agencies and observers, may well spur introspection by Colgate and others still of the "old school" which put product men ahead of marketing and ad men. Lever's new marketing strategy places greater stress and responsibility on marketing, moves an ad-man ahead of product managers who sit in the cat-bird seat at other soaps. This puts Mr. Schachte in the driver's seat over a high-riding budget (tv alone last year approximated \$38 million).

Another shuffle: Sam Thurm becomes advertising v.p. from manager of advertising services. (See Radio and Tv Newsmakers, page 70.)

The outlook: a progressive, hard-hitting, streamlined marketing-advertising operation with Mr. Schachte's role that of No. 2 man in consumer marketing. He's had a distinguished and fast-moving career since he started as an industrial copywriter for General Electric after being graduated from Williams College in 1935 (his father was a G.E. engineer). His most recent ad roles: account executive at Y&R, advertising director of the Borden Co., and senior vice president of Bryan Houston, from which he resigned to go to Lever. He was elected advertising v.p. in 1955 and a director the following year.

He divides his time between a home in Westport, Conn., and a city apartment, spends many of his off-hours reading (history, especially) and soliciting funds, guest lecturing for the tv and radio courses at Emerson College in Boston, of which he is a trustee. His son, Peter, 24, is a senior there (the other children: Judy, 22; Henry Jr., 21, and Susan, 17). He's board chairman of ANA, director of the Advertising Council, past chairman of the Advertising Research Foundation, member of the Fairfield Hunt and the Williams Clubs. ▀



Henry M. Schachte

NEWSMAKER STATION of the WEEK

WPTR appoints **EASTMAN**

WPTR

50,000 PEOPLE WATTS IN THE ALBANY, TROY, SCHENECTADY MARKET

Simple facts:— First in metro pulse. First in the 10-county area pulse. First with advertisers, too.

More advertisers place more business on WPTR than on the next 2 stations combined! More local advertisers spend more money on WPTR than on the next 3 stations put together.



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:
211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:
Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

COLUMBUS, GEORGIA



47

County Area

SALES MANAGEMENT 1958

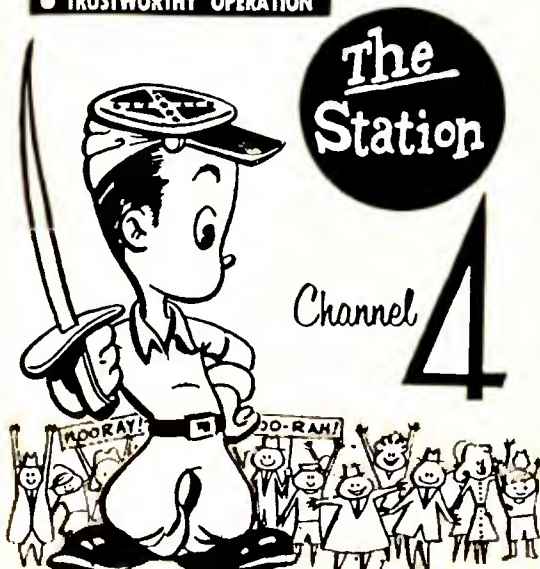
POPULATION	1,095,200
FAMILIES	268,300
EFF. BUYING INCOME	\$1,256, 409,000

It's Nice To . . .

KNOW

What You're Getting!

- BALANCED PROGRAMMING
- AUDIENCE RATINGS
- COVERAGE
- COSTS PER THOUSAND
- TRUSTWORTHY OPERATION



The Station

Channel 4

WRBL-TV

CBS

CALL HOLLINGBERY CO.

abc

by Joe Csida

Sponsor backstage

Blindsville, U. S. A.

I think it was Jack Gould on Dave Susskind's *Open End* gabfest last Sunday (25 January), who referred to the traditional day of rest as the day on which tv represents an "intellectual Ghetto." The eminent *New York Times* video critic was reiterating the oft-made point that there are quite a few more shows to stir the thought and conscience of the viewer on Sunday than on any other day of the week.



But Sunday is much more than that. It is one helluva day on the television screen and I, for one, am quite content that no other day of the week quite matches it. When, as and if the rest of the week comes up to the Sunday par for programing we are going to be in for trouble. Men will be neglecting their jobs; women their homes and children; children their school affairs. And we'll, all of us, have red, aching eyeballs.

There's nothing wrong with this tv fare

Sunday before last is a fairly good example. Came about 1 a.m. of that Sunday night (Monday morning, to be technical) and I was wide open for a good buy in a Seeing-Eye dog. At 2 p.m. I believe it was, the Boston Celtics had played the St. Louis Hawks in the NBC-NBA basketball game of the week. Each of these clubs leads its division of the National Basketball Association, and each features in its line-up basketball magicians of the calihre of Bob Cousy, Bill Sharman, Boh Pettit, etc. Watching them play against each other is a rare treat for any sports fan.

The ball game was followed by a show in which various members of Congress discussed problems facing the legislature in the immediate future. Since Mikoyan was going to be grilled on *Meet the Press* at 4:30, I didn't watch the Congressional show, but intermittent attention to the audio indicated it was a thought-provoking and stimulating 30 minutes. When Lawrence Spivak and company went to work on the Russian First Deputy Premier, I didn't unglue my eyes from the set once. I was utterly fascinated by the Red wheel's every word and gesture. I was particularly enchanted to see that he appeared to be at his most nervous—he made that odd, kissing motion with his lips at an increasingly accelerated pace—when they asked him about whether Kruschev hadn't adopted the cult of personal power to quite as strong a degree as had Stalin before him. Mikoyan, it seemed plain to me, was loathe to discuss the boss's personal strong-armisms.

Following Mikoyan came the *Omnibus* presentation of the S. J. Perlman satire on Hollywood. And then from seven to eight, the presentation of the Agatha Christie classic murder mystery, *Ten Little Indians*. At that point my wife and I again hathed our eyes, had dinner, and were back before the tube promptly at 10 p.m. to participate in the Dave Susskind sortee with Truman Capote, Dorothy

TAMPA- ST. PETERSBURG

... market on the move!



85,000,000 boxes of sweet, sun-ripened Florida oranges are on the move . . . by truck, train and steamship . . . out of Florida's rich groves into the North's important market centers. Citrus is big business, with Florida now supplying 70% of the nation's annual output . . . and it's big business for the many growers and packers in the citrus belt around the MARKET ON THE MOVE . . . TAMPA - ST. PETERSBURG.

Capture this thriving, prosperous market with the STATION ON THE MOVE—WTVT—first in total share of audience* with 34 of the top 50 programs. WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET ON THE MOVE . . . TAMPA - ST. PETERSBURG.

*Latest ARB

*plant of Snively Groves,
Florida's largest producers of oranges,
grapefruit and tangerines.*

station on the move . . .

WTVT
TAMPA - ST. PETERSBURG
 CHANNEL **13**

The WKY Television System, Inc.

WKY-TV **WKY-RADIO** **WSFA-TV**
Oklahoma City Oklahoma City Montgomery

Represented by the Katz Agency

DYNAMIC ACTION FOR THE ENTIRE FAMILY!



CANNONBALL

Thrilling stories of long-haul truckers at home and along the highway.

In a brand-new series that brings you heart-in-your-mouth adventure with plenty of heart.

Created and produced by Robert Maxwell, famed creator of LASSIE, CANNONBALL will ride your way with big audiences and increased profits.

I INDEPENDENT
T TELEVISION
C CORPORATION

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

Sponsor backstage *continued*

Parker and Norman Mailer. At 1 a.m., as I said, we groped our way bedward. And thanked the patron saint of electronics that Monday, Tuesday, Wednesday, Thursday, Friday and Saturday had not yet caught up with Sunday from a standpoint of tv programing.

It is sheer coincidence that all the programs I referred to above, excepting of course, Susskind's *Open End*, were on NBC TV. It just happened on that one Sunday that we preferred the NBC fare to that on CBS TV. Any given Sunday Ed Murrow's *Small World*, *Twentieth Century* or any number of other CBS shows might get our viewing vote. And be mindful, please, that I haven't even mentioned the big standard rating-getters of the day such as the *Ed Sullivan Show*, the *Steve Allen Show*, *Maverick*, *G.E. Theatre*, *Alfred Hitchcock*, *Loretta Young*, or *What's My Line*.

Sunday night, of course, at 10 p.m. Dave Susskind on New York local channel 13, WNTA-TV comes up with a collection of guests often worth spending a few hours with. The Capote-Parker-Mailer talkathon, for example, was truly fascinating. Rarely has as pure, complete, whole and dedicated a writer as Capote spoken out so uninhibitedly on television. And rarely, too, has a writer stood so nakedly sophomoric and shallow as stood Mailer on the same show. Miss Parker was intelligently restrained, and Susskind handled the whole evening in his usual firm manner.

Has Pat flipped his lid?

Last Sunday's Susskind soiree was something else again. Dave's guests were the aforementioned *Times*' Jack Gould and Sylvester "Pat" Weaver, and the three of them bludgeoned television mightily. Only Gould consistently pointed out that there were many fine aspects to television, and that in many areas it was doing an excellent job. I have written at least 10,000 words in praise of Weaver, and my admiration for him is fairly well known. On Sunday's performance, however, I must say I believe he may be flipping his lid. His adamant position was that very little of any consequence happened in television prior to his ascendancy to the presidency of NBC, and literally nothing of a meaningful nature has happened on the air since his departure. He struck me as unduly and inexcusably bitter about the whole thing, and he uttered one dogmatic hunk of nonsense after another about the several mysterious plans he had concocted to save television from itself, and the horrid men who were running it with nothing in mind but making money. At one point he indicated he couldn't talk about a certain plan he had because "we don't know who might be looking in and listening." But he did indicate toward the tail end of the show that he was considering asking the public to send him \$1 per person so that he could put on four consecutive hours of "great" television entertainment. He had worked it out somehow that he might get \$24,000,000. The people weren't to get anything for their dollar, except the satisfaction of knowing they had made it possible for Pat to put on his "dream" shows.

Along the way Westerns came in for quite a rapping. Susskind did not point out that the first major show Pat bought upon leaving NBC TV—in his new capacity as tv consultant to Kaiser Aluminum—was a very high rated program called *Maverick*. I really hope they keep Pat out of there. Like I said, if tv gets much better, it's Blindsville, for sure.

Maybe some folks don't take kindly to our kind of radio.
Well, to each his own!

And KBIG has its "own!" KBIG listeners are the higher-income, *convincible* prospects who spend more for goods and services. This is a *profitable* radio coverage... a 91% "able-to-buy" adult audience (Pulse) in 234 Southern California market areas.

Use the *refreshing sound* of KBIG to sell the right people... for 71% less than the average cost of stations with comparable reach.

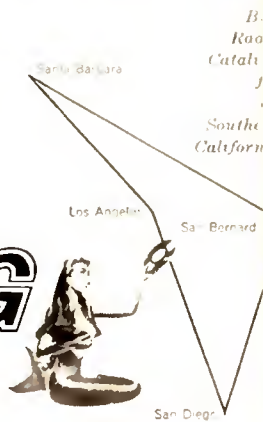
KBIG

The Refreshing Sound of Radio... 750 kc/10,000 watts

JOHN POOLE BROADCASTING CO., INC.

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

National Representatives: **WEED & COMPANY**



© 1958 JOHN POOLE BROADCASTING CO., INC.

Never
catch
me

listenin'
to that
there
KBIG''



WPTF
Raleigh-Durham
the Nation's

28th

**Radio Market
has Greater
RETAIL
SALES
than the 10th
Metropolitan
Market**



**28th Radio Market - WPTF
\$2,545,732,000**

**28th Metropolitan Market
\$816,675,000**

**10th Metropolitan Market
\$2,503,361,000**

**NATION'S
28th RADIO
MARKET**
NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

**Timebuyers
at work**

Edna S. Cathcart, J. M. Mathes, Inc., New York, thinks that there is sometimes an overemphasis on saturation in the preparation of a radio or tv campaign. "It's axiomatic that the more advertising you do, the more people will be reached with more frequency," Edna says. "Consequently, the advertiser whose budget will not buy a 20-Plan in radio or a 12-Plan in tv sometimes decides that his money would be wasted on a lesser frequency. In these cases, the agency must often do quite a bit of selling, backed by reams of proof, to show the advertiser that a five-times-per week schedule on a radio station can deliver a good cumulative audience at a very low cost-per-1,000. And, I know of excellent sales jobs that are being done with one 60-second spot a week on tv."



Edna says that when a budget can bear it, she doesn't hesitate to recommend "100 announcements per week." But she doesn't like to see the money go elsewhere because of some preconceived notion that the number of announcements determines the effectiveness of broadcast. Print people don't seem to tie themselves up in such knots."

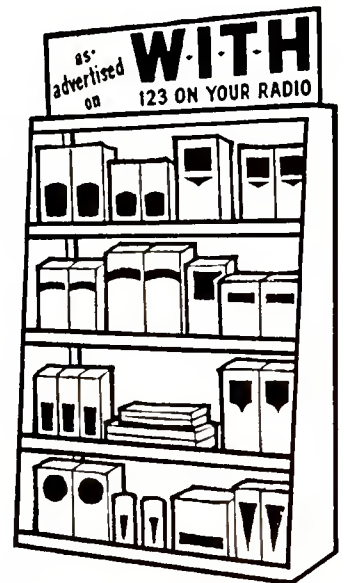
Wm. Croke, Footc, Cone & Belding, New York, feels that an all-industry recognition of the 2% cash discount, besides being a direct advantage to the advertiser, would allow both agency and broadcaster to enjoy a more compatible billing operation. "Most print media (88.7%)—recognizing the values of a cash discount—allow the 2%



to advertisers," Bill says. "On the other hand, very few stations (4.7%) follow this procedure." Bill feels that this system, most important of all, expedites prompt payment by clients and also agencies, and thus reduces the tremendous amount of detail and record keeping involved. Paper work, he points out, has become a major agency problem in handling broadcast. "In most cases," Bill says, "advertising revenue would not be affected, as appropriations are fixed, and any monies accrued from the 2% cash discount would be reinvested—most likely in the same medium and even in the same market. In addition, the industry is protected from collection expenses and credit losses, which, if incurred, would naturally be reflected in increased advertising rates."

POWERFUL NEW WITH DRUG MERCHANDISING!

- Covers 30 of the highest volume independent stores in Baltimore—plus 12 stores of the Sun Ray chain!
- Two weeks display of your product on the big WITH Drug Merchandising display stand in all 42 participating stores!
- In-store poster displays of your product in all 42 stores!
- Jumbo mailings to *every* retail drug store in the Baltimore Metropolitan area!
- Many more merchandising “pluses”! No other Baltimore radio station has anything like it! Get full details—now!



Write to Radio **W-I-T-H** Baltimore 3, Md.

or contact the W-I-T-H national representative nearest you:

Select Station Representatives in New York, Philadelphia, Baltimore, Washington

Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, New Orleans

McGavren-Quinn in Chicago, Detroit and West Coast

TROPIC ISLES

CALYPSO



FURIOUS FISTS



BOLD

BONGO DRUMS

MOONLIGHT,

RECKLESS



ADVENTURE!

... AND IN CALYPSO-LINGO, THIS ALL MEANS

Cucky! *

*CARIBBEAN DEFINITION: "DEVIL-MAY-CARE":

Sassy as a calypso ballad! Romantic as a moonlit beach!
A potent blend of suspense, mystery and international
intrigue amid the feverish atmosphere of torrid Trinidad!



ZIV'S NEW *"Devil-May-Care"* SERIES

VENTURE



Explosive Action in the Colorful Caribbean!

starring

DANE CLARK

and introducing

JOAN MARSHALL

From the Florida Keys to Trinidad . . . they
find *ADVENTURE* in every port of call!

Every week a sparkling
half hour! Already signed
to sell for advertisers
in over 120 markets!



Bartell Family Radio Means

By any measurement, this radio is first
in each Bartell market.
Especially when figured in
results . . . response . . . *buyership*.
Your advertising reaches buyers
(the best kind of audience!)
Product of
scholarship, showmanship, salesmanship.

Bartell it . . . and sell it!



Greater Buyership



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

SPONSOR-SCOPE

7 FEBRUARY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Reps this week noted these two comforting turns in the spot tv picture:

- 1) Fewer national advertisers are confining their buys to short flights.
- 2) The demand for fringe time keeps getting bigger than ever.

A check of tv reps by SPONSOR-SCOPE indicates that both January and February billings will be of record dimensions.

The look-aheads in the rep fraternity now have this to occupy their thoughts: What will the summer be like? Last year's was on the wobbly side.

The tv networks are making gestures toward helping their affiliates meet the mounting demand from national spot advertisers for minutes.

This is what they contemplate doing:

ABC TV: Making Wire Service—and perhaps other shows—available for co-oping.

CBS TV: Opening Capt. Kangaroo, as a starter, for local minute sales.

NBC TV: Carving out a batch of minutes in its daytime schedule for station disposal.

However, the affiliates would like this additional concession: Permission to sell minutes in nighttime shows which are without sponsorship on alternate weeks.

SPONSOR-SCOPE this week found the networks quite queasy about this.

Among the obstacles they foresee:

- 1) The producer owning a film show is bound to object because a spot sale might lower the film's potentials for subsequent local runs.
- 2) The network sponsor in the major week would be uneasy about the types of products on the alternate week—in which he's usually represented by a cross-plug.
- 3) Stations strongly resent the recapture of a network show.

The level of evening viewing continues to move forward firmly—belying those recent pokes from print media about the state of tv popularity.

The latest Trendex report on sets-in-use shows:

- In December the across-the-evening-board average was 59.1, a pickup of 2% over the year before.
- In January, the average was 60.5, an increase of 3%.

Sellers of national spot radio might well mull over a couple points that knowledgeable timebuyers have been making in recent weeks:

- 1) Stop selling radio against itself by continually stressing that yours is the quality station and that your competitors' superior ratings are due to rock-and-roll. Such comparisons besmirch the medium.

- 2) Get out of the habit of depending on ratings as sales ammunition and start developing some real qualitative information. Advertisers are increasingly asking for it.

Remarked the head timebuyer of a leading spot radio agency to SPONSOR-SCOPE this week: "Ironical as it may seem, we have to turn to network data when looking for qualitative information on stations in markets that we contemplate buying. The stations themselves don't supply it."

(For more on ways to improve spot radio's fate, see page 35.)

The flow of new national spot tv keeps moving along at a jingling pace.

The week's call for availabilities and placements included **Kasco Dog Foods** (Donahue & Coe); **Block Drug** (Gumbinner); **Carter Products** (SSCB); **Lucky Strikes** (BBDO); General Mills' **Boston Cream Pie** (BBDO); **Hood Rubber** (McCann-Erickson); and **S&H Green Stamps** (SSCB).

Call it springtime for specials—because there are going to be plenty of them, judging by the rate that orders are coming into the tv networks.

The latest include: **Edsel picking up the Barnum & Bailey** circus from Charlotte, N. C., over ABC TV, and **Coca-Cola** doing a "Wide, Wide World" with names over CBS TV, for March. For ABC it means money in the bank—no time preemption.

What probably will turn into a neat source of income for spot is the charg-a-plate device which has moved into the taxicab field.

Already the largest cab operator in **Indianapolis** is using four local radio and three tv stations as the major tools in selling the plan. Here's how the latter works:

Each cab is equipped with a charg-a-plate stamper. All the passenger has to do is to hand over his department store charg-a-plate, and the fare is treated like a purchase in a store.

The magazine and newsletter people are making the radio networks their regular clarion for newsstand and subscription sales.

Both NBC and CBS this week got a flight from **Kiplinger**, while NBC by itself picked up orders from the **Saturday Evening Post** and **Popular Science**. NBC also was on the receiving end of schedules from **Church & Dwight** (baking soda) and **Whitehouse & Co.** (record albums). Added CBS entry: Intermittent pickups of the **Grand Priz** in Florida for **Amoco** 1 March.

The current buying trend in spot tv has as its shibboleth the word "reach" (broadest possible coverage). And the phrase you hear most often among timebuyers is "**unduplicated cumulative audience.**"

In actual practice, these two fashionable terms apply in these ways:

- 1) **Sprinkling announcements across the entire day's schedule** via pre-empt packages—even if at the start it means use of marginal time.
- 2) **Moving into syndication blocks** where the announcements are in constant rotation—assuring a maximum cumulative potential.
- 3) **Buying pre-empt packages on several stations** in a market.

A major victuals account recently tested **No. 3** on the West Coast and found the results for a new product exceptionally good!

The Westinghouse stations' latest splurge on the public service front could pose a problem not only for stations but for client relations in the three tv networks as well.

WBC has bought the rights to the **American Forum of the Air** and **Youth Wants to Know**; and the plan for spotting them as far as the five Westinghouse tv stations are concerned calls for the **pre-emption of prime evening time.**

The pre-emptions: (1) **A network-optional half-hour monthly** for both Forum and Youth; (2) **eight one-hours over a year** for extended versions of these "enlightment-type shows."

Forum also will be scheduled weekly on the Westinghouse radio stations, while Youth and the "specials" will be simulcast.

Commented a tv network executive on the WBC plan: "Westinghouse is free to pre-empt time in the name of public interest, but we wonder how seriously this eventually will affect the basic integrity of network option time."

SPONSOR-SCOPE *continued*

The feeling is spreading along Madison Avenue that network tv programing could stand a strong shot of vitality and excitement.

Hence the probability that (1) there will be a **big turnover in April**, and (2) the ratio of **new shows as summer replacements** will be higher than it's been for years.

The agencies, however, are **faced with one problem**: Inducing the Hollywood producers to accept a warm weather run as start for their better properties.

Both CBS TV and NBC TV are making strong passes at the Rifleman on ABC TV. P&G has the show under contract and is sharing the commercial spots with Miles Laboratories and Ralston, but now is prepared to sponsor all of it.

The catch for ABC TV: **Doing something with Miles and Ralston come June.**

ABC's Ollie Treyz was in Cincinnati last week, and this situation apparently was on the agenda.

General Food's Edwin Ebel and B&B's Tom McDermott were on the Coast last week conferring with MGM about their option on Father of the Bride. If all goes well, it will make its debut this fall.

The new series will replace December Bride—or even the Ann Sothern show, should recent doctoring on this one fail to work.

B&B this week denied the report that GF was considering dropping Zane Grey—despite the high rating—because it preferred to have the product identified with a more subdued programing mood.

Below is a sample of the statistical comparisons that NBC TV is offering in its efforts to wean away some of ABC TV's daytime business.

The target account in this case is spending about \$40,000 a week on ABC TV. Here's the picture that NBC is painting in terms of itself:

NETWORK	NO. COMM. MINS.	COMM. HOME IMPRESSIONS	CPM/PER-COMM. MIN.
ABC TV	18	16,030,000	\$2.47
NBC TV	9	30,213,000	1.38

Barring the possibilities of a steel strike, you can expect more of the big industrials to flock to tv next season to sell their corporate images and programs.

Marketing experts are making the foregoing prediction because:

1) **The big fellows have diversified and merged so much that identities either have been lost or made fuzzy.**

2) **When the recession broke, they cut back their institutional expenditures by as much as 75%, with the result that many figure that the time has come for a mass-job of image rehabilitation and definition.**

ABC TV pulled out its loudest stops in telling the trade how it came out in the first January Nielsen.

The breakdown in the number of nighttime half-hours showed ABC leading with 15, CBS TV next with 14, and NBC TV taking 12. ABC also claimed that for all commercial programs reported by Nielsen between 7:30 and 10:30 through the week, it had the top averages for Sunday, Tuesday, Thursday, and Friday. CBS had Monday and Saturday.

In terms of average nighttime audiences delivered, the comparison came to:

NETWORK	1958 JANUARY	1957 JANUARY	% MARGIN
ABC TV	8,817,000	7,389,000	+19
CBS TV	10,332,000	10,792,000	-4
NBC TV	9,628,000	9,050,000	+6

The term "disc jockey" apparently is due for some upgrading.

WLOB, Portland, Me., has announced that hereafter the record spinners on its staff will be referred to as "musicasters." The term, it feels, will put them on a par in dignity with newscasters and sportscasters.

The food field went counter to the trend toward fewer mergers in 1958, according to the latest FTC count.

The total number of major business mergers were 899 last year compared to 941 in 1957; but the number in the food sector jumped from 32 to 36.

Cold as the winter has been, it's been a disappointment in one respect to air media: The cold remedies haven't been expanding or extending their schedules.

The big difference as compared to last winter obviously is due to the fact that the country hasn't had to contend with an Asiatic flu epidemic.

Elgin (JWT) is putting all its spring tv promotional dollars into a single prestige property—Playhouse 90's two installments of *For Whom the Bell Tolls*.

The tie-up calls for an hour's share of the property each week, with crossplugs on two subsequent Playhouses. (It's the first arrangement of this type since the innovation of the crossplug.)

If you've wondered why the frozen food business has followed an erratic course in national advertising the past year, here's why:

The giant packers have been hampered and discouraged by numerous marketing factors.

Thus this field remains pretty much regional and local because of:

- 1) The high cost of warehousing and shipping.
- 2) The pressure of grocery chains for deals and wide price differentials which have reduced the profit margin to a pittance.
- 3) The limited value of trademarks, because differences in quality and flavor don't show up so spectacularly.

If there's any one product that's really stirring up a competitive storm, it's the toilet bar.

P&G's Zest started it all; but the brand that's bringing the soap business to the boiling point—something that hasn't happened since the early battle of the powder detergents—is Lever's Praise (a combination of cold cream and deodorant).

Even before Praise has set itself to go national, the kid gloves are coming off competitors' hands. For instance:

- 1) **Commercials are being changed** on one of the deodorant bars to include the beautifying theme.
- 2) **Lots of supermarket deals are being offered** with the purpose of finding out which one can trip up the competitive specialized bar most sharply.

Footnote: **Women aren't interested in matching soap to the color of their bathrooms** so much as you might think. Recent studies show that the best bar sellers are white and pink.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 58; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 70; and Film-Scope, page 54.

AND HERE'S THE MAN THEY TALKED BACK TO



Dr. Ernest Dichter, Ph.D.

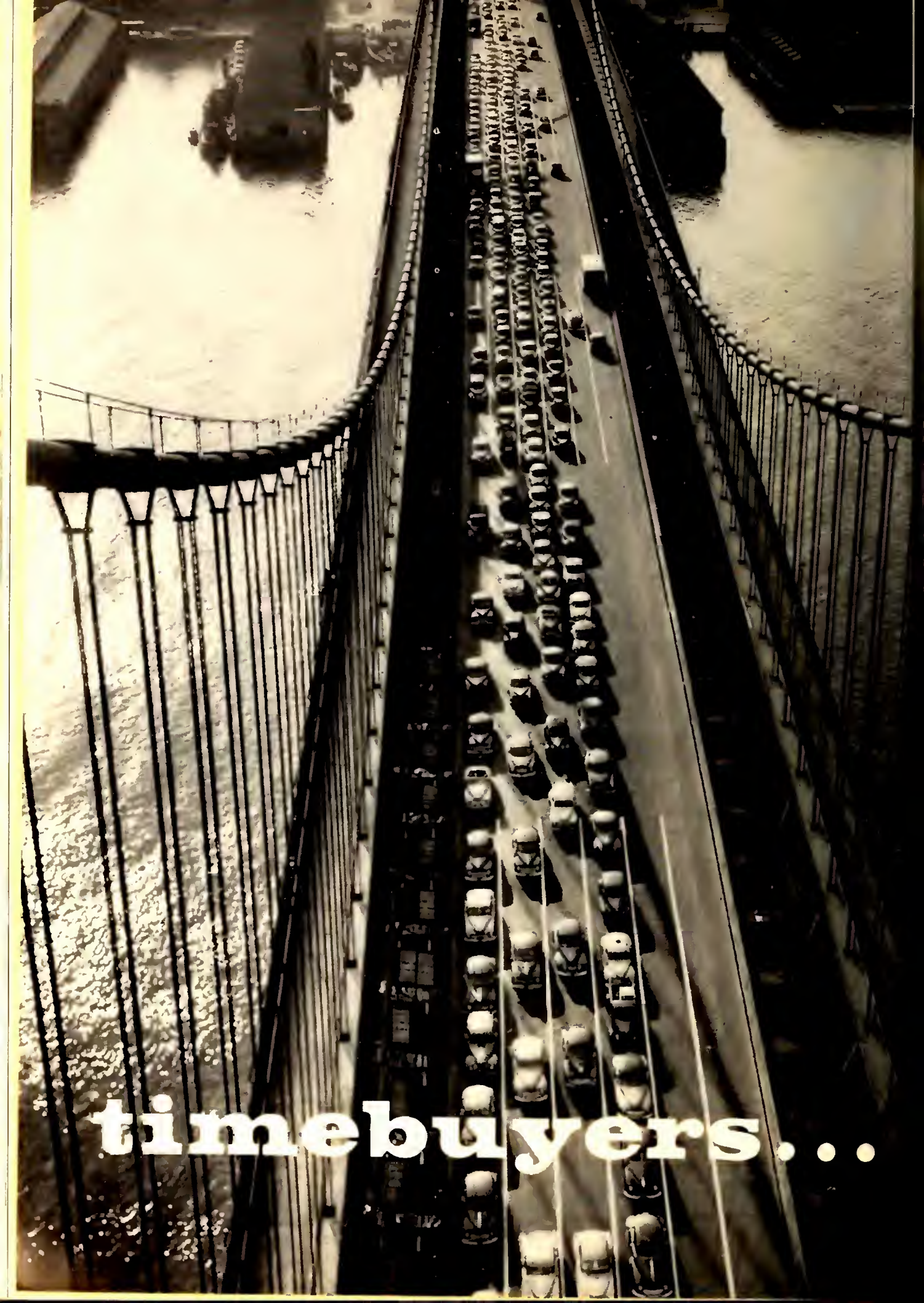
who says:

"This study done for KPRC is the first in which motivational techniques have been applied intensively and in depth to audience attitudes toward Radio in one large market. It goes almost without saying that respondents were never given any indication who sponsored the survey."

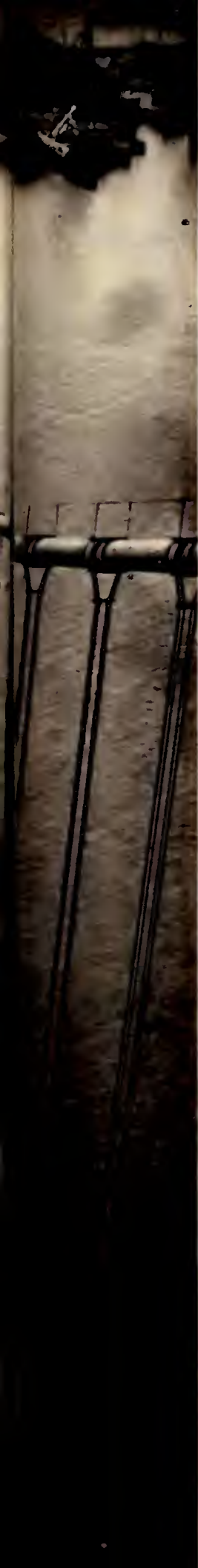
Should you like further information on this revealing Dichter Probe ask your Petry Man, or, wire, write or phone KPRC, NBC in Houston, and your booklet will be forwarded to you, posthaste.

EDWARD PETRY & CO., Inc.
NATIONAL REPRESENTATIVES

KPRC
NBC IN HOUSTON



timebuyers...



A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 6¢ per issue—52 issues for \$3 a year.* Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS US

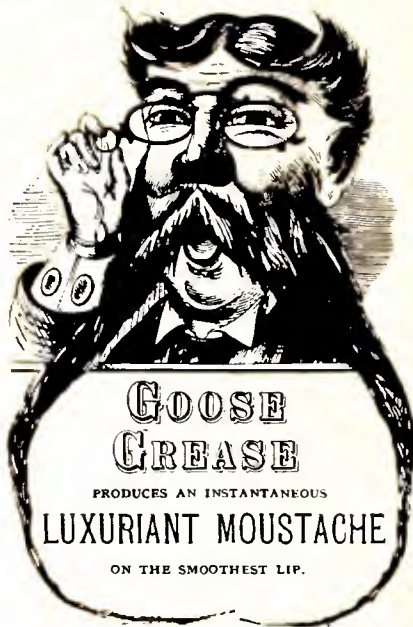
* Until March 1

TIME WAS...

mustaches drooped down to here... horses pulled the wagons hauling the beer... and patie de fois gras was a quarter in any Manhattan restaurant...

NOW...

even peaches are getting shaves... horses enjoy life while trucks do the work... and lowly liverwurst costs two bits in a Bronx delicatessen...



BUT...

you can reach 1000 homes with alert, active buying adult listeners for as little as 51 cents on WISN and that's the greatest news since Marconi's masterpiece first shared our sauerbraten and lutfske (recipes on request)... and if you're selling sauerbraten, lutfske, mangoes or whatsoever, we can help move your product in and out of A. & P., I.G.A. and Sentry stores all over our area... which nobody covers like we do with 5,000 active watts, none bigger.

What we're trying to say is WISN's bright, new adult sound has made a real difference in these parts...

DON'T...

take our word for it: get your mustache waxed, hitch up the horses and come on up. The fat geese are waiting... and ready.

So is your Petry-man.

MILWAUKEE'S 1ST STATION

WISN

5000 WATTS — NONE BIGGER

James T. Butler, Station Mgr.

Represented by Edward Petry & Co., Inc.

49th and
Madison

Stephan Distributing Corp.

We are local representatives for Stephan Distributing Corp., and as such are very much interested in matters appearing in media available to the public.

Naturally, we are delighted with the informative matter appearing on Page 44 of your issue of 10 January 1959.

On the other hand, we are disappointed with the story appearing on page 20 of the same issue. We feel that some inquiry should have been made of Stephan Distributing Corp., regarding a so-called dispute and the so-called explanation of J. J. Coppo, before that story was printed.

The fact of the matter is that Mr. Coppo's own records, according to our best information and belief, reflect that any payments due to the Coppo Agency had been paid at the time of the change-over. We have no desire to enter into a dispute to be aired by a national medium such as SPONSOR, but we do feel that inquiry might be made of both sides before publication of such matter.

John N. Tolar
Tolar, Bethel & Adler
Fort Lauderdale

• The item in the 10 January Sponsor-Scope to which Mr. Tolar refers contains this explanation of the situation as it had been reported to SPONSOR, "Some 20 tv stations seem to be holding the bag for money due them on a Stephan's Dandruff Remover campaign as the result of a dispute between Stephans and the product's former agency: J. J. Coppo, of Baldwin, N. Y."

Coppo's explanation: A portion of the tv funds was to come from Stephan's distributors; but when the hair tonic's maker changed agencies and instructed the distributors to make no more payments to Coppo, there was no money to pay to stations."

Irrashaimasu

I am returning home from Okinawa. It's "sayonara" to the Air Force after almost three years—and "Irrashaimasu" (welcome back) to WVCG AM-FM, Coral Gables, Florida, where I will resume my position as an account executive.

During my tour with the Air Force, your magazine has enabled me to keep up with the industry.

(Please turn to page 26)

BUYING DETROIT AND SOUTHEAST MICHIGAN?

**NOW!
WXYZ TV**

**YOUR BEST BUY
IN MICHIGAN
IS NOW A BETTER
BUY THAN EVER!**

NEW TOWER!



tallest TV tower in southeast Michigan

NEW POWER!



blanketing an even larger area with a powerful signal

NEW AUDIENCE!



wxyz-tv adds new viewers running into the hundreds of thousands

NEW COVERAGE!



wxyz adds scores of suburbs, towns and cities

Now transmitting from the heart of America's fifth market . . . center of Southeast Michigan's population shift!

This huge 1,073 ft. tower permits WXYZ-TV to blanket a larger area than ever with a powerful signal . . . adding hundreds of thousands of viewers to its coverage area!

now WXYZ-TV serves more people, better!

WXYZ-TV

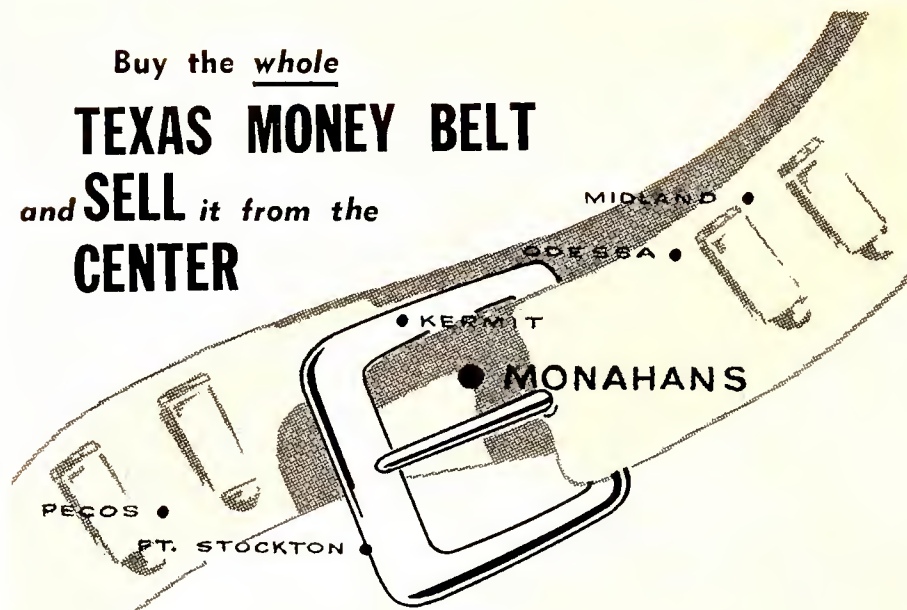
CHANNEL 7 DETROIT ABC



Represented Nationally by BLAIR-TV

BROADCAST HOUSE — 10 Mile and Northwestern Highway, 14 miles northwest of central Detroit

Buy the whole
TEXAS MONEY BELT
 and **SELL** it from the
CENTER



WITH **K V K M** AM TV

Channel 9 abc

MONAHANS, TEXAS

Representatives
 Everett McKinney, Inc.
 Clyde Melville, SW

Ross Rucker, Pres.
 Hillman Taylor, TV Mgr.
 Ken Welch, Radio Mgr.

49th & MADISON
 (Cont'd from page 24)

There have been so many new developments, that I would have been quite a stranger—especially this last year and a half in the Far East.

Thanks for a truly fine publication.
 Jerry Coburn
 "Over the Pacific"

Spot radio's image

Sometime ago SPONSOR asked for comments from the radio industry for some possible solutions for increasing national spot business.

Here are a few words I have put together on the subject:

"I have been in radio for 20 years. Do I plan on leaving, and going into some other business? ABSOLUTELY NO! Ten years ago when television really started hitting into all metropolitan markets . . . many good radio people left the industry looking for security. I can't imagine the president of U. S. Steel resigning because someone discovered aluminum. But, this is what did happen in radio.

"Years ago it did amaze us once in a while when radio advertising moved the merchandise off the client's shelves. I'm not amazed today. I have seen *good radio move more merchandise faster, cheaper than any other media*. We must know how to merchandise . . . how to program . . . and schedule a client's money to do the best job for him. Radio can, and must, plow better in many places. But, when a station invests in its market by giving it the adequate staff, specialists in news, farm news, music, plus a well-rounded program format . . . what happens? The client or buyer selects the station with the lowest rate; NOT THE LOWEST COST PER THOUSAND. Radio must know its market . . . serve it the best it knows how, and contribute something more than just a signal."

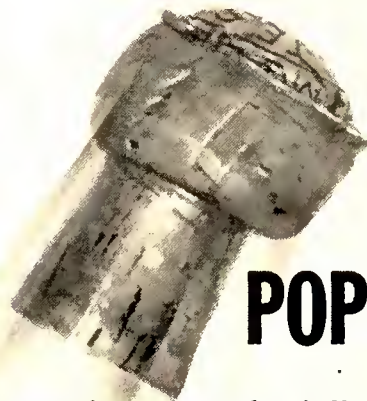
Pat O'Halloran
 v.p.-mgr., KPQ
 Wenatchee, Wis.

Pleased readers

. . . All of us here look forward to your weekly issues, passing them around to every department. We could not do without the information and enjoy especially your special projects.

McHenry T. Tichenor, a.e.
 KGBT
 Harlingen, Texas

THINGS ARE POPPING



Bubbling. Boiling over. Boston's getting the full promotion treatment from WBZ. Contests. Parties. Billboards. Ads. Radio and TV spots. The works. All about the new shows, the new program lineup, the sparkling personalities . . . the bouncy pop sound that's got the ratings jumping on Boston's Most Popular Station.

Represented by PGW



Westinghouse Broadcasting Company, Inc.





PRODUCTS OF

SYRACUSE

...important in the home

This Lennox furnace is part of the decor, in any room of the house . . . one of the many products of Syracuse that brings warmth and satisfaction in homes all over the country.

Just as WHEN-TV, another product of Syracuse, has become an essential part of the decor in Syracuse homes . . . providing warm friendliness and pleasant satisfaction for everyone, anywhere in the house.

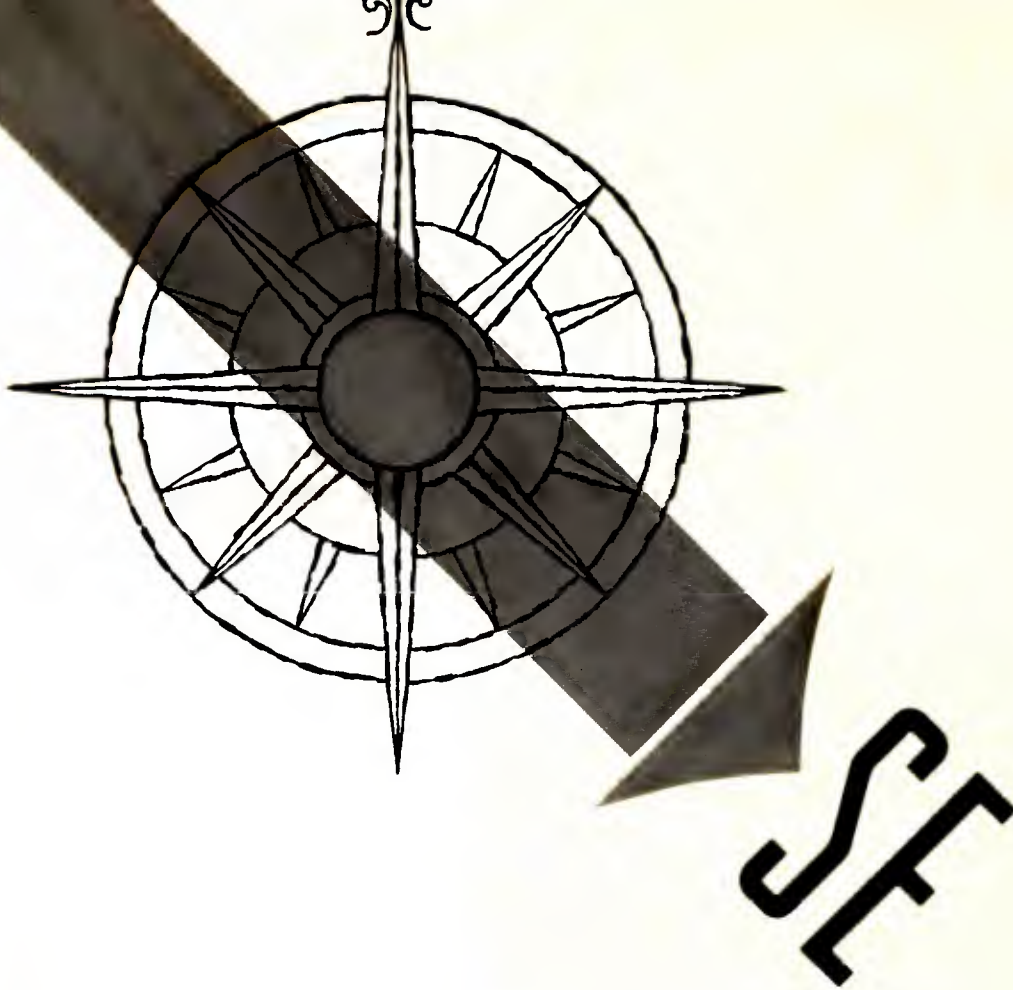
To make your product a part of every home in Syracuse and Central New York, place it on WHEN-TV view. A call to the Katz Agency or WHEN-TV commercial manager, Fred Menzies, will put it in the spotlight.

when you want to sell Syracuse

A MEREDITH TELEVISION STATION AFFILIATED WITH BETTER HOMES & GARDENS AND SUCCESSFUL FARMING MAGAZINES

KCMO KCMO-TV / KPHO KPHO-TV / KRMG/WOW WOW-TV / WHEN
 Kansas City / Phoenix / Tulsa / Omaha / Syracuse

CBS in Central New York



**CHARLOTTE-WBTB RULES ABSOLUTE
AS FIRST TELEVISION MARKET
IN ENTIRE SOUTHEAST
AS MEASURED BY N.C.S. # 3**

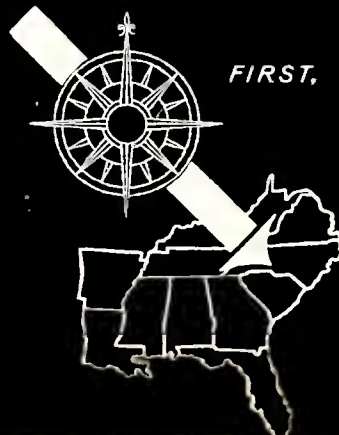
The Charlotte-WBTB television market totals 632,070 homes. Its nearest competitor in the Southeast, Atlanta, has 579,090.

WBTB's set count exceeds that of the second Charlotte station by 43%—delivering 189,380 more television homes!

Buy WBTB as your first, biggest step to television coverage of the Southeast. Contact CBS Television Spot Sales or WBTB for the full fabulous coverage and dominance story.

COMPARE THESE SOUTHEAST MARKETS!

WBTB-Charlotte	632,070
Atlanta	579,090
Louisville	509,480
Birmingham	587,800
Memphis	453,240
Charlotte Station "B"	442,690
Miami	434,800
New Orleans	380,020
Nashville	366,560
Norfolk-Portsmouth	337,580
Richmond	311,680



*FIRST, BIGGEST STEP
TO TV COVERAGE
IN THE
SOUTHEAST*



WHAT Y&R'S NEW MEDIA CHANGES ARE ALL ABOUT



Director of Media Relations, W. E. Matthews

- ◆ Few recent agency shifts have caused as much trade talk, gossip and inaccurate reporting as those at Y&R
- ◆ For a clear, calm explanation of what the changes mean, SPONSOR talked to media v.p. "Pete" Matthews

Recent high-level executive changes at Y&R, the nation's third largest advertising agency with air media billings of \$95.2 million in 1958, have touched off more rumors, speculation and trade confusion than any organization moves which SPONSOR has seen in the past few years.

Y&R's reshuffling, which followed the naming of George H. Gribbin as agency president last October, began to affect its air media operations early in January. At that time, v.p. Peter G. Levathes, then director of

media relations was appointed director of the agency's radio/tv department, and Robert P. Mountain who had held the radio/tv spot was assigned to v.p. in charge of the new business department.

Subsequently Nat Wolff, veteran programming expert, rejoined Y&R as a v.p. in the radio/tv department. Then last week William E. "Pete" Matthews, media v.p. since March 1958, was named director of media relations.

Each step of the Y&R reorganiza-

tion was accompanied by a rising chorus of trade questions, gossip, speculation, and somewhat inaccurate reporting in the trade press, sparked in no small part, as Y&R now admits, by the fuzzy and hazy character of the agency's own news announcements of the changes.

What had Madison Ave. in a dither, in addition to its natural, back-fence interest in the personalities involved, were two quite different types of problems.

For station representatives, syndication salesmen, program packagers, network executives, and other Y&R suppliers, there was an understandable confusion about who at the agency was responsible for what, and what people had to be seen in order to consummate sales.

For media men and management executives in competing agencies,

however, the big questions were "what do the Y&R changes mean in terms of over-all agency operations? What is their future significance to me, and my organization?"

Ever since 1952, when Y&R became the first big agency to institute the "All Media" buying system in its media department, other agencies have followed its organization patterns with extreme interest.

First reaction to the Y&R news was that it meant the breakdown of the "All Media" system. Second reaction, and even more disturbing to some agency media men, was that it forecast a trend toward greater stature for radio/tv department heads in other agencies.

To get to the bottom of these puzzling questions, and to discover the true significance of what has been happening at Y&R, SPONSOR last week arranged for an exclusive, hour-long interview with William E. "Pete" Matthews, newly named Y&R director of media relations.

Matthews, a calm, assured advertis-

ing veteran (with the agency since 1944, he edited Y&R's "Evaluation and Use of Advertising Media") explained the new organizational changes clearly, simply, and without fuss. Here is a summary of his statements:

- Y&R has not abandoned the "All Media" system, nor does it intend to.

- Complete responsibility for all media planning, including recommendations on how budgets shall be divided between media—magazines, net tv, newspapers, spot radio, etc.—remains with the media department.

- Y&R management has, however, delegated responsibility for buying network, syndicated programs and time to the radio/tv department.

- The reasons for this change are tied to the evolving nature of the tv business, and the need for the agency to "consolidate its negotiating power" in the tv field.

- All other timebuying, except that for network and syndicated programs, continues to be done by the Y&R media department.

- All media "operations"—such as research, statistics, maintenance of station lists, billings etc., including those for both network and syndicated programs—remain media department responsibilities.

- The Y&R media department will continue to study presentations and research dealing with the *effectiveness of network tv as a medium* (regardless of programs) as an aid to drawing up its over-all media plans for agency product groups and plans boards.

- In Matthews' opinion, the recent organization changes have greatly strengthened Y&R's tv position, since they have formalized and centralized what had been a loose "committee type" operation.

The key to these conclusions (and changes) lies in understanding what has happened to net tv during the past five or six years.

Matthews points out that, as tv has evolved, program control has passed largely out of agency hands and, even more significant, network programming and network time periods are now almost invariably tied together.

Network time, he says, is often a secondary factor. Program considerations usually control time sales, and negotiations for program and time must be conducted as a single package at a high executive level.

In the past, Y&R's radio/tv and media departments have worked together on these problems through a kind of loose informal committee operation. Today, however, full responsibility for the entire negotiation has been centralized in the radio/tv department.

One important effect of the change has been to "strengthen Y&R's negotiating power." As an agency with \$62.5 million in net tv (second only to JWT) it can, by consolidating its network negotiations, exert pressures not possible in a looser, more informal operation.

In this way Y&R hopes to avoid such situations as a recent incident when, wishing to change a network program but retain the time period, it found itself (because of prior negotiations) forced to give up both program and time slot.

As to the increased stature of Y&R's radio/tv department, there is no question that this is true. Matthews

(Please turn to page 50)

HOW Y&R's RADIO/TV DEPARTMENT FUNCTIONS

Chief cause of trade confusion about new Y&R setup has been uncertainty about the function of the agency's Radio/Tv Department, headed by v.p. Peter G. Levathes. Here are the directives for the radio tv department as handed down by Y&R top management. The department will be responsible for:

1. Development of new program ideas
2. Supervision of all shows to insure top quality
3. Selection of net, syndicated programs and times
4. Negotiations involved in the purchase of above
5. Supervision of Hollywood office except for commercial activities

For an explanation of how these functions fit into the agency's over-all media planning, and of the part played by the media department in network radio and tv, see accompanying text.

PART TWO OF A TWO-PART STORY



BEER: ITS ADVERTISING IS FERMENTING, TOO

- ▶ Half as many brewers spend twice as much money to advertise only slightly more gallonage than in 1949
- ▶ In five years, still fewer will probably spend still more, as big breweries expand into popular-price field

To keep a 2.8 billion gallon river of beer flowing yearly from breweries to consumers, the industry now invests about \$200 million in advertising and promotion. Of this investment, television gets the lion's share—close to 30%. Radio gets about 10%.

This \$200 million kitty is made up

by only 234 breweries (about 10 of which account for more than 45% of all beer sales). Contrast this current advertising program with 1949 when twice as many breweries spent half as much money to advertise a production that was only slightly less than today's, and it becomes apparent that the advertising picture is changing

right along with the marketing one. (See "Beer: Big business in ferment." SPONSOR 31 January).

It will change more. Here's a capsule outlook on beer air advertising for the next five years:

- Regional and national spot tv and radio should enjoy an increase in billings as the big shipping brewers spend more to promote not only their established premium brands but also the popular-price labels they are now acquiring in a battle against strong local beers and the private labels of supermarket chains.

- As smaller local breweries disappear, caught in this war of attrition, some local ad agencies and cer-

tainly local tv and radio billings will feel the effect.

- Network may stand to get more beer business (right now it's virtually non-existent) as the big brewers widen their distribution patterns, become more truly "national."

- Problem of local rates may become more acute as these same big brewers seek to use their newly-acquired branch breweries for "local status." Already, some look for station local rates on the grounds of their local wholesalers and distributors being a "part of the community."

- Stepped-up research into the beer industry's advertising strategies as a means of helping all brewers in their struggle against such natural foes as soft drinks and wines. Research Corp. of America, for example, is a New York firm that has been publishing a *Brewing Industry Survey* for 17 years; it has recently added an *Analysis of Brewers' Advertising Expenses*. The Institute for Motivational Research did a study a few years ago on beer advertising (see box on page 51).

Beer advertising has changed a lot since the 1870's when there were more than 4,000 breweries in operation in the U.S., and Adolphus Busch was persuading friends to drink and saloonkeepers to stock Budweiser with such promotional gifts as walking sticks, gold watch chains, fine china

and glassware—all emblazoned with the Anheuser-Busch eagle.

It was bound to change. At that time, the brewing and marketing of beer followed a pattern which had been pretty much set in the Middle Ages. Brewing—like baking (also a yeast-ingredient product)—had been entirely local, produced on family estates, in monasteries, at universities. (In Europe, the pattern still exists somewhat; West Germany has 2,503 breweries, Belgium 521). In Colonial America, breweries remained a very local operation; George Washington made his own brand at Mt. Vernon; William Penn, his own in Philadelphia. It wasn't until the Civil War era and railroads that the "shipping brewer" such as Anheuser-Busch and Pabst began to change the distribution picture. Advertising, however, was still a very personal, local type of thing. Its main concern: to get the saloonkeeper to stock your brand of beer. Some of the larger shipping brewers even went so far as to set up their own glamorous night-spots and cafes in various cities to ensure an outlet.

Louis Pasteur had a lot to do with changing this ad picture. Pasteurization made it possible to bottle beer for shipping, and indirectly to switch its appeal to the consumer at home. But not until years after Repeal—in 1933—did this approach actually be-

come the tail that wagged the dog.

How hard the dog has been wagged is revealed by the fact that today about 80% of all beer or ale sales are in bottles with supermarkets accounting for well over 50% of them.

But with supermarkets becoming a prime mover have come problems that not only alter the ad picture but change marketing strategy as well. First, the supermarkets themselves have begun competing with the brand brewers. On the West Coast and in Florida particularly, the chains have brought out their own "private label" beers which undersell the premium-priced advertised beers by substantial margins.

Go into a metropolitan New York supermarket and you will be confronted with 14 to 16 competing brands of beer. Go into a similar market in Detroit, Chicago, Los Angeles, San Francisco or Miami and there will be a still greater "misery of choice" (the phrase Dr. Dichter has contributed to marketing terminology to cover the multi-brand deluge that marks shopping today for any product from soap to cereals). If the beer devotee frequents higher grade outlets such as delicatessens or premium markets, he then has another choice—a U.S. top-flight beer or an imported one. Imported beers from Germany, Denmark, Holland and Japan now account for about 2% of all



Air media impact: The brewing industry is presently among the most progressive of clients as ad creativity goes, and much of this has come as a result of its use of air media. Left: Tv show star Señor Wences gets briefing from ad director William Geohagan before doing a Fort Pitt beer commercial. Center: Budweiser gets RAB commercial award for third year as Jack Macheca (l), D'Arcy v.p. receives it from RAB's Kenyon Brown. Right: Piel Beer's Bert-and-Harry get merchandising space in all-important supermarkets

HOW 10 TOP BREWERS USE ADVERTISING BUDGETS

(FIGURES IN THOUSANDS)

Brewery	Estimated Ad Budget '57	\$ in Net Tv 1957	\$ in Spot Tv 1958	\$ in Spot Radio 1958	\$ in Print 1957	\$ in Outdoor Ads 1957	Beers in Regional Nat'l Sports
ANHEUSER	\$ 9,338	N.A.*	\$2,824	\$1,800	\$2,760	\$3,657	Baseball (r & tv)
SCHLITZ	10,683	\$3,006	1,745	900	4,156	1,530	Baseball (r)
FALSTAFF	5,473	627	2,347	720	335+	2,205	Baseball (r) Pro football (tv)
BALLANTINE	3,305	46	1,608	650	1,022	996	Baseball (r & tv) Pro football (tv)
HAMM	3,932	395	1,779	650	228	1,856	Baseball (tv) Pro football (tv)
CARLING	2,857	54	1,343	1,800	966	435	Baseball (r) Pro football (tv)
LIEBMANN	5,160		475	780	3,358	1,134	
SCHAEFER	2,530		1,377	N.A.*	679	1,042	
PABST	4,089	1,521	2,032	N.A.*	541	547	Baseball (r)
STROH	2,064	22	540	N.A.*	\$1,020+	561	Pro football (tv)

*N.A.: Figures are not available.

Sources: Research Corp. of America; LNA-BAR; N. C. Rorabaugh by TvB; TvB; RAB; *Sporting News*.

Note: No column on net radio since use is minimal and figures unavailable.

beer sales. This is far from a substantial part of the market, but it can't be ignored because this 2% has come up from 0% in only a few years.

While some supermarkets have been getting into the beer business (and they contribute nothing to national advertising), some big brewers have been moving into other product areas. Anheuser-Busch, for example, is in both the yeast and pharmaceuticals business. Fort Pitt Brewery of Pittsburgh has branched into jukeboxes, while Coors Brewery of Denver has—of all things—gone in for ice cream! But none of these diversifications has as yet added anything to air media advertising either.

What will affect air media, however, is the counterattack the bigger

brewers are launching against supermarket private labels as well as against smaller local breweries that are under-selling them. The attack plan is simple but effective—bring out your own popular-priced brand or acquire a brewery with an already established one. Thus Anheuser-Busch picked up Regal through taking over American Brewing in Miami, and is opening a branch brewery in Tampa. Pabst bought Blatz, picking up both Blatz and Tempo labels. Carling just acquired Heidelberg Brewing in Tacoma.

Grant Advertising, Chicago, has just been named by Schlitz Brewing to handle that company's new, popular-priced Old Milwaukee Beer. A big scale advertising push is already

under way to introduce Old Milwaukee in Michigan. It will use heavy spot tv schedules, spot radio, newspaper and outdoor. The beer is being packaged in a distinctive green bottle with a red cap which is symbolized in advertising by a red-haired dancer in a green dress. Music for both tv and radio commercials is by the David Rose orchestra.

Such moves to acquire branch breweries and popular-priced brands to complement their established premium-priced ones by a few of the handful of truly national beer accounts (by definition, only such companies as Anheuser-Busch, Miller, Schlitz, Ballantine and Pabst are "national" and there are still many markets where their wares are not for

10 BASIC FACTS ABOUT THE BEER INDUSTRY

1. NUMBER OF BREWERS: 234, a decline of over two-thirds in the last 25 years. Costs, taxes, competition, new marketing patterns keep sending the total number of breweries down as the war of attrition continues.

2. TOTAL CONSUMPTION: 90 million barrels per year. Figure is static now due in part to adverse population factor, but will rise soon (probably in early 1960's) for reasons listed in No. 5.

3. PER CAPITA CONSUMPTION: 15 gallons per year, about a two gallon decline since 1950. Some rise is expected in the future, but will hardly reach again the 21-gallon high of pre-World War I or even that of Belgium today—37 gallons.

4. COMPETITIVE BEVERAGES: While beer per capita lost, per capita of soft drinks and wines increased, liquor about held its own. Soft drinks 11.8, wines .9, spirits 1.25 gallons against beer's 15. Nevertheless, beer is still way out in front.

5. BEER CUSTOMERS: Best market is 21-59 age group which is due for growth in next five years. Originally a "male" beverage, many beer buys are now by women since it became a supermarket item. Men, however, still influence brand selection.

6. BAR VS. BOTTLE: Only about 20% is sold in taverns today; supermarkets sell more than 50% of packaged beer. Cans account for 36.8% of sales, one-way bottles 5.5%, returnable bottles for 57.7%. Shipping back "empties" is expensive.

7. MARKETING PATTERNS: Ten top shipping brewers account for nearly 50% of sales; only a few of these are truly national. Branch breweries and popular-price brands to supplement premiums is a trend, helps fight supermarket private labels.

8. AD EXPENDITURES: Annual investment in air media is about \$75 million; cost-per-barrel about \$1.50. Tv gets biggest slice, nearly 30%, radio gets about 10%. Few are in network, however, because of spotty distribution.

9. MEDIA PATTERNS: Flights usually bought to follow distribution pattern. Sportcasts are among most popular buys; practically all baseball clubs had beer sponsors, pro football got good play too. Miller's uses golf on tv.

10. AD OUTLOOK: Media can probably look ahead to more ad dollars but from fewer breweries. This will come from expanding markets of big boys and introduction of new popular-priced beer brands to complement established premium labels.

sale. "Big regional" would often be a more apt description than "national," especially since about 10% of U.S. population lives in areas that are dry) is significant to broadcast advertising as the shadow of coming events.

As major shipping brewers expand, the picture of future beer advertising becomes clearer.

By the early 1960's, when the brewing industry counts on population factors to take it out of its present static state to better sales, less brewers should be spending more money to promote both popular-priced and premium-priced beers nationally via all media—and most probably air media. A recent presentation by rep firm Edward Petry Co. showed that 10 out of 12 leading brewers who increased their spot tv investments in 1957 over 1956 showed sales gains, while of seven brewers who reduced their spot tv expenditures in the same period, three showed sales losses. The total increase in barrel sales for those brands which increased spot tv advertising, according to Petry, was 956,619 barrels, while the over-all loss for those brewers that cut back was 318,486 barrels.

This is a telling argument in favor of a medium that has been closely identified with beers and ales from its birth. But what of net tv and spot and net radio?

Because of the traditionally regional patterns of beer distribution, net tv has never prospered to a high-degree from beers and ales. At present, only three brewers—Hamm, Schlitz and Miller Brewing—are in this medium; Schlitz with its alternate week sponsorship of CBS TV *Playhouse* and Hamm with investments in that same net's *Perry Mason* and *Person to Person*. Miller, on ABC TV, sponsors *All-Star Golf* on alternate Saturdays at about the rate of \$50,000-plus per program. If Miller follows its ad strategy of the last year-and-a-half, it will switch to ABC Radio this summer. Then the indoor spectators to its tv winter golf presumably will head out to the links and become part of radio's big outdoor summer audience.

At present, net radio has no beer sponsors. In the early days of net radio, the picture was somewhat bright-
(Please turn to page 51)

**SPONSOR'S
\$500 MILLION
PLAN FOR
SPOT RADIO**

Why Spot Radio needs six-way housecleaning

- ❖ Inefficient, unfair business practices are making the medium less attractive to national advertisers
- ❖ If spot radio wants to reach \$500 million goal by 1963, it must act now to put its house in order

In the first two articles on its \$500 Million Plan for spot radio, SPONSOR outlined goals and basic strategy. The goal which SPONSOR believes that the spot radio industry should aim for in the next five years is a minimum of \$500 Million in national radio spot business by 1963. Such a goal would mean that radio itself (network and spot combined) would have to achieve at least a 9% share of national advertising expenditures.

For radio spot this would mean nearly tripling its present rate of advertising billings.

In order to achieve such a goal, SPONSOR outlined a new basic business strategy for the radio spot industry. A strategy far more directly competitive with other media.

SPONSOR believes that radio spot must face up to the "facts of life" about its real competition, and stop inside-the-industry fights between stations, representatives, groups and networks.

Radio spot's "Big Three" competitors for the national advertising dollar are, in this order: newspapers, spot tv, outdoor. In order to whittle down their shares of national advertising, radio spot must take certain steps. The first of these, discussed in this article, is to "put its own house in order."

In hundreds of talks with radio station operators and station representatives, SPONSOR has often heard it said—"What radio spot needs is better selling, more sales ideas."

This is undoubtedly true. The spot radio industry could certainly use imaginative new sales techniques, and new creative ideas. Many of these will be discussed in future SPONSOR articles.

But SPONSOR's editors believe that even before radio spot begins to reach for the great, dazzling, over-

powering sales notion that will solve all billing problems, it should face certain unpleasant facts about its present business practices.

The truth is—radio spot, in many of its operations, employs a creaky, old-fashioned, inefficient business machinery that is painful and annoying to its agency and advertiser clients.

If radio spot really wants to increase its share of national advertising, and take business from its arch competitors—newspapers, spot tv and outdoor—then the first step is to cor-



The costliest medium to handle say some agency men of radio spot. Expensive, time consuming paper work makes the job tough for Y&R buyers, Al Ward and Tom Viscardi

rect some obvious mistakes and commonplace errors.

Here are some pet agency and advertiser gripes about spot radio, collected by SPONSOR editors during the past year:

1. *Too much paper work.* What many radio station men fail to realize is that a radio spot campaign is, dollar for dollar, the most complex, time-consuming and, in many ways, costly media operation with which any advertising agency has to deal.

The hours which an agency must spend in preparing station lists, estimates, and orders, and in checking radio spot expenditures are many times what must be spent for larger campaigns in magazines or net tv.

Under these circumstances, it is only natural that agency men should resent what seems like needless detail and paper work connected with spot, and particularly when much of this paper work could be eliminated by more careful thinking and planning by station managements.

SPONSOR suggests that every radio

station owner and representative apply himself immediately to the problem of simplifying the paper work involved for agencies in his own radio spot operation.

2. *Confusing rate cards.* Many station rate cards are so complex as to be almost incomprehensible to a time buyer. Needless hours have to be spent in puzzling out obscure provisions, or waiting for "interpretations" by station representatives.

Last fall (issue of 6 September) SPONSOR reported a proposal by station representative Richard O'Connell for "streamlining" rate cards. What could not fail to impress even those who disagreed with the details of the O'Connell plan was that more than 200 media men in top agencies took time to answer a questionnaire on his "streamlining" proposals and nearly every one praised it as a step in the right direction.

C. Laury Bothot, president of Standard Rate and Data Service, wrote: "I applaud your efforts at simplification. We in advertising have

inherited much in rate structures that is confusing and not essential.

SPONSOR suggests that the spot radio industry apply itself vigorously to rate card simplification.

3. *Local-National rates.* In many discussions with top media directors such as Frank Kemp of Compton, Leslie Farnath of N. W. Ayer, and Lee Rich of B&B, SPONSOR has found a growing awareness of the inequities and injustices of the local-national rate differentials as interpreted by many radio stations. Such differentials, say agency men, cannot be "justified" on any rational basis of interpretation. And the haziness of stations as to who gets a local rate and why, is casting deep suspicions on the whole radio industry.

Recently, SPONSOR has detected a mounting trend toward the "single rate" among many station owners. The announcement of a single rate by the Balaban group was received with real enthusiasm in New York agency circles. An increasing number of station representatives are urging their



6 ASPECTS OF RADIO SPOT WHICH AGENCY MEN DISLIKE

1. *Too much paper work.* Agencies say detail involved in radio spot buying can and must be simplified
2. *Confusing rate cards.* Even SRDS has recommended that station rate cards should be shorter, clearer
3. *Local-national rates.* Media directors say they find no "justification" for many station rate differentials
4. *Dubious research methods.* Timebuyers insist many stations present research which is of doubtful value
5. *Cutthroat selling.* Too many station presentations "trade down" the medium by competitive local selling
6. *Market ignorance.* Timebuyers say most radio station operators should know more about their own markets

Sal Agovino, McCann-Erickson timebuyer

stations to adopt the single rate.

SPONSOR does not presume to know all the local circumstances which may militate against the single rate in some markets. But it does urge consideration of the single rate by every station interested in spot radio's future. Even the newspapers, long-time local rate champions, were told by A. H. "Red" Motley, publisher of *Parade*, to revise their national-local differentials, at a recent N.A.E.A. meeting in Chicago.

4. *Dubious research methods.* In the past few months, SPONSOR has heard an increasing number of complaints by agency men of the types of research submitted to them by various station operators, and of certain research practices employed by station owners and representatives.

Among these practices: the heavy use of newspaper advertising during "rating weeks"; the too-glib use of total radio set ownership figures, unbacked by any real measurement of reach and penetration, as well as the seeming inability of the spot radio industry to develop adequate, out-of-home listening information.

SPONSOR urges an immediate meeting between stations, representatives and agencies to determine, not what kind of research stations want, but what agencies and advertisers would like to have.

5. *Cutthroat selling.* That agencies and advertisers resent the cutthroat selling techniques employed by stations competing in the same market, may be clearer to SPONSOR than to those who are too close to broadcast operations.

A recent letter we received from John Heverly, v.p. of Botsford, Constantine & Gardner, Portland, Oregon, states the point well. He says that ways must be found to "stop the evil practice of each station in a market selling down the competition to a point where all radio suffers from doubt, misinformation and complete confusion."

SPONSOR suggests an immediate revision of station sales pitches to eliminate unfairly competitive statements, and to include a strong plug for the total medium of radio itself.

6. *Market ignorance.* A few weeks ago, an associate media director at Y&R told SPONSOR, "When a radio station owner comes to New York

SPONSOR'S \$500 MILLION PLAN

SPONSOR is presenting its new 5-year, \$500 million plan for national spot radio in five weekly installments:

- Step one:** Sales Goals for spot radio. Why SPONSOR believes it can reach \$500 million by 1963. (24 January)
- Step two:** Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three" (31 January)
- Step three:** Putting Spot Radio's house in order. Mistakes, errors, and outworn methods which must be quickly corrected. (discussed in this issue)
- Step four:** Building spot radio's strength. How the medium can add to its present stature, resources and importance. (14 February)
- Step five:** Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (21 February)

In addition to these articles already planned, SPONSOR will schedule additional features bearing on spot radio's future, as they develop

and pays me a visit, I can be almost 100% sure he knows very little about his own market or how he can help my product in that market."

Marshall Lauchner, president of B. T. Babbitt (see SPONSOR, 10 January) told us recently that he can get far more useful market information from most newspapers than from most radio stations. He said, "Any radio station operator should concentrate on knowing his own market and telling us things about it that we don't know."

SPONSOR suggests this as a first and obvious step to be taken by members of the spot radio industry in its drive for a \$500 million sales goal.

In addition to these six major areas of complaint there are a number of other trouble spots in the spot radio picture which deserve thoughtful attention from station owners and representatives.

One of these is the problem of getting quick information on availabilities. Eldon Fox, advertising manager for Edsel complained in the 20 December issue of SPONSOR that it sometimes takes "three or four weeks to know what your availabilities are" in planning a radio spot campaign.

Fox says that because of this "you

have to buy blind and, when you do, you can't merchandise your campaign to your sales force"—an obvious disadvantage to the large national advertiser.

Another problem pointed out by Mike La Terre, JWT timebuyer, in a recent letter is the need for more information on cumulative audiences, as well as more qualitative audience research on every kind. In La Terre's opinion these, plus the single rate, can "save radio."

SPONSOR believes that the spot radio industry must take the lead in correcting these complaints, and providing this type of service.

It is not enough for spot radio to comfort itself in the knowledge that many of its own evils are also common to spot tv. As the challenger for an increasing share of national advertising, spot radio *must provide more* than the media with which it is in competition.

And in addition, spot radio must constantly seek new sources of power and strength. Next week, SPONSOR discusses practical ways for spot radio to increase its position, influence and prestige on the local or community level. ▀



Planning are (l to r) Waldie & Briggs a.e. Eugene Shields, Maremont sales mgr. Chas. Klaus, ad mgr. Bob Wolfson, Ivan Fuldauer, p.r.

New car woes boom muffler market

➤ Tv gets a brand new type of advertiser as modern souped-up cars and gas prove far, far too exhausting

➤ Maremont is first of fast-growing \$290 million industry to tie tv to problems of muffler marketing

When the gasoline industry licked the new car problems of higher horsepower with fuel additives, it gave birth to a wholly unexpected problem and a brand new advertiser—the muffler manufacturer.

Up to three years ago, the principal outlet for mufflers was the auto "after-market." The five-to-nine-year-old car represented the greatest profit potential. Second richest bracket: the three-to-four-year-old class.

Then the fuel additive came into the picture, and the muffler began to bear the brunt of its acid content. When combined with the moisture from condensation, this acid literally eats away muffler metal. And the problem didn't stop there: more elaborate cooling systems and run-about driving meant cars were running cooler, with increased condensation of acid-bearing vapors.

Out of this, a broad new market

was created for mufflers through service stations and auto repair shops as more and more new cars rolled into garages with burned-out mufflers.

Several other factors have made the muffler business boom at retail (or garage) level:

- 1958 recession jitters caused much of the potential new car market to hold on to its old cars, with a resulting boom in the auto replacement parts industry.

- The figures: 24 million cars in the five-to-nine-year-old category, 11 million in the three-to-four-year vintage.

- This placed mufflers second only to spark plugs in jobber sales volume (mufflers and exhaust parts systems: 5.32%, spark plugs: 5.51%).

- Detroit's expectations of a 10-12% increase in automotive output for 1959 puts mufflers into the field in multiples.

- This, because most new models already carry at least four (some have six).

Against this background, the muffler business has swollen to a \$290 million industry with 14 brands competing for attention.

But it's a long marketing haul to the consumer, and any effective muffler advertising must gear to this fact.

One such advertiser is laying plans to use tv to trigger the vital marketing chain reaction from wholesaler to consumer. The plan marks the first use of network tv to sell mufflers. Tied to it is probably the most elaborate merchandising plan ever attempted in muffler history.

Maremont Mufflers of Chicago, a division of MarPro, Inc., auto parts manufacturer had two things to sell:

- An "acid test" proving the advantage of its alloy-coated muffler over the standard steel type.

- A curb sign for service stations constructed with large transparent areas (see photo above) to attract attention and resist wind.

Demonstration and recognition were the two factors needed, according to MarPro ad and promotion manager, M. Robert Wolfson and the agency, Waldie & Briggs, Chicago.

Maremont had spent 1958 merchandising the sign to its 60,000 franchised dealers, backed up by six advertisements in *Saturday Evening Post* and *Life* calling attention to the alloy-coated muffler and the sign. Trade advertising was also used extensively last year.

"But the only way to really make our point about longer muffler life," says Wolfson, "was to demonstrate it. You can't draw a picture of it; you can't describe it in words. You have to show it."

Other requirements: curb sign recognition, and a springboard for merchandising to the trade. Selection of media had to provide a solution to all three requirements—demonstration, recognition, trade merchandising.

The tv plunge has required a tripling of the ad budget. The schedule will be spread out over a year's

time. It includes 12 live participations in the *Jack Paar Show* beginning 1 March; 13 on *Today*, beginning 26 February, both on NBC TV. The one minute announcements will coincide with prime muffler buying seasons. The peaks occur in spring and fall.

While Maremont is reluctant to discuss the actual figures involved in the network purchase, SPONSOR estimates a total cost of \$162,000 for the package.

Here's how the use of tv is geared to the interlocking problems of demonstration of the "acid test," recognition of the curb sign and merchandising to the trade:

Tied directly to the tv schedule is a merchandising campaign that starts with the wholesale parts distributor and filters down to the consumer.

First step, according to Wolfson, was to make a 30-minute color movie

for showing to the wholesalers and jobbers. It contained sample kines of the demonstration commercials by the announcers on the two shows and the pitch by Paar and Garroway.

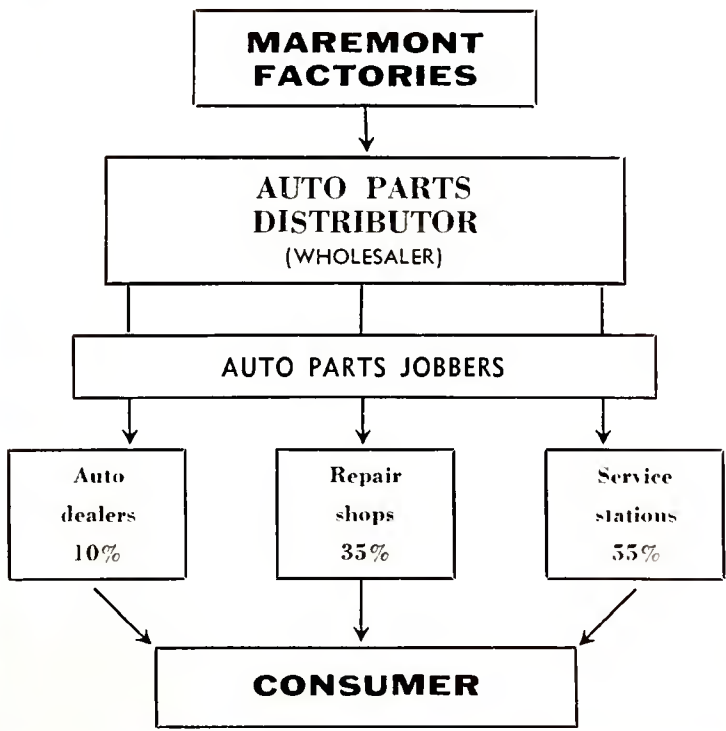
While the first of these commercials will not appear until 26 February, they are already in promotional use.

This film was shown to the Maremont sales force of nearly 100 in Chicago the week before Christmas. They were also shown other merchandising tools:

- A "topper" for the service station curb sign. A two-sided spinner, it plugs Paar on one side, Garroway on the other.
- A trade news bulletin, "Exhaust Echoes," created for the promotion.
- Trade announcement letter from Maremont.
- Second announcement letter (to wholesalers and dealers) signed by Dave Garroway (*Today*).

(Please turn to page 69)

MERCHANDISING PRACTICE IN THE MUFFLER BUSINESS



SELLING WHOLESALERS, JOBBERS is vital first step. Maremont sells them with advance kines (like Hugh Downs' pitch for Paar show)

DISTRIBUTION PATTERN shows levels muffler merchandising must filter through. Maremont uses tv promotion to sell wholesalers, jobbers on educational program for dealers. Curb signs with tv "toppers" are merchandised to dealers for ready consumer recognition

HOW TO RATE RADIO STATIONS

▼ Minneapolis agency does it with an "evaluator" of 26 factors covering 10 stations in Twin City market

▼ Audience factors account for 60% of the points a station can earn. Method is not adaptable to video

Everybody knows that ratings are not the final word in evaluating a station. The problem is: if not, then what? Ratings, at least, have the virtue of being clear-cut. Judgment, whatever its merits, is often a hodge-podge of inarticulate feelings, sound and unsound opinions, assorted but disarranged facts.

Judgment, in a word, is often disorganized. A buyer can mentally list the factors that are important in buying a station. But comparing a number of stations on the basis of, say,

two dozen factors involves some difficult cerebral juggling.

Now, let's suppose that a buyer goes one step further. Suppose he makes a list—puts it down on paper—of all the factors he considers important in station selection. Then, using his judgment (yes, judgment must come into the picture at some point), suppose he assigns a numerical figure for each factor. This numerical figure would represent the relative importance of each factor in the total picture. It would also rep-

resent a theoretically perfect score.

If, for example, one factor is assigned a value of 10, a station could be scored from zero up to 10, depending on how good the station is in this category. Thus, totaling up the scores for each station would provide a ready-made comparison which, if not completely objective, is certainly consistent.

If you haven't already guessed, somebody is doing just this. The party is the Jaffe-Naughton-Rich ad agency of Minneapolis and the method was dreamed up by the agency's two principals—Alvin Jaffe and Sydney Rich.

The JNR Radio Evaluator, as the method is called, is a continuing study of the 10 radio stations in the Minneapolis-St. Paul market. It provides, says Rich, "an evaluation of everything that makes a station tick



Sidney Rich, (l) and Alvin Jaffe, partners in Jaffe-Naughton-Rich agency, adjust performance figures in station evaluator every two months

(or drop dead), from management program policies to announcer believability, from the quality of a station's audience to its short-range acceptance and long-term trend. It has removed guesswork, partiality, subliminal prejudices or preferences of taste from my time buying."

Rich and Jaffe worked up the evaluator last year. The list of factors they came up with total 26, divided into four general groups (see chart at right).

The key to this kind of organized evaluation is the relative weights assigned to the various factors. It is worth highlighting the fact that the audience measurement factors are by far the most important. Out of a possible 200 points for the perfect station, 122 can be earned in this area. This includes 100 points for audience quantity, 11 points for type and quality of audience and 11 points for the audience trend. The latter figure rewards stations for showing an upward trend and penalizes them for the opposite.

Of all the factors evaluated, audience quantity is the only one where judgment plays a minor role. Here's how stations are rated with ratings:

Every 60 days, audience shares for each station are listed. All three local ratings services in the Twin Cities market—Hooper, Nielsen and Pulse—are used. Only daytime figures are employed with morning and afternoon shares tallied separately. This means there are six audience-share figures for each station—a Hooper, Nielsen and Pulse figure in the morning (6 a.m. to noon) and the same for the afternoon (noon to 6 p.m.). To the morning and afternoon sub-totals are added extra points for position rank. The top-ranking morning station receives five points for first place and the next four ranking stations receive four, three, two and one, respectively. The same is done for afternoon ranks.

These figures are then added together without any further weighting or adjustment and then the total for each station is divided by two. The only reason for the division is to provide a workable figure. It was expected originally that no station would go above 100 but recently the leading station in the market has done just that—primarily because of

(Please turn to page 68)

THESE ARE FACTORS USED IN EVALUATING RADIO STATIONS

JAFFE-NAUGHTON-RICH RADIO EVALUATOR

General Factors	PERFECT SCORE
Age, ethics, stability	3
Station operating data	2
Station audience promotion	4
Power-number on dial-network	4
Ownership policy	2

Service Factors

Programing—general	5
Sound of station	3
Quality of announcers	3
News service	5
Sports service	2
Public service	2
Music service	4
Station identification	2
Public awards	2
Off-air staff	4

Audience Measurement Factors

Type and quality	11
Quantity (Hooper, Pulse, Nielsen)	100
Trend	11

Advertising Factors

Broadcast/advertising ratio	8
Multiple spotting	5
Quality of announcers	5
Broadcast/station promotion ratio	3
Length of commercials	3
Evidence of mail pull	2
Transcribing facilities	2
Quality of advertisers	3
TOTAL	200

List of 26 factors shown is used by J-N-R agency to get performance value for each station studied. Later, this value is divided by each station's "controlled price per minute" to get what is called a "ratio index" figure

S CRA 57 PD-CAN PARK ILL 29 402PMC

A JAFFE-

SPONSOR MAGAZINE 40 EAST 49 ST NYK-

PARTI-DAY SALES LOUISVILLE 217 CASES PHOENIX 159 CASES
FROM JAN 1ST TO THE 15TH"

PARTI DAY INC

PARTI-DAY 217 159 1 15

NO TV ADS, FEWER SALES

The punch in tv advertising is dramatically illustrated by new data comparing sales of Parti-Day toppings in its Green Bay tv test market vs. two other markets where no advertising is being used.

Latest reports from Louisville and Phoenix (see telegram above) mean that total wholesale shipments in the two markets since 15 October, when the Parti-Day test began, are still running considerably below the Green Bay figure. No ads have been run in the two markets during the Green Bay test.

The 13-week total for Louisville now stands at 1,269 cases, while in Phoenix shipment figures for the same period total 865 cases.

In Green Bay, with daytime tv only used in the test, case shipments to wholesalers have hit a 5,435-case figure. (For a wrap-up of the Green Bay test at the 13-week mark, see SPONSOR, 31 January.)

While sales have been fluttering up and down in Phoenix and Louisville, they haven't approached even the low

points plumbed at Green Bay. In Phoenix, semi-monthly case shipment figures have ranged from a low of 110 to a high of 183. In Louisville, the peak was 290 and the valley 163.

In terms of tv market size, Phoenix is smaller (but not much) than Green Bay. Louisville is considerably larger. Comparing the markets on a standard metropolitan area basis, both Louisville and Phoenix are considerably larger.

Current figures on Parti-Day sales, covering the second half of January, are expected in shortly after press-time and too late to be included in this issue. A story on these figures and their marketing significance will be published in the next issue. ❖

The test in a nutshell: Product: Parti-Day Toppings. Market: 80-mile area around Green Bay, Wis. Media: Day tv spots only. Schedule: 10 spots weekly. Length: 26 weeks from 15 Oct. Commercials: Live, one-minute. Budget: \$9,980 complete.



Spot radio

❖ McCormick admen find d.j. pattern best to promote switch to tea, get male acceptance, tie product to locale

Tea consumption has dropped from one pound per capita to .6 since 1910. Coffee, with its tremendous head start (9.2 lbs in 1910) is now 15.8, according to USDA figures.

These are the cold, hard facts that any tea advertiser must face. Why has the tea industry swung so heavily to radio as a solution to its problems? Lipton has become synonymous with Godfrey. The Tea Council, McCormick's, Tetley—all have used spot radio dominantly.

SPONSOR got a good clue to the reasons from Lennen & Newell admen buying radio on a spot basis for McCormick's Tea.

The chief aims of any tea campaign are to:

- Suggest the consumer might be dissatisfied with another drink.
- Increase acceptance among men.
- Make tea an integral part of the local scene.

"These factors are all intensely personal," says Ted Huston, L&N account executive for McCormick's on the West Coast. "Personal endorsement is essential, and such endorsement must be tailored to local habits as well as express how the endorser feels about the product."

A 39-week radio campaign, which kicked off 5 January 1958 in Los Angeles, used 10 d.j.'s on a 54-spot-per-week schedule budgeted 100% in radio at under \$100,000.

On the first four days of the week, each personality did a 30-second announcement; on Friday, a 60-second.

The same basic copy was used by each d.j. But each spot called for (1) sipping of tea, (2) recorded pouring of tea. This made it possible for every d.j. to react in his own way to the taste, the aroma, etc.

Here the "example" factor was important for heightening acceptance among men. This was the reason for prime time and nighttime, as well as

brews tea to taste and climate

regular daytime, buys. Copy contained implied assurance to the housewife that tea was a drink her husband would accept. Here's a sample:

"For a busy housewife and her hard-working husband, their favorite time is evening—when the dishes are done, the kids are in bed and there's time to relax. For pleasant companionship during those brief moments, they might have a cup of . . . no, that would keep them awake. Of perhaps they might have a . . . no, that's fattening. Now, what they really want is the satisfaction, the pure enjoyment of McCormick Tea."

The implication of dissatisfaction with another drink is also there. Another strong copy stress: iced tea. Southern California is the only area

where McCormick's conducts a campaign for more than six months because the climate adapts itself to iced as well as hot tea during the winter.

The agency held meetings during the year with McCormick salesman so that they could better tell chain buyers, jobbers, supermarket managers about the specialized and localized aims of the campaign. The result was increased distribution and the addition of two important chains in Los Angeles, according to Jack Sassard, advertising and promotion manager of the Schilling Div. of McCormick & Co., San Francisco.

Sassard reports that the campaign also doubled dollar sales in Los Angeles and tripled share of market.

In 1957, McCormick Tea was fourth in L. A. During the first three months of 1958 it moved to third, where it still appears on consumer surveys.

An expanded budget for 1959 accommodates a full 52-week spot radio campaign.

Tv will come in for 25% of the budget. Radio 75%. Lennen & Newell has created I.D.'s and 20's with an animated "Tea Bird." These will be used in station breaks.

A two-week "price specials" promotion will make use of tv personalities. According to Houston, the agency will compare the impact of tv personalities with that of radio d.j.'s during this short-term campaign. The results should be of interest to all media planners. ▀

D.j. endorsement hypes male acceptance, ties tea to locale, says L&N's Ted Houston (c), KMPC's Dick Whittinghill (l), Ira Cook show how



BEST SPOT BUY

IN SAN ANTONIO:

KONO

—now delivering

more* audience

than the next two

stations combined

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

for the new Hooper showing
KONO's average share
of audience! It's great!

or write direct to

KONO

JACK ROTH, Manager
P. O. Box 2338
San Antonio 6, Texas

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is buying schedules in major markets for its Gleem Toothpaste. The campaign starts 1 March, runs through the P&G contract year. In most markets, minutes in non-prime time are being placed; frequencies depend upon the market. The buyer is Ethel Wieder; the agency is Compton Advertising, Inc., New York.

Bristol-Myers Co., Products Div., is purchasing announcements for its Ipana in various markets to support its network advertising. The 16-week schedules start the middle of this month. Minutes during nighttime segments are being slotted; frequencies vary from market to market. The buyer is Ed Green; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

The Borden Co., Inc., New York, is kicking off schedules in top markets for its Super Starlac. Campaign starts this month for 12 weeks. Minutes during daytime segments are being used. Frequencies depend upon the market. The buyers are Linda Salzberg and Howard Fisher; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Thomas J. Lipton, Inc., Hoboken, N. J., is going into about 60 markets for its Lipton Tea. The four-week campaign starts this month. Minute and 20-second announcements are being scheduled; frequencies vary from market to market. The buyers are Tom Comerford and Marie Mooney; the agency is Young & Rubicam, Inc., New York.

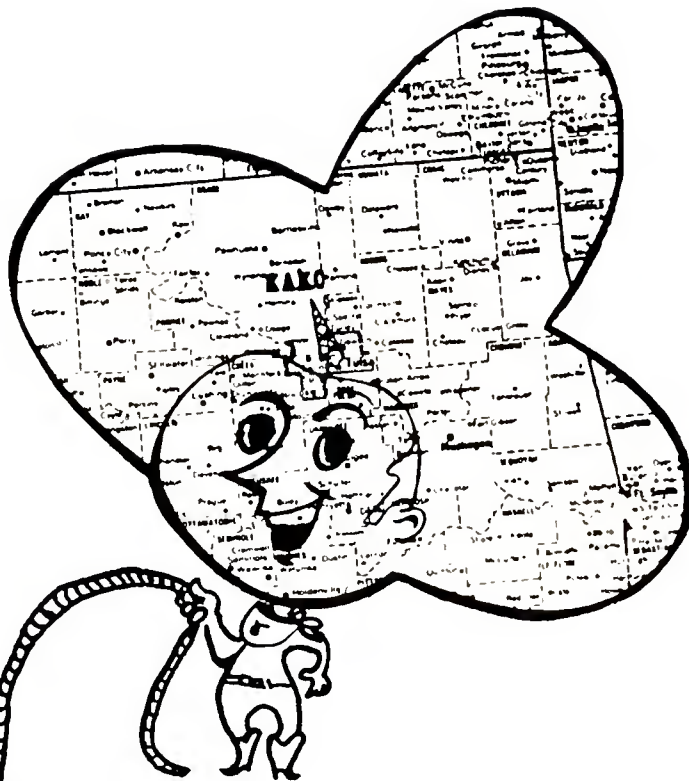
RADIO BUYS

5 Day Laboratories, div. of Associated Products, Inc., New York, is planning a campaign in major markets for its Roll-On deodorant. The short-term schedule starts in mid-February. Minute, 20- and 30-second announcements are being placed during daytime segments; frequencies vary from market to market. The buyer is Ken Allen; the agency is Grey Advertising Agency, Inc., New York.

Greyhound Corp., Chicago, is preparing schedules for its bus lines in western markets. The campaign starts 15 February for six weeks. Minutes during daytime slots are being slotted. Frequencies depend upon the market. The buyer is Joan Rutman; the agency is Grey Advertising Agency, Inc., New York.

Bristol-Myers Co., Products Div., is lining up schedules in markets throughout the country for its Mum cream deodorant. The campaign kicks off 2 March; length of schedule depends upon the market. Minutes during daytime periods are being purchased. Frequencies vary from market to market. The buyer is Bob Widholm; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

Howdy!
I'm K. A. Casey



I represent Tulsa's top-rated
radio station* together with
my new podner....

ADAM YOUNG INC.

(effective 2/1/59)

*#1 in HOOPER

#1 in PULSE

CONSISTENTLY

YOUR ADAM YOUNG MAN HAS ALL THE FACTS ON



NEW YORK
3 East 54th St.
New York 22, N. Y.
PL 1-4848

CHICAGO
Prudential Plaza
Chicago 1, Ill.
Michigan 2-6190

ST. LOUIS
317 No. Eleventh St.
St. Louis, Mo.
MAin 1-5020

LOS ANGELES
6331 Hollywood Blvd.
Los Angeles 28, Calif.
HOLlywood 2-2289

SAN FRANCISCO
Russ Bldg. (Rm. 1207)
San Francisco 4, Calif.
YUkon 6-6769

DETROIT
2940 Book Bldg.
Detroit 26, Mich.
WOODward 3-6919

ATLANTA
1182 W. Peachtree
Atlanta, Ga.
TRinity 3-2564

How can commercial film producers improve services to

As agencies face new commercial film problems, experts discuss methods to streamline producers' services to the agencies.

Rollo Hunter, v.p. & dir. of tv & radio, Edwin Wasey, Ruthrauff & Ryan, Inc., N.Y.

It's foolhardy to invite a clout in the snout, yet somebody has to come right out and say that production here is afflicted with a creeping paralysis that could do with some stamping out.

Improvement can come in such areas as organization, creativity and



Delivery dates should be met on the button

that important business of imparting confidence to clients. For one thing, delivery dates can be met on the button. The lab goofs, the agency vacillations, the last-minute client changes can all be figured realistically into the original schedule. That way nobody gets mad.

Breakdown of bids could also stand improvement in some houses. The too-general letter that simply says, "We can do it for so many dollars—hope we get the job" isn't enough on today's competitive market. More agencies and more clients want specifics on what costs what. And it's no favor to anybody when bids aren't realistic.

We need speed-up techniques in making commercials. Old style one-little-thing-at-a-time methods just don't jibe with today's needs. (Let the videotapers improvise on that theme.) If we're to go faster and maintain quality, however, we'll have to face up to some apparent union problems.

Directors hesitate to rush crews, knowing that it can get them into

trouble with guilds. A grievance clause for the producer's benefit is a hard thing to find. And, while the producer obviously can't be blamed directly when gaffers drag their feet just before overtime, or shots are loused up coincidentally five minutes before breakover time, maybe all the producers should get together to figure some way to minimize such abuses where they exist.

While we're at it, wouldn't it be nice (less important, but nice) if the director always had control on the set and extraneous noises didn't ruin so many takes? If the crew didn't occupy all the chairs between takes, leaving clients on their feet? If storyboards sent to producers didn't disappear magically and constantly?

Now, if all this grouching seems less than fair to the many producers now doing a wonderful job, let's freely admit that there are plenty of legitimate gripes from producers about agencies. Perhaps Sponsor Asks should ask *their* opinions someday.

Roger Pryor, v.p., broadcast production, Foote, Cone & Belding, New York

The area in which I believe film-producing companies could generally



Better supervision of film editing

improve their service to clients is in post-production follow through.

In the initial contact I find very little difference. A personable young man (or woman) asks for an appointment, shows a reel—presumably of their most recent and best work—assures us they will be found competitive and departs with a request that they be considered for a future assignment.

Assuming for the moment that this

particular company has proved to be worthy of consideration, that they have been given scripts and/or storyboards for cost-estimating purposes and ultimately have been given the job; the honeymoon begins and no groom could possibly be more attentive. Production meetings are held, with great care given to the last detail. Set designs and artwork are submitted; your preference of director, cameraman, etc., is sought; the shooting schedule is set; and this high level of rapport is maintained through the pre-production and production periods.

With the final "cut" from the director, it's in the can at last and while one might be tempted to indulge in a slight sigh of relief, the wary client will realize that his real trouble is about to begin. The next morning the production executive, the cameraman and director will quite probably be off on another assignment.

But who is left to supervise the all-important selection of takes, editing, completion of intricate opticals, the optical negatives and completion of the final corrected prints? All too frequently, a staff editor is assigned this responsibility and the net result, of course, is that the client must act as the film company's production executive during this period, spending endless hours following his work through the post-reduction stages.

Fortunately, some production companies, recognizing the importance of post-production efficiency have capable executives to handle this phase and the print traffic, but too few.

James Love, president, James Love Productions, Inc., New York

To better serve the advertising agencies and their clients, most film producers have set up procedures to handle the agencies' needs as though it were their personal problem.

However, one of the most important services a producer has to offer is too often overlooked, or, if it is

KOSI is the prize buy in Denver

agencies?

recognized, seldom demanded of him at the proper time. This service lies in the utilization of his technical knowledge, long before a storyboard is sent to the client for approval. This is not a suggestion that the producer get into the realm of creativity during the storyboard stage—though there are many capable of

More utilization of producer's technical knowledge



doing this—but rather as a technical consultant.

The basics of film remain the same. The solving of the problems involved in adapting it to highly creative ideas is never ending. The producer's experience in solving film problems of large and small magnitudes, from multiple sources, adds to his store of invaluable knowledge. This knowledge and know-how endows him with an ability, the potential of which has been barely scratched by many agencies.

In our business, as any other, size presents limitations and the law of diminishing returns is just as applicable. Irrespective of the size of the agency that uses it, or the size of the producer that offers it, it's the size of the service that counts.

The agencies that use specific producers on specific products are in a better position to use such a service than the agencies that put their work out on a bid basis. Accepting such a service under the bid system could conceivably put the agency in the embarrassing spot of brain-picking, if they are forced, by price, to award the production to another producer.

The producer cannot force this service; he can offer it, but agencies must be the judge of its worth by practical application.



In Denver the *influence* station is KOSI. Because KOSI has listener loyalty — and the folks with money to spend. They respond to KOSI advertisers — and *buy merchandise and services!* No double spotting — so you get full impact from your message.

So contact PETRY about the prize Denver buy — that will win sales awards for you — KOSI!

KOSI 5,000 watts in Denver



For San Francisco
KOBY
For Greenville, Miss.
WGVM

See your **PETRY** man,
10% discount for buying both **KOBY** and **KOSI**.

MID-AMERICA BROADCASTING COMPANY

RADIO RESULTS

AGRICULTURAL SERVICE

SPONSOR: Agricultural Extension Service of Monroe, La. AGENCY: Direct

Capsule case history: After 13 years of sponsorship on radio station KNOE, Monroe, Louisiana, the Agricultural Extension Service of West Monroe has come to the conclusion that the impact of radio becomes greater each year. Throughout the years, the service has sponsored a morning homemaker show. This past December the Agricultural Extension Service prepared a 12-page brochure of holiday recipes for traditional Christmas dishes and Creole specialties. The booklet was offered on the 9:35 a.m. broadcast on 8 December. By 4:30 p.m. of the next day—9 December—the service had received 351 orders for the brochure by phone, letter, card or personal visits to the sponsor's headquarters. "After 13 years, we of course realized how effective and efficient a medium radio is," said Mildred Swift, an official of the service. "But even we were surprised by the overwhelming response to our last offer. It proved our listenership."

KNOE, Monroe

Sponsorship

FOOD

SPONSOR: Southern Maid Doughnut Co. AGENCY: Direct

Capsule case history: Although doughnut sales usually drop in the Shreveport, La., area during the warm season because of intense heat, the Southern Maid Doughnut Co. has been selling year-round through K-JOE. Doughnut buying is an impulse purchase, says Johnny Jones, sales manager, and it is important to reach the customers when they're in their cars. Accordingly, Southern Maid, with three pick-up shops on main traffic arteries for commuter traffic, times weekly traffic spots on K-JOE to catch the home-bound. It uses five announcements daily on the station's Joe Monroe traffic reports; cost is approximately \$1,000 per month. Monroe flies over the city during afternoon rush hours reporting traffic conditions. Ad lib copy merely suggests a stop for doughnuts and Jones says, "doesn't have to look to know what time it is, because people begin flocking in, asking for 'Joe Monroe doughnuts' right after the announcements are aired on the station."

K-JOE, Shreveport, La.

Announcements

AUTOMOTIVE

SPONSOR: United Motor Exchange AGENCY: Direct

Capsule case history: In 1953, the United Motor Exchange in St. Louis decided to place a test schedule on KXLW to reach the Negro market in that area. Since United sells a highly specialized service of overhauling motors and transmissions and selling rebuilt ones at a cost ranging from \$250 to \$450, the advertiser questioned how effective the campaign would be. The test schedule consisted of 24 30-second announcements per week during traffic hours (cost: \$120) for one month; the commercial emphasized immediate service—"We'll come and pull your car in." Results: business jumped to \$10,000 monthly gross. Today, United uses 50-80 announcements per week (cost: \$250), depending upon the number of cars in the shop, and the business has grossed as much as \$30,000 in a month. Most of the current ad budget is in KXLW, with the rest in a non-Negro radio station and in print. "KXLW has proved to us the impact of radio," said Harry Blatt, United's general manager.

KXLW, St. Louis

Announcements

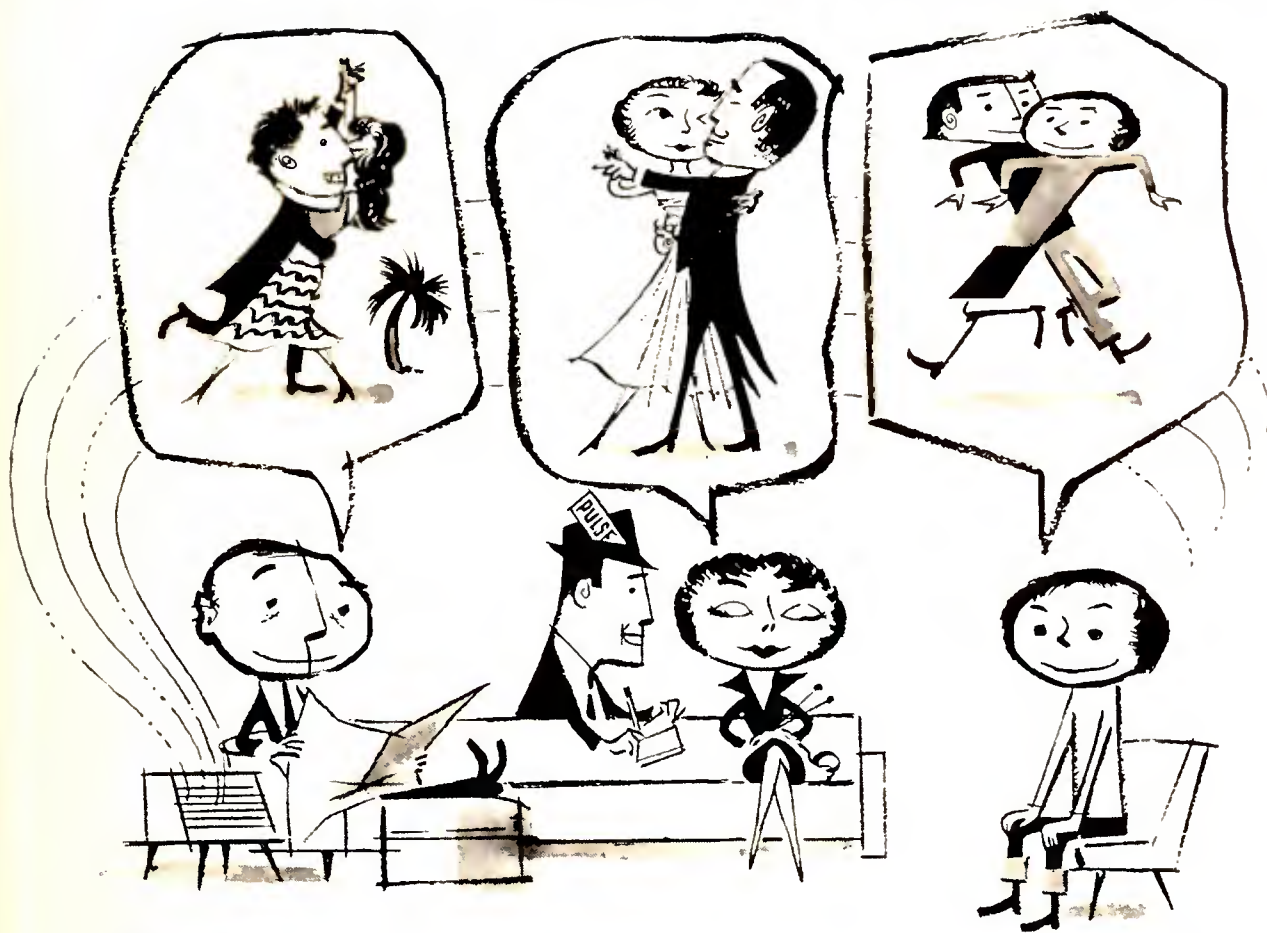
FURNITURE

SPONSOR: Nebraska City Furniture Co. AGENCY: Direct

Capsule case history: The Nebraska City Furniture Co., medium-sized retail furniture store located on the Nebraska side of the Nebraska-Iowa border, turned to radio to promote its liquidation sale. The furniture outlet placed a test schedule on radio station KFNF, although the facility located in Shenandoah, Iowa—30 miles away and in another state—because of its area coverage. The liquidation sale was a rousing success, and one of the best in the store's history. People from numerous communities in Nebraska and Iowa came to Nebraska City for the event. "I want to give credit to radio for the success of my sale because station KFNF was our prime medium of advertising," said William Berger, the furniture store's owner. "This medium was responsible for sales as distant as Clarinda, Iowa, approximately 40 miles away." He added, "I am convinced now of the great selling power of this medium. We would like to renew our contract for 52 weeks."

KFNF, Shenandoah, Ia.

Announcements



Q:

What radio station comes closest to playing the kind of music you like?

A:

WWDC the winner—in a poll conducted by PULSE. Proof that our “multiple music menu”—programmed for all tastes—is favored by metropolitan Washington.

For full details on this and other important areas of leadership, write WWDC or ask your Blair man for a copy of “Personality Profile of a Radio Station.” Based on a special qualitative PULSE survey, it will give you a true yardstick of Washington, D.C.

WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

Things continue to move fast in Jacksonville, Fla.—where WWDC-owned Radio WMBR is now first in the morning and second in the afternoon (Oct.-Dec. Hooper). John Blair & Company will happily supply all of the solid facts and figures.

WHEELING 37TH TV MARKET

*Television Magazine 8/1/58

One Station Sells Big
Booming Ohio Valley

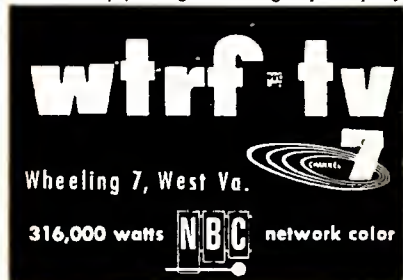
NO. 10 IN A SERIES:
**RIVER
TRANSPORTATION**



Life-line for industry and a major factor in the economy of the thriving WTRF-TV area is the storied Ohio River. On its broad surface flowed eighty-one and one-half million tons of cargo in 1957, more than one and one-half times the tonnage locked through the Panama Canal in the same period. The cargo carried and the people who handle it on ship and shore are more reasons why the WTRF-TV market is a super market for alert advertisers . . . a market of 425,196 TV homes, where two million people have a spendable income of \$2½ billion annually.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Cedar 2-7777.

National Rep., George P. Hollingbery Company



Y&R

(Cont'd from page 30)

points out, however, that this is wholly natural in view of the increased importance of tv in all agency work, and because of the evolving nature of radio/tv department operations.

At one time Y&R's radio/tv department had complete over-all responsibility for not only program purchasing, production, and supervision but for radio/tv commercials as well. Three years ago, radio/tv copy was transferred to the copy department where it remains today. (Y&R president Gribbin once headed up radio/tv commercial copy.)

New directives from Y&R management spell out clearly the increased responsibilities of the radio/tv department under Pete Levathes. (See box, page 30). These include new program development, selection and buying, program supervision for all types of radio/tv operations, as well as the purchase of network and syndicated program time when it is tied to particular shows.

In reading over these responsibilities, however, it should be borne in mind that they in no way conflict with the over-all media planning functions of the media department.

Matthews, as director of media relations, is responsible to agency product groups and plans boards for recommending over-all media strategy for all Y&R accounts based on budgets, marketing needs and objectives, and specific account problems.

The media department is also responsible for analyzing all network time and program recommendations, in the light of over-all media strategy.

As to the adaptability of the new Y&R system to other agencies, Matthews had no comment. Experienced agency men have pointed out to SPONSOR that even in the biggest agencies' organization plans are frequently drawn to fit the special talents of available personnel.

The fact that Y&R has in Pete Levathes an experienced media man with an exceptionally strong program and show business background (20th Century Fox) enables the agency to combine network time and program buying with less trouble than might be experienced in other shops.

Certainly no two agency personnel patterns are exactly the same nor are the particular and specialized needs of their different clients.

Whether other agencies will follow Y&R's lead in placing network time buying in the radio/tv department will depend more on the type of tv business they do, and the qualifications of their executives than on any "ideal" organization system.

In recent years, many agency radio/tv departments have tended to diminish rather than grow in stature. This state of affairs, brought about largely by the decline in agency program production, has been heartily deplored by many radio/tv men who would like greater power and importance for within agency management councils.

But regardless of what eventually becomes the role of agency radio/tv departments one thing seems certain: agency media departments are also going through a period of evolution.

For a discussion of the increasing integration of media and marketing activities see SPONSOR 17 January "Will Media and Marketing Blend?"

Out of all the pressures and forces now at work within agency organizations, and the vastly increased importance of air media, SPONSOR expects a new type of media department operation to evolve within the next year or so.

*Corner office - The
nicest things happen
when you buy time
on KYW Radio
Cleveland*

Represented
PG



©©© WESTINGHOUSE BROADCASTING COMPANY, INC.

BEER

(Cont'd from page 34)

er; from about 1933 to 1935, for instance, one of the big radio shows was *Ben Bernie*, sponsored by Pabst. They dropped it, however, for the same reason that two decades later they dropped boxing on ABC TV—the old distribution problem—spending money to reach markets where their product wasn't even on sale.

In the present marketing revolution, the networks probably are hoping that as the surviving "national" brewers expand, they will buy more tv or radio on a national network basis. The networks' dropping of "must buys" has been mentioned by some as a possible incentive to such regional operations as brewing, but actually there has been no sign yet of a beer stampede on account of it. In season, however, the networks do pick up such beer sponsors as Ballantine, Hamm, Schlitz, National, Stroh, Falstaff, Carling, Anheuser-Busch, for major league baseball and pro football sportscasts. But these are sold on a regional basis to fit the sponsors' own sales territories. NBC TV's Saturday afternoon baseball, for example, was sponsored last year by

three beers—Hamm in the West, Jax in the South, National in the East. This year, the major league baseball season starts a week earlier. Some of last year's beer sponsors have already renewed for this season.

As local breweries continue to disappear from the scene, either through merger or failure, local advertising revenue for both spot tv and radio is bound to fall off. Local ad agencies will feel the effect too. But as the big brewers get bigger still, national and regional spot business should show a sharp increase. (As long as local rates prevail, however, this will remain a problem. A few shipping brewers control their wholesalers; others may expect their distributors to try to get local rates on the basis of being "part of the community"; branch breweries will be looking for similar breaks).

The one thing that can be counted on in the otherwise foamed-over beer advertising industry, is commercial copy that should become even more creative than it is now. Which is saying quite a lot since beer commercials in both tv and radio are presently just about the most creative copy on the air waves.

MR GUIDE TO BEER AD COPY

Five years ago, the Institute for Motivational Research conducted a full-scale study on The Major Appeals in Current Beer Advertising. From it comes this check list. How does your beer commercial check out?

DOES it convey the sensory enjoyment of beer; make the viewer "taste" it, "see" it, "hear" it?

DOES it promise a sense of self-reward, a "now my work is done and I've earned this pleasure" feeling?

DOES it promise a satisfaction of the beer "craving"? (Beer is a liquid food; there is a "beer hunger").

DOES it get across to the viewer or listener the feeling he can relax and be himself when he is drinking it?

DOES it have dynamic action suggesting "aliveness" of the beer itself (a beer appeal is foam and sparkle).

DOES it link with mass desire for a "natural" beverage brewed with care by people who themselves love it?

DOES it get across feeling that beer drinkers are happier people, that it is a really sociable beverage?

DOES it convey the feeling of a socially and morally permissible pleasure without punishment afterwards?

DOES it emphasize the brand's social status, that here is the beer that's "just right for my kind of person"?

*Rug on the floor—
The nicest things
happen when you
buy time on KYW
Radio, Cleveland*

Represented by
PGW



©©© WESTINGHOUSE BROADCASTING COMPANY, INC.

*Antique desk—The
nicest things happen
when you buy time
on KYW Radio,
Cleveland*

Represented by
PGW



©©© WESTINGHOUSE BROADCASTING COMPANY, INC.

KFDM-TV

CBS
ABC

DOMINATES

BEAUMONT PORT ARTHUR ORANGE



MOST COUNTIES, MOST TV HOMES *

PROOF OF
ARB
PERFORMANCE

PROOF OF
*NCS 3
PERFORMANCE

MOST AUDIENCE**

Noon to 6 P.M.

6 P.M. to 10 P.M.

10 P.M. to Midnight

SIGN ON to SIGN OFF

PROGRAMMING 26 OF THE TOP 30 SHOWS
IN THE MARKET AND 9 OF THE TOP 10

**NOVEMBER, 1958

KFDM-TV

Beaumont-Port Arthur-Orange

C. B. Locke, Executive Vice President
& General Manager

Mott Johnson, Sales & Operations Manager



Peters-Griffin-Woodward, Inc.

WASHINGTON WEEK

7 FEBRUARY 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The FCC has decided to hold so-called rulemaking proceedings on the Barrow Report proposal to ban network spot representation of non-owned stations.

The first call is for written arguments for and against the proposal, with the deadline set for 28 February, which happens to be a Saturday, and the deadline for reply arguments 15 March, which happens to be a Sunday. This would indicate that the FCC expects to extend the filing times.

The action was taken while network option time remains on dead center, with the **FCC and Justice Department apparently in disagreement.**

The Supreme Court decision in the RCA-NBC-Westinghouse case may trigger action on option time. The Court is not considering the merits of Justice charges that RCA-NBC forced Westinghouse to trade its Philadelphia stations for the NBC Cleveland stations, plus \$3 million.

The sole point being appealed is whether FCC approval "insulates" an action or practice from Justice Department prosecution. The decision, if it is clear-cut, will tell **Justice and the FCC which has primary jurisdiction over alleged antitrust violations in the communications field.**

The two agencies had not compromised as of this writing. The FCC majority believes option time a "reasonably necessary" restraint of trade on the part of the networks, while **Justice would end it as a per se antitrust violation.** Therefore, the Supreme Court decision has much significance for option time.

The FCC was believed set to move against "must buy" and web representation of non-owned stations, while offering only to shave option time a little, in order to preserve the network picture pretty much as it is.

The FCC has once again back-tracked under fire: This time it put off the effective date of its order to vhf boosters to apply for licenses as uhf translators or get off the air.

Deadline was made six months, instead of three. Further, the FCC promised to reconsider its refusal to license the low-powered vhf repeaters.

Action came in the wake of a Congressional storm roused by legislators from the far west. FCC was accused of not caring about spreading tv service into rural and remote mountain areas. Vhf boosters were termed cheapest, and the expense of conversion to translator operation as well as conversion of sets in homes was cited.

Even after the action the flood of bills to force the FCC to license vhf boosters continued to hit the hoppers.

More trouble stored up for the FCC! The Senate Commerce Committee waxes impatient at lack of action to get more tv stations on air.

FCC, with the Television Allocations Study Group report still not delivered and not likely to be ready for another month, waits with its recommendations. Chances are its breathing spell will last until it is ready, if that doesn't take too long.

After that, the FCC had better have something concrete on the way, or the **Committee will be after it hot and heavy.**

FILM-SCOPE

7 FEBRUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Tobacco may well be on its way to becoming the top spender among all products in syndication.

While beer and food, the two traditional leaders of syndication spending, have been relatively stable in their syndication spending this season, tobacco, gasoline and soap have shown tremendous growth.

Tobacco spending in syndication is following two well defined patterns, which are (1) regional buying of alternate sponsorship in a single show and (2) spot market buying of participations in a variety of shows.

Using the regional approach are such brands as Lucky Strike through BBDO and Tareyton through Lawrence Gumbiner, both in Secret Agent 7 while the spot market technique is favored by such brands as Camels through William Esty.

By placing its business with stations into syndicated shows in order to get nighttime minutes, **R. J. Reynolds is emerging this season as one of the largest spenders in syndication of any product type.**

There are still some obstacles to be cleared away before videotape can be used as an international medium of program exchange.

The principal difficulty is that a variety of lines-per-screen systems are used by different countries and until adaptor mechanisms now being developed are perfected, tapes made in either the United States, Great Britain and France, for example, cannot be played following export for technical reasons.

A new appraisal of the profit potential in merchandise licensing has resulted from such factors as the relative decline of children's programs on the networks over the last few seasons.

The biggest moneymakers in merchandising have almost always been items that appeal to children, and curtailed licensing operations have generally resulted from the dearth of this kind of programing.

The new picture is for merchandising profits to be approached on a conservative basis with licensing departments run efficiently and economically.

ABC Films, for example, last week placed its syndication merchandising activities under the functions of its client service manager; CBS Films recently took over all CBS merchandising activity.

Independent stations have come up with full length documentaries as a programing formula to combat network attractions.

New York's WPIX, for example, is following up its Documentary on the Russian Revolution with shows on Adolph Hitler, the Cold War and Eva Peron.

Syndication sale of these hour-long films to other stations has brought in money from Savarin in New York, the Plasterer's Institute in Chicago, the Boston Globe and other advertisers not frequently attracted to syndication.

International possibilities of these series are being explored by WPIX, with sales already made to both the English and French networks of the CBC.

United Artists' entry into tv film on both the network and syndication side this season passed its first milestone last week with the sale of **Trouble Shooters** to **Marlboro**.

Meanwhile, UA has four other series which will be offered first to network clients, and at the same time has made some initial moves to bolster its sales staff.

A certain amount of exaggeration in talking about international film syndication over recent years is now tending to obscure the fact that foreign sales are increasing in importance.

Claims that international business accounted for a 25% share of total volume were made in the past by distributors whose foreign business actually amounted to something closer to a 10% or 15% share.

Realistic estimates of the overall share of foreign sales in film syndication for 1959 are that it will approach 20% and be somewhat higher than \$20 million.

The NTA merger with GKS last week appeared to have different ramifications for programming and sales functions for Gross, Krasne and Sillerman.

Jack Gross and Philip Krasne are understood to be continuing as independent producers but will be suppliers to NTA. Michael M. Sillerman will join the sales force of NTA.

The first month of 1959 showed selling patterns in tv film that tended to erase many differences between network and syndicated programs, with many distributors selling shows all out of the same hopper from the initial episode or pilot.

The advantage of selling this way is that production budgets can be nipped or shaved slightly after it's known which route the film program will take.

COMMERCIALS: A roll call of the officers and directors of the FPA re-elected last week to serve again in 1959 shows a good cross section of active commercials and industrials film producers operating in the New York center.

Posts will continue to be occupied as follows: Nathan Zucker of Dynamic is president; Lee Blair of Film-TV Graphics is executive v.p.; Judd Pollack of MPO is 1st v.p.; Robert Crane of Color Services is 2nd v.p.; Henry Strauss is secretary and Edward Lamm of Pathescope is treasurer.

On the FPA board are these members: David I. Pincus of Cravel Films; Peter J. Mooney of Audio Productions; Walter Lowendahl of Transfilm; Robert L. Lawrence; Harold Wondsel; F. C. Wood of Sound Masters, and Stephen Elliot.

Don't expect too much of a low price policy from tape commercials producers as they start rolling in coming months.

Tape production costs are inherently anywhere from 33% to 50% less than film operation expenses which has led some commercials buyers to expect correspondingly low prices.

But tape producers point out they have a mammoth investment to pay off and furthermore, they feel the speed of the tape process has a value in itself.

SPONSOR HEARS

7 FEBRUARY 1959

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SPONSOR
PUBLICATIONS INC.

Ever hear of a sponsor passing out stock to performers to insure "togetherness"?

Massey-Ferguson has issued a share of stock to each of the 55 members of the Jubilee USA-Red Foley troupe on ABC TV.

The girls-in-white (nurses) are taking over from the banned men-in-white in tv commercials.

So far the medicine plugs have cautiously confined the white-cappers to just holding the product for close-up shots, however.

CBS Radio's management decided last week that one go-round of its Business of Sex program was sufficient, despite numerous requests for a repeat.

One Midwest affiliate meantime called off its announced rebroadcast because "we just can't clear all our commitments."

Life Magazine's media salesmen are being brought up-to-date on the language of agency people so that they can turn this lingo to their advantage.

They're being instructed how to sprinkle their palaver with air media terms like "saturation", "reach", "cumulative unduplicated audience", etc.

Madison Avenue showmen are still shaking their heads over the \$100,000 fee offered Debbie Reynolds by an oil account for a one-shot.

The account's agency protested that the price would establish a bad precedent. The client retorted: "Never mind the precedent; get her."

Agencies with top accounts are getting the rush these days from barter merchants.

The word has passed around among bigger manufacturers that tv spots can be bought for 50¢ on the dollar; so the agencies have reconciled themselves to sitting it out until the bargain-hunting kick runs its course.

With P&G scouting around for a show to replace her, it looks like Loretta Young will be bowing out of tv (of her own volition) at the peak of her ratings.

Her producing company turned down a \$6-million offer for the re-run rights to her six-year backlog; the offer was considered too skimpy.

Do people working in ad agencies constitute a good cross-section of the goods-consuming public?

One of the agency giants thinks it does. many of the studies on consumer tastes, habits, and what-not are based on polls conducted among the employees in its home offices plus numerous branches.



Spencer Chemical Fertilizes the \$2³/₄ Billion WSMpire

John McDonald and Bob Cooper of WSM (dark suits) discuss the market potential of the \$2³/₄ Billion WSMpire with Spencer Chemical's Director of Advertising, M. H. "Mouse" Straight (left) and Dick Dodderidge, Account Executive, and Jack Kirwan, Radio and TV Director of Bruce B. Brewer and Company of Kansas City.

The fact that the 869,500 people on 202,464 farms in the WSMpire have an annual farm income of \$817,092,000 and buy \$22,331,984 worth of commercial fertilizer each year was enough to convince Spencer Chemical and their Agency of the wisdom of using the sales influence of WSM. Current schedule — 5 programs weekly featuring WSM's Farm Director, John McDonald.

Are you overlooking that \$2³/₄ Billion WSMpire? It is the heart of an area so vast, so extensive and so rich in sales potential that it ranks as America's 13th largest Radio Market.

For the astounding story of this market and how WSM covers and sells it, ask Bob Cooper or any Blair man.

W S M Radio

Key to America's 13th Radio Market

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

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

WRAP-UP

NEWS & IDEAS

PICTURES

ADVERTISERS

National Shoes this week kicks off the biggest spring advertising campaign in its history.

Using tv, radio and print, the drive will cover 37 markets in the six states where National operates stores.

On the radio front, an intensified spot push will represent National's strongest effort in the medium. The saturation schedule calls for one-minute spots in all markets.

The tv line-up in New York is centered around the younger set—via participations in four shows on WNEW-TV.

Agency: Mogul, L,W&S.

Other campaigns at work:

- Southern Bell Telephone of La. departs from their usual custom of running short announcements on all radio stations in the market. The new campaign: five five-minute news and weathercasts on one station in each of the 15 La. markets—for 52 weeks. Southern Bell is also scheduled



When the bell sounds: Jim LeBaron, acct. exec. at H-R Reps shows Mary Benjamin (l) timebuyer and Joan Rutman, media mgr., both at Grey Adv., Helbrose wrist alarm worn by radio salesmen at H-R. Gimnick: Alarm sets for sales time needed



Overcrowded! But only until the Blair Rep firm moves in June. Shown here are (l to r) Howard Maschmeier, WNIIC-TV, New Haven-Hartford; Fred Ebener, WOW-TV, Omaha; Shaun Murphy, KTVI, St. Louis; John Vrba (seated) KTTV, L.A.

Snow in San Francisco? To promote its Paramount film package, KPIX set up a snow-capped mountain area, with 24 tons of snow. "Snowbelle" Paula Lane hands literature to KPIX gen. mgr., Lou Simon (c) and WBC exec dir. for the West Coast, Phil Lasky



There are smiles: Coca-Cola executives in Houston at the premier of *Hi-Fi Club* on K-NUZ, which Coke will sponsor eight hours a week—for 52 weeks. With them are K-NUZ general manager, Dave Morris (2nd r) and acct. exec. Warren Collins (r)



Oils anyone? Some 50 viewers submitted these paintings done while watching art instruction series on WCSH-TV, Portland, Me. Station gave cash to best oils

to sponsor the La. State University football games during the 1959 season on radio and tv. Agency: Tucker Wayne & Co.

• **Edison Electric Institute** kicks off its "Appliance and Medalion Home" program next week, via participations on NBC TV's *Price is Right*, *County Fair*, and *Young Dr. Malone*—for 32 weeks. Agency: F&S & R.

• **Glamorene** will use the "Mrs. America" merchandising theme as its advertising campaign this year. Plans include having Mrs. America introduce the rug and upholstery cleaners via *Arthur Godfrey's* tv show (CBS TV).

• **The Venus Pen and Pencil Corp.** is expanding its ad campaign this year, to promote its Venus '365' pen-cil, via spot tv and print. Agency: DDB.

Ideas, contests and promotions:

• **Johnson & Johnson**, to boost sales on its new Cotton Buds swabs, is launching a \$75,000 "Jet Jamboree" contest this week, to run through

17 May. J&J will promote this complete the rhyme contest via its six daytime network tv shows.

• **Kraft**, for its Caramels and Fudgies is launching a jungle contest on its *Bat Masterson* and *Milton Berle* shows (NBC TV). First prize is a role in the BM series, for two weeks, at \$10,000 per. Agency: F, C&B.

Thisa 'n' data: Gillette, on the basis of preliminary figures, reports its 1958 net earnings after taxes at about \$27.5 million . . . **Kraft Foods** is negotiating with NBC TV on possible sponsorship of Perry Como as star of an hour-long show for the 1959-60 season.

Strictly personnel: Don Miller, formerly senior v.p. of K&E, elected v.p. of marketing at B. F. Goodrich . . . **Arthur Johnson** and **I. S. Hirschhorn**, upped to v.p.'s at Ronson . . . **William Martin** becomes marketing research manager of Borden Foods Co. . . **W. C. Kernahan**, appointed manager, direct ad-

vertising. Gulf Oil Corp. . . **Joseph Wager**, named v.p. in charge of sales for the California Frozen Juice Co.

AGENCIES

Pittsburgh-based Ketchum, MacLeod & Grove reported record billings for 1958 of \$27 million—12% higher than 1957 figure.

KM&G sees this trend substantiated by the '58 total: Clients are increasing their use of agency services.

For public relations, research, marketing, merchandising and sales and technical literature, activity was up 17.3%; advertising showed a gain of 8.6%.

BBDO put out a short piece on a study it did about the American consumer, dubbed "They Say They Won't—But They Do."

Based on a beginning and year-end survey made with consumers over a five-year period, the report showed them to be an **unpredictable lot**; they don't always buy what they



To the rescue: This fire engine and four first-aid units toured Roanoke the day *Rescue 8* premiered on WSL-TV. Here sponsor Norman McVeigh, president, Mick-or-Mack Stores, joins firemen

Don't trump this ace says Charles Goren (l), world's leading bridge authority, to Walter Schwimmer, currently producing *Championship Bridge*. Tv show, featuring Goren, will be released in March



This is the way we clean a rug: Jules Power, of Jules Power Productions, N. Y. agency for Glamorene, Inc., describes its new Rug Shampoo'er to actress Marie McDonald at National Housewares Show in Chicago. Glamorene will promote product via tv and radio

tell pollsters they will, and vice versa.

The survey, focused on electrical appliances and automobiles, revealed these facts:

- Three-fifths of all appliances and four-fifths of all cars are bought by people who, at the beginning of the year, had no intention of buying them.

- In any given year, more than half who intended to buy a certain brand of appliance, and about a third of those intending to buy a specific make of automobile, bought a different make.

The conclusion: brand loyalties are not firmly established, and are subject to change via aggressive advertising, new product development, effective salesmanship and point-of-sale displays.

Name changes: Feigenbaum & Wermen, Philadelphia, became **Wermen & Schorr** last week, with David Wermen, president and J. Leonard Schorr, executive v.p. . . . Whitlock, Swigart & Evans, New Orleans, is now **Swigart & Evans**, with Daniel G. Evans, president and Frederic R. Swigart, v.p. and treasurer.

Merger: Two Baltimore agencies, Strouse & Co. with Cahn-Miller, formed **Cahn, Miller & Strouse** last week. Officers: Louis Cahn, president; Samuel Strouse, v.p. and treasurer; William Harris, v.p. and secretary.

Agency appointments: Magnavox awarded its \$1.5 million account to Marschalk & Pratt div. of **McCann-Erickson** . . . The Union Oil Co. of California, for its radio and tv advertising, to **EWR&R**, Los Angeles . . . Sweet-Orr & Co., radio and tv spot spenders, from Doner & Peck to **Kastor, H, C, C, & A** . . . The Mitchum Co., for its Products Nina French-originated cosmetics line, to **Anderson & Cairns** . . . Rapidol Distributing Co., makers of Blensol Color Shampoo, to **Fletcher Richards, Calkins & Holden** . . . Joseph Silverman & Co., distributors of Sandran Vinyl floor coverings, to **Ingalls-Miniter-Haughey** . . . Rowse Co., apple products processors, to **Charles F. Hutchinson**, Boston . . . E. F. Hutton & Co., for its Western area operations, to **Lennen & Newell** . . . American International

Pictures, to **The Goodman Organization**, Los Angeles.

This 'n' data: The **Western States Advertising Agency Association** is holding its annual awards dinner next week (13), honoring Hal Stebbins, head of his own agency . . . **Fred Manchee**, retired executive v.p. and treasurer of BBDO, has a book coming out, *The Hucksters*, which takes up the cudgels against the novelists and scriptwriters who have painted an unsavory picture of the advertising world . . . Something new in presentations: tv producer **Walt Franer** is touring Madison Avenue with a live version of his latest offering *Penny-A-Mile* geography quiz. He brings his m.c. with him, who then selects agency people at random to participate before the "top brass".

A new professional group in the media field was organized last week, by some 20 New York Agency media men.

Dubbed, **The New York Advertising Media Planners**, the group will meet once a month to intergrate media plans, buying techniques and marketing information. Membership is limited to time and space buyers.

Officers: president, Newman McEvoy, senior v.p. and media director of C&W; v.p., W. E. Matthews, v.p. and media relations director at Y&R; secretary, Julius Joseph, Jr., v.p. and media director of Heineman, Klienfeld, Shaw & Joseph; and treasurer, William Schink, v.p. and media director of G. M. Basford Co.

The winners in two of the categories in the **League of Advertising Agencies' "1958 Outstanding Campaigns"** competition:

- 1) Tv presentation, spot or program: Joseph I. Sonnenreich for client, Wispese Corp.
- 2) Agency self-advertising: Jay Victor & Associates.

Leo Burnett added these v.p.'s to its plans board: Howard Anderson, John Coulson, Norman LeVally, John Matthews, Leonard Matthews, William McIlvain, Don Tennant, and Edward Thiele.

About people going places: **Roselon Flanagan**, elected v.p. of Norman, Craig & Kummel . . . **Aldis Butler**, manager of Y&R's Detroit

INSPIRATION IN RADIO ELECTRONICS

Think big has always been the order of the day in radio electronics. Galvani, Marconi and you either have changed or can change the world with a thought or an idea unheard of before. Seeing all that's new at the 1959 IRE SHOW can spark your new idea—can be your inspiration.

Big in number of manufacturers and suppliers exhibiting, big in number of top radio electronics experts, big in number of important developments on display—that summarizes this year's Convention and Show. Don't miss this once-a-year opportunity for man-to-man talk with the thinkers, planners and doers in your field of specialty.



THE IRE NATIONAL CONVENTION

Waldorf-Astoria Hotel

AND THE RADIO
ENGINEERING SHOW

Coliseum, New York City

MARCH
23 • 24
25 • 26

THE INSTITUTE OF RADIO ENGINEERS
1 East 79th Street, New York 21, N. Y.

**Metropolitan Atlanta
Leadership in
Television Audience Ratings**

3-MONTH AVERAGE

October, November, December — ARB

Total of 1362 qtr-hrs measured (all 3 stations on the air). Ties counted as "firsts" for each station involved.

53.1%

WSB-TV

26.7%

2nd. Sta.

20.2%

3rd Sta.

Here's how WSB-TV dominates television in Atlanta

In few major markets of America do advertisers find such massive preference for one television station. Chart shown reflects Atlanta viewing habits for the last quarter of 1958 — WSB-TV viewed by the most people 53.1% of the time. A preference greater than that of the other two stations combined!

This massive preference, teamed with WSB-TV's bigger coverage pattern, is producing uncommonly good sales for advertisers. Certainly your advertising in Atlanta belongs on WSB-TV.

WSB-TV is affiliated with The Atlanta Journal and The Atlanta Constitution.
NBC affiliate. Represented by Edward Petry & Company



Mr. Advertiser:
DON'T LOOK DOWN
ON SOMETHING YOU
HAVEN'T
LOOKED UP!

**SPECIALIZED NEGRO
 PROGRAMMING**

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 128,357 active prospects.

1,000 W. 1590 KC.

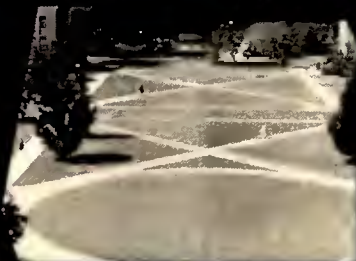
KPRS

KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
 John E. Pearson Company

University of Oregon—Eugene, Oregon



Nearly 1/4 of Oregon's
 buying families watch

KVAL-TV
KPIC-TV

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

KVAL-TV Eugene
 NBC Affiliate Channel

13

KPIC-TV Roseburg • Channel 4
 Satellite

office, moves to JWT next week in an executive capacity . . . **Melvin Weiss**, promoted to group head at McCann-Erickson, Cleveland . . . **Andrew Quale**, to Wade Advertising as a group supervisor heading the Alberto-Culver account . . . **Frank Brodsky**, former director of advertising for the Pepsodent division of Lever, joined Garfield-Linn & Co., Chicago, in an executive position as a member of the management team . . . **Ralph Wolfe** and **John Owen**, to the automotive accessory account group at D. P. Brother . . . **George Hall**, named copy director at J. T. Howard Advertising . . . **Bruce Crawford**, to Ted Bates & Co., as a member of the Brown & Williamson account group.

FILM

The use of syndicated programming as an advertiser strategy to get spot announcements in prime time is resulting in a business boom for stations and syndicators alike.

Typical of the new upsurge is a report from WWJ-TV, Detroit, on alternate week sponsorship and participation buys by national advertisers via syndication.

This one-station sample includes the following:

- Sun Oil and Anheuser-Busch in *U. S. Marshal*.
- Dow Chemical in *Colonel Flack*.
- Heide Candy in *Sgt. Preston*.
- Tareyton in *Secret Agent 7*.

Organizational move: Buckeye Corp. has acquired Pyramid Productions. Flamingo Telefilm Sales and has purchased property rights from Essex Universal Corp. A fourth division in commercial and industrial film production is being sought.

Sales: MCA reports signings for *Secret Agent 7* by Tareyton in 10 markets; Donovan Coffee in two Alabama markets; Ballantine Beer in Columbus, Ohio; Dixie Electric Co.; Blue Plate Foods and Giant Markets . . . Jayark's *Bozo the Clown* sold to WPIX, New York . . . *Air Power* sold to the French CBC network through S. W. Caldwell Ltd. . . . ABC Films reports sales in a total of 45 markets for *People's Choice*, *26 Men*, *Jim Bowie* and *Bowling Queens*, all made during the first three weeks of Janu-

ary . . . MCA's Paramount Pack purchased by WDSU-TV, New Orleans; WHTN-TV, Huntington; WLAC-TV, Nashville . . . United Artists reports 20 additional sales of Warner Bros. features, Feature eye cartoons, Gold Mine library and other feature film packages.

Promotions: KPIX, San Francisco efforts for the Paramount film package included a 24-ton recreation of the snowy Paramount trademark mountain peak in cooperation with local department stores . . . Al Films star Irish McCalla will make personal appearance in Brawley, Calif., on behalf of her *Sheena* series carried on KIVA-TV, Yuma . . . WBAL-TV, Baltimore, employed Tasty Cake Company president Paul R. Kaiser as an honorary fire chief in a promotion for the *Rescue 8* series.

Public service: A new group of film spots in the *Inspiration Pleasures* series has been released to stations at a nominal cost by the Family Theatre of Hollywood . . . the Carling Conservation Club has released a series of 13 conservation films of 15-minute program length; distribution is through Films of the Nations of New York without charge . . . Norman Strouse of J. Walter Thompson delivered a series of tv and radio spots for the 1959 Red Cross campaign . . . Association Films has its 15-minute documentary film on heart disease, *A Matter of Time*, available again this year for programming during February.

Strictly personnel: James E. Denning joins the legal staff of MCA TV as a v.p. . . . William Don Bryan becomes southern area sales manager of Screen Gems . . . Barney Cragston, new sales manager of Cisco Kid division of Ziv, will supervise the following account executives: Walter L. Sachs, Stanley Dyer and George W. Sloan, Jr. . . . Don Fuller joins Official Films and southwestern representative . . . Joining Flamingo Films are Wells Bruen as Dallas manager, Sam Steele, Jr. as southern manager and William A. Whalen on the midwestern sales staff . . . New sales executives with ITC include John Serrao as western district manager, Al W. Goodwin on the Arrow sales staff and John B. Dalton on the northeastern sales force . . . John Tallcott joins Ziv's New

WHAS-TV LOUISVILLE

IF IT IS **BIG**
AND **IMPORTANT,**
IT'S ON **WHAS-TV**

Phyllis Knight
Top McCall's Winner
for 1957
hostess of "Small Talk"
6-6:15 p.m. daily



Live helicopter flights with landings on the studio roof, remotes from Churchill Downs and the state fairgrounds, a video taped jet plane ride . . . guests ranging from Billy Graham to Bourbon Beef Show winners keep Phyllis Knight's "Small Talk" show sparkling. And Phyllis won McCall's top Golden Mike Award for persuading thousands of women to submit to a cervical cancer test.

Adroitly blending community service with entertainment and information, "Small Talk" is typical of the imaginative, **IMPORTANT** programming which viewers have learned to expect from **WHAS-TV**. Advertisers such as Tetley Tea, Breast O' Chicken Tuna, FAB, VEL, Powder-ene and Zest recognize that "Small Talk" sells **BIG**.

Your Advertising Deserves **WHAS-TV** Attention . . .
with the **ADDED IMPACT OF PROGRAMMING OF CHARACTER!**



WHAS-TV
Fisbie
Foremost In Service
Best In Entertainment



WHAS-TV CHANNEL 11, LOUISVILLE
316,000 WATTS — CBS-TV NETWORK
Victor A. Sholis, Director
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

We're No. 1 in Jacksonville

"but that's not enough!" says



Robert R. Feagin
General Manager
WPDQ
Jacksonville, Fla.

"Far over two years the two major rating services have found WPDQ Jacksonville's top station. This is gratifying to us — but we know agency Time Buyers and Advertisers want to know more than the rating story before placing a schedule in Jacksonville. To get results a station must have listeners, true—enough to get good ratings— but these listeners must be alert, loyal, and active in the community. Alert to catch your commercial message—loyal enough to accept the station's implied endorsement of your product and act on it.

Here at WPDQ we consider community stature of equal importance with ratings. A station with community acceptance attracts citizens of stature as listeners— alert listeners— loyal listeners— buying listeners!"

COMMUNITY STATURE BUILDING FEATURES AT WPDQ INCLUDE:

- Ten times daily News Director Ed Grant broadcasts the answers to important community questions through the actual voice of local authorities.
- WPDQ News Correspondents report local, state and national news directly from the spot where news is happening, while it is happening.
- 24 Hour Service—Jacksonville listeners keep up with the best in music, late news and weather anytime of the day or night on WPDQ, Jacksonville's only full time radio station.
- WPDQ is owned, operated and staffed by mature, professional people—leaders in community affairs.

Represented by
Venard, Rintaul and McCannell
James S. Ayers, Southeast

5000 Watts

600 KC

WPDQ

Where alert listeners tune by choice, not by chance

York City sales office . . . Joseph L. Tames joins Movielab's customer service department . . . New officers of Cinema-Vue Corporation include Arthur J. Steel and Harry Pimstein.

RADIO STATIONS

A survey by RAB on who the biggest advertisers in local radio are, came up with this finding:

New and used car dealers provide the biggest chunk of radio's local income; supermarkets are second most active radio users and department and appliance stores are tied for third.

A San Francisco profile of the Negro consumers, done for KSAN by Far West Surveys, included these characteristics:

- The Negro consumer spends about 30% of the average family income, which is about \$400 per month, in food stores.
- Women of the house, in seven out of 10 cases, handle the family finances.
- An observation: Because of her slowly changing world, new products, new brands and new packaging make an impression on the Negro consumer.

Ideas at work:

- To see the results of active editorializing: WAVZ, New Haven played host, last week to a group of civic leaders from the Albany-Schenectady-Troy area. Purpose of the trip: to take a look at how WAVZ has been plumping for redevelopment projects in New Haven.
- WFIL, Philadelphia, is holding a "Round Robin" listener contest. The gimmick: three mystery records are aired each day and the person correctly identifying them daily, will be awarded a two week vacation for two in Paris.
- Promoting itself: WDRC, Hartford, is sending to all its clients, agencies and news outlets a 10-point outline of why it is "the liveliest station in town." Brochure includes staff changes and additions, new programming and a description of the station's new mobile unit.

Station purchases: WBRO, Waynesboro, Ga., to Collins Corp. for \$35,000, brokered by Paul H. Chap-

man Co. . . . WSMN, Nashua, N. H., by the 1590 Broadcasting Corp. . . . WFSV, Claremont, N. H., and WTSL, Hanover, N. H., by Radio Claremont and Radio Hanover, respectively, both principally owned by Norman Knight, pres., Yankee Network.

Business report: WABC, New York reports its fourth quarter in 1958 turned out to be the best in more than three years. Sales were up 52% over the like period of 1957.

Thisa 'n' data: The Southern California Ford Dealers (JWT) began sponsoring a half-hour show on KCBH-FM, Beverly Hills, dubbing it *Thunderbird Hour*, for its Thunderbird and Galaxie models. The 26 week contract comes to \$6,500 . . . KILT, Dallas moved into new headquarters last week, in the McLendon Building . . . Official time Peter Tripp (d.j., WMGM, New York) stayed awake: 201 hours, 10 minutes . . . WBBF, Rochester, reports using a single rate card since May, 1958 . . . Michael Nidorf, international tv administrative and programming man, named American program representative of Radio Luxembourg (London) Ltd. . . . Tele-Broadcasters will hold a sales-management meeting 16-17 February at the Sheraton-East Hotel, in New York.

Anniversary notes: WSIX, Nashville, celebrating its 32nd birthday . . . The *Scranton Times* news, heard daily over WEJL, Scranton, Pa., launches its 37th year of news coverage.

Kudos: WHDH-AM & FM, Boston, presented with an award from the Governor for its farm safety program . . . Frank Ford, of WPEN, Philadelphia, presented with the city's Fellowship Award for 1958 . . . KDET, Center, Tex., first prize of small city stations in Carnation's promotion and merchandising contest.

They were elected: At the meeting of American Broadcasting Stations, Helen S. Mark, to president; William Quarton, executive v.p.; Helen Jetst, secretary; and Helen Herrmann, treasurer. Quarton was also elected to the board of directors and becomes operating head of the broadcasting properties . . . Ann Corrick, assistant bureau chief of

latest Brand Barometer quarterly surveyed 1,000 housewives on the subject of daytime tv.

The response to the leading daytime network personalities I-like-most question broke down this way:

Network	Personalities Enjoyed Most
NBC TV	76.5%
CBS TV	51.5%
ABC TV	11.2%

Network programing note: *Morning Playhouse*, a filmed drama series, has taken the place of *For Love or*

Money on CBS TV (weekdays, 10-10:30 a.m.) because of alleged rigging of the decimal machine used on the show to determine the size of cash prizes awarded contestants.

New business on NBC TV: The Mennen Co., (W&L), as predicted, will sponsor alternate weeks of *Drag-net* and one-half of *Cimarron City* . . . The Bauer & Black division of Kendall (Burnett) has placed a 52-week daytime order for alternate Friday segments of *Concentration*.

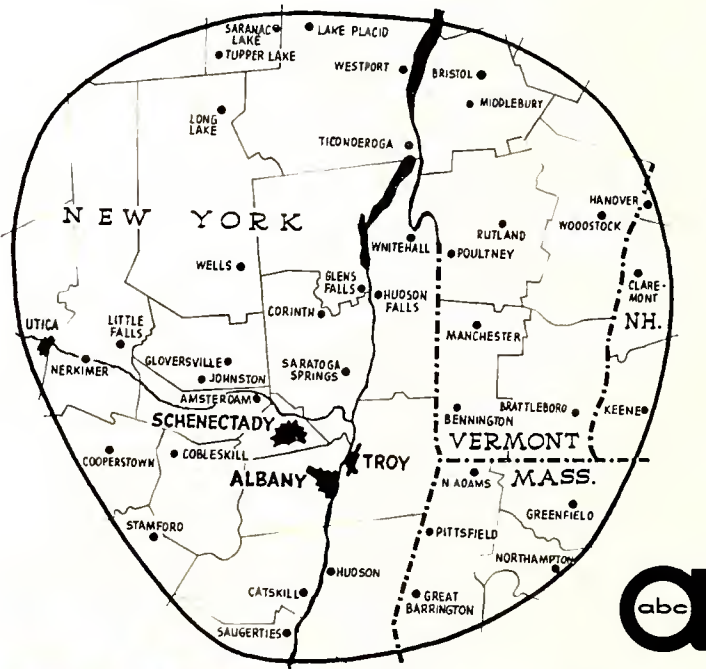
Thisa 'n' data: The entire crew on ABC TV's *Jubilee U.S.A.* show has been awarded stock in Massey-Ferguson, its sponsor . . . **Specials note:** *Rexall Drug* will star Sid Caesar and Art Carney in an hour comedy-variety show via NBC TV, 3 May.

Network affiliations: WWOL, Buffalo and WCKI, Greer, S. C., to ABC Radio . . . KEVE, Minneapolis, WMAX, Grand Rapids and WKLZ, Kalamazoo, to Mutual.

a NEW plus market

The \$3 BILLION GOLDEN CIRCLE

Albany — Schenectady — Troy



THIS NEW STATION

WAST

ALBANY, N. Y.

is engineered to deliver the market covering eastern New York, western Massachusetts and parts of Vermont and New Hampshire. It provides a sales potential of \$3,495,571,000.00 consumer spendable income. And that's cash register money! Food sales alone are over \$615 million; drugs over \$72 million.

Exclusive ABC for most of its coverage. Investigate . . . write, wire or phone today!

Represented by **VENARD, RINTOUL & McCONNELL, Inc.**

TV STATIONS

A Columbus, O., judge ruled last week that the state's immunity law does not protect radio or tv newsmen, but extends only to press reporters.

The ruling came in a \$3,000 libel suit filed by newscaster Bill Jorgensen of WERE, Cleveland and late of WTVN-TV, Columbus, against Bert Charles, manager, WVKO, Columbus.

Results of the ruling: State Senator Ray Miller, Jr., is submitting a bill to the Ohio legislature asking that qualified newsmen on the air have equal immunity rights.

Ideas at work:

- **WMAR-TV**, Baltimore, is mailing a four-page promotion piece to advertisers, plugging its *Dialing For Dollars* daily a.m. giveaway show. The strip was created for Food Fair, produced by the Newhoff-Blumberg Agency, Baltimore.

- **WTVD**, Durham, N. C., featured a miniature fireplug as one of the mailing pieces in a series of promotional gimmicks to timebuyers. Station sent out fireplugs, created by its agency C. Knox Massey & Associates, to some 500 agency people throughout the country.

- **WDSU-TV**, New Orleans, to celebrate its 10th anniversary, is sending advertisers three reproductions (24x18 inches) of paintings interpreting city scenes, with this note: In New Orleans, WDSU-TV gives you the picture.

- **New network named:** Edward Bailey, of Leo Burnett, Chicago, was top winner of the KAKE-TV, KTVC, KAYS-TV "Win An Oil Well" contest. His prize: \$5,000 cash or a royalty share in a producing: Kansas!

Oil Well lease. His name for the new Kansas group: **The Golden K Network**.

• **WJZ-TV**, Baltimore, has come out with a promotion brochure in the shape of a tv camera. Its purpose: to show advertisers how the station, via continuous promotions, has made viewers aware of it and its advertisers.

• **Cutting down on commercials:** Safeway Markets, sponsors of Sunday p.m. movies on **KRCA**, Los Angeles, has given up most of their commercial time so that movies could run for a spell, uninterrupted. The show, which usually runs two hours, carries only three one-minute commercials.

Call letter change: Effective this week, **KIDO-TV**, Boise, Idaho becomes **KTVB** . . . **Construction note:** **WJXT**, Jacksonville, started its \$750,000 building this week, to be completed January, 1960 . . . **WIS-TV**, Columbia, S. C., is circulating a bulletin dubbed "The Bull Street Journal," which describes the station's new tower . . . Another new tower: **WLW-A**, Atlanta, is also mailing a piece, "Look What You're Missing," announcing its new tower.

This n' data: With two unsolved murders in four weeks in St. Louis, **KMOX-TV** did a remote telecast from the city's Police Crime Laboratory, marking the first time a live tv show originated from those headquarters . . . **Business note:** Minneapolis Gas Co. renewed its sponsorship of Dinner Time News, via **WCCO-TV**, for the fourth consecutive years . . . Helena Rubenstein (Ogilvy, B&M) will sponsor the first hour of *Open End* on **WNTA-TV**, New York . . . Royal Crown Cola and Castleberry Foods, renewed, for 26 weeks, the *Top Ten Dance Party*, on **WJBF-TV**, Augusta, Ga.

Anniversary note: American Bakeries begins, this week, its ninth year of weather sponsorship via **WPIX**, New York . . . **WWTW**, Cadillac, Mich., celebrating its fifth birthday.

Kudos: **Lester Rau**, sales manager of **KOLN-TV**, Lincoln, Nebr., named the outstanding young man of 1958 by the Junior Chamber of Commerce . . . **Jack Gilbert**, general manager of **KHOL-TV**, Kearny, Neb.,

given a distinguished service award by the Holdrege Junior Chamber of Commerce . . . **John Dunar**, news cameraman on **WISN-TV**, Milwaukee, named tv newsreel cameraman of the year by the Wisconsin Press Photographers' Association . . . **Harold Baker**, newscaster on **WFGA-TV**, Jacksonville, awarded the Department of Defense Reserve Cooperation award . . . The *Captain Puget* show on **KOMO-TV**, Seattle, recipient of the 1958 Sylvania tv award for the "outstanding local children's program in the nation."

News from the personnel front: **T. H. Peterson**, elected executive v.p. of **WITN**, Washington, N. C. . . **Howard Morris**, named station manager of **KBMB-TV**, Bismarck . . . **James Ferguson**, to program manager of **WMCT**, Memphis, Tenn. . . **Amos Eastridge**, appointed merchandising director for **KMTV**, Omaha . . . **Elizabeth Dixon**, named acting program director of **WRAL-TV**, Raleigh . . . **Lee Gottlieb**, to assistant managing editor of *Tv Guide* . . . **Steve Halpern**, to director of exploitation, **KENS-TV**, San Antonio . . . **Robert Sokolski**, to advertising-promotion department at **WNEW-TV**, New York . . . **Ruth Hider**, to merchandising executive for **WNUF-AM-FM & TV**, Binghamton, N. Y.

CANADA

The Broadcast Advertising Bureau's tv division sent a roundup of its year-end activities to the 37 tv stations of the Canadian Association of Broadcasters.

This report stated that the tv industry enjoyed its most profitable year in 1958, but that 1959 would surpass that year.

Highlights of the Bureau's 1959 tv forecast:

- Tv penetration, now reaching 77% of Canadian homes, would rise to 85%.
- The tv audience will spend an average of 41 hours a week watching tv.
- With the growth of daytime tv, the medium will increase its revenues by 15-20%.
- Number of tv homes for 1958, according to latest BBM estimate, 3,241,300.

TRAVELING SALESMEN

— Franchises available in many parts of U.S. for men with radio, TV or related sales experience. Earnings \$25,000 to \$35,000 yearly and up, selling and servicing radio and TV stations, ad agencies and newspapers. We train. Send resume, references to

Box 10 SPONSOR

IT'S A FACT!

- 1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado . . . The population of Denver was 4,726!
- 1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of \$2,803,077,000!

IT'S ALSO A FACT!

- One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!
- Channel 9 personalities promoted kids theatre party and outpulled competition's identical promotion . . . same day, same time—two to one!

THE FACT IS...
For the best buy in Denver

KBTV CHANNEL 9
THE FAMILY STATION

Join the "Rush To The Rockies"
Come to Colorado in '59 . . .

Merger: In line with the move by Atherton & Currier and Kastor, Hilton, Chesley & Clifford in the States, the agencies' Canadian affiliates were also consolidated. New name: **Bradley, Venning, Hilton & Atherton**, in Toronto.

Ideas at work:

- Mugs on the loose: As part of a promotion for Nescafé's new instant coffee, **Okanagan Radio** (CJIB, Vernon; CKOV, Kelowna; CKOK, Penticton, all B.C.) offered free coffee mugs to listeners, with caricatures of the station's personalities drawn on them. Total amount of mugs on the loose to date: 2,200.

The same group of three stations is sending out **market facts** to advertisers and agencies, describing the business, population and financial status of Okanagan Valley.

- The spotlight on public service: **CHAB**, Moose Jaw, Sask., presented its annual "Citizen of the Year" and "Sportsman of the Year" awards to local people contributing most to the community, and toward improving local sports and recreation. Station chose a panel of judges to select the winners.

This 'n' data: Educational tv across the border: If the costs and suitable facilities can be worked out, **CBC** will present a series of national school telecasts in 1960 . . . **CJON**, Newfoundland, completed its test operations on a 10,000 watt transmitter, and has doubled its power . . . Business note: **Revlon** has renewed, for another 13 weeks, its exclusive radio campaign via **CJMS**, Montreal . . . Birthday note: **CKCW-TV**, Moncton, N.B., celebrated its 4th year via an anniversary contest pulling more than 16,000 responses.

On the personnel front: **John Sayers**, general manager of C-FUN, Vancouver, elected chairman of the Ad and Sales Bureau of the Vancouver Board of Trade . . . **J. Stuart MacKay**, appointed v.p. and managing director of All-Canada Radio and TV Limited . . . **John Moore**, to direct CHLO, London . . . **Jack Liddle**, to director of public services at CKLW, Windsor-Detroit . . . **Mengie Shulman**, to general sales manager of CKRM, Regina, Sask. . . **Dorothy Gill**, to media manager of K&E, Ltd., Toronto.

RADIO STATIONS

(Cont'd from page 41)

ratings. If the station's ratings continue going up, its over-all performance figure will top 200, which is the theoretical maximum any station can receive.

After the audience measurement figures, the next most important factor evaluated is what is called the "broadcast/advertising ratio." Perfect score is eight, or 4% of the total. It refers to the amount of advertising carried. The fact that a station is popular with advertisers is considered a plus sign. However, a station is penalized for over-commercialization as well as the fact that not many advertisers buy it. Over-commercialization comes into the evaluation in another factor—"length of commercials." It counts against a station when it runs overlong commercials.

Other major factors are general programming, news service, multiple spotting, quality of announcers and station audience promotion. All have perfect scores of five except the last, which has a four. The latter refers to off-the-air promotion. Another factor, "broadcast/station promotion ratio," refers to on-the-air promotion.

After all the factors are evaluated they are totaled to provide a performance value. While audience figures are recalculated every two months, other factors are re-evaluated every six months or so or whenever the situation indicates a major re-evaluation is needed. Trend charts are kept for both performance values and audience ratings.

The job does not end there. Since the value of a station is obviously related to its cost, a final step involves dividing each station's performance value by what the agency calls the "controlled price per minute." The latter is the 52-time cost.

Dividing the performance value by the minute price gives a "ratio index." In the actual calculation, the performance value is cut in half so that the quotient is under 10, which Rich considers a workable maximum. It can be seen that a high performance value combined with a low price per minute will give a high ratio index and vice versa. There is usually a rough correlation between performance value and rates. That is, they are either both high or both low.

This is natural since both are determined primarily by audience size. However, this does not mean that the ratio index figures for all stations are about the same.

The most recent figures show that the station with the highest performance rating has the lowest ratio index by far. This is because its rates are considerably higher than the other stations. In general, the rate spread is much greater than the performance value spread. Some of the stations with the highest ratio index are those with the lowest performance ratings. While the agency keeps a ratio index figure for each station as a general comparison, a separate ratio index figure is calculated for each buy.

While an ingenious and professional job, the JNR evaluator is obviously open to disagreement. In the key factor of audience size, for example, it can be argued that a station with a big signal and a large audience outside a metro rating area is undervalued. Both Hooper and Pulse measure central city areas and, while Nielsen measures these plus-station totals, the more familiar Nielsen metro area data are often used.

It is also likely that no two agencies would come up with the same figures in setting the relative values of the various factors evaluated. One might set a higher figure on mail pull, another a lower figure, etc.

Rich and Jaffe concede that judgment plays an important part in setting up an evaluator. They also point out that its value is primarily for clients out to reach a mass audience.

"If you want to reach a high income, professional male audience," said Rich, "you wouldn't use the evaluator. You'd buy from the station that attracts that kind of audience, perhaps an fm station.

Finally, the pair pointed out that the evaluator is not adaptable to tv. "When you buy radio," explained Jaffe, "you don't buy programs. Your commercials are scattered around. Therefore, you need an over-all station evaluation. With tv, you want a specific show or adjacency."

What is valuable about this new tool, said the two agency men, is that (1) other factors besides ratings are taken into account, (2) there is a consistent approach to station evaluation and (3) subjective feelings are minimized.

MUFFLERS

(Cont'd from page 39)

• Third letter to same mailing signed by Paar.

The letters describe the plan for dealer cut-ins. During the last 11 seconds of the commercial, Paar turns to a replica of the curb sign. His "here is where you can get them" pitch is geared to film footage or cutting away to a local slide cut-in. Price to each dealer is the local station operation cost, ranging from \$15 to \$27.50.

Sales supervisors were briefed on how to sell this service to the dealers.

Next step: to capitalize on the impact of this localized carry-through by making every dealer an "expert" at muffler installation. What with the trend toward more and more installations at service stations, this was a must, according to Maremont admen.

The plan: a series of "Magic Muffler" meetings, in Maremont's revved-up merchandising parlance, designed specifically for dealer instruction. Here, wholesalers and jobbers had to be sold on the advantages of sponsoring these meetings. Already underway, they represent the first mass dealer meetings ever staged in the muffler industry, Wolfson says.

Meanwhile, salesmen are busy getting dealers to put the tv "toppers" on their curb signs in anticipation of the 26 February kickoff on *Today*.

Each salesman and distributor is also equipped with a kinescope of the Maremont acid test commercial. The pitch, which Hugh Downs will deliver on the Paar show and Jack Lescoulie will do on *Today*, shows the effects of exhaust acids on two mufflers—the regular steel type and Maremont alloy-coated muffler.

"The live tests will not only be convincing proof for the consumer," Wolfson feels, "but should help increase retail distribution outlets."

Trade advertising is another means of tying the whole thing together.

Maremont has no intention of losing any of the promotional advantages tv will give them. The company will be battling 14 brand names and many accelerated budgets.

In 1958 the muffler industry spent more for consumer advertising than in any previous years. The estimated figures:

- Radio—\$275-300,000
- Spot tv—\$500,000
- National magazines—\$225,000
- Trade publications—\$225,000

The trend to service station installation of mufflers largely accounts for this increased use of consumer media. Service station business now accounts for 55% of Maremont's total; repair shops, 35%, auto dealers, 10%.

Historically, this represents a switch. Maremont began as a small blacksmith shop in 1877 producing wagons, truck bodies and leaf springs for horse drawn streetcars and for

some Wells Fargo coaches. Now the company has 10 plants with some 3,000 employees and does business around the world.

The record year for Maremont was 1957. Net sales reached a peak of \$30,031,566, a 12% increase over 1956. The 1958 net sales will be comparable. Although the actual sales trend may have been down somewhat, unit prices were up slightly over 1957. But the 1959 forecast is for another record year, and many of the hopes are pinned directly on the impact of television. ▶



Oscar Mayer's dollar buys more on WKOW

"... Our 75th Anniversary sales campaign on WKOW was made even more effective by the complete and aggressive merchandising help provided by WKOW's Merchandising Director Jim Miller. His calls on grocers, his success with display installations and his thorough coverage of the trade with merchandising letters added immeasurably to the selling impact of the campaign."

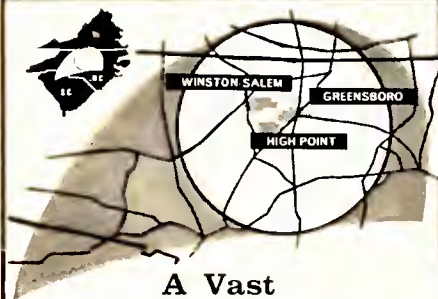
Clay Kent
Sales Promotion Manager
OSCAR MAYER & CO.

We are proud of the part we played in your 75th anniversary celebration. Thank you, Wherry, Baker & Tilden, Inc. for this opportunity to prove that WKOW-TV is first in selling a buying Madison and southern Wisconsin.

Ben Hovel
General Manager

WKOW
RADIO 10 KW at 1070
TV abc
MADISON, WISCONSIN

This Is The Piedmont
Industrial Crescent



A Vast
Urban Complex
Where Millions of
Your Customers
**WORK, EARN
and SPEND.**
and it's dominated by

wfmy-tv

GREENSBORO, N. C.



Basic Since 1949

Represented by

Harrington, Righter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston

THE OLD WEST LIVES AGAIN...

AT

EL RANCHO VEGAS



Las Vegas, Nev.—DUDLEY 2-1300

INDIVIDUAL BUNGALOWS ON 66 SPACIOUS
ACRES DEDICATED TO YOUR MODERN COMFORT
BUT STRESSING WESTERN ATMOSPHERE.

...the world famous OPERA HOUSE THEATRE
RESTAURANT presents nightly the greatest names
in show business in lavish productions reminis-
cent of the exuberant Frontier Days.

Phone Direct for Reservations

New York San Francisco Los Angeles
LONgacre 3-6149 YUKon 2-7105 BRadshaw 2-3366
Beverly Hills Chicago Miami Beach
BRadshaw 2-3366 MOhawK 4-0111 JEfferson 8-0591

**Tv and radio
NEWSMAKERS**



Samuel Thurm has been promoted to advertising v.p. of Lever Brothers Co., succeeding Henry Schachte. (See Newsmaker of the Week, page 6.) He has been with Lever Bros. since 1956, serving as media director, and for the past year, general manager of the advertising services division. Prior to this, Thurm was associate media director of Y&R, a position he held

for four years. He was also formerly research director of Eversharp. A Dartmouth graduate. Thurm holds a masters degree from Columbia.

Stephen C. Riddleberger is the new v.p. in charge of ABC's o&o stations. He has been v.p. and comptroller of ABC and assistant treasurer of AB-PT since October, 1957. Riddleberger joined ABC in 1952 as radio budget officer. He was promoted successively to administrative assistant of the tv program department, administrative manager of the department, member of the cost control unit, business manager for ABC Radio, and in March, 1957, Riddleberger was elected administrative v.p. of ABC Radio.

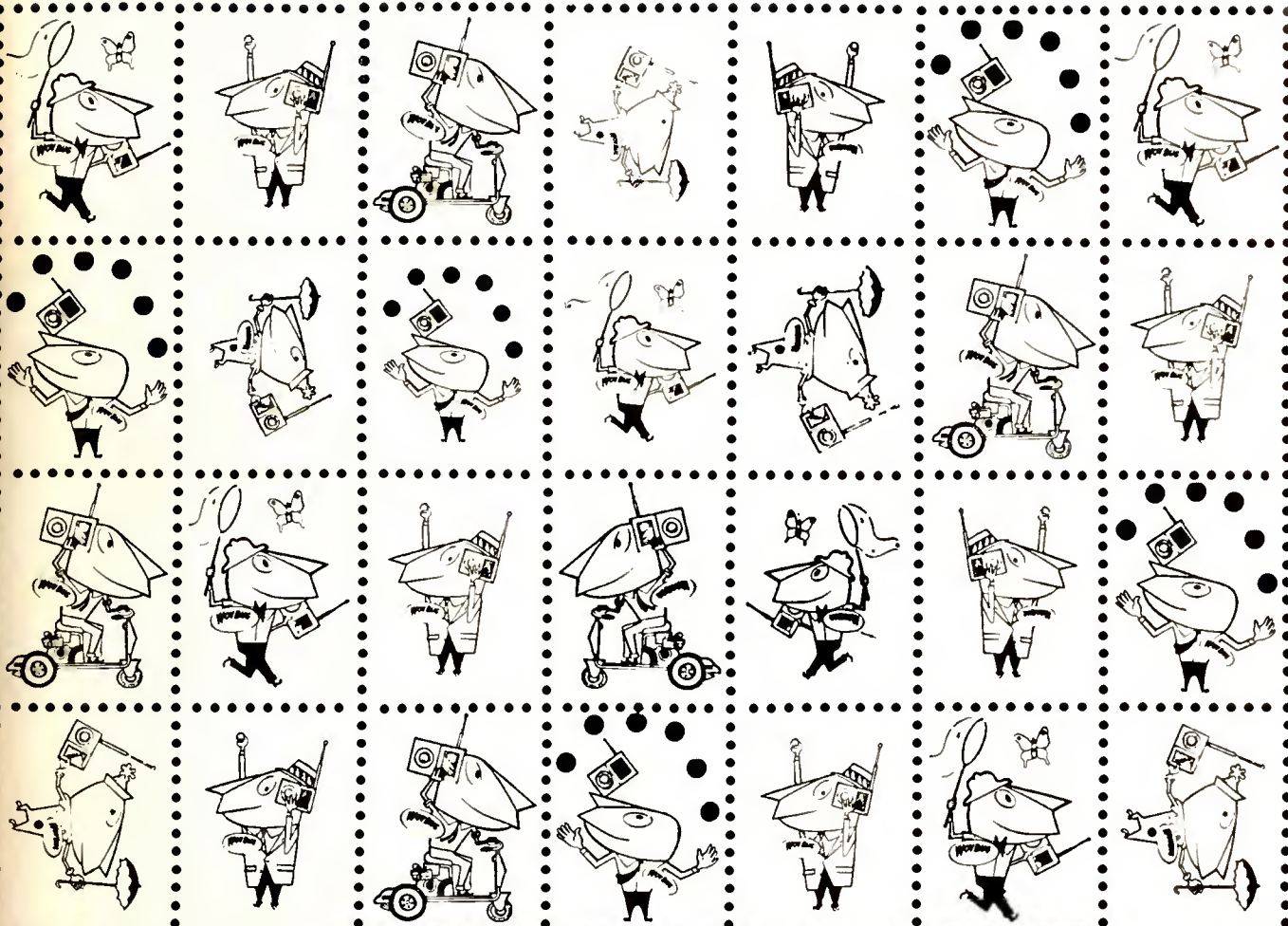


Stanford Meigs has been appointed director of TvB's Central division, with headquarters in Chicago. He comes from ABC TV where he was an account executive in their Central division. Prior to joining ABC in 1954, Meigs was an account executive with the Leo Burnett Co. for four and one-half years, one of which he served as manager of their New York office. Ac-

ording to TvB's "Pete" Cash, the opening of a Chicago office will speed up "the flow of tools available in television to advertisers."

Harry F. Schroeter has been named director of the newly established general advertising department of the National Biscuit Co. He joined Nabisco in 1945 as assistant advertising manager, later became director of media and executive assistant to the director of advertising, and in 1956, was named director of advertising. A graduate of Princeton University, Schroeter also spent five years with Procter & Gamble. In his new position, he will coordinate the advertising activities of all Nabisco departments





MORE WOVBUGS for your bankroll!

Save them.

Agency personnel all over America are saving them — because the ones who save the most Wovbugs will receive —

A FREE ROUND TRIP TO ROME VIA KLM AIRLINES • A 14-DAY WEST INDIES CRUISE FROM NEW YORK VIA THE HOME LINES "ITALIA"

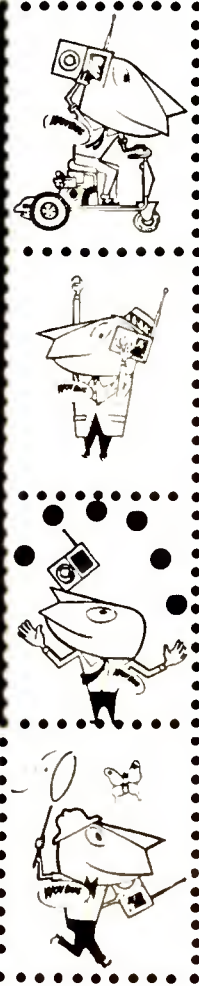
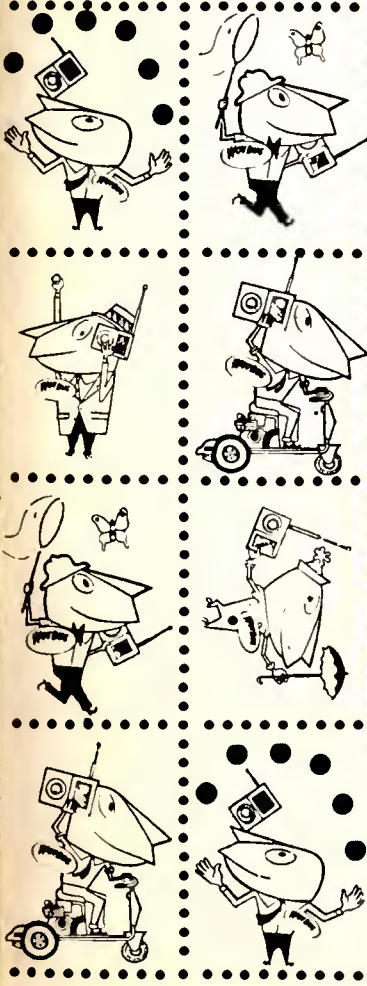
These are first and second prizes respectively. But there are loads of other sensational prizes, too. Like a 1959 Royal Portable typewriter; many beautiful Helbros watches; dozens of magnificent Italian ceramics and glassware.

Wovbugs are so easy to save. They're everywhere. On all WOV ads — all WOV literature — even on the envelopes and letters we send. There's nothing to write. Nothing to buy. Just save the most Wovbugs by Feb. 12, 1959 and you win.

Wovbugs are the world's finest people. So save them and good luck!

WOV

NEW YORK — ROME



SPONSOR SPEAKS

Mr. Canada Retires

To hundreds of broadcasters, agency executives, station representatives, trade paper men and syndicated film and transcription salesmen, Mr. Canada himself can only mean Harry Sedgwick of Toronto.

Mr. Canada has just announced his retirement. He leaves CFRB where he has served as station manager, general manager, and president since 1931.

Harry is a remarkable man. He reactivated the dormant Canadian Association of Broadcasters (CAB) in 1935 and for more than a decade served as its president, prime mover and pal to everyone present. Joy flowed like a fountain from Harry's suite after the meetings.

He was a militant fighter for the privately owned stations in Canada against the then omnipotent CBC. He was instrumental in getting bigger increases for privately owned stations throughout the dominion and more recently was a strong factor in bringing about a separate broadcast governing body outside the CBC.

During World War II he was head of the Canadian War Information Board and headquartered in New York City. He helped establish BMI in Canada.

Through this all, Harry was a vital broadcaster. His CFRB became the best known and dominant privately owned station in Canada.

With Harry another veteran, Lloyd Moore, retires. Together they represent more than a half century of top broadcast service.

Happily, though, as they take their bow, their dream of more privately-owned stations looks closer to reality than ever. That must be a heart-warming thought to them.

Don't forget to show up at the next CAB meeting in Toronto, Harry!

THIS WE FIGHT FOR: *The same type of vigorous leadership and strong management by radio and tv station operators which Harry Sedgwick has represented. Only such leadership can insure the continued health of the air media.*



10-SECOND SPOTS

Daytime audience: A New York adman's wife dropped into the local Chinese laundry to pick up her husband's shirts, noticed entire Chinese family grouped around a portable tv set. "Must be a good show," the adman's wife remarked. "Soapy opera," said the laundryman.

Chain reaction: An agencygal passed this along to us: *A bartender* is a man who knows a great deal about very little and who goes along knowing more and more about less and less until he knows practically everything about nothing . . . *An ad manager* is a man who knows very little about a great deal and keeps on knowing less and less about more and more until he knows practically nothing about everything . . . *An account executive* starts out knowing practically everything about everything but ends up knowing nothing about anything due to his association with *bartenders* and *ad managers*.

Natives are restless: From WNEW-TV, N.Y.C., the following program correction—"7:30 p.m. Kill: *WHITE HUNTER*. Insert: *TRANSPORT WORKERS UNION*. *Safari bearers going on strike?*"

Definition: Model agency—hangout for the beaut generation.—Phil Stone, CHUM, Ontario.

Inventive: When a radio script at WGST, Atlanta, called for sound effect of a man diving into a lake, engineer Harlan Skarpalezos tried everything from dropping various items into a tub of water to mixing in electronic effects. As a last resort, he took a tape recorder over to the swimming team workout at the Georgia Tech pool and got it just right.

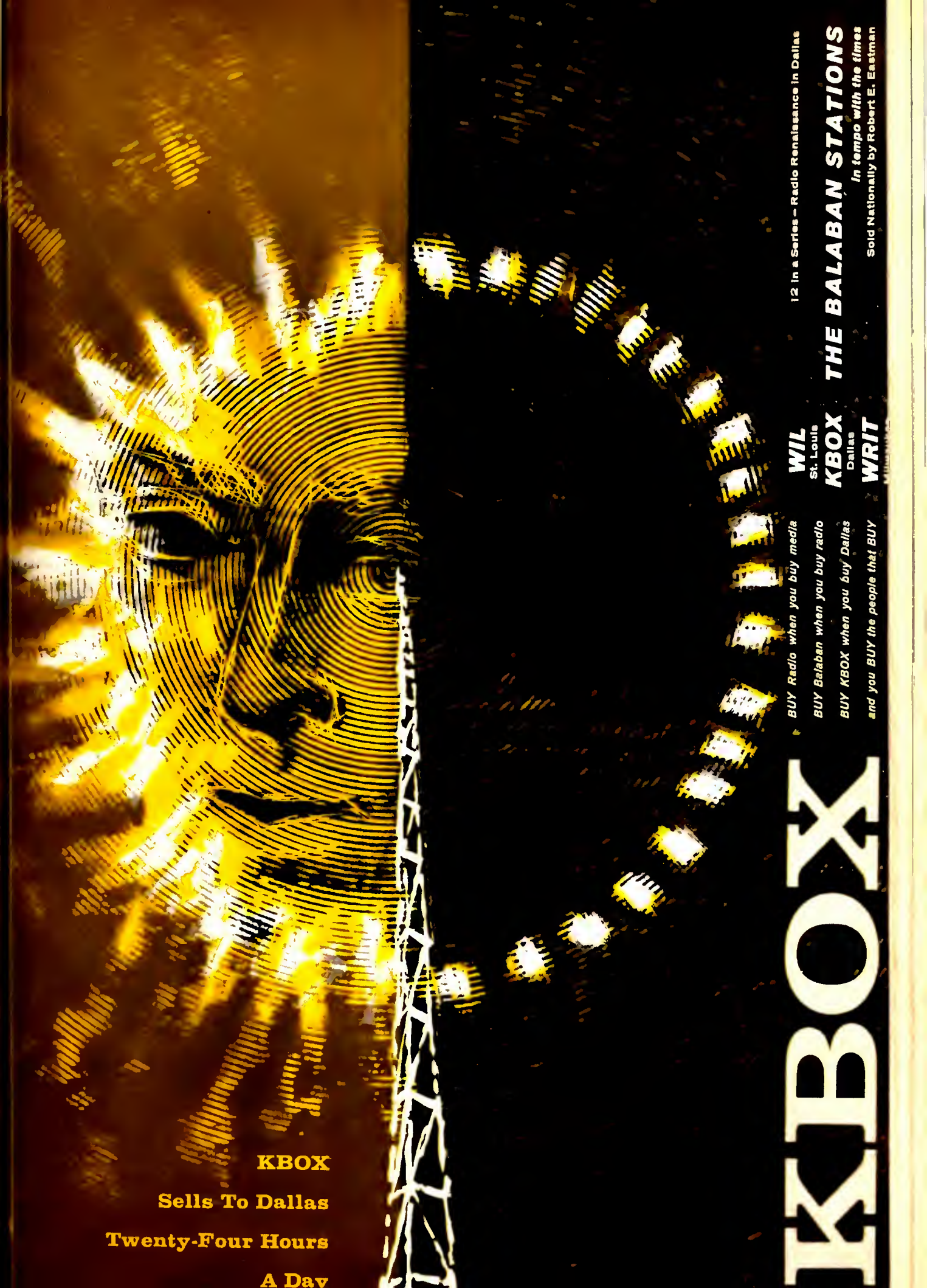
New saws: Phelps Mfg. Co., creators of point-of-sale displays, has come up with some new ones for its "Let's Have Better Mottoes Assoc."

"It's a nice day—let's louse it up some way."

"Our necessities are few—our wants endless."

"As a last resort, use common sense."

Definition: CBS Radio's Art Linkletter tells of the little girl who, when asked what a lady was, said, "A lady is like Mommie when she is good."



KBOX
Sells To Dallas
Twenty-Four Hours
A Day

KBOX

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

WIL
St. Louis
KBOX
Dallas
WRIT

12 In a Series - Radio Renaissance in Dallas
THE BALABAN STATIONS
In tempo with the times
Sold Nationally by Robert E. Eastman

The results are in... showing KBET-TV's dominance



Nielsen shows KBET-TV first in network



UA

REPUBLIC



... first in movies



... first in syndicated shows

FIRST IN SACRAMENTO-STOCKTON
California's
Third Largest Market!

TOTAL AREA SET COUNT: 439,220

NINE OF THE TOP TEN NETWORK PROGRAMS *

- 1-46.5 Father Knows Best
- 2-46.3 Have Gun - Will Travel
- 3-43.5 Perry Mason
- 4-43.2 Zane Grey Theatre
- 5-43.0 Wanted Dead Or Alive
- 6-42.0 Gale Storm Show
- 7-39.3 Gunsmoke
- 8-39.2 Danny Thomas Show
- 9-38.1 The Texan

TOP FIVE MOVIES *

Great Movie:

- 1-20.3 Saturdays
- 2-18.8 Fridays
- 3-17.9 Sun. Afternoons
- 4-17.1 Mondays
- 5-12.9 Wednesdays

FOUR OUT OF SIX TOP SYNDICATED PROGRAMS *

- 1-29.8 Jeff's Collie/
Death Valley Days
- 2-28.6 Sky King
- 3-25.9 Ten-Four
- 4-24.3 Highway Patrol

*Nielsen Station Index
Nov. 1958

Table 1. Metro Area

STATIONS	SUNDAY THRU SATURDAY Night	
	6-9 PM	9 PM-1
KBET-TV	41%	40%
Station "B"	31	3
Station "C"	19	1

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET



Call H-R Television, Inc. for Current Avails