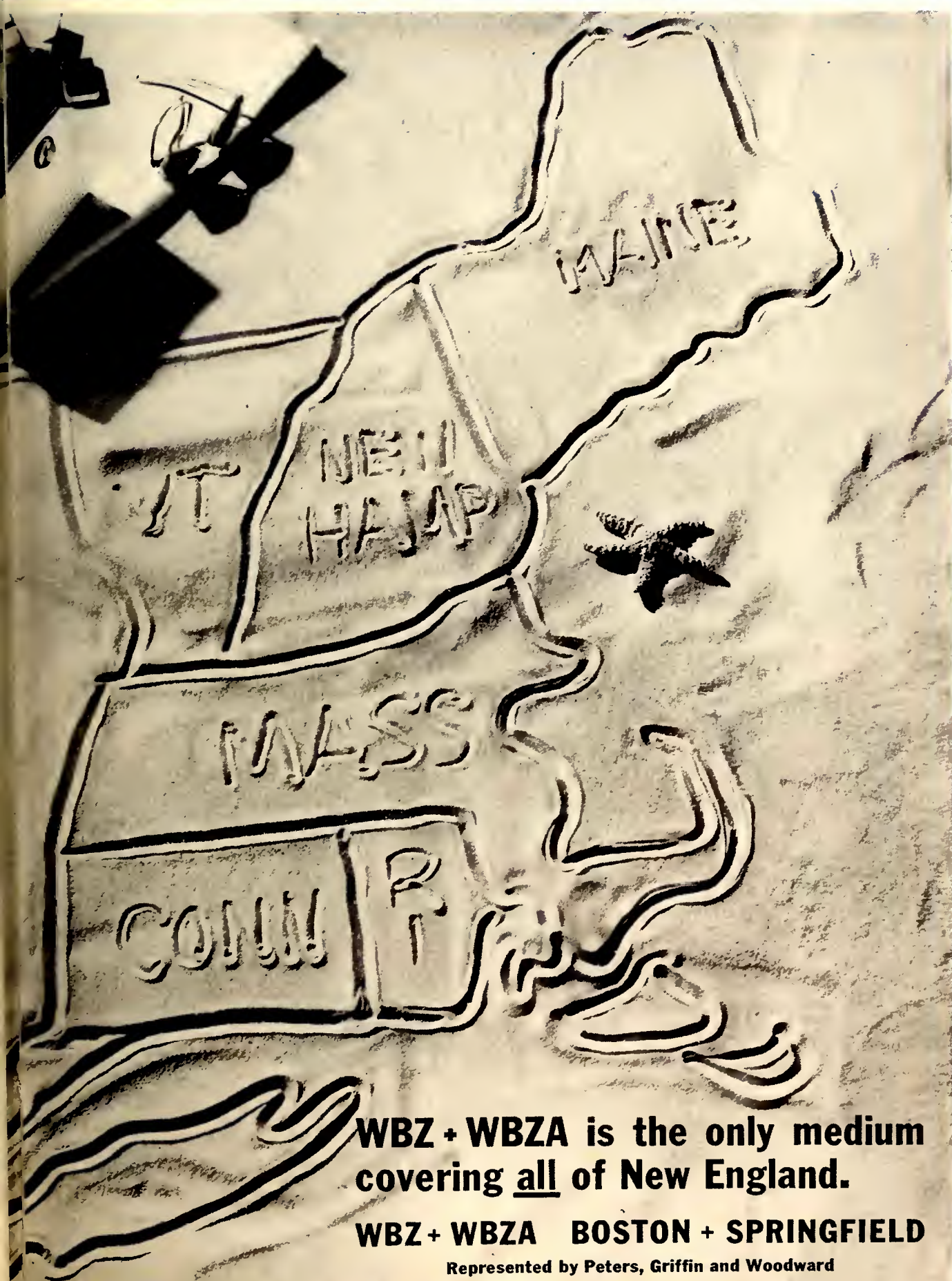


SPRV 08 125000 DBRE MSS
MILDRED L JOY 10-18
N B C RM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

①



WBZ + WBZA is the only medium covering all of New England.

WBZ + WBZA BOSTON + SPRINGFIELD

Represented by Peters, Griffin and Woodward

WBZ © WESTINGHOUSE BROADCASTING COMPANY, INC.

HOW AGENCIES SELL CLIENTS ON TV IN 1958

Fall buying has been slow to firm up this year due to client push for shorter contracts. Here's how top agencies cope with the problem

Page 31

Summer Preview: this year's radio commercials

Page 33

Madison Avenue goes to a psychoanalyst

Page 36

Why foreign cars are taking to the air

Page 38

DIGEST ON PAGE 2



Photo courtesy Publicity Division, South Dakota Department of Highways

Ever been to Mount Rushmore?

2½ million vacationers see it every year—and add \$100 Million to Big Aggie Land's income

Nice country, this part of Big Aggie Land. There's famous Mount Rushmore in the Black Hills. The busts sculptured on the faces of this mountain are fantastic in detail and carved to proportion of men 465 feet tall. There are mountain trout streams, championship golf courses, resorts and ranches, the famous Badlands National Park, and outdoor camping sites. Yes, it's nice country. And 2½ million vacationers visit here every year.

This tourist trade adds \$100 million annually to the WNAX-570 market coverage area . . . a plus factor WNAX-570 delivers to advertisers. And radio means WNAX-570 in Big Aggie Land.

America's 41st Radio Market

Big Aggie Land is a major U. S. radio market even without the tourist bonus. WNAX-570 NCS #2 Market Coverage Area takes in 175 counties with 2,217,000 population, 609,590 radio homes and over \$2,400,000,000 in annual retail sales. The NCS #2 Daytime Weekly Circulation ranks Big Aggie Land as the country's 41st market.

These are the facts on Big Aggie Land. This is the market covered by WNAX-570. Ask your Katz man for full details.

**BIG AGGIE
LAND**



WNAX-570

**CBS RADIO
YANKTON, SOUTH DAKOTA**

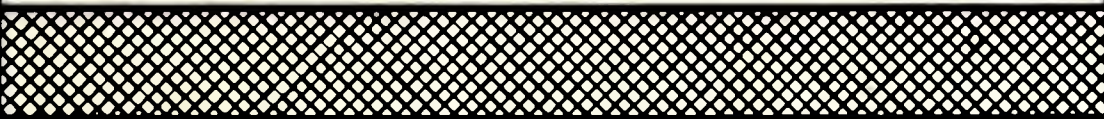
Peoples Broadcasting Corporation



**THE
CLEVELAND
BROWNS**

**Radio for
Grown-Ups
...of
ALL AGES**

WGAR



LORAIN



CLEVELAND



PAINESVILLE



AKRON



WOOSTER



CANTON



NEW PHILADELPHIA



STEUBENVILLE

We offer you a large share of the Northeastern Ohio buying audience

You reach Northeastern Ohio's real buying audience through WGAR. Because WGAR surrounds your commercials with radio for grown-ups ... of all ages.

For example, this fall, WGAR presents professional football at its exciting best featuring the Cleveland Browns. Dynamically reported for Northeastern Ohio's big sports-minded radio audience by top sportscaster Bill

McColgan ... whose colorful game descriptions are seats on the 50-yard line for thousands of the Browns' faithful and enthusiastic fans.

WGAR maintains this policy in all its programming ... good music ... variety shows ... sports ... accurate news coverage ... drama—featuring performers from top CBS talent.

So reach your real buying audience through WGAR.

**Radio for grown-ups
... of all ages**

WGAR
CLEVELAND OHIO

**Represented by
Henry I. Christal Co.**

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- How agencies sell clients on net tv in 1958**
- 31** Fall buying has been slow to firm up this year due to client push for shorter contracts. Here's how top agencies are coping with the problem
- This summer's radio campaigns**
- 33** Radio's summer bandwagon starts to roll. Many clients are already aboard; others have one foot on step. You'll hear these commercials
- The silent audience**
- 34** The U.S. viewer may talk a lot about tv programing but he writes few letters about it. Unless inspired, mail critical of a show is rare
- A psychoanalyst puts Madison Avenue on the couch**
- 36** Surveys reveal that the adman thinks less of his profession than the public does. SPONSOR goes to a prominent N.Y. analyst to find out why
- Minute shows sell Nescafé**
- 38** Latest twist in tv commercials are Nescafé's miniature musical comedies complete with plot, songs and dialogue—all rolled up in 60 seconds
- Why foreign cars are turning to air media**
- 39** After years of selling via print, some of the biggest manufacturers of foreign cars are turning to tv/radio. These are reasons for the switch
- Trewax grows with proven formula: spot radio**
- 40** This regional wax manufacturer went into spot radio in 1954. Result: Today's market is national; today's spot radio budget bigger than ever
- America's influential housewives**
- 42** CBS Radio Spot Sales has just completed a study of the distaff side. Finding: housewives are more influenced by radio than by other media
- Educational tv: a perennial problem**
- 43** Despite apathy of educators and sponsors, Betty Adams of WJAR-TV, Providence, R.I., draws heavy mail with daily adult education series
- SPONSOR ASKS: What did you get out out the NAB Convention?**
- 50** The recent NAB Convention left broadcasters with mixed opinions. These three station managers felt it was a success. Here's why

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 47 Film-Scope | 9 Sponsor-Scope |
| 24 49th and Madison | 78 Sponsor Speaks |
| 48 Marketing Week | 52 Spot Buys |
| 59 News & Idea Wrap-Up | 74 Ten Second Spots |
| 4 Newsmaker of the Week | 14 Timebuyers at Work |
| 58 Picture Wrap-Up | 76 Tv and Radio Newsmakers |
| 18 Sponsor Backstage | 56 Tv Results |
| 70 Sponsor Hears | 69 Washington Week |

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

General Manager

Arch L. Madsen

EDITORIAL DEPARTMENT

Managing Editor

Alvin W. Outcalt

News Editor

Ben Bodec

Senior Editors

Alfred J. Jaffe

Evelyn Konrad

W. F. Miksch

Associate Editor

Russ Carpenter

Midwest Editor (Chicago)

Gwen Smart

Western Editor (Los Angeles)

Pete Rankin

Film Editor

Beth Drexler Brod

Assistant Editors

Jack Lindrup

Gloria Florowitz

Contributing Editor

Joe Csida

Art Editor

Irving Kramer

Production Editor

Florence B. Hamsher

ADVERTISING DEPARTMENT

Sales Manager

James H. Fuller

Advertising Promotion Manager

Jane Pinkerton

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Eastern Manager

James H. Shoemaker

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

Administrative Staff

Dorris Bowers

George Becker

Jessie Ritter

Marion Sawyer

Circulation Department

Seymour Weber

Emily Cutillo

Harry B. Fleischman

Accounting Department

Laura Oken

Laura Datre

Readers' Service

Nancy Smith

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAIRfax 2-4625. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

©1958 Sponsor Publications Inc.



Symbol of service

Looking for protection of your advertising dollars? WROC-TV, Channel 5, Rochester, N. Y., serving 307,750 TV homes in 13 Western New York counties, reaches 27.4% more homes daily than the other Rochester channel (NCS #2). Thus every rating point on WROC-TV, Channel 5 is worth 27.4% more than a rating point on the other channel.

In an area like Rochester with over a million population, 1 1/2 billion dollar buying income and one of the highest per capita incomes, such superiority has great significance.

For unusual results in an unusual market that is famous as a test market, viewers and advertisers turn to Channel 5, WROC-TV, Rochester's *most powerful* station.

A symbol of service, like the devoted policeman, WROC-TV guards the interests of audiences and advertisers. Represented by Peters, Griffin, Woodward.



TRANSCONTINENT TELEVISION CORPORATION

WROC-TV, Rochester • WGR-Radio, WGR-TV, Buffalo • WSWA Radio, WSWA-TV, Harrisonburg
Offices: 70 Niagara St., Buffalo, MOhawk 2300 • 15 E. 47th St., New York, PLaza 1-3030

TC2

In Maryland Most
People Watch . . .

WMAR-TV 
CHANNEL 2

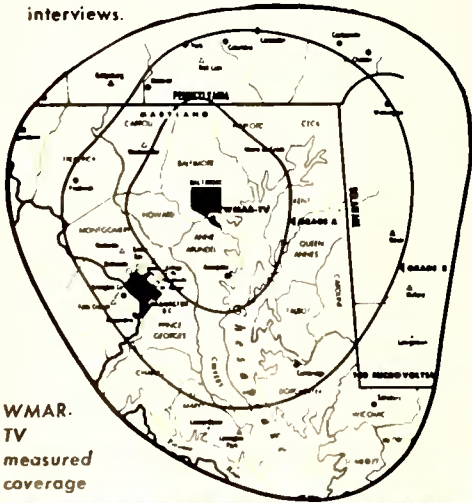
with Ann Mar, Your
Super SALESWOMAN
Weekdays in Baltimore
1:00 to 1:30 P.M.



Everywhere from near and far
they're watching ANN MAR and
"THE WOMAN'S ANGLE"

Mon. thru Fri., 1.00-1.30 P.M.

Each program is garnished with interesting
topics, delicious recipes and personality
interviews.



WMAR.
TV
measured
coverage



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

NEWSMAKER of the week

The determination of Needham, Louis & Brorby to lay more stress on broadcast activities has been spotlighted by a re-alignment of its air operations and the moving up of James G. Cominos, director of the television-radio department, to vice president in charge of its broadcast organization.

The newsmaker: James G. Cominos' appointment as vice president in charge of all television and radio operations for Chicago-based Needham, Louis & Brorby is the second instance in recent weeks of the enhanced role he will play at the agency. He was recently elevated to the board of directors. Aside from the now-retired John Louis, Sr., who had a special interest in broadcast advertising, Cominos is the first tv/radio executive at the agency to move into the policy-making echelon.

The appointment is more than a new title for Cominos. He will, henceforth, be freed from day-to-day administrative problems and spend more time on the creative aspects of program selection and analysis. This involves, among other things, longer sojourns in New York. Taking over the administrative part of his job and moving in as director of the department is Scott Keck, formerly assistant director.



James G. Cominos

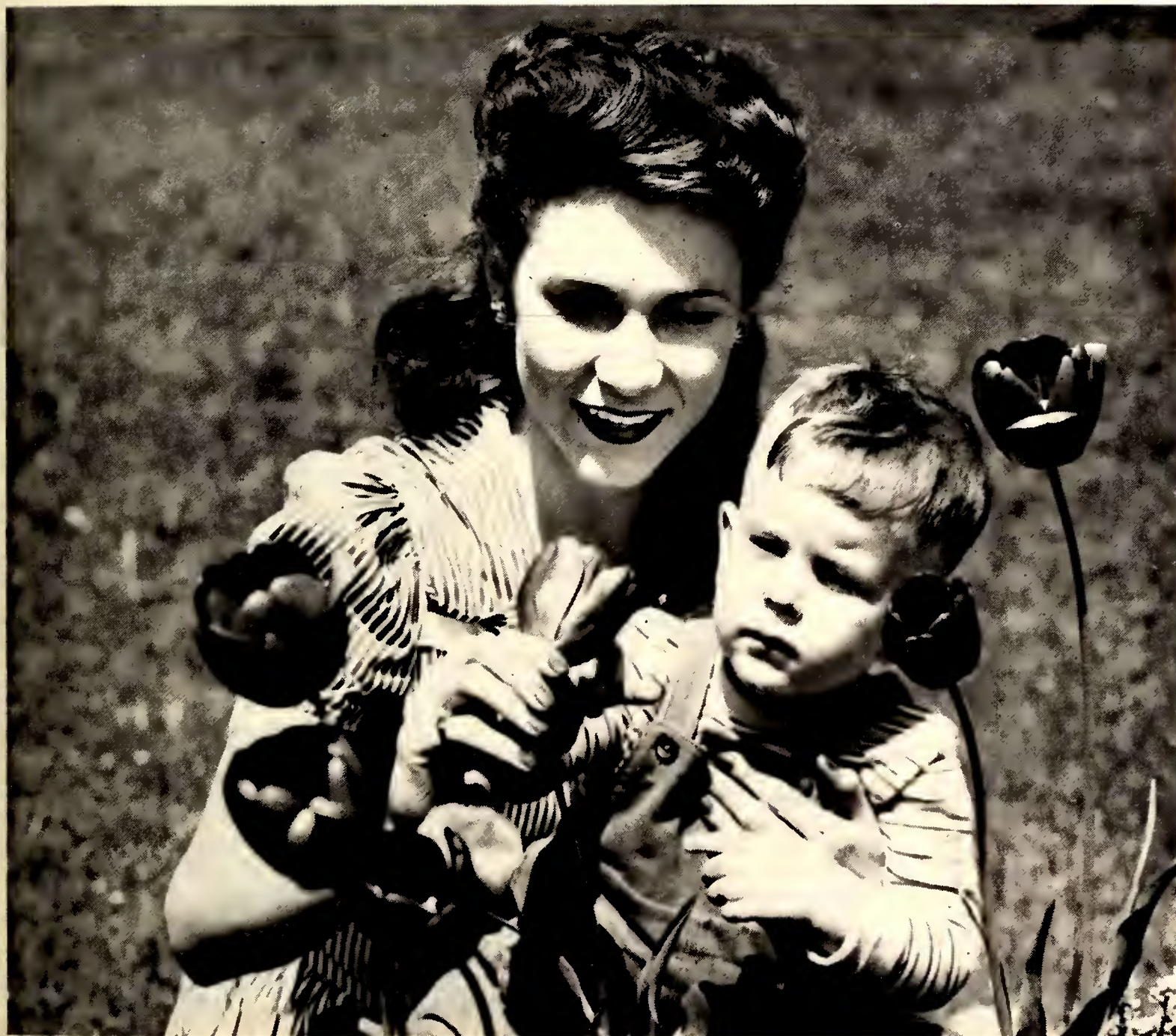
Along with these two moves, three other major organizational changes have been made. Alan Wallace, vice president in charge of programs, assumes the duties of developing new programs as well as supervising the agency's film program buying unit. The creation and production of both tv and radio commercials has been "separated out" and put under Kenneth C. T. Snyder, vice president in charge of commercial production. Harold A. Smith has been brought over from NBC, where he was manager of sales planning and development of its central division network tv sales department and made manager of program promotion and merchandising.

All three will report to Keck, as will Walter Daspit, Jr., manager of business affairs; Robert Salter, manager of tv/radio operations in New York, and Michael W. Gradle, manager of tv/radio in Hollywood.

The new alignment is a reflection of the increasing volume of NL&B broadcast billings, now approaching half of total agency income. It follows the agency's resignation of the Wilson & Co. account early this year and the decision of Quaker Oats to move its Ken-L Ration over to J. Walter Thompson.

Cominos had been director of the tv/radio department since 1953. Previously, he had worked at BBDO for a number of years.

THE IMAGE OF BELIEVABILITY



Believable as the re-awakening of nature, a child's wonder, a mother's love. That is WWJ-TV in Detroit. Eleven years of superior television service to south-eastern Michigan—strict adherence to the public interest—have given WWJ-TV such dominant stature that every advertiser enjoys a price-less advantage, every product a cordial acceptance that quickly leads to sales.

WWJ-TV NBC Television Network

channel 4 Detroit

JACKSON ANN ARBOR TOLEDO DETROIT FLINT PONTIAC PORT HURON

ASSOCIATE AM-FM STATION WWJ
First in Michigan owned & operated by The Detroit News
National Representatives: Peters, Griffin, Woodward, Inc.



SINCLAIR REFINING IS SOLD ON SPOT...

Photo by Morris H.

FROM HOME OFFICE...

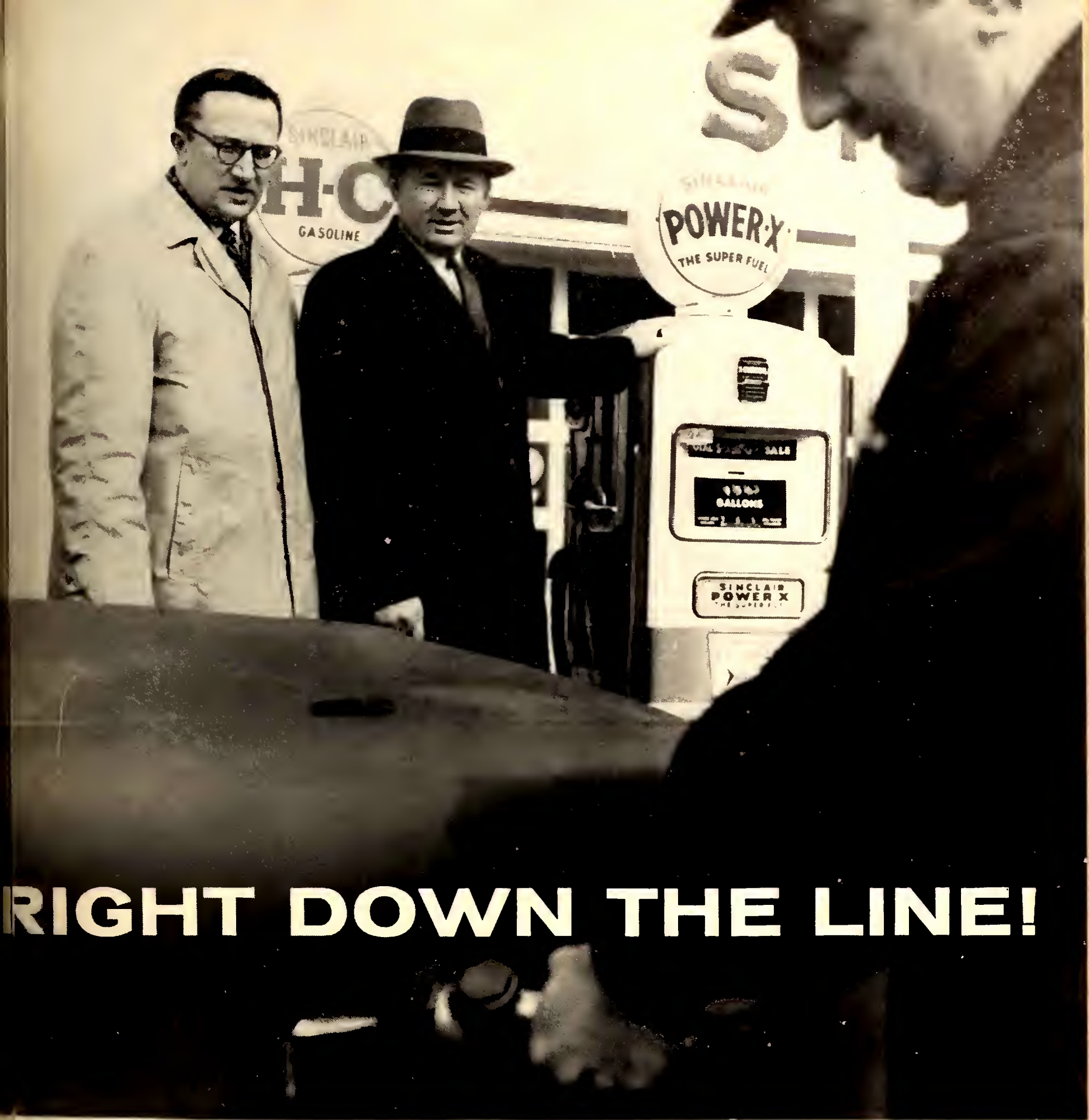
"Driving today? Remember to drive with care — and buy SINCLAIR — Power-X Gasoline." Slotted to reach the motorist at breakfast and enroute to and from work, that 5-second reminder will be broadcast 525,200 times in 1958 — the biggest campaign, for size, scope and duration, in Spot Radio history. "Spot," says SINCLAIR REFINING COMPANY's Vice President and General Sales Manager, Louis W. Leath, "is doing a great job for SINCLAIR."

To boost coverage and frequency, yet keep to a reasonable, affordable budget, SINCLAIR REFINING switched to Spot. The same allocation that had purchased only scattered Radio-TV programming in about 100 major markets now brought SINCLAIR satura-

tion schedules in those same markets — 40 to 250 spots a week 52 weeks a year — plus sizable weekly campaigns on a year-round basis in 350 additional markets. Totals: 450 cities; 900 stations; 10,000 announcements per week. And in every market served by SINCLAIR and by an NBC Spot Sales-represented radio station, SINCLAIR uses the NBC Spot Sales station!

Standing, left to right: Louis W. Leath, Vice President and General Sales Manager, Sinclair Refining Company; Jack Price, Radio Sales Representative, NBC Spot Sales.

Seated, left to right: Stanley F. Ellsworth, Vice President and Accounts Executive, Morey, Humm, & Warwick, Inc.; James J. Delaney, Advertising Manager, Sinclair Refining Company; Reynolds Girdler, Director of Public Relations & Advertising, Sinclair Oil Corporation; Willie L. Wernicke, Radio-TV Vice President, Morey, Humm & Warwick Inc.



RIGHT DOWN THE LINE!

TO SERVICE STATION...

In Chicago, where radio station WMAQ plays a major role in the SINCLAIR schedule, George Gaudio, operator of the Sinclair station at North Avenue and LaSalle Street reports: "My customers tell me they hear the Sinclair radio commercials, and I know those spots have brought me business. My customers are in automobiles and they listen to their radios, especially WMAQ. Personally, I know of no better way for Sinclair to advertise the products I sell."

A questionnaire sent to SINCLAIR marketers brought a request from 95% of them for continued use of Spot Radio, along with overwhelming confirmation of rising sales throughout SINCLAIR territory. And SINCLAIRmen agree right down the line: in the

markets served by NBC Spot Sales-represented radio stations, credit for this campaign's tremendous success belongs, in large part, to those stations.

Left to right: Howard Coleman, Manager, Radio Station WMAQ; Carl K. Foster, Manager Sales Promotion, Central District, Sinclair Refining Company; George Gaudio, Sinclair station operator, Chicago.



NBC SPOT SALES

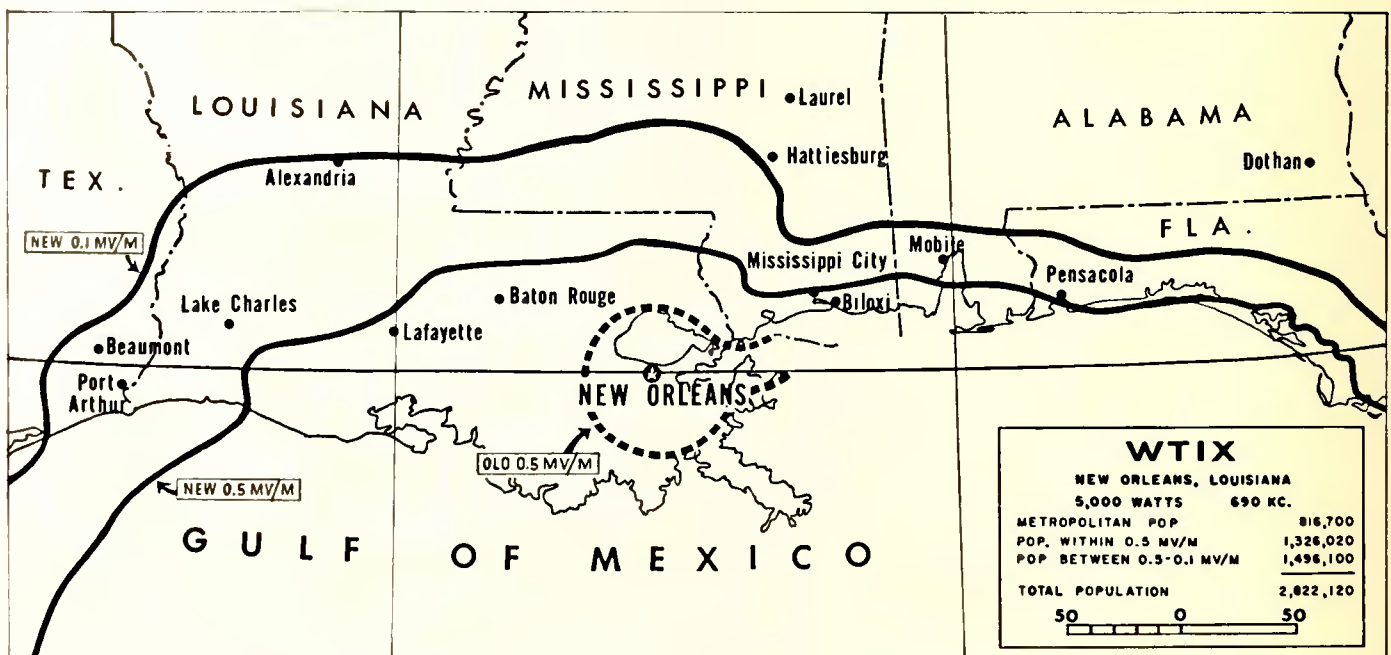
NEW YORK—WRCA
PHILADELPHIA—WRCV
WASHINGTON—WRC

PITTSBURGH—WAMP
CLEVELAND—WHK
LOUISVILLE—WAVE
CHICAGO—WMAQ

ST. LOUIS—KSD
SEATTLE-TACOMA—KOMO
SAN FRANCISCO—KNBC
HONOLULU—KGU

NOW! *The New Orleans radio Station*
*with 32.2% of the audience—***WTIX***—is*

20 times more powerful
with 5,000 watts
on 690 k.c.



It happened May 7th, at 6 p.m. WTIX took over the 690 spot on the dial, and increased its power 20 times—to 5,000 watts. Result? Over 1,000,000 new listeners added! Now WTIX's 24-hour service extends over the entire Gulf area—from Texas to Florida. Now, more than ever, the *big* New Orleans buy is WTIX—the station which even before the change was more popular than the

next 3 stations combined (Hooper), and—first in every daytime Pulse ¼ hour, and—first in 462 of all 504 Pulse quarters.* Talk 5,000 watts and 690 kc. to Adam Young . . . or WTIX General Manager Fred Berthelson.

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

WTIX
 first . . . and getting first
 . . . and now 20 times more
 powerful with
5,000 watts on 690 kc.
NEW ORLEANS

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

WDGY Minneapolis St. Paul
 REPRESENTED BY JOHN BLAIR & CO.
 WHB Kansas City
 REPRESENTED BY JOHN BLAIR & CO.
 WTIX New Orleans
 REPRESENTED BY ADAM YOUNG INC.
 WQAM Miami
 REPRESENTED BY JOHN BLAIR & CO.

SPONSOR-SCOPE

17 MAY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Will the tv networks have to put more steam behind merchandising and promotion to improve their grip on advertisers?

You can get a strong argument on the **positive side** of this question from agency account planners and strategists. Here's their point of view:

- The basic weakness of tv network selling is that most of it is done in a vacuum with **hardly any orientation to the advertiser's distribution problems, objectives, and needs.**

- The honeymoon period for the medium is over, and it now will have to **show what a program can or should do—if properly promoted and merchandised at the point-of-sale.**

- Even though the P&Gs may scorn this sort of help, there are many advertisers who would welcome a **plan that puts the network merchandiser at work alongside his sales organization.**

This is how one of these agency strategists put it to SPONSOR-SCOPE this week:

"I've never seen so many network plans fall through mainly because the client demanded to know how it would pay off in merchandising mileage."

(See How they woo cagey clients into tv, page 31)

Brylcreem will be back on the roster of tv spot announcement users this fall. It's withdrawing from syndication because it wants more frequency.

(See FILM-SCOPE, page 47, for more details.)

Sano Cigarettes (U.S. Tobacco) has found out that consumers can be steered into buying by the carton if the right kind of radio saturation is used.

The brand not only is renewing its schedule of 80 spots a week collectively on four N.Y. stations—WINS, WMGM, WMCA and WRCA—but is **extending the campaign to five other markets.** Agency: **C. J. LaRoche.**

A big one was tossed into the national radio spot pool this week by Beech-Nut Baby Foods via Y&R—a schedule of about 10 spots a week that will run in all the major markets until the end of the year.

Spot tv also fared well this week with Benton & Bowles a rich source.

The schedules involved **Johnson's Wax, Schick, Post Cereals,** plus a renewal of the **Maxwell House Coffee-Ban I.D.** contract for next season.

Added note on radio: **Calumet Baking Powder,** one of spot's oldest customers, also was dealing it out this week through Y&R.

The other anti-triple-spotting shoe dropped in Denver this week: Compton joined Benton & Bowles in canceling all chainbreak business on Denver stations.

Mainly affected are two accounts: **P&G and General Foods** (the former handled by both agencies).

The cancelations climaxed a drive by B&B and Compton to obtain from Denver tv stations a promise not to triple-spot commercials.

P.S.: Compton this week also filed with ABC TV a claim for billings rebates for time alleged to have been usurped from Wyatt Earp by affiliates for triple-spotting.

Reps as a class have a strong antagonism toward buying by formula, but here's one bit of mathematics they like: the practice by M&M Candy and Uncle Ben's Rice of upping the spot budget as the cost-per-1000 becomes more favorable.

Thus if the cost-per goes down 25% in a market, there's a corresponding increase of 25% in spot money for the same market.

Cannon Mills has launched a test tv and radio campaign in four markets to find out whether women can be induced to buy their white goods outside the traditional January and August sales periods.

The test areas: Two tv stations each in Richmond and Miami, and three radio stations each in Norfolk, Va., and Rochester, N. Y.

Another objective of the experiment, administered by N. W. Ayer: Whether the white goods manufacturer can improve results when he picks the media—as against co-op advertising where the dealer does the choosing.

Major reps in Chicago put on a hard pitch at Leo Burnett this week for the \$4-million worth of business ABC TV has been carrying this season for Kellogg. But the indications are that the network will get a renewal for 1958-59.

The agency got a thorough presentation from ABC TV, covering total viewers of the late afternoon Kellogg strip, cost-per-1000, etc.

Latest from ABC TV headquarters: "We're busy at the moment putting together a programming strip for Kellogg's sponsorship next season, which we'll be submitting shortly to Burnett."

Station management could take a cue for strengthening business goodwill from a move made this week by the Gannett properties in New York State.

With the title of regional manager, Dale Taylor has been assigned the function of circulating continuously among district managers, jobbers, food brokers, and distributors in areas covered by Gannett stations.

The obvious objective: Keep the national advertiser's field channels aware of the Gannett stations' story on coverage and services.

For Gannett it's an extension of something it's been doing for its newspaper properties for years.

If the experience of Trendex can be taken as a clue, tv advertisers are becoming more interested in who picked the show than in how many members of the family looked at it.

Trendex is finding that most assignments are designed to get more information on the housewife.

The objectives: (1) Find out whether she actually picked the advertiser's program, and (2) check on what brand of the particular product she usually buys.

AB-PT board of directors disclosed to stockholders this week that president Leonard H. Goldenson's aggregate remuneration is \$181,000 (including expense allowances of \$25,000).

Also that he held 50,000 shares of common stock. Chairman Edward J. Noble's holdings were given at 225,028 shares of preferred and 8,949 of common.

The U.S. Bureau of the Census in 1960 will again include in its personal quizzing the question of household ownership of tv sets.

The first time it did this was in 1950, when the percentage of ownership came to a mere 10%. (The status as of this January was 83.2%, according to the Advertising Research Foundation.)

It appears that **some important air media history is about to repeat itself.**

Back in the 1937 recession P&G took advantage of the network holes left open by faint-hearted advertisers to consolidate its daytime radio empire.

Now both **Lever Bros. and General Foods are bent on taking advantage of a similar situation prevailing in nighttime network tv** to strengthen their respective positions for the 1958-59 season.

Lever has moved into six choice half-hours across-the-board, while **General Foods** is lodged in four highly desirable periods on CBS TV.

Though **Lever** will be an alternate on all these shows, it eventually could wind up in a **position of control.**

Network tv billings, according to LNA, continued on the upswing in March.

The gross time calculations per network and margins over March 1957: ABC TV, \$9,402,000, plus 37.3%; CBS TV, \$21,211,070, plus 5.2%; NBC TV, \$18,845,860, plus 13.3%.

Total gross take for the first quarter: \$143,704,116 (up 13.5%).

The three radio networks this week became the beneficiaries of a windfall from General Foods: a 36-week campaign for Jell-O (Y&R).

It calls for 90 spots a week split up among the threesome on an alternate week basis so that, in effect, **each network will have a schedule of around 540 jingles.**

It's all new advertising dollars, set aside for this specific plan.

The \$6-million Frigidaire account this week went to Dancer-Fitzgerald-Sample whose chances originally hadn't seemed too good.

The betting along Madison Avenue was that the plum—recently Kudner's—would go to either Benton & Bowles or Grey.

Agency comment: **Seems the General Motors family this year has a strong affinity for dark horses** (the previous one being McCann-Erickson for Buick).

Of the several hundred accounts that have come and gone in network tv, only 22 can lay claim to consistent activity in the medium over 10 years. They are:

American Home	General Electric	Liggett & Myers
American Tobacco	General Foods	National Biscuit
Bristol-Myers	General Mills	National Dairy
Chesebrough-Ponds	General Motors	Philip Morris
Colgate-Palmolive	Gillette	Procter & Gamble
Firestone	Kellogg	Quaker Oats
Ford Motor Co.	Lever Bros.	RCA
		Sterling Drugs

Filling in the apertures was still slow-going for the tv networks this week.

With the buyer in the driver's seat, one thing became obvious: **The schedules this fall will—as it looks now—come close to being surrealistic. It's a long throw from the neatly balanced concepts of the Pat Weaver school. Here's a quick rundown:**

- The latest sales include **Revlon**, for the first half hour of the new Garry Moore Show (CBS TV) at \$59,000 for the show; **S. C. Johnson's** sponsorship of Ed Wynn's My Old Man series in the Friday 8:30 CBS TV period; **RCA's** underwriting Northwest Passage on NBC TV (Friday 8:30); and **American Home**, NBC TV, Thursday 9 p.m., with the show to be selected.

- **Number of periods still available by network:** ABC TV, 14 half-hours; CBS TV, eight half-hours; NBC TV, 10 half-hours.

- **Programing set to date shows a total of 20 Westerns**, as compared to 14 last season, and **16 situation comedies vs. 20** for the 1957-58 season.

The way was cleared by AFTRA this week for McCann-Erickson to produce five Mennen After-Shave videotape commercials at Tele-studios under these terms:

- A 35mm kine will be produced simultaneously.
- The videotapes will be used but once on the ABC TV Wednesday Night Fights and any further use will have to be approved by AFTRA.

Note: No serious jurisdictional problem was involved here, since Tele-studios always has had a contract with AFTRA.

(For background on videotape hassle see 10 May SPONSOR-SCOPE, page 10.)

Few agencies in network tv can duplicate the sense of peacefulness in which SSCB finds itself for the coming season: nothing to do but renew the current shows.

These continuations for which SSCB is the agency of record are M Squad and Wells Fargo for Pall Mall and the Como Show for Noxzema.

SSCB, however, did have this fleck in the season's record: Warner-Hudnut's decision to abandon Restless Gun.

ABC TV finds itself in a much-improved live-clearance position for the coming season: it expects the live ratio to run between 75-80% of all U.S. tv homes.

In its current Value Network presentation, ABC TV notes that its 82 basic prime affiliates reaches 83% of tv homes and that in the fall the level will be 87%.

An example of how the network has bettered its clearance problem:

Before its recent affiliates meeting in L.A., ABC TV could muster but 42% of homes for the upcoming 10:30 p.m. John Daly program (Whitehall-Lorillard).

Several days after Ollie Treyz urged the affiliates at this meeting for better co-operation, clearances, in terms of homes, jumped to 70%.

Incidentally, the 10:30 period is station-controlled time.

The Steve Allen Show, which puts the emphasis on comedy, apparently has the edge over the competition in wooing the young housewife.

The percentages of housewives by age groups per 100 homes:

SHOW	16-34	35-49	50 AND OVER
Steve Allen	30.3	30.0	22.2
Ed Sullivan	18.8	27.8	34.7
Maverick	25.6	22.1	15.4

Source: November-February Nielsen.

Chicago FCB's research department has compiled for its clients' guidance a batch of data pointing up the dimensions of the huge population increase which is expected to come over the next couple of years.

The compendium of facts and projections includes these items:

- Every 7½ seconds, on the average, a baby is born in the U.S.A.
- In 1958, the teen-age population numbers around 18 million.
- In 1963 there will be about 22 million teen-agers and in 1968 the count will be in the neighborhood of 26 million.
- This year about 2,200,000 people will become adults. In 1968 those passing the 21 mark will total 3,800,000.
- In 1957 there were 1,500,000 marriages. For 1968 the expectation is 2,500,000.
- At the other end of the teen-age outlook there's this factor to contemplate: a tremendous increase in the level of older people.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 59; Washington Week, page 69; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 76, and Film-Scope, page 47.

IF YOU HAD A MILLION ANOTHER 39 FROM MCA TV

THE ONLY TV DRAMATIC SERIES CONSISTENTLY IN NIELSEN'S "TOP 20" THAT YOU CAN BUY LOCALLY! NOW IN ITS 7TH STRAIGHT MONTH AS NEW YORK'S HIGHEST-RATED SYNDICATED DRAMA (MARCH NIELSEN-25.3 WITH A 44% SHARE OF AUDIENCE), SPONSORED BY PACEMAKERS LIKE BEST FOODS FOR NUCOA, BLUE PLATE FOODS, GALLO WINE, MARLBORO, FORD, SEARS ROEBUCK. 78 HALF HOURS NOW AVAILABLE OF THIS DON FEDDERSON PRODUCTION WITH MARVIN MILLER... FROM MCA TV FILM SYNDICATION.



We're Riding High ... at KONO

Higher and higher go the KONO ratings every month! Now KONO advertisers get a whopping 30.4 average share of all-day radio audience.

AND with an all-day average of 17.7% sets in use.

IF you want to sell San Antonio —get on the KONO sales wagon while choice times are still available.

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

860 kc 5000 watts

KONO
SAN ANTONIO Radio

Timebuyers at work

Sam Vitt, DCSS, New York, offers these suggestions in buying tv for the fall. "First," says Sam, "buy early, if possible. The more time you have, the better your chances of getting the schedules you want. Second, consider all time segments, not just prime time. Day-time and fringe periods with good ratings often go begging at prices too good to pass by. Third, check carefully when buying feature film packages. Ask for film titles and schedules so that you can properly evaluate both the entertainment and the audience. Fourth, remember that it is often wise to stagger your schedule. Try buying a partial package, then increase the budget as better slots open up. In this way, you can take full advantage of spot's selectivity. Fifth, from this month on, study fall network programming as it takes shape. No one, of course, can predict next season's successes, but you can get a good idea of what to expect from the caliber of the producers involved, the amount of money being spent, the time segment. Then buy your adjacencies according to your program rankings."



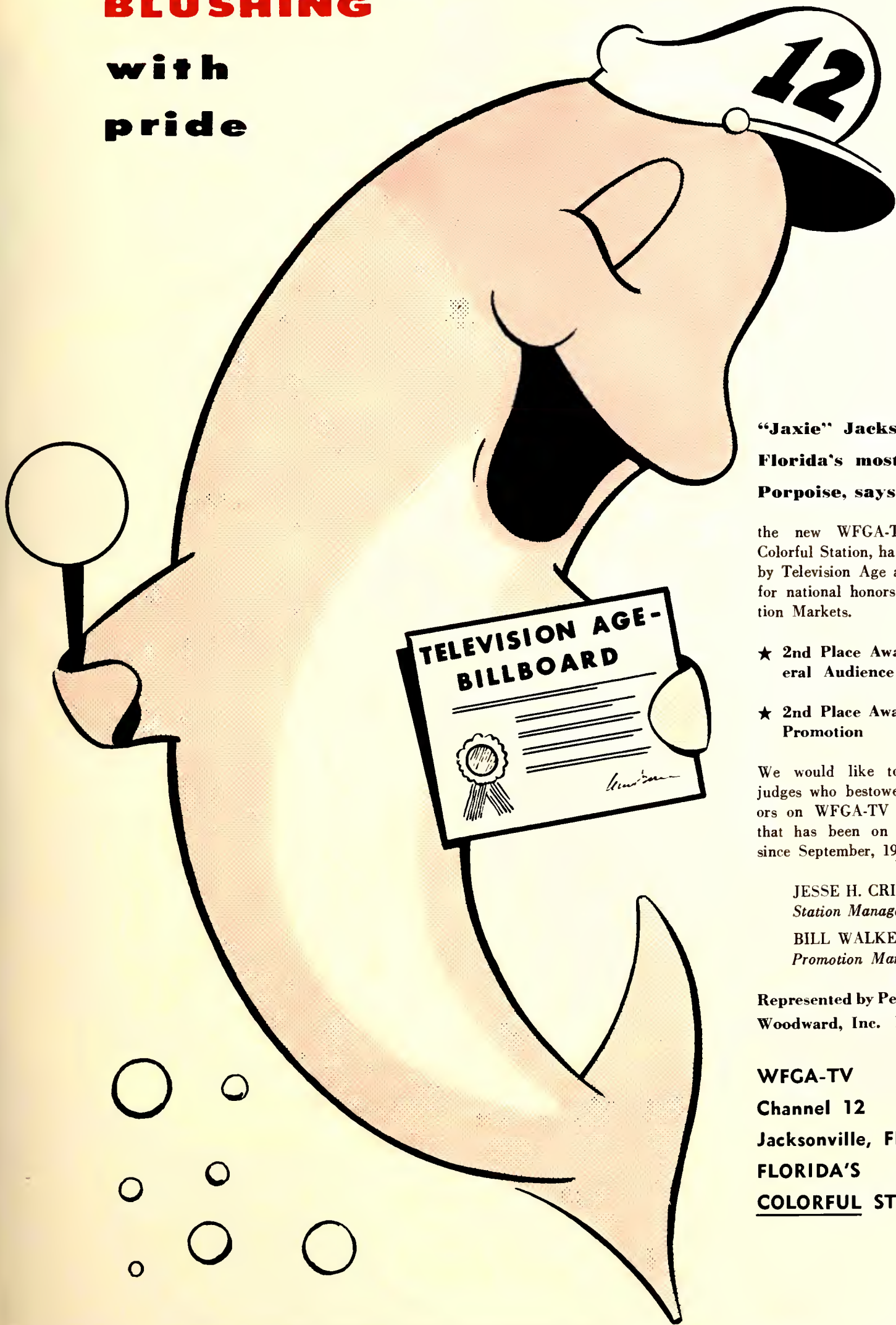
Muriel Bullis, media coordinator, Erwin, Wasey, Ruthrauff & Ryan, Los Angeles, points out that "many stations feel they must offer merchandising services while in fact the most important considerations are coverage, audience." She feels that many of these services are worthless—and that a station should offer merchandising only if



it can afford professional merchandising services, either through a specialist employed by the station, or through a top-level merchandising service on the outside. And she emphasizes the fact that merchandising must be tailored to the advertiser. Companies with their own selling organization can frequently use certain forms of merchandising helps. But firms selling through brokers need a different type of merchandising.

"Perhaps if stations began to de-emphasize merchandising cooperation services which are of little value could be eliminated and the money applied more productively. Certainly it would be better for stations which cannot provide top-grade merchandising to drop such services. After all, our primary interest is the medium itself."

i'm
BLUSHING
with
pride



"Jaxie" Jacksonville,
Florida's most famous
Porpoise, says . . .

the new WFGA-TV, Florida's Colorful Station, has been picked by Television Age and Billboard for national honors in Two Station Markets.

★ 2nd Place Award — General Audience Promotion

★ 2nd Place Award — Sales Promotion

We would like to thank the judges who bestowed these honors on WFGA-TV — a station that has been on the air only since September, 1957.

JESSE H. CRIPE
Station Manager

BILL WALKER
Promotion Manager

Represented by Peters, Griffin,
Woodward, Inc. NBC-ABC

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



** A year-round series of hour-long comedies, musicals and dramatic programs entitled "The Westinghouse Desilu Playhouse," plus 7 Westinghouse Lucille Ball-Desi Arnaz "specials."*

You can be sure—if you're



Westinghouse

It would be hard to find an advertiser whose range of television experience has been so broad and consistent as Westinghouse.

Week after week for nine solid years, Westinghouse has demonstrated products ranging from an electric light bulb to an atomic power station that lights an entire city.

It has presented to a constantly growing television audience, programs of every kind—daytime and nighttime, drama and musicals, one-time “specials” and entire election campaigns. Today the audience for its weekly dramatic program is 28 times larger than it was nine years ago.

Westinghouse has just underscored its confidence in the medium it has come to know so well. It announced that next Fall it would continue to talk to its customers through a weekly network hour; it would embark on an even more ambitious scale of programming;* and it would *increase* its annual television investment.

What is perhaps most significant about this decision is that it is not based alone on the spectacular audiences that television occasionally delivers—such as the *60 million viewers* who watched Westinghouse messages on the CBS Television Network during the national political conventions. It is based equally on a firm belief in the fundamental values of television: the unique impact of each television impression; the vast audience that even the *average* program attracts; and the cumulative effect of these impressions week after week over a sustained period of time.

Like Westinghouse you can be sure of finding television's unique values—and indeed television's *largest average audiences*—on the

CBS TELEVISION NETWORK

BEST ^{AD} SHOT

OF THE YEAR

"I find *BASICS* very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."

Lee Rich
V.P.—Associate Media Director
Benton & Bowles



IN USE 19 JULY
AD DEADLINE
1 JULY

Sponsor backstage

Anti-Recession campaign gets up steam

On both ends of the recent National Association of Broadcasters Convention in Los Angeles, as far as I was concerned, talent took over. I mean performing talent. For me, each convention opens with the reunion dinner of the members of the American Broadcasters Mission to Europe. It was the summer of 1945 when this group made its trek through the ETO, and now some 13 years later, all of the 14 members of the original party are still among the reasonably hale and hustling. As *Variety's* editor, Abel Green, the member of the clan from the Broadway precinct put it: "This is the original to-hell-with-Forest club." It was Abel who supplied the talent for our reunion dinner. He inveigled Mr. Eddie Cantor into showing up at the Sunday night gathering as our first outside guest in 13 years.



At the other end of the Convention, the last luncheon on the closing Thursday the NAB paid tribute to Miss Dinah Shore. I stand way up front on the line of Dinah's long-time admirers, having written a number of glowing reviews on her activities in one phase of showbusiness and another through the long summers and winters. But even I was startled by the standing ovation given little ole Frances Ruth following Harold Fellows's smooth introduction. I remarked to Jack Stapp, one of Dinah's earliest bosses from Nashville, who happened to be at a neighboring table, that the ovation would indicate that Dinah had at least invented penicillin.

Among other posies Harold tossed at dynamic Dinah was the remark that she was indisputably the world's number one automobile salesman. That she certainly is, and more. She's a woman who has worked hard, both at her business of becoming the nation's No. 1 girl singing television personality; and, from everything apparent to the naked eye, the more important job of being a good wife and mother. Mrs. Montgomery made it plain in her short address to the assembled broadcasters that she understood and loved the people in radio-television and showbusiness. She indicated that it would make her extremely happy if her children decided to make their futures in these fields. The people of the industry, she said, were stimulating, warm, exciting, helpful, sincere, and several other glowing adjectives I failed to note.

NBC's awesome tape central

Seated at Dinah's right, on the dais, was a gentleman, who to me, has always exemplified what the lady was talking about. I'm referring to John West, an old RCA Victor boss of mine, who is now, as he's been for a number of years, headman for the NBC Pacific Coast division. In his own quiet, solid, relaxed way John has made notable contributions to a number of phases of the business through the years. I'm sure he's played a leading part in developing a respectable amount of shows and talent for NBC since he headed westward, and I'm even surer that he has made many meaningful

ARB Proves Only KCMC-TV Delivers the Area It's Keyed to Serve

SPECIAL RESEARCH in DAYTIME PERIODS containing DUPLICATED & UNDUPLICATED PROGRAMS establishes KCMC-TV complete dominance in the hardest test of all!

ARB Telephone Coincidental Conducted in Cities Indicated Below

TEXARKANA (Miller - Bowie Counties)

Mon. thru Fri., March 17 - 21, 1958

CLARKSVILLE, TEXAS (Red River County)

11 - 11:30 a.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	18.5	75.2%
Station B	1.5	6.1%
Station C	4.6	18.7%

11 - 11:30 a.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	15.7	73.3%
Station B	0.3	1.4%
Station C	5.7	25.3%

11:30 - 11:45 a.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	13.6	55.3%
Station B	4.6	18.7%
Station C	6.4	26.0%

11:30 - 11:45 a.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	17.2	81.9%
Station B	1.7	8.1%
Station C	2.1	10.0%

11:45 - 12 Noon (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	14.4	68.0%
Station B	2.5	11.8%
Station C	4.3	20.2%

11:45 - 12 Noon (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	19.9	90.3%
Station B	0.3	1.3%
Station C	2.1	8.4%

3 - 3:15 p.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	20.2	67.4%
Station B	7.9	26.3%
Station C	1.9	6.3%

3 - 3:15 p.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	21.7	85.4%
Station B	1.4	5.5%
Station C	2.3	9.1%

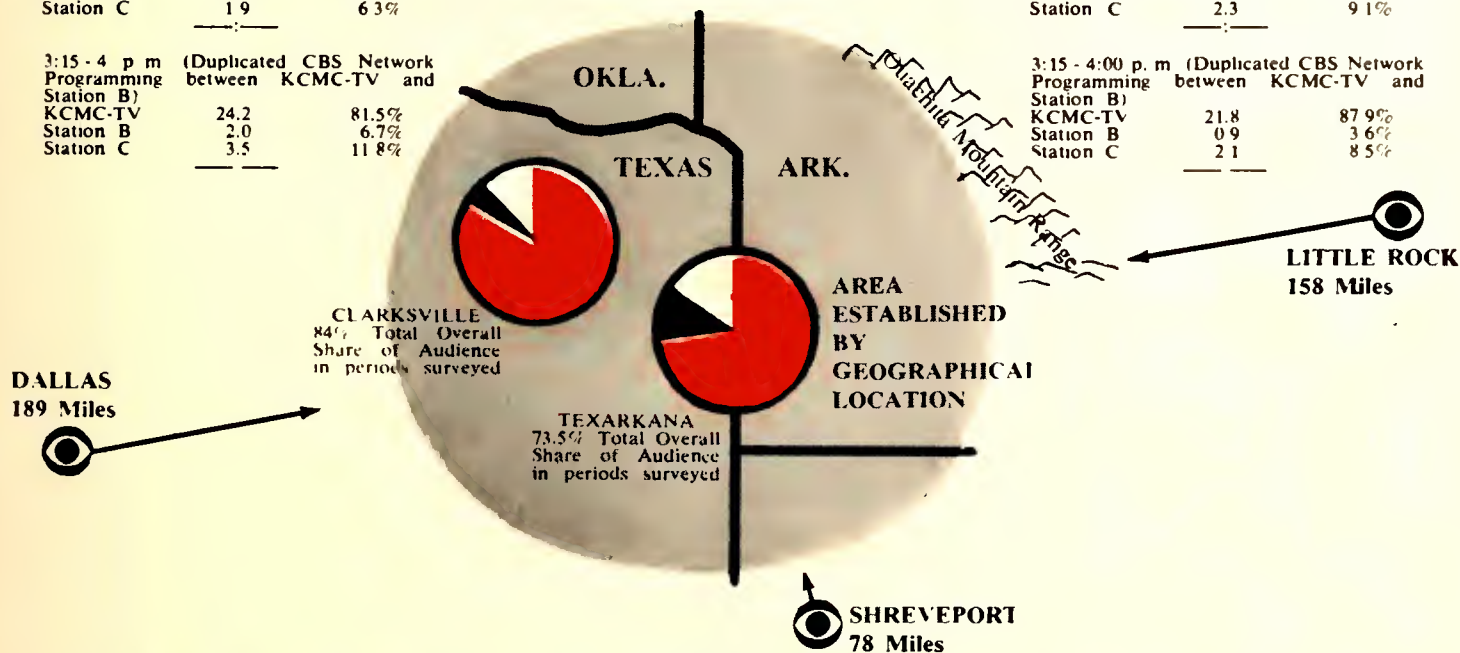
3:15 - 4 p.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	24.2	81.5%
Station B	2.0	6.7%
Station C	3.5	11.8%

3:15 - 4:00 p.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	21.8	87.9%
Station B	0.9	3.6%
Station C	2.1	8.5%

- KCMC-TV
- STATION B (CBS OUTLET)
- STATION C (NBC OUTLET)



THIS IS THE EXCLUSIVE NORTHEAST TEXAS — SOUTHWEST ARKANSAS MARKET KCMC-TV DELIVERS FOR YOUR PROGRAM & COMMERCIALS



KCMC-TV



RICHARD M. PETERS
General Manager

100,000 WATTS — CHANNEL 6
TEXARKANA, TEXAS - ARKANSAS
Represented by Venard, Rintoul & McConnell, Inc.

JACK ROLLINGS
Natl. Sales Manager

**“you’ll do
better with us
in AKRON”**



*



* *

MERCHANDISING Tie-ins with 36 Acme Stores which include feature stock displays . . . point-of-sale posters . . . air-plugs on Acme’s daily WCUE announcements.

MAIL PULL Fantastic returns. Like 2,300 cards and letters from a “one-day-only” offer which produced high volume sales, gave the product a solid send-off.

MORE LISTENERS PER DOLLAR Large, loyal audiences PLUS a realistic rate card add up to 11.7% more listeners in the Greater Akron Metropolitan Area for your dollar on CUE.

Mm-m-m. Merchandising, mail pull, more listeners per dollar.

Listeners like what they get on CUE. And so will you.

National representative
Avery-Knodel

E14

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

The ELLIOT STATIONS

WCUE

Akron,
Ohio

WICE

Providence,
R.I.

GREAT INDEPENDENTS • GOOD NEIGHBORS

contributions on the administrative and business side of the operation. To me the most awesome spectacle developed in television in quite a few years is the NBC Tape Central at Burbank, where a battery of video tape recorders, in a most magic fashion take shows off the line as they are telecast live from New York, and retelecast those shows at more suitable times in the Pacific Coast and Mountain Time areas—all automatically. The engineering geniuses behind this fantastic automaton deserve more credit than I can give them, but you can be sure that John was the top level man who saw the need for the setup, and okayed the \$1½ million budget.

All of this I’m guessing because in the little time I talked with John he said not a word about what he’d been doing, but merely asked about my own activities. Believe me, however, the guess is a most educated one, as Harold Fellows indicated, when he told the closing Convention luncheon that John had been largely responsible for many of the arrangements which made the Convention the success it was, despite difficulties inherent in holding one of these brouhahas in as far-flung and loose-put-together a neighborhood as Los Angeles.

The outstanding single item at the Convention, to me, was the color video tape recorders, of both RCA and Ampex. Color continues to have its problems in so far as achieving a substantial audience is concerned, but inevitably it will come, and when it does tape will long since have played its significant part in tint tv development. Incidentally several major advertising agencies are presently engaged in more or less formal studies of the potential usages of vtr, particularly in so far as producing more effective commercials is concerned. Bob Miner of Ampex recently told the Advertising Club of Oakland, California that stations, advertisers and agencies have been developing commercial applications of tv tape recorders, which Ampex itself never dreamed of. The Ampex vtr, of course, has a separate audio record and erase component. Miner told how this feature was used by a car dealer to show a car commercial with live video quality, and insert the price, audio-wise just a few minutes before airtime.

NAB’s lethargic air

Otherwise the Convention as a whole, seemed to me to have a lethargic, almost tired air about it.

But getting back to the beginning—Eddie Cantor certainly manages to keep abreast of the industry’s movement and activity. He told our group how high he was on radio as a medium, and how much he and other stars (including Bob Hope to whom he’d talked) would like to work in radio again, under the right circumstances. He also told us that he was working hard to get tv shows to use his “Bye Now—Buy Now” anti-recession slogan as a closer.

The following Monday and Tuesday I was in Washington, and there some other people were engaged in the same drive as Mr. Cantor. The Advertising Council, lead by Marion Harper, Jr. of McCann-Erickson, (who did himself proud at the NAB as a key speaker) was making plans to kick off a campaign on the theme “Confidence in Growing America”. Over 200 business leaders attended this meeting and pledged more than \$10,000,000 worth of air time and printed space to help halt the recession. Among those present were Charles Mortimer of General Foods, Frank Stanton of CBS, Leonard Goldenson of ABC-Paramount and Chris Witting of Dumont. I’m glad they, as well as Eddie, are in this battle to bring back better business.

Your Omaha radio investment
talks biggest . . .
where the
biggest Pulse* is



New Pulse? Old Story! KOWH is first a.m.; first p.m.; first all day!
7.9 average Pulse! 32 out of 40 first place quarter hours! Thus

KOWH continues to dominate Omaha's radio day, just as it has for
almost 8 years.

The reasons: Programs and personalities that get through to people.

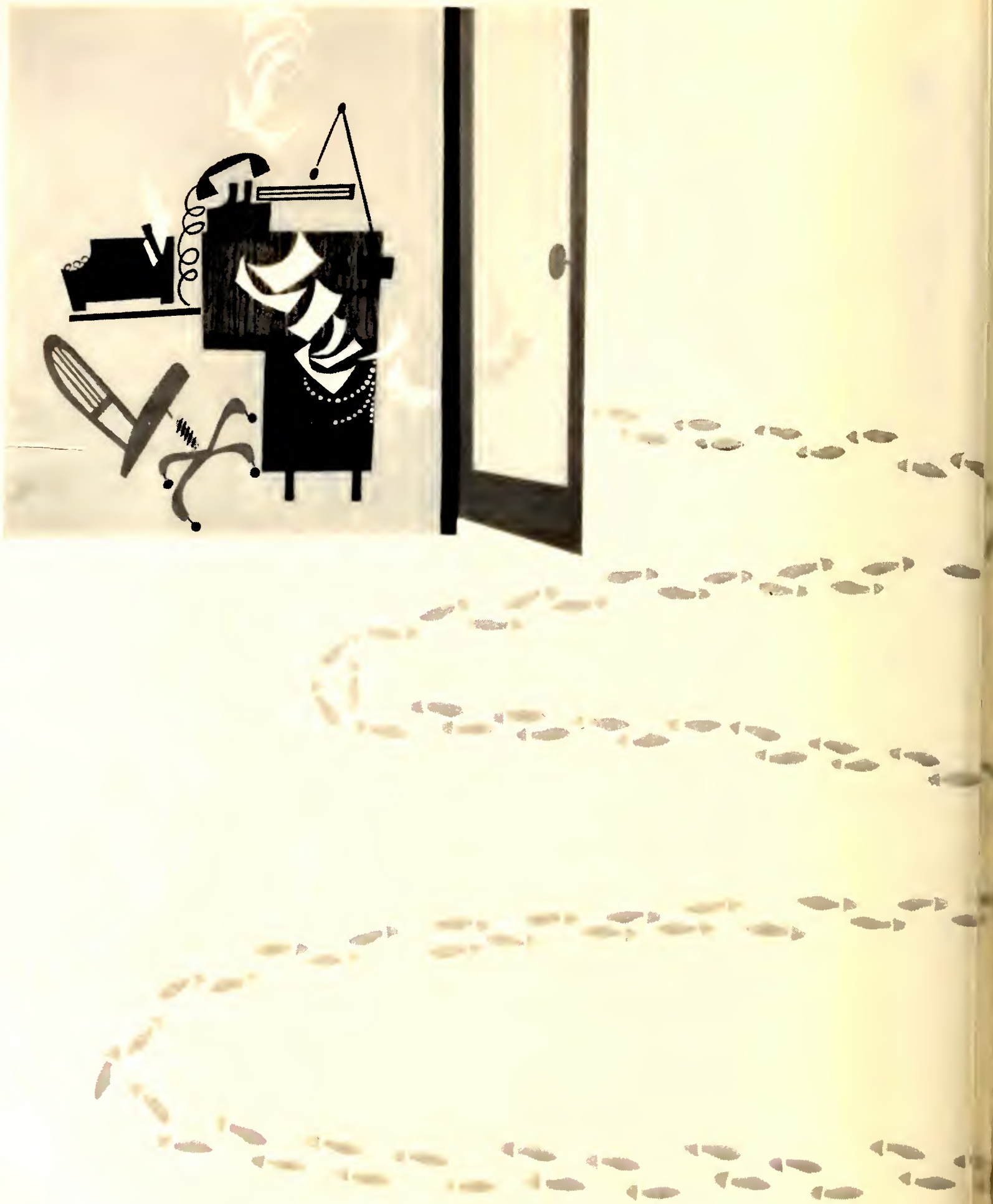
Audiences aren't the only ones who turn to KOWH. Advertisers do too.

Good coverage, too, on 660 kc. Check with Adam Young or KOWH
General Manager Virgil Sharpe.

*March, 1958 Pulse

KOWH OMAHA

Represented by Adam Young Inc.



It's a fact worth repeating: 40% of all network sponsored time is on the NBC Radio Network. That's 33% more than the second network—a lead of 13 commercial hours per week. NBC is the only network to show an increase in sponsored time in the past year!

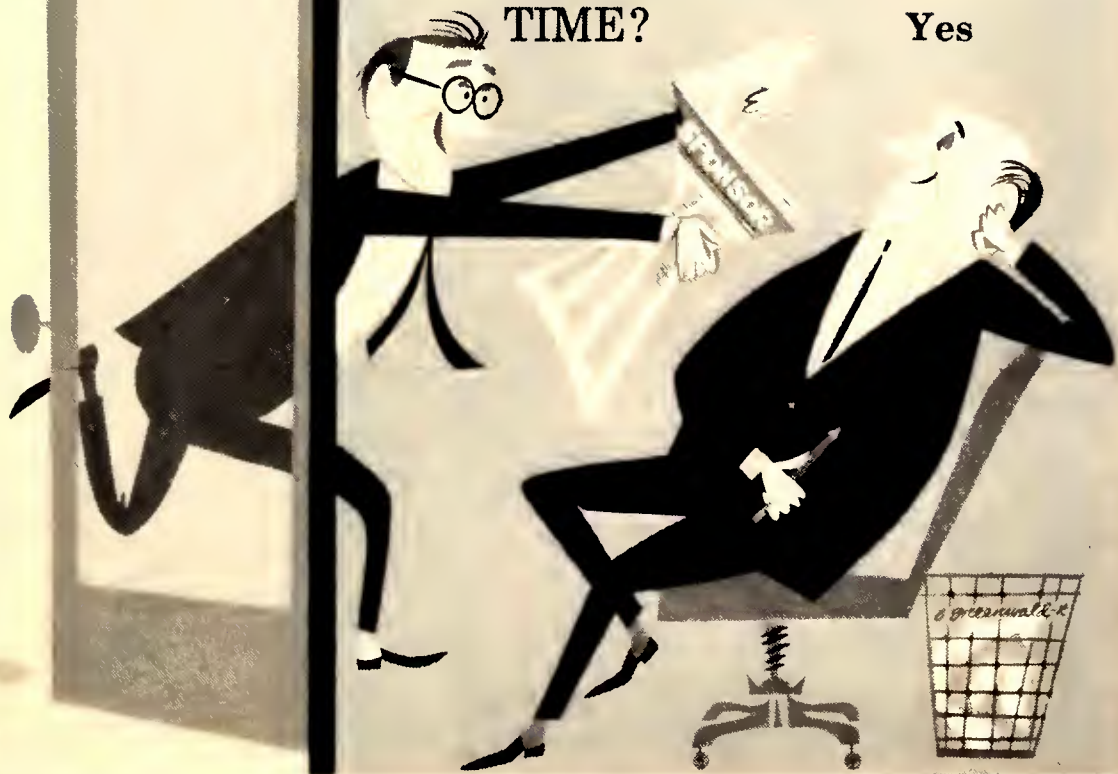
The number of advertisers has leapt ahead, too . . . from 26 in 1956 to 115 in 1957 . . . more advertisers

than any other network. Thirteen of the top pre-television blue chip advertisers are now back on NBC Radio.

Credit this growth to NBC's imaginative programming aimed at increasing radio's usefulness for advertisers and audiences. Concepts like STARDUST which brings big star excitement back to radio; public service features like NEWS ON THE HOUR which attract

DID YOU
KNOW THAT
NBC RADIO
HAS A
33% LEAD
IN SPONSORED
TIME?

Yes



...e listeners than any other radio show; constantly
...nging NIGHTLINE, aimed at the perceptive adult
...uence. No wonder NBC advertisers are the most-
...ned-to in all network radio! Month after month
...he are attracting the medium's biggest cumulative
...uences according to Nielsen.

In television, NBC has forged into the Number

One position nighttime in the nation's major markets. Now the NBC Radio Network joins the surge toward new peaks of advertiser and audience acceptance with 33% more sponsored time than the second network.

NBC RADIO NETWORK

SOARING to NEW HEIGHTS over SACRAMENTO



Aug. 1957—KXOA goes
Independent!

Oct. 1957—KXOA reaches
1st Place with 26
¼ Hr. firsts & ties—Pulse

Mar. 1958—KXOA increases
1st Place lead with 29
¼ Hr. firsts & ties—Pulse

NOW **50TH** U. S. Market:
Sacramento County

Nat'l. Rep.—McGavren-Quinn
V.P.-Mgr.—Howard Haman

*SRDS May 1958

49th and
Madison

Still coming

To say, as Art Barry does in SPONSOR of April 19, that disc jockies should "clam up" is like saying that singers should not sing . . . because some persons do not sing well.

We here work on the opposite theory. We consider our d.j.'s program producers; we give them vast latitude in music selection and program balance and comment.

Here—where competition from other stations is about the same as it is in Poughkeepsie, where Art keeps house—our "talky d.j.'s" run away with the audience.

A good reason for it, I think. A listener can hear records anywhere, including on her own record player. An interesting or amusing disc jockey—in other words, a performer who knows music—provides intimate entertainment.

Seems to me that's what radio is for. Information AND entertainment.

Jerome Sill
President, WFPG
Atlantic City

• Anyone we haven't heard from?

Man who wasn't there

On page 39 of your 3 May issue of SPONSOR you show my picture over the caption "FCC Chairman John C. Doerfer." I am of course flattered to know that you still have my picture on file but I believe you should apologize to John, my good friend and former colleague, and make a correction in your next issue.

Seriously, however, I always enjoyed your magazine while I was a Commissioner and I wish you continued success.

E. M. Webster
Commodore (Retired) USCG
Kensington, Md.

• SPONSOR does apologize to both Chm. Doerfer and Commodore Webster. Their faces were switched, but ours are red!

Station identification

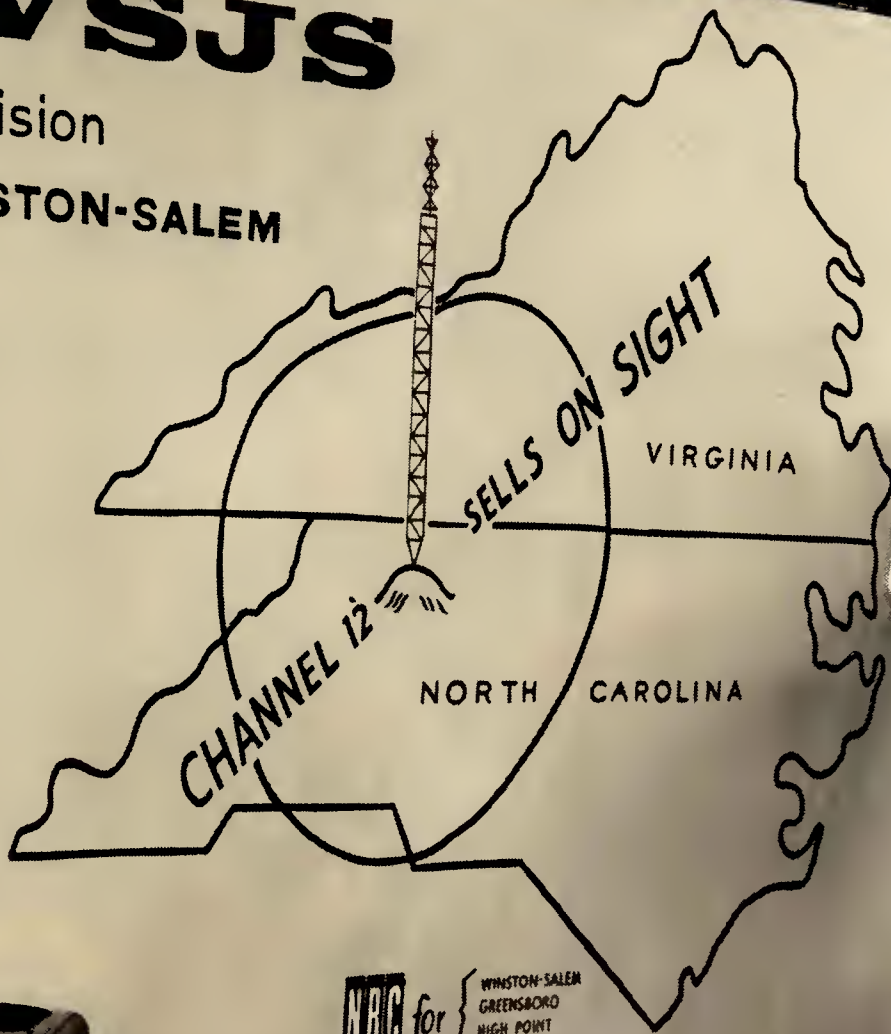
Bryan Houston's lament concerning the failure of radio stations to publicize their spot on the dial to the tourist strikes a responsive chord.

(Please turn to page 26)

WSJS

television

WINSTON-SALEM

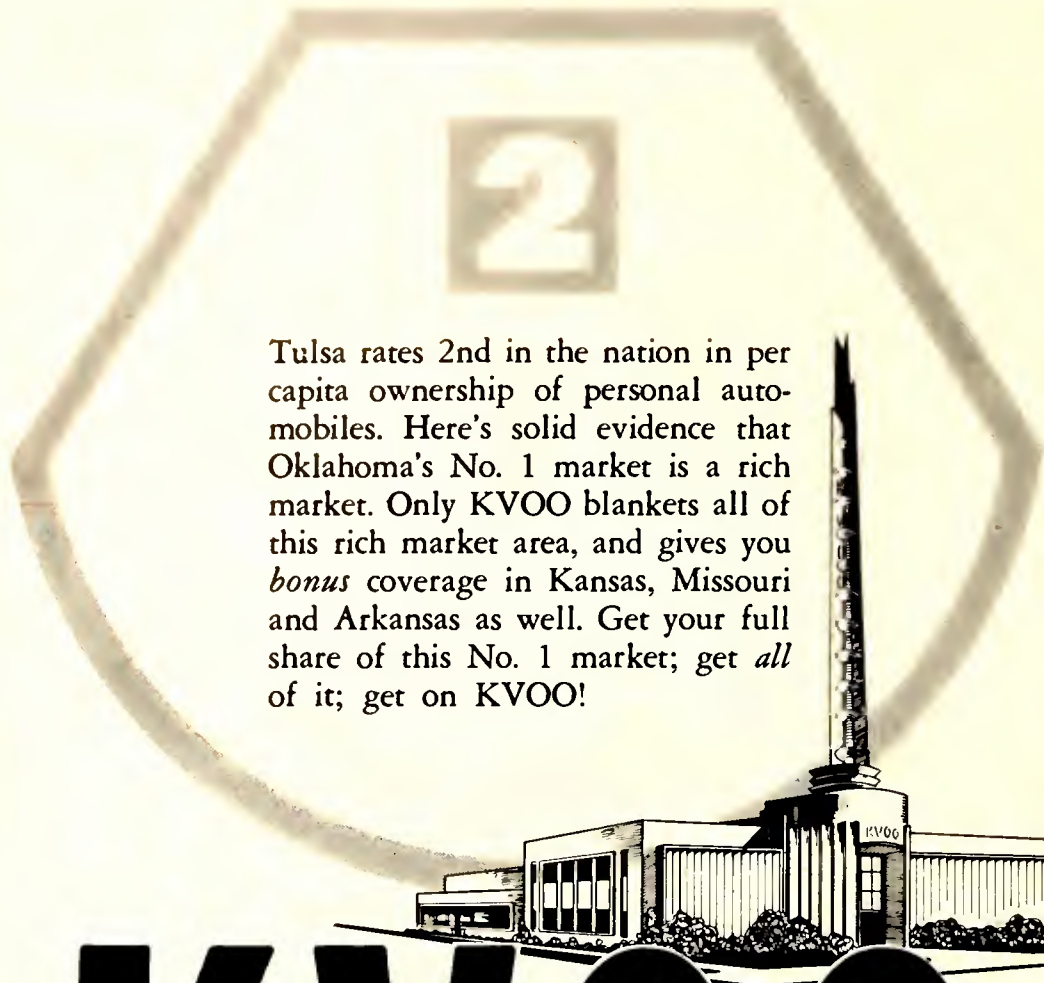


NBC for { WINSTON-SALEM
GREENSBORO
HIGH POINT
AFFILIATE



REACHING MORE THAN
600,000
TV SETS
IN 75 PIEDMONT
NORTH CAROLINA AND
VIRGINIA COUNTIES

CALL HEADLEY-REED



Tulsa rates 2nd in the nation in per capita ownership of personal automobiles. Here's solid evidence that Oklahoma's No. 1 market is a rich market. Only KVOO blankets all of this rich market area, and gives you *bonus* coverage in Kansas, Missouri and Arkansas as well. Get your full share of this No. 1 market; get *all* of it; get on KVOO!

KVOO

TULSA

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by **EDWARD PETRY & CO.**



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

49TH AND MADISON

(Cont'd from page 24)

Roadside signs do a good job for the individual station but radio as a whole would benefit from an industry campaign to get area radio stations listed on all road maps furnished by the oil companies, and to get similar listings in tourist publications that serve each state.

WMTE is situated in one of the country's leading resort areas on the shores of Lake Michigan. To supplement our signs, the enclosed card is distributed through a chain of gas stations. Because of space limitations and because this is essentially a vacation-time gimmick with us, we only list stations outside Michigan metropolitan areas. The card will fit in the car glove compartment or clip on the sun visor. The sponsor, a gasoline distributor, promotes these cards on a weekend saturation of newscasts throughout the vacation period. We find it an effective, low-cost promotion.

E. H. Owens
sales manager, WMTE
Manistee, Michigan

● SPONSOR reprints below the card WMTE uses to keep its traveling radio audience informed.

IN MICHIGAN'S VACATION-LAND

LISTEN AS YOU Go
TO RADIO

IN MANISTEE ----- IT'S WMTE-1340



THIS CARD PRINTED AS A PUBLIC SERVICE BY
BLARNEY CASTLE OIL CO., Bear Lake, Mich.
SEE OTHER SIDE FOR RADIO STATION LISTINGS.

Cost per thousand

In your interesting discussion of Compton's growth on Page 70 of the April 26 issue, you refer to Compton's "cost per 1000 of commercial minutes." Does this mean the same as cost per 1000 *per* commercial minute? If not, what is its meaning?

Also, for my information, is there any reason to suppose that the average of \$3.84 per 1000 per minute of commercial time for a nighttime half hour on the three networks would change significantly for another month in the peak viewing season?

John B. Gunter
Gardner Advertising Co.
New York

● We appreciate having this error called to our attention. This reference should have read "cost per 1000 *per* commercial minute." Mr. Gunter is correct in assuming that there is no significant change over a 1-month period, as SPONSOR pointed out in its article, "Summer selling" which appeared in our 8 March issue.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Consistent and interesting programming for women listeners is one reason the Beeline delivers more for the money. Katherine Kitchen has been a Beeline feature for 25 years. Thousands of loyal listeners tune in and frequently respond directly by mail or phone. In addition, Katherine Kitchen is featured in McClatchy Bee newspapers.

As a group purchase, these mountain-ringed radio stations deliver more radio homes than any other combination of competitive stations . . . at by far the lowest cost-per-thousand. (Nielsen & SR&D)

McClatchy Broadcasting Company

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



Some homes are more VALUABLE



GET AGE homes are a prime example. For advertisers, they comprise the most valuable audience in America. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. *GET AGE* families spend an average of one-third more, per household, than any other age group!*

*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957 **Average audience based only on homes with housewife as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NYT) Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes

than others



The payoff: 72% of ABC Television's average audience** is made up of *GET AGE* homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for *GET AGE* householders on ABC is \$3.92. The other two: \$4.95 and \$4.55.***

Household for household, *GET AGE* families buy far more automobiles than anyone else. They buy far more groceries, far more home appliances, far more of everything that's advertised on television. And remember:

You get them at the **GET AGE** on **abc-tv**

**... NOT SEVENTEEN?
 ... NOT EIGHTEEN?
 ... NOT NINETEEN?**

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

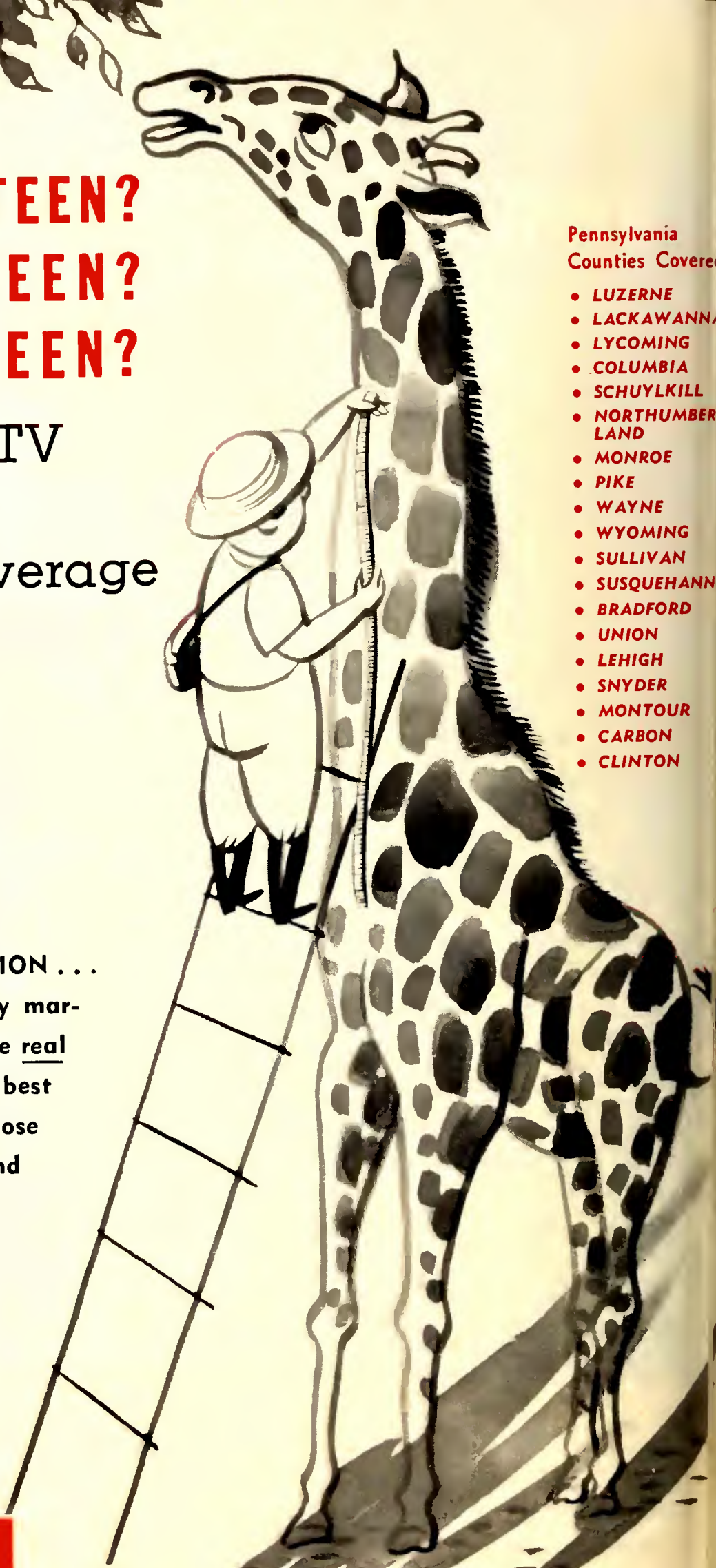
**2,000,000 Population!
 Estimated Buying Income-
 \$2,000,000,000!
 Equivalent to the Nation's
 24th Market!**

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

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

*It is a Zoological
 fact that the height
 of a Giraffe from the
 bottom of its front
 feet to the top of its
 head has towered 19
 feet . . . the better
 to reach the choice
 tender leaves.*

WBRE
TV Channel 28
WILKES-BARRE, PA.



- Pennsylvania
 Counties Covered**
- LUZERNE
 - LACKAWANNA
 - LYCOMING
 - COLUMBIA
 - SCHUYLKILL
 - NORTHUMBER
LAND
 - MONROE
 - PIKE
 - WAYNE
 - WYOMING
 - SULLIVAN
 - SUSQUEHANN
 - BRADFORD
 - UNION
 - LEHIGH
 - SNYDER
 - MONTOUR
 - CARBON
 - CLINTON

AN **NBC** BASIC BUY : National Representative : The Headley-Reed
 A **DOMINANT STATION** . . . IN A **DOMINANT MARKET**
 . . . WITH A **DOMINANT SALES OPPORTUNITY FOR YOU! ! !**



George Haight, McCann-Erickson, sees tv director become showman plus marketingman



Jim Bealle, K&E, says: "Recommendations backed with thorough research do sell."



Mark Lawrence, MacManus, John & Adams, sees tv specials as excitement-factor for fall

How they woo cagey clients into tv

- Agency tv v.p.'s are meeting client reluctance head-on with more persuasive marketing data, merchandising plans
- The most effective means of firming slow sales are flexible contracts, star assist in trade promotion ideas

This week, network tv buying is still moving along at a tortoise pace. A major new \$11 million net tv buy made headline early in May when Westinghouse contracted for the Desilu package, but most other news has involved renewals. On the whole, the three networks still have a number of openings in prime evening time without commitment.

What are the hurdles the big agencies face behind the scenes that slow down buying enthusiasm? And what are agency tv v.p.'s doing to turn network tv recommendations into a definite sale?

These are the trends emerging from extensive SPONSOR interviews with agency tv directors whose network clients range from recession-hit automotives to top-selling cigarettes, drug and

food products, cosmetic and appliance accounts:

- *Some clients* who fully intend to use network tv this fall as in the past *are purposely holding up final contracts* to see how the network lineups shape and insure the best possible buy. To fight this lethargy, agencies have been scouting show product longer and more intensively than in seasons past, offering clients wider choice. "We've seen 71 new shows since January," Wm. Esty v.p. Sam Northcross told SPONSOR. Their effort is typical of the highly-selective effort made by agencies this year.

- *Clients want more than a good show in prime time*, and agencies are out bargaining for the plus-factors. The biggest upcoming trend is star cooperation in trade and dealer pro-

motions and conventions. In the case of the Westinghouse-Desilu contract, Lucille Ball's and Desi Arnaz's agreement to work in dealer meetings and sales conventions was a major factor in clinching the deal.

"We now feel a tv program is only part-answer to a large marketing problem and can't be just a show with some commercials in it," says McCann v.p. and tv director George Haight. "We sell the client on the entirety of a network tv show, with stress on the trade carry-through. We're also asking more stars to cooperate with varying merchandising and promotion plans."

- *Agency tv directors are bargaining hard for shorter network contracts* where "inflexibility" is a client's major objection to firming a sale. This does not mean that 52-week or 39-week renewals are out, but many tv directors now insist on 26- or even 13 week contracts with the networks on the theory that it's better to keep this business on network for a short haul than to lose it altogether.

"A couple of our clients object to long contracts because they don't want

Four ways agencies are helping clients make net buys

More stars cooperate in merchandising: Merchandising and promotion pluses are major attractions in firming contracts with reluctant packagers, seek full cooperation in efforts to get dealer backing for the show. McCann-Erickson's contract with Desilu, providing that the stars will make sales and dealer convention appearances is typical of the trend. Other agencies, which rushed into network buys in previous years without nailing down star consent to appear in commercials, now frequently include such provisos in original negotiations, present it to clients as additional buying incentive to overcome current buying lethargy.

Many clients fear long-term commitments: Agency-men seek to overcome network inflexibility by including easier escape hatches in time and program buys both. While bulk of renewals and current commitments for fall are on 39- and 52-week basis, one reason for slow signing of additional commitments is fear of tying up large chunks of money for a year or more. To date, short contracts are still mostly confined to fringe time, but networks may find this a major hurdle among clients in recession-hit industries. By end of summer, some agency-men anticipate a last-minute rush into live shows because they're easy to cancel.

Agencies back recommendations with in-depth marketing research: More top client executives demand to know reasons why they should invest in big-money efforts. Burden of proof is upon more thorough data. Tv directors today consider showmanship only part of their job, are becoming increasingly research- and marketing-conscious. Detailed recommendations include not only facts about programing appeal, potential audience, promotion possibilities and potential dealer support, but more in-depth research on integration of commercials, speculative storyboards and sometimes film roughs. Today's net tv pitch is costly.

Special appeal to "flexibility-minded" clients: Marginal network advertisers may switch to spot tv, but supplement it with seasonal specials for a concentrated push at crucial selling times. Appeal of specials is multi-faceted: (1) Clients like program excitement factor in one-shots, even though they're more reluctant to gamble on novel or off-beat programing in regularly sponsored fare. (2) Specials offer the promotion and merchandising opportunities that marketing-conscious clients stress today. (3) Irregular scheduling of specials gives clients more leeway in timing promotions.

to tie up such big chunks of money through 1959," says Compton media v.p. Frank Kemp. "So we try to get 13-week contracts for weekly shows, or 26 weeks for alternate-week sponsors."

At least three 13-week prime time commitments have been made by top agencies. In each case, the property bought on such short term is a network-owned film package.

• *Network recommendations demand greater research and marketing documentation this year.* In many instances, the basic role of the tv director has changed as a result of the different emphasis in client presentations. For example, tv directors whose big drawing card was showmanship and show business background, today find themselves attending marketing planning meetings, spending a considerable portion of their time relating programing to marketing research.

A top BBDO tv executive told SPONSOR: "A promise of maximum circulation is no longer enough to develop client confidence in a network tv buy. We do intensive research to relate the programing content to the client's marketing objectives before recommending it. For instance, we spend more time and money on researching 'the climate of a show' as a vehicle for a particular product commercial, through a system

we've worked out with Schwerin. A network tv buy is judged as a unit today, with as much concern for its merchandising potential, impact on trade and dealers and audience composition as on cost efficiency and circulation."

Frequently these days giant advertisers are as cautious about their net tv investments as small clients for whom a cost-increase can be crucial.

"More than ever, each network recommendation has to be backed up with more market and consumer research to be convincing," says K&E tv v.p. Jim Bealle. "We haven't found any pressure for shorter contracts as such. For instance, RCA and Whirlpool have bought into *Como* on a 52-week basis. But we work more closely with marketing objectives in mind and backed by research data before broaching the subject of network tv. Today there's a very sound business approach to a network tv buy, with many considerations over and beyond the medium itself and show quality."

• *Specials are easier to sell to clients this year because of their intrinsic excitement and promotability.* Two 1957-58 network tv advertisers who had continuous sponsorship during the past year are now considering a switch to seasonally-timed specials plus spot tv instead. Pontiac (through Mac-

Manus, John & Adams) is doubling its sponsorship of specials during the season to come.

"They suit our marketing problems ideally," says Mark Lawrence, tv v.p. for MacManus, John & Adams. "With specials we don't get tied in to an inflexible long-term commitment. Also, every tv appearance on a special becomes an event, making it seem like you've got double the budget. They get a good play-back from customers and dealers last year because they lent themselves to good promotion. But the burden is on the agency to negotiate for good properties. So far, we've got one out of 10 set for the year."

Since agency recommendations for specials are more speculative in terms of their circulation expectations, they generally stress different data as a client-persuader. Even preliminary recommendations include the trade and audience-promotion plans because tune-ins are so totally dependent upon whipping up interest.

• *Clients are less willing than ever to gamble on new show concepts.* They're playing it safe and most agency tv directors are going along with it, basing recommendations strongly on the star's track record or the past per-
(Please turn to page 72)

Preview of summer's radio campaigns

❖ The hot-weather radio bandwagon is beginning to roll and advertising clients are now climbing aboard

❖ Weekends are much in demand by accounts to catch the vast out-of-home audience on beach and highway

By Bill Miksch

As the thermometer starts to climb, summer radio business appears to be climbing with it. Clients with special advertising campaigns geared to the summer season are coming into both spot and network line-ups. Many year-round radio accounts with products that have strong warm weather appeal are stepping up their schedules.

Cooling drinks, ice creams, gasolines, oils, suntan lotions, picnic and outdoor barbecue supplies, automobiles, summer foods and desserts, beers, sunglasses, holiday and vacation items, deodorants are coming into summer radio to catch the listener in the festive, outdoor mood. How deep this mood goes will be brought out farther along in this story when facts about summer radio listening and their relation to product sales are revealed.

The ways in which summer radio are being used by agencies and clients are many. Saturation campaigns on weekends, specific commercials aimed at the motoring public, at beachcombers, boat enthusiasts, baseball fans, horse followers, picnickers, campers, vaca-

tioners, at the stay-at-homes; holiday and pre-holiday advertising slanted for Father's Day, Memorial Day, Independence Day and Labor Day—everything seems to be in for the summer.

Buying seemed to go slowly during the early spring. But now the tempo has picked up and the bandwagon has started to roll in both network and spot radio.

Iced tea is back

Perhaps one of the most interesting campaigns is the one starting for Lipton's Tea (Young & Rubicam). Hitting at the ice tea drinkers, this company has considerably expanded its spot radio budget throughout the country. On the hottest days, extra announcements are provided for. One station in each market has been designated as the "weather control center." This station checks the temperatures in its area, decides when the thermometer prescribes the extra announcements, then alerts its neighbor stations to fatten the schedule.

Tetley Tea, (Ogilvy, Benson & Mather), consistent user of spot radio, is continuing its schedule but is heavy-ing up for the summer trade in iced tea. McCormick's Tea (Lennen & Newell) is coming in with a campaign starting 23 May. For the entire trade, the Tea Council (Leo Burnett Co.) is readying a campaign in about 30 markets to whet the thirst of iced tea sippers. One-minute spots are being used. Starting dates of the campaign vary with the climate of the markets; in the South, schedules begin 15 May and 15 June; in the North, they kick off on 1 June.

One of the very welcome newcomers to summer radio is Champion Spark Plugs (J. Walter Thompson), striking out for summer driving business with a 39-week schedule with minute participations in traffic times.

In the field of cool-off confections, Good Humor is back again this year.

After a highly successful season last year when it used radio to sell its flavors-of-the-week on streets, at ball parks, along beaches in playgrounds and wherever else the summer crowds gather, this company has begun another schedule of bell-ringing commercials through its agency, MacManus, John & Adams. Good Humor attributes its five-year sales rise of 40% entirely to spot radio.

Joining Good Humor will be the veteran chocolate-dipped ice cream bar—Eskimo Pies (Cunningham & Walsh) which will make its radio bid for hot weather business starting 21 May in a four-week campaign pretty much confined to minute announcements on Thursdays and Fridays.

Iced tea and ice cream are by no means the only cooling products that will be getting a big play on radio in the warm-weather months. In network radio, General Foods is coming into ABC's *Breakfast Club* through August with Kool-Aid soft drink via its agency Foote, Cone & Belding. Canada Dry (J. M. Mathes Co.) also will be back in the summer spot radio line-up.

Beers, of course, will also be heard from often in the months ahead both on network and spot. Schaefer Brewing (BBDO), Pabst Brewing (it has several agencies for its varied products including Hoffman beverages: Norman, Craig & Kummel; Y&R; Grey); Ballantine (Wm. Esty) will be among the foam-topped coolers that

TYPICAL SUMMER CLIENTS IN SPOT

Eskimo Pies
Coppertone
Champion Spark Plugs
Good Humor
Texaco
Mum Mist Deodorant
Cut Rite Wax Paper (Scott)
Tetley Tea
Greyhound Bus
GMAC
Sinclair
Hudson Paper Co.
Ting Complexion Aid
Schaefer
Lipton Tea

TYPICAL SUMMER CLIENTS IN NETWORK

Kool-Aid (General Foods)
Cool Ray Sunglasses
Texaco Gasoline & Oil
Miller Brewing
Pioneer Belts & Suspenders
Hertz Driv-Ur-Self
GM (safe driving campaign)
Tetley Tea
Jello (General Foods)
Oldsmobile
Ford
Shulton (deodorants, etc.)
Savings & Loan Foundation
Delco Batteries
Fritos

will be promoted in spot radio. Miller Brewing (Mathisson & Associates), which uses golf telecasts in winter tv, will seek summer exposure in radio with a 26-week campaign of participations in 50 newscasts weekly on ABC Radio.

There are several clients who will use radio to reach the *al fresco* set. Scott Paper Co. through J. Walter Thompson, for example, will run a spot radio saturation campaign for Cut-Rite Wax Paper before each major holiday (Memorial Day, July 4th). And Hudson Pulp & Paper (Norman, Craig & Kummel) will use a summer schedule to sell its line of consumer paper products.

Not only will there be no excuse for unwrapped goodies, but there will be no excuse for one to get eyestrain on sunny days. Cool Ray Sunglasses (Sutherland Abbott Agency) is coming into NBC *Monitor* on five weekends during May and June to make sure that no one squints.

There'll be no reason for painful sunburns either if the radio audience drop into their drug stores on the way to the beach. Shulton, Inc., makers of Bronze Tan, will be both in spot radio and on CBS Radio network. Copper-tone suntan oil, cream and lotion (Grant) will be in spot this summer. This company has won a leading place in sun-tan oil sales through spot radio; volume has gone from \$173,000 to \$4 million since 1950.

And, in the event any sun-worshipper forgets to anoint himself first, there will be Ting Complexion Aid, made by Pharma-Craft and serviced by Cohen & Aleshire agency, beaming its message via spot radio.

The foregoing represent only a portion of the advertisers who are investing in summer radio campaigns. More are to be covered in this article; more are still to be heard from as the warm days close in. Says Wells Barnett, stations operations manager for John Blair Co.: "Last year was our best summer yet, but it looks now as if '58 will top it." Other reps and the networks generally echo this thought.

What are some of the reasons underlying this spurt in summer radio time sales. For one thing, advertisers have

(Please turn to page 74)

"I watched you

▼ There aren't many letters coming to sponsors or webs these days. The fact is, viewers aren't letter-writers

▼ Heavy mail critical of a show isn't common. Tv's audience is more apt to praise a program than damn it

While the traditionally voluble U.S. tv viewer may have a pronounced set of opinions about programing, his program votes are basically silent ones.

The fact is that while the tv viewer may spend a considerable amount of time talking about tv, he spends little time writing letters about it. If it were not for ratings, sponsors and broadcasters would have little idea of audience likes and dislikes.

This conclusion stood out this week following a SPONSOR check on tv program executives on the effect of viewer mail on programing the upcoming tv season. These facts also stood out:

- Unless inspired, heavy mail critical of a show is rare.

- Laudatory opinions are more apt to move the viewer to sit down, pen in hand, but a few thousand letters are enough to send the sponsor into hand-springs of delight.

- Where mail critical of a show runs to noticeable volume, chances are it was inspired by a newspaper article.

- While there are occasional instances of inspired or "related" mail that reflects intelligent criticism and constructive suggestions, a great deal of criticism of tv programs is of the crackpot variety.

- By and large, sponsors do not run for the woods when there is a perceptible amount of critical mail. However, some programing people feel this absence of fright exists only because there is little controversial material on the air anyway.

The mail volume story was summed up by Herbert A. Carlborg, director of editing at CBS: "You'd be surprised how little we receive of a critical nature. Certainly much less than most people suppose.

"This is particularly true of unsolicited mail. Inspired mail can mount to a fairly sizeable figure but in terms of the total audience watching a show, even this amounts to a minute frac-

tion of the entire viewing audience."

Carlborg said it was easy to recognize inspired mail. The wording is similar with certain obvious phrases recurring in each letter—evidence to Carlborg that a great deal of inspired mail is not thought out.

He pointed out, however, that certain types of inspired mail are welcome. He cited the case of an article in *Family Circle* magazine with a your-voice-can-be-heard theme. In the article Carlborg's name was mentioned.

"We received a number of letters with positive and helpful ideas," Carlborg said. "We don't mind that at all. We'll go to a lot of trouble to see if people have a legitimate gripe. We've had kines sent here from the coast on a number of occasions so that we could screen them and find out exactly what was bothering people."

To many advertisers, the ratings picture provides enough evidence of criticism. One ad manager superintending three tv shows, two of them placed on a spot basis, said:

"People don't usually write if they don't like a show. They'll just tune it off—which is enough for us. If enough of them do it, it'll show up in the ratings books."

Sponsors of children's shows get a moderate amount of mail from mop-pets asking for photographs of their heroes and the letters, of course, are primarily laudatory. Unsolicited critical mail on children's programing will be gotten occasionally from adults, but considering the amount of public comment on the alleged link between violence in tv programing and juvenile delinquency, the volume is not considered large by admen.

Why are parents reluctant to write? One advertising executive familiar with the mail picture felt that it usually takes an organization to spur letters and that parents prefer to control the viewing at home rather than at the

show last night and I think . . ."

broadcasting studio. "Which," he said, "is really the way it should be done anyway."

One organization dealing with children's programing that has gotten some attention is the National Association for Better Radio and Television. It is a Southern California-based outfit sparked by a Mrs. Clara Logan (see story below).

Among other things, NAFBRAT annually rates children's programing. It pays particular attention to the amount of violence in the shows it rates and urges its members to be articulate about their opinions. Letters are spurred by a list of 325 advertiser executives, including board chairmen, presidents, general managers and advertising managers, which is distributed to members.

While NAFBRAT is well-known as tv pressure groups go, few admen are

familiar with the organization. There is little evidence that its letter-writing policies have made much of a mark on Madison Ave.

There are occasionally mail flurries based on religious, racial or political questions. Much of this comes from extremists. For example, on a *Name That Tune* show not too long ago a Negro paired with a white girl put his arm around her in a spontaneous gesture to express delight at their winnings. From one southern city a Chamber of Commerce became excited enough about this affront to racial purity to trigger a comparatively heavy volume of mail. There was no noticeable volume from any other southern market and no further protests after the initial one.

"Certain people," said one programing executive, "will jump to conclusions about a show even before it's on

the air. I recall a case of a story a writer did for a Catholic press association attacking a *Playhouse 90* story as Communist after seeing only the script. His story brought in 1,000 letters—which is a considerable number of letters about one program. Each letter received by the network was answered. After the show was put on a number of people wrote back and apologized. And there was nothing changed in the script."

While there is more letter-writing activity on the praise side of the ledger, the volume doesn't get into box-car numbers. For example, Texaco's special, *Swing Into Spring*, presented on 9 April, elicited about 600 letters to NBC, a couple hundred to the sponsor and an unknown number (but not believed large) to stations. To the sponsor and agency, Cunningham & Walsh, this reaction was gratifying. ■

VIOLENCE IN KIDS' SHOWS: NAFBRAT TARGET FOR NINE YEARS

The National Association for Better Radio and Television has been known primarily for its attacks on violence in children's programing on the air.

In recent months, however, it has made its pressure felt in other broadcasting areas, too.

NAFBRAT prepared a lengthy attack on KCOP last year asking the FCC to revoke the tv station's license at the time its sale to a Bing Crosby-Kenyon Brown syndicate was up before the commission.

The FCC refused to hold up the sale but approval, it was noted at the time, came after the new owners said they would, among other things, drop three shows NAFBRAT didn't like.

Another instance was KTLA's dropping of plans to experiment with subliminal projection. NAFBRAT was active in a campaign against it.

NAFBRAT's campaign against violence in children's programing has been going on since 1949. At present it has roughly 275 members, roughly divided between individuals and organizations.

A key group within NAFBRAT is its

evaluation committee of 12 to 15 women ("It has to be women; they're the only ones who have time for it," says NAFBRAT President Clara Logan).

The committee prepares an annual report on children's programs, both network and spot, seen or heard in the Los Angeles area. The programs are put into six categories, ranging from

excellent to most objectionable.

Here are some tv examples at both ends of the scale:

Excellent: *Captain Kangaroo*, *Disneyland*, *Gumby*, *The Jungle*, *Little Schoolhouse*, *Mr. Wizard*.

Most objectionable: *Long John Silver*, *Superman*, *Tales of the Texas Rangers*. ■



Excellent: "Captain Kangaroo," says NAFBRAT, is stimulating and educational, too



Objectionable: NAFBRAT says "Lone Ranger," full of "murders," is bad for children

A psychoanalyst puts Madison Avenue on the couch

By Evelyn Konrad

Do admen have a deep-rooted guilt complex?

They do, says a survey by Gallup & Robinson, which polled admen and housewives on the agencyman's public image.

The survey asked 100 housewives and 100 admen whether they considered agencymen respectable, honest, hardworking, neurotic, hard-drinking. Here's how their views compared:

Forty-three housewives labeled admen respectable; only nine agencymen thought they would.

Only four admen figured that housewives would call admen honest. Twenty housewives actually did.

Only three housewives pegged admen as neurotic; 28 admen figured they would.

This survey indicates that admen have a lower opinion of themselves than the general public does. SPONSOR decided to find out why. For the answer, a SPONSOR editor interviewed an eminent New York psychiatrist who treats a sizable number of advertising men and women. The doctor preferred to remain anonymous.

Q) Are many of your patients in advertising?

A) Seven out of 35. A very high percentage of my patients is in television. People who work in television tend to be more frightened and anxiety-ridden than people in any other field.

Q) What's the chief cause for anxiety?

A) There don't seem to be clear-cut channels of responsibility, so they have a tough time making decisions. Executives in other businesses don't seem to worry as much about a decision; they make it and stick to it more.

I have a patient from the garment center who's a partner in a big firm. Last year he decided on a revolutionary new way for making buttonholes. He and his partners invested \$50,000 in new machines for making buttonholes, put a big advertising campaign behind the new process and marketed their whole line around these new buttonholes.

The process flopped. My patient and his partners lost a big chunk of money, but he wasn't unduly worried. He'd made a decision and he'd stuck to it. But within two weeks after his advertising campaign was launched, the president of his agency became a patient of mine.

Q) Why do you think the agency president was more worried about the money loss than the client?

A) I think he felt guilty because the money that was lost wasn't his. When he was a little boy, he used to play marbles. He told me about one time when he'd lost all his marbles. He didn't cry; he wanted to go on playing. So he got his younger brother to lend him all of his marbles. Within an hour, he'd lost them, too. Then he cried.

Q) Are agencymen less honest than other businessmen?

A) I don't think so. In fact, I think



many suffer from what you might call a mental "hand-washing compulsion neurosis."

What I mean is, they tend to bend over backwards trying to be ultra-scrupulous because they think they're suspect. For instance, the vice president of an agency who's a friend, not a patient, of mine tells me that he periodically forces his wife to buy a bread brand competitive with his own client's bread.

"Don't you like your client's product?" I asked.

"As a matter of fact I do," he told me. "But I just want to make sure we eat it because we like it and not because it pays our bills."

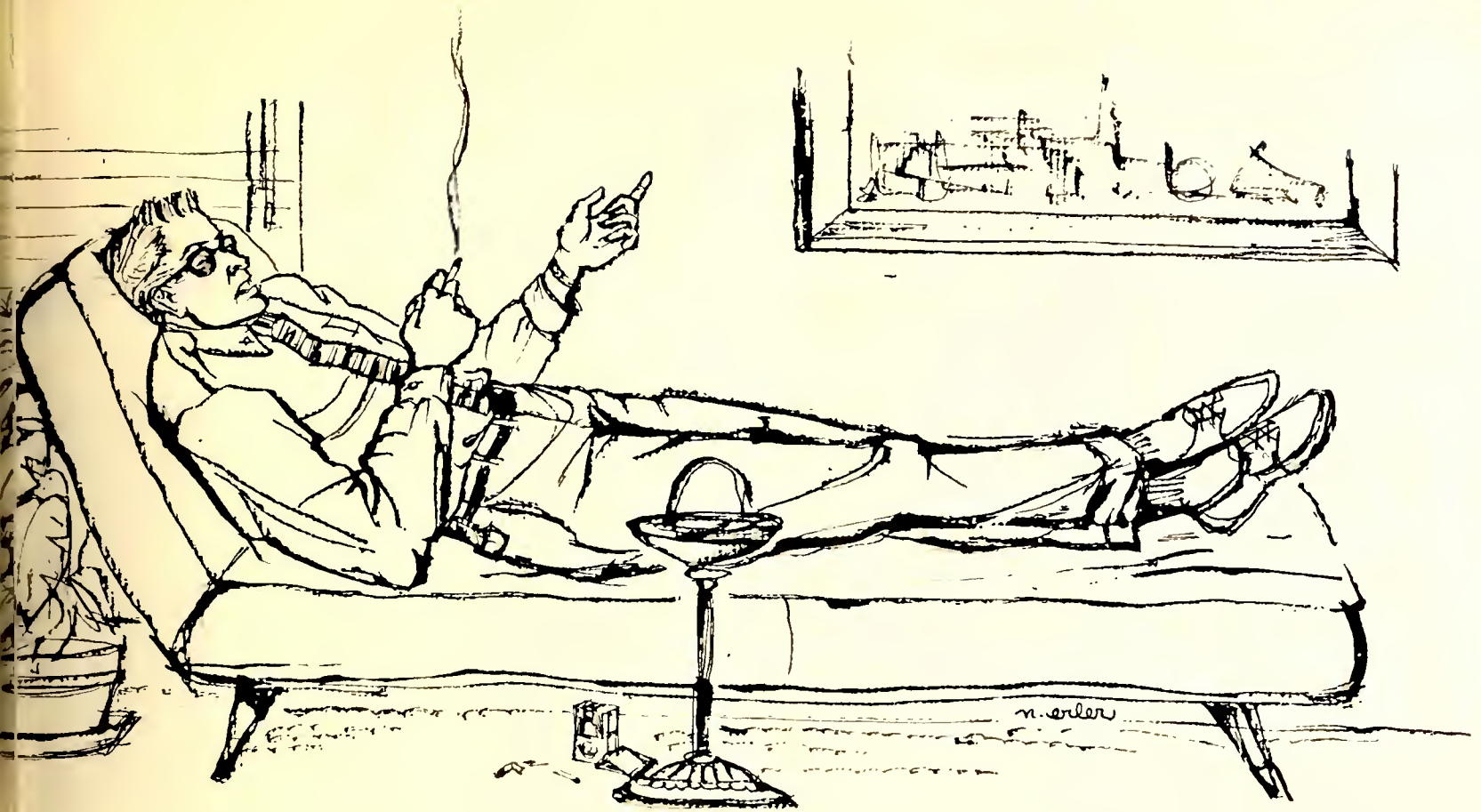
I've never seen a Ford salesman buying a Chevrolet just to appease his conscience, have you?

Q) Do agencymen feel they work hard?

A) Now there's something I don't understand. They work as long if not longer hours than other professions, but they keep feeling guilty about the work they do.

I have a doctor as a patient who tells me proudly, as a badge of his own achievement, that he's so good he gets \$1,000 per operation and therefore has to work only seven or eight hours a week to make a very good living.

When I ask agencymen about the amount of work they do, they quickly tell me they worked four nights or over the weekend, as if they had to justify their earnings by number of man-hours



they devoted to the job day-by-day.

Perhaps there are two reasons for this. First of all, the aura of glamour still lingers over the advertising field—or at least agency men think that it does to the public and to their clients. Therefore, they feel it's up to them to prove their work isn't just a lark.

Secondly, the product of their work is less tangible than surgery. You may see a television campaign on the air and know that you contributed to it. But it's a little harder to see the relationship it bears to the welfare of the public and the national economy.

Maybe there's still another reason for it. The advertising people I know seem to enjoy their work a lot more than some of the businessmen-clients they deal with. Secretly, they feel their work is more "fun" than their client's. And the closer a man's work is to the so-called "glamour" jobs in an agency—like television or copywriting, for instance, as against research—the more he tends to feel this way. Since they derive these psychic rewards from their work, they feel shame for being paid.

Q) What are the more overt symptoms of admen's guilts?

A) A status-consciousness and driving compulsion to impress, I think. Some that I've known have been immersed in an extremely severe anxiety and their way to reassure themselves seems to be by spending to the hilt.

I once knew a girl of 22 who was so unsure of herself she had to go into debt on her clothes, spend twice as

much as she was able to afford, just to feel as good as everyone else.

I also knew a man who was a time-buyer earning \$12,000 when I first met him. He spent \$15,000, on the theory that if he drove himself hard enough he'd give the appearance of success and he'd have to move upward. So sure enough, in a year he became associate media director of the agency at \$15,000, and so he spent \$18,000. Well, the strain of being continuously in debt made him do inferior work, and within a year he was pounding the pavement looking for a job. After a long layoff, he got one: He's a timebuyer at \$8,000, spending \$7,500 and feeling better.

There seem to be several causes for this sort of spending-pattern: For one thing, advertising attracts restless, ambitious people. For another, people in advertising can move ahead faster than those in more stable industries; they can also plunge downward faster. And finally, since their day is devoted to telling other people to spend money, they seem to feel guilts if they don't spend at the same or at a faster rate.

Q) How would you explain client-agencyman relationships in psychological terms?

A) Perhaps more than in any other business, an agencyman's client represents the father image. Not only does he have ultimate authority, such as final okay on a copy approach or total advertising campaign, but he "doles out the allowance"—that is, controls the budget. And, as if that weren't

enough, he has virtual hiring and firing power.

It's logical, therefore, that a lot of the repressed conflicts an agencyman may have had with his father are transferred onto the client. In fact, a number of my patients refer to their clients as "the Great White Father." Those that suffered severely from an Oedipus complex can work themselves into a passionate hatred of the client over trivial disagreements. Since they have to suppress these hatreds in the normal course of business transactions, they frequently take them home and there act out the hated rôle of omnipotent patriarch out of revenge.

Q) Does that mean that agencymen are more severe fathers?

A) There's no general rule about it, other than perhaps the fact that agencymen are more ambivalent in their family relationships, more swayed by their day-by-day client problems.

Q) Are agencymen tougher to live with?

A) For their wives, I would say they probably are. Since they're status-conscious, they demand social perfection. Since they frequently feel imposed upon by the client's authority, they are likely to transfer frustrations into their home with a greater intensity than say an executive in a steel company who has only one direct boss.

Q) If you had a daughter, would you advise her against marrying an agencyman?

A) It's too late. She already did. ▀



New commercials for Nescafé are one-minute musical comedies, complete with plot, songs and dialogue. All of the four couples shown in this finale scene are known professional entertainers

"MINUTE" SHOWS SELL NESCAFÉ

Nescafé, known as a producer of instant coffee, is now producing instant commercials—musical comedies, complete with plot, songs and dialogue, and all in 60 seconds.

These shows-within-a-show (they are being used on Nescafé's *Oh! Susanna* episodes) employ eight performers, with musical backgrounds, both tv and theater. Rather than use an established singing group, Bryan Houston, Inc., Nescafé's agency, put together a new "company" with an original sound.

Through research Nescafé knows that young adults in the 20 to 45-year-old age group comprise the largest body of instant coffee consumers. The

story line for these commercials shows such people in happy situations; e.g. four couples are holding a barbecue, with the guests taking over all the cooking chores. The hostess, however, retains one job for herself—making the Nescafé.

All of the commercials are based on the famous song "Let's Have Another Cup of Coffee," written by Irving Berlin, and which has long been the Nescafé theme. In these playlets, the entire song is used with a different lyric for each presentation.

The performers are also used by Nescafé for regular radio and tv singing spots.



In group are Don Cady, Nestle v.p., standing, second from left, and Gale Storm, center



Gale Storm O.K.'s script with Emerson Cole and Bill Templeton, both with Bryan Houston

Why foreign

When Volkswagen's new advertising campaign (via J. M. Mathes, Inc.) gets into high gear, the budget will be in excess of \$1,000,000 a year, SPONSOR learned this week. And approximately 20% of the budget is slated for air media.

By fall, Volkswagen spot commercials will probably be scheduled on both radio and tv, with a remote chance of a network tv show within the next year.

The use of air media by the best-selling imported car points up a significant trend in the foreign car market: almost all the imports are gradually swinging to air media, for two reasons:

1) When foreign cars began selling in the U.S. years ago, their advertising was concentrated in print—mainly selected magazines to reach what was thought to be a select market of foreign car buyers. Now that a mass market exists for foreign cars, importers are swinging to mass media.

2) As the number of foreign car dealers increases—and as American car dealers add imports to their domestic lines—radio and tv, particularly spot, are becoming more popular. Explains one Texas foreign car dealer: "I sell to a wider area than my local newspaper can cover. Spot radio helps me reach customers further away."

Budgets climbing

It's evident from a look at the ad programs of the 10 best-selling foreign cars (excluding sports cars) that radio and tv are scheduled for a constantly increasing share of future imported car ad budgets (see chart). Even more significant, though, is the way the budgets have been climbing as sales mount: in 1955, when foreign car sales in the U.S. totaled 100,000, the top budget for any import was under \$500,000. This year, with anticipated sales of 300,000, at least two imports will go over the \$1,000,000 mark, with the average ad budget about \$250,000 by SPONSOR estimate.

One of the first foreign cars to use air media is one of the fastest-growing in terms of U.S. sales: the Swedish

Cars are trying air media

► Sales of 300,000 mean a mass, not a class, market

► The need is for a mass medium to keep sales rising

Volvo. According to Kent Goodman, president of Volvo's advertising agency (Advertising Agencies, Inc.), Volvo's 1958 ad budget will total about \$1,000,000—with 47% of it in radio and another 18% in tv.

"Radio spot saturation," says Goodman, "was a major factor in our phenomenal success. We couldn't have made the penetration of the market we've made without radio." At present, Volvo radio spots are used on 26 stations in 11 major markets, eight of the stations in Los Angeles, Volvo's biggest market. Volvo also sponsors a weekly hour children's show on Los Angeles KHJ-TV, its only use of tv at present, although a substantial spot tv buy is planned within the next three months.

Goodman, a former radio salesman, once laughed at the foreign imports,

himself, believes that other foreign car marketers are beginning to realize that for mass sales in the U.S., a mass medium that offers repetition is essential. He considers radio and tv vital to Volvo's sales expansion, hopes eventually to see Volvo sponsoring a coast-to-coast network tv show.

Another foreign make being advertised via spot radio is the French Simca, but the spots are placed not by the importer—Simca, Inc., New York City—but by its distributors. For example, Paris Auto, an eastern Simca distributor covering the New York metropolitan area, spends about 60% of its annual \$75,000 ad budget in radio spots on 19 stations in 19 cities.

American automobile makers, who

are now smiling for another reason: both General Motors and Ford are importing foreign cars of their own and selling them as fast as they come off the boat.

GM's Vauxhall, made in Britain, is a good example of this type of import planning extensive use of air media. Radio spots for Vauxhall will break this summer in about 50 principal markets, and Vauxhall plugs will also be included in Pontiac's network tv commercials this fall (the Vauxhall is sold through some 2,600 Pontiac dealers).

The fast-selling British Ford is another import with a big ad budget: over \$1,000,000 by SPONSOR estimate. However the only British Ford radio or tv spots are placed by dealers or distributors—for the present at least. ▼

WHO'S WHO IN FOREIGN ECONOMY CAR RADIO / TV ADVERTISING

MAKE OF CAR	COMPANY AD MANAGER	AD AGENCY	ACCT EXEC	ANNUAL AD BUDGET	USE OF AIR MEDIA	ESTIMATED 1958 SALES†
Volkswagen	Scott Stewart Volkswagen of America, Inc. En'wod Cliffs, N. J.	J. M. Mathes N. Y.	Rudolph Ville	in excess of \$1,000,000*	radio/tv planned	80,000
Renault	Ethel Norling Renault, Inc., N. Y.	Needham, Louis & Brorby N. Y.	William E. Malone, Jr.	\$750,000*	spot radio	60,000
British Ford	Don Smith Ford Motor Co., Ltd.	JWT N. Y.	Clifford Snyder	in excess of \$1,000,000*	spot radio†	40,000
Hillman	Peter Easton Rootes Motors, N. Y.	EWR&R N. Y.	John Louden	\$750,000*	occasional spot radio and tv in the west	25,000
Metropolitan	E. B. Brogan American Motors Corp., Det.	Geyer Advertising Inc. N. Y. & Det.	John F. Henry, Det.; L. C. Mac-Glashan, N. Y.	\$25,000*	some spot radio and tv	20,000
Vauxhall	W. E. Schoon Pontiac Div., G.M. Pontiac, Mich.	MacManus, John & Adams Bloomfield Hills, Mich.	Colon John (Bloomfield Hills, Mich.)	under \$250,000*	spot radio planned for summer, net tv for fall	18,000
Volvo	David Beesley Volvo Dist. Inc. En'wod Cliffs, N. J.	Advertising Agencies, Inc. San Francisco	Kent Goodman	\$1,000,000	radio/tv	16,000
Opel	Paul Holt Buick Div., G.M. Flint, Mich.	McCann-Erickson Det. & N. Y.	Myron MacDonald, Det.	N.A.	none	15,000
German Ford	Don Smith Ford of Germany	JWT N. Y.	Richard Cass	under \$250,000*	spot radio†	12,000
Simca	A. M. Dolza Simca, Inc., N. Y.	Richard K. Meltzer San Francisco	Newton Free	\$250,000	spot radio & tv†	10,000

*SPONSOR estimate. †By dealers or distributors. ‡Road & Track estimate.

Trewax grows with proven formula

- Four years ago this company put \$7,000, most of its advertising budget, into a spot radio test in California
- Again, this year, most of the budget, \$96,000, is once more slated for radio. Today's market: going national



Trewax is a brand name unfamiliar to consumers in most sections of the country. Thanks to radio, this is only a temporary situation.

Trewax, a line of floor waxes, was developed in California in 1949. Sales began in 1950, radio advertising in 1954. Since then it has become a staple on the West Coast where it has wide distribution, and sales second only to S. C. Johnson, the country's leading wax marketer.

Harry Fox, the man who developed the formula for Trewax and still heads the company, believes three factors are responsible for the product's tremendous growth in a competitive field: a good product, good dealer relations and radio advertising.

The strength of Fox's conviction about air media advertising can be seen in his 1958 advertising budget breakdown: the total budget is about \$100,000. Of this about \$96,000 goes into air media, almost all of it into radio. The remaining \$4,000 is distributed to trade publications.

Fox's belief in the ability of radio to sell Trewax is founded on solid experience. Beginning with sales of about \$10,000 in 1950, the company managed to nearly double the figures from year to year until 1954. That year it reached a temporary plateau. Existing dealers were happy, but it was harder to get new ones; regular customers were satisfied but new ones weren't appearing in numbers.

Trewax, which had its production geared to a sizeable increase that year, found inventories beginning to back up in mid-summer. To get its story across quickly, and sell fast, it tried spot radio. Results were apparent within a month. Sales for that month in 1954 were triple those of the year previous. By the end of the year, the company had doubled its dealer outlets in the Southern California area it was then selling in.

Sales for 1954 totalled about \$230,000. The ad budget was about \$10,000 with \$7,000 going into radio. In 1955 sales rose to about \$445,000, the budget to \$30,000, radio's share to \$21,000. By last year sales reached about \$660,000, and the ad budget was about \$48,000 of which radio was allocated \$40,000.

This year is the one Harry Fox has marked for full-scale Trewax expansion. As long ago as 1955 he predicted that 1958 would see sales topping \$1 million. The recession seems to be no deterrent to that prediction; in the first quarter of 1958 his total sales were about \$252,000. And, of course, with his ad budget doubled, that portion going into air media has become larger.

Expansion of this size can't take place in Trewax' seven-state home territory on the West Coast where, says Fox, the product has "over 99% paint-

hardware-department store distribution." So, the product is reversing Horace Greeley's famous admonition, and heading East.

Distribution was set up early this year in Florida and Georgia. The sales effort will move up the East Coast from these two states, but that's projected for later, perhaps next year.

More immediate is a beachhead now being established in the Mid-West. Distribution is underway in the states of Michigan, Ohio, Illinois, Indiana, Minnesota, Iowa and Wisconsin. The last is significant because the home of the country's largest producer of waxes, S. C. Johnson, and Trewax' biggest competitor in the West, is Racine, Wisc. This latest move has elements of David going after Goliath in his own back yard.

In moving into these areas Trewax will use a pattern of advertising and merchandising it has found successful in its other expansions. The advertising will be radio, primarily in smaller cities. The pattern is to go into smaller cities first, since a limited advertising budget is no hindrance to making a competitive splash.

The radio spots begin on a heavy schedule—six to eight 30-second's daily, for periods of two months or more. By then sales are moving nicely, so the schedule is withdrawn until the residual effect begins to abate, at which time the schedule is renewed.

"As long as a market looks like it's carrying itself, we leave it alone," explains Emil Reisman, partner in the Ross-Reisman Co., Los Angeles agency. (The other partner, Jon Ross, has handled Trewax advertising since its inception.)

"For instance," Reisman continues, "we average a schedule once every six months in the (San Francisco) Bay area. This year we may get a nine-month run. We maintain a constant check on the market; as a result we



Scene from new animated spot now used by Trewax in a few markets as radio supplement

spot radio

make and change plans about two weeks before their execution."

Trewax has too, a fixed idea as to what kind of dealer and distributor merchandising it expects. "The pattern we'll be looking for," Fox explains, "was set by the first two radio stations we used: KBIG, Los Angeles, and KSFO, San Francisco." Included in the expected package are postcard mailings to dealers and wires to distributors when a new spot schedule begins, followed by visits from the station account executive to every distributor and large-volume dealer in the area.

"We prepare dealers and distributors for the advertising," explains Reisman, "by first pointing out the results of our advertising in other areas. Then we outline the kind of advertising proposed for this market—the number of spots, the kind of saturation, the products to be featured and the residual effect to expect between schedules."

To achieve a tie-in effect locally when introducing a new product to the Trewax line, dealer tags are used. "These are more feasible in a small market than a large one," Reisman believes, since people in smaller communities tend to remember and associate products with particular stores. "Therefore," he explains, "they are not attempted in, say, Los Angeles, but they have proved very successful in such markets as Santa Barbara, Fresno, Bakersfield and Midland-Odessa, Tex."

Though Trewax uses advertising heavily when breaking into new markets, it insures that there is always something there to advertise. "We do not use advertising to force distribution," emphasizes Jerry Fox, Trewax general manager and son of the president. "When the product is on the shelf, advertising begins."

The company uses manufacturer's representatives in all the areas in which it has distribution. In the West, its home ground, it has five area salesmen working with distributors and stations to service dealers. It is using eight agents in the Midwest and has a full-time salesman in Florida-Georgia.

Until this year, Trewax had been catholic in its choice of media. Besides radio, it used a few trade publications, some point-of-sale material, and one consumer magazine (Sunset).



Signing spot contract, (l. to r.): Emil Reisman, Ross/Reisman Co., and Harry and Jerry Fox

In February the company tried a test: they used tv to supplement radio. A new product was introduced to make the test—Gold Label Self Polishing Liquid. The test was run in Phoenix and Tucson, Arizona.

In both, the regular radio schedule was maintained. Added to this was tv: for the first two weeks, four 20-second sound-over-slide spots were carried in AA time, followed by two weeks with eight I.D.'s each.

Results: both distribution of the new product and re-orders were accomplished in one-half the anticipated time. The success of the tests had led to the creation of a series of 20-second animated spots by Chris Jenkyns and Playhouse Pictures, Hollywood. These spots will be used to augment radio only, in as-yet undetermined markets.

These too will be concentrated in smaller markets where Trewax, with its small budget, can conduct a campaign on equal footing with a heavy-budget competitor. Markets will be ones where the product is already familiar through radio. The tv spots, so far, are built around the company's Gold Label line, though there is a visual mention of the rest of the line (which has a different label design) at the end.

Limited to a relatively small ad budget (as compared with its national competitors, like Johnson), Trewax overlooks no bet in getting top mileage

out of its expenditures. Toward this end it often experiments with media. One such test was carried on in the Midland-Odessa (Tex.) market opening last summer.

Trewax opened the market in its usual fashion—with a saturation spot radio campaign that ran for eight weeks. The company then decided to test the effectiveness of a radio-newspaper combination.

Not surprisingly, notes Jay Reitzin, Trewax sales manager and Fox's son-in-law, dealers were initially happy. "Seeing their names and store logo in type gave them a feeling of pride and identification, they hadn't had before," Reitzin reports.

"There was just one hitch," he continues. "We found that, on an equal time basis, there is stronger immediate consumer response to radio than to newspapers. Dealers were prouder of the display of their logo in the newspaper ad, but all noticed the decline in response.

"We learned our lesson," he continues. "When we go back in the Spring with another campaign, it will be with radio first. If we add anything, it will be tv."

Trewax traces its beginnings to 1949 when Fox, a former door-to-door floor polisher salesman, developed a new floor-waxing product containing exceptional amounts of caruaba, an

(Please turn to page 71)

All about women: the influential so

▼ CBS Radio Spot Sales comes up with some pertinent data on the distaff side regarding shopping habits

▼ It shows that women control 85% of all family budget spending, listen mostly to radio before going to shop

A few answers to the riddle that started with Eve came to light this week. "All About Women," the new study by CBS Radio Spot Sales is now being shown to admen, and while it can hardly hope to tell *all* about women, it does manage a complete coverage of their radio listening habits, media preferences, shopping practices, and general dominance over the male sex in decisions on family spending.

For example, it is the distaff side that influences 92% of all grocery purchases, 79% of all family auto purchases. Also it is women who own 65% of the nation's private wealth and women who hold 65% of all accounts in mutual savings banks. They own \$100 billion worth of stocks, and virtually control some of the "blue chips," holding approximately 60% of shares in AT&T, 55% of the DuPont securities and 54% of GE shares.

There are 61,993,000 women 14 years of age and over in the U.S.; one

out of three are workers and earn an estimated total of \$42 billion a year. When it comes to disbursing the family budget (average family buying income is at \$5,736) women influence 85% of all expenditures.

Small wonder then that CBS Radio Spot Sales decided to explore this important audience. Fred Haywood, sales promotion manager, was in charge of the project. About four weeks of research went into the presentation and this was under the direction of Ed O'Berst, research director. Sources were: Radio Advertising Bureau, W. R. Simmons & Associates, *McCall's Magazine* and The Home Testing Institute, Inc., The Pulse, Inc., A. C. Nielsen Co., U. S. Census and *Sales Management*.

Here is what CBS Radio Spot Sales found out about the listening habits of housewives. More than three out of four listen to radio on any given weekday; 93.7% listen to radio each week;

seven out of 10 listen on a weekend day. The typical housewife was shown to average 5.5 days of listening each week.

To break this female audience down into listening by day parts, CBS went to an RAB and The Pulse survey, came up with the following figures: 55.5% of housewives questioned about average weekday listening tuned in during mornings, 40.3% listened in the afternoon and 33.3% formed an evening audience.

On an average weekend day, 41.5% listened in the morning, 35.2% in the afternoons and 30.2% at night. Where did these housewives do most of their listening?

Both on weekdays and weekends, the kitchen was the area where most listening took place. On weekdays, 47.9% were tuned in there; 29.3% listen to radio in the bedroom; 19% in the living room and 15.5% in autos. On weekends auto listening picks up sharply with 26.6% of the housewives hearing radio in cars. In the bedroom, 22.8% listen to radio on weekends, 20.5% in the living room, but again the kitchen tops them all with 38.8%.

The presentation contains some very pertinent data on relating media to shopping among the women. (See charts.) During pre-shopping hours,

PER CENT OF WOMEN EXPOSED TO EACH MEDIUM BEFORE SHOPPING

Purchase: Cake Mixes		Purchase: Canned Soups		Purchase: Cold Cereals		Purchase: Frozen Orange Juice	
Radio	34.4%	Radio	34.5%	Radio	34.7%	Radio	36.5%
Newspapers	21.9%	Newspapers	23.4%	Newspapers	22.7%	Newspapers	23.3%
Tv	20.6%	Tv	18.9%	Tv	19.2%	Tv	17.5%
Magazines	5.8%	Magazines	5.6%	Magazines	5.2%	Magazines	6.3%

AND HERE'S THE PERCENT OF TIME WOMEN SPENT WITH EACH MEDIUM *

Purchase: Cake Mixes		Purchase: Canned Soups		Purchase: Cold Cereals		Purchase: Frozen Orange Juice	
Radio	59.9%	Radio	59.7%	Radio	61.8%	Radio	63.7%
Newspapers	11.0%	Newspapers	12.1%	Newspapers	11.4%	Newspapers	11.3%
Tv	25.2%	Tv	25.0%	Tv	24.4%	Tv	21.8%
Magazines	3.9%	Magazines	3.2%	Magazines	2.4%	Magazines	3.2%

*Represents share of all time spent with media prior to shopping (% of all minutes spent with all media)

SOURCE: Radio Advertising Bureau

nd radio

radio reaches over 34% of the women who buy in supermarkets. Newspapers reach only about 23% in the same pre-shopping period, television 19% and magazines 5.5%. This was derived from interviews by RAB with 13,714 women shoppers as they entered supermarkets in Buffalo, Kansas City, New Orleans and San Francisco. Exposure was based on at least 16 minutes spent with each medium.

What does such pre-shopping exposure mean to the advertiser whose wares are piled high on supermarket shelves? So long as his wares are displayed in competition with rival products, he will do well to impress his brand name on the ladies. Here's what the CBS study reveals about shopping decisions:

In more than eight out of 10 purchases, ranging over the whole field of food and grocery products, it is the women who originate the purchases, who do the actual buying and who make the brand decisions.

Here is a table from the presentation demonstrating the point:

	Who bought	Whose idea	Who chose brand
Women	82.3%	81.2%	80.9%
Men	15.9%	12.8%	14.6%
Children	2.5%	5.7%	3.7%

(Totals adding up to more than 100% are result of dual purchases and dual decisions.) These facts on food buying decisions were from a Home Testing Institute study for *McCall's Magazine* were reported in February 1958 *Food Business*.

"All About Women" goes on to explore other facets of the sex where they relate to listening and spending. It shows that among working women, more than 94% of the single ones and over 93% of the married listen each week to radio.

CBS Radio Spot Sales is now planning a follow-up presentation to this one on women. Since radio personalities have been shown to exert considerable influence on women, who in turn influence family spending, CBS is compiling a book listing well over 200 personalities on CBS-affiliated radio stations with a thumbnail sketch and biography on each.



Typical of "World Around Us" features is Betty Adams meeting representative of Indian Govt.

Educational tv: A perennial problem

Can educational tv, on a commercial channel in a small city, be a success? The answer: Yes.

A good case in point is a show currently entitled *The World Around Us* which appears on WJAR-TV, Providence, R. I. Measured by public service standards it does extremely well, averaging some 300 letters and cards a week. Special series or further-information offers drive this response up.

The show achieves this rapport with a heady fare of entertainment that ranges from Thailand to trajectory, from Sukiyaki to space flight. It's a one-woman enterprise, the woman being Betty Adams who is the show's producer, director, writer and talent.

The show debuted in mid-March 1956, under the name *Operation Schoolhouse*. And therein lies a story. The show was conceived as an adult education program to be presented on a regular basis. It was Miss Adams' hope to have the material for each program "prepared and presented by a qualified representative of an educational or public service institution." This proved to be a hope which Miss Adams would, today, term naive.

Her mid-1958 stand is more realistic. She began formulating her current view when, after inviting 75 representative education leaders to a conference for show ideas and suggestions, only 30 attended. A follow-up mimeographed summary of the conference,

with a request to list the subjects each would be able and willing to present, brought five responses. Of these, one committed himself to participation, on a once-a-month basis—this, remember, for a daily program.

"After a year of trying to charm and disarm the educators, we finally by-passed them completely," Miss Adams reports. "We changed the name of the show to *The World Around Us*.

"The average of 300 letters a week are proof," Miss Adams says. "that a program with a budget consisting of only the producer's salary and whatever can be scrounged when special effects are indispensable, can be an effective adult education tool."

Miss Adams also has a commercial problem; her program does not have a sponsor. Admittedly if she had a sponsor she couldn't expect educator participation, since they wouldn't want to imply commercial endorsement. But since she isn't getting help from educators anyway, she's had the welcome mat out for sponsors. So far, none have been forthcoming.

Can educational tv be a success on a commercial channel? "We've done it for over two years," Miss Adams recalls. "With only the desires of my audience, expressed through surveys and letters, and the help of non-professionals, we've found a way. All it takes," she adds, "is courage and imagination."

A black and white photograph showing a man in a dark suit and hat lying on his back on a wooden structure, possibly a ship's deck. He appears to be unconscious or dead. The structure is made of dark wooden beams. In the background, there is a large, dark barrel or container. The lighting is dramatic, with strong shadows and highlights, creating a somber and dangerous atmosphere.

DANGER
IS
OUR
BUSINESS!

Not for *us* the quiet life. No sir! CNP's our name and *danger's* been our game ever since we started our new series, DANGER IS MY BUSINESS!®

With characteristic CNP initiative and derring-do, we set out to bring something *different* into syndication—adventure to stir even the tiredest blood. Not the everyday brand of synthetic rehash—made in the peace and quiet of studio sound stages—but honest-to-goodness, on-the-spot, filmed-in-color* sagas of actual men to whom danger is the only way of life. And, by Hemingway, we've done it!

Ah, the perils we've looked upon unafraid! While cameramen have flown on patrols into the eyes of hurricanes, clambered out upon the naked girders of rising skyscrapers, accompanied nitro-shooters into blazing oil fields—we've never so much as blinked an eye.

In fact, the only risk we've refused to face is a business risk. When it comes to *that*, we only bet on a sure thing . . . like DANGER IS MY BUSINESS!®

**Available in color or black-and-white*

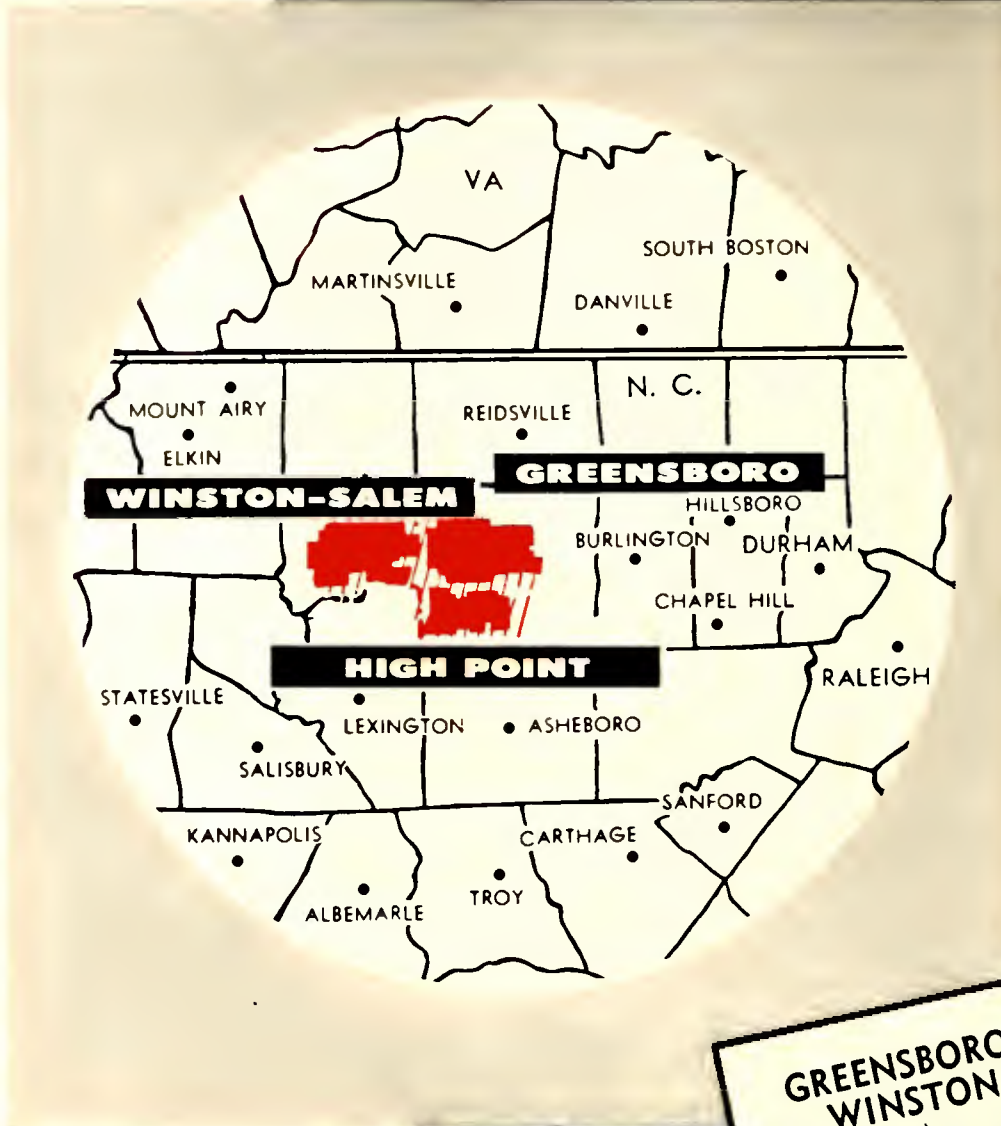
NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

North Carolina's

INTERURBIA



WHERE
 DRUG SALES
 ARE GREATER
 THAN IN ANY OTHER
 METROPOLITAN MARKET
 IN THE TWO
 CAROLINAS

**GREENSBORO-HIGH POINT-
 WINSTON-SALEM**
 (2 Stations)
 Greensboro-High Point—Gulford County—Map
 Location F-3
 Winston-Salem—Forsyth County—Map
 See SRDS consumer market map
 ning of the State

North Carolina's INTERURBIA . . . the largest metro-
 politan market in the two Carolinas. INTERURBIA plus
 the entire Prosperous Piedmont is yours with WFMY-
 TV . . . where Drug Sales alone exceed \$81,712,000.

wfmy-tv
 GREENSBORO, N. C.
 Represented by
 Harrington, Richter & Parsons, Inc.
 Raleigh • Durham • Charlotte • Winston-Salem • Atlanta • Boston



FILM-SCOPE

17 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The business spotlight of the week was on TPA: Even though the selling season is barely under way, TPA has rustled up quite a number of sales for the fall.

The transactions include:

- **New York Confidential:** sold in 88 markets, including 55 to DX Sunray Oil in a \$500,000 deal. (Sunray currently sponsors Capt. David Grief.)
- **Jeff's Collie:** re-runs of Lassie, sold in 112 markets.
- **Adventures of Tugboat Annie:** sold in 122 markets.

There's a good reason for the optimism currently being expressed by syndicators: the large regional buys are falling into place.

With Sunray Oil's purchase of New York Confidential this week, close to 80% of large regional sponsors of syndicated series have either renewed or bought new series for fall. (See FILM-SCOPE, 12 April.)

Of current advertisers who haven't completed their fall plans, only two—Brylcreem and Wildroot—plan to drop sponsorship of film series. Here's a run-down on others that haven't made their decisions for next season:

- **Hamm Brewing**, disappointed with ratings on its current series, Harbor Command, (in 55 markets) will stick with regional film programming, but probably buy available film market-by-market directly from stations. Reason: Hamm's agency, Campbell-Mithun, thinks it's a cheaper buy.
- **Nationwide Insurance**, sponsoring Mama in 32 markets, will expand into 40 markets this fall with a new series. Its agency, Ben Sackheim, wants a similar family-type series; hopes to complete plans this month.
- **Nestlé's DeCaf** (through Dancer-Fitzgerald-Sample) may replace its NBC TV Huntley-Brinkley news lineup in 50 markets with a syndicated series.

MCA's reported \$8-\$8½ million deal with WCBS-TV, New York, for its Paramount library points up an important fact: its advantage in having the last big package of available features.

As one station group sales manager remarked this week: "Sure, the price is way out of line. But we can't afford not to buy it."

If you're selling primarily to the country's 60 leading market areas and are interested in a film program, spot is your most efficient buy.

So states Katz Agency, in its booklet, How to Make a Tv Half Hour Work Overtime. The booklet makes this point: As compared to a 100-station network lineup, a syndicated series on the most expensive station in each market (in prime time) will save more than \$11,000 weekly in time costs.

Here's how when network and spot are compared:

100 markets, NBC (alternate-week, half-hour)	\$59,177.70
60 top selected markets (same, on highest rate station)	47,413.25
Savings on spot	11,764.45

Flashes from the film field: NTA and National Theatres are awaiting a Justice Dept. opinion before making any decision about merging . . . **Canada Dry**, once a heavy syndication sponsor, is buying market-by-market now; most recent purchase is Union Pacific in Charlotte.

(For further film news, see SPONSOR-SCOPE and FILM WRAP-UP, page 62.)

MARKETING WEEK

17 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

The Home Improvement Council's drive to get radio stations behind its campaign has struck pay dirt.

More than 1,000 stations have requested the council's kit of materials designed to aid stations in drumming up local home improvement business. The requests follow a mailing to all U.S. radio stations by Local Trademarks, Inc., on 25 March.

(Local Trademarks, an unusual outfit, describes itself as a retailer's ad agency. In preparing ad programs, it works for a fee, does not buy space or time. Among its specialties are syndicated trademarks or characters—such as "Bill Ding" for building firms—which a client can use exclusively in his own market.)

Despite some second thoughts by many advertisers about co-op funds, Home Improvement Council, supported by the biggest names in the business, is urging stations to make hay with co-op opportunities. There is a feeling that many merchants are not aware they are entitled to co-op. Most paint manufacturers—this industry probably represents the biggest single product, dollar-wise, in the council—give co-op.

Little is written about automated selling (via vending machines), but the business is doing very nicely.

It is also becoming more competitive. The growing number of machines in operation is cutting down, in some product categories, weekly sales per machine.

Volume last year was estimated at around \$2 billion. Vend magazine's 1958 directory puts 1957 sales at about 5% above the previous year.

Probably the most sensational growth has been in hot canned foods. The number of machines in use, according to the Vend directory, has gone from 6,800 in 1956 to 15,000 in 1957.

In the old-line categories there has also been growth. Machines for cigarettes have advanced, for example, from 565,000 in 1956 to 645,000 in 1957.

Steve Allen is working overtime for Greyhound's current vacation promotion.

The NBC star is being used to give an added audio fillip to the tv show by means of:

- **A special recording of the new Greyhound jingle (introduced on Allen's show 6 April).** This is being distributed to 30,000 Greyhound employees and agents. The jingle is on a cardboard record, contains a message from Allen and is meant to enhance appreciation by Greyhound people of Allen's ad support.
- **Recordings featuring Allen for airing in Greyhound terminals.**

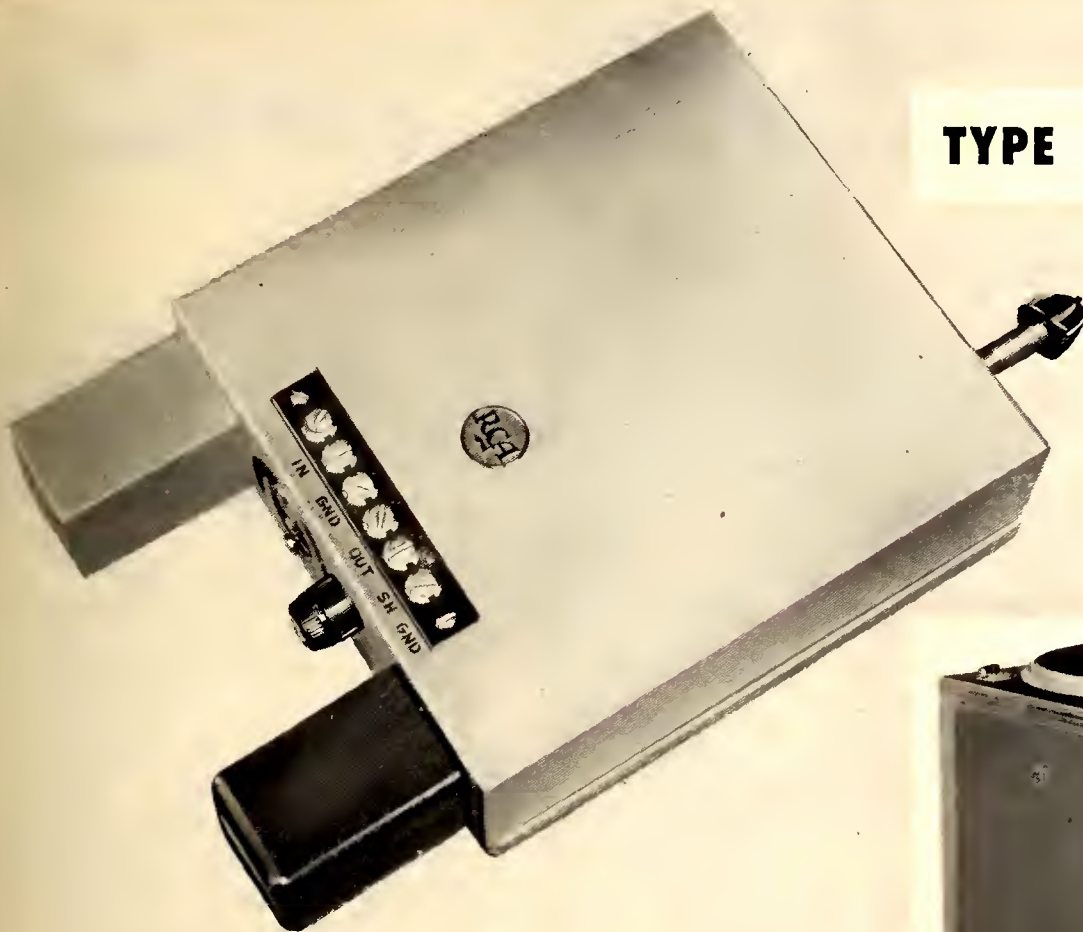
The campaign, running during April, May and June, is being pushed also via spot tv and radio, newspapers, posters, tour folders and point-of-sale displays. It features the phrase "C'mon along," as a follow-up to the slogan: "It's such a comfort to take the bus . . . and leave the driving to us." **The end of the slogan reflects Greyhound's prime effort: to turn auto drivers into bus riders. More than 80% of all traveling is done in private cars.**

How much marketing aid should an agency give a client under the standard compensation arrangements? With the demand for marketing services increasing, this question is becoming harder to answer.

One answer is that the amount of marketing advice depends on the client's need. But this means that some clients get more than others. **The problem has become such that one agency, to avoid hassles and misunderstanding, is determined to keep its clients in the dark about what other clients are getting in marketing aid.**



TYPE BA-26A



TRANSISTORIZED

TURNTABLE EQUALIZING PREAMPLIFIER

The BA-26A is designed to mount in same position and space previously occupied by RCA Type MI-11877 passive equalizer.

Designed to provide both amplification and equalization of turntable output!

This compact equipment makes a modern replacement for bulkier combinations of separate amplifier and equalizing filters. Designed to provide both amplification and equalization of output of studio transcription turntables employing either the RCA Type MI-11874-4 or RCA Type MI-11874-5 Pickup Heads. The entire unit is completely self-contained including a-c power supply. Built-in equalization conforms to new industry standards of both NAB

and RIAA. A three position switch compensates for variations in transcriptions and records. Etched wiring circuits provide stable, trouble-free operation. Transistors are employed throughout to assure freedom from microphonics. Absence of inductances make the BA-26 insensitive to stray hum field pickup, greatly simplifying installation. Mounts easily in turntable, provides essentially noise-free operation and long equipment life.

For full particulars about the new BA-26A Transistorized Turntable Equalizing Preamplifier, see your RCA Broadcast Representative. In Canada: RCA Victor Company, Limited, Montreal.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

What did you get out of the NAB

The recent NAB Convention left broadcasters with mixed opinions. These three station managers felt the Convention was a success.

Marion Harris, *president, KGB, San Diego*



*Radio editorials
best public
service*

The most significant report heard during the recent NAB convention as far as this broadcaster is concerned was FCC Chairman John C. Doerfer's delineation of the path to be followed by radio broadcasters in the area of editorializing. Those of us who have extended our efforts toward broadening the public's thinking with regard to local and national issues were given positive support by the commission in our interpretation of "editorializing."

Chairman Doerfer's address was gratifying to us at KGB as it confirms our faith in our particular line of programming. For some time, KGB has originated such programs as *Inquiring Reporter*, *KGB Pulsebeat*, and *KGB News Reel*. Subjects of local importance such as sewage disposal system, expansion of airport facilities, whether religion be taught in the schools, and whether the international border be closed to juveniles are discussed. People in all walks of life, from laymen to specialized authorities are interviewed.

Even though KGB is located in one of the many cities lacking a competitive newspaper, our purpose in these programs is not to direct listeners' thinking in any one direction, as is the newspaper editorial, but rather to make the people in general fully aware of a particular situation by discussing its every aspect.

Perhaps radio must coin its own word for its editorials since a radio editorial involves twice the effort, twice the thought, and twice the planning because it gives two sides to a question.

We have long felt the growing public need for radio stations to provide more informative type programming. Again, this was evidenced by Chairman Doerfer's urging that broadcasters do more "radio editorializing" since it offers "one of the best opportunities for performing local public service." And this, after all, is the basic principle of the broadcasting industry.

Jack Roth, *manager, KONO, San Antonio, Texas*



*It's time
to exercise
our franchise*

There has been one major point of failure on the part of the broadcaster in the past. This weakness has now been attacked with an injection of life-giving plasma, and the doctor in this case was FCC Chairman John C. Doerfer.

The major weakness is the past record, or rather lack of record, in the field of editorializing. Broadcasters have rarely, if ever, taken an editorial stand on an issue, and the press has stolen the show. Editors of even the smallest weeklies have carried the crusade of editorial journalism. The public will never look to the broadcaster with respect and confidence until we take up the gauntlet of editorial broadcasting.

There has been no clear-cut decision on the part of the FCC in the past as regards editorial reporting on the part of the broadcaster. Now Chairman Doerfer has given the official sanction we have been waiting for. In fact, he

went further to illustrate the fact that, in the event there was a renewal hearing for the broadcaster's license and a newcomer showed a willingness to undertake editorial responsibility, this might be a pivotal factor in the decision of the FCC as to who would receive favorable consideration.

Every city, town and hamlet has a need for this service from the broadcaster. Most people, regardless of their station in life, draw their opinions from others whom they consider better informed or completely honest and forthright in convictions. The broadcasting industry has the most complete resources known to man today for guiding public opinion. The time has come for us to fully exercise the franchise that we have from the government and take editorial stands for the betterment of local, county, state and national conditions.

Eugene S. Thomas, *vice president & general manager, KETV, Omaha*



*We've come
a long
way*

Compare the 1958 National Association of Broadcasters convention in Los Angeles with that held in the same city in 1948—to realize how much specific help the recent meeting gave to broadcasters and advertisers alike.

In 1948, the convention listened to a special NAB committee, composed of Gordon Gray, Herb Krueger, Vic Ratner and myself, which recommended that stations support their industry-wide program to show radio effectiveness to advertisers, just as newspapers and magazines had done for years. This appeal was followed by related steps toward organization of the Radio Advertising Bureau and later the Television Bureau of Advertising. In

Convention?

1958, Kevin Sweeney and Jack Hardestey of the RAB and Pete Cash of TvB recited accomplishments of their now well-established organizations—and outlined steps by which broadcasters this year will do still more to increase sales and thus help to restore nation-wide prosperity.

At the opening tv session, devoted to films, such veterans as Dwight Martin and George Shupert, each experienced in both buying and selling films, stressed the gains to be made if films are purchased selectively, scheduled to win maximum audiences, and priced, promoted and sold intelligently. This was a timely reminder to KETV, Omaha, which had just bought the 700 Paramount features and to scores of other stations which were then negotiating similar purchases.

Contrariwise, at the last day's television session devoted to color tv, such veterans as Clair McCollough testified that manufacturers, broadcasters and the public are all suffering from poorly planned color selling.

Sandwiched between opening and closing talks on selling was Chuck Towers' advice that close control of operating expenses is needed now more than ever for profit maintenance. Chuck was buttressed by first-hand reports from Dub Rodgers, Harold See and others who already have installed videotape, IBM or other time and labor-saving devices.

Unveiling of tentative program schedules for the 1958-59 season by the network chiefs help affiliated stations to plan ahead. The challenge by government and industry leaders to stations to turn their cameras on local activity and local reaction to national issues, inspired lively discussions among station operators concerning various approaches to this task.

Speeches and hotel room conversations combined to deliver the 1958 convention's most important lesson: "Improve sales, employee relations, and service to the community, while keeping costs down."

BEST ^{AD} SHOT OF THE YEAR

"FALL FACTS BASICS contains the kind of information that keeps people informed and abreast of trends. Section 3 and 7 are particularly important to me and for the people in the media buying area. I think it a very good book — an important issue for the industry. I make good use of the statistical information for media plans, when trying to project ideas to clients."

Harold Sieber
Media Supervisor
Kenyon & Eckhardt



IN USE 19 JULY AD DEADLINE 1 JULY

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is scheduling announcements in top markets for its Tide. The campaign starts this month; minutes and chainbreaks are being slotted. Frequency depends upon the market. Buyer: Pete Dalton. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is entering 40 markets for its Joy detergent. The schedules start this month; minutes during nighttime segments are being used. Frequencies depend upon the market. Media Supervisor: Gus Phlegler. Agency: Leo Burnett Co., Inc., Chicago. (Agency declined to comment.)

The Parker Pen Co., Janesville, Wis., is going into 66 markets for its T-Ball Jotter pen. The five-week campaign starts this month. Minutes and I.D.'s are being aired, with frequencies varying. Buyer: Harold Bennett. Agency: Tatham-Laird, Inc., Chicago. (Agency declined to comment.)

RADIO BUYS

McCormick & Co., Inc., Baltimore, is kicking off a campaign for its iced tea. The 13-week schedule starts this week. Minute announcements during the early afternoon are being slotted; average frequency: 15 per week per market. Buyer: Chips Barrabee. Agency: Lennen & Newell, Inc., New York. (Agency declined to comment.)

The American Tobacco Co., New York, is starting a campaign in various markets for its Roi-Tan cigars. The schedule is short-term; minutes are being used during early morning and late afternoon segments. Frequency varies from market to market. Buyer: Janet Murphy. Agency: Lawrence C. Gumbinner Adv. Agency, Inc., New York. (Agency declined to comment.)

General Foods Corp., White Plains, N. Y., is scheduling announcements in major markets for its Swans Down Cake Flour. The eight-week campaign starts this month. One minute spots throughout the day are being placed; frequency depends upon the market. Buyer: Bob Gleckler. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

RADIO and TV BUYS

J. H. Filbert, Inc., Baltimore, is going into radio and tv markets for its Mrs. Filbert's Margarine. The schedule begins 21 May for a summer run. In radio, in about 60 markets, minutes and I.D.'s during daytime segments are being slotted. In tv, in about 40 markets, minutes, I.D.'s and 20's are being scheduled during both daytime and nighttime segments. Frequencies vary from market to market. Buyer: Tom O'Dea. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

WSLS • TV
A subliminal ad
ROANOKE, VA.
we have
WSLS • TV
the largest share
ROANOKE, VA.
of audience
WSLS • TV
by the
ROANOKE, VA.
latest A.R.B.
WSLS • TV
Feb.-March 1958
ROANOKE, VA.

COVER ALL OF
MICHIGAN'S
2ND.
MARKET

THAT HAS A ...
4-BILLION DOLLAR
RETAIL SALES POTENTIAL
INCLUDING
FLINT, SAGINAW
BAY CITY and MIDLAND
... AND ALL EASTERN MICHIGAN
Ask Your Petryman

WNEM-TV

NBC GENERAL OFFICES & STUDIOS
GERITY BROADCASTING CO.
BISHOP AIRPORT-FLINT
CE 5-3555 **abc**

SAGINAW OFFICES
201 N WASHINGTON
PL 5-4471 **Gerity** STATION

BAY CITY OFFICES
WENONAH HOTEL
TW 3-4504

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Never underestimate the power of good photography—as in these 60- and 30-second spots for new superwhite Kolynos Tooth Paste. Simple home situations come alive . . . and dental demonstrations, ethically handled, carry more than ordinary conviction. An authoritative voice-over completes the message, always in keeping with the relaxed pace of the commercial. Produced by SARRA for WHITEHALL LABORATORIES CO. through TATHAM-LAIRD, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



When a woman throws a hot iron over her shoulder—you're looking at one of SARRA's 60-second commercials for Van Heusen Shirts. Essentially, these spots are straight "sell"—carried off by Bert Parks, in style! With most of the action on his own shoulders (no pun intended), Parks gets over *all* the selling points of Van Heusen Shirts with plenty of product identification in high key photograph. Produced by SARRA for THE PHILLIPS-VAN HEUSEN CORPORATION through GREY ADVERTISING AGENCY, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



60- and 20-second spots and 10-second ID's for better Sunbeam Batter Whipped Bread leave no doubt that this is superior bread—no holes, no streaks, no poor end-slices. In one commercial, for example, slices are fanned out via stop motion. In another, jam oozes through ordinary slices. In every one, a convincing demonstration focuses the viewer's attention on Batter Whipped Sunbeam, with a short jingle for a lively close. Produced by SARRA for QUALITY BAKERS OF AMERICA COOPERATIVE, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Memorable because it's the funniest to date! This series of 60-second commercials for Jax Beer is a three-way creative effort. Written and voiced by Allen Swift . . . with puppetry by Paul Ashley . . . and brought into advertising focus for the TV screen by SARRA. Hilarious dialogue and delightful puppets in rib-tickling situations never miss the primary purpose—to sell Jax Beer! Produced by SARRA for JACKSON BREWING CO. through FITZGERALD ADVERTISING AGENCY, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Let's be specific!

**South Florida's First ARB
Area Study shows WTVJ's
total coverage. Channel 4
has greater share of
audience than all other
South Florida stations
combined!**



Ask your PGW colonel for new book "Dimensions" . . . WTVJ's detailed analysis of ARB's March area study for South Florida. It shows how WTVJ delivers solid audience in every one of South Florida's 18 counties—total coverage from Ft. Pierce to Key West!

ARB's survey area

18 counties with retail sales of \$2,466,271,000

SPECIFICALLY . . . special ARB tabulations show that WTVJ delivers a net unduplicated audience (sign-on to sign-off) on a "viewed 5 days per week or more" basis:

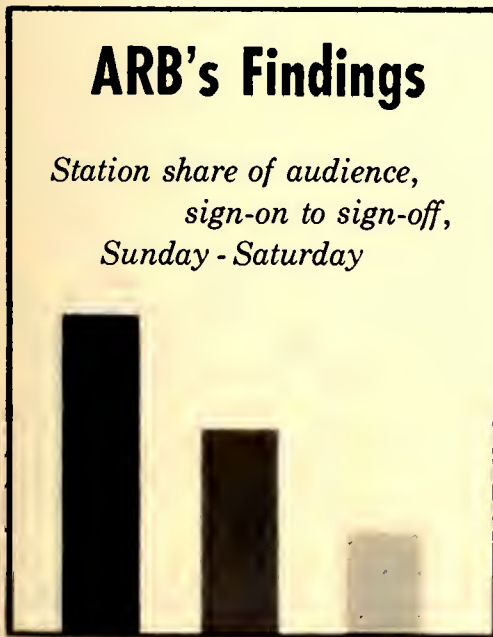
31.7% greater than Station "A"
130.8% greater than Station "B"

And, on the same basis, between 6 pm and sign-off WTVJ delivers a net unduplicated audience:

38.1% greater than Station "A"
184.4% greater than Station "B"

ARB's Findings

Station share of audience,
 sign-on to sign-off,
 Sunday - Saturday



Station	Share (%)
WTVJ	51.1%
Station "A"	33.9%
Station "B"	16.4%



WTVJ MIAMI



CHANNEL 4

Key West

TV RESULTS

RESTAURANT

SPONSOR: Breisch's Restaurant

AGENCY: Direct

Capsule case history: For the past year and a half, Breisch's Restaurant has been a consistent advertiser on KOMU-TV, Columbia, Mo. Prior to Breisch's entry into tv, the restaurant had done limited promotion. The restaurant has been using three 10-second Class "B" announcements weekly for a monthly expenditure of \$117. This is the only advertising medium utilized. Since Breisch's began its schedule on KOMU-TV, sales receipts have risen 45% over the same period a year ago. In a recent test, Breisch's ran a special promotion featuring Hawaiian Night. The owner purchased two 1-minute Class "B" announcements—the only advertising used. More than 300 people were served on Hawaiian Night, and an equal number were turned away due to the restaurant's limited seating capacity. "Tv has proved to be the best medium for my advertising dollar," said Leroy Watkins, owner. "I plan to continue using it throughout the year."

KOMU-TV, Columbia

PURCHASE: Announcements

FURNITURE

SPONSOR: Fowler Furniture Company

AGENCY: Direct

Capsule case history: Fowler Furniture Co. of Tyler, Texas, believes that tv will move its merchandise. They have been a steady advertiser on KLTV since October 1956. To cite one example: In a recent promotion for dining room suites, 10 April thru 18 April, Fowler advertised its sets priced at \$29.95, \$39.95 and \$59.95 each. At the conclusion of the campaign Fowler had sold 30 sets at an average price of \$50 per set. In addition to the advertised suites, the company sold 26 other dinettes priced from \$69.95 to \$139.95, bringing the average price for each suite sold to \$70. Fowler used three sports shows, 6:15-6:25 p.m., Thursday and Tuesday and Thursday during the 10-day campaign. Each show carried two 1-minute participations at which time a sample set was displayed. Customers came from a 40 mile radius of Tyler to purchase the advertised specials. Since Fowler put the major portion of his advertising budget into tv, his sales have steadily increased while a competitive furniture store's sales have decreased.

KLTV, Tyler

PURCHASE: Sponsorship

FLOUR

SPONSOR: Mooresville Flour Mills, Inc.

AGENCY: Direct

Capsule case history: As sponsor of *Joe Smith's Southern Playboys*, on WSOC-TV, Charlotte, N. C., Mooresville Flour Mills, Inc., of Mooresville, has found a program that delivers heavy sales in the Charlotte market. For the past three months, since Mooresville began sponsoring *Joe Smith's Southern Playboys*, the company reports marked increases in flour, corn meal and feed sales. The major portion of the customers said they had heard the announcements on WSOC-TV. With the aid of WSOC-TV's production staff and the air salesmanship of Joe Smith and his Playboys, the Mooresville announcements were given high entertainment value. Not only did regular customers make more frequent purchases, but a great many new accounts were opened which Mooresville attributes directly to the television program. "Adding new accounts is of even greater importance than sales increases alone," said Joe Gilley, Jr. "We plan to use this program indefinitely."

WSOC-TV, Charlotte

PURCHASE: Sponsorship

PUBLIC RELATIONS

SPONSOR: Folger Coffee

AGENCY: Direct

Capsule case history: KTVU, San Francisco, suddenly received rights to televise the NCAA basketball playoffs, 10 March and 15 March. KTVU offered sponsorship of the games to Folgers, a sizable West Coast coffee distributor. Folgers had little time to make a decision. The company was then completing a large scale campaign for their instant coffee using all media, where they had been meeting with considerable success. Folgers made a snap decision to participate, to promote public relations, by bringing the San Francisco audience important local viewing fare, rather than sales. "When the NCAA playoff sponsorship was offered to us by Channel 2, we made one of the quickest decisions in our advertising history," commented Peter Folger. "Now it looks like it was one of our best decisions. The sportscasts did an outstanding public relations job for us, but at the same time they were a big sales builder. The hundreds of letters praising the Folger-sponsored telecast have underscored the point that no effort to build good will is ever wasted."

KTVU, San Francisco

PURCHASE: Half-Sponsorships

channel

this is WBEN-TV land

4



**In this busy area . . .
most television viewers
watch WBEN-TV
most of the time**

The independent Trendex program-rating service made more than 100,000 telephone calls in this area during its latest AREA study. It found that WBEN-TV was in **FIRST PLACE in 120 out of 156 MEASURED HALF HOURS.**

WBEN-TV was first in 76.9% of the time periods measured.

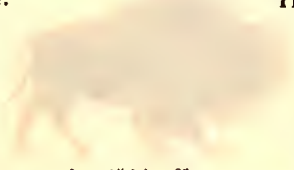
Quality programming, the foremost network shows from CBS, balanced entertainment for the entire family, perfect pictures and perfect sound — all for more than 4 million people on Channel 4.

TV viewers of Buffalo, Western New York, nearby Pennsylvania and Canada have voted overwhelmingly in favor of the entertainment, educational, cultural and informative programs presented as a community responsibility — year in year out — by WBEN-TV on Channel 4.

Proof again — your TV dollars count for more on Channel 4.

Represented nationally by
HARRINGTON, RIGHTER AND PARSONS

WBEN-TV



CBS the nation's top network

A SERVICE OF THE BUFFALO EVENING NEWS

PICTURE WRAP-UP



Cinerama-tic outdoor posters are featured in KOMO TV's latest outdoor campaign in 17 Seattle locations. The double boards all highlight *Why I Watch KOMO TV*—for fun (left), for news, sports, Westerns. Agency: Cole & Weber



Awaiting a buffet dinner at KABC TV's "California Holiday" luau during NAB convention are Pat Shaw, Bob Riemenschneider and Pat Shinzing of Gardner Advertising, St. Louis, and Elton Rule, general sales manager of KABC TV. "California Holiday" included lunch, rides and special show at Disneyland



Close shave on the new beard of WFMV TV senior producer Jack Markham is attempted by fellow whisker-growers (l. to r.) film director Don Causey and engineers John Broadway and Doug Johnson. WFMV TV staffers grew the beards to celebrate Greensboro, N. C., sesquicentennial



Dry-land navy from Nebraska recruited three new Admirals when Omaha Advertising Club president Ed Covert (third from left) presented certificates to (l. to r.) Ogden Knapp, NBC station relations; Tom Knode, NBC station relations v.p., and Matthew J. Culligan (r.), v.p. in charge of NBC Radio network



Suzzi, noted anthropoid film star, "monkeys" around with Paul Talbott of Fremantle Overseas Radio & TV. Suzzi took the film to Mexico where she will emcee a television show of CBS-produced films

News and Idea

WRAP-UP

ADVERTISERS

Hudnut Hair Preparation brands, a division of Warner Lambert Pharmaceutical Co., moves from SSC&B to Lambert & Feasley, (a subsidiary of W.L.), 1 August.

Hudnut products include, Richard Hudnut, Quick, Pin Quick, Beauty Curl, Enriched Creme Shampoo and Creme Rinse

The account billed about \$2,000,000 in former years.

Current campaigns and promotions:

- **Anheuser-Busch** promotes its theme "Pick-A-Pair of 6-Paks" during June and July via print and spots on some 400 radio and tv stations.

- A new peanut butter bearing the **Home Brand** label of **Wm. Barnes Co.**, Minneapolis, will be introduced in a 10-state area via tv and print. Jackson, Haerr, Peterson & Hall, Peoria, handle the account.

- **Dr. Scholl's** has added another radio show to its **Zino-pad** campaign—NBC's *Bandstand*, for Wednesdays and Thursdays.

- **Chunky Chocolate Corp.** ran a promotion via CKLW-TV, Detroit, for its Kit Kat Candy Bars and Chunky Bars with three spots weekly on *Pop-eye*, to attract the youngsters. During the three week period, over 30,000 pieces of mail containing candy wrappers, responded.

Latest stockholder reports:

- **Westinghouse's** billing for the first quarter of 1958 is \$449,329,000—5% under 1957, and net income is \$12,903,000—9% lower than the same time last year.

- **Gillette's** net income, for the three months ending 31 March, 1958, is \$5,737,850—a decline from the 1957 figure of \$6,964,900.

- **Dr. Pepper** reports first quarter sales rose 8% over the 1957 report.

Net after taxes reached \$35,081, compared with \$4,242 in the 1957 quarter.

Here's some of Ballentine's baseball tv and radio schedule: 141 Yankee games, via WPIX, N. Y.; 70 Phillie games split among WFIL, WRCV, and WVUE; 35 Games of the Week, over WTEN, Albany and 26 games via WTOG, Savannah.

The entire 154 game schedule of both Yanks and Phillies will be aired over WMGM, New York.

People on the move: **William McCormick**, appointed v.p., Lanolin Plus . . . **Herbert Shayne**, product manager in the Pepsodent Div., Lever Bros. . . **Ralph Robertson**, appointed director of advertising, Pharm-Craft . . . **Lee Desmond**, named assistant general manager of Dodge cars and trucks, Chrysler . . . **Howard F. Gersten**, product advertising manager, Block Drug Co.

AGENCIES

Research is not enough, said **Dr. Jaye Niefeld**, research director, **Keyes, Madden & Jones**, to members of the American Association for Public Opinion Research convening in Chicago.

"Research," noted Niefeld, "must be reliable and it must be communicated in such a way as to have interest, be understood and employed as an aid in management decision making."

WPEO, Peoria, conducted a round table on modern radio with agency people, clients and reps from a 250 mile radius.

The panelists and their topics:

Bill Brewer, of Potts-Woodbury Inc., Kansas City: *Ratings Aren't Everything.*

Nick Takton, ad manager, Clark Oil and Refining Corp., Milwaukee: *Radio's Mobile Audience.*

Dolan Walsh, of D'Arcy, St. Louis: *The Radio Test Market.*

Ruth Babick, of Earle Ludgin, Chicago: *Today's Woman Audience.*

New agencies: **Sander Allen** stepped out of the presidency of Allen Advertising Agency to form **Sander Allen, Inc.**, Chicago . . . **C. Knox Massey and Associates, Inc.**, Durham, began operations 1 May . . . **Burns & Pendleton** formed this week with offices in East Orange, N. J.

They're expanding their quarters: **SSC&B** moves to 575 Lexington Ave., N. Y., and will occupy four floors in this new building. The agency now employs more than 300, and has annual billings of over \$40 million . . . **Joseph Katz** expands its floor space with an additional 2,200 square feet at 555 Fifth Ave., N. Y. . . **Mike Fadell Advertising**, Minneapolis, moves to the Treasure Masters Building 1 June.

Agency appointments: **L. H. Hartman**, for Vita Food Products . . . **Henry J. Kaufman & Associates**, for The Electric Institute of Washington . . . **S. E. Zubrow**, Phila., for Prince Macaroni, N. Y. Division . . . **Krupnick & Associates** for the Friedman-Shelby and Peters Divisions of International Shoe . . . **Ben B. Bliss Co.** for Original Crispy Pizza Crust Co. . . **Goldman and Walter**, Albany, for the Fitzgerald Brothers Brewing Co., Troy . . . **Clark & Bobertz**, Detroit, for Russell H. Rogers Corp. . . **K,M&J** for Francois Pope & Sons Foods, who will introduce a new line of frozen products to the Chicago market . . . **Holtzman-Kain**, Chicago, for the Chicago Dry Cleaners Association . . . **Executive Advertising**, for Iodent Toothpaste and Liquid Center Cough Drop.

Personnel moves: **A. Roy Barbier**, appointed v.p., McM,J&A . . . **John J. Remillet**, named a v.p. and director of marketing, D. P. Brother . . . **I. Orrin Spellman**, named assistant to the president, EWR&R . . . **Fred Bingham**, account executive, Clark & Bob-

ertz . . . **Richard Epp**, chief time buyer in the media dept. Gardner . . . **Humphrey Bourne**, to the copy and merchandising staff. Tilds & Cantz . . . **Tom Johnston**, account executive, DFS . . . **Herman Bischoff**, appointed tv art director. L&N . . . **Len Roller**, to Rudner & Finn Field Network . . . **Clark Zimmerman**, director of research. Lang. Fisher & Stashower . . . **Edward Peck**, account executive on the Wallace Labs account. Ted Bates . . . **Edith Krams Whaley**, media buyer, Stromberger, LaVene, McKenzie . . .

More on the move: Adrian Bryan Courie, appointed tv/radio copy supervisor, NC&K . . . **Robert Grant**, to the position of general manager, Robert Otto . . . **Cecil K. Carmichael**, account supervisor on the Association of American Railroads account. B&B . . . **Jack Marson**, marketing executive, Geyer . . . **George Drake**, copy editor, EWR&R . . . **Robert Hakken**, copy supervisor on the Edsel account, FC&B . . . **Richard Hyland**, upped to associate media director. JWT, Chicago . . . **Wayne Wille**, to Aaron Cushman & Associates . . .

Needham, Louis & Brorby realigned its copy department: **Albert Klatt**, named chairman of the operating committee . . . **Frederick Sulcer**, assistant director . . . **Edward McAuliffe**, manager of copy service . . .

Other people in other places: Paul LeMay named tv and radio production chief, Kerker Peterson Hixon Hayes . . . **Karl Gruener**, administrative head of Hollywood tv staff, Guild. Bascom & Bonfigli . . . **Jerry Sussman**, to the copy staff, The Wexton Co. . . . **L. Douglas de Savoye**, account executive. Torobin Advertising . . . **William J. Lyons**, tv/radio director, Dowd, Redfield & Johnstone . . . **Sylvia Kaye**, estimator in media dept., BBDO. Philadelphia . . . **William Foster**, account executive, Ted Bates . . . **ter**, account executive, Ted Bates.

Ogilvy, Benson & Mather elected three new v.p.'s: **David B. McCall**, **Reva Fine** and **Clifford Field** . . . **MacManus, John & Adams** appointed two new v.p.'s for their L. A. office: **Robert Guggenheim, Jr.** and **Ralph Yambert**.

More on promotions: George Bell, associate art director, Brown & Butcher . . . **Gerald Lesser**, account executive, Keyes, Madden & Jones . . . **Gordon Gunn**, research director, BBDO, L.A.

REPS

Blair-TV is telling the story of the station reps to colleges and universities.

The rep firm, celebrating its 25th year, presents their "Market Sense" presentation covering the role of spot tv today as well as their two new concepts — the Test Market Plan and Purse-Suasion.

New headquarters: Richard O'Connell moves to new and larger quarters at 527 Madison Ave., N. Y. . . . The **Station Representatives Association** moves to 366 Madison Ave., N. Y.

Expansions: Simmons Associates adds offices in San Fran. and L. A., together with an increase in the N. Y. sales force . . . **Weed Television Corp.** opens its ninth office in Dallas.

Timebuyers note: Blair-Tv is holding an ad agency timebuyer's contest to find a name for the cartoon character used as a symbol of the daytime housewife viewer for the rep firm's daytime tv presentation. Any suggestions?

Rep appointments: Walker Reps for WAPI, Appleton, Wisconsin . . . **The Bolling Co.**, for WJPS, Evansville . . . **Venard, Rintoul & McConnell**, for WDXB, Chattanooga . . . **Bob Dore Associates** for: WKIS, Orlando; WAPX, Montgomery; KLOS, Albuquerque; WJRD, Tuscaloosa, Ala.; and KLYN, Amarillo.

About people: John B. Sias, elected a v.p., PGW . . . **Thomas B. Campbell**, v.p. in charge of station relations, and **Edwin C. Charney**, elected a v.p., The Branham Co. . . . **Clark N. Barnes**, manager of L. A. office, John E. Pearson.

NETWORKS

Merle S. Jones, president CBS Tv stations, disclosed the executive structure of his division and the appointment of several new executives.

The officer and department heads are:

John Cowden, v.p., sales promotion and advertising; **Thomas Means**, director of sales promotion and advertising; and **Charles Oppenheim**, director of public relations.

Network tv got several renewals this week.

Here's a rundown on such renewals and sales :

- **Procter & Gamble** renewed its sponsorship of NBC-TV's *Loretta Young Show* for 52 weeks, and has extended its half-hour sponsorship of *Suspicion* (NBC-TV) through 22 September . . . both orders through B&B.

- **Singer and Lipton** renew *Californians* (NBC-TV) for 52 weeks via Y&R.

- **Summer replacement: The Chevy Showroom** will bow 3 July in place of the *Pat Boone Show* (ABC-TV). Chevrolet is the sponsor.

- For the fourth consecutive year, **Ideal Toy Co.** has signed to sponsor the telecast of Macy's *Thanksgiving Day Parade*. Grey is the agency.

- **Canada Dry** has ordered 10 participations in NBC-TV's *Today* show, to start 21 July. J. M. Mathes is the agency.

Other daytime NBC-TV orders: Armour, for alternate Monday quarter-hour segments on *Dough-Re-Mi*, and alternate Monday quarter-hour segments on *The Price Is Right* . . . **Glamorene**, for quarter-hour segments on various days on *Treasure Hunt* . . . **Sterling Drug**, renews alternate sponsorship on quarter-hour segments on *Modern Romances*.

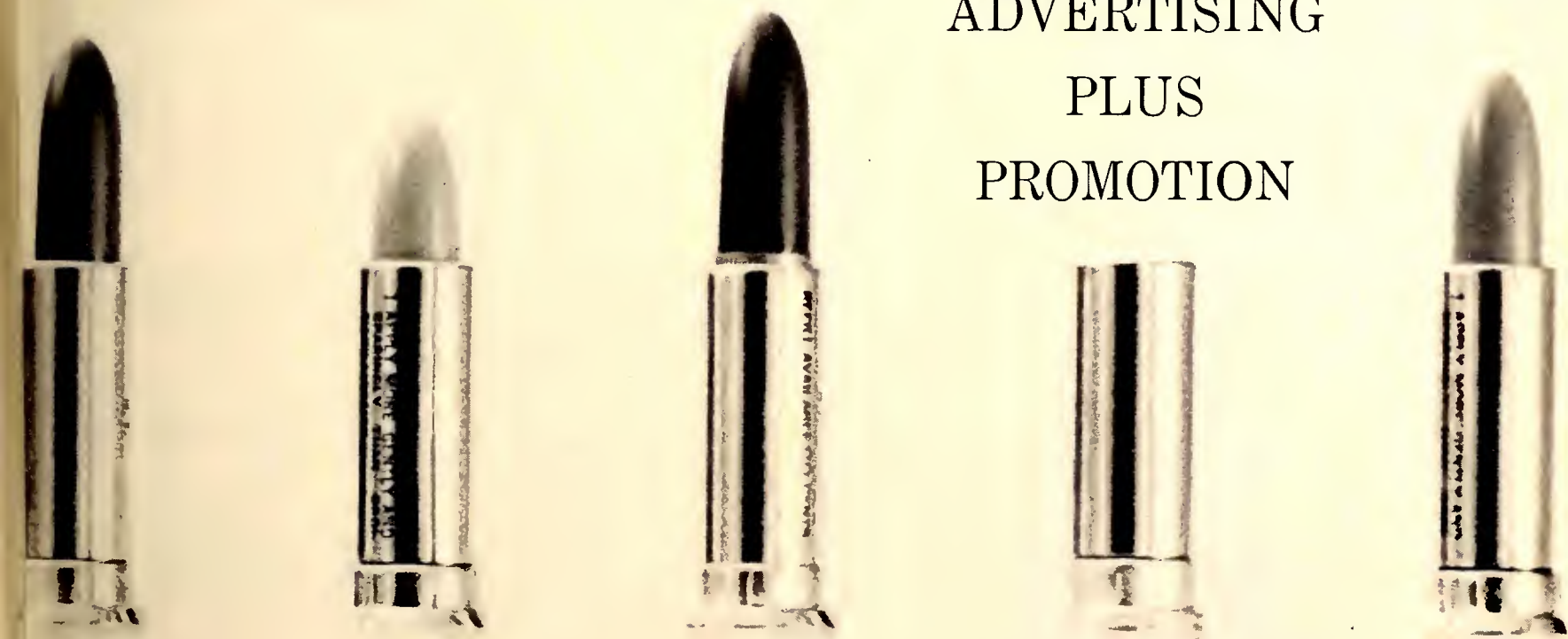
The CBS Radio Network is providing a special one-hour-delayed service of the entire daily broadcast schedule for all affiliates remaining on Standard Time.

The broadcast schedule is being taped in Chicago and played over a separate circuit to Standard Time stations to prevent any disruption of the affiliates' schedules.

For this, CBS will set up two sets of lines, one for DST stations and a separate network to feed programs from Chicago to all ST stations.

1/5 of all Canadian Drug Sales are made in our Hamilton-Toronto-Niagara coverage area

SOLD
BY
CHCH-TV
ADVERTISING
PLUS
PROMOTION



CHCH-TV reaches 1/5 of the Canadian drug market. The 2,522,715 people within our
vast coverage area spend \$76,848,000 each year in more than 1,000 drug outlets. This
represents 24.24% of all Canadian drug sales . . . another black and white fact proving
that CHCH-TV 'sells on sight' to the richest market in Canada. For further informa-
tion call Montreal: UN 6-9868; Toronto: EM 6-9234; Hamilton: JA 2-1101; Van-
couver: TA 7461; New York City: PL 1-4848;
Chicago: MI 2-6190; San Francisco: YU 6-6769

CHCH-TV
CHANNEL 11 CANADA



BEST^{AD} SHOT OF THE YEAR

"I find *BASICS* very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."

Lee Rich
V.P.—Associate Media Director
Benton & Bowles



IN USE 19 JULY
AD DEADLINE
1 JULY

They were appointed: **Robert D. Daubenspeck** named manager, sales development and presentations, tv sales and **Arthur Johnson**, appointed manager, station sales, of NBC TV Network Sales . . . **Mary Kay Murphy** named manager, Literary Rights Unit, ABC.

Elected: Thomas C. McCray, v.p., NBC and general manager, KRCA, L.A., elected to the board of directors of the Better Business Bureau, L.A.

Network awards: Dr. Frank Stanton, pres., CBS, Inc., received honor award for distinguished service in Journalism, by the University of Missouri . . . **Robert Sarnoff**, pres., NBC, received an award for the network from the American Public Relations Association for pr programming in 1957.

FILM

Sales

- With 25 new sales this week, NTA's *Champagne Package* of 20th Century features are now in more than 100 market mark.

- **Marlboro** (through Leo Burnett) has purchased *Silent Service* in the Baltimore market. **Gunther Beer** is the alternate sponsor over WBAL-TV.

- **WPIX** had a successful first week in syndication. Station sold its Russian Revolution to the CBC for its 40-station lineup, as well as to five U. S. stations.

Re new series: Bill Burrud Productions has added a dramatic-documentary series, *Treasure*, to its two currently in syndication . . . a new children's series *Animaland*, filmed in Africa, makes its debut shortly on the Westinghouse Broadcasting stations.

Ratings: For two months in a row, Ziv's *Sea Hunt* has made tv history in New York City.

Show hit the Neilson top ten list in both February and March. It's the first time a syndicated show has done so. Series bowed in January.

Off to Europe: TPA president **Milton Gordon** and foreign operation v.p. **Manny Reiner** left this week for a two- to four-week trip to Europe.

Strictly personnel: **Arthur Spirt**, elected v.p. of the Central division, TPA . . . **Fred R. Frank, Jr.**, named v.p., Gross-Krasne's southern sales division . . . **Jack Heim**, to the sales staff of AAP, as account exec in the Warner division . . . **Eli Feldman**, to Pelican Films as sales v.p.

Reed Binham, promoted to executive v.p., Bill Burrud Productions, and **Jack Heintz**, named business counselor of the same firm . . . **Robert Mooney** and **Robert Montgomery**, to the sales staff of Guild Films . . . **Nick Webster**, named v.p. and **Richard Sage**, secretary, of Filmways, Inc. . . . **Robert Hart**, appointed technical supervisor of Transfilm . . . **Phil Cooper** will act as west coast sales executive, Atlantic TV.

ASSOCIATIONS

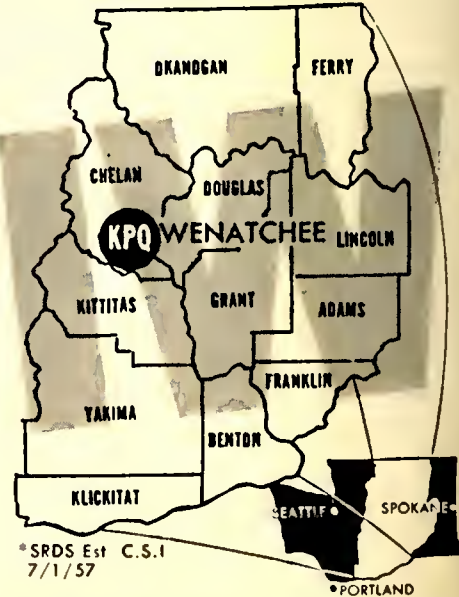
Leading ad agencies of Puerto Rico have joined to form the Advertising Agencies Association of Puerto Rico.

The group has adopted a set of standards and membership qualifications similar to the 4A's.

Officers include: **Jack Zerbe**, Y&R, president; **Samuel Badillo**, Publici-

INLAND WASHINGTON

A 12-County, \$743,538,000*
Market Covered by
KPQ WENATCHEE
5000 W - 560 KC



*SRDS Est. C.S.1
7/1/57

A Market Apart from Seattle and Spokane

FORJUE & CO., Nationally
ART MOORE & ASSOCIATES
Seattle and Portland
PAT O'HALLORAN, National Sales
NOrmond 3-5121, Wenatchee

dad Badillo, vice president; **Rivera Bernacet**, Publicidad Astra, sec.-treas.

A.M.A. has formed a past presidents' council for the N. Y. chapter.

Purpose: Advisory group with lifetime membership to aid the board of directors.

Meetings and conventions: Leading specialists of 12 major advertising media will hold a series of workshop sessions at the **AFA** convention in Dallas, 10 June . . . Rep. Oren Harris will be featured speaker at the **Connecticut Broadcasters Association's** annual meeting 23 May . . . The annual management meeting of the **National Advertising Agency Network** will be held in Quebec, 2-8 June.

Kudos to: **Harry Merrick**, chairman, Greater National Capital Committee, honored with the Washington Ad Club's award of achievement . . . **Los Angeles Ad Women's** achievement award winners: tv commercial black & white: 1st place to **Le Ora Thompson**, of Le Ora Thompson Assoc., for DeSoto; 2nd place, **Fran Harris Tuchman**, Harris-Tuchman Prod., for Sebb Shampoo; tv color commercial 1st place to **Le Ora Thompson** for DuPont; best business film, **Betty Hopkins**, for a tv film for L.A.

They were elected:

NAB's radio board named three new directors: **Joe D. Carroll**, general manager, KMYC, Marysville, Cal.; **Edward DeGray**, v.p. in charge of ABC's radio network; **Armand Hammer**, president, MBS.

NAB's tv board named two new directors: **G. Richard Shafto**, executive v.p., WIS-TV, Columbia, S. C.; **Dwight Martin**, chairman of the board, WAFB-TV, Baton Rouge.

Ohio Association of Broadcasters: **Jay Wagner**, general manager, WLEC, Sandusky, Ohio, president; **Tom Rogers**, WCLT, Newark, v.p. for radio; **Allen Land**, WHIZ-TV, v.p. for television.

4A's east central region: **Robert Anderson**, v.p., BBDO, chairman of the board; **W. Stanley Redpath**, Ketchum, McLeon & Grove, vice-chairman; **C. Allison Monroe**, BSF&D, sec. treas.

4A's central region: **James Cominos**, v.p., NL&B, chairman of the board; **Larry Wherry**, Wherry,

Baker & Tilden, vice-chairman; **Alexander Gunn**, JWT, sec.-treas.

4A's Chesapeake Council: **Joseph Katz**, of Joseph Katz Co., chairman; **Helen Ver Standig**, M. Belmont Ver Standig, Inc., vice-chairman; **Frank Blumberg**, Newhoff-Blumberg Agency, sec.-treas.

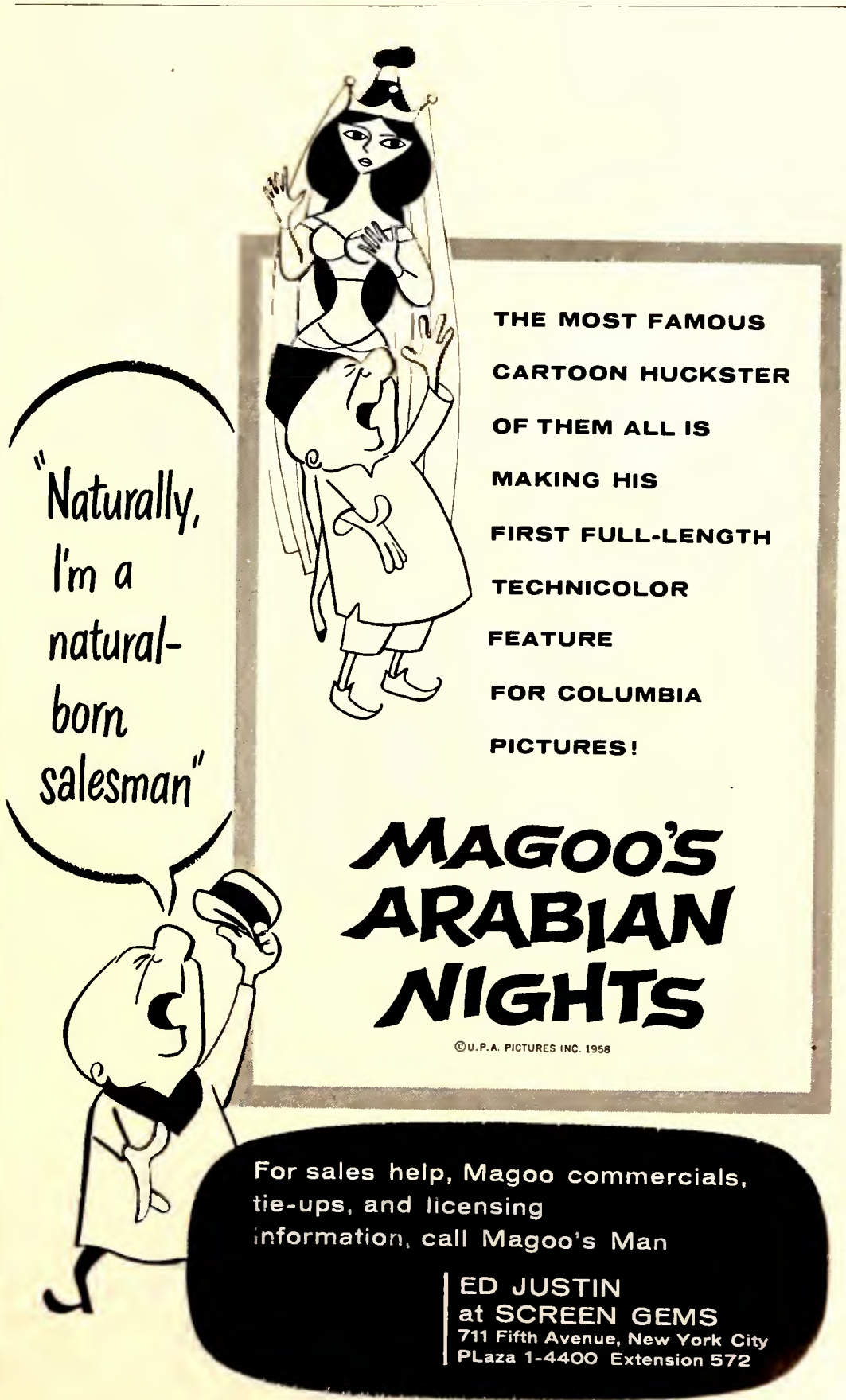
4A's St. Louis Council: **Marvin McQueen**, v.p., D'Arcy, chairman; **James Firth**, of Winus-Brandon, vice chairman; **John Leach**, Gardner, secretary-treasurer.

TV STATIONS

WBBM-TV, Chicago, is distributing a booklet outlining its public affairs efforts during 1957.

This effort, representing a variety of subjects devoted to civic interest, comprised 1,239 programs, 307 partial program features and 6,843 announcements — totaling 300 broadcast hours valued at \$2,406,949.

On-the-spot news: **WBT & WBTB**,



"Naturally, I'm a natural-born salesman"

**THE MOST FAMOUS
CARTOON HUCKSTER
OF THEM ALL IS
MAKING HIS
FIRST FULL-LENGTH
TECHNICOLOR
FEATURE
FOR COLUMBIA
PICTURES!**

**MAGOO'S
ARABIAN
NIGHTS**

© U.P.A. PICTURES INC. 1958

For sales help, Magoo commercials, tie-ups, and licensing information, call Magoo's Man

ED JUSTIN
at **SCREEN GEMS**
711 Fifth Avenue, New York City
PLaza 1-4400 Extension 572

Charlotte, provided Carolinians with instantaneous news coverage of a stricken airliners emergency landing. **Only 72 minutes after its occurrence, WBTV dispatched a complete film report by plane to CBS-TV news in New York.**

New tv owner: Henry J. Kaiser, president, Kaiser Hawaiian Village TV, Inc., acquires **KULA-TV, Honolulu**, subject to FCC approval.

Brent Gunts Productions, Baltimore, inaugurates a new **Consultation Service** for agencies, advertisers, radio and tv stations.

It will cover the fields of programming, production, selling, promotion and all allied creative activities.

Kudos to: WJBK-TV, Detroit, for service in broadcasting of psychology series by the Advisory Council on Educational tv and radio . . . **WBTV, Charlotte**, for community service, by the Junior Woman's Club . . . **Omaha's Gold Frame awards to WOW-TV**, for *Teen Topics*; **KMTV** for *TV Classroom* and *All the News* . . . **Amalga-**

mated Clothing Workers awards to CBS producer Ted Ayers, for *Face the Nation* and CBS radio producer **George Vicas**, for *Radio Beat* . . . The Oklahoma Associated Press Broadcasters' Association reporting award to **WKY-TV news department** . . . **Atlanta Board of Education cited WAGA-TV** for the tireless energy in promoting Atlanta's outstanding teens.

People on the move: Jack Dahmer, to the sales staff, **KFDM-TV, Beaumont** . . . **Sam Rahall**, named president, **WTSP-TV, St. Petersburg** . . . **David Lee**, director of news and pr, **KMGH-TV, Minneapolis** . . . **Charles Kelly**, appointed station manager, **WCKT-TV, Miami** . . . **Lee Murray**, to the announcing staff, **WISN-TV, Milwaukee** . . . **Phil Wilson**, appointed news director, **WANE-TV, Ft. Wayne** . . . **David Yarnell**, named program manager, **WABD, N. Y.** . . . **William Stiles**, general manager and **Mark Smith**, station manager, **KLRJ-TV, Las Vegas** . . . **Cecil Webb**, named director of sales promotion and merchandising, **KRON-TV, San Francisco** . . . **Barret Geoghegan**, account executive, **WABC, N. Y.** . . .

George Saunders, account executive, **WHTN-TV, Huntington, W. Va.** . . . **Bob Shriver**, tv account executive, **KOA-TV, Denver** . . . **William Kelly**, appointed film editor and **Joe Crabtree**, assistant film editor, **WAVY-TV, Portsmouth, Va.**

More on the move: Dwight Wheeler, appointed operations manager, **WWTW, Cadillac, Mich.** . . . **Peter Klein**, film director, **KMOX-TV, St. Louis** . . . **Walter Barlett**, sales manager, **WWL-C, Columbus, Ohio.** . . . **Robert Kochenthal**, sales account executive, **WABC-TV, New York.** . . . **Norman Cissna, Lionel Furst, Paul O'Brien**, and **Augie Cavallaro**, to the national sales department, **NTA.**

RADIO STATIONS

RAB's v.p. and general manager John F. Hardesty spoke critically of timebuyers at a meeting of the **Ad Club of N. Y.**

"Timebuyers in most instances" he said, "aren't oriented on the mechanism of station operations."

"If agency radio timebuyers and the creators of radio commercials could be exposed to even a limited one-week indoctrination in a local radio station, advertisers would benefit from increased effectiveness in the two most important facets of radio advertising:

- 1) the commercial
- 2) the placement of the commercial to reach the desired audience."

Covering the news front: KGO, San Francisco, airs capsule traffic conditions reported by their sky patrol from a **Hiller 12-C helicopter** . . . **WOW, Omaha**, has transformed five news vehicles into broadcasting stations, enabling station newsmen to be dispatched to the scene of the news for an on-the-spot report.

Promotions, stunts and contests: WAGC, Chattanooga ran a contest tied in with the Chattanooga Convention and Visitors Bureau, at the request of Mutual's *Answer Man*, called the "Answer Man Contest." Listeners sent in ideas on what the city is most proud of. . . . **WCUE, Akron**, is running a "Big Man" contest, asking listeners to guess the total weight of five d.j.'s. Cash prize in the amount of

In Upstate New York

WSYR-TV Delivers Two Separate Markets For the Cost of One!

By itself, WSYR-TV delivers 70,000 more homes than its major competitor—making it far and away the best buy in a \$2½ billion market.

In addition to that . . . when you buy WSYR-TV, you also get its power-packed satellite, WSYE-TV, delivering big plus coverage of the Elmira-Corning area. You get a complete additional market at no additional cost!

... and, incidentally, if ratings fascinate you, read the current ARB report for Syracuse, showing WSYR-TV's clear margin of superiority from sign-on to sign-off.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

WSYR • TV



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

IT ALL DEPENDS WHO KNOCKS ON YOUR PROSPECTS' DOOR

A black and white photograph showing a hand in a dark, textured glove reaching up to knock over a large, ornate bell. The bell is tilted, and its clapper is visible. The background is light and slightly blurred.

If you want to open more doors and close more sales, it's sound practice to "knock" over KFMB in the highly reliable company of such welcome newsmen as Edward R. Murrow, Eric Sevareid, Lowell Thomas and Walter Cronkite. They have access to some 301,000 San Diego County homes (plus thousands more in five additional Southern California Counties) and will help add deep conviction to *your* message. And they're backed up by a whole corps of local reporters who get an equally warm reception. With news reaching such new peaks of interest the San Diego CBS radio station has one of the strongest selling voices in America. In San Diego KFMB IS CBS. FIRST ON MORE LISTENING THAN ANY OTHER SAN DIEGO RADIO STATION

KFMB
CBS FOR SAN DIEGO

Represented by

Edward Petry & Co., Inc.

11½ cents a pound. . . . **WHK, Cleveland**, will award a \$25 Bond to the biggest baby born in the county each week to promote Manners Big Boy Restaurants.

Anniversaries: **WWDC, Washington, D. C.**, observes its 17th year this week. . . . **WWVA, Wheeling's Jamboree**, a feature of CBS' *Saturday Night—Country Style*, is celebrating its 25th year of consecutive broadcasting.

Kudos: **Todd Storz**, president, Storz Stations, honored by New Orleans for his contribution of a 1450 frequency to the city's schools. . . . **WCKR, Miami**, received the Governor's award for its participation in the state-wide Festival. . . . **KYW, Cleveland**, won the Alfred P. Sloan award for public service in highway safety.

They were elected: **The United Press Broadcasters of Wisconsin:** **Gene Bernhardt**, news director, **WEMP, Milwaukee**, president; **Jerry Harper, WMTV, Madison**, v.p. for tv; **Chuck Neinas, WBEV, Beaver Dam**, v.p. for radio; **Ray Doherty,**

Wisconsin U-P manager, secretary. . . Charles E. Hamilton, manager, **KFI, Los Angeles**, elected to the board of directors, **Better Business Bureau, L.A.** . . . **Virginia Lawson Wade**, representing **WKO, Hopkinsville, Ky.**, elected **Miss Radio and TV Queen** at **Miami Beach Pageant**.

Station Staffers: **Len Mirelson**, named commercial manager, **WNJR, N. Y.** . . . **John Williams**, news director, **KETV, Omaha**. . . . **E. James McEnaney**, sales manager, **WHIM, Providence**. . . . **Helen Bensch**, coordinator of women's activities, **WTIC, Hartford**. . . . **Steve French**, general manager, **WDXB, Chattanooga**. . . . **Roger S. Davison**, sales manager, **WAIL, Baton Rouge**. . . . **Robert Whitney**, program director, **KALL, Salt Lake City**. . . . **James Wilson**, account exec., **WCCO, Minn.-St. Paul**.

CANADA

The official date for **Canadian Television Week** has been set for **28 September-4 October**.

Slogan adopted for this year, sub-

mitted by **Warren Blahout**, promotion manager **CFPL-TV, London**, reads: **"Television . . . Your window on the world."**

Canada radio is also fighting the recession: **CJMS, Montreal**, convinced all retail sponsors to attach "buy now" messages to their employees' checks adding . . . **radio advertising moves goods faster**.

On public service: **CBC radio networks, Trans-Canada, Dominion and French**, awarded the 1957 **Alfred P. Sloan plaque** for public service in the highway safety field . . . **CFCF, Montreal**, with an eye on the opening of the **St. Lawrence Seaway** in the near future, has launched a series of six half-hour documentaries on **"What will the St. Lawrence Seaway mean to you?"**, to be distributed to private stations through the **Canadian Assn. of Radio-TV Broadcasters, Ottawa**.

Appointments and people: **Mary Fran Burke**, to the promotion department, **CFCF, Montreal** . . . **Montague Isaacs**, to head the newly opened radio-tv division, **Torobin Advertising of Montreal** . . . **W. F. Souch**, appointed western representative, **Caldwell A/V Equipment Co., Ltd.**

FINANCIAL

Stock market quotations: Following stock in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday three weeks ago. Quotations supplied by **Merrill Lynch, Pierce, Fenner and Smith**.

Stock	Tues. April 22	Tues. May 13	Change
<i>New York Stock Exchange</i>			
AB-PT	17	17½	+ ½
AT&T	177½	175¾	-1¾
Avco	6	6¾	+ ¾
CBS "A"	29½	29¾	+ ¼
Columbia Pic.	15	15¾	+ ¾
Loew's	14¼	16	+1¾
Paramount	34¾	36¾	+2
RCA	31¾	33½	+1½
Storer	22½	24¾	+2¼
20th-Fox	26¾	27	+ ½
Warner Bros.	19	18½	- ½
Westinghouse	58½	58¾	- ¼
<i>American Stock Exchange</i>			
Allied Artists	3	3½	+ ½
Assoc. Art. Prod.	9¾	9¾	- ¾
C&C Super	7	¾	+ ¾
Dumont Labs	3¼	3¾	+ ½
Guild Films	2½	3¼	+ ½
NTA	8¼	8¾	+ ½

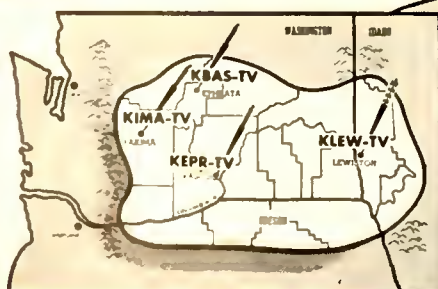
Great, Smidley just great!

You've done it again. Ya missed the biggest single TV buy in the West. You passed up the Cascade Television package again . . . this **KIMA-TV** with its satellites. Doesn't an exclusive billion-dollar market tickle your fancy? Here's a half-million people and Cascade's got 'em—exclusively. Let's not miss it again, Smidley, or we'll be missing you around here.

Quite a market . . .

General merchandise \$60,135,000
Apparel.....\$26,172,000

Source 1957 "Survey of Buying Power"



KIMA-TV

YAKIMA, WASHINGTON

with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and **KSAB-TV**
Ephrata, Moses Lake, Wash.

CASCADE

BROADCASTING COMPANY

NATIONAL REP WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

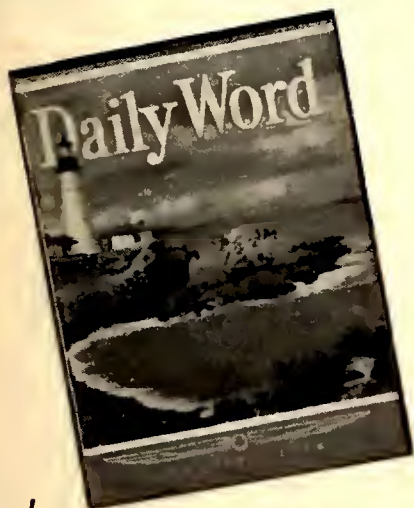
"Daily Word," Non-Denominational Religious Program

Now Available to TV Stations Everywhere—
and on Transcriptions, for Radio!

Send for free audition prints of this five-minute, Monday through Friday, inspirational religious program—pre-tested "live" for an entire season on KMBC-TV, Kansas City—then released to 25 stations on film, beginning last November.

"Daily Word" is now hailed by television executives and audiences as the "find" of the year in religious programming.

Says one station manager: "It is meticulously produced, simple, straightforward, and in the best of taste." Because of these very qualities, "Daily Word" answers television's need for a *daily* non-denominational religious featurette which can be programmed at any time of day or night, and attract audience *on merit*.



DAY-AND-DATE PROGRAMS BASED ON "DAILY WORD"

A 48-page, monthly, pocket-size publication of Unity School of Christianity, an organization teaching the application of Christian principles for success in daily living.

Unity is a school, not a church. Consequently, most of those who read Unity publications retain their own church affiliations. Yet there are thousands of television viewers, radio listeners, and readers who have no church affiliation whatever—and "Daily Word" may be their *only* contact, as such, with religious life and thought. *Daily Word* magazine (by subscription, \$1 a year) with 850,000 circulation, is published in seven languages and Braille and goes all over the world, where it is read by persons of every race and faith, and also by many who belong to no specific faith.

Rosemary Grace includes in each program a passage from the Bible applying to that day's dated message in *Daily Word* . . . reads the meditation for that day and date . . . and closes with an inspirational thought for the day. The text is stimulating, thought-provoking, and helpful in an intimately personal way. Listener comments run like a refrain: "It gives me a real lift for the day." . . . "I need just that kind of 'starter-offer' every morning." . . . "I feel better, work better, and get along better with people because of the message I receive from 'Daily Word.'"



featuring ROSEMARY GRACE

Granddaughter of the Founders of Unity,
CHARLES AND MYRTLE FILLMORE

Trained in the Pasadena Playhouse and in Hollywood radio, Rosemary Grace brings a fresh, sparkling, vivid new personality to religious programming—on films made especially for television and transcriptions for radio. Each daily program times out at 4 minutes, 30 seconds—and the series is *dated* to be scheduled Mondays through Fridays. A different program every day, made to play day-and-date, with special inspirational messages for every holiday, not just the major ones . . . for each season of the year, including Lent, vacations, back-to-school time . . . and for many birthdays of famous men and anniversaries of important world events.

and

HERE ARE THE RATINGS IN A
TYPICAL 3-STATION MARKET

January-February 1958
Nielsen Daytime Report

DAILY WORD 8.3

Look Up and Live 7.1

Christian Science 5.1

This Is the Life 5.0

Lamp Unto My Feet 4.2

The Christophers 1.5

For your free audition films or transcriptions of a week's
typical programs

MAIL THIS COUPON OR WRITE

UNITY LEAGUE OF BROADCASTERS, Don Davis, Chairman,
KMBC Building, Kansas City 5, Missouri

Please send me for audition, without charge or obligation, a week's typical day-and-date film programs in the "Daily Word" series. I promise to audition the film promptly and report back to you

Name _____ Title _____

Station Call Letters _____ Channel No. _____ Network? _____

Street and Number _____

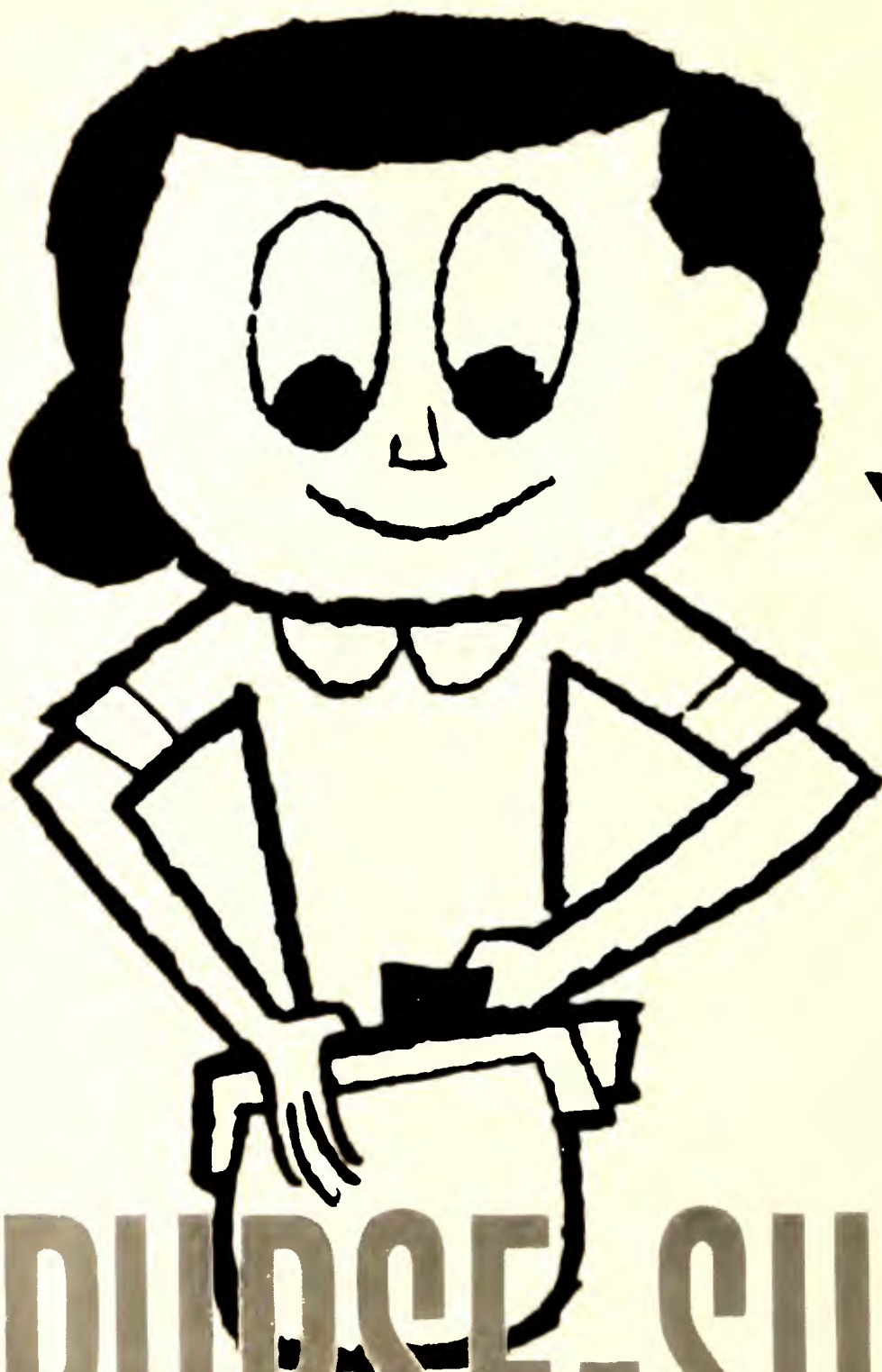
City _____ Zone _____ State _____

We might be interested in the Radio transcriptions of this religious featurette. Send audition recording, free and without obligation.



Produced and Directed By ROD FRIEND
Filmed By BASORE-LONGMOOR Studios

Camera by Tony LaTona. Announcer: Henry Effertz of KMBC-TV. This photo shows the featurette in production. TV and Radio stations are furnished in each shipment a month's dated schedule of programs—and the shows need not be returned nor bicycled. Your films and/or transcriptions are for your station only!



To: **WALTER BARBER**, 1st Prize Winner
Compton Advertising

GERARD Van HORSEN, 2nd Prize Winner
Ted Bates & Company

CHARLES LEWIN, 3rd Prize Winner
Rockmore Company

*and to 258 other
time-buying tycoons*

"thanks

*for helping me get
such a nice name—
and so many sponsors"*

Betta Buyer

We're glad our PURSE-SUASION gal is pleased. At Blair-TV, we're mighty pleased too.

Pleased by the nation-wide response to the naming contest, resulting in a name that's a natural, Betta Buyer,

PURSE-SUASION

penetrating saturation with daytime spot TV

With 20 sales messages every week, rotated week after week to reach a station's complete daytime audience, PURSE-SUASION combines the persistence of saturation with the impact of television. At remarkably low cost, too. For little more than the average time-and-talent cost of a daytime network quarter-hour, you can have a 20-a-week PURSE-SUASION schedule in all 25 of America's major markets represented by Blair-TV.

since daytime television can help any homemaker become a better buyer.

Pleased even more by advertisers' increasing use of PURSE-SUASION, because they find it the most effective way to increase shelf-movement of any product for Home or Family.

PURSE-SUASION is keyed to today's conditions, when every selling dollar needs to work overtime. And if you want statistical proof of television's selling power, ask about the Test Market Plan made available by the stations Blair-TV represents. It provides documented research of sales effectiveness *on your product*. Why not phone your Blair office now.

BLAIR-TV

NEW YORK • CHICAGO • BOSTON • DETROIT
TEmpleton 8-5800 SUperior 7-2300 KEnmore 6-1472 WOd'rd 1-6030

JACKSONVILLE • ST. LOUIS • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE
ELgin 6-5770 CHestnut 1-5685 RIverside 1-4228 DUmkirk 1-3811 YUkon 2-7068 MAIn 3-6270

WASHINGTON WEEK

17 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Rep. Oren Harris and his Legislative Oversight subcommittee returned to the spotlight this week with a resumption of the FCC probe and intimations of "revelations" to come.

The promise of revelations to come as voiced by Harris: They will deal with **improper approaches to FCC commissioners in cases of contested tv stations**. The exposé will "open the eyes of people around the country". (Recently Harris suggested to a lawyer group that because of this it might be necessary to cancel tv station licenses on a wholesale basis.)

The highlights of the reopened FCC probe included:

- FCC chairman John C. Doerfer's explanation of why the FCC majority feels that anti-trust considerations are the primary responsibility of the Justice Department. (Doerfer appeared to answer charges that FCC policy in setting broadcast standards reinforces RCA monopoly in the equipment manufacturing field.)
- Announcement that a Library of Congress report would be presented, analyzing all FCC decisions in contested tv cases. This will include a record of how the FCC's criteria has been observed and ignored in the decisions. Following that a subcommittee staff member will make a report deal with station sales, mergers, payoffs to withdrawing applicants, etc.
- Disclosure that off-the-record approaches to commissioners in contested tv cases will be reached early next week.

With broadcast pay-tv in a state of suspended animation, the broadcasting industry and the film industry turn their attention to the wired variety.

A confidence which might not be justified with respect to the over-the-air variety was building into an attack on community antenna systems well before the news that the **Bartlesville experiment may throw in the towel**.

The film industry continues to strike wherever the iron appears to be hot, notably in Los Angeles and San Francisco and in keeping letter campaigns aimed at Congressmen. The broadcasting industry firmed up its plans at the recent NARTB convention.

For years, TV stations have silently approved the wider circulation which the community antenna systems gave them. The networks didn't mind the extra circulation, either. All this, despite the fact that the largest maker of CA equipment was openly plumping for wired pay-tv, using his equipment.

With the threat of aired pay-tv supposedly out of the way, broadcasters gathered as many case histories as they could of injury to small TV outlets and prepared to **besiege the FCC and Congress with pleas for tighter controls**.

Despite a threat by Rep. Oren Harris (D., Ark.) to call his House Commerce Committee back to Washington if the FCC does go ahead with the pay-tv trial, the FCC seems determined to do just that.

That is, unless Congress takes more definite action than it has taken thus far.

The FCC hearings on the Barrow report, issued by its network study staff, were postponed until Monday, 19 May.

The next chapter is the highly controversial subject of spot representation of stations by networks.

SPONSOR HEARS

17 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

NBC TV has raised the gross price for the Como show from \$114,000 to \$120,000 for the full hour.

It's telling clients that practically all of the \$6,000 difference will go for anticipated union increases.

McCann-Erickson's Terry Clyne has evolved a rough rule-of-thumb for the size of the kid audience that a network tv western pulls in. It works in reverse, thus:

He estimates that it would be safe to shave off six percentage points from a Nielsen rating to determine the actual adult audience.

It may be too early to tell, but the outlook for seasonal advertisers who buy flights in scheduled tv network shows is not promising this summer.

A number of network regulars look to this type of advertiser to give them several weeks of relief annually.

This may be the beginning of a revolution in tv show business:

The Kraft Show, starring Milton Berle, will (1) avoid Hollywood stars for the sheer value of their names, (2) pass up comedy sketches, and (3) book only guests who are outstanding performers in their respective specialties.

For sponsor identification purposes, nothing apparently can beat the name of the product as part of the show's title.

Club Oasis, according to Trendex, virtually has a 100% identification.

Eddie Fisher, another Liggett & Myers item, scores 72%.

In bidding for durable accounts, the lack of branch offices and field men is proving an increasing handicap to agencies.

The obvious moral: In this marketing era the advertiser is interested in a service that can help merchandise his advertising at the grass-roots level and provide him with objective field intelligence.

That handsome entertaining a trio of timebuyers did at the NAB convention got this reaction from the agency's treasurer when he saw the bills:

1) The wry comment: "I was always under the impression that the people we gave business to did the entertaining; 2) circulation of a memo that he personally see the month's expense tabs of everybody in the tv-radio department.

If and when the last of the agency-produced network tv shows—Hit Parade—folds, it will be due largely to the fact that the agency for an alternate account doesn't relish dishing out \$6,000 from its commission to BBDO for a production fee.

Hit Parade has been canceled as of 1 July, but NBC TV has asked American Tobacco to withhold announcing it so that the network might dig up an alternate prospect.

Providing an alternate sponsor were available, American Tobacco had plans for strengthening the show at an increased budget of \$43,000 net.



DALE CLARK, WAGA's News Editor, has helped build WAGA's leadership through versatile news programming that scores an breadth, depth, and smooth presentation. Dale is heavy on news—light on sound effects!



GEORGIA PANORAMA is a standout *WAGA* daily news show produced by veteran Jim King and Dale Clark... a roundup of state and national news that Georgians swear by—and a winner of many awards.

*Sell All of GREATER ATLANTA with the
Award-Winning News
Coverage of WAGA Radio*

The broad area coverage of WAGA's strong signal matches the broad news coverage of its able staff... making a selling combination that's tough to top! Get the good news on how you can use WAGA to sell this 2 billion dollar market—Call your Katz man today.



"Famous on the local scene"

waga
CBS RADIO ATLANTA

National Representative: The Katz Agency
National Sales Director: M. E. McMurray
625 Madison Ave., New York
Chicago: 230 N. Michigan Ave.



Storer Radio

WAGA
Atlanta

WGBS
Miami

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

CAGEY CLIENTS

(Cont'd from page 32)

formance of the new show's producer.

This play-it-safe attitude reaches up to the multi-million client as well as the marginal network advertiser. For instance, Lever Bros. bought *Groucho Marx* instead of gambling on some totally new shows that were offered. General Foods picked up a new Ann Sothorn show on the basis of her previous audience pull.

"There is less inclination to experiment," says Esty's Sam Northcross. "Our fall renewals to date reflect the sure-fire audience-getters clients want: *Phil Silvers*, *I've Got a Secret*, *People are Funny* and *Bob Cummings*."

But there's growing concern among agency tv executives over this ultra-cautiousness. As the tv v.p. of one of the top 10 agencies put it: "There's no inclination to kill the business with good taste this year. No one wants to do the very different program. But they fail to realize that net tv is a gamble at its safest level and betting on formula isn't always the answer."

Nor are the agencies willing to concede to a formula buy too easily this year. There seems to be fairly general

awareness that the so-called "proved" buy can be a threat to viewing interest come fall. "But about the only thing we can do is dig around as much as possible for hot new properties," says one tv v.p. just returned from the fourth West Coast scouting tour of the season. "In the last analysis, the packagers second-guessed our clients' general mood and stuck to program patterns already established."

One prediction balancing the current buying trends: Since final buys are being delayed by a substantial number of advertisers, show excitement may still be forthcoming via some late-summer live entries from the networks if film shows don't sell.

However, the indications are that any new live programming will be heavily weighted toward quizzes and parlor-game shows. Certainly live drama took a beating in terms of client interest this year.

• *Agency network recommendations go to higher-level client executives from the start.* A network buy has always required the approval of top client management, but this year preliminary plans are frequently submitted to top management as well.

"Let's put it this way," says the tv v.p. of an agency that has already made more than three prime time commitments for fall. "Until this year, I had barely met one client's financial v.p. But this month, he has actually sat in on two agency presentations for network tv. This is no isolated case. It's not so much that we're dealing on a different level, but that the higher level gets involved earlier and that more client executives study the research behind the presentation."

• *Agencies present clients with more complete plans for the network tv campaign, including the way the commercials would be integrated into shows.* In some cases, this is a reversal from patterns established during the past two or three years.

"Clients are sufficiently sophisticated about tv today to visualize how commercials can be fitted into specific shows," a JWT tv executive told SPONSOR. "But they have more confidence in their final decision to buy if they do it with a complete floor plan, including a presentation on the handling of the commercials for the two or three final shows recommended."

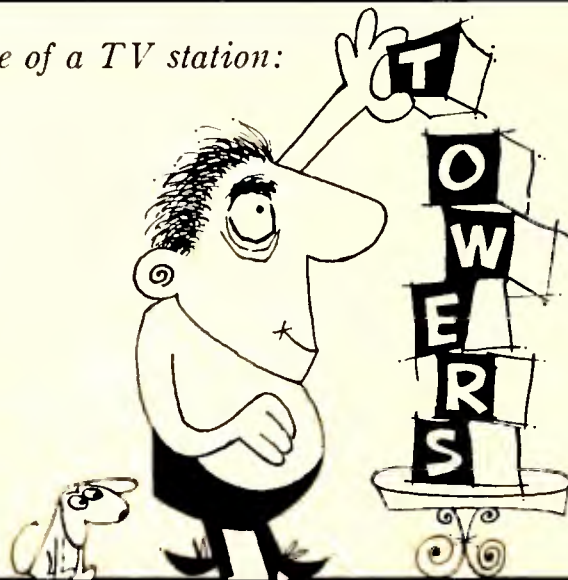
This means that agencies have to spend more in preparing recommendations for network tv buys than they did in the past. Not only are their research facilities marshalled into the act, but speculative commercials and collateral material such as promotion and merchandising campaigns must often be carried to a later stage to persuade a client to invest.

This pressure for more in-depth reasons to buy is being passed along to the networks. On one forecast, agency tv v.p.'s tend to agree: By fall the networks will have to provide far more merchandising and audience-promotion help than they ever have before.

In weighing a new network tv buy, clients are certainly as concerned as ever about the new program's chances of success, the cost-efficiency of the medium and the initial outlay of money required. However, they also judge network tv more as a part of the whole marketing effort, than they have in years past, measuring its likely impact against some new sets of criteria as well. And, while net tv clients have become more audience-promotion-minded and intent on merchandising follow-throughs of their own, they will also expect the networks to contribute a maximum effort in these areas. ▀

One measure of a TV station:

No. 1 in a series with a message



WNCT has a big one that looks beautiful at night with all its blinking red lights. Downright picturesque beside the Carolina Moon. Few folks in Eastern North Carolina ever see it, though. Most of 'em are home watching the programs on Channel 9.

Message: The latest 19-county Telepulse and ARB point to WNCT as a *WHALE* of a buy. You'll see when you try WNCT for your next buy in the Eastern N. C. market. Hollingbery has avails and free copies of our brochure.

they check the register every night

...that's why 3 out of 4 local advertisers
in Philadelphia

buy WCAU-TV

!



When you're doing business over the counter, tomorrow's advertising budget depends on how much business you do *today!*

It's significant that...with three stations to choose from... 71% of all local advertisers using television in the Philadelphia market buy WCAU-TV.*

More proof that WCAU-TV means *business*... for every advertiser in every time slot, every day of the week.

WCAU-TV

...the station that means business in Philadelphia

Represented Nationally by CBS-TV Spot Sales

*Broadcast Advertisers Reports 1958

SUMMER RADIO

(Cont'd from page 34)

come to realize that radio's hot-weather audience is big; cost-conscious clients also know that weekend radio is generally a good, economical buy.

One major factor is out-of-home listening, particularly in automobiles. In 1957, for example, 87.5% of all model new cars sold had car radios because the buyers demanded them. This means that last year, at least 5,162,000 new autos left the dealer showrooms radio-equipped. Buyers of lower priced and medium priced cars demanded radio with their deals almost as much as did the purchasers of more expensive vehicles. For instance, 100% of the Cadillacs sold went out complete with radios, but then nearly 94% of all Studebakers and 85% of all Fords were similarly equipped.

This auto radio data is from RAB studies, and here is some further information on the same subject from the same source:

Of all the families who own radio-equipped cars, more than 75% listen to auto radio weekly—a total of about 23.5 million families.

The car radio story is naturally a major part of the summer picture, but there are still other factors to be considered. Radio goes along with practically all people who play out of doors. In a summer week, RAB surveyed groups of people at parks, beaches and picnic grounds of the country's top 10 markets.

Of these groups, 44.2% had a port-

able radio with them (45% on weekends, 43.8% on weekdays). Of all these portables, 71.9% were in use (74.5% weekends, 71% on weekdays). Parks, beaches and picnic areas attract a full 10% of all U.S. families on an average summer day. More than 20% of all radios now being sold are portables.

Still another area for out-of-home summer listening must be taken into consideration—the fast-growing hobby of boating. So great is the saturation of radio in these craft that many stations program especially for their boating audiences. For example, WXYZ, Detroit, figures the more than 40,000 boats registered in that area adds about 30% to out-of-home listening, programs fishing forecasts, weather reports and—on Sundays—five straight hours of music “to navigate by.”

In Baltimore, WFBR programs for boating fans, gives out thousands of copies of its own *Handbook for Boatmen*, listing recipes for a-board-ship meals, safety rules, regatta dates, and its own program schedules of interest to seafarers. WPRO, Providence, also serves boaters.

Who are some of the other advertisers coming into the medium or stepping up their schedules to catch the summer listeners?

Oldsmobile cars have just bought the new CBS Radio *Patti Page Show*. On the same net, GM continues its “A m to Live” night driving safety campaign. Ford and Chevrolet are also airing their commercials.

Texaco (Cunningham & Walsh) will

be saturating NBC Radio before and during the 4 July weekend; the same company will be in spot. Sinclair (Morey, Humm & Warwick), a steady 52-week client in spot, will undoubtedly shift its strategy during this Summer to hit harder in the weekends.

General Motors Acceptance Corp. (Campbell-Ewald), which has become practically synonymous with radio traffic bulletins, will be back again this summer. For those who don't own their own cars but still like to travel, Greyhound Bus will appeal via spot and Hertz Drive-Yourself will be on CBS.

Deodorants are naturally another category due for summer radio. One of the new clients in this field is Mum Mist, a Bristol-Myers product serviced by Decherty, Clifford, Steers & Shenfield. It is beginning an 18-week spot radio campaign with announcements and participations during night and day. Arrid and Shulton deodorants will be heard from too.

As for rather special campaigns or regional ones—and the summer may find quite a few of these by the time it officially arrives—here are just a few: In the South, GE refrigerators (Y&R) will get a play in spot radio, and the same medium in the Midwest will advertise Cities Service gasoline (Ellington & Co.). Then, of course, there is Father's Day, and Ronson Shavers (Grey Adv.) will be in with a spot campaign for that day while Pioneer Suspender Co. (Feigenbaum & Wermen) will be using ABC's *Breakfast Club* during May and early June to promote their line of gifts.

40% penetration in its 94 Kansas county coverage area

TAKE A GOOD LOOK

AT THE CHOICE OF KANSANS

2 to 1 listenership over its nearest competitor in 11 county Tapeka trade area
Nielsen Coverage Study

WIBW
TOPEKA, KANSAS

TOPEKA—
Single station market with 100,000 unduplicated families

2 to 1 lead over all out-of-state competitors in "station viewed most" both day & night
ARB 1957.

CBS - RADIO TV · CBS · ABC

COVERAGE · PROMOTION · MERCHANDISING · RESULTS

TREWAX

(Cont'd from page 41)

ingredient from the Brazilian caruaba palm tree, which accounts for the Trewax name. Most waxes, it seems, contain fractional amounts of the wax, say 3% to 5%; Trewax is compounded with over 50% caruaba wax.

This gives Trewax two things: superior quality and a premium price. In introducing Trewax to new markets, no attempt is made to conceal the product's higher cost, nor the greater effort needed for application. Instead it's termed "the Cadillac of floor waxes," and sold on its superior qualities—that it provides a better protection and that it lasts up to six times as long.

For older markets, where the basic product story is already known, new radio commercials have been produced. These glamorize the Brazilian caruaba theme by opening with the sound of jungle drums and sounds for three seconds. These then fade under an announcer saying: "Deep in the Brazilian jungle, from the caruaba palm tree, comes the world's hardest natural wax . . . caruaba . . . the magic ingredient of Trewax. (The sounds stop.) Trewax gives a harder, glossier, longer-lasting finish that resists wear, is waterproof and easier to clean. . . ."

The tv commercials are likewise different from the straight product-advantage sell, for two reasons: first they are always used in conjunction with radio which has carried the product message; and second, they are devoted to only one product in the line—Gold Label Self-Polishing Liquid. The tv spots are animated, and feature a humorous approach.

In both radio and tv spots, whether hard sell or humor, Trewax is attempting to carve a place for itself in the household market with a relatively small budget, against giants with formidable markets. If successful, it could conceivably force Johnson to add spots to its network tv schedule, and bring other competitors into air media.

Harry Fox sums up his philosophy this way: "If your goal is to create dealer and distributor enthusiasm in local markets, as well as generate sales by consumers, use radio. Good radio," he continues, "can do your trade promotion at the same time it makes sales."

LOOK WHAT DEVELOPED!

Al Cummings

SEATTLE'S TOP RADIO PERSONALITY

NOW ON KOL

5,000 WATTS
1300 kc



National Representative
BOLLING COMPANY, INC.

WHAT NO PULSE?



CERTAINLY!
16.5 OVERALL
AVERAGE
SHARE



KOBY'S big round family sound keeps SAN FRANCISCO'S huge adult listening audience on a continuous buying spree—PULSE—HOOPER—NIELSEN all agree!

10,000 WATTS
SAN FRANCISCO

KOBY

Sit In
With Your
Petry Man!

Mid-America Broadcasting Company

MORE
radio homes at the
LOWEST
cost per home
of any station in the
Heart of Florida

NCS 2



24-hour service to the Suncoast

WSUN Radio
St. Petersburg-Tampa

R. presented by VENARD, RINTOUL &
M:CONNELL

Southeastern: JAMES S. AYERS

5000 W

Best Buy
KFJI
?

For complete radio domination of the Klamath Basin in coverage — strength — programs — choose KFJI which really sells this prosperous, isolated market.

THINGS HAPPEN!

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC

Tv and radio NEWSMAKERS



John B. Simpson, vice president and director of broadcasting for the Chicago office of Foote, Cone & Belding since 1953, has been appointed vice president and national director of broadcasting for all five FC&B offices. Simpson joined the agency in 1952 as radio/tv supervisor. Prior to this, he had been radio/tv director for Russel M. Seeds Agency; producer-director

for NBC; production manager of WWL, New Orleans and creative broadcasting head of Stone-Stevens-Howcott-Halsey Agency. To carry on his new responsibilities, Simpson will establish headquarters in N. Y. Other FC&B developments in the tv-radio department this week included the appointment of Roger Pryor, v.p. in charge of broadcasting in N. Y., as broadcasting production chief for all FC&B offices, and Homer Heck appointed to Simpson's Chicago post.

John L. Sinclair has been named Charleston, W. Va. manager of WSAZ-TV. He joins the station after 17 years service with WCHS, Charleston. Sinclair's interest in the field began when, at the University of Michigan, he specialized in radio broadcasting under Professor Waldo Abbott. In 1941, he joined WCHS as promotion manager, then went into the sales end of the radio station. His career was interrupted by a four-year tour in the Navy, and then resumed in 1945. Sinclair was made sales manager in 1949, a position he held until August 1954, when he was appointed sales manager of WCHS-TV. In his new position, Sinclair will be in charge of WSAZ-TV facilities, operations and sales for the entire Charleston region.



Warren Kratky, vice president of Gardner Advertising Co., St. Louis, has been elected to the agency's board of directors. His election is in conjunction with a recent expansion of the agency's board from seven to nine members. Gardner president Charles E. Claggett explains that the expansion was stimulated by two factors: 1) Agency accounts and billings hit a 1957 record high of more than \$22,000,000; 2) Increased participation among its 253 employees in ownership of the agency. Kratky's background: He joined Gardner in 1948 and assisted in organizing their marketing department, of which he later became director. He is now a vice president and supervisor on the Duncan Hines Special Baking Mixes account of The Procter & Gamble Co. Also elected to the agency's board is David Ferriss, a vice president at Gardner, and account supervisor of the Corporate, Inorganic and Organic Divisions of Monsanto Chemical Co.

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

**NOW
ONE BUY**

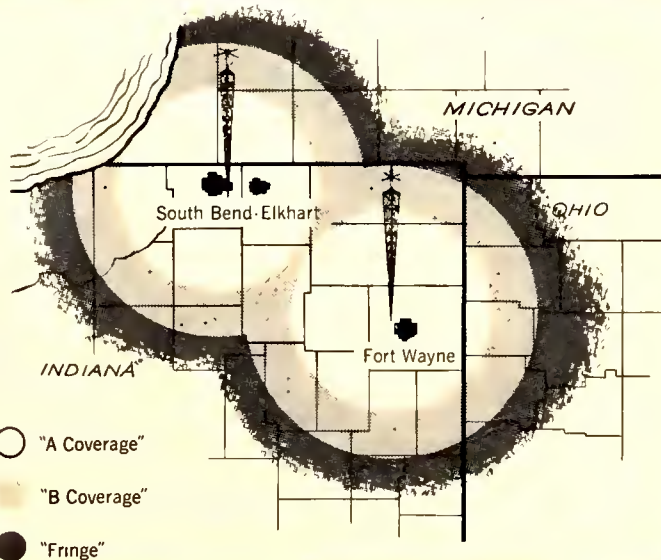
delivers both —

**AT A 10%
SAVINGS!**

YOU NEED TWO TO TUNE UP sales in Indiana!



In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—\$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover *both* from within, with *one* combination TV buy, and save 10%! Add Indianapolis—get *all* the best in just *two* buys!



call your **H-R** man now!



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

SPONSOR SPEAKS

Let's Sell!

When this recession began to gain momentum, a few self-styled authorities were walking around claiming the whole thing was just a state of mind. These same people are still walking around, but many of them are now looking for jobs.

It's apparent to even the most rosy-bespectacled optimist that the recession is too real to be a state of mind. But ironically, the thing that can do more to lift the economy out of the downturn is a state of mind—one that refuses to accept what has been accepted in the past.

Let's take a few examples. For one thing, many radio and tv stations are participating eagerly in "You Auto Buy Now" campaigns running in hundreds of cities across the U.S. They're proving that consumers who were hesitant to invest in a new car *can* be persuaded to buy one now—with the right sales approach.

For another thing, radio and tv stations are also proving that if the people have the facts, they will act accordingly. In many cities, business is actually better than last year this time: employment is up, disposable income is up, retail sales are up. The stations—hundreds of them taking SPONSOR's "Let's Sell Optimism" lead—are getting the real facts to their listeners.

Then, too, many industries are virtually unaffected by recession conditions. Most cigarette companies are enjoying a record year. Industries like soft drinks and frozen foods are doing very well. Even within industries hit worst by the recession, there are some companies doing well—American Motors being a perfect example.

One radio station manager, talking to his staff recently, pointed out the greatest fallacy of all: the theory that the public isn't buying anymore. The truth is that the public is buying—perhaps not the same things they bought last year, perhaps not as much as they've bought in recent years. They still spend, but with discretion.

Under these circumstances, it would seem that advertising has a clear-cut job: to fulfill its role of giving the public sound reasons to buy. This is clearly not a time for retrenching, for wound-licking, for withdrawal. It's a time to *sell*.



THIS WE FIGHT FOR: *Broadcasters are often required to supply repetitive testimony to Congressional committees. We're for Richard Salant's idea of a law requiring committees to check previous testimony before new hearings.*

10-SECOND SPOTS

Recession-killer: With "You Auto Buy Now" campaigns beamed at the public via mass media, other industries are trying to get into the act. Sign on a Chicago Loop footwear specialty shop: YOU SHOE'D BUY NOW!

A la Webster? Definition of a three-station market: radio station, railroad station, comfort station.

Short short: Owners of Chicago's London House, admen's hangout for long lunches, have opened a Michigan Avenue sandwich shop called "Brief Encounter."

Stay-at-homes: Hal Gold, public relations director at MBS, felt concern for those who had to stay in New York during the NAB Convention on the Coast, sent out miniature bottles of brandy to the trade accompanied with a note that said in part: "We here at Mutual Broadcasting System figured we could at least bridge the distance—in spirits."

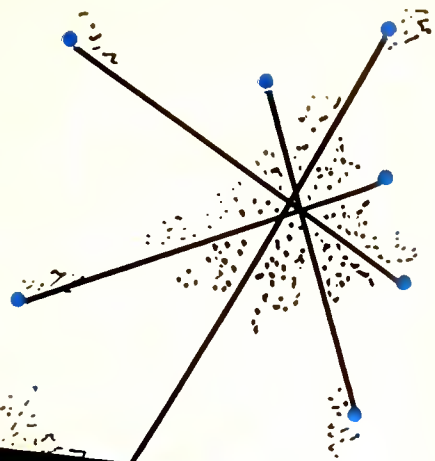
Clean story: Now that sidewalk ash trays have been tried out on Madison Avenue, New York plans another experiment: comfort stations for dogs—roofed sandboxes ranging up to six by 12 feet. *This could lead to a new ad-man's phrase such as, "It seems like a great idea but let's let it play in the sand for awhile."*

Peek-a-boo: Dick Seiler, talking to the Broadcast Advertisers Club of Chicago, told of a Canadian inventor who wants to tie in with ARB's Arbitron. Seems he has a device which can be attached to Arbitron which, every few seconds, will snap a photo of the viewers through their own tv screens, enabling the rating people to know when viewers leave the set. *But will they know why?*

Hark, the herald! New York's test air raid last week turned up a new type of alert. In the SPONSOR building, as sirens began, a maintenance man hopped the elevator, stopped at each of the 20 floors and blew a bugle. He repeated his trip when the "all clear" sounded.

Color: Last December, Bob Purcell, president of KFWB, Los Angeles, used as radio promotion, "This is Bob Purcell with a holiday gift for you—color radio." The other day, 74-year-old K. W. Kim traveled from downtown L. A. by bus to the studio, asked for his color radio. Somewhat trapped in the misunderstanding, KFWB decided to forego explanations, instead presented Kim with a table model radio in a brightly colored case.

For The *First Time* in History



A 250 WATT LOCAL
INDEPENDENT IN
THE TOP 50
MARKETS HAS

\$500

to the first
three time buyers
(from nationally
recognized agencies)
who send us an
air mail letter
identifying us . . .

More Total Listeners

THAN ANY STATION IN ITS
MARKET, INCLUDING A 50,000
WATTER, SOMETIME EVERY
DAY . . . SEVEN DAYS A WEEK,
ACCORDING TO THE LATEST
NIELSEN.

FIRST PRIZE . . . \$250.00

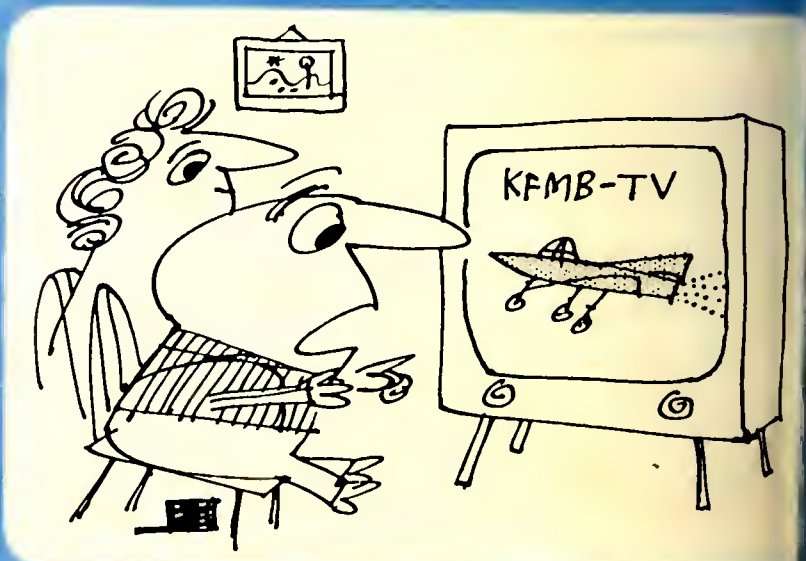
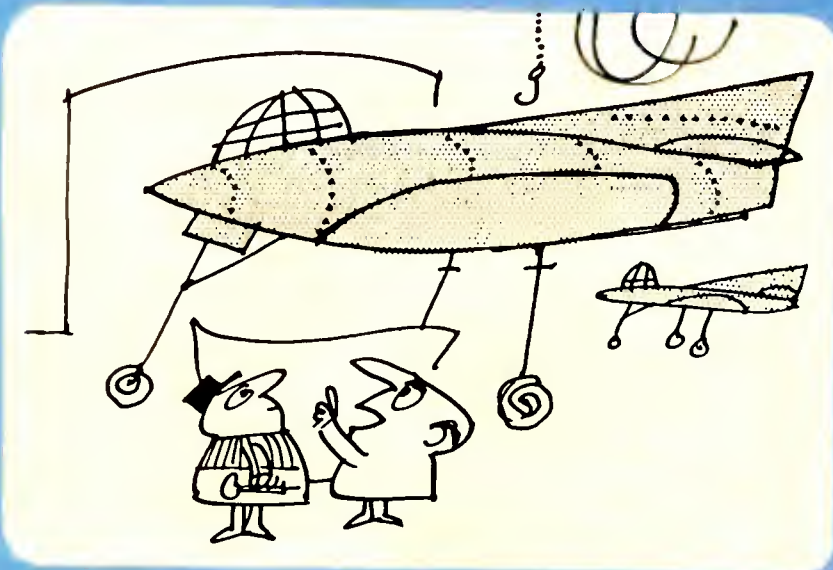
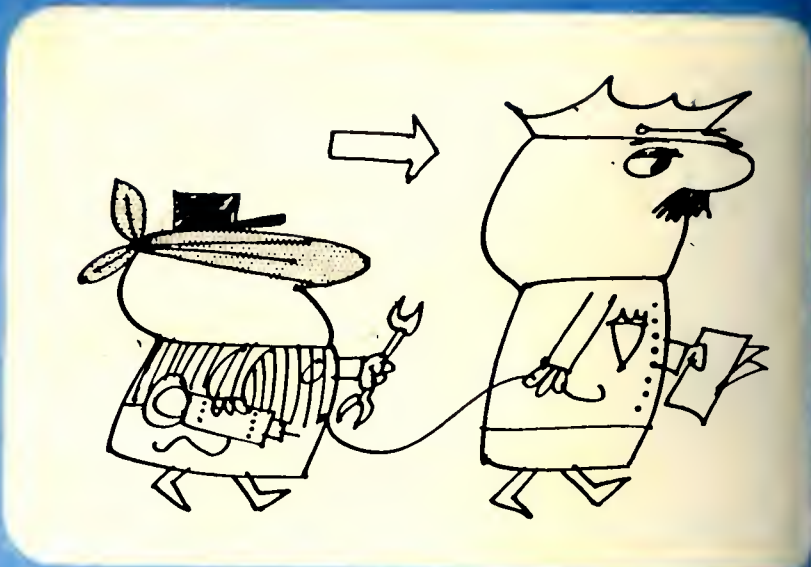
SECOND PRIZE . . . \$150.00

THIRD PRIZE . . . \$100.00

WHO ARE WE?

ANSWER WILL APPEAR IN 7 JUNE ISSUE OF SPONSOR

Everybody sees it first on Channel 8 in San Diego



It's no secret that KFMB-TV news programs reach more people than any other local television program of any kind.

This Day 1958, Monday, is the second highest rated program in the San Diego market. * 41.7 — outrated only by Gunsmoke's 41.8.

Three of the five This Day 1958 programs (Monday through Friday, 7:30-8:00 P.M.) were in the top ten programs in the San Diego market! San Diego knows it is first and best when it is on Channel 8 news programs.

* Neilson station index report, February 1958

KFMB-TV
WRATHER-ALVAREZ BROADCASTING, INC.
Represented by Edward Petry Co.
SAN DIEGO
America's more market