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16 NOVEMBER 1957  
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# SPONSOR

NATIONAL BROADCASTING COMPANY, INC.  
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NEW YORK, N.Y.

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## LATEST SURVEY\* PLACES WJZ-TV

## UNMISTAKABLY

## FIRST!

**and here's the proof:**

Out of 467 quarter-hour periods surveyed while all three stations were on the air . . .

- WJZ-TV leads in 197.5**
- Station B leads in 139.5**
- Station C leads in 130.0**

This October ARB was taken after Westinghouse Broadcasting Company's *new* Channel 13 had been on the air *less than two months!*

For the full story, and availabilities on the star-bright programs that are making WJZ-TV your best buy for sales in Baltimore, call Joe Dougherty, WJZ-TV Sales Manager, MOhawk 4-7600, Baltimore, or the man from Blair-TV.

WESTINGHOUSE BROADCASTING COMPANY, INC.



**WJZ 13 TV**  
BALTIMORE

Represented by Blair-TV

### WHERE DOES SPOT TV GO FROM HERE?

Latest spot tv figures show 13% increase in billing but patterns differ from 1956 with shorter contracts, irregular buying waves

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### What the space age means to sponsors

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### RTES seminar: spot radio's pioneer days

Page 42

### Should a \$70,000 spender put it all in tv?

Page 46



# WHEELING: 37<sup>TH</sup>\* TV MARKET

\*Television Magazine 8/1/57

## One Station Reaching The Booming Upper Ohio Valley

NO. 1 OF A SERIES  
STEEL



### WHEELING STEEL CORPORATION

Operates eleven plants producing over two million net tons of steel ingots processed into pipe, tin and black plate, steel sheets and many by-products. Fifteen thousand earn in excess of 90 million dollars annually. In 1958, the culmination of a 250 million dollar expansion program. Wheeling Steel—another dynamic factor in this spiraling market where 1½ million people spend over 2 billion annually. WTRF-TV influences these 425,196 TV homes with penetrating impact!

"Wheeling Steel is my job—has been for twelve years. I'm just one of 15,000 workers proud to be part of this 'mine-to-market' operation. It's hard work but we make good money and buy what we want. I get through at 3 and I'm ready to relax. WTRF-TV offers me and the wife the major part of our enjoyment. Of course, our five year old son is an important part of our family picture, too!"

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

National Rep., George P. Hollingbery Company.

316,000 watts  network color

WHEELING 7, WEST VIRGINIA

**wtrf tv**  
CHANNEL 7

reaching a market that's reaching new importance!





# " My Mommie Listens to KOIL "

Omaha's  
Most Listened to  
Station  
Mornings - 34.1  
Afternoons - 34.8  
HOOPER - Sept.-Oct., 1957

If results are a must... So is KOIL

# KOIL

Avery-  
Knodel  
Rep.

A Vital Force in Selling Today's Omaha

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Spot tv's own marketing revolution

- 35** TvB's third-quarter spot tv figures show a 13% increase in billing, but spending patterns differ from '56 with (1) shorter contracts; (2) higher frequency; (3) greater spread. It's a different medium today

### Will Sputnik spark science fiction?

- 38** The Age of Space has arrived. What impact will it all have on radio and tv programing, and will advertisers hitch their wagons to the stars?

### Spot radio's pioneer days

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### How station promotion directors see themselves

- 44** Here are the results of SPONSOR's survey at the Broadcast Promotion Association Chicago meeting. Promotion men analyzed clients' demands

### Should a \$70,000 spender put it all in tv?

- 46** Amsco took the plunge and threw its entire ad budget into tv. The results? A 425% sales increase, the glad hand from cold distributors

### 48 Spot's buyers: 1957 3rd quarter

Facts and figures on the nation's top buyers of spot; what they have spent this quarter compared with earlier in year; latest category totals

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## In Upcoming Issues

### Network tv box score

Do you know where to go for the costs of network tv shows? Number of hours live and film on the networks? See the next Television Basics section in the 23 November issue

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KTHS  
sells  
nearly All  
of Arkansas!



“KTHS is a  
major factor in  
our leadership.”

Says HENRY W. RUSSELL

*General Sales Manager, Stebbins & Roberts, Inc.*

Stebbins & Roberts, Inc. is one of the dominant paint manufacturers in this area, and their “Sterling Twelve Star” paints sell very successfully against scores of other brands. Having used Station KTHS for many years, this company’s media opinions carry unusual weight. This is what Mr. Russell recently wrote us:

“To consistently maintain the dominant position in a market that is as competitive as Pulaski County is no small task. . . . For some years, we have credited our newscast on KTHS as being a major factor in helping us maintain our leadership. We have conducted tests in radio and other media. We have checked our

dealer organization. Each time we arrive at the conclusion that KTHS is doing the job that we want done—is reaching our customers and prospects not only in Pulaski County but in the greater part of the state. . . . A most profitable association.”

*Henry W. Russell*  
HENRY W. RUSSELL

Henry W. Russell, and *most* important merchants in Arkansas, know that KTHS is THE quality station, THE state-wide station, THE station that people *respect* in Arkansas. Let the Christal Co. give you the facts.



KTHS . . . LITTLE ROCK

50,000 WATTS

REPRESENTED BY THE HENRY I. CHRISTAL CO., INC.

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*



# WFLA-TV LIT THE FUSE

for  
"PROGRESSO"  
sales



Sales up **29.2%**  
over last year!

"... As a direct result of our campaign over WFLA-TV in 1956-57, we amassed a healthy 29.2 increase in sales over the same period in the preceeding year. Considering that Central Florida viewers have four stations to choose from, we consider the results a marvelous accomplishment."

That's what Mr. Phil LoCicero, food broker for famous PROGRESSO products said when announcing that WFLA-TV has once again been chosen for PROGRESSO's new fall show, "Celebrity Time."

So, if you need to light the fuse under your sales—see your Blair-TV man for top rated availabilities on the sales powerhouse of Florida's west coast—WFLA-TV—where you get *both*, ratings and results!

Channel 8—the RESULTS Channel!



National Representative—BLAIR-TV Inc.

## NEWSMAKER of the week

*This week admen had a grim reminder that the advertising industry is still vulnerable to discriminatory legislation. They knew the issue of a proposed advertising tax in Baltimore was broader than one market. Their concern: Would a wave of taxation attempts now move across the U. S. in a time of tight money for government and business alike?*

**The newsmaker:** Mayor Thomas D'Alesandro Jr., who last appeared on the national stage when he played a leading role in bringing the Orioles to Baltimore, will be watched closely by mayors across the nation. Behind his plan to tax all media sales 2% and all advertisers 7.5% are problems common to cities everywhere. (1) Public employes, in an age of inflation, are leaving to take jobs in private industry. More municipal salary money is vital. (2) Increased school population demands new schools. It must be paid for partially from the local coffers.

Strategy of admen seeking to nip the taxation trend in the bud: show the mayor and his city councilmen that implications of the tax go far beyond a question of balancing the municipal books.

At presstime attention was focused on a scheduled mid-week (13 November) council meeting where Baltimore's ad legions would present their views in a public hearing. TvB's president Norman E. Cash was quick to suggest to the mayor that the tax "could reduce the income to your city and severely restrict your administration."



Mayor Thomas D'Alesandro, Jr.

Baltimore tv/radio stations banded together for simultaneous 15-minute broadcasts to seek public support.

Tv and radio together accounted for an estimated gross of about \$10 million in Baltimore during 1956, by FCC figures. If the tax law went through, \$950,000 of this would flow to the city from advertisers and stations. The mayor estimates he can raise \$4.2 million through taxation of all advertising.

Here's what Baltimore air media executives told SPONSOR: Tom Tinsley, WITH—"the tax wouldn't produce the revenue the mayor wants"; Leslie H. Peard, WBAL, WBAL-TV—"we'd move our offices out of the city limits"; Jack Jett, WMAR-TV—"the tax would reduce sales tax revenue because there would be a drop in advertising, hence in sales"; Larry Israel, WJZ-TV—"the tax is discriminatory and a dangerous precedent."

Has this been tried before? "It's reminiscent of the abortive 1950 Congressional attempt to finance the District of Columbia by advertising taxation," AFA president C. James Proud told SPONSOR.

What happened to that move? Launched on Friday, scuttled on Monday.



# 31,876 B.C. - Background for Family Radio

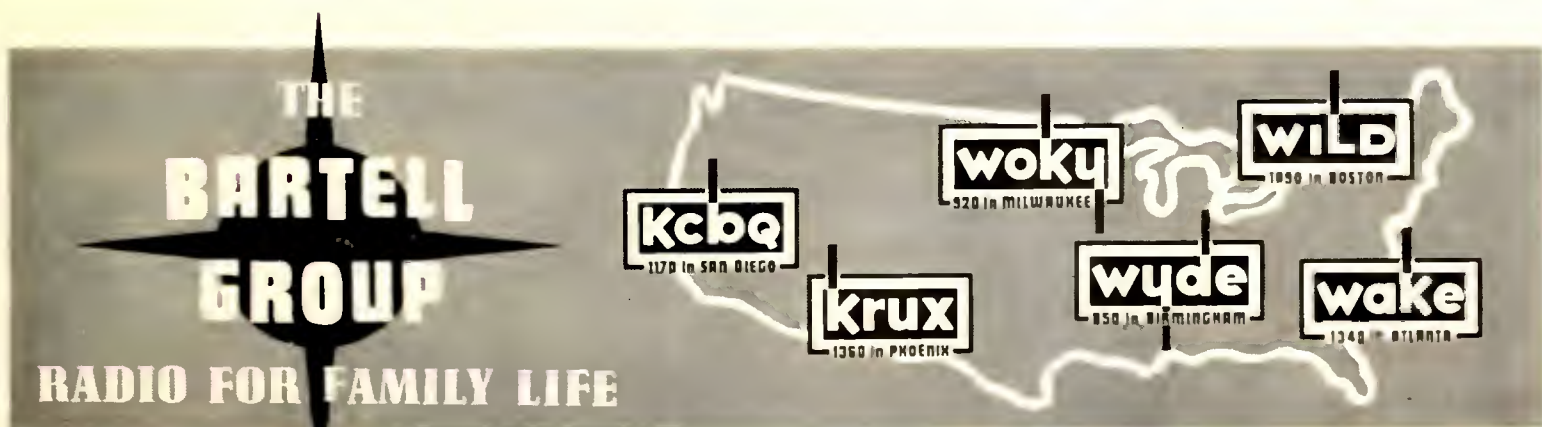


The family — basic social unit since the dawn of civilization. Love and loyalty are firmly woven into the fabric of family life. Understanding of these fundamentals has been the basis of programing for

## TEN YEARS OF BARTELL GROUP FAMILY RADIO

First by ratings in our established markets is, therefore, only part of the Bartell success story. Balanced audience has created best buyership.

*Bartell It... and Sell It!*



AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

Sold Nationally by ADAM YOUNG, Inc. for WOKY The KATZ Agency

# 7 BILLION



velde



# DOLLARS!

**SPENT  
IN STORER MARKETS  
IN FOOD SALES  
IN 1956\***

Food sales of 7 billion...  
and much of it accounted  
for by advertisers on  
television and radio stations  
owned and operated by the  
Storer Broadcasting Company

## **STORER BROADCASTING COMPANY**

**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WVUE-TV**  
Wilmington, Del.

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WIBG**  
Philadelphia, Pa.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

\*1957 Sales Management "Survey of Buying Power"



# EASY!

Buying time on radio has become an increasingly complex function. We've made it easy. In the mails this week, and effective December 1, is a brand new system of rates for our stations—the end result of intensive research and preparation.

On the 6 new CBS-Owned Radio Station Rate Cards the same basic structure applies for all the cards. Once you understand one, you understand all six. The cards are uniform.

The streamlined format (especially net-cost-per-unit rates in whole dollars) simplifies your job of computing complicated schedule costs.

If the test of a rate card is its efficient use—then we know you'll find ours a marked improvement.

**ANOTHER LEADERSHIP STEP BY THE CBS-OWNED RADIO STATIONS...**

# GO

WEEI, BOSTON  
WBBM, CHICAGO  
KNX, LOS ANGELES  
WCBS, NEW YORK  
KMOX, ST. LOUIS  
KCBS, SAN FRANCISCO

Represented by  
CBS Radio Spot Sales

**CBS-OWNED  
RADIO  
STATIONS**



# SPONSOR-SCOPE

16 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Back in radio's infancy, the movie people had a standard gimmick to protect their patronage on fight nights—they installed a set in the lobby.

Currently KIMA, Yakima, Wash., is using a twist on that classic during "rating weeks" when competitors double and triple the money on giveaways:

KIMA assures listeners that if they remain loyal, they'll get the answers to the prize contests on other stations.

Spot tv got \$93 million in billings during the third quarter of 1957, according to a TvB estimate (no comparison with 1956 would be valid because the number of tv stations has changed so much).

The estimate is based on reports from 325 stations.

(For the top 100 national and regional spot advertisers, see page 48. For an analysis of the \$93 million, see page 35.)

No matter which way you interpret the tv spot figures (above), there's a feeling that this branch of the medium is in a lull and that something should be done about it.

So among the reps this has been a week of cause-searching.

One action that may come out of these probings: Salesmen will take to the road and call on agencies in the smaller cities, with the hope of retrieving business siphoned off by competitive media.

This stratagem isn't new. It was common in the latter 30's whenever buying slowed on the New York and Chicago fronts.

Rep salesmen have found a way to counter the timebuyer who picks his station strictly according to numbers.

The game, as explained by a salesman to SPONSOR-SCOPE this week, proceeds thus:

- After skimming over the availabilities submitted by the salesman, the timebuyer checks the ratings, projects them against the homes assigned to the station, and—after a glance at the ratecard—computes the cost per thousand.

- Fully aware that the timebuyer is going to do this and then complain that the CPM is too high, the salesman already has his briefcase full of alternate "plans"—"just like an auto salesman."

As expected, network tv ratings this year are much closer than ever before. How much closer? Here's a clue:

A Park Avenue agency analyzed the October Trendex ratings and found only 15 shows with a margin of 5% or better over the ratings of competitors in the same time period.

A year ago 45 did the trick.

Grant's New York office is scouting around for tv participations in behalf of Park & Tilford's cosmetic line.

One show that's being explored is Tex & Jinx's Close-Ups.

**Network radio is taking another sharp spurt on the comeback road: The 15-minute strip across-the-board with a single sponsor again is in sight.**

NBC Radio may close two such deals this week, involving \$1.5 million in billings.

**A. E. Staley Manufacturing is one of the advertisers.** The prospective stars are Steve Allen and Jayne Meadows. The period would be Monday through Friday, 10:45-11 A.M. Ruthrauff & Ryan, Chicago, is the agency.

**CBS Radio meantime is offering another husband-wife team—Peter Lind Hayes and Mary Healy in the 12:05-12:15 P.M. slot.**

**A JWT executive this week raised the question of how many radio station managements actually listen to their own programs.**

What caused the agency to wonder was the discovery that a CBS affiliate was scheduling a Buick-sponsored program of Bing Crosby recordings just before one of the Ford Roadshow segments (Roadshow includes a daily program with Crosby).

The JWTer's comment: "We're sure that this sort of thing couldn't happen if station managers were more interested in what they're putting on the air."

**Another technique which spot radio inaugurated is being picked up by the networks.**

NBC Radio's deal with Carling Ale operates in flights—15 spots one week, a layoff of three weeks, then 15 spots again the following week.

The contract is for 13 such monthly flights.

**The big turnout of oldtimers at the CBS Radio affiliates' meet in New York last week might be interpreted as another demonstration of the upbeat in network radio.**

But note this piece of realism: Sales v.p. John Karol frankly admitted that **network radio still is at a disadvantage vis-a-vis tv.**

**For in tv the big corporations tend to buy on a wholesale basis and then get the individual brands to take what they need. In radio it's the other way around: The buying mainly is done by the individual brands or divisions.**

(For more about the CBS affiliates' meeting, see News Wrap-up, page 65.)

**Tv stations may be faced with this tricky concept in spot announcement buying next year: A guarantee of so many ratings points over a 52-week span.**

A leading user of air media this week is considering a plan whereby stations would agree to maintain each announcement in a nighttime spot bringing no less than a stipulated number of rating points. In return, the stations would get an airtight 52-week deal.

**It would be tantamount to guaranteed circulation—an innovation for spot.**

**NBC TV's Tonight suddenly has emerged from a drug on the market to a commodity in warm demand.**

On the heels of the hefty Marlboro buy, Norelco and Bristol-Myers followed suit this week.

The Norelco buy will run through 1958 and involve about \$750,000 gross.

To illustrate how Tonight's commercial prospects have changed almost overnight: Three weeks ago, a minute participation on the Eastern link was priced at \$1,200. Now the network is asking \$6,200 per participation for a 48-station minimum-buy and a must-buy of six spots a week.

**Four major advertisers in the soap-toiletries-drugs categories currently are spending over 75% of their budgets in tv:**

**American Home Products, Bristol-Myers, Lever Bros., and Revlon.**



This is the time of year when the research season bursts into annual bloom. In air media centers across the nation, anxious executives look to computers to tell them whether to keep or kill a show, add or subtract markets, bet or bow out. In this week's research news, you should note that:

- A top-rung Madison Avenue agency hopefully refuses to abandon its system of testing prospective network shows via "juries" in such states as Oklahoma, Kansas, Iowa, and Minnesota.

Two situation comedies put through these "tests" were complete misouts.

- Radio stations in smaller markets will find that Pulse has caught them off guard this month.

Pulse is running its checks without advance warning—thus killing the chance to boost ratings with special gimmicks and promotions.

This confidential procedure applies to markets that Pulse covers more or less sporadically—say four to eight times a year.

- On the average, how many million homes must an advertiser's network tv program reach before he feels secure that it will pay out sales-wise?

This week SPONSOR-SCOPE learned that one of the top three agencies uses this yardstick:

- 1) It takes about 10-million to be on the safe side.
- 2) A figure of 6-million or less is too risky for peace of mind.

The foregoing, of course, presumes a fair-sized hookup—around 125 stations.

- There's a difference between what consumers put into their shopping carts and what they put into their stomachs—or so BBDO and Pulse think.

The two are going to collaborate on a quarterly study of what people actually eat and what the relationship is to advertising effort.

Nothing like it apparently has been done before. BBDO Research described the effort to SPONSOR-SCOPE this week as a "most valuable and exciting type of measurement."

◆

Bristol-Myers' dentifrice competitors will tell you they haven't been caught off base by the introduction of the Ipana squirt bottle. But they're keeping a close check on its reception just the same.

Toiletries merchandisers foresee the device catching on big among youngsters and predict that Ipana's rivals will be adopting squirt bottles sooner than it took the shaving creams to catch up with Rise.

◆

It may be worthwhile for tv stations to start sharpening up their public service programs emphasizing health. Reason: Smith, Kline & French will likely be back in early 1958 as a local sponsor of this type of vehicle.

The ethical drug company is now studying the results of its previous sponsorship of such shows as a prelude to expanding the plan to many more markets.

The campaign's twin objectives: (1) Selling viewers on the idea of consulting their doctors more often on health and weight problems, and (2) increasing the profession's goodwill toward SK&F.

◆

The Kraft Theatre—network tv's oldest show and the only weekly dramatic hour remaining in New York—is about to get a face-lifting.

The overhauling includes: (1) a totally new format for opening and closing (2) greater emphasis on film names (3) added youth appeal, and (4) an increase in budget to \$53,000.

**Sputnik and its big brother already have had these effects on air advertising:**

- 1) The networks are rushing into live and documentary series based on **space themes**.
- 2) Syndicators are finding a reactivated market for such **science fiction** shows as Rocky Jones, Space Ranger (Official), Johnny Jupiter (AAP), and Science Fiction Theatre (Ziv).

(See What the Space Age Means to Sponsors, page 38.)

**CBS Radio continues to make steady progress in disposing of Impact segments.**

This week's major contracts involved:

- **Hudson Vitamin Corp.** (Pace), a weekly segment for 13 weeks.
- **P. Lorillard**, a 13-week renewal for 16 weekly segments (Lennen & Newell).

**Max Uhl, K&E executive v.p., put up a left-handed defense for this season's program quality** at a luncheon of the TV Academy of Arts and Sciences.

Considering the amount of programming turned out in a year, quipped Uhl, **it's amazing there isn't more mediocrity.**

Uhl feels that "creativity" is a very much overworked term. What the advertiser is concerned with in a program (aside from good taste) is 1) **cost-per-thousand** 2) **audience composition**, and 3) an "emotional involvement" which will make the viewer kindly disposed to the commercial and product.

**The AB-PT board of directors** is due to act Monday (18) on an election slate that includes making **Ollie Treyz ABC TV president** and **James Aubrey executive v.p. in charge of operations.**

Aubrey joined the network early this year as v.p. in charge of programming.

**Advertising statesman Clarence Eldredge** thinks clients are living in a dream world when they expect their agencies to provide the ultimate marketing decision.

He told the annual meeting of the Grocery Manufacturers of America this week that the job of the agency is to **help solve marketing problems—not to tie up the answers into a neat little package** so that the advertiser can avert final responsibility.

(See News Wrap-up, page 65. for Eldredge's decalogue on "What the advertising agency should expect from the client.")

**Bristol-Myers** provides the latest example of a corporation which—after making huge commitments in tv—went shopping for more brands to support its air franchises.

This week B-M announced that it was acquiring **Grove Laboratories**, whose \$10 million in sales will take Bristol-Myers' product total to around the \$100-million mark.

**ABN president Robert E. Eastman** believes that today's American economy calls for finding better ways of using creative selling.

Talking before the Philadelphia Ad Club this week, Eastman urged:

- That top creative minds in advertising get rolling with **untested ideas**, bold new copy, exciting new media strategy.
- Show clients where the market for many products is saturated, and how it can be revived with new and different creative selling.

**For other news coverage in this issue**, see Newsmaker of the Week, page 4; Film-Scope, page 57; Spot Buys, page 52; News and Idea Wrap-Up, page 65; Washington Week, page 75; SPONSOR Hears, page 78; and Tv and Radio Newsmakers, page 84.



# Among Kansas City adults It's a WHB world



What are WHB's first place audiences made of?  
Exactly what *sales* are made of—*adults!*

AUTOMOTIVE ADVERTISERS KNOW IT . . . So WHB carries schedules for every major national automobile advertiser . . . and local car dealers buy more time on WHB than on all other local radio stations combined.

New audience composition analysis reveals that **51.8%** of all the adults who listen to the top four Kansas City radio stations . . . listen to WHB . . . more than to the other three put together. (Nielsen, June, 1957 All-day average.) In every 14 hour, WHB talks to more adults than any other station.

Whether it be Metro Pulse, Nielsen, Trendex or Hooper—whether it be Area Nielsen or Pulse—WHB is the dominant first among every important audience-type. And the dominant first throughout—with audience shares consistently in the 40 per cent bracket.

Naturally, advertisers of all product groups have responded with bigger schedules on WHB than all other local radio stations combined. Make no mistake about it. People who like our kind of programming have money to spend . . . and, vice versa. Let John Blair or General Manager George W. Armstrong lead you to K. C. sales now.

**WHB** . . . 10,000 watts on 710 kc., **Kansas City, Missouri**

## STORZ STATIONS

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

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

WHB *Kansas City*  
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*  
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*  
REPRESENTED BY JOHN BLAIR & CO.



Her memory is your headache

From Paolletberger, "PSYCHOLOGY IN ADVERTISING"



And the remedy for one is the remedy for both! *Talk to her more often.* Her memory's too short for once-or-twice-a-month messages alone to register. Every advertiser knows this. The question is how to step up your advertising frequency today — at efficient costs. The answer is with CBS Radio daytime drama. Where as little as **\$10,000 delivers 20.7 million commercial-minute impressions a week — 3.2 impressions on each of 6.4 million listeners.** And, equally important, where your product story is delivered to an audience tuned in on purpose...to listen.

## THE CBS RADIO NETWORK

That's why drug product advertisers like Carter Products Inc., The Mentholatum Company and Pharma-Craft Company buy daytime dramatic serials on CBS Radio, to deliver their selling messages to an attentive housewife audience, on shopping days.



1150 KC



Why should I buy—  
**K.F.J.I?**

Because there's a rich growing market in the Klamath Basin. Average families earn \$6,000 each year . . . 30% more than the State average!

Because KFJI offers a "loaded combination" — power reaching 8,000 sq. miles, plus the sell-eb-rated KFJI personalities who persuade 37,505 radio families!

Because these folks respond to the Gordon Thompson show, "Mostly Music," 8 pm to midnite. They'll respond to your message over KFJI!

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

Best Buy  
**K.F.J.I**  
KLAMATH FALLS, OREGON  
Ask the Meeker Co.

5000 W

## Timebuyers at work

**Mary Ferriter**, Guild, Bascom & Bonfigli, San Francisco, feels that the flood of information hitting timebuyers' desks from all sources has brought chaos to buying. In radio, Mary points out, the buyer must assimilate an overwhelming amount of data on new stations, raised power and increased coverage of old stations, shifts in programming strategy, new listening habits and ratings, etc. She makes these suggestions to solve the problem. "Screen all data applying the rule first-things-first. Be sure that, regardless of how much information you receive, you read only what's worth reading. Make all decisions based on the client's most important objectives and requirements and request that all data submitted be essential to the objective. Don't be swayed by the attempts of stations to prove their total competitive superiority in a given market—make stations prove their value to the specific needs of the campaign. And don't believe everything you read." Mary adds that, like aspirin, these things won't cure the disease, but they'll help the headache afflicting every buyer with an overloaded desk.

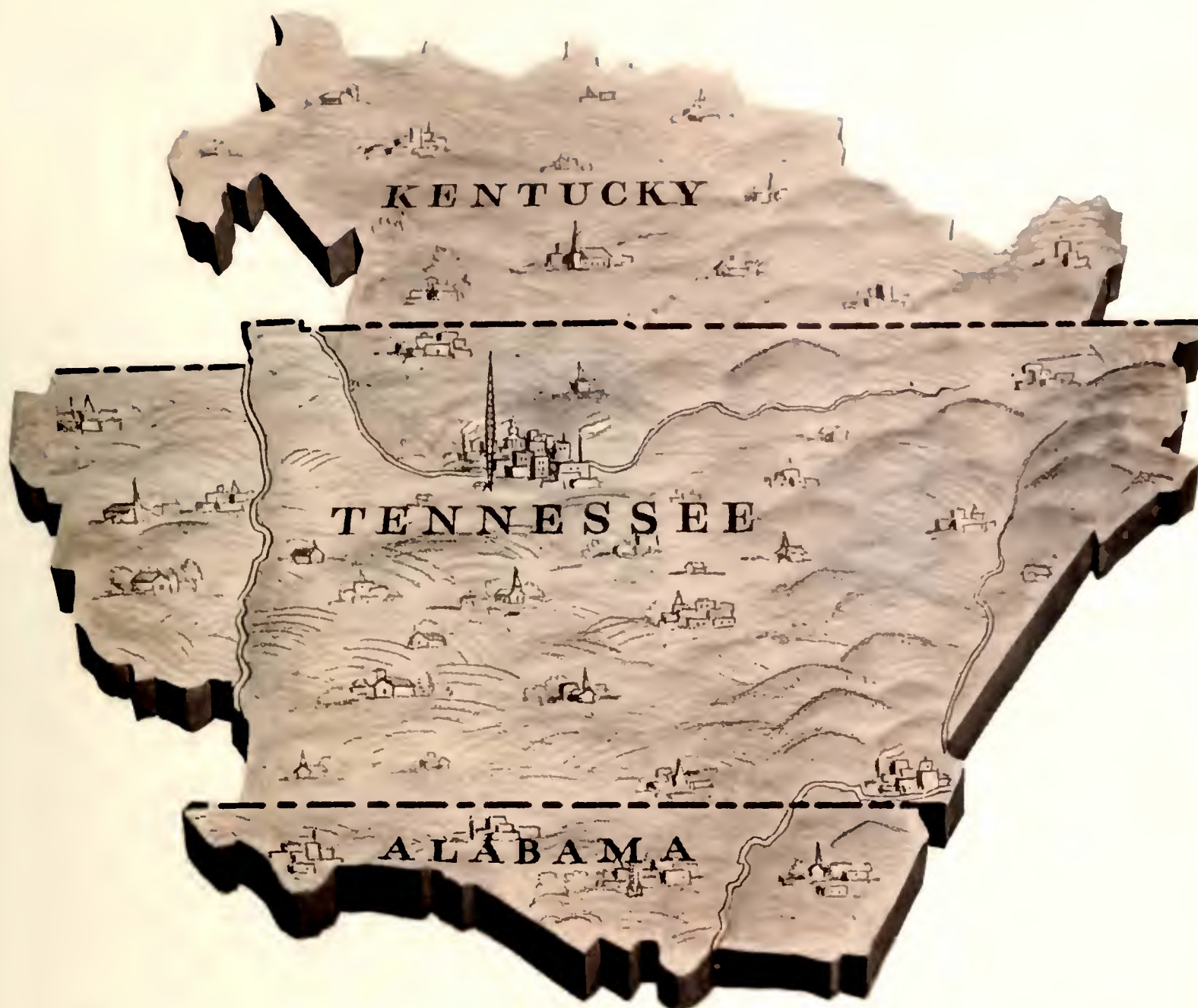


**Elaine Whalen**, chief timebuyer for Emil Mogul Co., New York, thinks that "in many cases, radio is doing harm to its present healthy climate with policies and practices that are not concerned with the long-range picture. It creates a great deal of ill-will with advertisers when rate increases are issued too frequently just because current



business is brisk. And while stations criticize advertisers for the concentration of spot during early morning and late afternoon, they take no steps to correct the situation with a rate structure that would encourage spot during other time periods. The stations could woo prime-time advertisers to other segments by offering package plans that would include both traffic and non-traffic hours. Present package rates exclude prime periods. By allowing 20-30% of the announcements in a plan to be used during early morning or 40-50% to be used during both early morning and late afternoon, stations could sell 50-60% of the schedule for their remaining time periods. Both stations and advertisers would benefit from this improved use of the medium. I hope stations will be able to see the merits of such a packaging plan."





## Can Newspapers Provide Effective Coverage of the **\$2 Billion WSMpire?**

Here are the facts.

There are 14 daily newspapers in the area. They have a combined circulation (ignoring duplication) of 318,542.

One 600 line insertion (approximately ¼ page) in these 14 papers costs \$894.00.

Within this same area, WSM delivers a comparable *unduplicated* daytime audience plus an outside bonus audience even larger than that for which you pay. And on WSM you can achieve real penetration at amazingly low cost.

On WSM, \$894.00 buys

24 one minute announcements in a week,  
or a choice quarter hour in the Grand  
Ole Opry for 3 weeks,  
or a 15 minute morning newscast 5 days  
weekly, for 3 weeks.

Ask Bob Cooper, or any Blair man for the facts and figures.

---

**There is a difference . . . it's W S M radio**

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

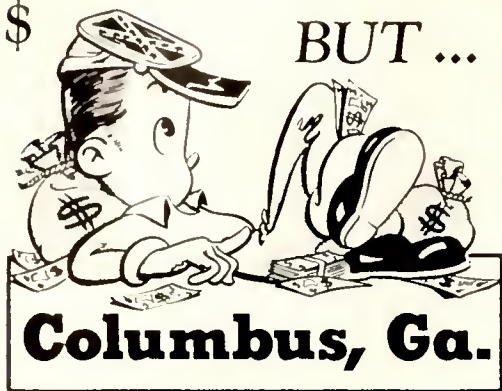
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"They can't spend it if they ain't got it!"

\$  
\$  
\$  
\$  
\$  
\$

You might not agree with the grammar, but the home-spun logic of that saying cannot be disputed. You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available . . . then you have no sale.



\$  
\$  
\$  
\$  
\$  
\$  
\$

has it!

**11th**

**IN THE NATION  
IN PER FAMILY  
INCOME — \$7,339.00**

Source: 1957 Survey  
of Buying Power

. . . and WeeReBel sits right on top of the rich Columbus, Georgia 3-county metropolitan area.



**WRBL-TV**—Channel 4, is first in 97.3% of all quarter hours (Area Pulse, May, 1957)



**WRBL-AM-FM** leads in homes delivered by 55%—day or night monthly (NCS No. 2)

They buy it when it is seen or heard on

**WRBL**

AM — FM — TV  
COLUMBUS, GEORGIA

**CALL HOLLINGBERY CO.**

# Sponsor backstage

## Westward ho the ratings

What so frequently happens in showbusiness, television most emphatically not excepted, was happening again. The October Trendex ratings showed, with somewhat staggering consistency, that nobody liked the flood of Westerns on tv but the people. Men, women, children, quiz shows, singers, comics all fell to the blazing guns of assorted sagebrush sentinels. *Maverick* on ABC TV rode roughshod (whatever that means) over *Bachelor Father* on CBS TV and *Sally* on NBC TV in the first half-hour of its Sunday, 7:30 to 8:30 p.m. span, and in the second 30 minutes beat Steve Allen to the draw. Only the Edsel spec, with Crosby, Sinatra, Clooney and class all the way, was able to stop the rampaging ABC entry.



Monday, Tuesday and Wednesday NBC TV saddled up with *The Restless Gun*, *The Californians* and *Wagon Train*, and yippie-eyed through such formidable opposition as Burns and Allen, *Lucy* reruns and the *Big Record* (all CBS), and Guy Mitchell, *Disneyland* and a World Series one-shot on ABC. Only the \$64,000 *Question* was able to stand off *The Californians* by a few points.

Being a conscientious reporter I determined to find out how and why this was happening. The fact that ABC TV Film Syndication was having a press junket to Phoenix, where it was shooting its *26 Men* Western series—and the fact that one of my music publishing firms publishes the theme to *26 Men* were coincidences which strengthened my determination to pursue this story.

So in company with a group of other newspaper people, and with ABC TV Film's highly efficient Lee Francis operating as an attractive mother hen. I uttered a quiet "Westward, ho" and flew to Phoenix. The story evolved more than satisfactorily. Color is the key. I mean the colorful characters involved in the making of the Western, and the hard and hearty work they pour into the creation of their product adds up to a magic something which apparently transmits itself to millions of viewers.

### Four are still alive

Phoenix and the *26 Men* company were full of such characters, and all of them were toiling tirelessly and with incredible enthusiasm. *26 Men* is based on the exploits of the Arizona Rangers, who protected the territory frontier in the first nine years of the present century. There were just 26 Rangers, and four of them are alive today and attended the tv-film festivities. They will do nicely to illustrate my point about color. The oldest of the remaining four is Joe Pearee. of Eager, Arizona. Joe is 82 and was just married a year ago. All four of the Rangers were in excellent shape, considering their age. as was readily apparent from the manner in which they ripped into food, drink and the festivities in general.

The only, slight sign of old age I encountered was in Clarence L. Beaty of Patagonia, Arizona. an 81-year-old Ranger. Clarence







the key station in  
**MICHIGAN'S\***  
**MIGHTY MIDDLE**  
**MARKET**

with a 24 hour schedule and



has over twice the number of  
 listeners than all other stations  
 combined in

(March-April, 1957—C. E. Hooper, Inc.)



contact Vernard, Rintoul & McConnel, Inc.

\*17 Central Michigan  
 counties with  
**\$1,696,356,000**  
 spendable income.



looked very much like a wise, patient and contented turtle, and will probably live as long. He had apparently left his teeth at home, but this did not even slightly deter him from enjoying the lunch at the Cudia City Studios nor the banquet the following evening, which was Arizona Ranger Day. One of the attractive female members of the party, Miriam (Mrs. Lee) Zhite, grabbed Clarence at the hors d'oeuvres tray at Cudia City. The fact that Mrs. Zhite is pregnant has not drained her bouncing energy, nor curled her refreshing curiosity.

"Sir," she asked Clarence earnestly, "tell me, did you ever kill a man?"

Clarence beamed at her, waved the glass in his hand, which had just been refilled by a charming waitress at whom he had also beamed, and said: "Whiskey sour." It was, too, and his fourth, and I was counting. Hard-drinking men, these men of the old West, and colorful.

Literally colorful was Mr. Cudia, owner and operator of the film studio bearing his proud name. Mr. Cudia is the barest fraction of an inch over five feet in his high heeled, amply embossed Western boots. He wore a 10-gallon hat, and a shirt with three hues more than Joseph's celebrated coat. The corners of the collar of the shirt were trimmed with silver, to keep them from curling no doubt. On his right hand Mr. Cudia wore a ring only slightly larger than the head lamp of the new Cadillac. His slender waist was encircled by a wide leather belt fastened by a moderately ornate buckle, on which were the silver letters, S. P. B. C. Since Mr. Cudia had told us he was 74, I did not believe that the initials stood for Southern Phoenix Boys Club. I asked him what they represented.

"Salvatore Pietro Bachagalupe Cudia," he said proudly.

**Chuckles for sponsors**

Mr. Cudia was formerly a dramatic coach at the Metropolitan Opera. He had come to Phoenix 18 years ago and purchased about 125 acres of land for about \$200 per acre. He had built the Cudia City film studios on a small part of this acreage and was presently beating off opportunists who were attempting to persuade him to sell them a few lots at \$33,000 per acre. Mr. Cudia said he has a 51-year-old son.

"What does he do?" I asked. "Is he in the film business, too?"

Mr. Cudia snorted. "He's a gentleman of leisure," he said.

Far from gentlemen of leisure are Russ Hayden, the producer of the series, Tris Coffin and Kelo Henderson, the stars and the many supporting players, technicians, et al working on *26 Men*. Their call is generally for 6:30 or 7 a.m. and they often work until these same hours in the p.m. And they work, as I said, with an enthusiasm and a verve, which transmits themselves right out of your tv set to enough people to enable sponsors who joined the trek Westward a small chuckle of satisfaction right about now.

**Letters to Joe Csida are welcome**

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



North Carolina's

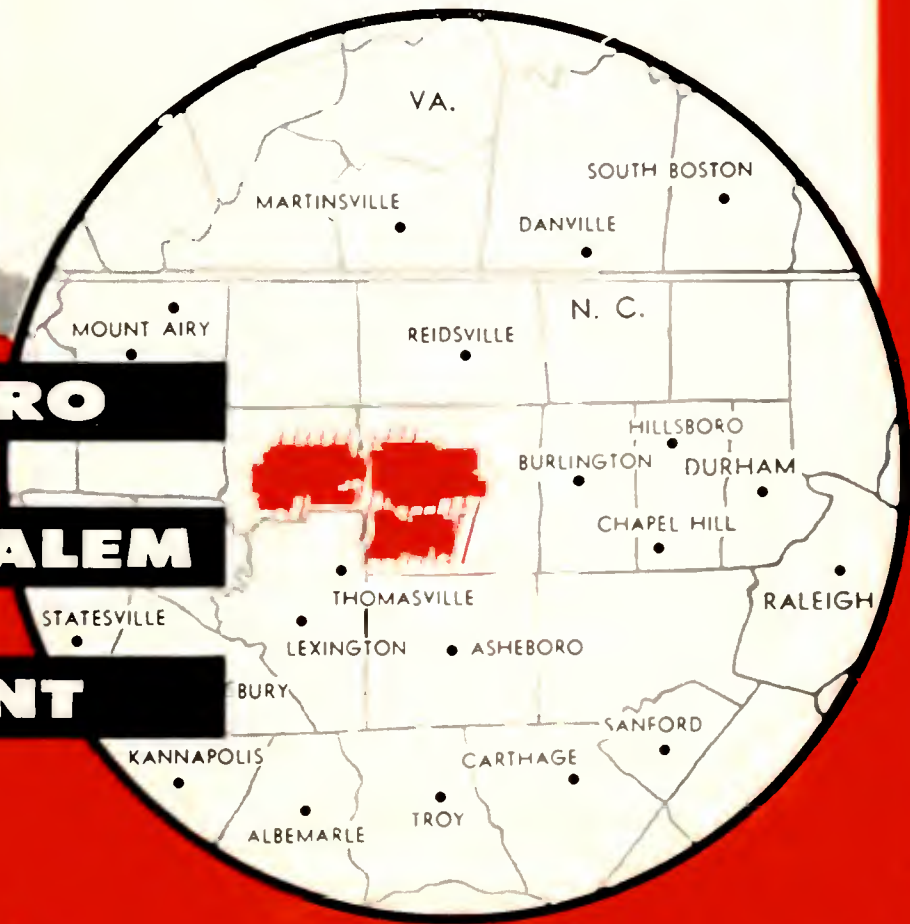
# INTERURBIA

HAS THE LARGEST POPULATION OF ANY  
METROPOLITAN MARKET IN THE TWO CAROLINAS

Dominated by

# wfmy-tv

North Carolina's INTERURBIA . . . FIRST in Total Population and the largest metropolitan market in the two Carolinas. Investigate INTERURBIA *plus* the entire Prosperous Piedmont where more than 2,000,000 people are influenced by WFMY-TV.



**GREENSBORO**

**WINSTON-SALEM**

**HIGH POINT**

**GREENSBORO-HIGH POINT-  
WINSTON-SALEM**

(3 Stations)

Greensboro-High Point—Gulford County—Map Location F-3  
Winston-Salem—Forsyth County—Map Location  
See NISIS consumer market map and dating of the State

# wfmy-tv

GREENSBORO, N. C.

Represented by

Harrington, Richter & Parsons, Inc.

New York • Chicago • San Francisco • Atlanta • Boston



# NEW YORK AND SAN FRANCISCO WITH ONE STATION, ONE PRICE!

A new 136-county coverage study made by Pulse Inc. during Spring 1957 shows that WOR delivers...

## AMERICA'S NUMBER ONE MARKET

(N. Y. Metropolitan)

And with its outer-area coverage an additional audience equivalent to

## AMERICA'S NUMBER SIX MARKET\*

(San Francisco Metropolitan)

Here's how it works.

Outside the normally surveyed 17 county New York metropolitan area there is a vast audience that listens to WOR—980,420 families per week, to be exact.

*This "outer-area" audience is 47% greater than the audience to the next highest New York station, and represents a market that would rank sixth in the entire United States—larger than San Francisco!*

And WOR is *the* dominant station, ranking first in audience in 72% of the 136 counties surveyed.

This study again confirms the fact that WOR reaches the largest station audience in America—serving a weekly total of—

**4,103,420 families**

On the adjacent page you will find a map which graphically details the scope of WOR's coverage.

# WOR RADIO 710

New York

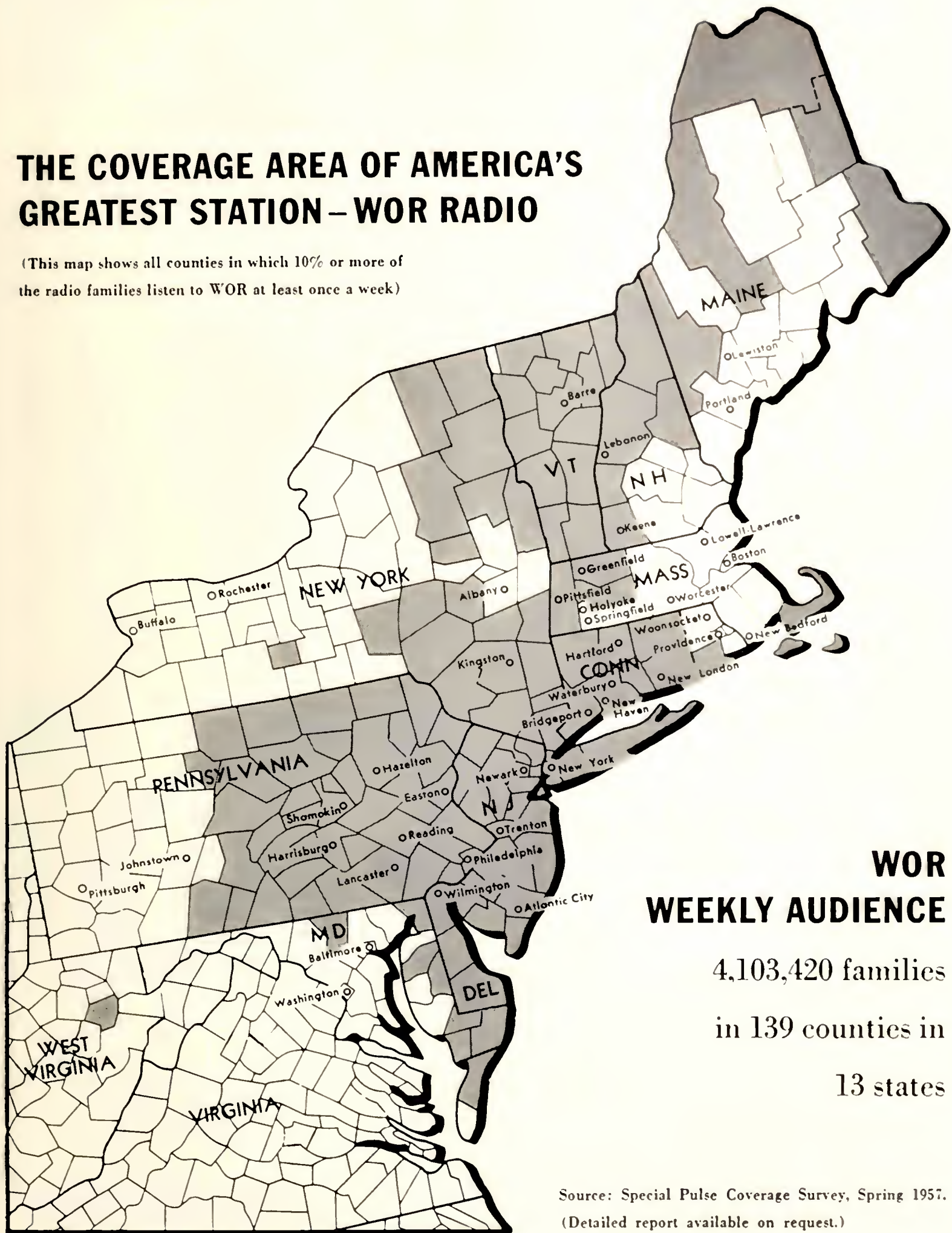
a division of **RKO**  RKO Teleradio Pictures, Inc.

\*To cover America's number six market, buy KFRC San Francisco.



# THE COVERAGE AREA OF AMERICA'S GREATEST STATION - WOR RADIO

(This map shows all counties in which 10% or more of the radio families listen to WOR at least once a week)



## WOR WEEKLY AUDIENCE

4,103,420 families  
in 139 counties in  
13 states

Source: Special Pulse Coverage Survey, Spring 1957.  
(Detailed report available on request.)

## Women's week



She's in a high-buying mood, with her eyes on **KOIN-TV**...

her station in Portland and 30 surrounding Oregon and Washington counties. The gentlemen from CBS-TV Spot Sales have a complete dossier on **KOIN-TV's** fascinating ratings... and on the fascinating ways she responds to your buying suggestions throughout a positively incredible coverage area.

**New vacation trend:** One sure way to separate the men from the boys in advertising circles is by the time of the year a man takes his vacation. Top executives have traditionally taken their vacations in the winter, sometime between Thanksgiving and mid-January. One major reason: High-level agency men are frequently most needed by their tv clients during the summer months when major network television plans are shaping.

This year, the winter-vacation trend has been seeping firmly and surely into the intermediary ranks. An informal check among agencies revealed the following picture:

Four agency v.p.'s are headed for Christmas in Europe.

Jamaica, the Bahamas and Florida rate high with account supervisors.

Young agency execs, from account men to timebuyers, frequently split their vacations into one week of skiing in winter, a week of Bermuda in spring.

"It's become a matter of prestige," says an account executive in one of the top 20 agencies. "Even if you hate roasting in the big city during the summer, you don't dare admit you're expendable."

**Lady timebuyers:** They're getting to be a lost breed, some of the leading lady buyers claim, particularly in the big agencies.

Some of the reasons put forth by both male and female buyers for this discrimination against women on large accounts:

1. Growing prestige of the media executive job makes it tougher for women to reach that level in today's top agency structure.
2. Salary levels of media buyers have risen to a point rarely associated with professional women's earnings.
3. New emphasis on marketing knowledge among media strategists requires an increasing amount of formal, post-graduate economics background.
4. That old chestnut that men prefer dealing with men rears its head as agency media men increase top-level client contacts.

**Lady ad director:** While a number of agencies have been making it tougher for women to get ahead other than in the traditional areas of opportunity, such as copywriting, clients seem to have recognized the value of the feminine touch in the past year.

Among the most recent top-level client appointments is that of Carol Bag as director of advertising for Brand Products, a national marketing organization. Carol, formerly a research chemist, rose through the ranks of advertising and merchandising in the tv era, to become an agency account executive for Jack Gilbert Associates, and later assistant advertising manager for the Chemical Products Division of the Borden Co.

Recognizing the overwhelming influence of the woman as a buyer of all goods today, Mort Wimpie, president of Brand Products, says Carol Bag will be "in over-all charge of promotion planning for all products marketed through the company."

Carol, however, like many women who've risen to top advertising jobs, has the specialized training needed for her new assignment.



# 5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

**Cost-per-thousand** clinched it for me! Top audience, top coverage make WKY best buy!

**Nielsen** proves WKY's unduplicated weekly coverage is greater than the next 4 stations combined!

**Pulse** showed me WKY is clearly dominant morning . . . noon . . . night! Audience 6 a.m. to midnight averaged 40% greater than 2nd station!

**Reputation** means a lot to me . . . and WKY has been one of America's great pioneer stations since 1920!

**Total coverage** sold me! NCS #2 gives WKY 56 Oklahoma counties — 18 more than the 2nd station! Coverage area contains 68% of Oklahoma's population, retail sales!



"And you'll like the way the Katz people come up with accurate, useful information and prime availabilities when you want them."

**However you buy . . . it's**

**WKY**

**930 kc NBC  
OKLAHOMA CITY**  
The WKY Television System, Inc.





**WHAT'S ALL**

**THE HUBBUB**



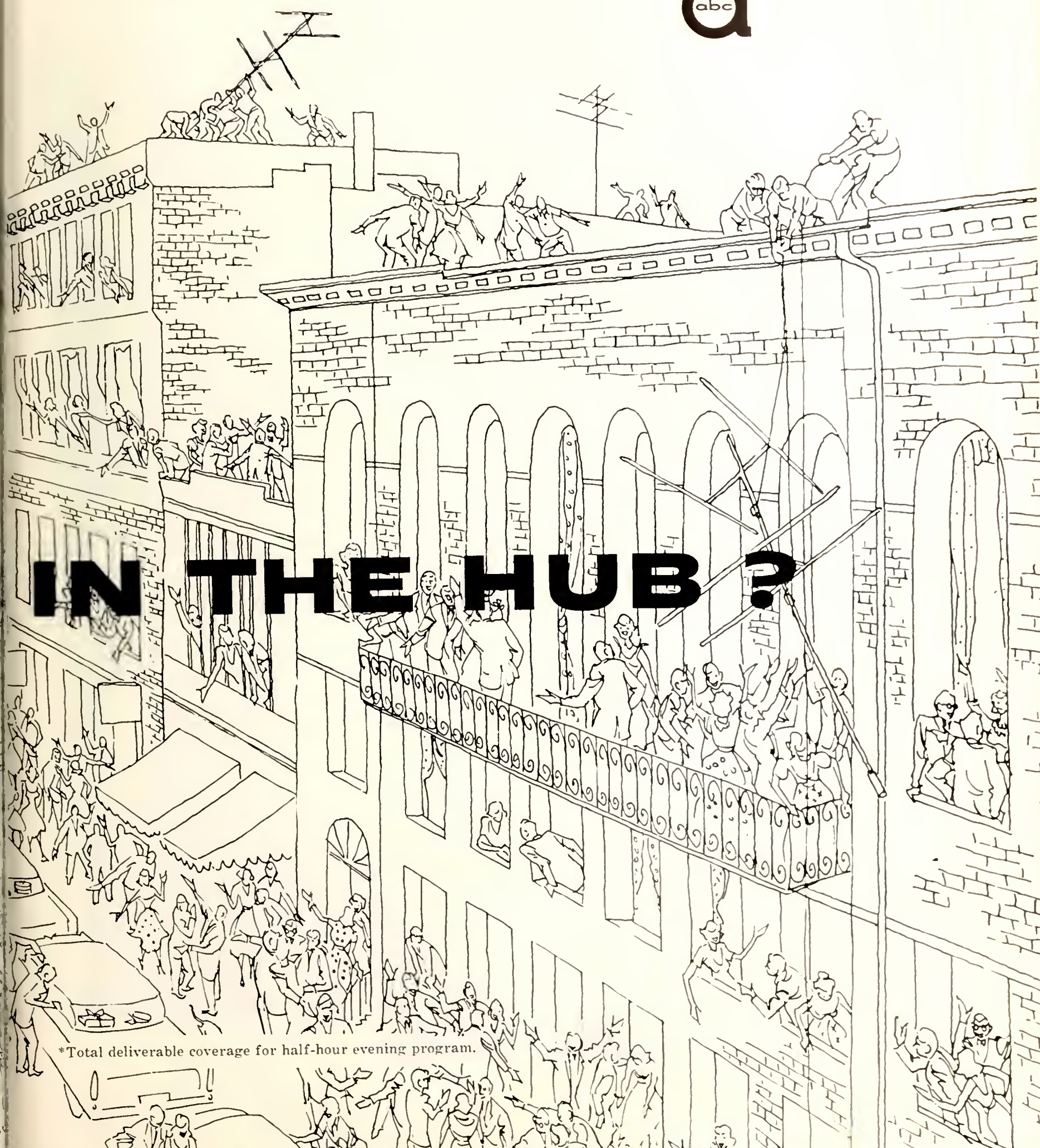
ABC-TV has added a *live*, full-time affiliate in Boston—WHDH-TV (Channel 5)! Now *all* Boston can see *all* ABC-TV shows, as scheduled and programmed. And ABC-TV coverage of U.S. TV homes takes another jump—right up to 94.2%\*.

Already this year, ABC-TV has added live, competitive affiliates in San Antonio, Tucson, St. Louis, Miami, Norfolk, Peoria, Omaha, Ft. Wayne, Indianapolis and Youngstown. Now WHDH-TV in Boston (the nation's sixth market) raises ABC-TV's live coverage to 82.3% of all U.S. TV homes. This season's further additions—Amarillo and Chattanooga—will push that figure to a whacking 83.1%.

That's the kind of news that sets a whole town buzzing. And an avenue, too—Madison or Michigan!



# IN THE HUB?



\*Total deliverable coverage for half-hour evening program.





## KONO ratings are sky-high in San Antonio

Although the Sputnik can  
go kaputnik the satellitic rating  
of KONO will continue to soar  
in the South Texas market.

Because the meteoric rise  
in KONO's audience is  
constantly powered by fast  
thinking and lively action . . .

a powerful force that has made  
a month-old rating service as out-  
of-date as Kittyhawk.

Hitch YOUR sales wagon to  
a star . . . to the NEW KONO.

Get facts — CURRENT facts  
from your

H-R Representative  
or Clarke Brown man

860 kc 5000 watts

# KONO

SAN ANTONIO

Radio

### How stations pick agencies

Bless Bernard Burt and the Benjamin Katz crew for suggesting an examination of a station's selection of an agency (in the 2 November letters column). For more than a dozen years, we have successfully handled a number of media accounts.\* Although I've heard the "prejudice other agencies" fear expressed by some station men, I think you'll find problems on the agency side as well. How many agencies have run into this one?:

"Your station handles Station X in a multi-station market. Because of superior avails, coverage, ratings, adjacencies and other logical considerations, you place a spot schedule on Station X. Moments later, the boys from competing stations, Y and Z, are busy convincing themselves (and their boss-men) that they didn't have a chance since THAT agency *must* have a feelthy reciprocal deal with THAT station!"

Questionable ethics, you say? You betcha—and from some agencies, too. How many stations are pitched agency services on the basis of: "We'll guarantee to place umpty-thousand bucks business with you in the coming year if you'll let us handle your . . . !"

Granted, these situations are occasional, but let's hope that someday we can *all* settle down to business as adults.

Tomorrow, maybe, huh?

Michael J. Silver,  
radio-tv director,  
J. T. Howard Advertising Agency,  
Raleigh, N. C.

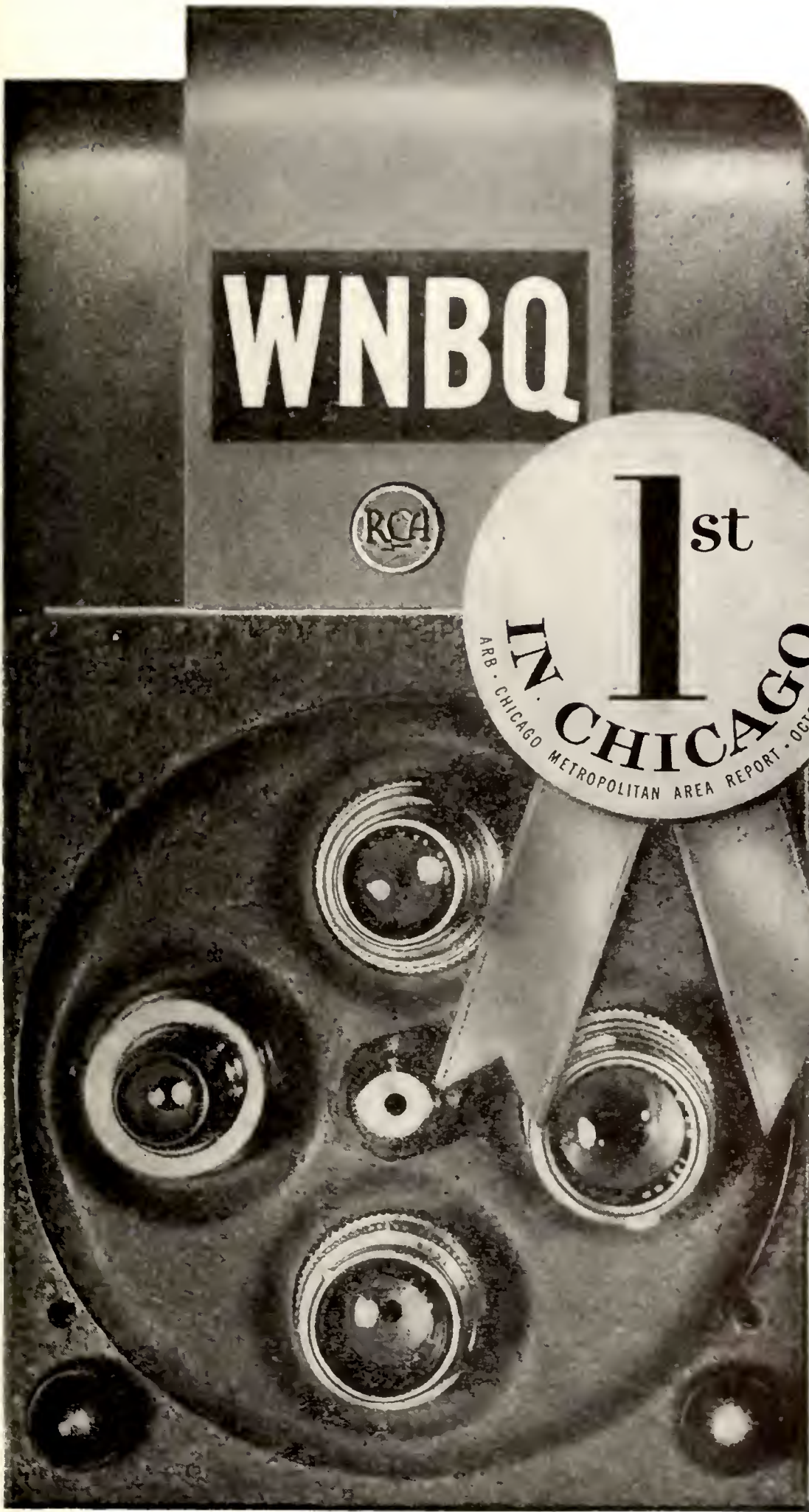
\*Our entry for WNCT, Greenville, North Carolina, won an award (of which we're quite proud) in the SPONSOR Trade Ad Competition.

### Search for the clincher

Imagine being so determined to subscribe to SPONSOR, you have to read an entire ad . . . and then, when that failed, reading through the small print of the masthead, just to find out where to send the money.

That's me. I spent a good five minutes (two anyway) reading your page ad for subscriptions in the October 5th  
(Please turn to page 32)





**WNBQ**



**1<sup>st</sup>**  
**IN CHICAGO**  
ARB - CHICAGO METROPOLITAN AREA REPORT - OCTOBER, 1957

WNBQ has a greater share of sets-in-use — for the average week, from sign-on to sign-off, Sunday through Saturday—than any other television station in Chicago!

While the shares of the other three stations have declined, WNBQ has enjoyed a remarkable *55% increase in just one month!* You should be enjoying it, too.

**WNBQ-5**

NBC IN CHICAGO

SOLD BY  SPOT SALES





on tv at last!...39 all new half-hour mystery dramas on film

# MICKEY SPILLANE'S

## MIKE HAMMER

STARRING

# DARREN MCGAVIN

immediately available only to regional and local advertisers





# FAST AND TOUGH!

America's fastest selling  
mystery writer comes to television!

And 50 million avid Mickey Spillane fans are standing by for *action!* Here's easily the biggest advance audience ever tapped by a new television series — and it's being offered *only* to regional and local advertisers. Take your cue from two-fisted Mike Hammer, America's all-time detective idol:

*Move fast... be tough... get 1958's great new thriller for your markets today!*



...in Signet editions alone! One title — "I, The Jury" — had the largest pre-publication print order in publishing history (4,500,000).

**hurry! pre-sold in most major markets**

*Write, wire, phone your MCA TV film representative*

# mca tv

*Film Syndication*

598 Madison Avenue  
New York 22, N. Y. (Plaza 9-7500)

*and principal cities everywhere*





Folks  
are  
drawn  
to

**WWDC** Radio

1st in Washington, D. C. nine straight months\*  
—in share of total weekly audience, 6 A. M. to midnight

\*Pulse, January thru September REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



In each market...  
for every budget...  
the **No.1 BUY**

**The ELLIOT STATIONS**

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE** **WICE** - Providence, R. I.

National Representatives The John E. Pearson Co.

#### 49th & MADISON

(Continued from page 28)

issue of SPONSOR. I was sold. I was ready. Man, I was eager for that final bit of clincher information . . . the *where*.

But this ad . . . "To those who live on air" (could be you meant in the air) . . . just said, "Order your home subscription today." Good thing I'm such a clever fellow (I caught on about the hidden address in your masthead) . . . or, I still wouldn't know where to get in touch with you.

John I. Leopold,  
copy department,  
Benton & Bowles, New York

• For anyone with a similar problem, the address is 40 E. 49th St., New York 17, N. Y. This department will welcome letters from new subscribers like John Leopold (who have been joining SPONSOR's ranks by the dozens every day since announcement of the new \$3 subscription rate). We'd like to know how well we live up to our own copy—or how far short we fail. Or perhaps you've got something you feel needs saying. This is your forum.

#### Award creates sales

Quite a coincidence that your October issue should have an article along the same lines of the thing that happened here in Trenton (on the winners in RAB's selection of the top radio commercials).

Here, WTTM announcers asked the *listening audience* what commercials they preferred . . . the listeners responded, and one of the top commercials was for our client, Solfo Paint Manufacturing Co. The client gained quite a few *new dealers* who called up the sales manager saying that they had heard the spots and wanted to become affiliated with an organization who could produce such attention-compelling announcements.

David R. Eldridge,  
vice president  
Eldridge, Inc.  
Advertising Agency,  
Trenton, N. J.

#### WSBA-TV item in error

We regret that the information in a recent issue of SPONSOR concerning WSBA-TV and Headley-Reed is incorrect. Headley-Reed handles WSBA Radio only. WSBA-TV has appointed Jack Masla and Company, Inc., 551 Fifth Avenue, New York City, as its new national sales representative, effective 1 October 1957.

Stephen B. Fayer  
promotion dir., WSBA-TV, York, Pa.



# MOST DYNAMIC SALESMAN

in Denver TV!

Sponsors and agencies agree that effervescent Dick Lewis gets more mileage out of a sales message than any TV personality in Denver.

Lewis demonstrates with showmanship, sells with authority, rings up sales next day for dozens of local and national accounts.

For new products that want an extra "dynamic" introduction...or established products needing a needle for sales—Lewis is one personality you should include in all Denver late evening schedules.

Try this boy, once!  
Results will prove the rest!



CBS In DENVER

# KLZ

TELEVISION

Channel



*Represented by the KATZ Agency.*

# Know Charlotte by the company it keeps

Postal Receipts,\* indicating business "velocity," prove Charlotte travels with or surpasses such "First Fifty" cities† as: New Haven, Phoenix, and Springfield. Charlotte's first fifty velocity is best harnessed by WBT Radio, the station that is 711% ahead (NCS #2) of its nearest Charlotte competitor in total audience.

†Standard Metropolitan Area Population

Postal Receipts, \*U.S. Post Office Department 1955

*Springfield \$3,424,003 • Charlotte \$4,679,765 • New Haven \$4,918,787 • Phoenix \$4,188,451*

Represented Nationally by CBS Radio Spot Sales



JEFFERSON STANDARD  
BROADCASTING COMPANY

MAIL





**FROM** *sellers' market with waiting list for top night availabilities . . .*

**TO** *greater choice of buys throughout day and night, less concentration on prime time*

**FROM** *era when most sought franchise in choice time with long-term, 52-week tv contracts . . .*

**TO** *more use of flexible campaigns designed to solve specific local marketing problems*

**FROM** *time when you fought for few high-rated network tv show adjacencies . . .*

**TO** *spreading of money aimed at best average cumulative ratings*

## SPOT TV'S OWN MARKETING REVOLUTION

It's a different medium today, partially because network tv's structure has changed. After a hesitant fall, some admen predict: a new leap forward for spot television in 1958

**S**pot tv has continued growing through 1957 (see latest TvB figures page 48); but its growth has been radically different from previous years. In its own way, the medium has undergone a major marketing revolution.

1. Its rate of growth, slower than in previous years, reflects the maturing of the medium.

2. Budgets in many cases are spread more evenly between network affiliates and independent stations.

3. The medium is undergoing a transition from total sellers' market

to what is becoming a buyers' market.

Not only have its characteristics changed, but the jobs assigned to it in the future are also likely to differ from previous years. In the approaching year of harder sell, more and more top agency media and marketing men see spot television as a basic medium that will solve various marketing problems in a strongly competitive era.

"Clients are putting increased stress on individual market approaches," says Arthur Porter, JWT media v.p.

His words, echoed on the strategy

level by many other top media executives, reflect a confidence in spot tv's 1958 growth. The forecast by many: Spot tv will be used increasingly for its adaptability to changing marketing needs and conditions.

These are the major characteristics of spot tv buying this fall as seen among a cross-section of spot tv clients and agencies heavy in the medium:

• *It's far easier to scout out availabilities in almost every type of time period. Even prime evening time has loosened up somewhat in major mar-*

## Prime evening time is more obtainable now as some clients spread budgets into early and late-evening minutes

kets as well as smaller ones.

• *Buying started much later than usual this fall*, and new buying strategies are still shaping. Reasons for the late fall varied, but among those most frequently mentioned were: (1) holding off to see how network programming would do; (2) delays in budget appropriations; (3) uncertainty about competitive situations in important markets.

• *Emphasis in buying effective schedules has changed* to cumulative rating points rather than selection of a few choice adjacencies. "There are still half a dozen network shows I can count on to deliver solid ratings," one Ted Bates media executive told SPONSOR. "But on the whole, I prefer to spread the money around prime evening hours and aim for a stable average. The network programming picture is too fluid for a buyer to try latching on to one or two major hits for a season."

• *Money is being spread* more widely through various time periods. The

10:30 p.m. to midnight period, for instance, has become one of the most popular buys among such giant leaders in setting media patterns as P&G (for its mixed adult-appeal products).

Some of the softening in Class "AA" prime evening time may be due to increased client interest in early evening, and late evening.

• *Minute announcements are strongly favored* by the majority of clients this fall. As sets-in-use in some of the non-network programmed time periods have risen, many clients and their buyers have felt that the lower rates during those times more than off-set the smaller audience.

"There used to be a rule of thumb that the time for minutes was only half as good as the time available for 20's," comments veteran Compton timebuyer Bob Liddel. "But this is no longer true. Because of features and also good syndicated product, ratings have evened up and minutes have become a very attractive buy for most clients."

• *The 52-week contract in spot tv*

is no longer basic for all big clients. Even in instances where the business was originally placed on a 52-week basis, some clients have taken advantage of cancellation clauses and began an "in-and-out" pattern of spot advertising.

This, however, has not necessarily meant a reduction in the amount of money going into spot tv. Rather, many clients tend to move in for shorter and higher-frequency campaigns.

"In that way we can capitalize on top discounts," says a K&E media executive. "Station discounts tend to go to the fellow who uses the most in the shortest time span."

There are still many 52-week advertisers like Bulova, Brown & Williamson, P&G, Clairol, and such other long-term clients as Pepsodent (in some markets) and Kleenex; but the over-all trend is toward shorter buys.

• *The trade between Instant Maxwell House and Bristol-Myers* is still in effect, but has not yet found any imitators. This deal, set up during the summer, provides that Bristol-Myers can pick up Instant Maxwell House schedules, contracted for by the coffee client on a 52-week basis, and use them for its own six- or eight-week flurries.

## How 1957 spot tv spending breaks down by time of day and type of buy

TIME OF DAY	1ST QUARTER (ADD 000)		2ND QUARTER (ADD 000)		3RD QUARTER (ADD 000)	
	Amount	%	Amount	%	Amount	%
Day	\$38,074	32.5%	\$40,031	33.7%	\$26,360	28.3%
Night	68,137	58.3	67,197	56.5	57,290	61.5
Late night	10,724	9.2	11,642	9.8	9,444	10.2
<b>Total</b>	<b>\$116,935</b>	<b>100.0%</b>	<b>\$118,870</b>	<b>100.0%</b>	<b>\$93,094</b>	<b>100.0%</b>
TYPE OF BUY	1ST QUARTER (ADD 000)		2ND QUARTER (ADD 000)		3RD QUARTER (ADD 000)	
	Amount	%	Amount	%	Amount	%
Announcements	51,460	44	53,344	44.9	\$41,891	45.0%
ID's	13,428	11.5	12,297	10.3	9,602	10.3
Participations	28,792	24.6	30,401	25.6	21,371	23.0
Programs	23,255	19.9	22,828	19.2	20,230	21.7
<b>Total</b>	<b>\$116,935</b>	<b>100.0%</b>	<b>\$118,870</b>	<b>100.0%</b>	<b>\$93,094</b>	<b>100.0%</b>

Source: TVB reports based on N. C. Rorabaugh data, 1957



• *I.D.'s have been declining slowly, but steadily in popularity.* Part of the reason, according to buyers, is the fact that 20's even in prime time are easier to come by now and that I.D.'s always tended to present a copy problem.

There are notable exceptions, of course. Pepsodent is carrying out an I.D. test campaign right now in several West Coast markets. The toothpaste, which feels it established its identity and "I wonder where the yellow went" copy theme with spot radio and other media, is now testing saturation spot tv. They're using up to 200 I.D.'s a week per market, according to station representatives.

• *There's much more wheeling and dealing, or "comparison shopping,"* as one buyer terms it. "It isn't that reps come in with offers of off-rate card deals," she told SPONSOR. "It's more this pattern: They ask how much you can spend in their market and then come back with some package. When you say, 'Is that the best you can do?', they'll generally match or beat what their competitors are offering."

Buyers at major agencies are particularly unhappy about this new bargaining pattern. It makes it tough to compare value bought in one mar-

ket with value bought in another, they say, not to mention the constant worry as to whether their competitor swung a better deal.

"On the working level, the buying level, this trend may develop hostility toward the medium," the buyer for a major account at one of the top four agencies told SPONSOR. "It means that we have to spend more and unnecessary time bargaining back and forth while setting up a campaign. Spot has always been costly for an agency to handle. Any increase in the time it takes us just makes it that much less desirable from the agency's viewpoint."

• *But media directors at major agencies foresee a substantial increase in spot tv spending throughout 1958.* As forecasts of harder business times come in, top media and marketing executives both see stepped-up client interest in spot tv.

"We're already using more spot tv this fall and we expect 1958 to be big," says J. Walter Thompson media v.p. Arthur Porter. "There's far deeper interest in individual market penetration than ever before. More clients see the importance of stressing individual markets."

Special price promotions are among new reasons cited for increased spot

**SEE WHAT TOP 100 CLIENTS  
SPENT ON SPOT TV IN  
3rd QUARTER, PAGE 48**

tv business during the course of 1958.

• *The average weekly frequency continues to rise, but estimates of the rate of increase vary.*

"If you buy a *Sullivan, Como* or *Playhouse 90* adjacency, you still don't have to buy big frequency," says B&B's Grace Porterfield, buyer for Instant Maxwell House. "Ratings are high enough so you don't need more frequency for the same impact."

The majority of buyers see a pattern of higher-frequency buying. "It's slightly higher than last year, but twice as high as two years ago," says Cunningham & Walsh's Jerry Sprague. "Ten or more per week is pretty standard these days."

Frequency varies substantially according to the length announcements bought. For instance, clients using I.D.'s, tend to put great weight behind them. "We used up to 200 I.D.'s within three weeks for Lionel," says Grey Advertising's Joan Stark. "With 20's, we'd figure 25 a week was a heavy  
(Please turn to page 60)

**These account types bought more spot tv**

	(3RD QUARTER) 1956	(3RD QUARTER) 1957	% INCREASE
Household cleaners	\$592,000	\$ 1,099,000	85.6%
Cosmetics, toiletries	\$8,950,000	\$13,367,000	62 %
Automotive	\$1,827,000	\$ 2,501,000	36.9%
Gasoline, lubricants	\$3,908,000	\$ 5,070,000	29.7%
Beer, wine	\$8,463,000	\$10,211,000	20.6%

**Key charts,** from TvB's third-quarter report, show where spot tv had its biggest gains, in terms of individual client spending, and activity in five product categories. Third quarter totals are below first and second quarters 1957, but ahead of same period 1956.

**Clients who showed big increase**

	3RD QUARTER 1956	3RD QUARTER 1957
Texas Co.		\$297,800
Continental Baking Co.	\$1,387,500	\$2,439,600
Miles Laboratories	\$1,103,000	\$1,617,000
Adell Chemical	\$ 269,600	\$1,076,800
General Mills	\$ 73,300	\$ 249,000
Bristol-Myers Co.	\$ 94,600	\$ 941,300
Ford Motor Co.	\$ 406,200	\$ 853,100
Gillette Co.	\$ 356,200	\$ 762,600

# WHAT THE SPACE AGE MEANS

1. **COMMERCIALS:** Some admen have already tied in commercials with interplanetary themes; a lot more will when U. S. sends up its own Sputnik.
2. **PROGRAMING:** Science fiction shows may become a big tv trend next season, but since fantasy has now become fact, they should be more adult

**H**ow much impact will Sputniks I and II have on the air media? Will there be more science and science-fiction shows? Will man's conquest of space furnish commercial copywriters with a whole new set of themes?

This week SPONSOR sought the answers.

Said Rod Erickson, tv/radio vice president at Young & Rubicam, "As a program category, science-fiction will be a trend next year. Whether it will be a successful trend remains to be seen. Success will depend on whether we can find more adult-type shows."

As Erickson sums it up: "Until now, science-fiction on tv has been slanted either at a highly imaginative, intel-

lectual adult audience (usually male) or at children. It had the class appeal of fantasy. But now that fantasy has become fact, science-fiction is a mass subject, and will have to be tailored for mass appeal."

Erickson's views are borne out by (1) other programing-advertising executives and by (2) specialists in the field of science-fiction, SPONSOR found. The editors of the top science-fiction magazines and books told SPONSOR they have already felt Sputnik's influence in newsstand and bookstore sales. For them, the boom is here and they see no season why it should not spread both to tv/radio programing *and* advertising. Ad copy right now points to this.

"However, I don't foresee any real stampede among advertisers to sponsor S-F tv shows until the U.S. does something as tangible as Sputnik," comments Donald A. Wollheim, editor of Ace Books and compiler of about 50 S-F anthologies. "Right now the Russian triumph is a rather embarrassing subject, and some clients may hesitate building advertising on it."

A number of advertisers have already tied tv commercials to the space theme. Some of them appear to have anticipated events. By late September, Prestone (Wm. Esty Co.) was ready with a series of space and Martian commercials made in Holland by Joop Geesink, and these are now on the air.

## ADULT S-F ATTRACTS HIGH LEVEL AUDIENCE

**Astounding Science Fiction**, Street & Smith's veteran magazine in the field, has just conducted a survey of its readership. Some of the results are revealed for the first time in the chart at right. They show a well-educated, high-income, predominantly male audience with a median age of 30. However, it must be remembered that this audience applies only to *A S F*, a magazine that is neither lurid nor juvenile, as are some S-F books. It carries one factual science article by some authority each month and its fiction is adult. It is edited by M.I.T. physics major John Campbell; readers have come to expect no inaccuracies.



### AGE

Median age 30 years

17 years old	6.9%
18-20 years	7.0%
21-25 years	16.8%
26-30 years	20.1%
31-35 years	19.2%
36-40 years	12.7%
41-45 years	7.2%
46-49 years	3.6%
50 years and older	6.5%

### ECONOMIC STATUS

Median annual income of A S-F readers	\$6,677*
\$10,000 per year and over	21.8%
\$15,000 per year and over	7.4%
*Current national median avg. \$4,700	

### CHARACTERISTICS

Over 50% of readers are technologically employed (from aviation to atomics). Less than 10% of readership are women. *A S F* is considered a male book. 74.9% of *A S F* readers had college.



# TO SPONSORS



**Commercial:** Prestone (Wm. Esty Co.) is using this space commercial right now on tv

The U. S. Air Force (via Erwin Wasey, Ruthrauff & Ryan) developed a space theme for both radio and tv commercials back in June. Storyboards for these tv commercials are now completed. They will include animation and live-action and tie to the slogan—"The Age of Space is here and the future belongs to the airmen."

Rouson Corp. (Norman, Craig & Kummel) went on the air recently with a tv commercial showing their new Vara-flame lighter against a background of radio beeps, rocket ships and animated spacemen.

There are others and there will be more taking up space themes in commercials, though probably not with quite the gusto as they would have had we been first with Sputnik. The real boom in copy tie-ins and programing seems destined to come when the U. S. gains space supremacy.

When we do catch up, and space themes gain a still higher plateau in viewing popularity, here is another bit of advice to sponsors and programers of such tv fare from Walter McBride, advertising manager of *Astounding Science Fiction*: "Stay away from the Buck Rogers type stuff (death rays, grotesque characters, etc.) if you want an adult audience. That is strictly juvenile, and adults in the new Space Age won't tune in a second time. If you want to reach serious minded, imaginative, grown-up audiences, then use serious-minded themes. Serious S-F need not be dull."

That this advice is sound is indicated by the success of *A S F* itself. It has prospered for 27 years, today at-

tracts an audience high in economic and educational characteristics (see chart). It is neither lurid nor childish, but achieves excitement along with technological accuracy. Each issue carries one straight science article by a noted author. In a survey two years ago by Random House Publishers, *A S F* ranked third of all periodicals in vocabulary range, next to *N. Y. Sunday Times* and *The New Yorker*.

Meanwhile, what is happening right now that indicates the start of a trend in science programing and advertising tie-ins?

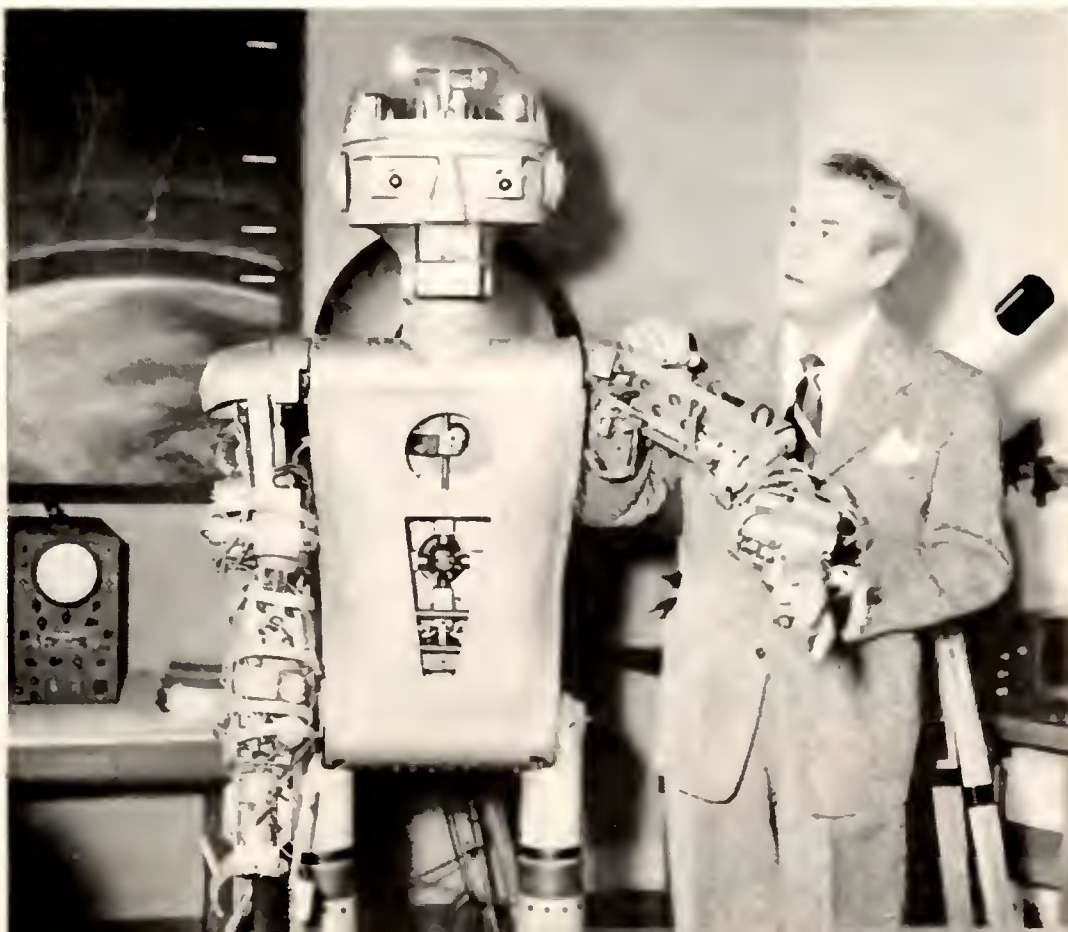
- NBC TV now has, at the drawing-board stage, a factual documentary

type of show called *Space*. Treatment may be similar to *Wide Wide World*, only this will be "out of this world."

- CBS TV introduces on 1 December, *Conquest*, sponsored by Monsanto Chemical (Gardner Advertising) and will include in its premiere an interview with three leading U. S. scientists on the implications of Sputnik.

- NBC TV shortly will air a Saturday morning juvenile cartoon series titled *Ruff & Ready* by Fred Hanna and Joe Barbera (creators of *Tom & Jerry* cartoons) and produced by Screen Gems. The first 13 in the series are on the adventures in space of  
(Article continues next page)

**Programing:** Ziv reports big new interest in *Science Fiction Theatre* since Sputnik





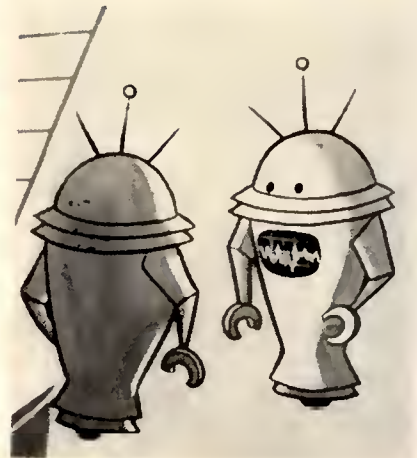
There'll be more shows like these . . . How many, nobody knows

Official's strip, Rocky Jones



AAP feature, Red Planet Mars

NBC TV's Ruff & Ready by SG



Guild Film's Here Comes Tobor

### Some admen feel Sputnik may change science-fiction from a class subject to a mass subject

a dog named Ready and a cat named Ruff. Ruff, the cat, whirling about in a flying saucer, may at least give us the satisfaction of getting up a "Catnik."

• Ziv reports many inquiries from prospective sponsors about its *Science Fiction Theatre* since the Sputnik launching. Stations now programming it have been quick to capitalize on its timeliness. WRCV-TV, Philadelphia, made the week of 28 October a "special Sputnik Week." WOR-TV, New York, which has been stock-piling both S-F strips and feature films, recently ran a special campaign. At present, *Science Fiction Theatre* is in about 160 markets. It was launched in 1955 with Emerson Drug buying a multi-market spread. Today, its sponsors include Sealy Mattress, American Safety Razor, Standard Oil of California, Olympia Brewing, Conoco and others. Among the rating successes it has scored are these from May ARB: El Paso, 34.6; Cleveland, 20.9; Jacksonville, 41.2; Miami, 30.9; New Orleans, 39.0; Portland, Ore., 40.0; Oklahoma City, 23.6. *SFT* also is an international favorite, being telecast in Australia, Japan, England, W. Germany and many Latin American countries.

• Associated Artists Productions is revitalizing *Johnny Jupiter* to meet the space theme revival. This show, com-

binning satire, situation comedy, puppetry and S-F appeal, has been widely used by M & M Candies in about 85 markets. At the same time, AAP has dusted off its Gold Mine Library of feature films on S-F themes—*Red Planet Mars*, *The Man from Planet X* and *Devil Girl from Mars*.

• Official Films reports a sales spurt for its *Rocky Jones*, *Space Ranger*. Since Sputnik went up, sales have been added in the following markets: Milwaukee; Fort Smith, Arkansas; Grand Rapids; Lubbock, Texas; Sacramento; Colorado Springs (hq. of Strategic Air Command), and Las Vegas (site of U. S. atom bomb test range). *Rocky Jones*, a pioneer in tv S-F, dating back to 1952, is now in about 138 markets.

• Guild Films has stepped up its sales drive on *Flash Gordon* (now in about 84 markets) and *Junior Science* (in 54 markets). The former, based on the interplanetary adventures of that now famous comic strip spaceman, has been attracting such sponsors as Best Foods, Hires Root Beer, Coca-Cola, Dr. Pepper. The latter, narrated by the former science editor of *Time* and *Science Illustrated* and a pioneer in the field of atomic research, is an educational series on all kinds of science made highly palatable by demonstration of "magic" tricks based on scientific principles. Both of these

shows were acquired about a year and a half ago by Guild from Matty Fox. At the same time, Guild is now renewing sales efforts for *Here Comes Tobor*, a program based on a mechanical man with extrasensory perception. The pilot was produced early in 1956 at a cost said to be \$50,000. Now Guild hopes to get the robot clicking, since it has worked out a 39-episode budget within the range of national sponsorship.

• Hollywood Tv Service has available 12 half-hour strips titled *Commander Cody* about a mad tyrant who tries to dominate the universe from other planets.

• Flamingo Films now has *Top Secret*, a quarter-hour, 26-episode S-F adventure strip in about 30 markets.

• Cambridge Productions, Miami, has now completed two of a planned 26 half-hour shows on interplanetary adventure titled *To The Stars*.

Radio, whose one-time *Buck Rogers* serial might be said to have started the whole air media S-F trend, is no longer space-minded. About all left there now is NBC's popular *X Minus One* which has been on the full network almost continually since April 1955. It is produced by William Welsh, has a high adult appeal and attracts such participating sponsors as Grove Laboratories.

What other barometers will clients turn to before they set off in outer space sponsorships? Certainly a major indicator of a new entertainment trend is Hollywood. Here is what ma-



for studios are doing:

- Since Sputnik, Warner Bros. has re-issued *Satellite in The Sky*, and Paramount its *Conquest of Space*. MGM will no doubt follow suit with 1956 film, *Forbidden Planet*. In Cleveland, Allied Artists is testing a S-F double feature—its new *World Without End* and the re-issue of the Monogram oldie, *Flight to Mars*. At the same time, MGM is ready to release its new sequel to *Forbidden Planet*—*The Invisible Boy*.

How did S-F pictures fare at box offices before the Age of Space became reality? Here are *Variety's* estimated grosses for several such pictures in 1956: Warner Bros.' *Toward The Unknown*, \$2.2 million; MGM's *Forbidden Planet*, \$1.6 million; Universal's *Earth Vs. Saucers*, \$1.25 million; 20th's *On The Threshold of Space*, \$1.15 million. Science fiction has been a consistent money-maker for Hollywood since they are often fairly low-budget pictures.

Sales of science fiction books and magazines will also be important trends for the prospective air media sponsor to watch. S-F literature had a boom after the atom bomb which reached its peak in the early 1950s. This boom collapsed about two years ago; many of the new magazines that saturated the market faded out. But the atom bomb was quite a different thing from the actual conquest of space. S-F editors now look for a sustained, and higher plateau for interplanetary literature. Ace Books, for example, has been publishing six paperbacks a month—a Western, a mystery, three comprising modern novels and how-to's, and one S-F. Since Sputnik, SPONSOR learned, S-F has outstripped all the others in sales.

In tv itself, the sponsor might take a look at some ratings scored by S-F feature films, of which not too many have yet been aired. Here, for example, is how three post-war Lippert (TelePictures) films fared on WCBS-TV, New York:

- *Lost Continent*, aired 5 December 1953, received an ARB of 17, a rating that stood as a WCBS-TV all-time Saturday night high in the late time slot until April 1956.

- *Rocketship X.M.*, telecast in the clean-up spot on a Friday night in August 1953, received an ARB 13.8.

- *Monster from The Ocean Floor* had a 9.8 ARB rating in the same late night slot on 2 May 1956. ■

## NIGHTVIEWING UP OVER 1956

Tv critics notwithstanding, nighttime viewing during the first week of October is up over last year, according to ARB figures. This rise in viewing took place during every evening hour from 6:00 through midnight (see the "Total U.S." column). Of the 10 daytime hours measured six were up and four were down during the week. The ARB data in the chart below also shows hourly viewing figures by time zone on a local time basis. Mountain time figures are not shown separately.

Average tv sets in use by time zones, Oct. 1957  
Monday-Friday daytime

Local Zone Time	Eastern		Central		Pacific		Total U.S.	
	1957	1956	1957	1956	1957	1956	1957	1956
7 AM			3.5	3.5	0.5	0.3		
8	14.3	12.4	12.7	15.8	3.7	5.5	8.5	7.5
9	12.1	11.3	15.9	13.9	12.8	12.1	10.5	11.3
10	12.9	13.0	17.3	12.8	19.4	22.7	12.0	11.6
11	13.8	11.9	16.4	15.0	22.0	26.3	13.5	11.3
12 Noon	17.3	18.9	23.6	21.4	19.0	19.7	16.1	16.6
1 PM	21.0	22.8	26.5	27.7	16.9	15.8	21.5	22.3
2	21.1	21.0	22.4	20.3	9.0	7.8	22.9	25.6
3	19.7	18.8	24.5	16.3	19.3	15.5	20.4	19.4
4	18.2	15.6	14.5	13.4	22.1	18.3	20.1	15.8
5	20.9	20.2	27.1	27.6	24.6	23.0	17.1	16.1

Saturday thru Friday evening

6 PM	28.8	21.9	30.4	27.9	27.3	28.9	23.4	21.1
7	45.0	38.8	51.7	47.3	46.6	46.9	35.7	31.4
8	63.2	60.7	61.4	60.9	58.2	59.6	52.7	49.9
9	65.5	61.4	60.2	61.1	66.6	68.7	59.0	56.9
10	55.5	53.3	47.2	47.0	60.5	62.2	56.1	55.3
11	27.4	21.7	23.9	22.0	34.5	41.7	39.0	37.1
12	12.8	10.0	8.8	6.6	12.5	11.9	24.6	22.2



# SPOT RADIO'S PIONEER DAYS

First session of RTES Timebuying and Selling Seminar tells how spot started.

1929 was the year, electrical transcriptions were the keys. Then airtime selling had to grow from a disorganized, four-sided effort to today's system



Sam Digges, committee chairman

## Seminar Committee

Sam Cook Digges, chairman, WCBS-TV  
 Mary L. McKenna, honorary chairman, WNEW  
 Peter M. Bardach, Foote, Cone & Belding  
 George E. Blechta, A. C. Nielsen Co.  
 Clifford Botway, Dancer-Fitzgerald-Sample, Inc.  
 Vera Brennan, SSCB  
 Thomas Buchanan, Everett-McKinney, Inc.  
 Roger Bumstead, MacManus, John and Adams, Inc.  
 Robert Collins, The Pulse, Inc.  
 Gordon Gray, WOR-TV  
 Jack L. Gross, ARB  
 George Polk, BBDO  
 Philip Richtscheidt, George P. Hollingbery Co.  
 Albert B. Shepard, Select Station Representatives  
 Frank Silvernail, BBDO  
 Austen G. Smithers, John Blair & Co.  
 Irwin Spiegel, WMGM  
 Peggy Stone, Radio-TV Representatives, Inc.

This week New York City's Radio and Television Executives Society launched the fourth in its series of Timebuying and Selling Seminars. The kickoff talk: a sum-up of spot's history designed to provide perspective on the industry's buying and selling practices.

On the page at right you'll find a complete list of topics to be covered at future seminars. It's offered with the suggestion you clip and save it for ready reference. The box (left) gives the names of those who worked to build this year's program.

Kick-off speaker was Lewis H. Avery, president of Avery-Knodel. Here in condensed form are his highlights of spot's history:

- The 1926 birth of electrical recording was the birth of spot advertising. The first e.t. of a 15-minute program was not made until 1929. "Then and only then did advertisers begin to explore the possible use of radio advertising on a spot basis."

(In 1930 75 commercially sponsored e.t. programs were broadcast.)

- Early-day selling of airtime: "Sales executives of stations had to canvass the prospects in a remote city without knowing in advance who were prospects and who were not. Also, advertising agencies or an advertiser interested in using spot in a distant city had to board a train for that market, interview the station execs individually and place his advertising on a personal basis."

- National Radio Advertising was organized as a forerunner to rep organizations, but "with few exceptions, NRA did business with *two or more*

radio stations in *each market*. That station got the program whose manager made the most convincing presentation to the NRA."

- The reps emerge: In early 1932, two organizations to serve as *exclusive* representatives of *non-competing* stations announced formation. The pioneers were: Free & Sleininger, later Free & Peters and now Peters, Griffin & Woodward; and Edward Petry & Co.

- In 1932-34 there were primarily four elements soliciting radio spot advertising for individual stations or groups of stations: (a) time brokers; (b) e.t. producers; (c) so-called "spot specialists"; (d) special station reps. "It was not uncommon for the e.t. producer to claim a commission from both the advertising agency and the station. Rarely claiming more than 15% from the agency, it was not uncommon for the e.t. producers to obtain a 20-50% commission from the radio station involved."

- "Order finally emerged from the chaos through the enterprising sales efforts of the pioneers and their successors in the field of radio station representation."

- The growth of spot radio advertising: 1935 — \$14,900,000; 1956 — \$158,900,000. "1935, so far as I know, is the first year for which reliable figures are available."

- This steady, though sometimes hectic growth of spot radio advertising laid the groundwork for: "the rapid development of tv advertising. Spot buying already was in successful operation when tv came on the scene—radio had absorbed the labor pains for all spot broadcast advertising." ▀



# SCHEDULE OF TIME BUYING & SELLING SEMINARS (clip & save)

Lunch meetings are held Tuesdays starting 12:15 at the Shelton Hotel, Lexington Ave. at 49th St. Seminars start 1 p.m., close at 2 p.m.

12 November 1957

## HISTORY OF SPOT RADIO & TV

*Speaker: Lewis H. Avery, president, Avery-Knodel, Inc.*

The evolution of time sales, with special emphasis on the relationship between seller and buyer—an historical review.

*Session Director, Sam Cook Digges, general manager, W CBS-TV, New York*

19 November 1957

## RATINGS

*Speaker: Ward Dorrell, vice president, John Blair & Co.*

A review of survey techniques—their significance and limitations.

*Session Director, George E. Blechta, vice president, A. C. Nielsen Co.*

26 November 1957

## HELPFUL HINTS ON BUYING

*Speaker: Robert A. Wulffhorst, assoc. media dir., D-F-S, Inc.*

Buying from A to Z. The necessary steps in getting schedules on the air—plus the necessary follow-through.

*Session Director, Jack L. Gross, Mgr. N. Y. Office, American Research Bureau*

3 December 1957

## COVERAGE

*Speaker: William B. Lodge, v.p. station relations and engineering, CBS TV*

Engineering approach, in layman's language. Factors in good coverage and those that pose problems. Factors used by networks in determining network rates of affiliates.

*Session Director, Sam Cook Digges, general manager, W CBS-TV, New York*

10 December 1957

## TO BE ANNOUNCED

*Session Director, Thomas Buchanan, account executive, Everett-McKinney, Inc.*

17 December 1957

## WHY CLIENTS SEEM PECULIAR

*Speaker: Brown Bolte, executive vice president, Benton & Bowles, Inc.*

Client relationships, sales problems, distribution problems, etc.—all the things that have a bearing on the advertising campaign.

*Session Director, Austen G. Smithers, account executive, John Blair & Co.*

7 January 1958

## INTANGIBLES OF BUYING TELEVISION AND RADIO

*Speaker: (To be announced)*

Buying futures. Off-beat buys. Imagination in buying.

*Session Director, Jack L. Gross, mgr. N. Y. Office, American Research Bureau*

14 January 1958

## THE GENERAL FOODS-BRISTOL-MYERS BUY

*Speaker: David P. Crane, vice president in charge of media, Benton & Bowles, Inc.*

Details of the move this summer by Benton & Bowles whereby certain weeks of the General Foods (Maxwell House) schedule were taken over by Bristol-Myers. Attitudes of stations, other agencies, other accounts. Evaluation.

*Session Director, Vera Brennan, timebuyer, SSCB*

21 January 1958

## "BARTER BUYS"

*Speakers: Matthew M. Fox, president, C & C Television Corp. and Frank M. Hendley, president, H R Representatives, Inc., president, Station Representatives Association*

The mechanics of the "Barter Buy." How successful is it in terms of acceptance by stations? How well does it work for the advertiser? The future of the "Barter Buy" (a debate).

*Session Director, Roger Bumstead*

28 January 1958

## LEVER BROS. LOOKS AT BROADCASTING

*Speaker: Sam Thorm, media director, Lever Bros.*

The type of broadcasting buys made . . . use of rating services . . . media evaluation, etc.

*Session Director, Albert B. Shepard, account executive, Select Station Representatives*

4 February 1958

## WHAT'S WITH RADIO?

*Speaker: (To be announced)*

Emergence of nighttime. Program structures. News. "Out-of-home" listening, etc.

*Session Director, Peggy Stone, president, Radio-TV Representatives, Inc.*

11 February 1958

## WHAT'S WITH TELEVISION?

*Speaker: Don Durgin, vice president of tv sales planning, ABC TV*

Daytime television. New programming trends. Network and spot, etc.

*Session Director, George E. Blechta, vice president, A. C. Nielsen Co.*

18 February 1958

## COMMERCIAL EDITING

*Speaker: Herbert A. Carlborg, director of editing, CBS TV*

Although the buyer or seller of time is not generally concerned with content, he is likely to be involved when a commercial is unacceptable. Procedures of editing.

*Session Director, Sam Cook Digges, general manager, W CBS-TV, New York*

25 February 1958

## ONE SHOTS—SATURATION FLIGHTS—CONSISTENT SCHEDULES

*Speaker: Robert L. Foreman, v.p. in charge of radio and tv Batten, Barton, Durstine & Osborn, Inc.*

An evaluation of three different advertising expenditures. Case histories.

*Session Director, Robert Collins, director of client relations, Pulse, Inc.*

4 March 1958

## HOW TO GET AHEAD BY TRYING

*Speaker: William P. Dollard, media buyer, Young & Rubicam, Inc.*

Relationships within the agency, with client, and with seller. Personal and personnel aspects of the business.

*Session Directors, Clifford Botway, associate media director, Danver-Fitzgerald-Sample, Inc.*

11 March 1958

## THE MIKE WALLACE INTERVIEW

*Speakers: Mike Wallace, moderator: George Polk, in charge of programing and planning, BBDO; Edward Petry, pres., Edu. Petry & Co., Inc.; James W. Seiler, dir., American Res. Bur.*

Panel on strength and weakness of three phases of the business, done Mike Wallace style

*Session Director, Sam Cook Digges, general manager, W CBS-TV, New York*



# BPA SURVEY: MERCHANDISING DEMANDS ON

**Tv radio promotion managers report high rate of gain in agency, client requests for assistance in merchandising. But they're more realistic!**



**Planning duo** for convention included Ellen Johansen, Westinghouse, sec.-treas. of BPA; Bruce Wallace, promotion director at WTMJ AM-TV, Milwaukee



**President** of BPA during its first launching year was David E. Partidge, advertising and sales promotion manager of Westinghouse Broadcasting

**A**dvertisers and agencies are making far more demands on tv and radio stations for merchandising assistance than they did last year: meanwhile station management seems to be aware of the need for intensified promotion.

These are two of the main conclusions of a survey conducted by SPONSOR at the second annual convention of the Broadcasters Promotion Assn. in Chicago 1 and 2 November (see SPONSOR 9 November). Some of the other conclusions given by the promotion managers queried: One of their biggest problems is having too many odd jobs lumped under the heading of promotion. Another: too much to do, too little assistance or budget.

More than half (30) of the people answering this question said they were adequately paid; 22 said they didn't earn enough. Biggest omission was in not having enough assistance in the

shop. Eight said they had enough, 48 said they didn't.

Full details of the SPONSOR survey are in the charts on the page at right.

Promotion men and women—and there are more women being hired as promotion executives—see the three major elements required for doing their jobs well as imagination, follow-through and brains. (That's the order of importance in which they ranked!)

Thus as business competition and therefore advertising competition intensifies, there's a new picture emerging of the station promotion executive. He or she has more savvy in advertising as well as station promotion and merchandising, more adept in making administrative and staff decisions, more persevering in following through on specifics of a broad promotional objective. They're fast-paced, too.



**Kick-off plans** for '58 were subject of this four-way conversation among (from l.) Howard W. Meagle, WWVA, Wheeling, W. Va.; Charles A. Wilson, WGN, Chicago; Montez Tjaden, KWTW, Oklahoma City; Sam Elber, WERE, Cleveland. Several station managers attended meet

**New directors** of BPA include (l. to r.) Robert Moran, mgr. and promotion mgr., WBEL, Beloit, Wis.; Kenneth McClure, WMBR-TV, Jacksonville; Ed Morrissey, KIMA and KIMA-TV, Yakima, Wash.; James Kiss, WPEN, Philadelphia; John Hurlbut, WFBM AM-TV, Indianapolis





# THE INCREASE

Some 350 station, agency, representative and allied company men and women attended BPA's two-day convention. Almost 200 of these were promotion directors at stations who went to compare notes off the record and to hearken to those put on the record by their colleagues.

One perennial bone being gnashed: merchandising and how much a station should give a client for free. More than nine in 10 promotion managers reported agencies are asking for more merchandising, and about seven in 10 said these requests are more "realistic" than in the past. Most of them want to have the agency and advertiser people deal with the promotion manager as an individual, tailoring queries to the nature and size of the station. And they want the plans to be practical rather than of a general nature. They want specifics. ▼



**New President** as BPA moves into its second year is Ell Henry, director of advertising and promotion for ABC's Central Div., who was convention chairman

## BPA members speak off the record on some basic issues

### CLIENTS

A. Are you getting more or fewer requests for merchandising assistance this year?

	Tv	Radio
More	36	42
Fewer	0	0
Same	0	4

B. Are agency requests more or less realistic than last year?

	Tv	Radio
More	26	24
Less	6	5
Same	4	4

C. What's the most important single improvement agencies can make in their dealings with you?

- 30 Deal with me as an individual, tailoring any requests to the nature of the operation and the size of the air schedule
- 24 Provide us with practical plans for promotion and/or merchandising rather than with generalities

### MANAGEMENT

A. Is station management more or less aware of the need for effective promotion this year?

	Tv	Radio
More	42	52
Less	0	0
Same	2	0

B. What's your biggest problem with management?

- 30 Too much to do, too little assistance or budget
- 28 Too many odd jobs—jumped under heading of promotion
- 0 They're not promotion-minded enough

C. In general, are radio and tv promotion people . . .

- Adequately paid 30 Underpaid 22
- Well paid 0
- Given adequate assistance 8
- Not enough 48 Plenty of help 0

### PROMOTION COLLEAGUES

A. Are today's broadcast promotion executives better trained or worse trained than those of the pre-television era?

Better trained — 46      Worse trained — 8

B. In what areas are broadcast promotion people least well grounded?

- 14 In knowledge of how to build a systematic, consistent promotion and/or advertising campaign
- 8 In creative skills and art judgment (writing, content and layout)
- 14 In administrative and executive skills
- 22 In knowledge of the facts a client or agency wants most in advertising presentations
- 22 In marketing background
- 2 In ballyhoo and exploitation

C. How would you rate the promotion people of our field versus those in the newspaper field?

On par 16 Sharper 38 Less sharp 6 Much less sharp 2

# SHOULD A \$70,000 SPENDER PUT IT ALL IN TELEVISION?

Amsco's sponge cloth didn't sell, in fact three supermarket chains threw it out. So the 89-year-old firm gave tv its entire budget. Now: (1) sales are up 425%, (2) distributors are offering the glad hand instead of the cold shoulder

**“W**hat can tv do for me, a little guy?”

Many ask, then answer: “Nothing—tv's out of my reach!” But witness the advertising dollar stretch tv gave the American Sponge and Chamois Co., a 99-employee firm which has just completed a year's tv participation in the New York market. The campaign, first full-fledged consumer advertising venture for the 89-year-old company, has done these jobs for Amsco:

- Reintroduced a product in the tough New York arena:

- Increased sales by 425% for the first half of 1957 as compared with the same period in 1956;

- Tallied 95% distribution today where its product formerly got the heave-ho from store managers;

- Created a consumer demand that can be met only by moving to larger quarters to effect increased production.

The product: A cellulose sponge

cloth for cleaning anything from dishes to automobiles. Imported from Sweden, the cloth is cut and packaged by Amsco. It is sold to the consumer in a wafer-thin rectangle measuring about 7" x 8".

Amsco and its agency, Curtis Advertising, faced three major roadblocks when advertising plans were under discussion in early 1956: (1) A minimal advertising budget (only about \$70,000 has been spent in tv); (2) the sponge cloth had been on the New York market since 1953 with poor response, causing a wariness among store managers; three large chains removed the product from their shelves; (3) the product lacked eye-appeal.

In view of the last two factors it's logical to ask why Amsco-Curtis executives elected to give the sponge cloth the big advertising push. They point to the cloth's sales records in Sweden as reason. In 1950 over 900,000 cloths were sold to Sweden's seven



million inhabitants; in 1954 this figure climbed to four million cloths sold to about seven-and-a-quarter million. Better than one cloth for every two people!

Amsco's selection of New York as an introductory market for the U. S. was based on the following factors, according to Jim Schatz, Amsco advertising manager.

The company's New York headquarters made close supervision of advertising operations possible.

A market potential of 14 million people within a 50-60 mile radius of the city.

High per capita income and stable employment in the area.

Amsco's broker, Adelman-Gavel, had top contacts with area chain buyers.

And, “if we could sell in the New York market we knew we could sell anywhere,” says Schatz.

“All media were considered carefully for this consumer campaign.”





**Moving display** piece helps sell Amsco sponge cloths in food, variety and department stores. Handiwork is discussed by (l. to r.) agencyman Larry Curtis, assistant Bill Gruen and American Sponge & Chamois' adman Jim Schatz



**Personalities** sold for Amsco. Above, WRCA-TV's Josie McCarthy with two buyers at the recent Supermarket Sundries Show held in New York's Coliseum. Below, Jinx Falkenberg airs pitch for the sponge cloth

says agencyman Larry Curtis, "but we decided on tv exclusively because the product needs demonstration for effective selling, and tv offered saturation impact."

"We decided to use spot on only one station," Curtis continues, "because of budget limitations. We felt our best success would lie in a saturation-type campaign over one important outlet, rather than in spreading ourselves thin." Curtis estimates the spot campaign has averaged 68¢-per-1,000. He figures the Amsco message has reached about two-and-a-half million tv homes per week, with 1.7 viewers per home.

**The campaign:** Amsco uses minutes, 20's and 10's in both daytime and night tv at an average frequency of 12 a week. The spots are split about 50% film and the remainder live participations on WRCA-TV's housewife shows during the day.

First phase of the campaign started

in September 1956 with a 14-plan—14 spots per week in daytime and late evening hours. This plan was selected because of the 50% discount benefits it offered Amsco. Adjacencies were secured for such shows as *Matinee Theater*, *Tennessee Ernie Ford* and *Queen for a Day*.

Identity of the product with well-known WRCA-TV personalities was accomplished via live participations on shows featuring Josie McCarthy, Richard Willis, Herb Sheldon and Tex and Jinx.

"We got top effectiveness out of these participations by giving the performers free reign with our product," says Curtis. "We encouraged them to invent uses for the sponge cloth, use their own selling ideas."

Examples of the outcome: Richard Willis talked to the housewives about cutting up the cloth and using it for cosmetic application, or for bathing

(Please turn to page 80)





# SPOT TV 3rd QUARTER SHOWS 13% GAIN

The medium is growing, but at slower rate than years past, TvB report confirms. Nine-month total is \$39 million ahead

Spot tv billings continue to grow but at a slower rate as the medium matures. And during the third quarter, new tv buying patterns began to emerge (see "Spot tv's own marketing revolution," page 35). Total billings for 325 stations reported are estimated at over \$93 million (based on N. C. Rorabaugh compilations). While growth is slower than in tv's infancy, the first nine months of 1957 are \$39 million ahead of the comparable period in 1956. TvB figures are based on complete 13 weeks, not sample week. ▀

Product category	Spending estimate 3rd quarter '56	Spending estimate 4th quarter '56	Spending estimate 1st quarter '57	Spending estimate 2nd quarter '57	Spending estimate 3rd quarter '57
Agriculture	\$278,000	\$310,000	\$110,000	\$342,000	<b>\$261,000</b>
Ale, beer & wine	\$8,463,000	\$8,142,000	\$8,514,000	\$10,086,000	<b>\$10,211,000</b>
Amusements, entertainment	\$174,000	\$90,000	\$119,000	\$339,000	<b>\$136,000</b>
Automotive	\$1,827,000	\$4,249,000	\$2,293,000	\$1,926,000	<b>\$2,501,000</b>
Building material, fixtures, paints	\$791,000	\$651,000	\$150,000	\$1,207,000	<b>\$620,000</b>
Clothing & accessories	\$1,861,000	\$2,813,000	\$2,170,000	\$3,421,000	<b>\$2,034,000</b>
Confections & soft drinks	\$4,620,000	\$6,961,000	\$7,234,000	\$7,553,000	<b>\$5,496,000</b>
Consumer services	\$2,494,000	\$3,973,000	\$3,177,000	\$3,328,000	<b>\$2,902,000</b>
Cosmetics & toiletries	\$8,950,000	\$8,307,000	\$10,660,000	\$12,644,000	<b>\$13,367,000</b>
Dental products	\$2,742,000	\$1,765,000	\$1,536,000	\$1,806,000	<b>\$1,813,000</b>
Drug products	\$5,295,000	\$9,537,000	\$12,981,000	\$8,047,000	<b>\$5,943,000</b>
Food & grocery products	\$21,775,000	\$28,998,000	\$32,860,000	\$32,036,000	<b>\$21,973,000</b>
Garden supplies & equipment	\$38,000	\$54,000	\$190,000	\$285,000	<b>\$65,000</b>
Gasoline & lubricants	\$3,908,000	\$4,793,000	\$5,422,000	\$6,413,000	<b>\$5,070,000</b>
Hotels, resorts, restaurants	\$73,000	\$70,000	\$87,000	\$87,000	<b>\$110,000</b>
Household cleaners, polishes, waxes	\$592,000	\$2,391,000	\$2,808,000	\$3,051,000	<b>\$1,099,000</b>
Household appliances	\$1,446,000	\$2,354,000	\$1,472,000	\$1,881,000	<b>\$914,000</b>
Household furnishings	\$898,000	\$1,182,000	\$1,380,000	\$1,162,000	<b>\$714,000</b>
Household laundry products	\$3,284,000	\$3,013,000	\$3,732,000	\$5,608,000	<b>\$5,321,000</b>
Household paper products	\$1,016,000	\$1,703,000	\$1,618,000	\$1,858,000	<b>\$697,000</b>
Household general	\$511,000	\$497,000	\$592,000	\$839,000	<b>\$559,000</b>
Notions	\$162,000	\$116,000	\$30,000	\$97,000	<b>\$73,000</b>
Pet products	\$849,000	\$1,649,000	\$1,679,000	\$1,300,000	<b>\$918,000</b>
Publications	\$484,000	\$135,000	\$553,000	\$149,000	<b>\$254,000</b>
Sporting goods, bicycles, toys	\$79,000	\$1,161,000	\$115,000	\$113,000	<b>\$110,000</b>
Stationery, office equipment	\$23,000	\$89,000	\$131,000	\$178,000	<b>\$48,000</b>
Tv, radio, phono., musical inst's	\$348,000	\$832,000	\$423,000	\$328,000	<b>\$211,000</b>
Tobacco products & supplies	\$7,823,000	\$8,115,000	\$10,331,000	\$8,694,000	<b>\$6,636,000</b>
Transportation & travel	\$542,000	\$761,000	\$884,000	\$806,000	<b>\$486,000</b>
Watches, jewelry, cameras	\$1,637,000	\$1,613,000	\$1,249,000	\$1,510,000	<b>\$1,438,000</b>
Miscellaneous	\$881,000	\$1,218,000	\$1,835,000	\$1,776,000	<b>\$1,114,000</b>
<b>TOTAL</b>	<b>\$83,863,000</b>	<b>\$107,842,000</b>	<b>\$116,935,000</b>	<b>\$118,870,000</b>	<b>\$93,094,000</b>



## Top 100 spot tv advertisers for the third quarter of 1957

RANK	ADVERTISER	1st Quarter 1957	2nd Quarter 1957	3rd Quarter 1957	RANK	ADVERTISER	1st Quarter 1957	2nd Quarter 1957	3rd Quarter 1957
1.	Procter & Gamble	\$3,726,800	\$6,518,900	<b>\$7,306,600</b>	51.	Harold F. Ritchie	\$ 692,600	\$ 490,100	<b>\$ 382,000</b>
2.	Brown & Williamson	3,633,000	3,322,300	<b>2,982,500</b>	52.	Wesson Oil & Snow Drift	422,800	432,500	<b>377,700</b>
3.	Continental Baking	2,822,000	2,695,200	<b>2,439,600</b>	53.	Kellogg	1,105,800	1,101,600	<b>375,400</b>
4.	Colgate-Palmolive	1,688,800	1,777,800	<b>1,985,300</b>	54.	Corn Prod. Refining	846,800	878,100	<b>369,600</b>
5.	Carter Products	2,117,100	1,679,200	<b>1,776,000</b>	55.	National Dairy	368,200	410,500	<b>367,000</b>
6.	General Foods	1,922,600	2,419,100	<b>1,718,000</b>	56.	M. J. B. Co.	581,600	402,300	<b>361,000</b>
7.	Miles Laboratories	1,535,700	1,559,700	<b>1,617,000</b>	57.	Max Factor	791,600	797,800	<b>351,100</b>
8.	Sterling Drug	2,942,900	2,197,300	<b>1,479,300</b>	58.	Seven-Up Bottlers	571,900	553,000	<b>350,000</b>
9.	Lever Bros.	1,313,500	2,011,200	<b>1,290,600</b>	59.	P. Lorillard	1,012,300	1,311,200	<b>345,900</b>
10.	Warner-Lambert	1,882,800	612,100	<b>1,079,500</b>	60.	J. B. Williams			<b>343,500</b>
11.	Adell Chemical	640,100	700,300	<b>1,076,800</b>	61.	Assoc. Products			<b>342,100</b>
12.	Philip Morris	1,993,000	1,372,500	<b>1,045,500</b>	62.	Rayco		289,800	<b>329,900</b>
13.	Bulova Watch	1,002,200	993,500	<b>1,003,000</b>	63.	Dr. Pepper Bottlers		371,700	<b>328,300</b>
14.	National Biscuit	1,611,800	1,869,000	<b>998,700</b>	64.	Standard Brands	403,100	286,700	<b>318,400</b>
15.	International Latex	1,108,700	1,383,900	<b>992,500</b>	65.	American Bakeries	336,300	359,700	<b>310,400</b>
16.	Bristol-Myers	387,700	409,100	<b>941,300</b>	66.	The Texas Co.	576,100	818,100	<b>297,800</b>
17.	Robert Hall	910,800	1,173,300	<b>936,900</b>	67.	Carling		382,000	<b>294,500</b>
18.	Anheuser-Busch	125,200	814,600	<b>856,900</b>	68.	Avon	765,200	291,100	<b>293,900</b>
19.	Ford Motor	1,168,300	141,300	<b>853,100</b>	69.	Pacific Tel. & Tel.	260,700	290,100	<b>283,700</b>
20.	Nehi Corp.		836,700	<b>834,700</b>	70.	National Brewing			<b>282,000</b>
21.	Liggett & Myers	1,397,400	1,044,100	<b>819,000</b>	71.	Socony Mobil Oil	369,100	432,100	<b>281,300</b>
22.	Charles Antell	583,600	803,100	<b>809,900</b>	72.	Wiedemann Brewing			<b>251,000</b>
23.	Coca-Cola	1,155,300	997,700	<b>771,200</b>	73.	General Mills	256,200		<b>249,000</b>
24.	Gillette			<b>762,600</b>	74.	General Motors		316,700	<b>242,300</b>
25.	Shell Oil	530,200	769,000	<b>740,800</b>	75.	Best Foods	288,000		<b>242,000</b>
26.	Joseph Schlitz		391,000	<b>707,300</b>	76.	Atlantic Refining			<b>241,800</b>
27.	Food Mfgs.	696,700	855,800	<b>654,500</b>	77.	Armstrong Rubber			<b>240,500</b>
28.	American Home Prod.	718,100	850,000	<b>648,900</b>	78.	Wilson & Co.		367,700	<b>238,600</b>
29.	Pepsi Cola	1,143,900	728,900	<b>601,300</b>	79.	A&P		275,800	<b>223,000</b>
30.	Falstaff	345,400	778,700	<b>600,100</b>	80.	Safeway Stores			<b>218,200</b>
31.	Esso Standard	919,100	617,800	<b>591,900</b>	81.	Regal Pale Brewing			<b>215,900</b>
32.	Nestlé	652,000	771,200	<b>558,900</b>	82.	Robert Curley	379,100	627,000	<b>215,700</b>
33.	Block Drug	603,600	691,800	<b>523,000</b>	83.	Paxton & Gallagher			<b>215,300</b>
34.	Hamm Brewing		359,100	<b>512,600</b>	84.	General Cigar			<b>215,200</b>
35.	R. J. Reynolds	491,600	500,300	<b>505,000</b>	85.	Helaine Seager	586,100	510,500	<b>211,700</b>
36.	Ballantine	469,800	125,000	<b>499,300</b>	86.	Chesebrough-Ponds			<b>210,500</b>
37.	J. A. Folger	488,300	668,900	<b>483,100</b>	87.	Harrison Labs			<b>210,000</b>
38.	American Tobacco	1,317,600	481,400	<b>466,500</b>	88.	Sealy Mattress Dirs.			<b>204,800</b>
39.	Pabst Brewing	352,300	475,400	<b>465,600</b>	89.	Duncan Coffee			<b>203,700</b>
40.	Phillips Petroleum		358,300	<b>450,100</b>	90.	Langendorf Bakeries			<b>201,000</b>
41.	Wrigley	400,200	478,100	<b>449,600</b>	91.	Ex-Lax			<b>199,500</b>
42.	Standard Oil of Ind.	412,800	327,500	<b>444,100</b>	92.	Coty			<b>198,200</b>
43.	Burgermeister	254,300	406,800	<b>440,700</b>	93.	Wm. Reily			<b>196,200</b>
44.	Piel Bros.	292,900	388,200	<b>435,600</b>	94.	Kroger			<b>193,400</b>
45.	Heinz	403,100	353,500	<b>427,900</b>	95.	Maybelline	382,800		<b>191,000</b>
46.	Hill Bros. Coffee	310,700	354,600	<b>408,700</b>	96.	Helene Curtis		283,300	<b>188,800</b>
47.	Beech-Nut Life Savers	639,100	749,600	<b>407,800</b>	97.	Borden			<b>188,000</b>
48.	American Chicle	1,085,000	1,292,800	<b>397,700</b>	98.	Ralston-Purina	464,200	284,100	<b>185,400</b>
49.	U. S. Borax	321,400	400,200	<b>389,000</b>	99.	Liebmann Breweries			<b>183,800</b>
50.	Marathon	437,100	416,200	<b>387,100</b>	100.	Interstate Bakeries		395,000	<b>182,800</b>

Source: TVB quarterly estimate of spot tv expenditure (gross) supplied by N. C. Borabank. Blank spaces in 1st, 2nd and 3rd quarters.

# SPONSOR ASKS

In a period of business slowdown, how should advertisers slant their broadcast copy?

**Donald H. McCollum**, vice president, *Schwerin Research Corporation, New York*  
That could end up being picked as The Question I'd Least Like to Be Left on a Desert Island with.

There's no pat answer, of course. For one thing, recessions come in various types and sizes; the advertiser's economists must counsel him in that area.



*Stress durability and base your copy on research*

Suppose, though, that the recession we are discussing here is the kind most feared today—one in which men and women have the money but have become overly cautious and fearful about spending it.

Under such conditions, the following habits of thought may be helpful to the individual advertiser:

1. Don't "protest too much." In other words, don't engage in the kind of advertising which explicitly advises people there's nothing to worry about.

2. However, do, by implication, build impressions of confidence into your commercials.

3. Try to avoid campaigns that knock your competitors. Always chancy, these can be fatal to the whole product field, including your own brand, when consumers already feel uncertain.

4. Guard against leaving impressions of undue luxury or of wastefulness. Remember that this is not simply a matter of the copy you use; unfortunate mental images of this sort can be conveyed just by what you do in the video.

5. Where possible, associate true economy (not cheapness), practicability, long-lastingness or durability with your brand. Think of new improvements or new products in terms like these, not as gimmicks.

Finally—and this, though it sounds self-serving, is nevertheless basic—use research that tells you whether your commercials are on the right track. Not doing so is an uneconomical procedure at any time. And in a recession, the advertiser can no more afford being wasteful than the consumer can.

**Rollo Hunter**, vice president, director of tv & radio, *Erwin Wasey, Ruthrauff & Ryan, Inc., New York*

There's no dog-eared chapter in the rule book to cover this one, no rule of thumb to thumb to. In television, happily, there has been hardly a trace of slump experience. Radio, even with



*Skip the comedy and hit the hard facts harder*

its much longer memory, hasn't felt the pinch very often. But it would seem logical that if the going gets hard for the consumer, the broadcast advertiser will have to shift the accent—functional over style. In a business recession the automobile buyer would probably be much more interested in mileage and other economy factors than in fancy chrome furbelows. The clothing purchaser might well subordinate his interest in stylish cut to a frank concern about wearability.

Aside from accent, however, the fundamentals of building commercials block-on-block shouldn't change, good

times or bad. We'll always have to capture the customer's attention. We'll always have to couch our appeals in terms of basic human desires. We'll always have to let the consumer know how he benefits.

If and when the road gets rocky, these basics may have to be stripped of today's popular garnish. The fey animation, the joke lead-ins, the comedy sound effects could easily backfire in a climate of hard times. The buyer on a slim budget can get pretty hard-nosed about the merits of competitive products. We might find ourselves documenting commercials a little more carefully—hitting the proof a little harder—leaning a little heavier on research to find out what people really want. And television as the miracle medium of demonstration might be used better than ever before to make our commercials *believable*.

It boils down to this: If the going really gets tough, gentle wooing of customers probably won't move the goods. We'll all have to hit the hard facts harder. Come to think of it, that might not be a bad idea while the going is good. Why not begin now?

**Dr. Ernest Dichter**, president, *Institute for Motivational Research, Inc., Croton-on-Hudson, New York*

The real question is not how to speak



*Give the consumer a feeling of stability*

to people *during* a recession, but rather speak to him *now* with the purpose of avoiding the potentially dangerous influences of economic pessimism



which cause fear and loss of confidence. It is quite possible for a society to talk itself into a recession and even a depression. History provides examples of such feats.

The psychology of the American consumer is in flux. Broadcasting copy based on awareness of the present psychology of the consumer, measures which meet doubts, unexpressed fears and hesitations, measures which are attuned to his desire to act "as if" everything is as ideal as it should be, may go far toward preventing and halting a business slump.

The consumer needs a psychological assist from the manufacturer or advertiser in order to regain his buying enthusiasm. He needs to have his belief in the great personal benefits of progress rekindled. Therefore, the advertiser who talks about real innovations and technical advances will stimulate the consumer to buy his product. People easily grant themselves moral permission to buy a radically new product which solves a problem of living with efficiency. The word "new" is not convincing, however. The market today suffers from a steady abuse of this adjective and consumers have developed a skepticism toward the word as well as toward the spread of all unsubstantiated or exaggerated claims.

The advertiser must also learn to adjust his appeals to the psychological atmosphere in which he is advertising. In a booming optimistic economy, appeals to convenience and luxury gain increasing momentum. In a psychologically restricted economy the need is growing for appeals which enable the consumer to rationalize in the framework of necessity. It may be necessary to appeal to more moral, more spartan and work-oriented motivations.

Within such a psychological atmosphere, the whole question of price becomes more important. It is necessary for the advertiser to show that he is on the consumer's side, that he understands his concern about high prices. This does not mean that prices should be generally slashed, for the consumer would tend to see drastic reductions as the beginning of a depression. His insecurity would be reinforced and he would sit back and wait until prices reached rock bottom. The intelligent advertiser will offer stability and will give the consumer the feeling that "we are holding the line, we are not raising our prices, you can trust us because we are with you."



If you're serious about selling your product (if you're not, send your name to Ripley) you don't just say it's homecoming and see who shows up. You send your clarion call where it'll be heard. In Central Ohio that's WBNS Radio, rated first by Pulse 315 out of 360 quarter hours, 6 a.m. to midnight, Monday through Friday. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO

a great new Joplin



created for you by

**KODE-TV**

136,547 TV HOMES\* IN THE JOPLIN MARKET  
Larger than Duluth, Phoenix, Ft. Wayne  
\$776,919,000 Buying Income; 669,800 Total Population

\*NOW 28% HIGHER TOWER—HIGHEST IN 4-STATE COVERAGE AREA

\*NOW 29% MORE POWER—71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA

\*NOW COVERS 136,547 TV HOMES IN JOPLIN MARKET—AN ALL-TIME HIGH

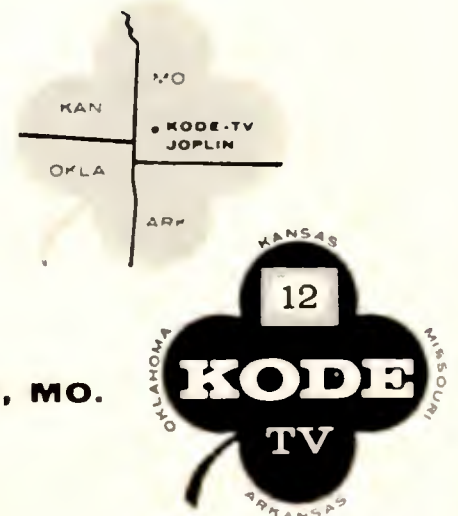
\*Television Magazine Set Count 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

316,000 WATTS Designed Power  
101 miles Northeast of Tulsa • 150 miles South of Kansas City  
203 miles East of Wichita • 250 miles Southwest of St. Louis



A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPIT Pittsburgh  
• WPAR, Parkersburg • WBOY, WBOY-TV Clarksburg



Harry D. Burke, V. P. & Gen'l Mgr.  
Represented by AVERY-KNODEL

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**General Mills, Inc.**, Minneapolis, is preparing a campaign for its Gold Medal flour. The short-term schedule kicks-off in November. Minutes and I.D.'s for both daytime and nighttime segments are being placed; average frequency: 10-20 per week per market. Buyer: Dick Boege. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

**General Foods Corp.**, Maxwell House div., Hoboken, N. J., is adding markets for a short run to its present schedule: the original schedule started 4 November for 52 weeks. Nighttime I.D.'s are being used with frequency depending upon the market. Buyer: Grace Porterfield. Agency: Benton & Bowles, Inc., New York.

### RADIO BUYS

**Ford Institutional**, Dearborn, Mich., is going into a number of markets to push the Ford car line. The four-week schedule begins in November. Minutes are being scheduled primarily 6:30 to 9:00 a.m. and 5:00 to 7:00 p.m., Monday through Friday; there will be some weekend traffic announcements. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, New York.

**J. A. Folger & Co.**, Kansas City, is scheduling announcements for its coffee line. 20's will be aired for the short-term 6:30 a.m. to 5:30 p.m.; average frequency: 25 per week per market. Buyer: Val Ritter. Agency: Cunningham & Walsh, Inc., New York. (Agency declined to comment.)

**The Grove Laboratories, Inc.**, New York, is entering various markets to push its 4-Way Cold Tablets. The 13-week campaign will start in November. Minutes will be spotted during morning segments; frequency depends upon the market. Buyer: Beth Black. Agency: Cohen & Aleshire, New York. (Agency declined to comment.)

### RADIO AND TV BUYS

**The New York & New England Apple Institute**, Kingston, N. Y., is conducting a radio-tv campaign to promote the use of apples. The short-term schedule runs through November. In tv, prime nighttime 20's will be slotted, with varying frequency; in radio, daytime minutes, saturation frequency. Buyer: Doug Humm. Agency: Charles W. Hoyt, New York.

**The National Brands, div. of Sterling Drug, Inc.**, New York, is buying in scattered markets for its Phillips' Milk of Magnesia. The advertiser is seeking minutes and 20's; frequency will depend upon the market. Buying has not begun. Buyer: Frank Moriarity. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

# Never



Be sure to shoot  
IN COLOR...  
You'll be glad you did



**trust** your  
*Aunt Abby...too far!*



Her opinions are interesting—of course. And she's sure to let you know—particularly when they concern television. But neither she nor all your other relatives should have too great a voice in evaluating a show. That's a job for pre-testing with impartial audiences.

How?—By having the show on film. Then you can test all you want—from here to Timbuku—economically, efficiently.

And on film, when you want to make changes—you just splice 'em in! That's why a good show is a better show on EASTMAN FILM.

For complete information write to: Motion Picture Film Department  
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**East Coast Division**  
342 Madison Ave.  
New York 17, N.Y.

**Midwest Division**  
130 East Randolph Drive  
Chicago 1, Ill.

**West Coast Division**  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

or **W. J. GERMAN, Inc.**, Agents for the sale and distribution of Eastman Professional Motion Picture Film, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.



## RADIO RESULTS

### CONSTRUCTION

SPONSOR: Mays Construction Company      AGENCY: Direct

**Capsule case history:** Expanding its services to go after the consumer for the first time, a Maryland construction firm successfully used radio to sell private driveways and roads. Until that time the Mays Construction Company used no advertising, since it ordinarily sub-contracted work from large civil engineering firms in Baltimore. The firm placed a four-week saturation campaign with WTOW. The spots ran twice every day, at 7:30 a.m. and 5:30 p.m., both time slots intended to reach the working man driving to and from the job. No other medium was used. "At the end of the first week of advertising on WTOW," reports Mays, "we received 12 calls for driveways and roads, the average price of which is \$400, and since then we've been getting calls on the average of six a week . . . which is more calls than I am able to handle at present. We consider WTOW entirely responsible for this overwhelming increase in volume and feel our spot campaign was a real success."

WTOW, Towson, Md.      PURCHASE: Announcements

### BUTTER

SPONSOR: Dorothy Lane Market      AGENCY: Direct

**Capsule case history:** During a recent Friday night high school football contest aired over WING, Dayton, Ohio, the sponsor, Dorothy Lane Market, offered as a special two pounds of butter for \$1.00. The announcement was made three times during the course of the game, each spot running about 20 seconds. Although Dorothy Lane is a large, progressive market accustomed to doing a large volume of business, by closing time the next night the store's entire stock of butter had been sold—a total of two tons. Figuring the cost of advertising the butter in ratio to the entire football broadcast, WING sold \$2,000.00 worth of butter to 2,000 individual customers in less than 24 hours at a cost of only \$35.00. In addition people who came for the sole purpose of buying butter were influenced to make other purchases as a result of the broadcast. "Time and time again radio has proven to be very effective and we plan to use it in the future," said the co-owner of Dorothy Lane.

WING, Dayton, Ohio      PROGRAM: Football

### FIRESTONE PRODUCTS

SPONSOR: Firestone & Riverside Stores      AGENCY: Adv. Sales, Inc.

**Capsule case history:** Firestone and Riverside Stores, outlets for Firestone products in New Orleans, report that their sales figures for the past year and this year have increased better than 72% since they started using WNOE. Sales for the week of 15 July exceed by far the sales figures for any week in 1956. Since the summer months reflect the highest sales figures, Firestone has been placing the bulk of their spots in this period with a lesser schedule in the late fall and winter months. More than 50% of Firestone's advertising budget is devoted to radio, with the majority of this placed on WNOE. Due to the unquestionable success of spot it has been necessary for the owners to construct a completely new outlet in addition to expanding the four stores. A sizeable percentage of Firestone business comes from the retail trade zone within a 125-mile radius of New Orleans. "Radio will continue to be, in the future, a vital factor in our success," says the president of the company.

WNOE, New Orleans, La.      Announcements

### AUTOMOBILES

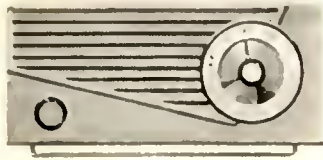
SPONSOR: Earl Davis Buick, Inc.      AGENCY: Direct

**Capsule Case History:** Some 85% of the prospects coming to an automobile showroom in Cleveland were attracted there by radio. This was the result of a campaign used by Earl Davis, a Buick dealer, to acquaint people with his name and new location and to sell and rent new and used cars. This campaign came from an annual advertising budget of \$80,000 divided as follows: radio, 25%; tv, 40%; newspapers, 25%; direct mail, 10%. The radio promotion consisted of 56, one-minute announcements per week spread over seven days for eight weeks. The spots were from 6:00-6:30 a.m. to catch the early driving audience; 9:30-10:00 a.m. and 12:30-1:00 p.m. to reach women; 4:00-8:00 p.m. to again hit the man behind the wheel. "Eighty-five out of 100 people," said Davis, "heard our advertising on KYW. . . . It has proven to be less expensive to reach more people by radio than any other medium now available in Cleveland."

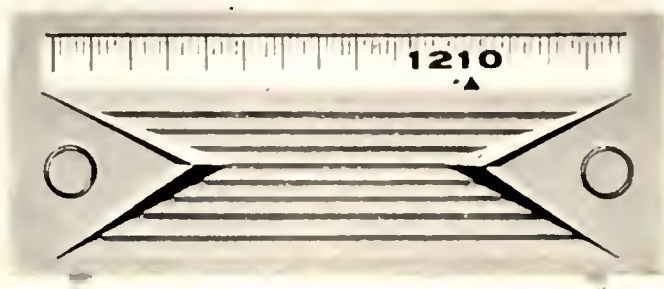
KYW, Cleveland      PURCHASE: Announcements



*this  
radio  
"plays"*



*this  
radio*  
**WORKS**



Just in case it escaped you, please note that the radio on the right is tuned to 1210 on the dial . . . and that's WCAU RADIO, CBS in Philadelphia.

The other one? Well, let's call it Station WXXX. Sure it plays all the time . . . but who does it play to? With a few personalities, concentrating on a limited type of programming, what part, if any of your market does it reach?

WCAU RADIO works as it plays . . . for it is heard by more families in Philadelphia and its suburbs than any other of the 14 local stations . . . families

that annually spend 567 million dollars more than the audiences of the next highest station. And why does WCAU stand out in Philadelphia area broadcasting? . . . because we program for everybody. With top flight authorities covering the news and sports . . . outstanding women's shows, including the popular afternoon serials . . . music shows for both the young and old . . . the best of CBS network headliners and Philadelphia's outstanding radio personalities (24 of them at last count) . . . we offer variety in programming that has meant leadership in this important market for 35 consecutive years.

*you buy  
responsiveness*

*. . . when*

*you  
put*

**WCAU RADIO** *to  
work!*



The Philadelphia Bulletin Radio Station Represented Nationally by CBS Radio Spot Sales

# Are you taking advantage of **AMPEX DIRECT-TO-CUSTOMER SERVICE?**

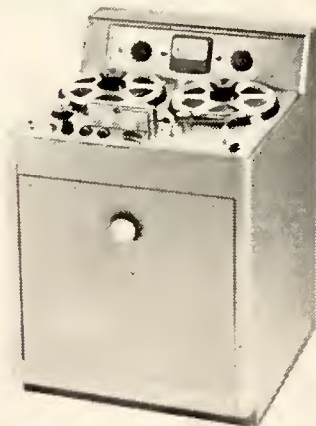
## AVAILABLE DIRECT FROM AMPEX

### HERE IS HOW YOU BENEFIT:

- New application ideas, practical and tested
- Complete product and installation information
- Custom products tailored to your individual needs
- Personal contact with Ampex Research, Engineering and Production



**VIDEOTAPE RECORDERS**  
sold only direct



**MODEL 300** sold only direct



**MODEL 350**



**MODEL 601**

Available only direct — Automatic programming systems, tape duplicators, and custom-engineered products.

**AMPEX**  
CORPORATION

**854 CHARTER STREET, REDWOOD CITY, CALIFORNIA**

*professional  
products division*

ATLANTA, TRINITY 4-0736  
CHICAGO, TERRACE 3-7050

DALLAS, LAKESIDE 6-7741  
LOS ANGELES, OLIVE 3-1610  
NEW YORK, N. Y., PLAZA 3-9232

SAN FRANCISCO, EMERSON 9-1481  
WASHINGTON, D. C., JUNIPER 5-8270



# FILM-SCOPE

16 NOVEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.  
DIRECTED BY BEN BODEC

It's a fairly common assumption among sponsors that you get better identification (and merchandising opportunities) in syndicated films than in feature fare. Continuity is supposed to make the difference.

So lately both stations and producers have been wrapping feature films into "thematic" groups to overcome the sponsor's objections to untidiness. Does it work?

FILM-SCOPE this week asked a group of Station Spotters about their experiences. This is what they say:

- **Thematic groupings will satisfy a sponsor best when they are made around a star or personality**—an Andy Hardy series, or a Wallace Beery Theatre, for example. This establishes a common character and a merchandising focus.

- **Topical groupings**—a "family" series or a western series—also do well, but are trickier to manage. Some sponsors may not like the grouping, and other fail to find the proper merchandising hook. One station (WREX-TV, Rockford, Ill.) says it has had top success by using topical groupings with a timely element. It has a "Family Theatre" but selects the films to fit current events—"Miracle on 34th St." at Christmas, for instance, and "Young Mr. Lincoln" in February.

In short, FILM-SCOPE's Station Spotters pretty much agree that:

- 1) **Thematic groupings appeal more to sponsors than helter-skelter feature showings, but**

- 2) **It takes some ingenuity to work out the right package. Groupings on the basis of star names seem safest:**

The Spotters: **Harold See**, KRON-TV, San Francisco; **Bill Michaels**, WJBK-TV, Detroit; **Dick Woolen**, KTTV, Los Angeles; **Clarence Wasserman**, KBET-TV, Sacramento; and **Joe Baisch**, WREX-TV, Rockford.

**First Pulse ratings on 26 Men** indicate that 1) it's a sturdy competitor, and 2) it has a very high proportion of adults in its audience. Thus:

- **In Sacramento**, 26 Men had a Pulse of 28.5 on KCRA and an audience share of 47.8%. Its top competitor in the Tuesday 7-7:30 spot was Phil Silvers with 25.2.

- **In Buffalo**, it had a 15.4 rating and a 45% audience share (WBEN, Wednesday 7-7:30) vs. 13.5 for Man Behind the Badge.

Significant: The show in both markets is pulling a big adult audience in what is normally a kid slot. Ratio of adults is 75%.

**Sea Hunt** has picked up two major sponsors in the New York area on an alternate-week deal—**Bristol Myers** (DSC&S) and **Household Finance** (Needham, Louis & Brorby). The showings will be on WCBS-TV following Gunsmoke.

**Ziv claims Sea Hunt is now in about 80% of the 50 top markets** and is its fastest mover among major markets.

**NTA Associates** has contracted to purchase more than 50% of the 1,639,000 common shares presently outstanding of **Associated Artists Productions Corp.**

For each 100 shares of Associated Artists NTA will pay \$437.50 in cash, \$440 in 7% seven year subordinated sinking fund debentures, and 10 shares of common stock.

A substantially similar offer to purchase the balance of the outstanding shares will be extended to all AAP stockholders after the initial acquisition has been completed.

**Frustrating is the word for Brazil.** Here is a huge nation with relatively good tv set ownership (470,000), but as a **film market it's a washout right now.** Last week **Joao B. Amaral**, owner of two of the nation's six stations, told FILM-SCOPE why:

Brazil's tv is bedeviled by 1) **lack of U. S. dollars**, 2) **geography**, 3) a lukewarm attitude toward the medium on the part of the **government**, and 4) **language**—they speak Portuguese in Brazil.

Amaral is trying to overcome the geographic barrier (which consists of mountain ranges that block reception) by building **micro-wave relays**. But equipment is costly and must be imported under the low government dollar quota allotted to tv stations.

Just to compound these woes, **short-wave radio** (with its cheaper operating costs and wider reception areas) has been on the upbeat, and **the best movies** are charging only about 20¢ admission.

Nonetheless, there is this **ray of hope** for the future: There has been an **increase in the number of advertising agencies** in Brazil, and a handful of **U. S. advertisers** has started to buy tv time (Coca-Cola, gasoline companies, auto companies, Gillette).

Just because **England's BBC** maintains a lofty disdain of sponsors is no sign it won't shell out heavily for shows.

NBC International, Ltd., has just sold **BBC 26 kines** of the **Perry Como** program to begin first of the year. Apparently it's the **top dollar deal** with England to date.

In the continuing search for programs with a **hefty woman appeal**—especially during the daytime—you soon can get yourself into psychological-statistical quagmire. This week **Schwerin Research** gave **FILM-SCOPE** these basics which it has been evolving:

- **There's a big difference between just watching a show and really liking it.**
- **In the case of women, you find a tendency to watch a lot of things**—though they don't always like everything they see. (**Men are less generous with their time:** They usually watch only what they like).
- When all's said and done, **women like "women-oriented" programs best.** That is, they go for a plot in which one of their own kind **escapes the humdrum and heroically gets involved in something exciting.** (Only a very small minority of sophisticated females prefers the male-hero kind of fare.)
- Using a liking score of 100 as base, **Schwerin** figures that **"women-oriented" shows get plus 8.5 among women**, while westerns and other male-dominated fare gets only a plus 2.8.
- **The reason for women's liking of female heroines probably stems from the fact that the gals have a less active role in society than men.** Thus there's a natural tendency to cheer for another woman who has escaped the confines of her narrow world. It lends an element of identification and wish-fulfillment.

**FLASHES FROM THE FILM FIELD:** CBS TV Film pushes **Fire Fighters** for network sale this week. The pilot was filmed in New York and the action is based on stories from the files of the New York City Fire Department. . . . **Screen Gems** has set a co-production deal for a new comedy series, **Howe and Hummel** starring Dennis King and Menasha Skulnick. Based on the famed gamblings of those two 19th century lawyers, the pilot is due for February 1958.

Here's an index to how **NTA's Tugboat Annie** is doing for Lever Bros. in Canada: Elliott-Haynes Reports for the week ending 4 November show a **19.5 rating and a 30.2 share of audience** in Toronto and a **56.7 rating and 83.2 share** of audience in Montreal.

Admiral Distributors will sponsor **26 Men** in both Anchorage and Fairbanks Alaska. The series is now sold in **135 markets** . . . another commercial tv channel will be put into operation in England early in 1959. . . . **Denmark tv** reports the test kinescope of the **Steve Allen** show met with an overwhelming response.



# Uncle Mike's CHILDREN'S THEATRE

5:15 to 5:55 pm  
Monday through Friday



packed full  
of everything  
that CHILDREN  
love to see!



## WBEN-TV's 40 MINUTE HOUR!

Western New York's younger folks find Uncle Mike's CHILDREN'S THEATRE Buffalo's fullest forty-minutes of television. Results prove this to be so.

For the multi-voiced, many faceted Mike Mearian has captured a loyal and large following in his web of whimsy every weekday on Channel 4. Children love his many characterizations; his puppet friends, Buttons, Bows and Monk; and the daily cliff-hanging episode of "Ramar of the Jungle" that Uncle Mike features on every show.

Products that have found this a fertile field to cultivate include chocolate milk fortifiers, breakfast cereals, candies, hobby sets, children's clothes and shoes and desserts. CHILDREN'S THEATRE was recently extended to add more fun for the youngsters. It also adds more spot-time for sponsors who want to win little friends and influence little people.

HARRINGTON, RIGHTER & PARSONS — our national representatives — or our sales department will be happy to fill you in on the facts and figures.



# 4

## WBEN-TV

CBS IN BUFFALO

YOUR DOLLARS COUNT FOR MORE ON CHANNEL

## SPOT TV CHANGES

(Continued from page 37)

saturation—by way of contrast.”

Many agency men still raise the old hue and cry for the future: Spot tv could be more active if the stations and reps made it easier to buy and handle. Looking toward winter and spring buying, agency media executives point up these problems and suggest ways for easing the difficulties:

### How to evaluate adjacencies:

Where network tv programming is concerned, timebuyers have always been as anxious for the first Nielsen verdict as the proverbial expectant father pacing a hospital corridor. In past seasons, the first fall ratings spelled success or failure for many a spot schedule planned in July and August.

“Today spot tv doesn’t deal in the same extremes of success and failure,” as one BBDO timebuyer told SPONSOR. “Through ABC TV’s growing strength and through better programming on the independents, ratings have leveled and evened up somewhat. The buyer today doesn’t have to be as much a

second-guesser of programming values when picking adjacencies.”

With the evening up of ratings, the choice of schedule by a particular buyer is determined less by the particular programming adjacency than by factors on which both the station and the rep can do a big selling job.

For instance, one JWT associate media director put it this way:

“When I look ahead toward the spring campaign right now, I’m aware that no one can be sure of the network programming profile. What I’ll be looking for is strength and character of the station, type of programming blocks that the network it’s affiliated with has been going in for. I can’t assume that the show that’s in a particular slot today, even if its ratings are great, will necessarily be in the same spot next spring. The network might shift its alignment. I have to buy other values—over-all ratings delivery.”

### What do you buy besides ratings?

“Audience composition,” is the answer in many of the time periods like early and late evening which are currently in the ascendancy. Many a rep,

advising his stations on programming patterns, has shown awareness of this.

“Kid shows may pull big ratings between 5:00 p.m. and 7:30 p.m.,” commented a station representative. “But the buyer isn’t looking for circulation only in those times—he’s looking for potential customers.”

The question among many stations is this: Should they sacrifice ratings points to a more advantageous audience composition?

According to a majority of top agency timebuyers, the answer is “yes” for the later afternoon and early evening periods. This is a time when a family audience is available. Certainly, the products like soft drinks, toys and other predominantly teen and kid-appeal products, like a concentrated audience. But there aren’t enough such products around to build full advertising schedules on all stations in all markets.

Part of the answer lies in “counter-programming.” If the competitive stations in the market are strong in the kid-appeal shows, this might be the period into which to strip some family-appeal features or syndicated shows.

*Good buys  
still  
available*



**MGM**

**MOVIES**

**KMJ-TV  
FRESNO**

These films have had wide acceptance among national and local advertisers who are looking for penetration into the productive Fresno market. Inquire now for choice availabilities.

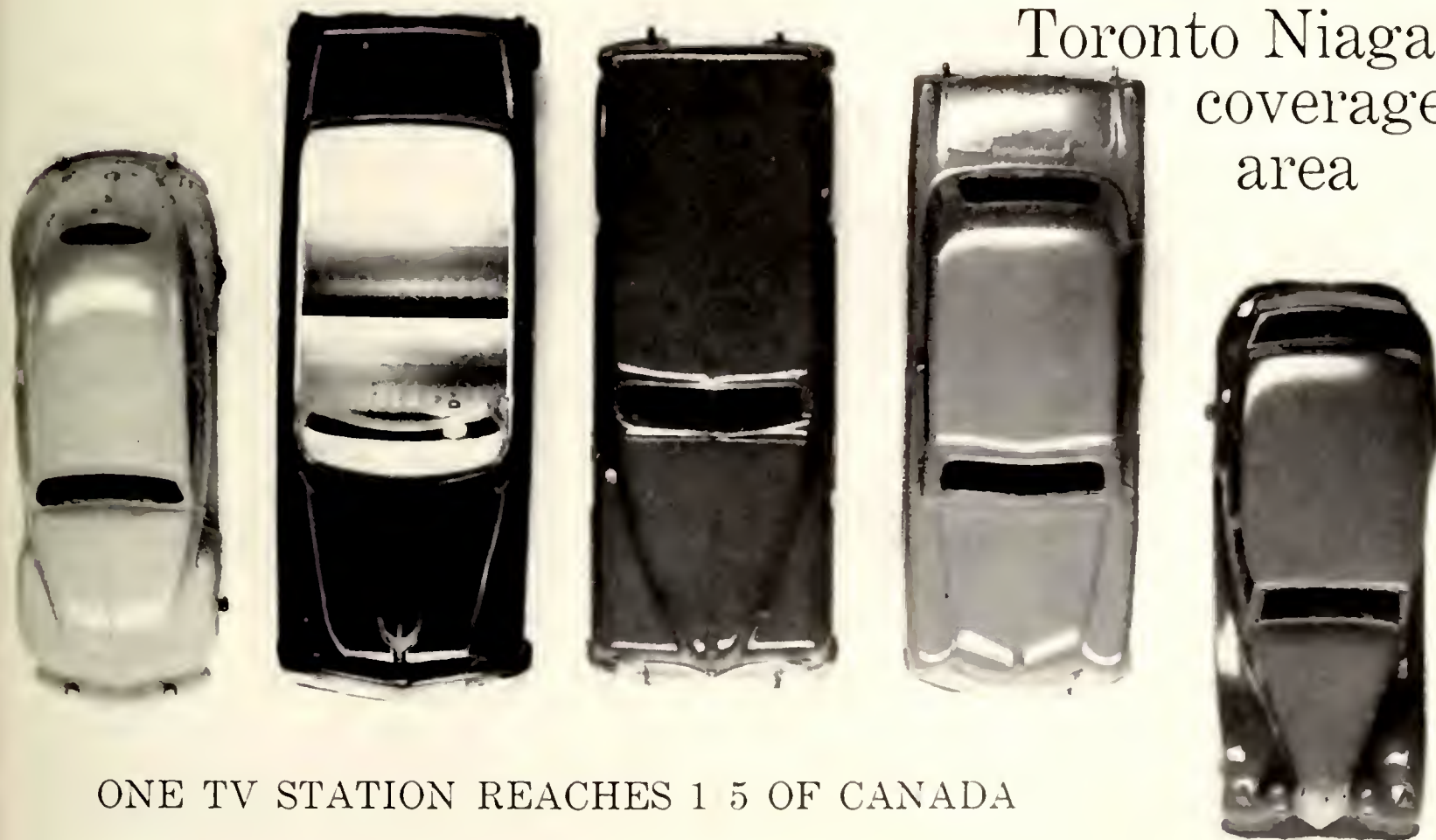
Ask Paul H. Raymer today about this exceptional buy.

**KMJ-TV  
FRESNO, CALIFORNIA**

Paul H. Raymer  
National Representative



1/5 of all  
Canadian Autos  
are registered  
in our  
Hamilton  
Toronto Niagara  
coverage  
area



ONE TV STATION REACHES 1 5 OF CANADA

"Within our huge coverage area there are 638,426 registered automobiles. This number represents 21.80%—over one-fifth of all registered automobiles in all of Canada this year. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**  
CHANNEL 11 CANADA



WARNER BROS.  
FEATURES ARE  
PREFERRED IN

# KNOXVILLE

# 84.0%

SHARE OF AUDIENCE

WBIR-TV MONDAY 10:45 A.M.—12:15 P.M.

## C.I.P. inc.

Distributors for Associated Artists  
345 Madison Avenue, Murray Hill 6-2323  
75 E. Wacker Dr., Dearborn 2-2030  
1511 Bryan St., Riverside 7-8553  
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.  
NEW YORK  
CHICAGO  
DALLAS  
LOS ANGELES

NUMBER **1** STATION IN  
THE NATION



In 3-Station VHF Markets  
(ARB—August)

Always first in the Southwest—now, first in the nation in *Share of Audience* in 3-station VHF markets. That's how the August ARB ranks KROD-TV—first in programming, first in power and tower-height, first in promotion... and, above all, first advertising buy to cover West Texas and Southern New Mexico.

**KROD-TV**  
Channel 4  
El Paso, Texas  
**CBS**



CBS  
AFFILIATED with KROD-600 kc (5000w)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

**Counter-point selling:** Selling on price alone isn't enough in today's competitive market, most timebuyers agree. They argue that they'd prefer to see more competitive audience composition figures, more programing information and more sales pitches angled at their particular client needs.

"When a rep asks me what his competitor's offering for the money and then tries to match it, he's making the medium as a whole harder to buy," one McCann-Erickson broadcast supervisor told SPONSOR. "He undermines my confidence in the medium without adding to the knowledge about the market and his station which I need to have before making a sound media decision."

**Rate card inequities:** More package discounts should be included on the rate card to make pre-order-placing estimates easier and more accurate, buyers feel. A major stumbling block where accurate estimates are concerned are the frequent rate changes.

"As long as they change so often, I wish they'd change more in line with the needs of the times," a Ted Bates buyer told SPONSOR. "They might for instance graduate frequency discounts according to the length of announcements. Some solid frequency discounts for I.D.'s, for one thing, might do a great deal toward stimulating more business in I.D.'s."

One Y&R media executive, who's particularly irate over the premium rates some stations charge for the evening features, feels that the rate adjustments should occur there. Rather than continuously pricing these desirable announcement periods upwards, he suggests that the stations make up new packages promoting their less popular time periods by combining them with these good times.


Most media men welcome good package offers, but devoutly wish the stations published them in some standardized form or on the rate card to make figuring easier.

**Tailor those sales pitches:** It's the old hue and cry among timebuyers and this fall it's louder than ever before. They argue that a sales pitch doesn't have to mean a fancy presentation, but it does mean facts and figures that are to the point where their client is concerned.

"About five years ago, radio reps

began to sell their medium and their markets rather than just blocks of availabilities," one B&B buyer told SPONSOR. "And they reaped good results from their approach. I think the time has come for the tv reps to take a leaf out of radio's recent history: Make selling more mature."

Perhaps an even more basic point that many buyers complain about is bad liaison between a station and its rep. They say that stations should be in better touch with their reps to let them know what availabilities are open and what times have been sold. One reason cited for confusion about availabilities is barter. Occasionally, a station makes a barter deal, without letting the rep know about it, and the rep salesman goes around trying to sell the time the station bartered away.

"When we say we want service we just mean that the rep shouldn't offer us availabilities he *hopes* will be free, but that he should coordinate carefully with his station and present us with the facts as they are," says BBDO's Hope Martinez. 



Only **ONE** is atop the  
*Continental Divide*  
Serving both the Atlantic and  
Pacific Sides of America

**KXLF - TV4** -- Montana  
Butte

East—The Walker Co.  
West—Pacific Northwest Broadcasters



*In Louisville—*

the more you compare balanced programming,  
audience ratings, coverage, or costs per thousand—  
or trustworthy operation—the more you'll prefer

**WAVE Radio**

**WAVE-TV**

**LOUISVILLE**

**NBC AFFILIATES**

**NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES**

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,  
is now owned and operated by WAVE, Inc.**

# PICTURE WRAP-UP



**Lowell Thomas**, of new CBS TV series High Adventure, meets Roland Withers (l.) of sponsor GM, Bill Hyman (r.) CBS TV sales



**Silver and ebony** plaques are presented by Peters, Griffin and Woodward to stations the firm has represented since its founding in 1932. Seven stations have received the 25-year awards. Donald Davis, president of KMBC, Kansas City, receives the memento from Russel Woodward (l.), P-G-W v.p., and H. Preston Peters (r.), president of the firm. Other recipients included: WOC, Davenport, and WHIO, Des Moines, Iowa; WDAY, Fargo, North Dakota; WGR, Buffalo, New York; WMBD, Peoria, Illinois; WBAP, Ft. Worth-Dallas, Texas



**Plaque** for Dr. Frank Conrad, whose work was the basis of modern radio and led to first station KDKA, has been given to his widow

**"New Car's Eve,"** a telecast that displayed the first 1958 Chevy shown anywhere in the nation, was the promotion idea of Wilkins Chevrolet in Norfolk, Va. At the stroke of 12 midnight on WTAR-TV, the new automobile was rolled out for its unveiling



**The 25-Year Club** of the Katz Agency, New York, recently honored radioman Mike Flynn for his quarter-century with the rep firm. Seated (l. to r.), George W. Brett, G. R. Katz, M. J. Beek, Eugene Katz, and Flynn. Standing (l. to r.), H. J. Grenthot, Herbert Goldberg, Abe Doris and M. S. Kellner





# News and Idea WRAP-UP

## ADVERTISERS

Clarence Eldridge, advertising statesman, told the annual meeting of the Grocery Manufacturers of America in N.Y. this week that these 10 rules would make for easier client-agency relationships:

1) The partnership nature of the relationship should be recognized.

2) The agency should be accorded respect as a reputable, well-managed, successful business.

3) The agency is entitled to know how the advertiser thinks of itself: its philosophy, its basic policies, its ideals, its standards of business morality and integrity, and its objectives.

4) The advertising agency should have the primary responsibility for an effective presentation of the advertising message; but it is the advertiser who should assume the primary responsibility for determining what that message should be.

5) The agency has the right to expect that the product-quality be right, that the product delivers what the advertising promises, that it is competitively priced, and that it have representative distribution and adequate shelf-stocks.

6) The agency should not only be permitted but encouraged to make recommendations with respect to all matters affecting the marketing of products assigned to it.

7) The agency should be permitted to present its recommendations, and the reasons therefor, directly to the person or persons charged with responsibility for making the final decision.

8) All recommendations by the agency—even with respect to matters outside the agency's area of direct responsibility, should be acknowledged; and whenever a plan or a recommendation submitted by the agency is disapproved, the agency should be given the reasons for such disapproval.

9) The client should provide within its organization competent leadership and direction for the agency.

10) On important matters, the agency should feel free to appeal to the topmost marketing executive.

Eldridge concludes that responsibility for advertising and marketing activities resides ultimately with the advertiser himself. No matter how skillful and competent the agency may be, the advertiser cannot escape this ultimate responsibility.

**Bristol-Myers has announced plans to acquire Grove Laboratories, Inc.**

The merger is expected to bring sales amounting to \$100 million a year.

Bristol-Myers sales last year reached \$89 million. Sales for Grove's Labs generally exceed \$10 million yearly.

**Promotion gimmick: General Mills** will begin distributing free copies of a 28-page party recipe book with packages of Bisquick. The new offer follows upon a successful 8-million copy distribution of a previous cook book.

**Regional buy: Coca-Cola** is sponsoring *Top 10 Dance Party*, a syndicated teen-age audience participation series, for one hour daily over WFIE-TV, Evansville. The show is in its third year.

**New personnel: Paul A. Sevareid**, advertising manager for The Dahlberg Company, Minneapolis hearing aid and manufacturing firm . . . **Dorian St. George**, assistant to ad director R. C. Garretson of Carling Brewing Co. St. George was previously director of the radio-tv department of the Rumrill Co., Rochester.

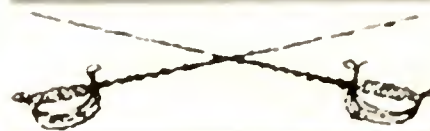
## AGENCIES

ANA president Paul West this week expressed his gratification over the "open mind" with which the 4A's director received the Frey preview report on agency compensation.

In an answering note to 4A's presi-

## TO TURN RANDOM TUNERS INTO VETERAN VIEWERS

# ADVENTURE



# STORY



# HOUR



Now—in many markets—three great adventure-action series combined into one great 5-day-a-week show! Why pay a pretty penny for programs when you can get top-rated series in your market and hold on to all of your own cash! For complete details about this new plan, phone today. Or wire Michael M. Sillerman at TPA for your market's availability.



Hurry! Markets are being reserved! To avail yourself of this plan, call private screening.

Television Programs of America, Inc.  
488 Madison Ave., N. Y. 22 • PLaza 5 2100





your extra hand is

## SPONSOR

A corps of the most capable editorial hands in the business work for you at SPONSOR to bring the latest broadcast developments within reach of your fingers — week after week — 52 weeks a year.

*SPONSOR is the nerve center of the industry. It's the magazine of ideas — of penetration — of every day USE — the most widely quoted publication in the field.*

It's the one book you ought to read — at home. It will give you more to think about and more directions in which to expand your thinking than any other trade journal you can buy.

*Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.*

### SPONSOR

40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR. You guarantee full refund any time I'm not satisfied.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

Bill me

Bill firm

dent, Frederick Gamble wrote:

"I believe that it (the "open mind") approach will be conducive to promoting the calm, objective dispassionate climate we have tried to cultivate in order that the complete study can serve the best interests of all concerned in making advertising as fully productive as we believe it must be to meet present day marketing needs."

**D'Arcy Agency is planning to give a first hand view of how that agency operates to media reps.**

Officials are setting aside one day a month to meet personally with small groups from each media and to take them on a tour of the agency's home office.

**New agency in Indianapolis: Kiley and Nicholas.** William F. Kiley, former g.m. of WFBM, and Ted Nicholas, ad director for various Indianapolis theaters, have formed the partnership.

**Agency merger:** The Lisle Shoemaker and Teawell Advertising Agencies are now Teawell & Shoemaker, Inc. First account signed by T&S: KFMB-AM-TV, San Diego.

**Agency appointments: BBDO** for Air France, beginning 1 January . . . **Ross Jurney & Associates**, Salt Lake City, for Welsh's Baking Company of Reno . . . **Rutledge & Lilienfeld**, Chicago, for Tastee-Freez Stores . . . **W. B. Douer**, Detroit, for all consumer advertising of Manufacturers National Bank with 34 Detroit branches . . . **Frances, Morris & Evans**, for Seamprufe . . . **Kastor, Farrel, Chesley & Clifford, Inc.**, for Bon Ami's new products. EWRR will continue to handle their present Bon Ami account . . . **Wyman Advertising**, San Francisco, all advertising and promotion for Bonnie Dog Food . . . **Cohen & Aleshire**, for Edro Products' Pop-A-Day Pops, (children's vitamin candy). Tv and radio will be used intensively in the N.Y. area . . . **D'Arcy Advertising** for Bigelow-Sanford Carpet Co. . . . **Beeson-Reichert**, Toledo, for La-Z-Boy Chair Company and Consolidated Paper Company . . . **Rutledge & Lilienfeld**, Chicago, for Tastee-Freez Stores.

**A new agency, Richard Crabb Associates, has opened offices in Chicago and will specialize in agricultural communications.**

Crabb organized the agency with several associates from E. H. Brown Advertising, Chicago.

**Carroll Advertising**, San Antonio, has opened a branch office in Houston. James Thomas will be in charge.

**At Mt. Sinai Hospital, N. Y.:** **Sidney Dean**, McCann-Erickson v.p., recovering from a fractured thigh and concussion. He was hit by a car while on the way home.

**New positions: Sinclair Jacobs, Jr.**, assistant director of advertising for Pharmaceuticals, Inc. . . . **Dr. Jaye S. Niefeld**, v.p. in charge of research and plans board member for Keyes, Madden & Jones, Chicago. Dr. Niefeld was formerly director of advertising research for McCann-Erickson, N. Y. . . . **Ted R. Meredith**, director of market development and **Heinz Stadthagen**, director of media, for Griswold-Eshleman Company . . . **Virginia Burke**, assistant media director for Paris & Peart . . . **Jeanette C. Durringer**, head media buyer for United States Advertising . . . **Donald Dickens, Ralph Murray and Dyne Englen**, to the copy staff of Needham, Louis & Brorby . . . **Arthur E. Wright, Jr.**, v.p. in charge of public relations for Frank Block Associates, St. Louis . . . **Louis G. Jacobs**, account executive for Southern Advertising, Miami . . . **Gene Schiess**, tv and radio program manager for Ogilvy, Benson & Mather.

**They became v.p.'s: William L. Ballard, Robert C. Milner and Ralph T. Stewart**, v.p.'s at John W. Shaw, Chicago.

## NETWORKS

**Provocative statements about selective viewing made by ABC TV's Ollie Treyz before the Minneapolis Ad Club:**

- Today no single tv network can claim it has more than half the audience on any one evening.
- No overwhelming majority watches any one network station during the course of an evening.
- The proportion of homes dialing to all three networks is far greater than ever; 61% of all homes view at least one ABC show during the evening.





*He has  
the highest  
1/4 hour average  
in Omaha's  
17.8%*

**HE'S FRIENDLY  
FRANK ALLEN**



*He's helping  
KOWH celebrate  
its 70th month  
as a dominant factor  
in Omaha radio*



*He is July 1957  
George M. ...  
South ...*

*Bro. ...*



*Happy ...*

**KOWH OMAHA**  
*Represented by Adam Young*

CBS Radio president Arthur Hill Hayes cited these facts as illustrative of the network's recent progress before a meeting in New York of CBS affiliates:

- Station payments to affiliates will be higher than they were for the previous year.

- Daytime is better than 90% sold-out.

- Each quarter averages 70 sponsored "Impact" segments, as compared to only 11 for the first quarter of 1957.

(See SPONSOR-SCOPE, page 12, for further comment on this meeting.)

MBS claims it's had seven newsbeats within three days and gives much of credit for this to cooperation from its affiliates.

ABN's program v.p., Stephen Labunski, told the Advertising Club of Providence:

"I believe it is difficult to make a bad buy in radio and virtually impossible to make a bad buy in network

radio . . . Radio should quickly become a billion dollar industry."

What is needed, added Labunski, is programing imagination, willingness to exploit radio properly, and aggressive salesmanship.

AB-PT is setting up a character merchandising department, headed up by Walter R. McCurdy. The department's first project: **Maverick**.

**Network personnel advancements:** **William E. Anderson**, from manager of business and trade publicity for NBC TV to the new post of coordinator of program services and participating programs.

**People with new jobs:** **Sam Schiff**, veteran radio-tv producer, to MBS as executive producer . . . **Jess Oppenheimer**, creator of I Love Lucy, to head a new creative programing unit within NBC.

**Robert Eastman and Oliver Treyz**, of ABN and ABC, respectively, will make the radio and tv presentations before the 10th annual convention of the Public Relations Society of America.

The convention, meeting 18 November in the Sheraton Hotel in Philadelphia, will hear presentations from the four media on the subject of mass communication.

## ASSOCIATIONS

RAB board of directors at its semi-annual meeting approved plans to expand its sales techniques at both station and advertiser-agency levels.

The board also:

- Reelected officers for 1958.
- Approved a \$450,000 budget for first six months 1958.
- Authorized the exploration of developing a radio advertising text book for universities.
- Endorsed RAB's proposal to conduct sales barrages early in 1958 among more than 1,000 regional advertisers and agencies.

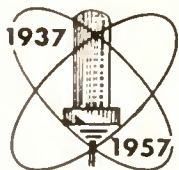
As a result of board approval, RAB will hold 60 member station sales clinics throughout the country in March and April, 1958.

In advertising, it is the sensible, friendly approach that pays off, according to John Hoefler, presi-



WRNL, with twenty years serving the Richmond, Virginia, market, has kept pace with the area's growth. Beginning in 1937, with 500 watts, WRNL, now with 5,000 watts AM—50,000 watts FM, and with increased facilities and staff, is outstanding in Virginia broadcasting.

During these years, cigarette-making has doubled in Richmond, new construction has grown from 5 1/2 to 61 million annually; payrolls have increased from 98 to 465 million.



Richmond's growth story is WRNL's history—each growing interdependently.



**WRNL**  
910 AM 102.1 FM

Serving the Richmond Market for 20 Years





No matter the weather...

the time of day or season of the year The Texas Spanish Language Network offers advertisers the outstanding advertising medium with which to sell the 1,000,000 Spanish-speaking Mexican-Americans in the network's coverage area.

Each of the TSLN stations is the outstanding Spanish-language station in its area; each has an impressive list of national major regional and local advertisers; and each does extensive Spanish-language merchandising. Together they form an inexpensive sales provoking package.

## Texas Spanish Language Network

<b>XEO/XEOR</b>	<b>KIWW</b>	<b>XEJ</b>	<b>KTXN</b>
<i>Lower Rio Grande Valley</i>	<i>San Antonio</i>	<i>El Paso</i>	<i>Austin</i>

REPRESENTED BY

<b>NATIONAL TIME SALES</b>	<b>HARLAN G. OAKES &amp; ASSOC.</b>	<b>JOE HARRY</b>
<i>New York • Chicago</i>	<i>Los Angeles • San Francisco</i>	<i>San Antonio</i>



## The NATIONAL SPANISH LANGUAGE NETWORK

is the most complete Spanish-language advertising medium serving the Spanish Southwest. The NSLN reaches more people with more sales impressions at lower cost than any other medium.

Stations of the NATIONAL SPANISH LANGUAGE NETWORK

TEXAS—XED/XEOR Lower Rio Grande Valley, KIWW San Antonio, XEJ El Paso, KTXN Austin, KLVL Houston; ARIZONA—KIFN Phoenix, KEVT Tucson; NEW MEXICO—KABQ Albuquerque; CALIFORNIA—XED Calexico, KWKW Los Angeles, XEXX San Diego, KGST Fresno.

REPRESENTED BY

<b>NATIONAL TIME SALES</b>	<b>HARLAN G. OAKES &amp; ASSOC.</b>
<i>New York • Chicago</i>	<i>Los Angeles • San Francisco</i>
<b>JOE HARRY</b>	
<i>San Antonio</i>	

**DENVER'S  
NUMBER ONE  
INDEPENDENT**

**KTLN** has . . .  
**MORE** Audience  
and  
**MORE** Local  
Advertisers . . .  
**MORE** National  
Advertisers . . .  
because **KTLN** gets  
**RESULTS!**

Pulse, June, 1957—  
6 A.M. to Midnight

**KTLN**  
Denver's  
adult Independent.

**WGR-TV  
SELLS  
BUFFALO!**



**ABC AFFILIATE CHANNEL 2**  
Transcontinent Television Corporation  
Peters, Griffin, Woodward, Inc.

**dent of Oregon Advertising Club.**

Being "sensible," he defines, is getting the basic marketing information and devising the advertising plan.

Being "friendly" is not to resort to shouting but to communicate to the customer via the back door, "where your best friends come to call."

**TvB has come to the support of advertisers in the Baltimore tax controversy.**

The Baltimore proposal to levy a 7½% tax on advertising drew these remarks from TvB's Norman E. (Pete) Cash to Mayor D'Alesandro:

"This tax would inevitably lead to a great diminution of advertisers' investment in Baltimore which would directly trace to lower sales, jobs, and the economic and political life of one of our major cities . . .

"Request you study carefully this revolutionary move as this action could reduce the income to your city and severely re-strict your administration." (See Newsmaker of the Week, p. 4.)

**Meetings:** NARTB's Film Committee for 1957-58 will hold its first meeting 5 December in Washington. Members of the new committee are Harold See, President, Kenneth I. Tredwell, Jr., Joseph L. Floyd, Frederick S. Houwink, Glenn C. Jackson, Lee Ruwitch, and Lynn Trammell . . . The 4A's Eastern Annual Conference will be held at the Hotel Roosevelt, N. Y., 19-20 November.

**ARF's 3rd Annual Conference** is scheduled for 14 November at the Hotel Plaza, N.Y. Program theme for the conference will be "How To Make Advertising and Marketing More Effective."

**1957 Fall Convention of NAT-RFD** is set for 29 November-1 December at the Conrad Hilton in Chicago.

**Elections:** Elliott W. Henry, Jr., chosen 1958 President of BPA at the close of the BPA convention in Chicago.

**TV STATIONS**

**RKO Teleradio** president Tom O'Neil this week tossed his hat in the pay tv ring.

Said he saw pay-as-you-look as the wave of the future and that he would file with the FCC for permission to take part in the forthcoming pay tv tests.

**What the viewers in coastal California think of pay tv:**

After explaining pay tv in a joint telecast, KSBY-TV, Luis Obispo, and KSBW-TV, Salinas, asked viewers which system they preferred: free tv or pay tv. Over 5,000 letters were received. All but four favored free tv.

**Anniversaries:** KTBC-TV, Austin, Texas, has designated November as its fifth anniversary month . . . KLZ-TV, Denver, is celebrating its fourth year and the fourth birthday of Aladdin, the little boy who is its symbol.

**Awards:** WRCV-TV, Philadelphia, has been honored by the New Jersey Education Association for its efforts on behalf of education, students and schools in New Jersey . . . Ted Lloyd, who plays "Sagebrush Shorty" on WJBK-TV kiddie shows, has been given first place honors for his efforts on behalf of traffic safety and fire prevention in the Detroit Police Officers' annual Newspaper-Radio-Television Awards.

**Station doings:** WGN-TV, Chicago, offered its first color telecast on 8

**Montgomery's No. 1**

**Radio Station**

**WRMA**

*Serving 200,000 Negroes*

*Announces the  
Appointment of*

**JUDD SPARLING**

*as Station Manager*

**AND**

**EVERETT - MC KINNEY, INC.**

*as National Representative*



November. *The World is Yours* and *Ding Dong School* are slated for color telecasting . . . **KOIN-TV** (Portland, Ore.) photographer Keith Cook explained to film the nation's first aerial photograph of Sputnik II. KOIN telecast the shot same day.

**Station notes:** A change in call letters has been made by WICU, Erie, Pa., to WICU-TV. WIKK Radio, Erie, has taken over the letters WICU . . . **ABM-TV** becomes the first television station to operate in Bermuda as of 1 January. The new station inherits 4,000 sets now in use, which represent an audience already built up by the local United States Air Force station . . . **KUMV-TV**, Williston, N. D., has joined CBS as a non-interconnected station. It is owned by Meyer Broadcasting Company.

**Where they are now:** **Charles M. McAbee, Jr.**, general sales manager of KMOX-TV, St. Louis . . . **Liam Connolly**, European correspondent-at-large for KOA AM-TV, Denver. Connolly will be based in Dublin . . . **Bob Worthington**, production manager for WDAF-TV. He has been with the station since it signed on in October, 1949 . . . **Jack Fox**, assistant tv sales manager of WNBC, West Hartford, Conn. . . . **W. P. Baker**, program director for WMBD-TV, Peoria, Ill. . . . **Ernest J. Golden**, account executive with WBZ-TV, Boston . . . **Richard W. Ostrander**, sales manager for WKRC-TV, Cincinnati . . . **Richard Bronson**, station manager for WABI-TV, Bangor . . . **Bradley R. Edimann**, sales manager for WGN-TV, Chicago . . . **Leon Drew**, program director for KMOX-TV, St. Louis.

**Tv applications:** Between 4 November and 9 November two applications were filed. Applications were made by John H. Phipps, Tallahassee, Fla., for Channel 8, Wavercross, 5,244-kw visual, with tower 462-ft. above average terrain, plant \$122,800, yearly operating, \$120,000; and by Illiway Television, Inc., Rock Island, Ill., for Channel 8, Moline 316-kw, visual, with tower 928 feet above average terrain.

## RADIO STATIONS

What may be a record in longevity for local advertiser-station relations:

WDBQ, Dubuque, this month cele-

brates the 20th anniversary of its unbroken association with Roshek Brothers Department Store. Throughout the two decades the advertiser has sponsored every newscast presented by the station.

**Stereophonic sound** can now be had via both tv and radio in **Mason City, Iowa.**

KGLO-AM-FM-TV is offering one full hour a month of stereophonic music over radio-tv. The station reports enthusiastic response from viewer-listeners.

**Station Notes:** **WMC and WMCT-TV**, Memphis, are spending \$3½ million on new quarters . . . **WBC's** Don McGannon, back from an inspection tour of Radio Free Europe installations in Europe, looks to radio as "a major tool of the free nations of the world in offsetting the iron and intellectual curtains which the Communist nations are attempting to put around the masses of people that they have doomed to slavery."

**Kudos:** **KDKA**, Pittsburgh, on its 37th anniversary is honoring the late Dr. Frank Conrad, father of modern radio broadcasting. A plaque commemorates Dr. Conrad for his experiments leading to the world's first scheduled broadcast, 2 November, 1920 . . . **WRCA**, N.Y., has received the "outstanding news story broadcast of 1957" award of the Radio-Television News Directors Ass'n. for its coverage reporting of Benny Hooper, youngster trapped in a well.

**Anniversaries:** **Mrs. John S. Chase** (Hilda) celebrates a milestone rarely achieved by a woman: her 25th year on the staff of WFAA, Dallas . . . **WCAU**, Philadelphia, celebrates the 30th year of its *Children's Hour* series, an hour-long variety show for youngsters from 3 to 17.

**Present locations:** **Bill J. Wheatley**, program manager of WKY, Oklahoma City . . . **John MacRae**, station manager for WABI Radio . . . **Arnold Weiner**, director of merchandising for WLIB, N.Y. . . . **Martin Pollins**, sales manager and **Oscar Campbell**, business manager, for WJAS AM-FM, Pittsburgh . . . **A. E. Mickel**, manager of KOB, Albuquer-

# KYW

## HOLDS PUBLICITY PEOPLE IN HIGH ESTEEM

*We give them responsibility.*

*We pay them well.*

*We advance them.*

If you've had solid experience, planning, writing and placing public relations for a broad cast medium, we'd want to earn an excellent salary as publicity director for Cleveland's Number One 56,000 watt independent, you're our man.

**WRITE RIGHT NOW,  
GIVING DETAILS, TO:**

PROMOTION MANAGER  
KYW RADIO  
CLEVELAND OHIO

WESTINGHOUSE BROADCASTING CO. INC.

**BUY OREGON'S SECOND  
LARGEST CITY.**

EUGENE has grown into the **LARGEST WEST COAST MARKET** between San Francisco and Portland. EUGENE is 2nd largest city in OREGON . . . 5th largest in the entire Pacific Northwest with a **QUARTER BILLION DOLLAR BUYING POWER.** Capture this important Northwest market by using **KERG's** great fall line-up of CBS Shows . . . Local Sports . . . and Local News.

*Eugene, Oregon*  
**KERG**  
*CBS Radio Network*  
**5000 WATTS - 1280 K.C.**  
*CONTACT WEED & CO.*



que . . . **E. William George**, general manager of KGER, Long Beach, Cal. . . . **John Wisley**, director of programs for WIS, Columbia, S.C. . . . **William Crowder**, from staff announcer to program director for WFAA, Dallas.

**Bernard F. Corsor, Jr.**, assistant manager for WLS, Chicago . . . **Frank McEvoy** and **Ray Downing** to the sales staff, and **Charles L. Murn**, account executive for WOKO, Albany. Murn has formerly been associated with Ted Bates and Benton & Bowles, N.Y. . . . **H. W. Shepard**, general manager, **Martin Pollins**, sales manager and **Oscar Campbell**, business manager, for WJAS AM-FM, Pittsburgh . . . **John H. Pace**, general manager for KABC, L.A. and also managing director for KGO, San Francisco . . . **H. Ted Roney**, general manager; **Stan Hagan**, production manager; **J. Howard Engle**, account executive; **Carol Nan McDonald**, director of continuity, and **Bob Latting**, chief announcer, for KOMF, Tulsa . . . **Ronald M. Gilbert**, national sales manager for WWJ, Detroit.



## YOUR SHOWCASE OF CLASS

- ★ Jimmy Lynn
- ★ Art Curley
- ★ Don Matheson
- ★ Dom Clifton
- ★ Martha O'Dell

Wilmington, Dela.  
1290 on the dial



## FILM

This week's news highlights included reports of films going into production for the 1958-59 season.

Producers **Peter Packer** and **Jacques Surmagne** have been assigned to work on the development of new series for TCF-TV Productions.

**Mort Mills** was signed for a featured role of the sheriff in the new TCF-TV series, *Man Without A Gun*, scheduled for January release.

**Lisa Lu**, Chinese film star, has been signed by the **Henry Jaffee Enterprises** for a featured part in *The Nightingale*, first telefilm in the hour-long *Shirley Temple's Storybook* series being filmed in association with Screen Gems.

**AAP is currently lining up its Xmas specials.**

Four popular seasonal motion pictures, each a classic in its own category, are being offered to stations and sponsors. They include: *Star in the Night*—a modern version of the Three Wise Men and The Babe in the Manger; *Silent Night*, (which is available to one station per market, except for about 22 markets where it will be sponsored by Rheingold Beer); *A Christmas Carol*, starring **Alistair Sim** as Scrooge; and *The Emperor's Nightingale*.

A study released by Ziv TV this week showed that the increasing competition for ratings has (1) stimulated advertisers' promotional activity and (2) given them a sharper appreciation of merchandising aids.

The study further disclosed:

- In 67% of the markets where *Harbor Command* was launched this fall, advertisers utilized sales-building tools.
- In 71% of the markets where *The New Adventures of Martin Kane* is aired, sponsors have put merchandising aids to work.
- Activity for the year to date, indicates that 1957 orders will run about 50% ahead of the 1956 total. Part of that will be made up of orders of *Sea Hunt*. So far 37% of the sponsors of *Sea Hunt* series have ordered promotion aids and the series won't be aired until January.

**People in The News: Sam Gang**, NTA's foreign representative, on a four-week tour of Latin America and the Caribbean countries . . . **Sam W. Steele, Jr.**, southern account executive of Official Films, will head up the entire Southeast sales area . . . **Herman Rush** appointed joint sales representative for all television and radio properties produced by **Barjac**, the company owned by movie star John Wayne . . . **Ralph Mitchell** joins the sales staff of Screen Gems (Canada) . . . **Pat O'Brian** appointed director of marketing, and **Patricia J. Trumbull** named Program Coordinator of Fred Niles, *Cross Country* productions . . . **Richard Sassenberg**, formerly of RKO, named president of Piclear, Inc. . . . **John Howell** named general sales manager of CBS TV Films Sales, Inc.

## REPS

**H-R Television and H-R Representatives New York personnel met this week with Andrew Gent, head of the firms' new Detroit office.**

This first meeting of Frank Headley, Frank Pellegrin and Paul Weeks with Gent was to formulate new policies and sales strategy for the Detroit operation.

**Young Television Corp. has named Peter Yaman eastern sales manager. He will report to Stephen A. Manchinski, v.p. in charge of sales.**

Yaman, formerly with American Broadcasting Co., joined Young in 1956. He will now be responsible for coordinating the activity of the television sales staff in New York.

**Augustine L. Cavallaro** has joined Young's New York office as a tv salesman. Previously he was assistant to the v.p. and general manager of WKIT, Garden City, New York.

**New appointments: Young Television** for WNOW-TV, York, Pa., and two grantees not yet on the air: WLOF-TV, Orlando, Fla.; and KGHL-TV, Billings, Montana. Both grantees expect to be on the air within the next few months . . . **George P. Hollingbery Co.** for the newly formed "Five Star Group" radio stations consisting of KWBB, Wichita; WREN, Topeka; KOAM, Pittsburg; KGGF,



Colfeville; and KVGB, Great Bend. "Five Star" stations cover portions of Kansas, Missouri, Arkansas and Oklahoma . . . **Young Representatives** now rep WKAB, Mobile, Ala.; WNOW, York, and WAEB, Allentown, Pa.; KVAN, Portland, Ore.

## CANADA

**Vancouver stations aren't worried but there's a move afoot to ban broadcasting on Sunday.**

A member of the Vancouver police commission, Brig. William Murphy, has recommended banning of broadcasting and other activities as a test of the Lord's Day Act.

(The commission was scheduled to act on the recommendation 14 November, which is past SPONSOR's presstime.)

Rev. Harold Allen, B.C. executive secretary of the Lord's Day alliance, charged that Murphy was trying to make the Lord's Day Act "ridiculous."

Sam Ross, assistant manager of CKWX, said: "I hope they go ahead and prosecute."

**Tv and radio has played an important part in the success of the recent Nescafe Week promotions, ad manager A. M. Lawrence told the Central Canada Broadcasters Assn.**

He revealed that in one test market Nescafe's share of instant coffee sales went from 19 to 81% in one market during Nescafe Week, then settled at twice the 19% level.

Lawrence said there was a direct relationship between Nestle's investment in tv and spot radio and its increased market share for instant coffee and instant chocolate.

Nestle now puts 70% of its budget into tv.

**Horace N. Stovin & Co. is now Stovin-Byles.**

W. D. "Bill" Byles, who was executive vice president, has become president in place of Stovin, who is chairman of the board.

Byles joined Stovin in 1956 with 25 years' experience in broadcasting.

Stovin-Byles now reps 22 radio and nine tv stations in Canada, Bermuda, Nassau and Cuba.

**Brown & Mitchell, Ltd., is now Brown, Mitchell & Wright, Ltd.**

. . . **Allan Waters**, president and manager of CHUM, Toronto, has been elected president of the Central Canada Broadcasters Assn., succeeding Baxter Ricard of CHNO, Sudbury.

## RESEARCH

TvB data, released this week, reveals some notable strides made by tv this year as compared to last year. Here are the highlights of this progress, based on A. C. Nielsen research:

- Tv viewing increased in all time periods from 10%-30% per average minute.

- Tv attracted from 5%-15% more families—in 11 out of 12 time periods.

- Family viewing increased in all 12 time slots, showing a weekly gain of 2 hours and 42 minutes. Biggest viewing increase came between the hours of 9 p.m. and midnight, with 20.4 families tuned in per average minute.

- Over 31% more families watched tv in March 1957 than in March 1956.

**Research staff additions:** John E. Phillips to the Chicago office and Carlin J. Heiman to the N. Y. office of A. C. Nielsen Station Index Client Service staff (NSI) . . . **Erwin Ephron**, assistant public relations and publicity director for A. C. Nielsen, N. Y. Ephron was formerly production editor for SPONSOR.

## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday two weeks before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 29 Oct.	Tues. 12 Nov.	Change
<i>New York Stock Exchange</i>			
AB-PT	15	14 <sup>3</sup> / <sub>8</sub>	- 5 <sup>1</sup> / <sub>8</sub>
AT&T	165	163 <sup>1</sup> / <sub>4</sub>	-1 <sup>3</sup> / <sub>4</sub>
Avco	51 <sup>1</sup> / <sub>4</sub>	53 <sup>1</sup> / <sub>4</sub>	+ 1 <sup>1</sup> / <sub>2</sub>
CBS "A"	25 <sup>1</sup> / <sub>8</sub>	25	- 1 <sup>1</sup> / <sub>8</sub>
Columbia Pic.	15 <sup>1</sup> / <sub>8</sub>	14 <sup>1</sup> / <sub>2</sub>	- 5 <sup>1</sup> / <sub>8</sub>
Loew's	12 <sup>1</sup> / <sub>4</sub>	12 <sup>3</sup> / <sub>8</sub>	+ 1 <sup>1</sup> / <sub>8</sub>
Paramount	29 <sup>1</sup> / <sub>4</sub>	29 <sup>3</sup> / <sub>4</sub>	+ 1 <sup>1</sup> / <sub>2</sub>
RCA	28 <sup>7</sup> / <sub>8</sub>	28	- 7 <sup>1</sup> / <sub>8</sub>
Storer	22 <sup>1</sup> / <sub>4</sub>	22 <sup>1</sup> / <sub>8</sub>	- 1 <sup>1</sup> / <sub>8</sub>
20th Fox	23 <sup>1</sup> / <sub>2</sub>	22 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>4</sub>
Warner Bros.	20 <sup>1</sup> / <sub>2</sub>	20	- 1 <sup>1</sup> / <sub>2</sub>
Westinghouse	58	58	
<i>American Stock Exchange</i>			
Allied Artists	2 <sup>3</sup> / <sub>4</sub>	2 <sup>3</sup> / <sub>4</sub>	
Assoc. Art. Pro.	6 <sup>7</sup> / <sub>8</sub>	7 <sup>5</sup> / <sub>8</sub>	+ 3 <sup>1</sup> / <sub>8</sub>
C&C Super	1 <sup>1</sup> / <sub>2</sub>	1 <sup>1</sup> / <sub>2</sub>	
Dumont Labs.	3 <sup>5</sup> / <sub>8</sub>	3 <sup>1</sup> / <sub>2</sub>	- 1 <sup>1</sup> / <sub>8</sub>
Guild Films	2 <sup>3</sup> / <sub>4</sub>	2 <sup>3</sup> / <sub>4</sub>	
NTA	6 <sup>1</sup> / <sub>2</sub>	7 <sup>1</sup> / <sub>2</sub>	+1



# KiTE

## Sells

# San Antonio

MORE DAILY HOME AUDIENCE IN SAN ANTONIO THAN ANY OTHER STATION! ‡

MUSIC & NEWS for ADULTS NCS #2

Call Avery-Knodel, Inc.

# BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

## WREX-TV

### Tops in sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market. The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

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

## WREX-TV CHANNEL 13

ROCKFORD ILLINOIS





The 530 members of the United States Congress make news every day in Washington. They should *know* Capital news best. And in a survey made on Capital Hill by Walter Gerson and Associates to determine the news viewing habits and preferences of each Senator and Representative, *WRC-TV news and newsmen won in a landslide!*

Asked which station they watch, 43.8% of the Congressmen chose WRC-TV... nearly as many as all other stations *combined*. When they were asked which station gives the most complete coverage, WRC-TV, with a 48.9%, again led the second station by a solid margin of 28%.

Finally, each member was asked his prefer-

ence of news commentators, considering objectivity and presentation. WRC-TV's Richard Harkness and Bryson Rash placed *first and second among all local news commentators*.

If you're not already in this WRC-TV news picture, let us put you there *now*. Your NBC Spot Sales representative will

gladly help you select sales-winning availabilities for *your* product in the Capital.

# WRC-TV·4

WASHINGTON, D. C.

SOLD BY  SPOT SALES

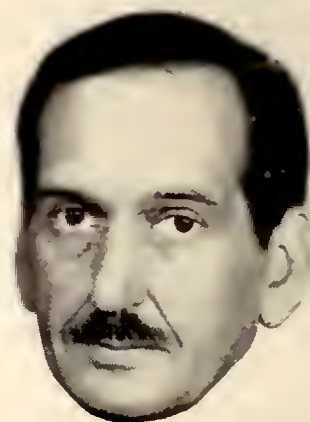
# WRC-TV WINS CONGRESS



**BRINKLEY**



**HUNTLEY**



**HARKNESS**



**RASH**

**RUSS  
WARD**



# WASHINGTON WEEK

16 NOVEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

The FCC has been finding the clear channel and related radio cases much harder to crack than expected.

Despite the volumes of material submitted over the years, the Commissioners still aren't having much luck with the problem.

Nevertheless, some action, at least of the tentative variety, is expected soon.

Most likely the Commission will decide to continue present protection on most of the clear channels. It also appears that these stations might be permitted to increase their power from 50 kw to 75 kw.

In related cases, the FCC seems set to turn down the petition of the daytime radio stations for extended hours of operation.

And on still another front the FCC already has proceedings in progress aimed at permitting the Class IV stations to increase their power from the present 250 watt maximum to 1,000 watts—providing they won't interfere with other stations.

Much of the holdup thus far revolves around how many of the clear-channel stations should lose some of their protection to permit second distant stations on their channels. Threatened are a few Northeastern and Chicago stations, plus KFI in Los Angeles.

There has been no suggestion within the FCC meetings that any of the clear-channel broadcasters give up more protection than that—despite arguments by the smaller stations that few people tune in distant stations any more and that putting additional stations on those channels would result in better radio service.

Almost half of the independent producers of filmed programs for TV have thus far failed to respond to the FCC's network study committee questionnaires asking for confidential financial data.

That was revealed when FCC counsel filed with James Cunningham, FCC chief hearing examiner, an agreement under which MCA, Screen Gems, Ziv, and Revue will turn over the confidential material by 9 December.

FCC lawyer Ashbrook Bryant surmised the other recalcitrants were waiting for the outcome of the losing court battle waged by the four. They will likely also provide the material by Dec. 9, he said. But more subpoenas will be issued if there is any foot-dragging, he warned.

The fate of existing stations which seek to keep out new competitors on the grounds that a city can't support an additional station has taken another turn for the worse. An Austin, Minn., station sought to use the "economic injury" argument, but communications counsel Harry Plotkin representing the proposed new station asked the Commission to make them open up their books to prove their point.

The station didn't even wait for an FCC ruling to withdraw that part of its protest. Broadcasters apparently don't want their financial data made public.

FCC Chairman Doerfer says the Commission is investigating whether TV stations are using commercials flashed so briefly that nobody sees them consciously (the "subliminal perception" technique).

Doerfer says he doesn't know if the FCC should do anything about it even if it discovers that TV stations are indulging. The probe was requested by Congressmen.

# GETTING THE MOST FROM



Will that clever use of trademark product-in-use surely fix the brand name in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced by obsolete film equipment. The first step to more "sell" in film commercials really must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.

*P. S.*  
**HOW LONG SINCE  
YOUR STATION'S  
FILM ROOM  
WAS MODERNIZED?**





YOUR FILM DOLLAR...



## How to Get Picture Quality that Puts More Sell in Commercials... But Keeps Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ©

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

# SPONSOR HEARS

16 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Apparently there's a bigger premium on programs than on sponsors among the networks these days:

Here's a clue to their relative importance:

The secretary for a top network executive intercommed her boss that he had two callers on the line—one a Hollywood producer and the other an advertiser.

Without a second's hesitation, she was told to put on the producer.

The ad manager for one of the giant soaps has his own formula for fair compensation for advertising agencies.

His view: An agency thoroughly competent in marketing and creative services can't make a profit on a budget below \$1.4 million; so any advertiser whose outlay falls below that break-point should be willing to pay a fee for the difference.

**Against-the-grain note:** One major tv film producer is so certain that family situation comedies will be potent contenders next season that he is putting six f.s.c. series into production.

All will be co-production deals—three each with ABC TV and CBS TV.

A report that caused much buzzing in New York admen circles this week:

The eventual cost of producing the 'round-the-world Ford commercials went well over the \$1-million mark and that this exceeded the original estimate by \$500,000.

In any event, it's the most expensive stunt-commercial to date.

A slight case of the topsy-turvy in tv and radio station values: NTA, which bought WATV and WAAT, Newark, for \$2,550,000 has put a price tag of \$2 million on the radio station alone.

That's what a surprised bidder for WAAT found out when he offered a mere \$1 million.

Station managements might find something to chew on in a couple of divergent views expressed on Madison Avenue this week:

**VIEW NO. 1:** "To get a minute announcement you usually have to buy into a feature film. But many stations are placing their commercials in such programs back-to-back. That's too much of a hazard—because it allows too much time for the audience to get relief elsewhere."

**ATTITUDE NO. 2:** The trend in spot tv buying is more and more toward minutes. Reps are swamped with requests for such spots.

For instance, Ted Bates found that minutes — even in fringe time — were singularly successful for Anahist.



growing fast....to first!

Maximum Power

316,000 WATTS

Tallest Tower

1,073 FEET

**MOST  
POWERFUL  
LINEUP IN THE  
CAROLINAS.**



**WSOC BROADCASTING COMPANY**

**WSOC**

Channel 9 Television  
1240 KC Radio  
103.5 MC FM



**CHECK**

Charlotte, N. C. avails at

H. R. Representatives Inc. — Nationally  
F. J. Representatives Inc. — Atlanta



Larry Walker — President and General Manager  
C. George Henderson — General Sales Manager

## \$70,000 BUDGET

(Continued from page 47)

the baby. Josie McCarthy used a "shame them into buying" technique. Her pitch: "Ladies, just look at all those modern appliances you have in your kitchen—but you're still using that old-fashioned dishrag. Why not be up with the times all the way—use this new Amsco sponge cloth!"

In designing the film commercial "we had to decide between live and animation," says Curtis. "Live was selected because we felt our product

was a practical one demanding a straight demonstration approach—no gimmicks or cuteness. In our casting we stayed away from the glamour girl in favor of the housewife type that homemakers could identify with."

Heavy mileage to the dollar again was a prime consideration in planning. "We used a voice-over technique instead of lip-sync, saving us about 25% in costs," says Curtis. Also, "the film was designed so that it could be used either in its entirety as a minute plug, or in part as a 20-second." For its 10's Amsco used eco-

nomical telops, a picture of the product flashed on the screen with voice-over carrying the sales message.

Frequency of commercials and allocation of the varying lengths was dictated during the campaign by season and budget. Amsco dropped all of the 10's in favor of ones and 20's during the annual January-May spring cleaning period. Frequency: about 12 a week with about seven in the form of live participations. Three filmed 20's were used each week during this period in prime evening hours.

During the summer, budget limitations dictated a return to the 10's with continued use of the 20's. Frequency: about 12-14 per week, primarily in daytime with some night coverage.

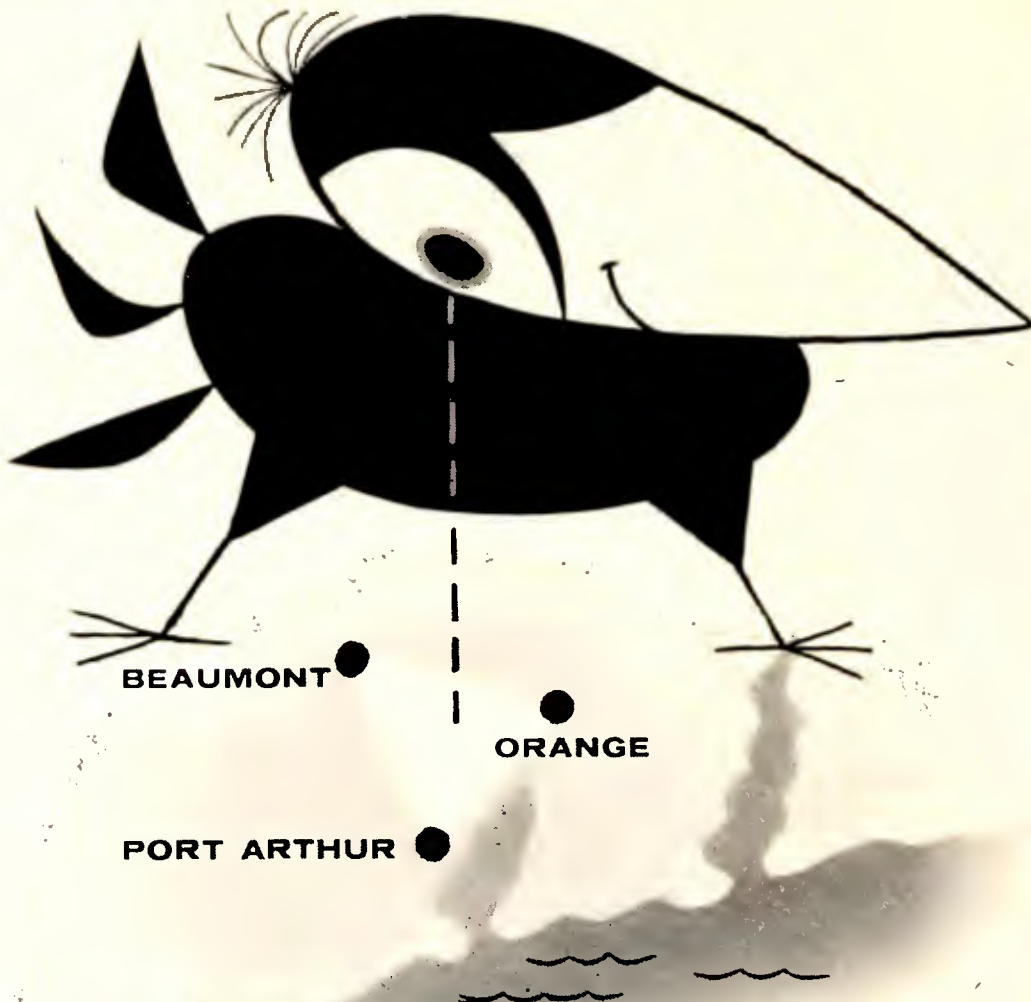
In September, a switch back to ones was made, with some 20's also scheduled. Live participations are carried in the Josie's Kitchen segment of *Hi Mom*, and on the *Tex and Jinx Show*. Josie McCarthy also does a minute live pitch during her afternoon segment on *Club 60*. Her five-a-week schedule is split three on *Hi Mom* and two on *Club 60*.

Effectiveness of the campaign on New York area consumers was measured twice by Amsco. Post cards packed in the sponge packages asked buyers where they had heard about the product; 72% listed tv. In a second test, Josie McCarthy made a single announcement requesting viewers to write her about original uses they had found for the cloth. "We were swamped with nearly 2,000 replies in a week" says Arthur J. Sloss, company president.

**Distribution:** Sloss gives full credit for conquering this problem to the spot tv campaign. "We're just a small business and we really didn't want to spend money in tv, but we weren't moving off the store shelves," he says. "We were dropped by three chains because of this—now we have won them back and added so many more that we have 95% distribution in the New York market."

A tabulation by ad manager Schatz shows Amsco in 21 major food, variety and department store chains today. This figure stood at seven before the tv decision.

Heavy promotion of the tv participation to store buyers and managers was a primary factor in shaping the rosier distribution picture. Curtis sent an estimated 15,000 mailing pieces to



Eyeing Texas? The fabulous

Beaumont-Port Arthur-Orange area

of over 1,000,000 prosperous

people is covered only by

**K F D M Beaumont Radio & TV**

CBS  
ABC



See PETERS-GRIFFIN-WOODWARD, INC.



to two **13** out of  
 15 top shows **15** top shows  
 PULSE-SEPTEMBER PULSE-AUGUST

*Twice in a Row, and We Don't Do it with Mirrors!*

To get action on your sales message, what's more logical than to put it *on* the station that people are looking *at*? Here in the fat Miami Valley Market, says Pulse, that station is WHIO-TV. We've a double header Pulse rating of 15 out of 15 for August and September. We had 15 out of 15 last December—and never less than 13 of 15 in the meantime!

Get Pulse and ARB ratings, market data and availabilities from re\*-Pulse-ive George P. Hollingbery, Nat'l Rep.

\* for "repetitive"

CHANNEL **7** DAYTON, OHIO



One of America's  
 great area stations

the chains and independents saying, in effect, "get aboard!" King-size, telegram-format mailers also blanketed the trade with the tv participation message. These measures were backed up with editorial promotion in both the trade and consumer press via column mentions and blurbs in new products sections.

The pulling power of tv participation in dealing with buyers was demonstrated when "six chains agreed to stock our product as soon as they knew we were going into tv," says Schatz. "This whole tv participation deal and its promotion, coupled with the consumer demands created by the spots, made our salesman welcome."

**Marketing and tv:** The sponge cloth was tied in with the tv campaign to get the longest run for the money. Highlight: Amsco-Curtis placed demonstrators in Manhattan's 42nd, 34th and Dey St. Woolworth stores, as well as in the chain's major Newark outlet. All demonstrators played the "advertised on tv" angle to the hilt. Results in one store: 817 sponge cloths were sold in one six-day period. "In other stores, sales increased an average of three to five times," says Curtis.

In most instances the demonstrations were planned for two weeks' duration. Because of customer response, however, store managers asked for extension of the demo plan up to 10 weeks in some locations.

The tv tie-in also was carried heavily by point-of-sale material used in store displays. Mass displays were arranged in all Food Fair and Gristede outlets (New York area food chains) by WRCA-TV's merchandising department and other store setups were secured by Amsco's retail selling force. Also, display mats, streamers, self-selling cartons, moving and stationary display pieces all carried the "as seen on WRCA-TV" pitch.

Other areas covered by the Amsco-Curtis team in planning the advertising campaign involved pricing, packaging and product color.

The sponge cloth sold for 39¢ when originally introduced. A dime drop in cost was made in the New York area just prior to the tv campaign. "We felt the 29¢ price would help put the product over; and we banked on increased volume from tv to lower production and distribution costs enough to offset the 10¢ slash," Schatz says. "Rising sales figures, with our tv ex-

penditure remaining stable, will soon bring about this situation," he says.

In the packaging area, "we found the cellophane see-through packs were being stacked in piles on counters, resulting in minimal visual impact," says Curtis. To combat this, special display cartons were designed to present the cloths in a stand-up position. Wire racks also were manufactured for hang-up display of the product.

Testing of the cellophane package itself is planned soon, according to Curtis. The pack is now imprinted in red, with a large "A" as the dominant factor. "We're planning ocular measurement tests to determine how the eye moves across the package, and how effective our design is," he says.

The company also is planning a test on double-packing — putting two sponge cloths in a single package. The aim here would be to create a "habit pattern," says Curtis. "If a housewife buys two cloths she's more likely to develop the usage habit than if she bought one; when the first one wears out she already has a replacement on hand.

"Color research also helped us in moving our product," says Curtis. The sponge cloths are made in natural, green, pink and blue. "Research by Leon Cheskin of Color Research Institute showed us that our pink and blue cloths were the least popular with consumers; natural was preferred most, with green next," Curtis says.

"Originally we packed six of each color in our stand-up display cartons. Now we put in eight each of the naturals and greens, with four each of the pinks and blues. This means that the most popular colors are presented most often for purchase."

End result of Amsco's tv advertising campaign: Demand for the firm's product has created a need for expansion and a move is underway to larger quarters in Long Island City. Present location has 30,000 sq. ft. of space in a six-story building. At L.I.C. Amsco will have 52,000 sq. ft.

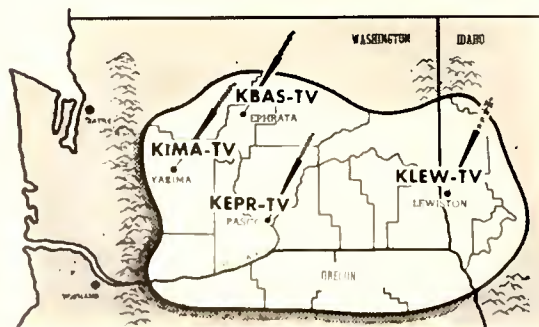
Sloss, president of the firm for the past 40 years, anticipates \$2½ million over-all sales for 1957, \$1 million increase over 1953, when the firm first secured sales rights to the sponge cloth product from its Swedish manufacturer.

Success with the sponge cloth, highlighted by the New York tv introduction, is leading Amsco to eye other markets in the nation.



## Just a darn minute, Smidley.

The old gang at the frat'll have to wait till I see that Cascade order. Dot it, Smid, can't you shake these 1925 buying habits? This Cascade's important—one of the nation's top 75 markets. Think of it, exclusive television coverage in a market of over half a million with over a billion to spend. We can't overlook that and, by George, we won't!



# CASCADE

BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



## Famous on the Georgia Scene



INDIAN MOUNDS in the Ocmulgee National Monument near Macon reveal the saga of Georgia's earliest inhabitants. Macon, often called "The Heart of Georgia," is included in the wide coverage of WAGA-TV, famous on the Georgia scene, too. Reaching nearly two million people, WAGA-TV is the leading television station in the Southeast's No. 1 market. A WAGAland brochure, with all the facts and figures, is yours on request.



STORER BROADCASTING COMPANY SALES OFFICES  
NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.



GET THIS

\$52 MILLION



BONUS

The latest Nielsen Survey shows that KTBS-TV, Channel 3, Shreveport, Louisiana gives you a bonus of 13,120 MORE TV HOMES than reached by Station B.

This gives you a bonus spendable income of MORE THAN \$52,000,000.00\* in this rich Southwest market with a total spendable income of more than \$1,323,801,000.00.

\*Sales Management June, 1957.

Your BONUS Station With Maximum Power

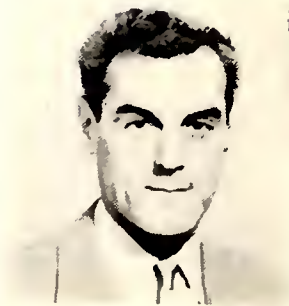
KTBS-TV CHANNEL 3 SHREVEPORT LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr. NBC and ABC

Represented by

Edward Petry & Co., Inc.

Tv and radio NEWSMAKERS



Arthur E. Duram, vice president in charge of radio and television at Fuller & Smith & Ross, has been named senior vice president. In his new capacity Duram will continue in the over-all management of the agency's tv and radio activity in FSR offices in New York, Chicago, Cleveland, Pittsburgh and San Francisco. He joined FSR in 1950, was made a vice president in 1953 and elected to the board of directors in 1955. Before this Duram had been market research director and later sales manager of the Columbia Broadcasting System's tv operations. "The appointment of Mr. Duram as senior v.p. is the fourth major change in recent weeks," said Robert Allen, president of FSR. "We feel that we are now organizationally able to meet the increasing demands."

Thomas W. Moore has been appointed ABC TV vice president in charge of sales. He has resigned as general sales manager of CBS TV Film Sales. Moore joined the latter in 1952 as an account executive on the West Coast and in 1956 became general sales manager with headquarters in New York. After attending Mississippi State College and the University of Missouri.



Moore got his start in the communications field with the Meridian, Miss. Star, a local paper, as classified advertising manager. This career was interrupted by a tour in the U. S. Navy as lieutenant, and resumed by an appointment as v.p. in charge of advertising and public relations for the Forest Lawn Memorial Park in Los Angeles. Slocum Chapin will take over new post of v. p. of client relations.



Charles F. Grisham has been named general manager of the Alabama Broadcasting System, operators of radio stations WAPI, WAFM, and tv station WABT in Birmingham. He has been in the radio and television business since his graduation from the Alabama Polytechnic Institute in 1939. Grisham began his career with WLW, Cincinnati, and was made assistant program director in 1940. Leaving WLW in 1949 he became director of radio advertising for the Feeds Division of Ralston-Purina Co. in St. Louis. After serving as a major in the Field Artillery during World War II, Grisham became southeastern manager for the Edward Petry Co., then general sales manager of WLTV (now WLW-A) in Atlanta. He joined the Alabama organization in 1953 as commercial manager of WABT and was named v. p. in 1954.





**Ring-necked Pheasant**

*Phasianus colchicus torquatus*

*The upland farms of Michigan are the favorite habitat of this gaudy, raucous immigrant from Asia. Gamey in the wilds, the Pheasant is a delightful delicacy on the table.*

Original sketch by conservationist Charles E. Schafer

**Put your money  
where the people are**

Are you reaching pheasants instead of people? WWJ concentrates on the big-earning, big-spending folks in southeastern Michigan—with sprightly personalities like Hugh Roberts in the morning, Bob Maxwell from fabulous Northland shopping center, Jim Wood and Jim DeLand from spectacular Eastland. Use WWJ all day . . . every day.



**Here's your real target**

*Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.*

**WWJ RADIO** AM and FM NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives: *Peters, Griffin, Woodward, Inc.*



# SPONSOR SPEAKS

## The new spot tv

Tremendous changes have been taking place in the way spot tv is bought—and in the jobs which clients assign to the medium. Out of these changes we believe the medium will emerge stronger in the long run and far more sensitive to the needs of advertisers.

This happens invariably when any new business swings from an era in which selling is relatively easy to one in which the client must be wooed.

The question is: How skillfully and how fast will spot tv adapt itself to changed conditions?

We think 1958 can be a year of acceleration in spot tv growth if the medium's sellers carefully appraise what the buyers want. We think they'll find buyers want to buy spot television today in greater weekly frequency and with greater flexibility—above all, they want a medium that's easy to buy.

In other words, the spot tv pattern may be moving closer to the pattern found in radio. The stations planning a new rate card would be wise therefore to include more big-frequency packages.

This, however, is merely one example of changes which are timely. There are many others, and sellers will do well to find them first-hand and apply them to their own markets.

## Tv and the press

The consumer press has always showered television with attention. But it has not always been well-informed attention. Perhaps the very speed with which the medium grew made it difficult for the newspaper and magazine people who covered it to always maintain perspective.

One of the best ways we can think of to remedy the situation is to fling the doors of your shop open and invite the press in; this NBC TV did in its junket to the West Coast for the television consumer and trade press. Never has so much opportunity to create copy been provided so fast—or so we felt as the week moved by in wave after wave of star interviews.

To admen the significance of the giant junket was this: the networks today are working for dynamic and informed coverage in a style which befits their stature as the leaders of American entertainment.



**THIS WE FIGHT FOR:** *Everybody, including the columnist, talks about ratings. But no industry-wide job is being done to validate ratings or to educate those who misuse ratings. We urge ARF to lead in achieving these objectives.*

## 10-SECOND SPOTS

**Surprise:** Dudley Brewer, of Branham Co. in Chicago, expecting arrival of WCHS program director Bruce Johns from Charleston, W. Va., for BPA Convention, dropped by Eastern Airlines to check on day and time of his flight. There Brewer ran into his former secretary, now an Eastern stewardess. He happened to mention the flight number to her, and she exclaimed, "Why, I've got that run." Brewer thought fast. "Listen," he said, "you can help out on a gag . . ." When Johns took off from Charleston, and the stewardess circulated among the passengers, passing out magazines, she dropped in his lap an armful of WCHS promotion material.

**Political plum?** Shortly before New York City's election day when Mayor Wagner successfully tried for re-election, the traffic man at WOR suddenly noted a line on the day's "bible" he had failed to see before: "Mrs. Wagner—60 seconds." Assuming the announcement was to be by the candidate's wife, he raced off in search of the "disclaimer disc" that always must follow political ads. Suddenly the commercial was on—for Mrs. Wagner's Pies.

**Salesgirl:** Westinghouse Electric Co. estimates that Betty Furness, now beginning her ninth year as its tv personality, has been seen by a total audience of 5,475,000,000 viewers. *And opened that refrig how often?*

**Crossed channels:** In the 1 November television schedule of *The New York Times* the following appeared in the list headed "Feature Films"—

11:07-12 — Symphonic Highlights:  
Bartok's Music for Strings, Percussion and Celeste—(WQXR) . . .  
12:05-1 — Midnight Symphony:  
Handel's Double Concerto in F—  
(WQXR).

*No doubt about it, radio is more versatile than ever.*

**Summing up:** Phil Hillman, promotion director at KNX, CBS radio outlet in Los Angeles, got reprints of SPONSOR's 10 August story on timebuying called "Strictly by the numbers," then imprinted this gem of his own on the front cover: "**MORAL:** *Slide rule can make wise man foolish more often than it can make foolish man wise.—Confucius II.*"





special

*Buffalo*

**SNOWSTORM  
WARNING  
TO  
TIME BUYERS\***

**Don't get snowed under  
an avalanche of spots**

*No double spotting — no triple spotting  
on*

**WWOL**

Very few places beat Buffalo when it comes to snow! In Buffalo, no station beats WWOL when it comes to delivering more listeners per dollar.

**WWOL GIVES THE LOWEST DOLLAR COST PER LISTENER IN THE BUFFALO AREA\***

**HOMES REACHED PER DOLLAR**

<u>WWOL</u>	NET STATION "A"	NET STATION "B"	NET STATION "C"	NET STATION "D"	IND. STATION "A"	IND. STATION "B"
<u>1277</u>	853	314	870	325	417	1055

**BASED ON:** \*SRDS CLASS A — 12 Noon — 6 P.M. — May '57. Buffalo Area Nielsen Report June '57 (page 5). Monday thru Friday, 12 Noon — 6 P.M.

*Dig out the facts and figures*

Check NIELSEN

Check PULSE

Check HOOPER

Check The 50 national advertisers who now include WWOL radio in their budgets!

National Representative: **FORJOE & CO.**



**WWOL**

**315 MAIN STREET  
BUFFALO, NEW YORK**

**WRCV-TV,**

**PHILADELPHIA, OFFERS**

**CAPTAIN**

**DAVID**

**GRIEF\***

JACK LONDON'S SWEEPING SAGA OF  
THE SOUTH SEAS, 7:00-7:30 PM, SATURDAY

SOLD BY  SPOT SALES **WRCV-TV-3**

\*TOTAL COST: \$1580. FULLY COMMISSIONABLE (52-TIME RATE)

