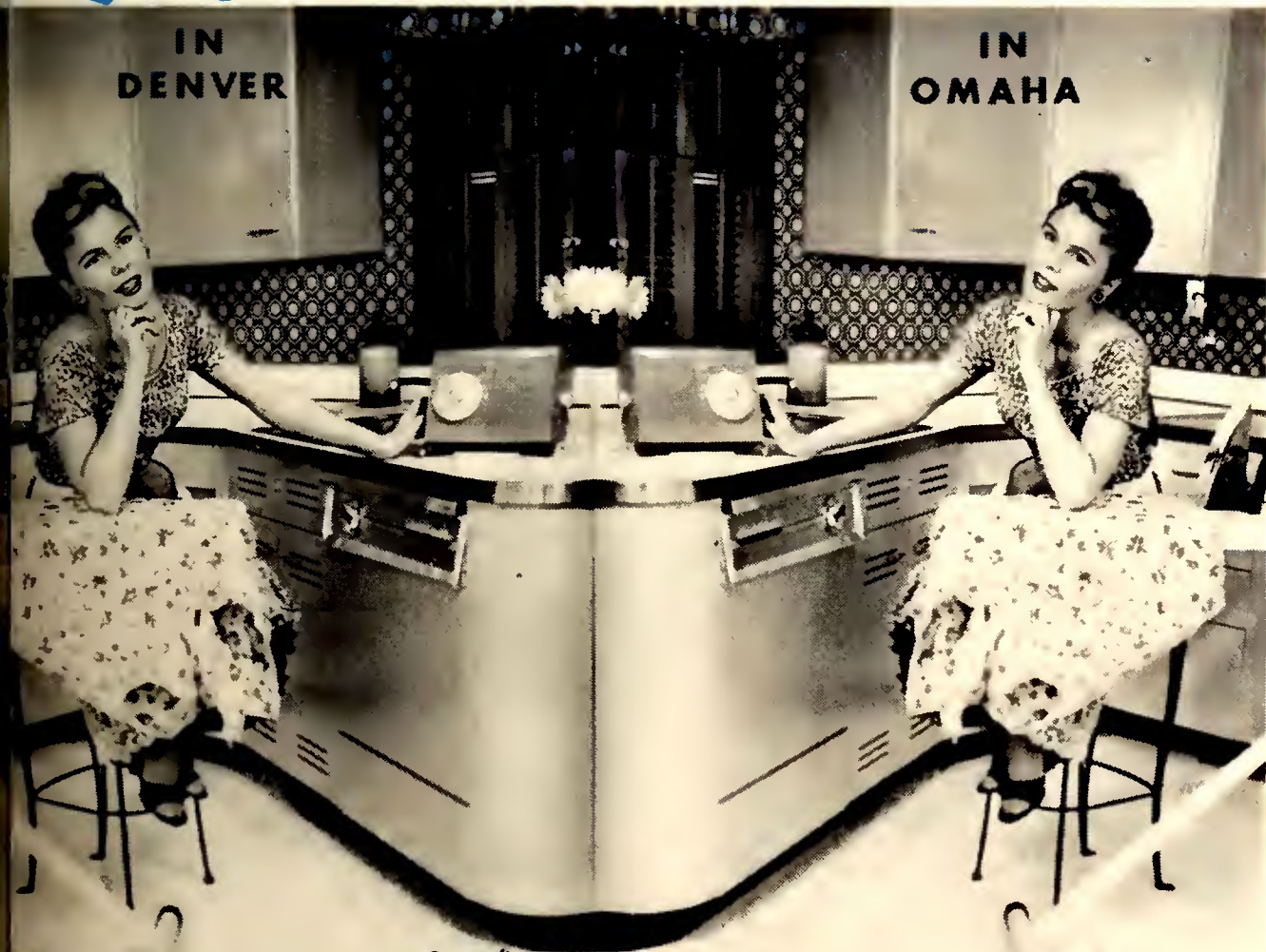


# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## TWIN IMPACT



Choose the *TWIN* for Your Market!

**DENVER . . . KMYR** dominates the 15 station market, serving over 1,300,000 people with coverage where it counts. Proof—Hooper (May-June '58) number 1 morning and afternoon; Pulse (May, '58) number 2 morning and number 1 afternoon. A vital station selling today's Denver with 5000 Watts at 1000 cycles. See Adam Young or chat with General Manager Chic Crabtree.

**OMAHA . . . KOIL** is undisputed No. 1 in the Omaha area—Proof—Hooper (May-June '58) 41.8 share morning and 42.8 share afternoon; latest Trendex 42.2 share morning and 39.5 share afternoon; Pulse (May, '58) dominant first morning and afternoon. Your Star Station, serving over 875,000 people, is a must buy station. See Avery-Knodel or Station Manager James H. Schoonover.

RESULTS ARE A MUST, SO ARE . . .

# Star stations

DON W. BURDEN — President

- ★ **KOIL — Omaha**  
NATIONAL REPRESENTATIVE  
AVERY-KNODEL
- ★ **KMYR — Denver**  
REPRESENTED NATIONALLY BY  
ADAM YOUNG, INC.
- ★ **KWIK — Pocatello**  
NATIONAL REPRESENTATIVE  
AVERY-KNODEL

### HOW PROGRAM SPECIALISTS HELP SPOT

CBS TV's appointment of a program service director for CBS stations points up trend by reps to furnish programming assistance at local level. Here's what spot sellers hope to achieve

Page 27

### Texaco breaks the night radio jinx

Page 29

### JWT's air strategist: Dan Seymour

Page 30

### Get more out of your storyboards

A Sponsor Exclusive

Page 34





Movieland group has

# 9 OUT OF 10 POST '48



What a buy! A.A.P.'s Movieland Group has 81 top pictures from major studios including RKO, 20th Century-Fox, UA, Universal, Korda and others. And 9 out of 10 were produced between 1948 and 1957! Many of these films star big names like Ginger Rogers, Lilli Palmer, Bette Davis, Paulette Goddard, Rex Harrison, Joseph Cotten, Orson Welles and others. Here's an array of great, new pictures that have pulled top ratings in markets where they've already appeared. First run in many markets.

For full details, write, wire, phone:

**a.a.p.**

Distributors for Associated Artists  
 345 Madison Ave., MUrray Hill 6-2323  
 75 E. Wacker Dr., DEarborn 2-2030  
 1511 Bryan St., RIVERSIDE 7-8553  
 9110 Sunset Blvd., CREstview 6-5886  
 Prices for individual pictures on request

Produced by  
 NEW YORK  
 CHICAGO  
 DALLAS  
 LOS ANGELES

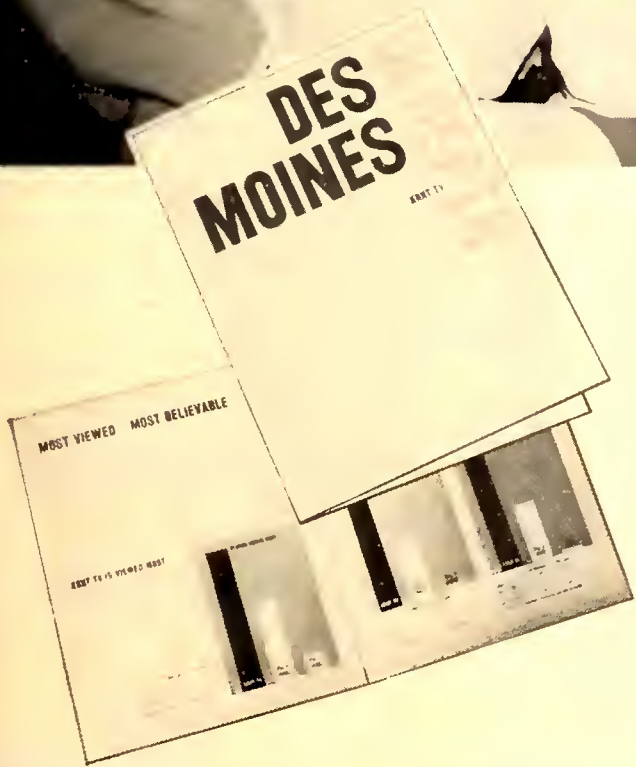


*Every Way  
You Look At It . . .*

# Des Moines prefers

## KRNT-TV

The Cowles Operation in Iowa



### ***New DEPTH STUDY proves it!***

- ▶ The Station Most People Watch Most!
- ▶ The Station Most People, By Far, Depend on for Accurate News!
- ▶ The Station With Far and Away the Most BELIEVABLE Personalities!

This Central Surveys study reveals many interesting facts that show without question KRNT-TV delivers the kind of results a present-day advertiser wants and needs!

***Call Your KATZ Man  
for These New Facts on  
Television Viewing  
in Des Moines, Iowa***

**OVER 50% Named KRNT-TV  
Personalities EXCLUSIVELY!**

***Compare this with the 6% naming  
only other stations' people!***

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- How program specialists help spot**
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- Texaco breaks the night radio jinx**
- 29** Nighttime spot radio gets its first all-out vote of confidence from a big national account. The Texaco Co. C&W buys it—weekends only
- JWT's Dan Seymour: Man behind the billings**
- 30** As the No. 1 agency in air media billings (13 network properties) heads into fall 1958, SPONSOR profiles the man who masterminds their strategy
- New way to calculate spot tv costs quickly**
- 32** Here's latest slide-rule calculator device just released by Blair. Now admen can figure audience and costs for 500 different schedules
- Detroit's ad strategy: running scared?**
- 33** Is Detroit playing it smart in avoiding long-term commitments, or are auto makers running scared? One tv executive insists it's the latter
- The best medium to promote tv is tv**
- 33** KMTV tried an experiment; it dropped newspapers for rating week promotion, used on-the-air promotion instead. Here's what happened
- Get more out of your storyboards**
- 34** In this SPONSOR exclusive, Rollo Hunter, EWR&R radio-tv director, offers tips for making storyboards a more effective communication device
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- 36** More and more advertisers in more and more categories are discovering the "on-the-road" audience and reaching it via traffic jam reports
- Tv Guide: A tv success story**
- 37** Reason for its success, *Tv Guide* executives say, is that the magazine fills a need—gives viewer program information, advertiser flexibility
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- Night buys highlight net radio sales**
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# LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

## WOC-TV COVERAGE DATA —

Population	1,727,100
Families	531,200
Retail Sales	\$2,076,120,000
Effective buying Income Source	\$2,852,363,000
	1958 Survey of Buying Power (Sales Management)
Number TV Homes Source	398,800
	Neilsen Coverage Service No. 2



WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

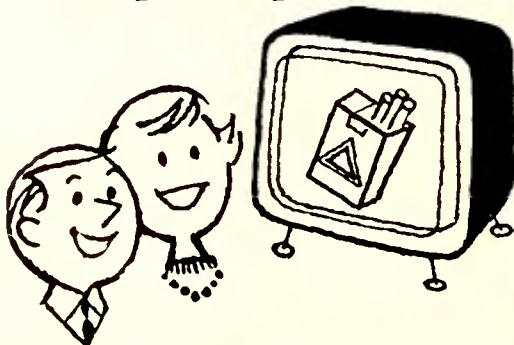
The Quint-Cities Station —Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



Col. B. J. Palmer,  
President  
Ernest C. Sanders,  
Res. Mgr.  
Mark Wodlinger,  
Res. Sales Manager  
PETERS, GRIFFIN,  
WOODWARD, INC.  
EXCLUSIVE  
NATIONAL  
REPRESENTATIVE



Is your ad dollar going bye-bye...



or BUY BUY?

Been asking a small boy to do a man's buying in Portland, Oregon? With KPTV, you reach an *adult* audience—the kind that puts “buy buy” in your budget. Don't be fooled by kid shows and other gimmicks that inflate ratings. Put your ad dollars on KPTV and sell the people who buy!

schedule the **BUY-BUY** station

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



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

## NEWSMAKER of the week

Last Friday was move-up day at NBC. The board of directors boosted Robert W. Sarnoff from NBC president to chairman of the board; to fill his vacated post, moved Robert E. Kintner from executive vice president in charge of tv to president. The top NBC team is now Bob and Bob.

**The newsmaker:** Tireless, jet-propelled Bob Kintner can't be out of the president's chair for long. On 16 October 1956, he stepped out of his slot as president of ABC. In less than three months he had joined NBC as executive vice president, coordinating color tv activities. Now, with last week's action by the NBC board, he is president again.

This latest promotion, according to NBC, is in recognition of Bob's tremendous job of bringing NBC to parity with CBS in audience ratings, for narrowing the billings gap between the two rival networks. Bob also is credited with effecting substantial savings for NBC through letting outside producers turn out tv programs while he concentrated on selling them. Ironically though, the recent economy sweep at the net led to a wave of rumors along Madison Avenue, just preceding Kintner's elevation to the presidency, that “Here goes Kintner—out.”



Robert E. Kintner

That he went up instead, came as no great surprise to those in the know. It is doubtful that this high-powered operator would have come to NBC in the first place if promise of the presidency had not been made.

Thus Kintner becomes NBC's eighth president (ninth, if you count General David Sarnoff's several-month term as acting president between the leaving of Frank White and the coming of Pat Weaver).

What administrative assets and liabilities does Bob Kintner bring to his new job? He brings the respect of Madison Avenue admen who have long regarded Kintner as something special as a salesman. He brings a sixth-sense in programing trends; Kintner sniffed out the adult Western show at the first tumbling tumbleweed. He brings unbounded energy; leisure time and social life are cheerfully sacrificed on the altar of business. On the other side of the ledger, he brings the type of self-centered strength that often leads to conflict. Pit him with other strong men and sparks are bound to fly as was demonstrated at ABC when Leonard Goldenson appeared actively on the scene.

A native of Stroudsburg, Pa., 49-year-old Kintner was for many years a Washington correspondent for the *N. Y. Herald Tribune*, later joined Joseph Alsop to write a nationally syndicated Washington column. After a hitch in the Army during World War II, Ed Noble, whom Kintner had met on the political front in the capital, brought him to ABC in 1944 as vice president. At NBC, Kintner will report to Bob Sarnoff.



*consistently*

**1ST**



A TRIANGLE STATION

**WFIL-TV**

PHILADELPHIA, PENNSYLVANIA

ABC-TV CHANNEL 6 BLAIR-TV

1st in Delaware Valley, U.S.A.,  
for **8** consecutive months.

Sources: ARB, Nov. 1957 June 1958

Operated by Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N.Y. / WHOB-AM, Harrisburg, Pa.  
WFBO-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



**RADIO ONLY!**



**WHEN SOMEONE  
FINDS A WAY TO  
REACH, INFORM,  
ENTERTAIN AND  
SELL PEOPLE ON  
THE ROAD BET-  
TER THAN RADIO  
DOES NOW...WE  
WILL MOVE OVER!**

Meanwhile, of all advertising media, radio alone is in the driver's seat. And nationally, the CBS Radio Network delivers radio's biggest audiences to advertisers—41 per cent more listeners than the next network.\* What's more, these are listeners who really *listen*. The very nature of the whole program schedule tells you so. And we can prove it!

\*NIELSEN RADIO INDEX, JANUARY 11 THROUGH MAY 10, 1958.

**CBS RADIO NETWORK**

**RADIO ONLY!**





**RADIO ONLY!**







**your advertising  
dollar produces  
more sales  
on **WGAL-TV****

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

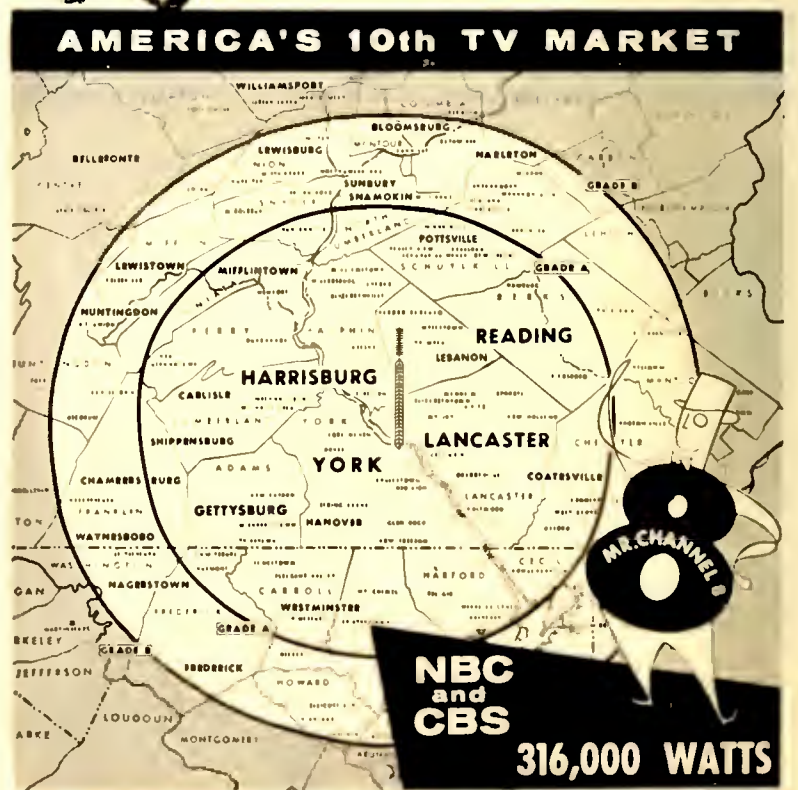
**wgal-tv**

**LANCASTER, PA.**

**NBC and CBS**

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco





# SPONSOR-SCOPE

19 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Spot radio this week got a chunk of the money that Wildroot (BBDO) had been spending in network tv via Robin Hood.

The schedule spreads over 35 markets for five weeks starting in late July.

Nighttime spot radio got a vigorous dose of octanes from Texaco.

It's buying a five-week saturation campaign in about 100 markets, with the schedules split about equally between week nights and weekends.

(For details of the campaign and its implication to nighttime radio, see page 29.)

National spot tv meantime got a real sizzler for the 1958-59 season: A \$1-million campaign from Maypo cereal to be divvied up over 26 weeks.

Coming through Bryan Houston, the drive will cover 770 markets coast-to-coast. The type of availabilities for minute announcements being sought: in and around children's shows. (The schedules will be different in each market.)

Incidentally, the budget is twice what it was for the previous season. (See Maypo success story, 14 December 1957 SPONSOR.)

Other new tv spot business that emerged this week: Armstrong Tire (L&N); Free Wax (L&N); Amoco (Katz); and Duncan Hines Cake Mix (Compton).

The path of the radio sellers gets thornier: This week they were faced with a dictum from an agency that its minute announcements for a specific client be (1) exempt from any sort of back-to-backing, and (2) separate from other minute announcements by at least two minutes of programing.

The source of the requirement is Campbell-Mithun, and the client is Northwest Airlines. The taboo is in the form of a rider to the agency's contracts.

C-M's attitude has caused no small uproar among reps. They think the restrictions are not justifiable in that double-spotting does not present an objectionable practice. They also point out that wide enforcement of the taboo would result in a considerable loss of revenue to stations and make rate increases mandatory.

WBBM, Chicago CBS-owned outlet, has decided to give its FM outlet a much more distinct green light.

It's setting up a separate sales staff for FM and intends to put a lot of emphasis on in-depth news. Nor will the station hereafter be a free bonus for advertisers.

Chicago is one town on which FM has been making quite a dent.

Now that ABC TV has become an all-out daytime competitor, you'll be seeing a lot of competitive promotional fireworks.

Not even waiting until it unveiled its expanded schedule (which will be in October), ABC TV's research this week put the comparative spotlight on some of NBC's new daytime properties—shows like Lucky Partners, Haggis Baggis, Today Is Ours, and From These Roots.

The point that ABC seeks to make is that the four newcomers—according to the July Trendex—ran third in the daytime network race.

NBC TV's rejoinder: Why not wait until the new shows have had a little more exposure before telling the trade the newcomers are "not doing too well"?

P.S.: In all half-hour comparisons cited by ABC TV, the top rater is CBS TV.



The continuing debate over who's entitled to a local rate (rather than the higher general rate) is getting a flash of heat from the Tracy-Locke agency in Houston.

T-L announced that it had canceled spot-tv contracts in Oklahoma for Maryland Club and Admiration coffees because this brand was being charged the general rate, whereas Cain Coffee, an Oklahoma concern, could buy at the local rate.

Wrote Tracy-Locke to Oklahoma stations:

"It is our conviction that the only just rate policy is one which offers the same rate to all products in general distribution. We believe that the establishment of 'local' rates cannot be justified unless such rates are limited to retailers . . . who will conceivably benefit from only a part of the station's coverage."

The question of whether a distributor is deserving of a local rate just because he has a local agency has been a thorny problem for stations from practically the inception of radio.

The Storz stations recently moved to solve the dilemma by devising a strict set of ground rules for themselves. (See 26 April SPONSOR-SCOPE, page 11.)

**Watch for a trend away from copy-catism in radio station programing policy.**

You'll find individual (as well as group-owned) stations striving to evolve their own programing personality and going in for more experimentation—instead of merely imitating stations that are currently riding the rating crest.

(For an analysis of what's happening, see page 27.)

The heightening battle for the spot tv dollar is reflected in the move by WCBS TV, New York, to use its own sales manpower in its home town—on top of the staff and facilities of CBS Tv Spot Sales.

Commented Craig Lawrence, v.p. in charge of CBS TV o&o's and spot sales: "You can pack a lot of flushing-power with 22 men of your own working out of a station."

Sidelight: WCBS TV was the last of the CBS o&o's to put its own local sales force into play.

The thing that continues to give local radio the old-time spice is the fire and resourcefulness still being put into covering a new break on the scene.

Take, as an example, WEOL, Elyria: This week it outwitted the efforts of a construction contractor to keep reporters from a barge disaster that drowned several men and hospitalized others.

The station hired a launch, covered the river rescue scene, got the names of the victims, plus taped interviews of worker eye-witnesses.

(WEOL also fed the story to WGAR, Cleveland, and WLEC, Sandusky.)

Note for the blase timebuyer: You can't always measure the impact that a station has on the loyalty and acceptance of the listeners by mere statistics.

The rate that network radio business has been going this summer proves once again that breaking down old habits and conceptions can be as frustrating in advertising as in any human endeavor.

Despite the fact that in successive years summer listening has piled up a potent outdoor appeal, advertisers—at least in network radio—still show a disposition to curl up their expenditures as the warm weather proceeds.

Note the following comparison of total sponsored hours for the four radio networks as of these recent 1958 periods:

WEEK ENDING	TOTAL SPONSORED HOURS	PERCENTAGE OFF
23 May	101.1	
20 June	97.4	—3.7%
18 July	88.1	—9.6%

(See Radio Basics, page 39, for breakdown by networks, etc.)



One-man opinions may be worth little; but if the source is in a strategic position and swings a lot of dollar weight, his thoughts can show how the wind may be blowing and give the business valuable clues.

Remarked a partner in an agency which bills about \$30 million in tv to SPONSOR-SCOPE this week:

**"When the recession blows away, tv will find itself faced with the biggest selling job of its career.**

**"Television costs continue to go up and ratings get more and more divided. No adman who knows his business will underestimate tv's power to reach the consumer, but in terms of cost and delivered sales other media are looking more attractive.**

**"Tv has done a great job in dramatizing its impact. Now it will have to get down to brass tacks and talk more explicitly in terms of how it delivers sales—regardless of all the other trimmings—at a cost level that's commensurate with, if not better, than competitive media. In other words, tv will have to get off its cushion and hard-sell itself."**

From present indications, the ratio of nighttime sponsored shows controlled by the networks will be at its lowest ebb this fall—less than 20%.

SPONSOR-SCOPE's breakdown of the current fall tv lineup shows this control split by nights of the week:

DAY	NO. OWNED BY NETWORKS	NO. FREELANCE CONTROLLED
Sunday	2	11
Monday	2	13
Tuesday	4	10
Wednesday	3	12
Thursday	3	13
Friday	2	8
Saturday	2	11
Total	18	78

The roster of network tv's 1957-58 customers who have yet to make up their minds about next season remains quite extensive.

Among the missing to date are: Max Factor, U.S. Rubber, Borden, Bulova, Reynolds Metals, Lewis-Howe, Warner-Lambert, Time-Life, Carnation and Chrysler Division.

Network tv's big source of sunshine, the cigarette companies, will be spending slightly over \$1 million a week for nighttime time and talent this fall.

The top contributor again will be Liggett & Myers (its starting expenditures this season will be somewhat above what they were the previous fall).

SPONSOR-SCOPE's estimates for weekly time and talent for the contingent:

ADVERTISER	NUMBER OF SHOWS*	WEEKLY COST
Liggett & Myers	5	\$390,000
American Tobacco	6	310,000
R. J. Reynolds	3	140,000
Lorillard	3	130,000
Brown & Williamson	3	130,000
TOTAL	20	\$1,100,000

\*Practically all of them will be on an alternate week basis.

Libby-Owens-Ford will be spending around \$850,000 on collegiate football this fall, but there's little chance of its continuing on Perry Mason unless CBS TV moves the show to a later spot.

The drop-out would mean a difference of \$100,000 a week in time-show revenue for the network.



**ABC TV this week put on the big pitch to its affiliates assembled in New York for support of the network's all-out splurge into daytime scheduling.**

In bidding for unstinted clearances, the network's upper hierarchy included these facts, figures and assurances:

- For the first time **ABC TV has become a vigorous competitor for daytime stature.**
- With the 15 hours being added 6 October, the network will have a **total of 27% daytime hours scheduled.**
- Already under commitment for daytime are **\$15 million in billings.**
- **Affiliates will be in a position to strengthen their over-all audience level and loyalty,** because they can plug their nighttime fare during the day and cross-promote their daytime programming at night. In other words, **the halo effect will work both ways.**

**ABC anticipates no difficulty in getting the needed clearances.**

**(See Sponsor Speaks, page 64, for further comment.)**

**U.S. Steel is repeating its Operation Snowflake (pre-Christmas) promotion on ABC, CBS, and NBC this season. The theme: Make your presents steel appliances.**

**Via BBDO it will use 50 spots the first two weeks in December.**

**The band favorites of the 1940's keep getting a rebirth on ABC TV: Manhattan Shirt will sponsor Sammy Kaye immediately after Lawrence Welk Saturday nights this fall.**

**Idea for bringing Kaye back to tv came from Manhattan's agency, Peck.**

**NBC Radio will be beguiling you soon with a new sales promotion gimmick: Idea Planting Time—which is the exact opposite of Imagery Transfer.**

Imagery Transfer is intended to capitalize radio-wise on the advertiser's tv commercial and print theme. Idea Planting Time's angle is to **indoctrinate the consumer with the theme that the advertiser plans to unveil in his forthcoming major tv and print campaigns.**

**Pulse is adding to the scope of its ratings reports:**

Each month it will seek to **relate viewing or listening to actual buying** by including a tabulation of results to a **query on some specific product category.**

One question will deal with cigarettes, another with soap detergents, a third with drug purchases, etc. **The data will be based on a national sample of 75,000 interviewed homes.**

**The trade feels that the promotions of Bob Sarnoff and Bob Kintner are the curtain raiser for a number of other realignments at NBC.**

These developments are among those being talked about as in the making:

1) **The elevation of P. A. (Buddy) Sugg, head of o&o's and spot sales, and Joe Culligan, in charge of the radio network, to executive v.p.'s by 1 August.**

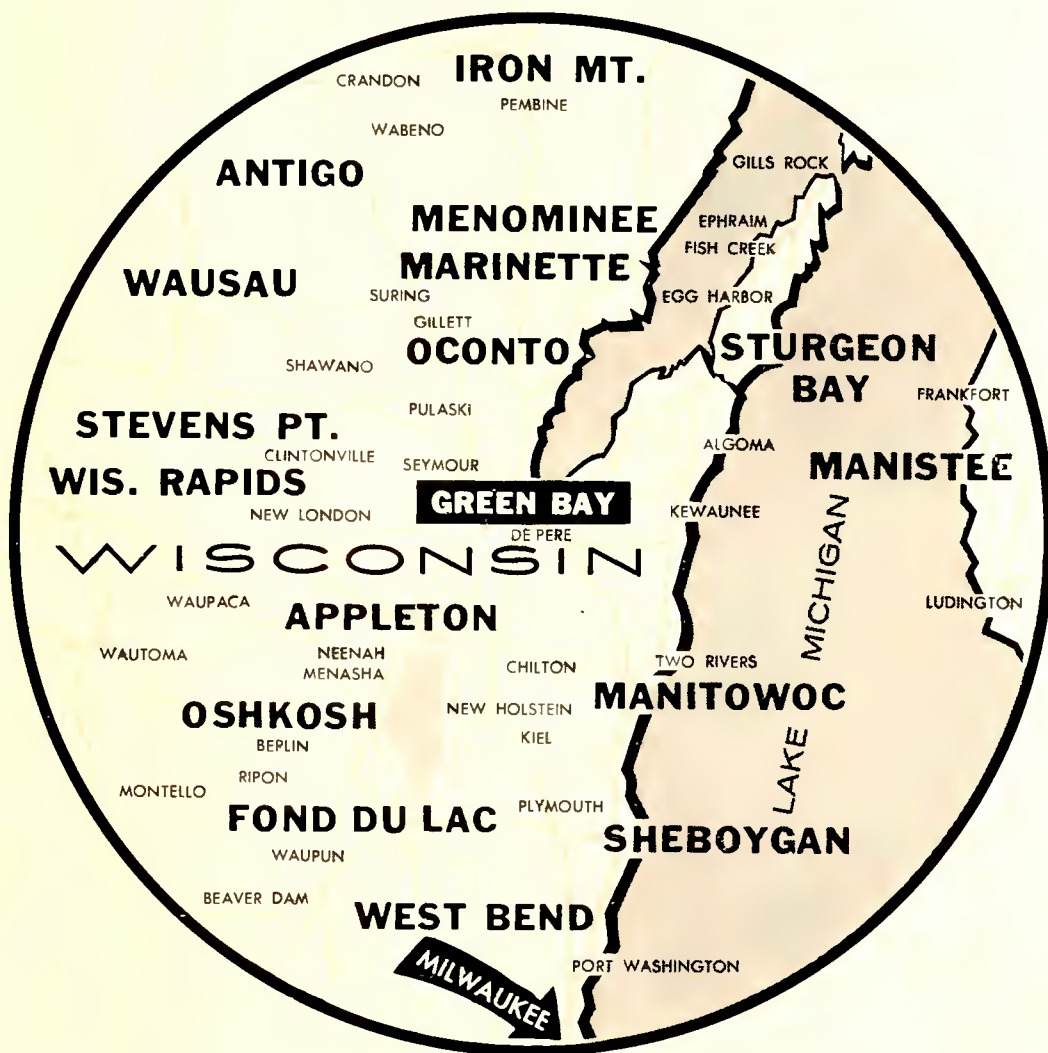
2) **The packaging of various NBC operations into new divisions—with each eventually having its own president—a la the reorganization which earlier this year took place at CBS. At present CBS has three presidents—one for the tv network, another for the radio network, and a third for the o&o's, spot sales, and the film division—reporting to a general president. NBC's organizational layout probably would have such presidents report to the chairman of the board.**

**(See Newsmaker of the Week, page 4, for updated executive profile on Kintner.)**

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 58; News and Idea Wrap-Up, page 47; Washington Week, page 55; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 62; and Film-Scope, page 49.



# NOW GROWN TO 400,000 FAMILIES!



WBAY CHANNEL 2 ©

GREEN BAY, WISCONSIN



**NOW 400,000 TV HOMES**  
**1,350,000 POPULATION**  
**42% RURAL—58% URBAN**  
**\$1,750,000,000 RETAIL SALES**  
**SMALL CITIES... BIG FARMS**

## THE LAND OF MILK AND HONEY

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television



NEW FACES...NEW STARS



**FOR FIRE! FOR POLICE!**

*FOR SCOTLAND*



# "DIAL 999"

TV'S NEW

## ROBERT

TECHNICAL ADVISERS:  
Duncan Webb, "Britain's  
Greatest Crime Reporter"  
Tom Fallon, Ex-Superin-  
tendent of Scotland Yard

**EXTRA!** For the first time...  
**A ZIV SHOW WITH A BUILT-IN CONTEST!**

... a unique quiz that's tied  
right in with "DIAL 999" to get  
you off to a big start ... **FAST!**





EXPLOSIVE ACTION!



WARD!

# 999

DISCOVERY

## BEATTY

as Detective Inspector MIKE MAGUIRE  
viewing Scotland Yard in action  
through North American eyes.

NOW ... for the FIRST TIME  
AUTHENTIC STORIES

from the files of the  
WORLD'S MOST FAMOUS  
crime prevention center







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

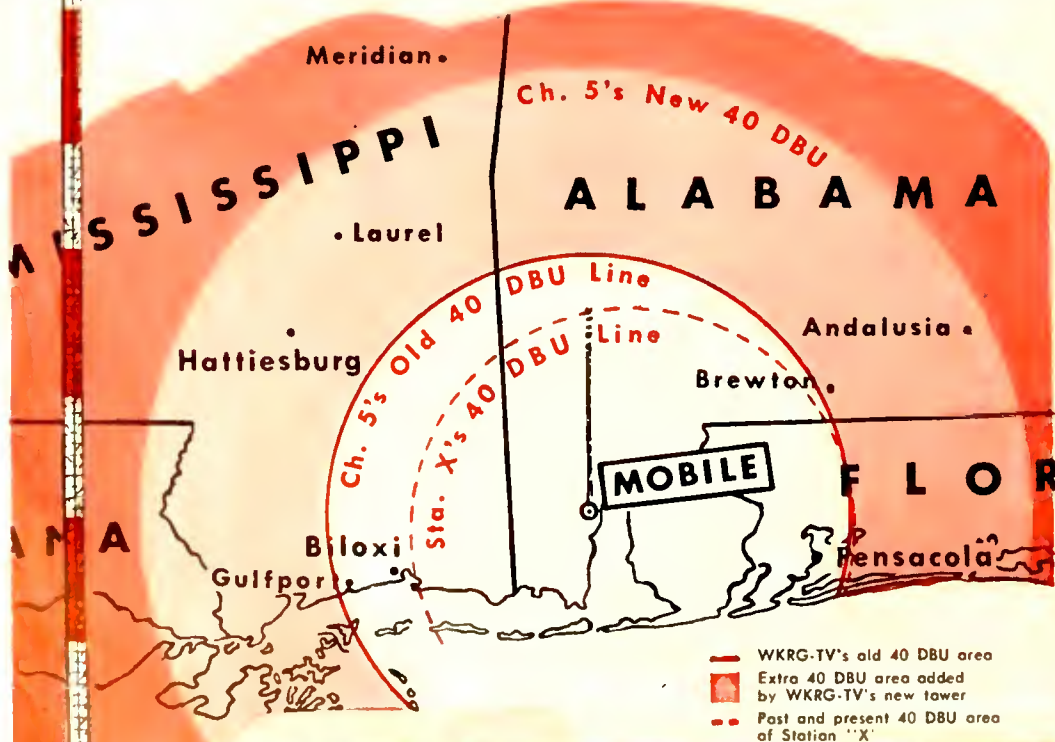
JUST AS ONE BIG PUTT CAN MAKE ALL THE DIFFERENCE in the world in golf . . . one big station can make a world of difference in your Mid-Gulf TV coverage.

WKRГ-TV dominates this BILLION-DOLLAR Mid-Gulf Area in all three rating services (Nielsen, ARB and Pulse). Now, something new has been added . . .



### NEW, TALLER TOWER ADDS GREATER MID-GULF COVERAGE

Even before, Nielsen gave WKRГ-TV 46,000 extra families in the Mobile Market. Now, a new maximum-height tower sends WKRГ-TV's better programming booming into tens of thousands of additional Mid-Gulf homes . . . as the map below clearly shows. For full details of WKRГ-TV's lead, call your Avery-Knodel man . . . or C. P. Persons, Jr., V.P. and Gen'l. Mgr. of WKRГ-TV.



# WKRГ-TV

MOBILE, ALABAMA  
Reps. Avery-Knodel



## 49th and Madison

### Radio Sound Barrier

Again I believe you are doing a real service to the broadcast industry and, in particular, radio, through your recent discussion on "Radio at the sound barrier: challenge to both timebuyers and the programers" (28 June 1958.) It seems to me you're getting right down to the very heart of the questions uppermost in many broadcasters' minds. We were particularly interested in the study by Dr. Whan of Kansas State College; his findings tend to confirm the opinions we have had and the policies we have been following at KPOJ.

There is an area, however, that we find a real problem here, and I believe it is apparent in Dr. Whan's work—namely, that of definition, of precisely defining what these various types or classes of music really are. For example, I note in both the women's and men's classification that waltzes and sweet music are most popular for all educational groups. I wonder just how different waltzes and sweet music are from old familiar songs. It would appear to us that these two categories are very similar.

Another question: How is a currently popular western tune classified? Would that be in the popular grouping or the western grouping, or both?

I'm sending a copy of this letter to Dr. Whan with the hope that he might give us some help in the area of definitions.

R. M. Brown  
Mgr, KPOJ  
Portland, Ore.

In your recent article "Radio at the 'Sound' Barrier. . .," p. 34, SPONSOR, June 28, it appears that the editorial content does not fit the accompanying chart.

Specifically, the chart headed "No type of music is so bad I'll retune the set" shows percentage of listeners who didn't dislike any type of music enough to tune it out; that 29% of women and 33% of men would not retune the set.

Your writer says . . . "Although, among adults considerable tolerance is shown toward disliked music (29% of men and 33% of the women will actually tune it out), . . . This is apparently an error of interpretation as well as a transposition of the percentages. The chart shows those who *would not* tune out, therefore, 71% of women and 67% of men *would* retune the set.

While I'm calling attention to what appears to be a rather flagrant error, I would also like to compliment you and your staff on your valuable publication so important in the broadcasting industry. If it were not so influential I wouldn't bother with this letter.

Chuck Fellers  
Local Sales Mgr., KW KH  
Shreveport, La.

• Reader Fellers is correct and the chart was correct. The text, however, should have read, "33% of the men and 29% of the women will not actually tune it out."

**1958 Tv/Radio Directory**

I have just received your five-city tv/radio directory and find it of tremendous value. I would, therefore, like to order 10 more of the same for the rest of the account group and our client.

Howard E. Reinheimer, Jr.  
BBDO  
New York

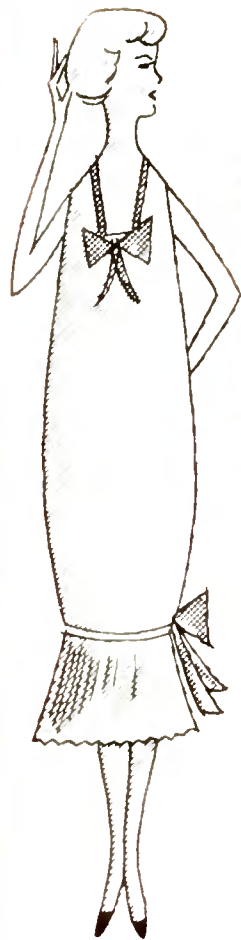
How did we miss receiving your new five-city Tv/Radio Directory? Perhaps the recent shuffling within our radio and tv stations got us omitted from your lists. In any event, I'd like a half dozen so that I can help my buddies in WSUN Radio too. We will make good use of them.

Earl Welde  
sales mgr., WSUN-TV  
St. Petersburg, Fla.

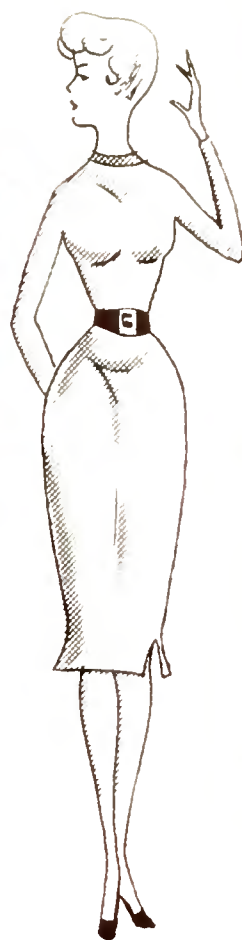
I am enclosing 25¢ in coin, and would appreciate your sending me a copy of the 1958-59 issue of "Tv and Radio Directory" which I understand is now off the press.

I found the 1957 edition well-nigh invaluable. The only difficulty I had was holding on to it; everyone in the office was determined to borrow it.

(Mrs.) Rotha Webb  
radio/tv dept.  
McKim Advertising Limited  
Montreal



It's Nice To  
**KNOW**  
What You're  
Getting!

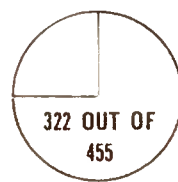


**In Rochester, N. Y.**

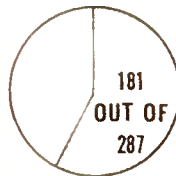
**CHANNEL 10 Measures Up!**



**MOST ROCHESTER FAVORITES**



**MOST TOP QUARTER HOURS**



**MOST FIRSTS In Daytime QUARTER HOURS**



**MOST FIRSTS In Nighttime QUARTER HOURS**

**HELP YOURSELF TO THE BIGGEST AUDIENCE IN THE RICH ROCHESTER AREA!**

\* Rochester Metropolitan Area TELEPULSE March 1958

NATIONAL REPRESENTATIVES  
The Bolling Co. WVET-TV  
Everett McKinney WHEC-TV



# Commercial commentary

## The hard yell sell

Every business depression (recession if you're a non-Michigan Republican) brings out the "hard sell" boys.

It happened in the 1930's. It's happening today. And I don't doubt that 100 years from now, when a drop in exports to Mars shakes our space age economy, Red Motley of Parade will be lashing the advertising fraternity with two fistfuls of exhortations to get in there and pitch.



"Hard selling" is back in fashion again. And if you've been watching your tv screen carefully, you've begun to see evidence of it.

It'll probably get a great deal worse.

I say worse because admen and advertisers seem to be making the same old, tired, fuzzy-minded mistake that a great many of us made in late-Hoover early-Roosevelt times. They're confusing hard selling with hard yelling. And the two have nothing in common.

It's easy to understand, though, why the "hard yell sell" grabs off popularity honors when the going gets tough, and the boys get a little bit scared. And in a way it's a reflection on the advertising business.

Back in the late 1920's, for instance, in the lush days before the Wall Street crash, advertising was full of Bright Young People who regarded the business as a kind of artistic and literary spree.

We hadn't invented the phrase "the soft sell." But we believed in it. We practiced it. We preached it, with every throb of our sensitive little hearts. It was our way of making our chosen profession seem dignified, sophisticated, important, non-vulgar.

## The deluge came

But then of course came the Deluge. And with the depression, the soft, the sweet, the arty, the dilettante techniques of advertising were tossed right into the ashcan.

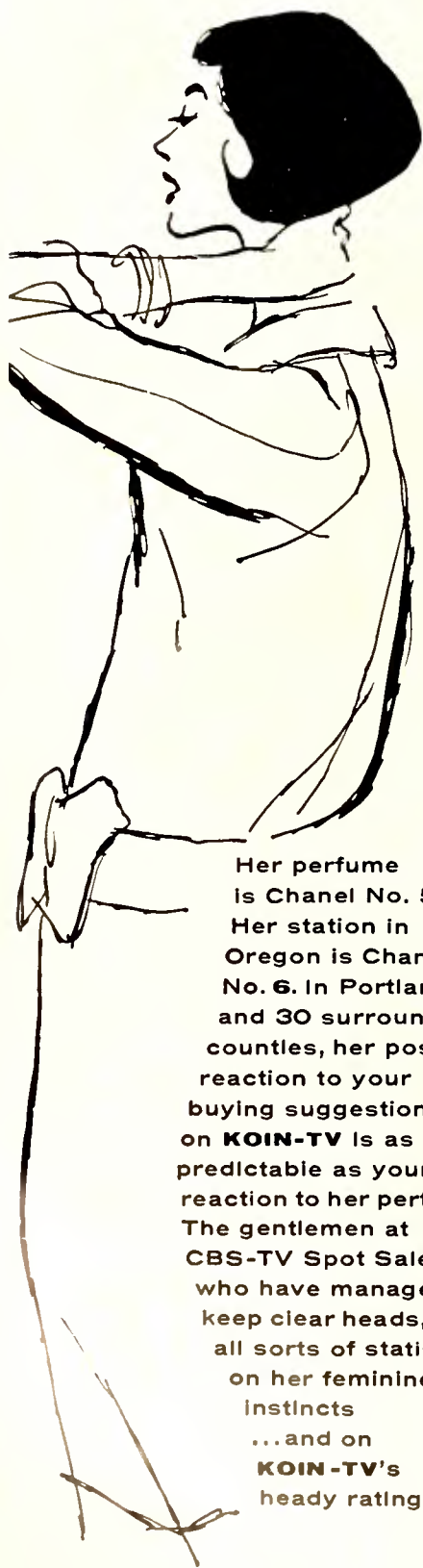
Print layouts became busy, ugly, crammed with heavy type and shrieking headlines. On the air, radio announcers began to push and pound supposedly "hard-hitting" commercials that often ran five minutes in length. Copy was full of stern, tough-voiced admonitions—"Do it now. See Your Dealer. Don't delay. Mail the Coupon." The turtle voice of advertising rose to a high-pitched yell.

It was a silly, but understandable, reaction.

Silly because it was an exaggerated, shame-faced overcompensation for past weakness. Understandable because a lot of agencies were getting the old "life is real, life is earnest" routine from their clients.

Actually, of course, there's nothing very difficult about the "hard yell sell." All you need is one, young, energetic, low-paid male copywriter. Try to find one whose sex life is somewhat inhibited (he'll breathe harder). Sit him down to a typewriter. And tell him to flog and beat your present and prospective customers as if he were a King in Babylon, and they were Christian slaves.

The results? Well, all you can say it that it will be "hard-yell sell."  
(Please turn to page 20)



Her perfume is Chanel No. 5. Her station in Oregon is Channel No. 6. In Portland and 30 surrounding counties, her positive reaction to your buying suggestion on KOIN-TV is as predictable as your reaction to her perfume. The gentlemen at CBS-TV Spot Sales, who have managed to keep clear heads, offer all sorts of statistics on her feminine instincts ... and on KOIN-TV's heady ratings.



Best-selling weekly magazine in America



## How important sponsors insure their ratings

They advertise their programs in TV Guide magazine.

Across the nation, one TV family in six reads it. Its audience alone is the equivalent of a 16 rating. Reading it is the prelude everywhere to TV viewing.

TV Guide's 50 regional editions enable you to mesh your schedule precisely with your station lineup, without waste circulation.

This basic rating and sponsor-identification insurance should be a primary element in your program promotion!

### LEADING 1957 PROGRAM ADVERTISERS IN TV GUIDE MAGAZINE

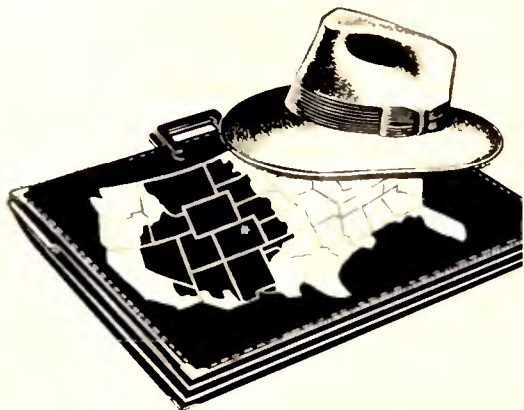
- |                                      |   |                                    |
|--------------------------------------|---|------------------------------------|
| Aluminum Co. of America              | General Electric Co.                      | The Quaker Oats Co.                |
| American Broadcasting Co.            | General Foods Corp.                       | Radio Corp. of America             |
| American Telephone & Telegraph Co.   | General Motors Corp. (Chevrolet Division) | Remington Rand                     |
| Chesebrough-Pond's, Inc.             | (Oldsmobile Division)                     | R. J. Reynolds Tobacco Co.         |
| Chrysler Corp.                       | (Frigidaire Division)                     | The Joseph Schlitz Brewing Co.     |
| Chrysler Corp. (Plymouth Division)   | Gillette Safety Razor Co.                 | Scott Paper Co.                    |
| Ciba Pharmaceutical Products, Inc.   | Goodyear Tire & Rubber Co.                | Shulton, Inc.                      |
| Colgate-Palmolive Co.                | Hallmark Cards, Inc.                      | Smith, Kline & French Laboratories |
| Columbia Broadcasting System, Inc.   | Kaiser Aluminum & Chemical Corp.          | Socony Mobil Oil Company           |
| E. I. du Pont de Nemours & Co., Inc. | Kraft Foods Co.                           | Sterling Drug, Inc.                |
| Eastman Kodak Co.                    | P. Lorillard Co. (Old Gold)               | Swift & Co.                        |
| Firestone Tire & Rubber Co.          | Maybelline Co.                            | Sylvania Electric Products, Inc.   |
| Ford Motor Company (Edsel Division)  | Miller High Life Brewing Co.              | The Texas Co.                      |
| (Ford Division)                      | Monsanto Chemical Co.                     | United Motors System               |
| (Lincoln-Mercury Division)           | National Broadcasting Company             | United States Rubber Corporation   |
|                                      | Pepsi-Cola Co.                            | United States Steel Corporation    |
|                                      | The Prudential Insurance Co. of America   | Youngstown Kitchens                |

A WEEKLY MAGAZINE...A DAILY HABIT



# KOA-Radio...

your best  
Western Salesman!



**Because** KOA-Radio's capable management has established and maintained listener respect for the station and its advertisers for more than 33 years!

**Because** KOA-Radio covers Denver and the big, wide West. You need the power of 50,000 watts to blanket the rich Western Market! You reach the whole market with KOA-Radio.

**Because** KOA-Radio's programming is tailor-made to the interests and tastes of the area. Skillful local and NBC programming combine to give listeners what they want, when they want it!

**Because** KOA-Radio has always shown devotion to the public welfare, it is highly respected and has top stature in its community.

**Because** KOA-Radio SELLS! Make your ad budget work harder... more effectively! Use KOA-Radio!



Represented nationally by  
**HENRY I. CRISTAL, INC.**

SP/7-58

ing" in the finest tradition. And there's an increasing amount of it in tv and radio today.

But, frankly, is it really worth a damn?

You won't find conclusive evidence anywhere (From Ayer to Wasey) that rude, crude, tough-talking sadistic copy, delivered in a harsh, palpitating roar sells any harder than dozens of other kinds. And a little, common-sense reflection will show you why it often decreases, rather than builds up, selling effectiveness.

### Human relations

Selling, after all, involves a transaction between two human beings. And any salesman—in person, or in print, or on the air—faces a delicate job of human relations. He must attract, interest, explain to, convince, and persuade someone else to take an action. And he can very seldom do this by behaving like the Bull of Bashan.

This, of course, is the great weakness of the "hard yell sell." It violates nearly every known principle of successful salesmanship.

No sensible person can possibly quarrel with the desire to make advertising work harder. And any period of prosperity does bring some lazy, sloppy, gooey, wasteful techniques into the business. But you can't correct these things by shouting at the top of your voice.

If you really want more effective advertising, then see to it that your commercials are more interesting, more believable, more convincing, more sympathetic to consumers' needs, moods, and living conditions. There's no other way.

The only thing that can be said in favor of the "hard yell sell" is this: Though it's lousy for the listeners, it often seems just great to a corporation's own executives.

If you're a nervous, jittery, wife-ridden sales manager who's afraid of losing his job, then "hard yell selling" is just the dish for you. It will make you feel as virile as a young bull moose.

Is this the reason you're using it?

*P.S. Having delivered myself of the above, bad-tempered blast against mere hard yelling, I'd like to register an equally strong vote for radio and tv commercials which really do "sell hard"—because they're carefully planned.*

*Typical of these is the recent one-minute tv spot for Ferris Ham's Shopping Spree Contest, produced by Carl A. Carbone at National Screen Service for Hicks and Greist. Single commercial produced record in-store sales and contest entries, according to Ed Ricchiuto at H&G, and was a miracle of sound copy planning and production savvy.*

*Shooting took place in Macy's after hours. Spot featured speeded up action of gal trying to grab off \$2500 in merchandise. Contest, contest rules, entry blanks, mailing address were clearly and completely explained, and entire commercial had interest, excitement, charm, as well as strong sell. A thoroughly good job which I understand NSS turned out complete in nine working days.*



**THE  
REVOLUTION  
IN 6 O'CLOCK  
TV VIEWING  
IS COMING!**

They're mad...  
mad... mad

**THE  
THREE  
STOOGES**

Together With...

**EDGAR  
KENNEDY  
COMEDIES**

Never-been-equalled  
creator of the  
"Slow Burn"



**WXYZ-TV... FIRST STATION TO OFFER AMERICA'S TOP FAMILY COMEDIES TOGETHER!  
IN ONE GREAT HOUR-LONG... LAUGH-MAKING... AUDIENCE-PULLING SHOW!**

Beginning September 1st you're going to witness the biggest shakeup in the 6 pm rating and audience composition ever!

What's going to cause the revolution is a brand new, hour-long show called "Curtain Time". It will feature two great family comedies daily and an entertaining live host.

**Now** is the time to ask us about availabilities!



**WXYZ-TV DETROIT CHANNEL 7**

**american broadcasting co.** Represented Nationally by Blair-TV



# KBIG NEWS

by these  
Newscasters



Alan Lisser



Larry Berrill



Jim Healy



John Bainbridge

... SELLS for these sponsors:

Ambassador Hotel  
Bardahl Oil Additive  
Glendale Federal Savings  
Interstate Bakeries  
Marina Federal Savings  
Sakrete Cement  
Sally Shops  
Simca Auto Sales  
Troy Laundry  
Union Pacific  
Union Maid Bakeries  
Von's Grocery Co.

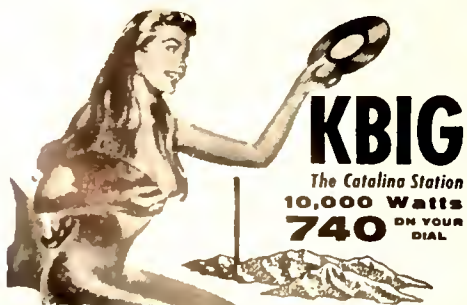
... WON AWARDS

from these organizations:

Advertising Association of the West  
Calif. Assoc. Press Radio-TV Ass'n  
Los Angeles Advertising Women  
Radio-TV News Club of So. Calif.  
Radio Advertising Bureau

... IS NOW AVAILABLE

for a few additional advertisers who can utilize the *class* approach to Southern California's seven-million *mass*. Ask your KBIG or Weed contact for the full quality story.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLlywood 3-3208  
Nat. Rep. WEED and Company

## Timebuyers at work

Sam Vitt, Doherty, Clifford, Steers & Shenfield, New York, feel that nighttime radio will attract larger audiences and more advertisers in the next few years. "Many stations are steadily building a loyal nighttime audience by good programming and by featuring their star d.j.'s, such as WNEW in New York. They are investing considerable time, money and imagination in their nighttime programming. As a result, they are attracting a listening audience that is not only adult but has purchasing power as well. Obviously, radio cannot woo away the great television audience from its sets. But it is cultivating a solid, constant audience—millions who are driving, at work, or too busy to watch television. With these people, radio can do a very successful selling job." Other factors, Sam thinks, that are helping to increase nighttime billings are good packages, better station promotion to stimulate listening, and more information on audience composition. "All these combined are selling both advertiser and agency on the merits on nighttime radio," Sam says, "and its future is optimistic as billings increase."



Faythe Vent, Anderson-McConnell Co., Los Angeles media supervisor, who buys for Max Factor products, feels that it rests squarely with the buyer to create a climate where station reps will give their "best offers" first when providing "avails". "They can do this," Faythe says, "by leveling with the rep on his first call—speaking



honestly about budget, buying philosophy and any special feature factors that will tend to influence the buy. With this information, the rep can make his first presentation a specific one, getting down to such details as actual costs, times and station merchandising." Faythe sees stations as primarily responsible for "delaying tactics" which require reps to make a conservative bid for the business first, improving it only

when offers from competitive stations are known. "This is not only a time-consuming practice," she points out, "but often loses business for station and rep engaging in it. Nevertheless, by laying his cards on the table, the timebuyer can do much to streamline the 'best offer' machinery and clear up many other time-delaying problems."



# MERCHANDISING MUSCLE

**makes us your strong right arm  
in the rich Richmond area**

- |   |  |
|---|--|
| <b>1</b> IN-STORE FOOD DISPLAYS                               | <b>6</b> COMMUNITY CLUB AWARDS                                 |
| <b>2</b> IN-STORE DRUG DISPLAYS                               | <b>7</b> MAILINGS TO RETAILERS                                 |
| <b>3</b> IN-STORE FOOD DEMONSTRATIONS,<br>SAMPLING, COUPONING | <b>8</b> PERSONAL CALLS ON JOBBERS,<br>WHOLESALEERS, RETAILERS |
| <b>4</b> STORE WINDOW DISPLAYS                                | <b>9</b> REPORTS TO FOOD ADVERTISERS                           |
| <b>5</b> BARGAIN BAR PROMOTIONS                               | <b>10</b> PROMOTIONAL SPOTS                                    |
| <b>11</b> NEWSPAPER ADS                                       |  |

# WXEX-TV

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Pittsburgh, New England, Mid-West; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles.



**SRDS\***

proves it

**Sponsor** | **63.0**

**Broadcasting** | **57.3**

**Television Age** | **42.7**

**Television** | **35.8**

Released May, 1957

**N**

*every rec*

*favorite with decision makers in the  
over all other editorial publications in the broadcast field  
it has delivered more of these teams for  
field as well. (SRDS survey) It reaches every  
time from the bottom rung of the ladder.*

\* The question asked was—"What magazine do you read with fair regularity?"

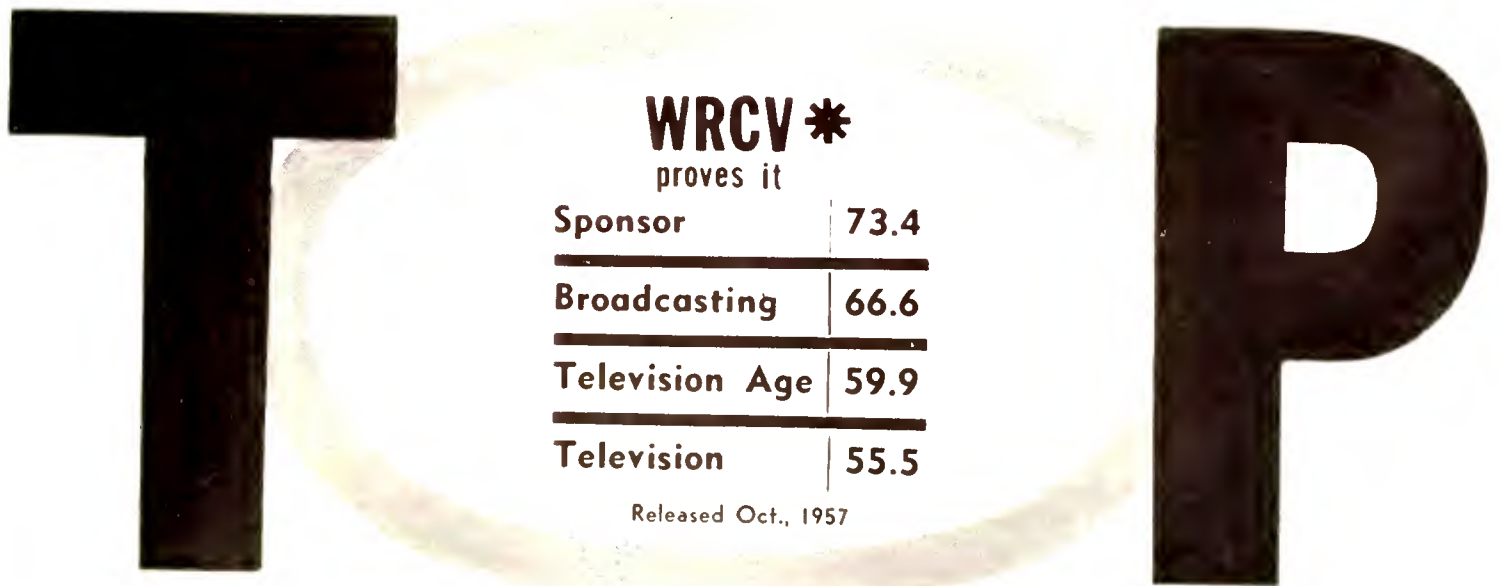
\* The question asked was—"What magazines do you read every issue—every other issue—less frequently?"

*In both cases every respondent was validated as a decision-maker in the broadcast field.*



Independent survey SPONSOR is the overwhelming advertiser and agency categories consistently preferred. The teams that buy time buy SPONSOR. Year after year more than any publication in the general advertising market responsible for the purchase of

very



Before you finalize your budgets get to know the complete story of trade your advertising dollars with you. We've prepared a 50 page color slide presentation outlining how to get the most out of every dollar spent. It's a must viewing for every station manager. We'll be happy to send it to you for your convenience.

**SPONSOR** sells the **TEAM** that buys the **TIME**



**In Kansas City . . . .**  
**WHB reaches more**  
**men and women . . . .**  
**than the next 3**  
**radio stations**  
**combined**

Sure, WHB is consistently and dominantly first in total audience every hour of the day.\* But how about men and women? Never mind what they figure to do. What do they do?

Of all the men and women who listen to the top 4 Kansas City radio stations . . . 50.2% listen to first place WHB. (Nielsen, April audience composition analysis, 6 am—7 pm average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man . . . or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus powerful and mature audience appeal.

*\*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hooper . . . Area Nielsen or Pulse*



**IT'S A WAYNE STITT AFTER-NOON, TOO!** From 4 to 7 pm every day, Wayne reaches not only top audiences . . . but audiences rich in men and women. In fact . . . From 3 to 6, WHB reaches 60.5% of all men and women who listen to the top 4 Kansas City Stations. K.C. knows Wayne Stitt and he knows K.C., because he's been on the air in Kansas City since the age of 13. Wayne holds the Richard Widmark citation for outstanding success and leadership in broadcasting.

**WHB**

10,000 watts—710 kc.

KANSAS CITY, Missouri



**WHB 50.2%**

**Station "A" 20.0%**

**Station "B" 16.3%**

**Station "C" 13.5%**

**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.



# How program specialists help spot

Rep firms are moving more and more into the area of advice and assistance on local station programing

The trend is apparent after CBS TV's appointment of a program service director for CBS-owned tv stations

Appointment last week by CBS of Hal Hough as director of program service for CO (CBS-owned) tv stations spotlights the growing trend by reps and groups to furnish comprehensive tv/radio program assistance to their clients at the local level.

In a nutshell, this is what the spot sellers want to achieve:

- Correct local rating weaknesses.
- Help create satisfactory "station images" which will make their stations stand out above the crowd.

For CBS TV CO, Hough's job is unique, says Craig Lawrence, v.p. in charge of TV-CO division. He insists that "programing is the most vital phase of our operations." (The appointment comes less than three months after CBS Radio named Carroll Hansen co-ordinator of programing for CO radio stations.)

Historically, however, the sharp rise in program service and guidance has stemmed from the independent rep—among them, Blair, Katz, Petry, and Peters, Griffin, Woodward.

The advent of tv led many combination stations to "sit on their tails and forget radio programing," says a veteran rep. As a result, when the reps

faced a wobbliness in radio commissions, attention riveted on local station program (and rating) problems.

First rep attempts to bolster station program structures were largely on a hush-hush basis—and some reps still consider them so. "We don't like to admit what we're doing because we don't want to appear to be pointing up weaknesses," one told SPONSOR.

By now it's an open secret in the trade, though, that many experienced rep program men are working the field, and coming up with an increasing number of valuable suggestions and help on programing and production problems. (So also among the station groups — Westinghouse, Corinthian, Storer, etc.).

Since last September, Wells Barnett of John Blair has been devoting himself exclusively to the job of stations operations manager (he was formerly assistant to the president.) He now focuses entirely on station programing, promotion, exploitation, and personnel. "We can point to at least three outstanding examples of station programing improvement in the past 10 months," says Barnett. "But don't forget, these success stories happened only because the stations themselves were strong enough and smart enough to take our suggestions and act on them."

Blair's programing role, Barnett emphasizes, is not so much creative as fact-gathering. Blair collects program data, treatments, tricks, angles, and ideas which have proven out in other markets, and makes them available to clients after a careful analysis of the station's own programing structure (see the accompanying box for ex-

Three of a new crop of program specialists



Hal Hough, CBS director of program service



George Skinner, radio consultant, The Katz agency



Wells Barnett, stations operations manager, John Blair

**CBS TV o-&o's new director of program services will work in the following areas:**

- Exchange of live production ideas and practices
- Information on program availabilities
- Available talent and production personnel
- Film buying, scheduling, presentations
- Public affairs programing



ample of a typical Barnett program visit).

At the Katz Agency, George Skinner has been operating as radio program consultant since the first of the year. Skinner, whose background includes radio tv production, direction and performing, as well as station work, is available to Katz clients on a request basis. Stations needing help on any phase of programing put in a call to Katz for Skinner's services. His work involves visiting the station, analyzing its own and competitors' program structures, and making recommendations on music, news, production, personnel, commercials and promotion.

So far, most efforts by independent reps to provide program assistance,

have been in the radio field. Many believe, though, that it is only a matter of time before a comparable service is extended to tv. One prime problem: finding competent personnel for the job.

Westinghouse Broadcasting, in its new rep setup, will stress program help in both tv and radio. And the developments at CBS are regarded as significant for both network and station-group operation. Meanwhile, however, NBC maintains a cautious attitude toward the whole trend, emphasizing the importance of its "autonomy" concept for NBC-owned stations. Says P. A. (Buddy) Sugg, v.p. in charge of NBC-owned stations and NBC Spot Sales: "Each area has its

own public service requirements, and programing preferences. We prefer to rely on the experience of each station's manager in his own area, and on his day-to-day contacts with the different segments of that community."

Whether or not NBC eventually changes its mind, the current efforts by reps to provide more program help seem certain to have telling effects within the industry—and eventually on sales practices.

So far, agency media men approached by SPONSOR do not seem particularly conscious of what's going on. They feel it's too new for that, but all agree that if properly carried out the practice should have good results.

"Not only should it help the stations, but it should also improve communications between agencies and stations," says Otis Hutchins of Doyle Dane Bernbach. "If the reps are backing up what we tell them we look for in a station, with solid suggestions as to how the station can get it, it should be all to the good."

"The reps actually could make even more out of this opportunity," says Bob Palmer of Cunningham & Walsh, "but maybe they're understandably cautious. It's a kind of work that has to be done, and talked about carefully."

Typical of the careful approach to the entire subject is the following statement to SPONSOR by Peters, Griffin, Woodward, Inc.:

"We believe that program counsel is one of the many services which a station representative can and should offer its clients. For many years PGW has rendered this aid through the expert opinion of its staff members, many of whom have been successful operators of major (radio/tv) market properties.

"PGW has always maintained an interest in the station's role in its community and its product as a means of providing an effective outlet for national and spot advertising. We further believe that program counsel and evaluation should be rendered as a valid tool of management without the bias which sometimes results from the entanglements of a business relationship."

"Entanglements" obviously are an important consideration. But one thing is certain. Reps generally, are getting more and more eager for devices which give their clients distinction.

## Diary of a Program Trip

### HERE'S HOW A REP PROGRAMING SPECIALIST WORKS ON THE ROAD

#### Monday in St. Louis

- 6:30-9:00 a.m.**... Monitoring programs in hotel room. Take notes on station and competitors (You're dead if you don't get it in writing).
- 9:00-9:30 a.m.**... Breakfast in room with firm's St. Louis men.
- 9:30-12:00 Noon**... Monitoring in room. Notes on chain breaks, call letters, music, personalities, news, commercial content, jingles, production, scheduling.
- 12:30-2:00 p.m.**... Lunch at station. Station presentation to St. Louis agencies.
- 2:30-6:00 p.m.**... More monitoring in hotel room.
- 6:30-8:30 p.m.**... Dinner with president, general manager, and attorney of station. Discussion of contests and rigid Missouri laws governing.

#### Tuesday in St. Louis

- 6:30-8:30 a.m.**... More monitoring (Gets you stir crazy but it's worth it.) Breakfast at transistor.
- 8:30-10:30 a.m.**... Organizing notes and suggestions.
- 10:30-12:00 Noon**... Meetings with station management on programing.
- 12:30-2:00 p.m.**... Lunch with D'Arcy executives.
- 2:30-4:30 p.m.**... Meetings with station production personnel on program recommendations.
- 5:30 p.m.**... Catch plane for Ft. Worth.



# Texaco's nighttime radio bombshell

➤ Imaginative five-week saturation spot buy in 100 markets concentrates on nighttime and weekends only

➤ Texaco and its agency, C&W, are now shooting for dominance in a time period when radio listening is up

In an article last June, SPONSOR posed the question, "Who will make the first nighttime radio breakthrough?" The answer came this week: The Texas Company.

Through its agency, Cunningham & Walsh, Texaco dropped a bombshell of imagination on the broadcasting industry when it bought a five-week spot radio flight in approximately 100 markets—with announcements scheduled for *nights and weekends only*. The campaign begins the end of this month, runs through Labor Day. Frequencies within the markets will range from 50 to 75 commercials (minutes and 20-seconds) per week, divided about equally between weeknights and week-

the "prime" traffic hours, but is concentrating on the two time areas which until now have met with the most advertiser resistance.

What timebuying strategy lies behind the move by Texaco?

The weekend half of the buy, coming at the height of summer motoring, is fairly obvious. As Donald W. Stewart, Texaco advertising manager, points out, most gasoline and motor oil sales are made on weekends. But passing up weekday 7 to 9 a.m. and 4 to 6 p.m. traffic slots for nighttime is the angle that has captured the interest of admen.

Not that Texaco is a stranger to night radio. Since last October, it has

seed-thought of this new campaign to C&W's timebuyer on the account, Jack Bray.

"We didn't go into this without a lot of thought," Bray explains. "Our previous campaigns had road-tested nighttime, and we knew we were getting good reaction. Next, we had some extra money in the budget for the peak summer sales season. We were aware of the increased out-of-home listening that comes to radio at this time of year, a decline in tv viewing, and these add up to one thing—an increase in radio listening, especially at night and on weekends."

Result of this thinking: use the extra money wisely. Instead of stretching it thin, achieve a degree of dominance in those periods where radio listening has increased the most at this time of year.

So instead of paying premium rates for day "prime times" (where listening has not materially increased), Texaco takes advantage of nighttime rates to buy more spots to saturate the audience of gas consumers who throng the



**Don Stewart,**  
ad manager for  
The Texas Co.:  
First national spot  
radio client to  
pioneer a night-  
time breakthrough



**Jerry Sprague,**  
broadcast super-  
visor for Texaco  
at Cunningham &  
Walsh: Free-  
thinker in deciding  
what time is prime



**Jack Bray,**  
C&W's Texaco time-  
buyer: grabbed at  
opportunity of domi-  
nating period where  
listening increased  
most of this season

ends. Slotting, in many cases, will concentrate around newscasts.

The buy is called the "Texaco Summer Touring Campaign," and both client and agency decided that nighttime radio would be ideal for this particular promotion, for audience size and preponderance of male listeners.

So for the first time since spot radio began its climb from cellar to attic, a major national account has given its overwhelming vote of confidence to nighttime broadcasting. Because Texaco is not using weekdays—not even

been devoting about two-thirds of its spot schedules to nights and weekends; the remaining third was in driving times.

"For all we know," says Jerry Sprague, Texaco's broadcast supervisor at C&W, "our next flight in the fall may find us back in driving times again. But at this particular season, it seemed expeditious to build a strong, compactly-grouped schedule around night and weekends rather than scattering announcements through daytime." Sprague generously credits the

highways on summer evenings. Texaco logic draws a fine bead on men relaxing and men in cars.

Last year SPONSOR predicted a major client would break the night radio barrier ("Who will make the big nighttime breakthrough." 1 June; "Nighttime radio's star is rising," 14 Sept.; "Nighttime radio; riding spot's \$200 million coattail," 21 Dec.). And now, within the year, a progressive media department and a client who gives its agency rather free rein has made this prediction come true.





## Dan Seymour

**"A** tv show has to be more than a well-rated vehicle for sponsor commercials. It has to give distinction to a product."

That's the objective Dan Seymour, J. Walter Thompson head of tv-radio, set for his department when he began planning for fall 1958.

Today, JWT may well be No. 1 in its rate of air billing, with its estimated \$115 million rate of spending. The agency's fall network television lineup numbers a record 13 shows on the three networks (see chart on opposite page). Among the properties are four new shows, including the risk-charged comeback of tv's top two comedy names: Milton Berle and Jackie Gleason.

In short, its controversial programming lineup bears the stamp of the showman who now shapes JWT air strategy: Dan Seymour.

What will be the results of the seemingly unlikely marriage between J. Walter Thompson, a national institution among agencies, and the former m.c.-pitchman for *Aunt Jenny's Real Life Stories*, *Major Bowes* and other radio heyday classics?

The most tangible result of the moment is JWT's 20% leap ahead in its rate of air billing over last year. JWT president Norman Strouse summed it up this way for SPONSOR:

"We give Dan Seymour credit for this growth. He has done an immensely commendable job increasing our air media activity."

What Seymour has actually done, according to his associates, is to delve into his 20-year-plus background in show business and radio salesmanship and come up with a new JWT television formula: Not just a show that gets viewers and stands out among stiff competition, but a program that gives distinction to its sponsor.

Back in 1938, when JWT was billing \$5 million, a curly-haired young master of the hard-sell took a full-page ad in the annual *Variety* radio di-



Under Seymour's leadership, JWT's tv/radio department added 20% in billing, outstripped other top agencies

JWT heads into fall with 13 nighttime net tv shows, brings back two top comedy names, Berle and Gleason

## Guiding genius of JWT's air strategy

rectory, billing himself: Dan Seymour —Salesman.

Some 20 years later, Seymour is using the same hard-sell to translate his showmanship into the television properties of JWT clients. "Tv is show business on a big budget and show business needs excitement," he says about the agency's most-talked-about buys: Milton Berle on *Kraft Music Hall* and Jackie Gleason for Lever Bros.' *Stripe Toothpaste*.

"Today, if a tv season is weak, agencies and clients have to share the blame with the networks," says Seymour. "We're all as much involved in selection of programing concepts and in guiding the production as are the networks. After all, the networks, too, are relying on a broader source of programing than they did two or three years ago. Agencies and networks alike are more and more in a partnership with outside packagers in the creation, development and supervision of television programing."

Since 1949, when Seymour joined Y&R to produce *We, the People*, until two years ago when he became JWT

head of tv he has seen an evolution in agency tv radio staffs and their philosophy of tv program development.

"The emphasis is still on creating," he told SPONSOR. "That's why we still attract top writers, producers and directors from allied media to the staff. But agencies can't afford to produce multi-million programing on staff, nor should they invest in properties. Basically, we need to maintain objectivity in our work with program sources if we're to represent our clients correctly."

As a showman, he still seems to feel a nostalgia for the earlier and more experimental days of television, but considers the current avalanche of programing criticism as a natural outgrowth of the medium's mature days.

"When we started out in tv some 10 years ago, the critical standards of the industry were lower and the medium itself still amazed the professional tv critics," he explains. "But there's another factor too: Costs were far lower and we were able to be more experimental. Yet, all the ingredients that made the first few tv seasons such critical successes are still there in the

fall season to come, with greatly improved production values on top of it."

As he sees it, programing tastes run in cycles and the show category that seems numerically predominant one season is always the one that's most vulnerable to critical lambastings. "Live drama is an example. Maybe we overdid it for a while, but it will probably come back strong after a temporary hiatus, and maybe then it will be more appreciated."

While show business is Seymour's background (many an agency visitor still reminds him of radio days when Seymour was a big-name announcer-performer), much of his time in heading up the biggest agency tv department is devoted to the business side of television. Network time buys, for example, are in his domain, rather than within the media department.

"He makes the original network contact and scouts out franchises before we get involved," associate media director Ruth Jones. "Our assignment along with Dan's programing representatives is to propose where and how a  
(Please turn to page 59)



Seymour (r.) checks JWT's fall network tv lineup with John F. Devine, v.p. and administrator of tv/radio dept.

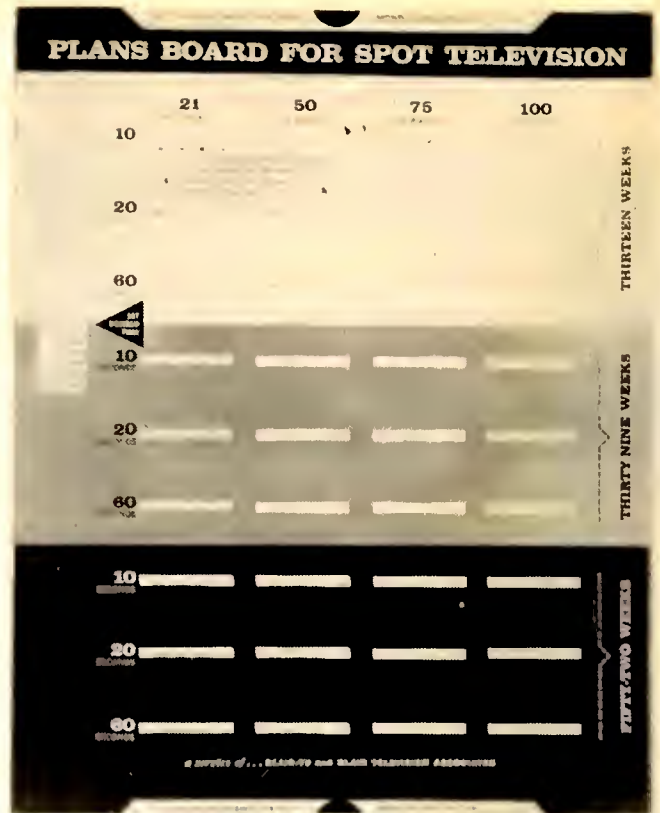
### JWT's 1958-1959 NET TV NIGHTTIME PROGRAM SCHEDULE

Sunday, 8-9 p.m., CBS.....	Ed Sullivan Show (Eastman Kodak, alt.)
Monday, 8:30-9 p.m., CBS.....	Father Knows Best (Scott, alt; Lever, alt.)
Tuesday, 9:30-10 p.m., ABC.....	Naked City (Quaker Oats, alt.)
Wednesday, 7:30-8:30 p.m., NBC.....	Wagon Train (Ford Division, alt.)
8:30-9 p.m., ABC.....	Adventures of Ozzie & Harriet (Eastman Kodak, alt; Quaker Oats, alt.)
9-9:30 p.m., NBC.....	Kraft Music Hall (Kraft Division)
9:30-10 p.m., NBC.....	Bat Masterson (Kraft & Sealtest Division)
Thursday, 8-8:30 p.m., ABC.....	Zorro (Seven-Up, alt.)
8:30-9 p.m., ABC.....	Real McCoys (Sylvania)
9:30-10 p.m., NBC.....	Ford Show (Ford Division)
Friday, 8:30-9 p.m., CBS.....	Jackie Gleason Show (Lever, alt.)
9:30-10 p.m., CBS.....	Lux Playhouse (Lever, alt.) Schlitz Playhouse (Schlitz, alt.)
Saturday, 9:30-10 p.m., CBS.....	Have Gun, Will Travel (Lever, alt.)



# Want to figure out spot costs—quickly?

- Slide-rule calculator for spot tv is put out by two Blair rep firms as new agency tool
- Device enables admen to estimate costs and audiences for 500 different spot schedules



"Plans Board" gives data based on highest-cost stations

Many's the adman who's wished he could come up with a quick estimate of spot tv costs to impress the client.

Now there's a way to do it.

It's called a "Plans Board," but it's not what you think. It's an ingenious slide-rule calculator similar in design to devices put out in the past to figure out such things as (1) cost-per-1,000, (2) commissions, (3) the termination date of campaigns of various lengths.

The Plans Board, put out under the aegis of Blair-TV and Blair Television Associates, probably hits a new high in simplifying a very complicated set of figures.

The 8½"-by-11" calculator provides an instantaneous way of figuring out the costs and audiences of spot tv announcement campaigns—about 500 different varieties in all. Here's the way it breaks down:

You can get (1) the cost per week, (2) cost-per-1,000 sales calls, (3) rating per week and (4) rating per telecast for campaigns:

- In the top 21, 50, 75 and 100 tv markets
  - For 13, 39 and 52 weeks
  - With 10-second, 20-second and 30-second announcements
  - During seven periods of the day—10:30 a.m., 12:30, 4:30, 6:30, 8:30, 10:30 and 11:30 p.m.
  - For two or five announcements per week.

The material is based on an elaborate analysis of spot costs and audiences put out by TvB and based on Nielsen figures as of February 1957. Although the TvB analysis has been

out for some time, the Blair people are the first to put it to promotional use.

The data is based on the highest cost station in each market. While rates have changed since February of last year, a TvB study of the subject showed that costs are up 5% while audiences are up 9%, so that the cost-per-1,000 calculations are still valid.

The TvB figures cover frequency discounts but not the weekly plans so commonly offered by stations. However, the Plans Board provides a way of estimating costs based on these plans.

The Blair firm spent an estimated \$5,000 and two months of work putting the Plans Board together. It was produced by Chartmakers. About 5,000 copies are being distributed.

For those interested in even more detailed material, TvB has put out

what it calls a "sampler," which provides breakdowns based on age of housewife, size of family and geographic location.

Another slide-rule device was recently distributed by WTTV, independent video outlet in Indianapolis-Bloomington.

Similar in approach, but on a reduced scale, it provides weekly costs and weekly "minimum" homes-reached figures for (1) 60's, 20's and 10's; (2) one-through-15 spots per week; (3) in "AA," "A" and "B" time.

The homes-reached figures are based on ARB total area figures, which will be provided twice each year and which have been incorporated into the rate card in response to agency demand, according to the station's rep, The Meeker Co.

Examining "Plans Board" are, (l. to r.) Harvey Spiegel, assistant research director, TvB; Martin Katz, sales development director; Frank Martin, account executive; Edward Shurick, executive v.p., all Blair-TV. Device is based on Nielsen data





# Is Detroit running scared?



**E. Jonny Graff:**  
"The auto industry is confused and confounded"

One of the more controversial topics being discussed in the radio/tv industry is Detroit's current ad strategy. Some say that Detroit is playing it smart by holding off on long-term commitments until it knows which way sales will go. Others ask whether Detroit's hesitancy to make commitments doesn't constitute a lack of faith in the power of advertising to move goods and, in fact, a lack of faith in the economy itself.

The following is an open letter to SPONSOR, written by E. Jonny Graff, midwest operations v.p. of NTA Film Network, Inc., in which Graff makes some perceptive observations about Detroit's ad strategy. Further comments from SPONSOR readers are invited.

Your Newsmaker of the Week (28 June SPONSOR), Warren E. Schoon, didn't make any specific news except to point up the fact that Pontiac—like most of Detroit—is *running scared!*

Justifying a buy of six spectaculars is a weak attempt to hide the fact that Detroit is afraid to make any long-term commitments, that the industry as a whole is confused and confounded by a combination of Walter Reuther and the era of the "hard sell."


The facts are—as any local retail car dealer will tell you—that automobiles can only be advertised and sold successfully on a week-in, week-out basis. Further, all tv is local and cars must be moved by co-op tv advertising where the hard sell is built into the show from a local level.

Most car manufacturers have blithely and blindly abandoned their co-op budgets because of the debilitating follow-through and the multiple dealer problem. Instead they pontificate about corporate image, spectaculars and institutional approaches which not only waste their valuable budgets but aid in making a soft economy even softer.

Everyone in advertising knows that it's the guy on the point who is the final barometer for business, and he needs week-in, week-out support. Rugged individuals like Chicago's own Jim Moran with his 10-year-old *Courtesy Theater* and Joe Levy with his Walton Motors news strip of many years are proof that tv must be used regularly if merchandise is to keep moving.

In circus parlance, specs may get people into the tent, but it doesn't sell them the medicine the way a weekly, popular, heavily-merchandised program will. Let's not fool the tv audi-

ence, the sponsors or the agencies or the gutsy producers who invest risk capital to try to bring Detroit a showcase for their product.

The car makers are buying one-shots because they are running scared—that's the news of the week—and it may be the news of the months ahead until they get used to an American economy whose theme song has become "I'm from Missouri" rather than the sudzy ballad, "Take Me" . . . or until they learn from the successful local dealers around the country how to use the "living room window" more effectively." 

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## Tv's best salesman: tv



**Owen Saddler:**  
"We can sell better than any other medium"

What's the best way for a tv station to promote its programs?

According to KMTV, Omaha, which recently conducted an experiment during its rating week, a station's on-the-air promotion of its own programs has far greater impact in building audience than local newspaper ads.

Owen Saddler, executive v.p. and general manager of KMTV, has been curious about the actual value of using newspaper space in building audience during rating week. Saddler's theory is that tv promotion is its own best sales tool; to test his theory he cut out all newspaper ads during a recent rating week and stepped up his own on-the-air promotion.


The results, according to Saddler, were astonishing, and he believes they should cause stations throughout the U. S. to think twice before using newspapers heavily during rating weeks.

During one ARB rating week last May, KMTV reported it ran no newspaper ads. Its two competitors continued to use newspaper heavily, with

90% of the newspaper space devoted to their 6 p.m. to midnight programming. Despite the fact that KMTV used *only* on-the-air promotion plugs, its audience share during nighttime climbed from 33.4 to a 35.6, while both its competitors *lost* audience during the same period.

What's more, the on-the-air promotion boosted KMTV's rating from sign on to sign off from 35.9 to 36.1. Saddler points out that this is even more significant when you consider that Omaha is a one-newspaper city.

"The rating week rat-race," says Saddler, "which finds more stations throwing more money into newspaper ads in a frantic attempt to pick up that extra share of audience, has been one of the industry's greatest problems. We pride ourselves that tv is one of the great sales forces on the American scene, yet when the chips are down we spend money hand-over-fist to sell ourselves in a medium on which we ourselves are not sold."

"I have felt for a long time that we can sell better than any other medium, and this experiment in cancelling our newspaper advertising during the highly important rating week was done to prove that point. The results, as printed in ARB, May 1958, do that. In the future KMTV plans to devote more time to improving our own tv audience promotion and creating our own additional audience." 





YOUNG MAN AT RIGHT, LOOKING AT OVER-SIZED POSTER, PICTURING AIRMAN SALUTING WITH GLOVED HAND & WORDS: "JOIN THE U. S. AIR FORCE."

VOICE: (OVER) Here's a helping

AS YOUNG MAN TURNS AWAY, LOOKING BORED, GLOVE ANIMATES FROM POSTER

hand from the

AND FOLLOWS HIM, TAPPING HIM ON SHOULDER.

U. S. Air Force.

DISSOLVE TO HIM "ABOARD" GLOVE. HE IS ON HANDS & KNEES, LOOKING OVER RIDGE, AS THEY PASS WORDS: "U.S. AIR FORCE."

The Air Force offers young men

One storyboard problem is the artificiality of the panels in relationship to the passage of time. Some actions (above) demand more illustrations than others, thus can appear to take much longer on the board than actually is intended for production—and can mislead the client

## Get more out of your storyboards

◆ In this SPONSOR exclusive, agencyman Rollo Hunter offers some tips on the first step in planning commercials

◆ It's the storyboard—how to make more effective use of it, and also how to avoid some of its various pitfalls

**T**he storyboard, as a communicator of complex ideas, has some serious shortcomings. Maybe too much is expected of it, too little understanding applied to it. As a sort of halfway point between spark of original idea and finished film, it must serve as fulcrum for the levering of initial creative work into polished, final form on the screen. That's a big job, posing the question: just how much of your story can a storyboard tell?

A not unfamiliar complaint among agency writers is that somehow, somewhere among the frames, ideas get blunted at the storyboard stage. As with a faulty wireless set, sometimes the trouble may be an inability to *send*, but it may also be an inability to *receive*. Account executives, clients, everybody who has anything whatever to say about storyboards, should cer-

tainly know how to read them. That involves understanding of techniques, hence limitations.

There is an obvious parallel to cartoon style in commercial boards, but that doesn't necessarily mean that assiduous reading of the funny papers is adequate preparation for interpreting storyboards. The fact that the pictures have to *move* later on makes all the difference in the world.

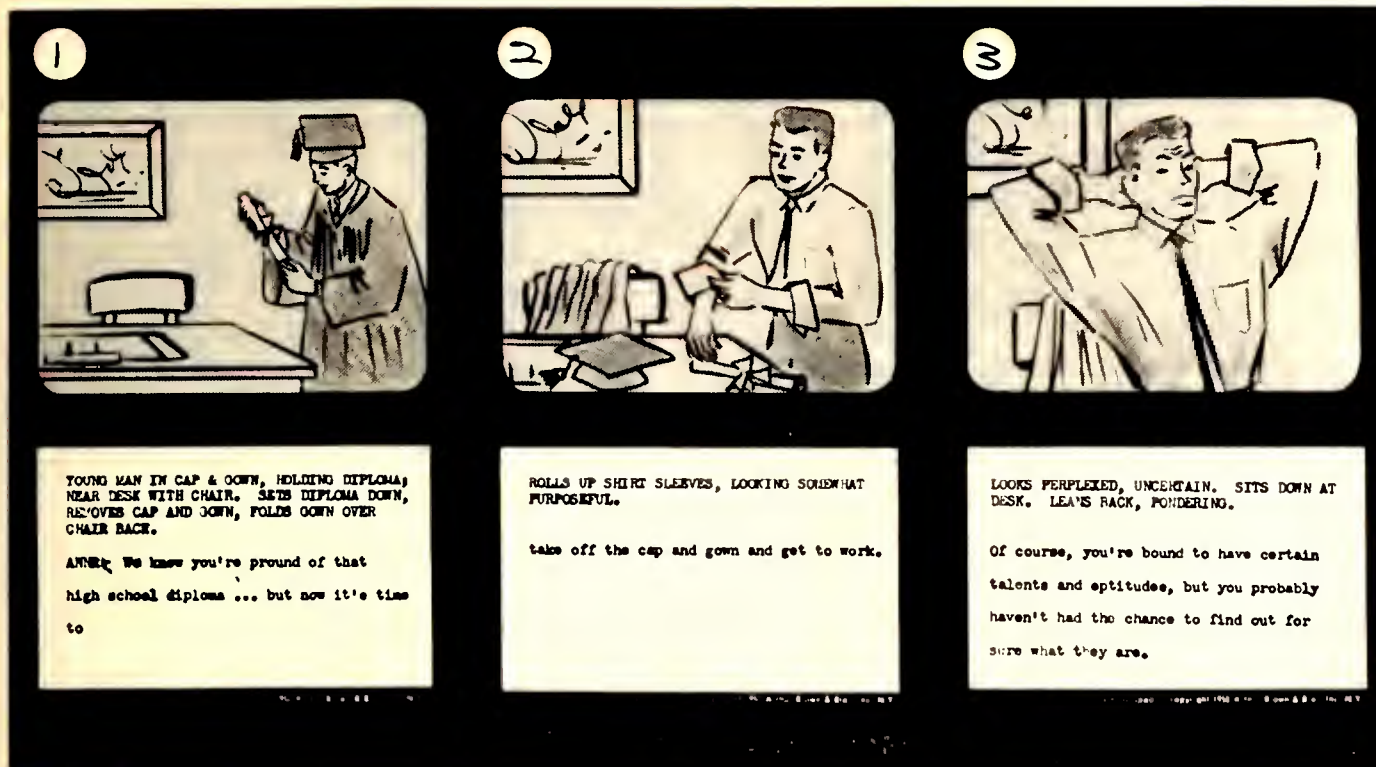
One of the stumbling blocks is the artificiality of the frames or panels in their relationship to passage of time. That gives rise to such critical comment as this: "Doesn't look to me like we get enough commercial here. You've got six panels before we even mention the product." Some actions demand more illustrations than others, thus can appear to take much longer on the board than actually intended

for production. This would seem particularly true of lead-ins, with their responsibility of setting scene and establishing mood. Marking the number of seconds or feet to be used for each panel doesn't always erase the first impression of imbalance, especially after photostats of the board have been taken away from a meeting for further consideration.

Another obstacle to true storyboard interpretation is often the presenter himself. He may be an art director, writer, producer or executive. And/or he may be a zealot intent upon selling the board to the client no matter what. These glib "talkers" of storyboards are sometimes so nimble that they can talk a board out of any technical hole, over any hurdle of objection, and, unfortunately, beyond the capabilities of the film industry. In such cases, the trouble comes later when the film producer stares aghast at the pencil scribbles on the board, asking, "Don't you think this underwater shot of the announcer on the deck of the Andrea Doria will run into quite a bit of money?"

Writers and artists are not always so good on their feet, but very often a storyboard is safest in their hands.





“Gingerbread” in storyboards (above) should be avoided, says Hunter, because “literal-minded” clients may get a firm visual impression and expect to see it in the final print. Keep the backgrounds and non-essentials vague

By Rollo Hunter, v.p. and radio/tv director, EWR&R

And to make the job of explaining a board easier for them or for any presenter, an audition tape of the commercial’s audio portion should accompany the board in all except the simplest voice-over announcer tracks.

A storyboard can tell a bigger and better story if the client is represented by someone knowledgeable about film techniques, someone who has given storyboarding more than cursory study. Conversely, agencies can make storyboard interpretation a little easier for clients. We have to face the fact that there *are* agency creative people who further the complexities of film production with their esoteric talk. Some of them are “term droppers,” taking pride in the patois of their trade and throwing technical terms around needlessly.

In its widest usage today, the storyboard has to serve two separate purposes—as client presentation of a commercial idea and as a technical guide to actual production. There may be good reason to doubt that the same board can do for both functions.

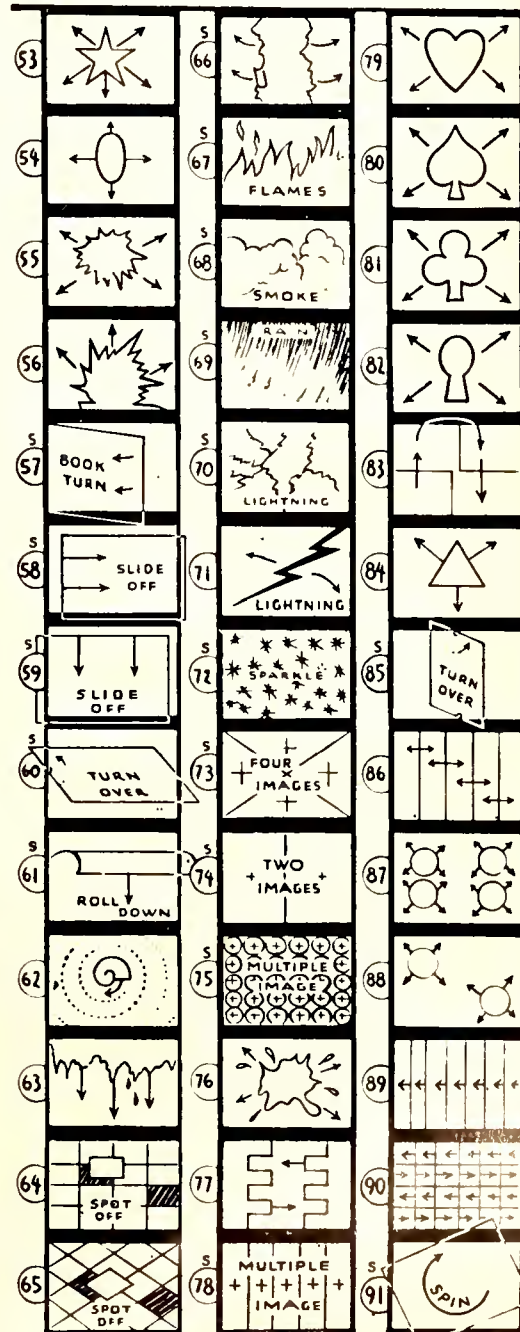
For looking at storyboards through client-colored glasses, agencies occasionally resort to touches of razzle

dazzle showmanship. Transparency overlays get considerable play, sometimes to actual advantage, other times just as window dressing. Once in a while you’ll see a board with a shadow box built right onto one of the frames, perhaps with a three-dimensional figure inside. This may have some value as elucidation for the client, but through producer-colored glasses, it probably won’t look so hot. These tricked-up storyboards are more likely to confuse a director than help him. There are some production houses where boards are regularly redrawn for shooting use. A percentage of agency boards are expected to be unproducable as submitted.

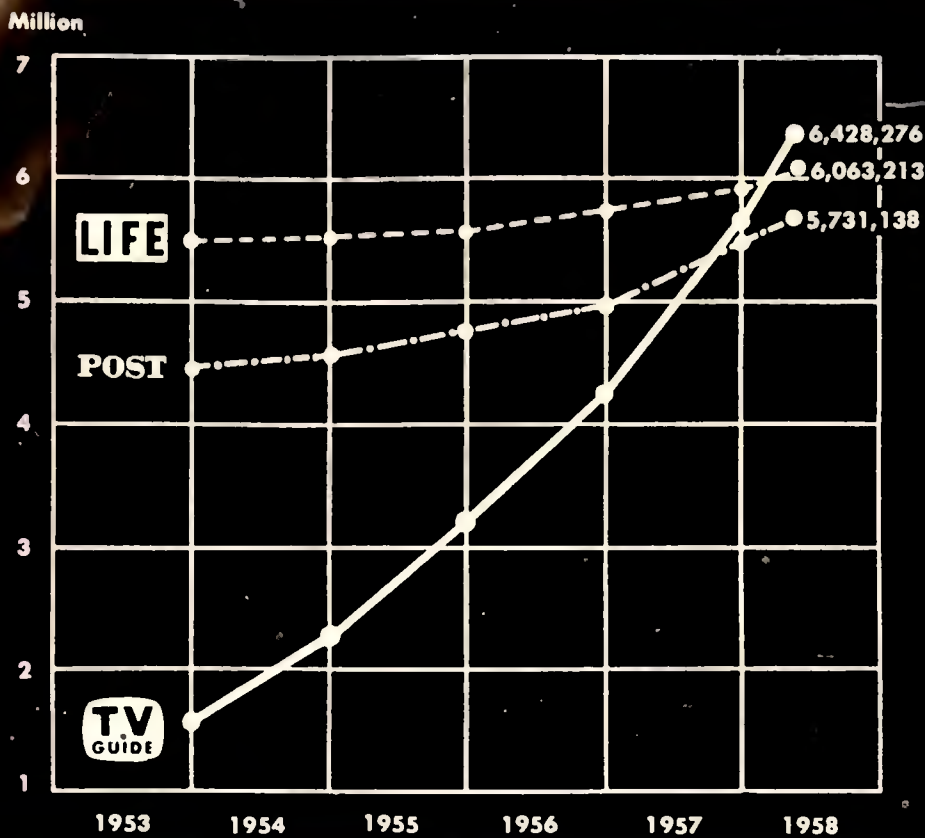
Ken Haverstick, tv art director for EWR&R, points out another disadvantage of “gingerbread” detail in storyboards—the literal-mindedness of some clients: “What they see and approve on a board may lock in tight their specific expectations of the answer print. Perhaps for that reason, the sketch method of storyboarding is gaining favor—only foregrounds and key objects delineated, backgrounds and non-essentials kept a little vague.”

(Please turn to page 60)

One perennial storyboard problem is how to show optical effects (below), yet a single optical can be important to a commercial







TV Guide editor Walter Annenberg

Chart at left shows *TV Guide's* remarkable growth in circulation, now exceeding the two biggest weeklies. Rate of circulation growth closely parallels growth of tv sets after 1949 points up growing viewer selectivity

## "TV's number one success story"

➤ Wedded to the television industry, *TV Guide* is now the biggest and fastest-growing of all weekly magazines

➤ Top reason for its success is complete data it provides on show programs in 50 editions covering 225 cities

**O**f television's many achievements, perhaps the most ironic is the editorial opportunities it has given to the magazine industry. Almost every current magazine carries an article on tv in general or a tv personality in particular.

But tv has also contributed to the magazine industry in another respect: the most successful post-war consumer magazine—the one with the biggest weekly circulation and fastest growth—is devoted solely to magazines' arch competitor: television. It is, of course, *TV Guide*.

*TV Guide* is a reflection both of tv's growth and mounting viewer sophistication and selectivity. The March ARF-Nielsen estimate shows 42.4 million television homes, and for the first three months of this year, *TV Guide's* circulation averaged 6,428,276. This means that *TV Guide* now reaches

nearly one out of every six tv homes in the U.S.

Interestingly, *TV Guide* has grown at a pace just about parallel to tv itself. The boom in set growth began in 1949; *TV Guide* was launched in 1953. Both *TV Guide's* circulation and tv set count have soared upward at the same rate, with a four-year lag in between. Today, *TV Guide* has 50 editions covering 400 tv stations in 225 cities, starting with New York (where it reaches a whopping 24% of all tv homes in the market).

Perhaps the biggest secret of *TV Guide's* success, though, is that today's tv viewer is increasingly selective in his choice of shows. *TV Guide* managing editor Merrill Panitt puts it this way:

"After the first flush of exposure to tv, viewers start becoming more selective. At that point they need something

more than a one-line newspaper log. It's not enough to know there's a drama or a movie; the viewer wants to know something more about it.

"Simultaneously," continues Panitt, "the viewer is becoming more sophisticated about tv. By now he has seen a number of dramas, and is starting to know good from bad. More than that, he knows good from bad in terms of acting, directing, producing, writing. He is, in short, becoming an intelligent critic."

*TV Guide* publisher James T. Quirk adds this thought: "Tv, as contrasted with radio, is more engrossing, more demanding. The intensity of interest is greater. People want to know all about tv because tv is the number one leisure time activity today."

Quirk points to another reason for *TV Guide's* success: it fills a specific advertiser need. "Most advertisers use different media for different purposes," he explains. "*TV Guide* complements big-ticket buys in tv by translating the action of tv to the permanence of print."

Another service *TV Guide* offers, is "tune-in" advertising—that is, space among the program listings to call at-



tention to sponsors' shows. "They can also feature their program personality in national section advertising," says Quirk, "knowing they will achieve a cross-recognition because the people who see the show see the print ad, and vice-versa."

Yet another class of *TV Guide* advertisers, Quirk adds, are "local businessmen who find tv prices too steep for their budget. But they can afford to, and do, buy a small-space ad in the local program section for their area. This gives them their local tv audience at a reduced rate."

One of *TV Guide's* biggest problems, according to managing editor Panitt, is getting station schedules in advance, in time to print. The problem is not reluctance on stations' part but rather a lack of advance program planning. Too often, says Panitt, stations (particularly smaller ones) not only do not schedule shows a week ahead but have been known to decide at lunch on that afternoon's programing.

Interestingly enough, this problem creates a need that *TV Guide* also fills. "Some of our most avid subscribers," publisher Quirk explains, "are agencies, reps and advertisers, many of whom have subscriptions to all 50 editions. Often it's the only way they have of knowing, until weeks after the fact, when their programs are being shown. I suspect too that the current issue of *TV Guide* can be found in most tv salesmen's briefcase, because it's the only central source of all programing in an area."

*TV Guide* has set up an ingenious system for solving some of these last-minute programing problems. In its modern new central office in Radner, Pa., and in several of its 31 regional offices around the country, editors maintain extensive files of digests of anything on film: syndicated shows, old movies, etc. When a station announces that a certain movie or filmed show will run at a specific time, the editors need only look up the code number, pull out the digest and drop it in the local edition.

*TV Guide* had its beginning in 1953 when Walter Annenberg, president of Triangle Publications, Philadelphia, bought, acquired or franchised 10 existing local publications with an initial circulation of 1.5 million. Since then 40 more editions have been launched, covering virtually every mar-

(Please turn to page 61)

## TRAFFIC JAMS, STATION HELICOPTERS, AUTO RADIOS AND SPONSORS

**R**AB has long contended that radio ratings should be taken with a grain of salt because of the generally unmeasured auto-radio audience. It's now apparent that a variety of advertisers not only agree but want that audience.

A good example of the demand for this type of programing is the sponsor list of KABC, Los Angeles. Like many other stations (among others Seattle's KING, Philadelphia's WIP) KABC has its own plane—a \$50,000 Bell helicopter—and makes on-the-spot traffic reporting an integral part of its early morning, early evening and weekend programing.

The sponsor roster of KABC's Operation Airwatch is headed by Kellogg, which broadcasts half of the 16 daily segments. The other half is shared by a variety of advertisers: Dr. Pepper, Apple Valley Development Co., Dodge Trucks, Simca, Southern Cal. Rambler dealers, Wilco, Dean Van Lines, Ken Clark Pontiac and Security Sales Co.

Kellogg's buy was a natural. The company normally supplements its larger markets with local tv shows. Its mobile radio buy in L.A. is rooted in the philosophy that Los Angeles is

basically an outdoor market, and watches less tv than, say, New York.

Morning announcements for Kellogg aim at the business man on his way to work, to get him thinking about ordering a Kellogg cereal with his toast and coffee. Five cereals are rotated—one in the morning, one in the afternoon.

Teenage fascination with the afternoon segments has led Kellogg into a natural merchandising program. With the name Kellogg prominently displayed on the body of the helicopter, the Kellogg-financed broadcasting crew lands on the grounds of junior high schools in the L. A. area. Donn Reed, who broadcasts the reports, and Capt. Max Schumacher, pilot, then deliver traffic safety talks.

Kellogg's agency, Leo Burnett, notes an increased interest in the commercials broadcast from the helicopter, which are ad-libbed by Reed. He weaves them into the traffic reports.

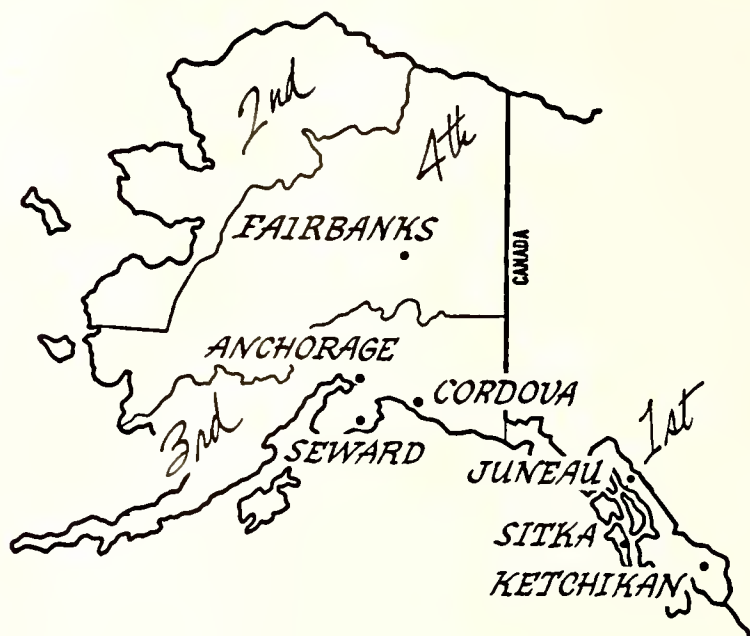
Last week, KABC's helicopter inadvertently made Los Angeles front page news when it crashed near an elementary school yard. This week, the station was ready to buy its second \$50,000 Bell.

Shown visiting a local high school with the KABC helicopter are (l. to r.) Bob Johnson, Leo Burnett producer; Max Schumacher, pilot; Donn Reed, *Airwatch* reporter; and Wendell William, Leo Burnett v.p. The 'copter crashed recently and will be replaced





# Alaska's potential for advertisers



THE RADIO AND TV STATION LINEUP IN ALASKA

City	Jud. Div.	Call Letters	Freq.	Power	National Rep.	Network Affiliations	Broadcast Hours
Anchorage	3	KBYR	1270	1 kw	Nat. Time Sales		24 hours
		KENI	550	5 kw	James Fletcher	NBC, ABN, Mutual	6 a.m.-12 m (Sun. 8 a.m.-12m)
		KFQD	730	10 kw	Roy V. Smith Assoc.		6 a.m.-12 m
Cordova	3	KLAM	1450	250 w	James Fletcher		
Fairbanks	4	KFAR	660	10 kw	James Fletcher	NBC, ABN, Mutual	6 a.m.-12 m (Sun. 8 a.m.-12m)
		KFRB	900	10 kw	Nat. Time Sales		24 hours
Juneau	1	KINY	800	5 kw	Roy V. Smith Assoc.		
		KJNO	630	1 kw day 500 w nite	James Fletcher	NBC, ABN, Mutual	6:30 a.m.-12 m
Ketchikan	1	KTKN	930	1 kw	James Fletcher	NBC, CBS, ABN, Mutual	7 a.m.-12 m
Seward	3	KIBH	1340	250 w	Roy V. Smith Assoc.		12 n-12 m
Sitka	1	KIFW	1230	250 w	Roy V. Smith Assoc.		1 p.m.-11 p.m.
		KSEW	1400	260 w			(special hours)
Anchorage	3	KENI-TV		Channel 2	James Fletcher	NBC, ABC	3 p.m.-12 m
		KTVA		11	Roy V. Smith Assoc.	CBS, NTA	3:30 p.m.-11:30 p.m.
Fairbanks	4	KFAR-TV		2	James Fletcher	NBC, ABC	4 p.m.-11 p.m.
		KTVF		11	Roy V. Smith Assoc.	CBS	3:30 p.m.-11 p.m.
Juneau	1	KINY-TV		8	Roy V. Smith Assoc.	CBS	6:30 p.m.-11 p.m.

Source: Sp4 Radio Rates and Data, 1 July 1958, Standard Rate & Data Service, Inc.

When Alaska becomes the 49th state—and there seems no doubt it will by next year—sponsors and their agencies will have to add a new consideration to their “nation-wide” campaigns.

True, there are already many “state-side” advertisers using Alaska’s 12 radio, five tv stations. “But in all too many cases,” a rep covering some of these bemoans, “they have virtually ignored this market.”

What is the U.S. advertiser buying in Alaska? A lot of land with relatively few people, about 230,000 civilians, plus a considerable bonus of military men and their families.

But this isn’t all he’s buying. The American advertiser is also buying some of the high-paid workmen (truck drivers get \$4.25 an hour; bulldozer operators \$14 an hour) in the world. Alaska’s average disposable income—\$8,361 per household.

Population concentration is another factor; because much of the country has a bitter climate, population has concentrated in areas where the weather is more moderate. An advertiser using air media in Anchorage and Fairbanks only, for instance, can reach 60% or more of the population.

Some years ago Alaska could have been described as a “man’s” market; i.e. strong on cigarettes and alcohol. But a labor shortage, with consequent high pay scales, has induced many young (25-40 years old) men with families to move into the territory. Result: a 75% growth since 1950, the fastest of any U.S. market.

The growth rate will hold, if not gain, for two reasons: considerable U.S.-held land will shortly be opened to homesteaders; and tremendous natu-

(Please turn to page 60)

## CONSUMER MARKET DATA

Judicial Divisions	Population	Disposable income (Last year)	Total retail sales (Last year)
First	40,900	\$90,046,000	\$31,605,000
Second	22,300	15,670,000	7,643,000
Third	119,100	252,917,000	115,056,000
Fourth	44,700	93,279,000	32,514,000
Total	227,000	\$451,912,000	\$186,000,000



# Night buys highlight net radio sales

Business for 18 July week features after-dark buys on CBS by American Motors, Sterling Drugs, Weco Products

MBS' evening plan—two half-hour news coverages— attracts AT&T, Ex-Lax, Quaker State Oil, Hudson Vitamins

Advertisers are apparently catching on to the economical rates for nighttime network radio.

New business this month was highlighted by a number of after-dark buys to reach the outdoor listeners—the drivers, the porch sitters, the portable radios, etc. (see page 29).

Foremost in nighttime sales for the week ending 18 July, is CBS, with participation buys by such clients as American Motors, Curtis Publications,

Weco Products, and Sterling Drugs.

American Motors is pitching its Rambler during evening and weekend shows, for a total of 35 minutes.

Curtis, to boost its newsstand sales, and Sterling, for Bayer Aspirin, have purchased, respectively, 25 minutes, and 80 minutes.

Weco Products made a seasonal purchase of varying segments totaling 65 minutes for Skeetgo, a mosquito ointment.

Another interesting development this month is MBS' new nighttime plan: The evening hourly mystery bloc is gone, replaced by *World Today*, and *Capital Assignment*.

Buyers in *The World Today* were made by American Telephone & Telegraph, Ex-Lax, Hudson Vitamins, and Quaker State Oil Refining.

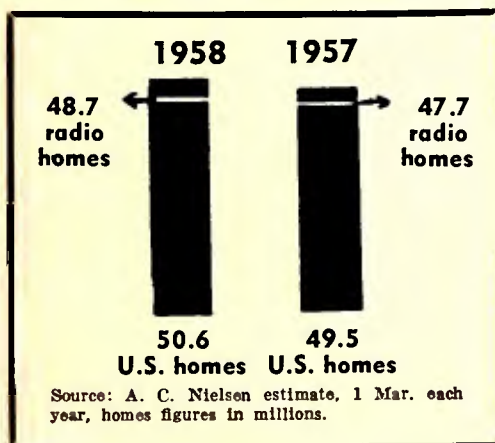
AT&T has also purchased 10 five-minute newscasts weeknights. Purpose: To boost post 6:00 p.m. phone calls at cheaper rates.

Other network highlights include buys on NBC's *Monitor* by RCA, Sterling, Mack Trucks, and Percolater Products—and on ABC by the Vernon M. Spivey Institute for a 30-minute broadcast.

In general, however, network radio business is down from 97.4 hours for the week ending 20 June, to 88.1 hours for week, ending 18 July.

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of June 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3253	100	412	126
Fm	548	86	39	18
End of June 1957				
Am	3044	159	322	109
Fm	519	31	24	0

Source: FCC monthly reports, commercial stations. \*December each year.

Radio set index

Set location	1958	1957
Home	93,000,000	90,000,000
Auto	36,000,000	35,000,000
Public places	10,000,000*	10,000,000
<b>Total</b>	<b>139,500,000</b>	<b>135,000,000</b>

Source: RAB, 1 January 1958, 1 July 1957, sets in working order. \*No new information.

Radio set sales index

Type	May 1958	May 1957	5 Months 1958	5 Months 1957
Home	411,659	547,480	2,307,000	2,909,548
Auto	185,616	396,151	1,229,086	2,418,618
<b>Total</b>	<b>597,275</b>	<b>943,631</b>	<b>3,536,086</b>	<b>5,328,166</b>

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.



## 2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network total of radio sales, in terms of program time, for the past week compared with four weeks previously. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-, 8-, and 10-second commercials are considered as 30 seconds of program time; 20-, 28-, and 30-second, two minutes of program time; 40-seconds, three minutes, and 45-second commercials are considered four minutes of program time. In the list below, covering week ending 18 July, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1½ minutes of commercial time, only major client is credited.\* All information in the network client list is as of 9 July.

### NETWORK BUSINESS INDICATOR

Program Hours Sponsored	
Week ending	Hours
18 July	88.1
20 June	97.4

### ABC

**AFL-CIO:** institutional; *Ed. P. Morgan, J. W. Vandercook, Weekend Newscasts*; 120 min.

**American Cyanamid Co.:** Ancronized chicken; *Breakfast Club*; 10 min.

**Armour & Co.:** Dial soap; *Newscasts*; 50 10-sec.

**Assemblies of God:** religious; *Revivaltime*; 30 min.

**Bonkers Life:** White Cross Hospital Plan; *Paul Harvey*; 15 min.

**Bristol-Myers:** Bufferin; *Breakfast Club*; 15 min.

**Campono Soles:** Ayds, Italian Balm; *Breakfast Club*; 5 min.

**Clairol:** *Breakfast Club*; 10 min.

**Ex-Lox:** *Newscasts*; 4 30-sec.

**Food Specialties:** Appian Way pizza pie mix; *Breakfast Club*; 5 min.

**General Foods:** Perkins Division; *Breakfast Club*; 25 min.

**General Foods Corp.:** Jello; *Newscasts*; 3 30-sec., 2 10-sec.

**General Mills:** Cheerios; *Weekend Newscasts*; 12 45-sec.

**GMC Truck Division:** *Speaking of Sports with Howard Cosell*; 25 min.

**Gospel Broadcasting:** *Old Fashioned Revival Hour*; 30 min.

**Billy Grohom:** religious; *Hour of Decision*; 30 min.

**Highland Church of Christ:** religious; *Herald of Truth*; 30 min.

**Kitchen Art Foods:** Py-O-My Mixes; *Breakfast Club*; 10 min.

**Krechmer Corp.:** wheat germ; *Breakfast Club*; 5 min.

**KVP Co.:** freezer wrap, shelving paper; *Breakfast Club*; 5 min.

**Midas Muffler:** auto mufflers; *Weekday Newscasts*; 5 45-sec.

**Miller Brewing:** High Life; *Newscasts*; 50 10-sec.

**National Brands, div. of Sterling Drug:** Dr. Caldwell's; *Sunshine Boys*; 25 min.

**Orol Roberts Evangelistic Assn.:** religious; *Oral Roberts' Broadcasts*; 30 min.

**Philco Corp.:** electrical appliances; *Breakfast Club*; 15 min.

**Plough:** Musterole, St. Josephs Aspirin, etc.; *Newscasts*; 15 min.

**Rodio Bible Class:** religious; *Radio Bible Class*; 60 min.

**R. J. Reynolds:** Camel; *Weekday Newscasts*; 5 45-sec.; *Weekend Newscasts*; 22 45-sec.

**Sanduro Compony:** floor covering; *Breakfast Club*; 5 min.

**Vernon M. Spivey Institute:** *Vernon M. Spivey Broadcast*; 30 min.

**Voice of Prophecy:** institutional; *Voice of Prophecy*; 30 min.

**World Vision, Inc.:** religious; *Dr. Bob Pierce*; 30 min.

**Dr. Thomos Wyatt:** institutional; *Wings of Healing*; 30 min.

### CBS

**American Motors:** *Johnny Dollar, Robert Q. Lewis, Gunsmoke, Amos 'n' Andy, City Hospital, Indictment*; 35 min.

**Armour:** *Arthur Godfrey*; 15 min.

**Barbasol:** *Sports Time*; 15 min.

**Beechnut-Life Sovers:** *Helen Trent, Nora Drake, Dr. Malone, 2nd Mrs. Burton*; 50 min.

**Bristol-Myers:** *Helen Trent, Ma Perkins, Backstage Wife, Our Gal Sunday, Nora Drake, Dr. Malone, 2nd Mrs. Burton*; 35 min.

**Cornotion Co.:** *Houseparty*; 15 min.

**Chun King Soles:** *Houseparty*; 7½ min.

**Clairol:** *Galen Drake, Robert Q. Lewis*; 10 min.

**Comstock Foods:** *Robert Q. Lewis*; 5 min.

**Curtis Circulation Co.:** *Arthur Godfrey, World Tonight*; 25 min.

**Ex-Lax:** *City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, FBI, Sez Who, Amos 'n' Andy, Nora Drake, 2nd Mrs. Burton*; 50 min.

**Ford Motor:** Ford div.; *World News Round-up, Tenn. Ernie Ford, Edward R. Murrow, Musical Variety*; 230 min.

**General Foods:** *News*; 10 min.

**General Mills:** *Gunsmoke, Amos 'n' Andy, Galen Drake, Sez Who, Robert Q. Lewis*; 30 min.

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\*NOTE: Data on time purchased refer to weekly brand or advertiser total. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand information was not available from CBS.

All data are in terms of program time. On ABC, MBS and NBC commercials shorter than a minute are listed separately. On NBC, major-minor clients, shown with (m-m) designation, alternate with minute and 30-second commercials in scattered program segments. In such cases, the 30-second commercial is not listed and the major client only is given credit in each segment.





**YOU MIGHT CATCH A 26-LB. TROUT\* —**

**BUT... You Need WKZO Radio  
To Land Sales  
In Kalamazoo-Battle Creek  
and Greater Western Michigan!**

For a sales pitch with a real hook, use WKZO — CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse figures, left, tell the story. WKZO Radio gets 45% more *morning* listeners than the next station . . . 31% more *afternoon* listeners . . . 50% more *evening* listeners!

How about it — isn't *now* the time to check WKZO availabilities with Avery-Knodel?

*\*George Langston caught one this size at Tennessee's Dale Hollow Dam in April, 1958.*

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

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

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

**WKZO**  
 CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
 AND GREATER WESTERN MICHIGAN  
 Avery-Knodel, Inc., Exclusive National Representatives



## RADIO'S CURRENT CLIENT LIST *continued . . .*

**General Motors:** General Motors Corp.; *News*; Chevrolet; *News*; GMC Trucks; *Farm News*, *Saturday Night Country Style*, *Suspense*; Oldsmobile; *Pattie Page*; United Motors; *Lowell Thomas*; 205 min.

**Grove Labs:** No-Doz; *Gunsmoke*, *Amos 'n' Andy*; 15 min.

**Hartz Mountain Products:** *Arthur Godfrey*; 15 min.

**Hearst Publications:** *Backstage Wife*, *Ma Perkins*, *2nd Mrs. Burton*, *Helen Trent*, *Nora Drake*, *Our Gal Sunday*, *Road of Life*, *Dr. Malone*, *Couple Next Door*, *Right To Happiness*; 75 min.

**Hertz Systems:** *Business News*, *News*; 60 min.

**Home Insurance Co.:** *Douglas Edwards—News*; 5 min.

**Kendall Co.:** *Galen Drake*, *Robt. Q. Lewis*, *Amos 'n' Andy*; 15 min.

**Kitchens of Sara Lee:** *Arthur Godfrey*; 15 min.

**Knouse Foods:** *Arthur Godfrey*; 15 min.

**Lewis-Howe Co.:** *Robt. Q. Lewis*; 5 min.

**P. Lorillard:** *News*; 10 min.

**Dumas Milner Products:** *Robt. Q. Lewis*; 5 min.

**Mogen David Wine Corp.:** *Arthur Godfrey*; 15 min.

**Niagara Therapy Mfg. Corp.:** *Arthur Godfrey*; 15 min.

**Pharma-Craft Corp.:** *Arthur Godfrey*; 15 min.

**Plough, Inc.:** *Robt. Q. Lewis*; 10 min.

**R. J. Reynolds Tobacco Co.:** *Sports Time*; 15 min.

**Shulton, Inc.:** *Arthur Godfrey*; 15 min.

**A. E. Staley:** *Peter Lind Hayes & Mary Healey*; 50 min.

**Standard Brands:** *Arthur Godfrey*; 30 min.

**Sterling Drug:** *World Tonight*, *Best In Music*, *World News Roundup*, *Suspense*, *Johnny Dollar*, *F.B.I.*, *Indictment*, *Sez Who*, *Mitch Miller*, *Robt. Q. Lewis*, *Helen Trent*, *Our Gal Sunday*, *City Hospital*; 80 min.

**Tetley Tea Co.:** *Our Gal Sunday*, *Ma Perkins*, *Dr. Malone*, *2nd Mrs. Burton*, *Backstage Wife*; 25 min.

**Weco Products:** *Amos 'n' Andy*, *Robert Q. Lewis*, *World Tonight*, *City Hospital*, *Gunsmoke*, *Galen Drake*; 65 min.

**Wm. Wrigley, Jr.:** *Pat Buttram Show*, *Howard Miller Show*; 150 min.

## MBS

**America's Future:** booklet; *John T. Flynn—News*; 5 min.

**American Telephone & Telegraph Co.:** *Newscasts*; 65 min.; *Sports Flashes With Frankie Frisch*, *Newscasts*, *Bill Stern*, *The World Today*; 24 20-sec. adjacencies; *Game of the Day Warmup*, *Newscasts*; 2 40-sec. adjacencies.

**Aquafilter Corp.:** *Aquafilter*; *newscasts*; 65 min.; 8 28-sec. news adjacencies.

**Armour & Co.:** Dial soap; 50 10-sec. news adjacencies.

**Bristol-Myers Co.:** *Bufferin*; *News—Steve McCormick*, *News—Ken French*, *News—Richard Rendell*, *News—Lyle Van*, *News—Lester Smith*, *News—John Scott*; 30 min., 13 20-sec.

**Christian Reformed Church:** religious; *Back To God*; 30 min.

**Colgate-Palmolive:** Instant Shave, After Shave, and other men's toiletries, Brisk toothpaste; *Sportsreel with Bill Stern*; 50 min.

**Dawn Bible Students Assn.:** *Frank & Ernest*; 15 min.

**Ex-Lax, Inc.:** Ex-Lax; *The World Today*; 50 min.; *Gabriel Heatter*; *adjacencies*; 8 20-sec.

**First Church of Christ, Scientist:** religious; *How Christian Science Heals*; 30 min.

**Flav-R Straws:** Flav-R Straws; *Game of the Day Warmup*; 70 min.

**GMC Truck & Coach Division:** General Motors; *Gabriel Heatter—News*; 10 min.

**Gospel Hour, Inc.:** *The Gospel Hour*; 25 min.

**Billy Graham Evangelical Assn.:** *Billy Graham*; 30 min.

**Grey Industries, Inc.:** Silvaplate, Rub-on-Silver, Silvacrystals; *News-casts*; 50 min.

**Hudson Vitamin Corp.:** Vitamins; *Gabriel Heatter*, *Answer Man*, *The World Today*; 65 min.

**Lee County Land and Title Co.:** Lehigh Acres; *Gabriel Heatter—News*, *Robert Hurleigh—News*; 20 min.

**Lutheran Laymen's League:** religious; *Lutheran Hour*; 30 min.

**Dumas Milner Corp.:** Pine-Sol, Perma Starch, Pine-Sol Room Deodorant, White Wave, Mystic Foam, Mysticlene; *The Kate Smith Show*; 20 min.

**National L. P. Council:** *Steve McCormick—News*, *John Wingate—News*, *Ken French—News*; 25 min.

**Nestle Co.:** Nestea; *Kate Smith*, *Bill Stern Sports*, *News—John Wingate*, *News—Westbrook Van Voorhis*, *Gabriel Heatter*; *newscasts*; 150 min.

**Quaker State Oil Refining Corp.:** *Game of the Day*; 150 min.; *Ken French—News*, *Sports Flashes with Frankie Frisch*, *The World Today*; 60 min.

**Radio Bible Class:** religious; *Radio Bible Class*; 30 min.

**R. J. Reynolds:** Winston; 15 20-sec. adjacencies.

**Rhodes Pharmacal Co.:** Imdrin; *Gabriel Heatter—News*; 5 min.

**Helene Seager:** Pink Ice; *Newscasts*; 10 min.

**Tint 'n Set.:** *Henry Mustin—News*, *John Wingate—News*; 30 min.

**Voice of Prophecy:** religious; *Voice of Prophecy*; 30 min.

**Wings of Healing:** religious; *Wings of Healing*; 60 min.

**Word of Life Fellowship:** religious; *Word of Life Hour*; 30 min.

## NBC

**Allis-Chalmers:** institutional; *Farm & Home Hour*; 25 min.

**American Motors:** Rambler; *Monitor*; 55 min. (m-m)

**American Tobacco:** Lucky Strike; *Monitor*; *Nightline*; 50 min.

**Armour & Co.:** Dial soap; *Various Shows*; 57 6-sec.

# 12th FALL FACTS BASICS—a unique use book for timebuyers OUT TODAY!



**Behlen Mfg. Co.:** Pre-fabricated farm buildings; *This Farming Business*; 15 min.

**Billy Graham Evangelistic Assn.:** *Hour of Decision*; 30 min.

**Bristol-Myers:** Bufferin; *Hourly News*; 105 min. (m-m)

**Brn. & Wmsm.:** Kools, Viceroy; *Hourly News*; 110 min. (m-m)

**Carling Brew:** Red Cap Ale; *Monitor*; 75 min.

**Carter Products:** Little Liver Pills; *True Confessions, Woman In My House, One Man's Family, News of The World, 5 Star Matinee, Nightline*; 60 min.

**Dow Chemical:** chemical prod.; *Red Foley Show*; 25 min.

**Dunlop Tire & Rubber Co.:** *Monitor*; 10 min.

**Edison Chemical Co.:** Dermassage; *Affairs of Dr. Gentry, True Confessions, One Man's Family, Pepper Young's Family*; 20 min.

**Evangelical Foundation:** religion; *Bible Study Hour*; 30 min.

**Evinrude Motors:** outboard motors; *Monitor*; 25 min.

**Ex-Lax:** Ex-Lax; *Bandstand, Pepper Young's Family, One Man's Family, People Are Funny, Nightline, Life & The World, My True Story*; 70 min., 6 30-sec., 3 6-sec.

**Foster-Milburn:** Doan's pills; *My True Story, One Man's Family*; 10 min.

**General Mills:** Cheerios; *Monitor*; 35 min. (m-m)

**GMC Truck Division:** General Motors; *News of The World*; 25 min.

**Gillette:** Gillette prods., Paper-Mate, Toni prod.; *Boxing*; 25 min.

**Grove Labs:** Fitch shampoo & hair prods.; *Monitor; Nightline*; 65 min.; No Doz; *News of the World, Groucho Marx*; 15 min.

**Lever Bros.:** Rinso; *Various Shows*; 12 30-sec.; Breeze; *Various Shows*; 12 30-sec.

**Lewis-Howe Co.:** Tums; *Hourly News*; 105 min. (m-m)

**Liggett & Myers:** L&M; *Monitor*; 25 min.. (m-m)

**Lutheran Laymen's League:** religion; *Lutheran Hour*; 30 min.

**Mack Trucks:** trucks; *Monitor*; 20 min.

**Midas Muffler Shops:** mufflers; *Hourly News*; 110 min., (m-m)

**Morton Salt:** salt; *Alex Dreier—News*; 5 min.

**Mutual of Omaha:** *On the Line With Considine*; 15 min.

**North American Van Lines:** moving; *Monitor*; 15 min.

**Pabst Brew:** *Monitor*; 40 min., (m-m); *Various Shows*; 10 30-sec.

**Plough, Inc.:** St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*, 55 min., (m-m); *My True Story*, 30 min.

**PurOlator Products:** Oil filters; *Monitor*; 25 min. (m-m)

**Ralston Purina:** feed division; *Harkness—News*; 25 min.

**RCA:** Institutional; *Monitor*; 1 30-sec.

**R. J. Reynolds:** Camel; *News of the World*; 25 min.; Prince Albert; *Grand Ole Opry*; 30 min.

**Sterling Drug Co.:** D-Con & Rid-X; *Life and the World*; 10 min.; Bayer Aspirin; *Monitor*; 18 30-sec.

**Sun Oil:** oil; *Three Star Extra*; 75 min.

**United Insurance Co.:** insurance; *Monitor*; 5 min.

**Voice of Prophecy:** religion; *Voice of Prophecy*; 30 min.

# the only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

GOING WEST on the Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

IF YOU WANT maximum coverage in the \$4 billion Western New York market (plus big bonus audience in Canada and on the Thruway) buy WGR RADIO. 1,000,000 homes... 1,000,000 cars.

ABC Affiliate. Represented by Peters, Griffin, Woodward, Inc.

## BUY WGR RADIO

**BUFFALO'S FIRST STATION**

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



# Has television news lived

# up to its early

In reply to SPONSOR's question of the week, three stations take a close look at tv news coverage, tell where it has succeeded, why it has failed to live up to expectations.

**James M. Brown**, general manager,  
KONO-TV, San Antonio



*Too many  
follow radio  
news style*

It is my opinion that many television stations have sadly failed in the presentation of news, and therefore failed the television industry. Although there are more than a few spectacular exceptions, television as a whole has not lived up to its original promise as a great news medium.

Because of the double impact of sound and motion, and the immediacy of electronic transmission, tv should be unrivaled in the field of news communications. But all too often, improper timing and lack of planning mitigates its effectiveness.

Unfortunately, many television stations use the same copy and story rotation in news coverage as do radio stations, with an announcer on-camera to provide the visual end of the newscast.

We at KONO-TV feel that such coverage is not only no better than radio, but in most cases not as good, because the image of the newscaster serves to distract the viewer and steal attention from the news. At KONO-TV, our reporter-cameramen film the story as it is happening—and with our high-speed film processing equipment—so that story can be on the screen *minutes* later. At the end of each newscast the

story script and film are filed in a permanent dated file to allow newsmen to refer to it at a later date. Such films are frequently used by the public and various officials.

As a result, KONO-TV's *Twelve Star Final* at 10:00 p.m. nightly and *High Noon News* at noon Mondays through Fridays, have become two of the most watched items in San Antonio television and out-rated every general newscast in the United States on a running average for more than a year.

We feel that television news must be covered both in sight and sound to be truly modern television, and although this is an expensive program from the standpoint of over-all program costs, the money is well invested in promoting our station and in gaining prestige in the community which we serve.

**John H. Schacht**, vice president & gen.  
mgr., KBET-TV, Sacramento



*Station must  
promote  
its news*

Any comparison I make on the subject of tv news must, of course, be based on my own observations of KBET-TV's news programs. From the beginning we discarded the popular belief that 6 p.m. must be allocated to children's shows. Here, we decided, would be the news show—the only news show programmed in the Sacramento market in the 6-6:15 p.m. period across the board.

We realized that an ill-manned and ill-equipped station can offer the viewer little in the way of news. For this reason KBET-TV went all-out to put

together a newfilm department, complete with laboratory facilities and staffed with experienced news cameramen of sound judgment.

Paul Meeks, our cinematographer, and Hank Thornely, our news chief, form one of the most successful tv news teams in the country. Numerous Associated Press awards attest to this fact, as do ARB averages of 20.1 to 26.7 for our local Shell News.

As important as having a fine news staff is the station's own interest in its news programs. Our enthusiasm has sparked the staff to fantastic efforts that amaze other stations.

KBET-TV's news cameramen have flown to Los Angeles to cover a plane crash and have scooped San Francisco stations with news that originated in their city (thanks to a cameraman who drove the 100 miles on "wings").

Tv has given viewers an opportunity to see dramatic events through use of film, but it is up to the station to promote its news if it is to build and sustain audience interest.

Many stations fail on these points and as a result their news has become a mere time-filler.

One of the most lackadaisical approaches to news presentations I have ever seen is the announcer who sits off-camera and reads from the newswire while a general slide is projected on the screen. This technique interests and excites an audience as much as if they were watching a fast game of tiddley-winks.

We do not discount the value of newswire information; it is used by KBET-TV—but not exclusively. Viewers are interested in local and regional news as well as national.

Shell News' long tenure on KBET-TV is evidence that news programs can be successful if television's advantages are fully exploited.

An investment in a top newsgathering staff is not unrewarding as some



# promise?

stations seem to feel. It is repaid many times over with audience interest and public service, as well as many indirect benefits.

**Fred S. Houwink**, general manager,  
WMAL & WMAL-TV, Washington



*With on-the-spot line coverage, no*

If by the question "Has Tv News Lived Up To Its Early Promise," means being on the spot with live coverage wherever and whenever news happens, then the answer has to be "No."

At the present this kind of "live" coverage by tv remains visionary and totally impractical because, (1) tv can't get to the scene of action fast enough to be effective due to the time required to mobilize a television remote unit; (2) tv mobile units cannot maintain reliable micro-wave relay contact with the station in all instances due to terrain difficulties; (3) timing limitations make it impractical to do intermittent unscheduled cut-ins on film and network shows; (4) day-by-day, on-the-spot coverage is far too costly for an individual station to underwrite.

If we broaden our question to include all means of getting news to the public as quickly as possible then the answer is "Yes."

There are progressive stations which have set up expanded local news departments that place reporters and cameramen on the street in news cars completely equipped with motion picture and still cameras, tape recorders and radio telephones. However, too few tv stations have done this.

In Washington, D. C. WMAL-TV  
(Please turn to page 59)

## Maine Citizen at Work



(Maine Dept. of Economic Development photo)

About this time of year, thousands of Maine's summer visitors indulge that long-suppressed appetite for the tastiest food our cool coastal waters yield—the Maine lobster. Lobstering off these shores still is a hardy enterprise, but Maine lobstermen are a sturdy breed. Fair weather and foul, their annual haul contributes more than nine million dollars to the \$1,110,896,000\* effective buying income of the southern Maine-eastern New Hampshire 13-county area

**SERVED AND SOLD BEST BY WCSH-TV.**

To sell this valued and recognized test market, use the vital force of the station that consistently tops its competition:

**APRIL 1958 TOTAL AREA ARB**

**Quarter hour firsts**

**WCSH-TV 83.3%      Station "B" 16.7%**

(\*Copr. 1958 SM Survey of Buying Power, further reproduction not licensed.)

NBC Affiliate

Weed-Television



# WCSH-TV

PORTLAND, MAINE

# 6



**THE BIG "T" IN  
WESTERN  
MONTANA**

**KMSO-Ch. 13  
Television**

•  
*Tremendous coverage*


*Terrific results*

•  
ASK GILL-PERNA

KMSO - MISSOULA

*the key  
to  
the Negro  
market  
is*

**WOV**  
5000  
Watts  
IN N.Y.C. & VICINITY



**WOV - NEW YORK**  
Representatives: John E. Pearson Co.

*National and regional spot buys  
in work now or recently completed*

**SPOT BUYS**

**TV BUYS**

**Dan River Mills, Inc.**, Danville, Va., is lining up announcements in 11 cities to promote its fabric line. The schedules kick off this month, run for six weeks. Minute participations, using both live and film announcements, are being slotted; frequency varies from market to market. The campaign is built around a "New Designs for Living" theme, has in mind fashion-conscious men and women turning toward outdoor living and leisure time. The buyer is Aileen Barry; the agency is Grey Advertising Agency, Inc., New York.

**Eversharp, Inc.**, New York, is going into 35-40 markets for its Schick razors. The schedules are for 52 weeks; late night minutes throughout the week are being used. Frequency depends upon the market. The buyer is Joe Berbeck; the agency is Compton Advertising, Inc., New York. (Agency declined to comment.)

**Colgate-Palmolive Co.**, New York, is going into top markets for its Ad detergent. The schedules begin in early August; minutes and chainbreaks during daytime segments are being used. Frequency depends upon the market. The buyer is Sally Reynolds; the agency is Lennen & Newell, Inc., New York. (Agency declined to comment.)

**P. Lorillard Co.**, New York, is planning a campaign in major markets for its Kent and Old Gold Straight cigarettes. The schedules kick off in August for a 13-week run. Minutes and chainbreaks are being lined up, with frequencies varying. The buyer is Bob Kelly; the agency is Lennen & Newell, Inc., New York. (Agency declined to comment.)

**General Mills, Inc.**, New York, is planning a record expenditure in markets throughout the country to promote its new product, Cocoa Puffs, a chocolate flavored cereal. The campaign will kick off in the Northeast and Northwest this month, run for 13 weeks. Minute participations in children's shows are being used; frequency varies from market to market. The buyer is Dick Boege; the agency is Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

**RADIO BUYS**

**Nationwide Insurance Co.**, Ohio, is considering a campaign for its insurance line; tentative plans are for a September start. Minute announcements during prime time will be used, in nine mid-western markets. Frequency will depend upon the market. The buyer is Bob Glatzer; the agency is Ben Sackheim, Inc., New York. (Agency declined to comment.)

**Esso Standard Oil Co.**, New York, is entering various markets to promote its Flit. The campaign starts this month, runs for six weeks. Minute announcements during early morning and late afternoon segments are being scheduled; frequency varies from market to market. The buyer is Jay Schoenfeld; the agency is McCann-Erickson, Inc., New York. (Agency declined to comment.)



# SPONSOR-PERSUADER



“Now that I've heard that commercial for myself...”

## GELOSO STENO TAPE RECORDER

7½ POUNDS OF TRUE FIDELITY

Take the weight off your back and add it to your presentation. Carry your own Geloso STENOTAPE Recorder when you make the rounds. STENOTAPE Recorder weighs less than your flopper; takes up no more desk space than a telephone. Operates right in the carrying case. STENOTAPE Recorder is ready to roll before the client has finished admiring your ingenuity. This “conversation piece” STENOTAPE Recorder delivers a quality of reproduction you'd expect only in

far heavier, far more costly tape recorders. It has two speeds, simple push-button controls, plays up to two hours per reel. Absolutely free of backlash, flutter, torn tape.



Uses standard tape. Total cost, including conference microphone, spare reel, starter tape, and cordovan finish carrying case: just \$179.95 complete. Foot-pedal and Finger-tip dictation/transcription controls available. **Write Today** for details. American Geloso, Dept. BR, 312 Seventh Ave., New York 1, N. Y

**EVERYBODY LISTENS** WHEN YOU MAKE IT EASY FOR THEM (AND YOURSELF) WITH **STENOTAPE BY GELOSO**



# Advertising agencies select MPO-TV as leading film commercial producer

## '58 Survey Results Repeat Last Year's

*The number one ranking we have received is regarded with a just sense of pride by every one of MPO's eighty-two staff members.*

*It is a reputation which every one of us intends to earn the right to keep . . . year after year.*



*MPO Television Films, Inc.*

*15 East 53rd Street, New York 22, N.Y.*

*New York MURray Hill 8-7830*

*Detroit TRinity 2-2280*

*Hollywood Poplar 6-9579*

*For 5,000 commercials, MPO thanks . . .*

<b>K &amp; W Film Service Corp.</b>
<b>Op-Trix, Inc.</b> (Hal Seeger—Animation)
<b>Reeves Sound Studios, Inc.</b>
<b>Photo-Magnetic Sound Studios, Inc.</b>

NEW YORK, 19 July—MPO Television Films, Inc., the two-coast television film commercial producer, led the field for the second consecutive year in advertising agency surveys conducted by trade magazines.

MPO received far more first place votes than any other production company in Sponsor Magazine's recent survey, "How Agencies Rate Television Commercial Film Producers." The twenty-six major agencies polled rated producers for quality, reliability, economy, flexibility, facilities, creativity, animation and location work. "Out of 50 commercial film producers nominated as best in certain categories," concluded Sponsor, "one, MPO TV Films, ran well ahead of the entire field."

In 1957, Billboard's similar survey of 1200 advertising agency executives concerned with television commercial production ranked MPO number one for quality and speed.

The reasons for MPO's superior ranking for film commercial production can be found in a combination of factors. MPO recognized years ago that the only way to guarantee top quality on a continuous basis was to hire and maintain a permanent staff of the best directors, cameramen, editors and scenic designers in the business. "We've received unprecedented support from the agencies," says MPO vice president Arnold Kaiser, "because we can back them up with the kind of creative talent that makes successful commercials."

MPO also recognized the importance of complete production facilities and equipment. Consequently, the company designed and built the most modern and efficient production center in the East with five shooting stages for the filming of television commercials. Since April 1958, when MPO announced its deal to utilize the 24-studio Republic lot in Hollywood, the company has been offering a two-coast production setup, unique in the industry.

According to vice president Jerry Kleppel, MPO producer-editor, "MPO's reputation is kept on top by the quality of workmanship from our technical suppliers. In this respect, special thanks for support are due to:

K & W. Film Service Corp., Op-Trix,

Inc. (Hal Seeger—Animation), Reeves Sound Studios, Inc., Photo-Magnetic Sound Studios, Inc., Metropolitan Sound Service, Inc., Movielab, Consolidated Film Industries, Filmsounds, Inc.

The current client list of MPO Television Films, Inc., includes:

N. W. Ayer & Son, Inc., Ted Bates & Company, Inc., Batten, Barton, Durstine & Osborn, Inc., Benton & Bowles, Inc., D. P. Brothers and Co., Leo Burnett Co., Inc., Campbell-Ewald Co., Campbell Mithun, Inc., Cockfield, Brown & Co., Ltd., Compton Advertising, Inc., Cunningham & Walsh, Inc., Dancer-Fitzgerald-Sample, Inc., D'Arcy Advertising Co., Doherty, Clifford, Steers and Shenfield, Inc., Doyle-Dane-Bernbach, Inc., Erwin Wasey, Ruthrauff & Ryan, Inc., William Esty Co., Inc., Foote, Cone & Belding, Clinton E. Frank, Inc., Gardner Advertising Co., Geyer Advertising, Inc., Grey Advertising Agency, Inc., Hicks & Greist, Inc., Bryan Houston, Inc., Kenyon & Eckhardt, Inc., Kudner Agency, Inc., C. J. LaRoche and Co., Inc., Al Paul Lefton Co., Inc., Lennen & Newell, Inc., Earle Ludgin and Co., MacLaren Advertising Co., Ltd., Richard K. Manoff, Inc., Marschalk & Pratt Division of McCann-Erickson, Inc., Maxon, Inc., McCann-Erickson, Inc., McKim Advertising, Ltd., Emil Mogul Co., Inc., Ogilvy, Benson & Mather, Inc., Sullivan, Stauffer, Colwell & Bayles, Inc., J. Walter Thompson, Co., The Wesley Associates, Inc., Young & Rubicam, Inc.

*For 5000 commercials, MPO thanks . . .*

<b>Metropolitan Sound Service, Inc.</b>
<b>Movielab</b>
<b>Consolidated Film Industries</b>
<b>filmsounds, inc.</b>



# FILM-SCOPE

19 JULY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Clairol's move into network tv via *I Love Lucy* doesn't mean it's dropping syndication altogether.

Its agency, Foote, Cone & Belding, is still looking for a good family series to supplement several markets.

Two regional breweries solidified their fall syndication plans this week.

The details:

- Budweiser's \$500,000 buy (via D'Arcy) of *U. S. Marshal* from NTA includes more than 75 markets. Forty of the time periods needed will be retained from previous Budweiser commitments. (The star, John Bromfield, will do the commercials.)
- Ballantine this week contracted for a fourth year of Ziv's *Highway Patrol* through Esty. All 36 markets have been renewed.

At the same time, Pabst (NC&K) was well on its way into more than 50 markets buying single series market-by-market.

There could still be a large regional move to film this fall for DeSoto.

DeSoto hasn't yet completed its plans. But as a starter, its agency, BBDO, has bought into a few local weather shows.

Will the influx of off-the-network series create something like a glut in the syndication market and add to the problems of both the seller and the buyer?

There's a wide diversity of opinion on both counts of this question, as FILM-SCOPE discovered this week in a cross-section poll.

On the affirmative side the viewpoints included these:

- Agencies generally noted that their national and major regional clients are loath to align themselves with second-run series. As one agency buyer put it: "A syndicated show is commonly an entry into tv for a client. **He wants the prestige of a fresh property.**"
- Stationmen in no small measure admitted that while their product need is great it's progressively difficult to sell off-network film to individual sponsors. If the show has had a fine rating on network, **the client thinks everybody's seen it.** If it didn't do well, then it's less acceptable to him.

But on the positive side syndicators pointed out:

- There's no reason why the flood of off-network fare—there'll be 20 or more newcomers this fall—should depress competitive prices because most of it is sold for stripping.
- True it is that they'll be harder to sell in the larger markets, but there'll still be enough dollars available in the smaller markets to make them profitable.
- The Kellogg spot buy plus some opening of daytime schedules will add to the attractiveness of the daytime stripping of these off-network series.

(For an up-to-date list of this year's off-network availabilities for fall syndication see *Film Wrap-up*, p. 54.)

Len Firestone stepped up into Walter Kingsley's post as syndication sales manager at Ziv this week.

Firestone, formerly head of New York syndication sales, was with Unity TV before he joined Ziv in 1954. Kingsley's just become president of Jack Wrather's new syndication arm, Independent TV.



# MARKETING WEEK

19 JULY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Is the ready-to-eat cereal business on the verge of another **new-product splurge?**

Now that the sugar-coated varieties have been digested by the industry, it **looks like chocolate-flavored cereals will be the next big battleground.**

General Mills is first on the scene with Cocoa Puffs. Test markets are now being probed in the Northeast and Northwest. Significantly, the product made its debut in Canada, where acceptance has been described as "above all expectations."

It's not known for sure what General Foods, Kellogg and Nabisco will do but one thing is certain: **The battle will be fought primarily via tv, which has about 80% of ready-to-eat cereal billings.**

By September, General Mills will have about **60 to 70 spot tv markets** harnessed. Also to be enrolled in the push are **five network tv shows**—Wyatt Earp, American Bandstand and The Lone Ranger on ABC; The Verdict Is Yours and Beat the Clock on CBS.

While General Mills won't say it used Canada as a "test market" for introducing Cocoa Puffs in the U.S., trade sources point out:

- **Canada is becoming increasingly useful as a relatively small market where a client can do a big job easily.** Two provinces alone—Ontario and Quebec—contain about 63% of Canada's total population of 16.8 million.
- **Canadians like chocolate.** There is a higher per capita consumption of the sweet than in the U.S.

There are also **certain disadvantages to using Canada as a test market.** There are strict regulations on labeling and health copy (General Mills can't make any vitamin claims for Cocoa Puffs, for instance).

Like most package goods categories, ready-to-eat cereals have become more conscious in recent years of the **need for new products to refresh the wellsprings of consumer desire.**

At the very least the industry wants to maintain the sales record of the past seven decades: **an annual average increase of 4% in volume of ready-to-eat cereals,** half due to increased population, half due to per capita consumption.

With pleasure travel at its height, here are some pertinent statistics on the subject:

- **About 85% of such travel is by auto—a vast audience for radio. Another 7% is done by rail, 5% by bus, 3% by air.**
- There is about twice as much travel for pleasure as for business. Autos get a smaller—but still major—share of business travel: 73% by auto, 10% by rail, 3% by bus, 14% by air.
- **Taking all travel into account, clerical, sales and labor types account for 45% of the travelers and take 44% of the trips.**
- Another 30% of the travelers are housewives, students and unemployed; they take 28% of the trips.
- About two-thirds of all travelers (whether for business or pleasure) are in the under-\$6,000 per year income category.
- More than 20% are in the under-\$3,000 category.



**TWO MILLION ENTRY BLANKS**

**in Baltimore for**

**WBAL-TV's**

**\$20,000<sup>00</sup>**

**TWILIGHT THEATRE**

**"PICK THE MOVIES" CONTEST**



**Entry Blanks Everywhere**

No matter where people peeked in the nation's eleventh largest market, they found WBAL-TV's ENTRY BLANKS! Full pages in newspapers, full pages in magazines, special displays in grocery stores, drug stores and service stations! Everywhere!

**BIG CONTEST—BIG PRIZES**

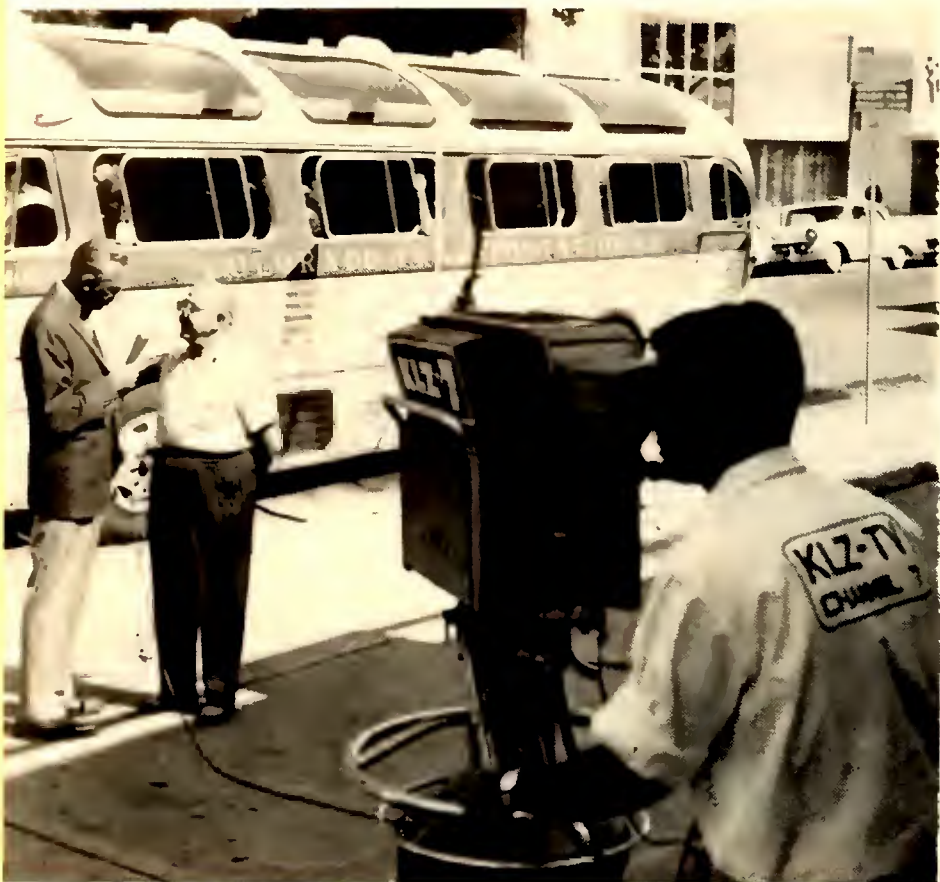
TV Viewers were vying for 250 fabulous prizes—a Chevrolet Convertible, motor boat and motor, mink stole, diamond ring, big home appliances—and hundreds more.

**WBAL-TV CHANNEL 11**

**ANOTHER  
GREAT  
PROMOTION  
BY  
BALTIMORE'S  
PROMOTION  
STATION**



# PICTURE WRAP-UP



Gray Lines Tour Service of Denver, in conducting guided tours around the city, visits points of interest—including the Starr Yelland tv show on KLZ. Yelland interviews tourists as they visit KLZ studios to see tv—and see themselves on tv as well



Happy Thunderbird winner Marvin Krumrie drives battery-powered car offered in Bardahl service stations at urging of Casey Janes (l.) of WCTN TV, Minneapolis. Bardahl distributor Warnecke looks on



Midwest farm owners and state government agriculture officials embark with Chuck Bill, farm director and tv personality of WBKB, Chicago, from Midway Airport for a three-week farm tour of Europe and Russia. 30 men made the goodwill tour of European farms



Jack Buck, KMOX, St. Louis, radio personality, has a tough job "laboring" over his mike as he broadcasts daily from the Bel-Air Motor Hotel. Buck did his first show from poolside with three finalists in the Miss Missouri beauty contest as his guests



Whose pooch is most pooped? Judges from KEX, Portland, Ore., picked "Smokey" as the winner. The judges (l. to r.) included: KEX's Al Priddy, Lee Smith, George McGowan and Pat Wilkens



### ADVERTISERS

Here are LNA-BAR's estimated expenditures for the top 15 network company advertisers for May 1958, as released by TvB.

RANK	ADVERTISER	GROSS TIME
1.	P & G	\$1,266,197
2.	General Motors	2,150,179
3.	Lever	1,902,583
4.	General Foods	1,845,044
5.	Colgate	1,811,142
6.	Gillette	1,531,513
7.	Chrysler	1,525,150
8.	American Home	1,356,582
9.	R. J. Reynolds	1,332,392
10.	Bristol-Myers	1,272,561
11.	American Tobacco	1,108,377
12.	Kellogg	1,099,643
13.	Ford	1,036,970
14.	Brown & Williamson	855,375
15.	Liggett & Myers	854,696

Here are LNA-BAR's estimated expenditures for the top 15 network brand advertisers for May 1958 as released by TvB.

RANK	ADVERTISER	GROSS TIME
1.	Tide	\$712,202
2.	Viceroy	668,236
3.	Dodge	646,404
4.	Anacin	605,248
5.	Chevrolet	588,604
6.	Ford	566,970
7.	Winston	553,894
8.	Camel	540,987
9.	L & M Filter	423,694
10.	Wisk	407,188
11.	Bufferin	401,066
12.	Fab	384,738
13.	Gleem	376,131
14.	Geritol	367,729
15.	Oldsmobile	364,016

Bates has Sterling Drugs in line to pick up a third of 77 Sunset Strip on ABC TV for the fall.

This Warner production is slated for Sunday 9 to 10 p.m.

Advertising campaigns and promotions:

• **Helene Curtis** spreads into the national market for its new hair spray, Tempo. Local radio and tv spots, print,

and the company's two CBS TV shows, *What's My Line* and *Oh Susanna*, comprise its campaign.

• **Genesee Brewing Co.**, Rochester, N. Y., has purchased, on WFBL, Syracuse, the largest bloc of radio time in one station's history: three hours each evening (Monday-Saturday), plus a supporting daily spot announcement schedule.

• **Johnson & Johnson**, for its Baby Travel Kit kicks off its tie-in promotion with the National Trailways Bus System. The kits will be featured on the Bus' eastern Five Star Luxury lines, and backed up by radio announcements.

• **Quaker Oats** is going into spot radio for Flako, in 40 Eastern markets on a 26-week campaign beginning mid-August. Daytime minutes will be used. Agency: Clinton E. Frank.

Strictly personnel: **Paul Byrne**, appointed product manager in charge of the Palmolive men's line and the Cashmere Bouquet line of toiletries at Colgate-Palmolive Co. . . . Also at Colgate, **Joseph Hirschenberg** appointed merchandising manager of the toilet articles division . . . **Arnold Belasco**, promoted to ad manager, Mosler Safe Co.

### AGENCIES

Tv-Radio veteran **Rod Erickson** is leaving Y&R the week after this to get back to "show business."

He's joining Warner Bros. as v.p. in charge of world-wide tv sales. Erickson has been a Y&R v.p. for the past 10 years, serving as top radio-tv contact on the General Foods account.

Agency appointments: **EWR&R**,



*\* glad we could get together*

### WORC

Worcester, Massachusetts  
*the sound that sells*

and

**RICHARD**

**O'CONNELL, INC.**

*the Rep. that likes to!*

July 1, 1958

*\* apologies to John Cameron Swayze*



Philadelphia, for Personal Products Corp.'s Coets . . . **Curtis Advertising**, for Aquafilter, a \$350,000 account . . . **Penn and Hamaker**, Cleveland, for Shakertown Corp. . . . **Cargill & Wilson**, Richmond, for H. F. Byrd, Inc., apple growers and packers.

**Some new business for Chicago agencies:** **Gordon Best**, for the Italian Balm portion of Campana Sales . . . **Mohr & Eicoff**, for the \$300,000 Hadacol account. Plans are to put the budget in spot radio in over 200 markets, plus saturation test tv in Texas . . . **Tatham-Laird**, for National Homes of Lafayette, Ind.

**They became v.p.'s:** **Thomas Crolius** and **Henry Jacobson**, at Reach, McClinton . . . **Cal McCarthy**, at FC&B.

**More on agency moves:** **Robert Aledort**, to EWR&R as research director . . . **Thomas Garbett**, to Lambert & Feasley, as an account executive . . . **David Aldrich**, to Ketchum, MacLeod & Grove as p.r. account executive on the Westinghouse Broadcasting Co. account . . . **Lyndon Gross**, to Guild, Bascom & Bonfigli, San Francisco, as a media director.

## NETWORKS

The ratio of daytime network sales for the first five months, 1958, is 29% of all network tv sales for this period, according to LNA-BAR gross time cost figures, released through TvB.

Here are the network figures:

1958	% CHANGE
Daytime \$ 70,205,556	+ 9.3
Nighttime 169,096,788	+15.1
Total \$239,302,344	+13.3

### New fall business:

**For ABC TV:** P. Lorillard to sponsor *Rough Riders* . . . General Mills, Cracker Jack and Smith Bros., for *The Lone Ranger* . . . Miles Labs and Ralston Purina, for *Leave It To Beaver*, to debut Thursday, 2 October, 7:30-8:00 p.m. . . . General Electric's Photo Lamp department, to participate in *Man With A Camera* . . . Shulton and Campbell Soup, for the *Donna Reed Show* . . . Drackett, for one-fourth of *Maverick*.

**For NBC TV:** Whitehall and L&M, for *Behind Closed Doors*, to start 2 October, 9:00-9:30 p.m. . . . National Biscuit for one-half of *Wagon Train*, on alternate weeks. (Ford will con-

tinue to sponsor the full show on alternate-weeks) . . . Sunshine Biscuit for alternate segments on *Tic Tac Dough* and *The Price Is Right* . . . Whitehall, for another year on segments of *It Could Be You*, *The Price Is Right*, and *Queen For A Day*.

**NBC TV Specials:** Fred Astaire will head two one-hour live musicals, for Chrysler . . . **Bell Telephone** for eight shows next season; four science and four musicals . . . **Omnibus** will return to the network in the Fall, with 15 one-hour shows on Sundays, 5:00-6:00 p.m.

**Network note:** ABC TV's *Do You Trust Your Wife*, sponsored by General Foods, changes its name to *Who Do You Trust*, so that unmarried contestants can participate.

**Network Radio business:** Mutual reports a 38% billings increase for the year ending 30 June, as compared to last year . . . ABC has signed over \$2.3 million in billings during the past 60 days, including a 52-week renewal from the AFL-CIO.

**Promotions:** Lester Gottlieb, to the newly created post of director of program development, CBS TV . . . **Craig Jennings**, sales service manager, CBS Radio Pacific Network.

## FILM

To date, 19 series have come off the network for syndication for fall. Here's a complete run-down on what's available: **Situation comedy:** *It's a Great Life*, *Life of Riley*, *Hiram Holiday* (CNP); *Mr. Adams & Eve*, *Eve Arden Show*, *The Brothers* (CBS TV Film); *Burns & Allen* (Screen Gems); *People's Choice* (ABC Film Syndication).

**Drama:** *Panic, Medic* (CNP); *Telephone Time* (Guild).

**Adventure:** 39 more episodes of *Dragnet*, *Badge 714* (CNP); same of *Line-up*, *San Francisco Beat*, *Navy Log* (CBS TV Film); *Adventures of Jim Bowie* (ABC Film).

**Documentary:** *You Are There* (CBS TV Film).

**Juvenile:** *Gumby* (CNP); *Lassie*, or *Jeff's Collie* (TPA); *Robin Hood* (Official). (For analysis of impact that this flood of off-network shows will likely have on syndication sales see FILM-SCOPE, page 49.)

### Sales of the week included:

- **Ziv's Highway Patrol**, going into a fourth year of production, has been renewed in 58 markets, including a major buy by Ballantine in 36. (see Film-Scope.)

**Other H.P. renewals:** General Electric, in Los Angeles; Safeway and Bekins Storage, Seattle; Lee Optical and Wilson Meats, Dallas; Alka-Seltzer, San Francisco; Regal Brewing, New Orleans; Conoco and P&G, Spokane; Handy Andy Supermarkets, San Antonio. In addition, 15 stations have renewed.

- **NTA's Walter Winchell File** has been sold in eight markets. Among them: New York, Boston, Hartford, Philadelphia, Binghamton, Lebanon-Lancaster; Altoona-Johnstown; and Tucson.

- **AAP's complete Warner Bros. library** was sold in two more markets this week: KCMO-TV, in Kansas City, and WTCN-TV, Minneapolis.

- **Schlitz** has renewed MCA's *State Trooper* in Chicago.

- **WCBS-TV, New York**, has purchased UA's package of 39 post-'48 films. Among the movies: *Summertime*, *Patterns*, *Othello*, *Hobson's Choice*, *Foreign Intrigue*.

**New five-minute series:** a new series, *Photocrimes*, based on the *Look Magazine* series over several years, is being peddled by Richard Morros.

There'll be 260 episodes, each five minutes long. Filming starts this week.

**A major sales re-alignment at Ziv this week includes these territorial and executive changes:**

- Two new geographical divisions created in the syndication arm, north central, and south central. Heading them will be **Ray McGuire**, in the north (Cincinnati) and **Donald S. Brogdon**, south (Dallas).

- An additional regional sales department within the national sales department to serve multi-market advertisers in midwestern and southern market. **Edward J. Broman** will head this new division.

- Three new spot sales managers named to assist in the new territorial divisions: **Don Dahlman** and **Robert Reis**, in the north central; and **Jack Puter**, south central.

- Several new account executives



# WASHINGTON WEEK

19 JULY 1958

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SPONSOR PUBLICATIONS INC.

The Appeals Court has thrown a king-size monkey wrench into the FCC's licensing machinery.

In a case involving an existing radio station in Georgia and its appeal from an FCC permission to a new station to go on the air, the Court ruled the Commission must consider "economic injury."

Economic injury is a plea often made in the past by stations claiming that the market is too small to support an additional station. The court ruled that the FCC need not consider whether an extra station would harm the revenues of an existing station.

Instead, the court added this new twist: It held the Commission has a duty to decide whether ad revenues are potentially large enough to support two stations in such a way that the programming of both won't suffer.

The Court said it would be a simple matter for the FCC to decide whether the public would get poorer programs—or no programs at all, if both stations were forced off the air.

The FCC has been refusing to hear "economic injury" pleas. So it's now pretty much panic stricken at the new prospect. An appeal to the Supreme Court may even be possible.

The Commission believes that if the opinion stands, any station would have the legal weapons to keep a competitor off the air for up to three years (whether radio or tv).

The FCC appeared to be set this week to postpone authorization of fee tv test runs until some time next year.

The expected postponement comes in the wake of a strangely mild letter from House Commerce Committee Chairman Oren Harris (D., Ark.) whose previous communications with the FCC have been blunt and blustering.

Harris pointed that the House Commerce Committee has been very busy with other matters (such as a probe of the FCC), and therefore has been unable to consider pay tv. He promised that if the Commission would just put off a starting date—say until next July—that the Committee would work on the matter early in the next Congressional session.

Dean Roscoe Barrow, head of the FCC's network study staff which came up with controversial report bearing his name, began his rebuttal against network assaults on the 37 sweeping recommendations for changes.

This is the last scheduled phase of public hearings on the report, but the FCC was unable to finish and will continue next week.

Burden of their rebuttal was that the networks' testimony was "self-serving," that the affiliates are so bound up with the networks in mutual self-interest that their testimony would naturally be the same. Also that the station reps changed their testimony in mid-stream because they feared to be on the public record as opposing their clients.

Barrow derided the "erosion" and "fragmentization" cries of the webs with respect to the report's recommendations. He said the networks are crying "wolf."

This brought a retort from FCC chairman John C. Doerfer to the effect that, in the story, the wolf finally did come.

Doerfer's questioning generally indicated a strong sympathy for the network position. Craven seemed just as firmly aligned with the webs. The others were noncommittal, both in their questioning and comments.



# SPONSOR HEARS

19 JULY 1958

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SPONSOR PUBLICATIONS INC.

Quiz a sales development man in a rep organization on his notion of the ideal souper-upper for spot tv, and his answer is most likely to be:

**A clear-cut success story out of the soft goods field.**

Here's why air media will continue to be the sales wheelhorses of soap products: They're the fastest changing and moving of all products and can boast the most aggressive assortment of merchandisers. They just thrive on competition.

Look for another series of reverberations in the top Colgate management now that Bayard Colgate has resigned from the executive committee.

Reason attributed to his action: He didn't like the way things were going, and it was his method of showing he wasn't sanctioning the acts of others.

One of the most profitable businesses this year in terms of dollar investment, according to Wall Street authorities, is the supermarket chain.

Marketingmen think that a major reason for this is the fact that the supermarket field is too new to be self-shackled with traditions. It's still fast on its feet.

Hollywood tv film producers may be wondering why one of the most expertly developed and provocative pilots offered to network advertisers for the 1958-59 season hasn't found a buyer.

Reason: More than one agency that tingled to the series later had some second thoughts; the areas covered by the show could invite suits for invasion of privacy.

A critique you hear more frequently among Madison Avenue media people:

- The institutional sellers of radio have turned smug.
- Like a needle caught in a groove, they are repeating over and over again the same case histories, pat generalities, and statistical data.
- They don't play up the fact that the techniques of radio's use are constantly undergoing change and new challenges.

You've been around the broadcast business a long, long time, if you can recall when:

- The NAB didn't even have a mimcographing machine at its conventions.
- The networks' hottest competition was over special events.
- A rep's luncheon socializing would cover practically 80% of his timebuying sources inside a working week.
- Hubbell Robinson did the buying for Fels Naphtha, Reggie Schuebel for Bulova, Beth Black for Kentucky Club Tobacco, Arthur Hull Hayes for Chevrolet, Newman McEvoy for Chesterfield, Murray Carpenter for P&G, and George Kerns for Sterling.
- The average soap opera cost \$2,300 weekly.
- A good half-hour dramatic show could be put together for \$2,500.
- An hour musical program required about \$4,000.





**Nothing else like it  
in Greater New York**

**IN PROGRAMMING:** The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

**IN AUDIENCE:** So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

**IN VALUE:** It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

**RADIO STATION OF The Newark News**

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

**WVNJ**

Newark, N. J. — Newark, New York and New Jersey



added to the syndication sales force, including: **John Chambers, Michael Keirman and Ken Hildebrandt**, in the western division; **John Lewis**, north central; **Edgar Willis and Ben McReynolds**, south central; **Leon Taylor and Louis Johnson**, eastern; and **Jack Daniels**, to the New York syndication staff.

**Strictly personnel:** **Spence Fennell, John Nercesian, R. Russell Roop and David Willis** all joined the sales staff of TPA this week . . . **Rodney Erickson**, named vice-president of world-wide tv sales for Warner Bros. . . . **Charles Adams**, to Transfilm as producer-account exec. . . . **L. V. Seichlmaydre**, to Sterling tv as sales rep in New Orleans and the Southwest.

## CANADA

**CBC released its 22nd annual report this week, for the fiscal year ending 31 March.** Here are some of its highlights:

- **Commercial revenue showed a 19.9% increase (\$4.7 million total) over last year. Reason: An increase in tv commercial revenue which reached a record high gross figure of \$26,380,672.**

- **Commercial revenue from radio, however, decreased by 17% over last year, with its gross total figure at \$2,029,842.**

- **The year saw six new privately-owned tv stations added, bringing the total to 46; and an extension of direct microwave connections, with plans for it to extend from coast to coast.**

- **Seventy-one per cent of Canadian homes own tv sets (over 3 million homes), and 720,000 radio sets were sold for the year—an all-time sales record.**

- **CBC radio undertook major re-assessment of its programing—expanding its news and daily commentaries into the early morning schedule.**

**For the first time, the Bureau of Broadcast Measurement will be publishing a Tv Network Report.**

It will cover the top 40-50 programs, available to members only, and containing five regional breakdowns.

## TV STATIONS

**SAG again this week appealed to AFTRA to settle their dispute over video-tape jurisdiction within their**

**own house.**

AFTRA has taken the issue to the NLRB.

SAG hopes to settle the differences by calling on the AFTRA National Board for a meeting between the Guild Committee and an AFTRA committee.

**WCBS-TV, New York, will set up its own N. Y. sales staff, effective 1 October.**

The station has its own sales manager, but used the staff and facilities of CBS TV Spot Sales to represent it in the N. Y. market. The latter will still continue to represent the station outside of the N. Y. market.

Craig Lawrence, v.p. in charge of CBS owned tv stations, and CBS TV Spot Sales gave these reasons:

“During the time CBS TV Spot Sales has sold WCBS-TV, there have been substantial gains in revenue each year, making the station the biggest in the world.

“However, the advertising dollar volume in the N. Y. area is so large, and the competition for it from all media is so intensive that we believe this is the time to form a sales staff whose time can be devoted exclusively to selling WCBS-TV.”

**The American Civil Liberties Union will not support a bid for a Congressional probe into charges that all three networks and their affiliated tv stations presented only a one-sided argument against pay-tv.**

ACLU's reasons: Insufficient evidence.

Support of the Union was requested by James Landis, special counsel for the Skiatron Tv and Electronics Corp.—one of the leading advocates of pay-tv.

**Business is up: N. Y.'s WABC-TV shows a billings increase of 65% at the end of the second quarter, 1958, as compared to last year at this time.**

**Robert Stone, v.p., attributes this jump in business to:**

- 1) The afternoon area (3:00-6:00 p.m.) gives the station its highest day-time rating.

- 2) Its two popular sales plans—“7-14” and “Housewives Special” continue to attract advertisers.

**Tv contests and promotions:**

- **WHCT, Hartford, sent golf**

**balls to timebuyers to promote its tele-casting of the Insurance City Open Golf Tournament. The station's call letters are stamped on each ball.**

- **Edythe Fern Melrose, “Lady of Charm” at WXYZ-TV, Detroit,** is conducting a one-woman campaign, via her afternoon tv show, to keep the basket carts inside the super markets, instead of wheeling them home. Her listeners are responding with many suggestions, showing a growing awareness to the problem, which could eventually raise grocery prices.

- **The latest WFRV-TV, Green Bay,** promotion features a Holstein cow led through the downtown streets with signs saying “This Is No Bull—Channel 5 is My Favorite.” (Note: For many years a cow has been the trade mark of WBAY-TV, Green Bay.)

**People on the move: James Pike,** promoted to v.p. of the Yankee Division of RKO Teleradio Pictures, Inc.—WNAC-TV, Boston . . . **Tom Parrrington** appointed national sales manager, WKY-TV, Oklahoma City . . . **Dan Gallagher,** program director, WCBS-TV, N. Y. . . . **Walter Swider,** to the sales staff, WWJ-TV, Detroit . . . **James Campbell,** to the newly created position of local sales manager, WCKT-TV, Miami.

## RADIO STATIONS

**WHLI, Hempstead, L.I., has submitted a brief to the FCC asking for permission to operate on a full-time scale.**

According to WHLI:

“The FCC should allow full-time operation to Class 2 stations . . . where the public interests, convenience and necessity in the major market will be better served by such change.

**On tour: Geoffrey Everitt,** joint manager and head of promotion of **Radio Luxembourg (London) Ltd.,** arrives in the U. S. today (Saturday) to make a study of the latest trends in American radio and tv.

**Station transfers: KVOA, Tucson,** purchased by The Gordon Broadcasting Co., Cincinnati . . . **WMBR, Jacksonville,** by a company headed by Ben Strouse, president of WWDC, Inc. . . . **Lee Lundmark,** purchased major interest in **KBAB, San Diego,** and becomes president and general manager of the station.



**Station move:** WCKY, Cincinnati, has moved its New York office to 42 East 52nd Street.

**Radio promotions and stunts:**

- Riding the national interest in outer space, **WEEL, Boston**, has released a Space Age News Map, bearing the imprint "WEEL . . . for the best in local and world wide news coverage."

- Timed to coincide with the Kansas City A's three-week road trip, **KCMO** held a baseball contest offering 51 prizes to listeners guessing the number of home runs, runs batted in, etc. by members of the team.

- Taking note of Alaska becoming a State, **WAMO, Pittsburgh**, gave a share of stock in an Alaskan Gold Mine to the baby born in the city closest to the time Pres. Eisenhower signed the Alaskan Statehood Bill.

- **KMBC-KFRM, Kansas City**, held a "Dream Vacation" contest with a grand prize of a two-week vacation trip for two to anywhere in the U.S.

**Staff appointments:** Two new managing directors for Storer: **James**

**Bailey**, at **WAGA, Atlanta**, and **Reggie Martin**, at **WSPD, Toledo** . . . **Frederick Bowen**, appointed assistant president and general manager, **WIBX, Utica** . . . **Robert Burke** to the Gordon Broadcasting Co. as general sales manager of **KBUZ, Phoenix** and **KVOA, Tucson** . . . **John Osborne**, director of sales development and planning, **WCOL, Columbus, Ohio** . . . **Don MacKinnon**, program director, **WPON, Pontiac, Mich** . . . **Roy La Mere**, eastern division manager for the Cy Blumenthal radio group (**WCMS, Norfolk** and **WARL, Arlington**).

**More on the move:** **George Singer**, program director, **KTLN, Denver** . . . **Roy Nassau**, director of community service, **WFIL, Philadelphia** . . . **Hugh McPherson**, sales manager, **KNEW, Spokane** . . . **Art Coleman**, local sales manager, **KJR, Seattle** . . . **Pete Odens**, news editor, **KXO, El Centro, Cal.** . . . **John Conniff**, merchandising field representative, **WWLP, Springfield** and **WRLP, Greenfield, Mass.** . . . **Eugene Koen**, account executive, **KDKA-FM, Pittsburgh**.

**DAN SEYMOUR**

(Cont'd from page 31)

budget should be spent. But he negotiates both for the time and program. Once he is through with the major negotiations, we work on termination rights, station lineups and clearances."

Because of his network time buying function, Seymour actually becomes a partner in all media planning.

"Good prime time is as tough to get on the networks this fall as ever," says Seymour. "When critics report on vast numbers of unsold network hours, they don't mean 8 to 10:30 p.m. periods."

Despite the tightness of these prime availabilities, all of JWT's 13 network properties fall between 8 p.m. and 10 p.m., except *Wagon Train*, NBC TV Wednesdays 7:30-8:30 p.m.

Says Seymour: "We believe in aiming for peak circulation, and we also believe in the value of continuing advertising. The big advantage in specials is the opportunity they offer for sponsor identification. But S.I. on a regular show, too, depends as much on the caliber of commercials as the show."

In his department, Seymour is not only responsible for all network time and program negotiations and program buys for spot use, but for commercial production as well.

Says JWT v.p. and radio/tv group head, Robert E. "Buck" Buchanan: "The guy has a 24-hour a day job, but he gives great authority and scope to the people who work for him." Buchanan, who came over to JWT from Y&R with Seymour, sees "departmental organization" as a matter of personality, and in JWT's tv department, it's Seymour's personality that stamps the quality of the work.

Today Seymour still looks more like the man in front of the tv camera than the strategist behind it. A virtual commuter to the West Coast prior to the fall season, he works closely with JWT's head of the Hollywood television department, Cornwall "Corny" Jackson, and Jack Mosman of Chicago.

Father of four ranging from nine to 22 (and since July, a grandfather for the second time), Seymour races home to White Plains, frequently well after 8 p.m., when the work-day is over.

"Business follows him up there too," says Ruth Jones. "When problems come up, he's always available to us on the phone at his home. One thing we've got to say: Harrassed he is, but he never loses his temper."

**SPONSOR ASKS**

(Cont'd from page 45)

has placed two cars on the street, manned by two newsmen, with regular beats, whose sole responsibility is local news.

An active local news department has meant three important things for WMAL-TV, the same as it has for other stations:

It has more closely identified the station with the community.

Local news coverage has given us excellent programing material. The local news report just prior to John Daly has helped bring the ratings of the 7 p.m. to 7:30 p.m. slot on WMAL-TV to the point where it vies for position as the most popular program in the time period.

Local news programing has proved itself an important commercial asset. It is doing an effective job for clients such as Cities Service who sponsors the 7:05 p.m. local newscast.

We are convinced that local news can do an outstanding job for prestige clients and our long range plans envision expansion of these important services.

The nation's highest audience-rated Negro group

**WOKJ JACKSON**

**KOKY LITTLE ROCK**

**KOKA SHREVEPORT**

**BIRMINGHAM**

The McLendon **EBONY** Stations  
Represented by John E. Pearson



**ALASKA'S POTENTIAL**


(Cont'd from page 38)

ral resources (oil deposits are second largest in the world) will begin to be developed on a major scale. Climatically the heavily populated regions compare with our Pacific Northwest, in demand for cold, warm weather items.

What problems does a manufacturer face in entering or enlarging his Alaskan market? Mostly geographical. It's a long trip from Seattle, and while the Alaskan highway is better than it used to be, it's still not satisfactory for any significant volume of freight. The al-

ternatives are air and sea shipping, both expensive. There is reason to believe that the growing population will increase competition among carriers, reduce prices.

Distribution is not a severe problem because of population concentration, and relatively few wholesalers and distributors. Many advertisers are now in the market, including Procter & Gamble, Colgate, R. J. Reynolds, American Tobacco and Kool-Aid.

A suggestion: reps can be valuable in helping set-up distribution and suggesting campaign appeals. 

**STORYBOARD**


(Cont'd from page 35)

Film producers have strong opinions on this aspect of the subject, too. Most of them feel that the more literal the agency storyboard, the less opportunity to offer creative production. A somewhat sketchy agency board may fire the imagination of some skilled member of the producer's staff to a creative touch which lifts the finished film from the ordinary to the outstanding. This certainly is to the benefit of the client, but it isn't possible if the producer is bound to reproduce exactly on film what has been drawn on a storyboard, right down to the polka dot tie on the actor and the design of the paper on the wall.

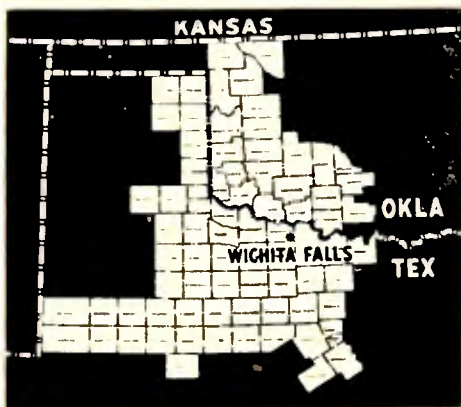
Recognizing weaknesses in the standard storyboard technique, agencies and producers have experimented with various plans for improvement—strip film, extremely limited animation and workshop live action, combinations of still shots (often by polaroid camera) and pencil test animation, flip boards and accordion strips (to keep the client from looking ahead on the board).

One thing nobody has really figured out completely so far is how to show optical effects on storyboards. Colored lines with arrows and motion markings still leave a lot for the layman to imagine. Yet a single optical can sometimes be tremendously important to the effectiveness of a commercial. Moreover, a good film idea can founder in a storm of argument over an optical technicality in the storyboard. This is particularly true when, as in a current bestseller, Parkinson's Law of Triviality is invoked during the meeting.

Still another bugaboo is the placement of video instructions and audio wording on boards. Most agencies favor the panel directly below the applicable picture, reading left to right from frame to frame. But there would seem to be some validity in the minority view that this forces an eye jump in visualizing the board.

Maybe part of the answer to the problem of getting the most out of storyboards is to stay flexible. By avoiding any marriage to a formula, we can match the individual job with the technique of presentation. All clients are not alike, and happily, neither are commercials. There's more than one way to board a story. 

**Sell to FARMERS?**



**HERE'S YOUR MARKET**

**78,025 FARMS WITH 200 NEW MILLIONS TO SPEND**

Just harvested: one of this area's BIGGEST WHEAT CROPS IN HISTORY, plus bumper oat and barley crops. Total value: \$200 million in KWFT's NCS #2 area of Texas and Oklahoma!

**HERE'S YOUR NCS #2**

**KWFT COVERAGE**

No. of Counties	77
Total Radio Homes	340,080
Monthly Coverage	124,430
Weekly Coverage	108,300
Weekly Circulation	108,120
Daily Circulation	72,630

KWFT PENETRATION	NO. OF COUNTIES	FARM POP.*
40%-100%	24	78,400
20%-39%	23	87,600
10%-19%	27	88,000
5%-9%	3	22,000
TOTAL	77	276,000

KWFT PENETRATION	NO. OF FARMS #	GROSS FARM INCOME*
40%-100%	21,440	\$166,934,000
20%-39%	25,483	128,927,000
10%-19%	25,224	171,936,000
5%-9%	5,878	23,677,000
TOTAL	78,025	491,474,000

\*Source: 1958 SRDS Consumer Mkts.  
 †Source: 1954 U. S. Census of Ag.



**HERE'S YOUR MAN**

**KWFT FARM-Service Director EARL SARGENT — this area's ONLY full-time farm radio news-man!**

**CALL YOUR H-R MAN**  
 for availabilities

Radio Station

BEN LUDY  
 Pres. and  
 Gen. Mgr.



5 KW  
 at 620  
 Day and  
 Night

WICHITA FALLS, TEXAS



## TV'S NO. 1 SUCCESS STORY

(Cont'd from page 37)

ket of any significance. (Little Rock, Ark., for example, is the biggest U.S. city not included in the *TV Guide* distribution.)

During the formative period Annenberg drafted Roger Clipp, head of Triangle's radio and tv division, for one year. Clipp, who continued his broadcast activities, helped organize a staff, establish new franchises and purchase several existing publications before returning to his broadcast operations, since expanded to five tv and five radio stations. Quirk, who had served the Annenberg interests in other executive capacities, became publisher.

Annenberg, who is nominally *TV Guide's* editor, explains his magazine's success this way: "*TV Guide* was established as a national magazine at a time when television was becoming an important part of American life. The magazine was designed to serve its readers in an objective and constructive way, providing needed background information so that readers could be selective in their tv viewing. Thus the basic objective of *TV Guide* is performing reader services."

Annenberg, publisher Quirk and managing editor Panitt all agree that the growth of *TV Guide* is the result of the growth of tv, and that the former would not have been possible without the latter. In fact, aside from fulfilling viewers' needs, *TV Guide* also grew because of direct support from tv stations in the form of straight spots or plugs by talent.

*TV Guide* is an unusual magazine in other respects besides being a magazine devoted to a competitive medium. For one thing, while it is now lucrative in terms of advertising revenue (1957 ad volume was \$6,628,860, 76% over 1956), it makes (and has always made) money on its circulation, of which more than 50% of single copy distribution is sold via supermarkets.

Another unusual aspect of *TV Guide* is its format. It is made up of two sections, the four-color national or feature section on the outside and the inner section which carries local program listings.

Panitt explains that the national and local sections complement each other. "We use the national section to provide background information on the industry generally, and shows in particular. As viewers see more of tv they

become more interested in the background of tv.

"Our national section has reflected this change," Panitt continues. "We're running stories now that we would have thought too technical five years ago. For instance, we've carried a story on videotape: what it is, how it works, what it means. Tape will have a considerable effect on tv and today's viewers, thanks partly to us, know it."

Internally, the magazine has solved production and printing problems that would have been considered impossible a few years ago and are still, in fact, a little unreal. Each of the 50 regional editions contains, of course, the national, or feature, section. But each has its own, different program section, which, averaging over 50 pages each, is often larger than the national section, and carries its own editorial material and ads.

Another problem is created by *TV Guide's* circulation setup, whereby a majority of the copies are sold singly, via newsstands, supermarket check-out counters, etc., rather than by subscription. Every week upwards of four million copies are put on thousands of stands, in time for a three-and-a-half

day sale (Wed. p.m. through Saturday.)

Though *TV Guide's* growth and influence have been spectacular so far, there is no indication that it will slow down appreciably. Circulation would seem to have sizable potential, for three reasons:

1) The percentage of tv homes covered by the magazine is still low.

2) With time, viewers will become even more sophisticated and selective, increasing their need for more than a brief newspaper log.

3) More editions, both in the U.S. and Canada, will be added.

Thus *TV Guide* will undoubtedly reach 7 million circulation this year. (It has grown by at least 1 million a year since 1954, with no letup.)

But whatever the future brings for *TV Guide*, one thing will be constant: the magazine and the tv industry will go hand in hand. "Our whole magazine," says Quirk, "is devoted completely to promoting the growth of tv. In fact, we are, I believe, the single most important promotion for the medium.

"As for us," Quirk concludes, "you can say that *TV Guide* is tv's number one success story."

### "JAXIE" SAYS, April Telepulse Survey Rates WFGA-TV No. 1 in Jacksonville



The latest Telepulse report tells the WFGA-TV story.

- ★ WFGA-TV is preferred in 50.8% of Jacksonville homes.
- ★ WFGA-TV carries eight out of the top-rated fifteen once-a-week shows.
- ★ WFGA-TV carries six out of the top seven shows in the Jacksonville Metropolitan Area.

The big switch to WFGA-TV was accomplished in just eight months. WFGA-TV went on the air last September and now over 14 million television sets regularly tune to the leading family station in the Jacksonville area.

For availabilities on Jacksonville's No. 1 TV Station, call Ralph Nimmons at ELgin 6-3381 or contact your nearest P.G.W. "Colonel."

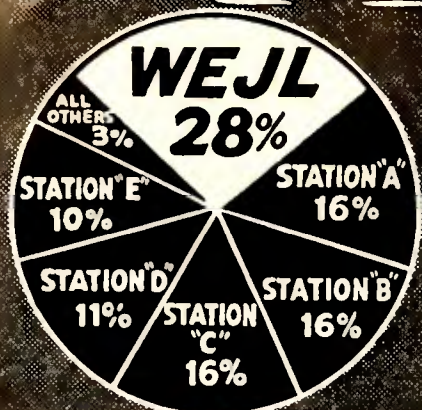
Represented by Peters, Griffin, Woodward, Inc.

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



# BILL PIERCE Show

SCRANTON'S TOP MORNING SHOW  
BY NEARLY TWO TO ONE!



PULSE-NOV. 1957: CHART BASED ON AVERAGE SHARE OF AUDIENCE FOR 12 QUARTER HOURS, 6:00 TO 9:00 AM, MONDAY THRU FRIDAY!

• Ask Meeker



SCRANTON, PENNSYLVANIA

## MERCHANDISING

makes the

## DIFFERENCE

KBTV is Denver's  
only

**Merchandise-"WISE"**  
Station!

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

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



John C. Mullins, Pres. Joe Herold, Sto. Mgr.

Represented Nationally by  
Peters, Griffin, Woodward, Inc.

# Tv and radio NEWSMAKERS



**Robert Baldrice** has been named director of radio sales at station WXYZ, Detroit, where he has served in various posts for more than five years. He was previously publicity man, promotions manager and assistant sales manager for the station. A native of the upper peninsula in Michigan, Baldrice began his radio career there in 1947, as staff announcer, sports director

and program director at a peninsula station. In 1951, as a captain in the U.S. Army, he was manager of the Armed Forces Radio Services in Tokyo. Baldrice, who takes over his new duties immediately, is a graduate of Northern Michigan College and an active member of the Detroit Adcraft Club. He and his family live in suburban Livonia.

**Robert M. McGredy** this week becomes vice president in charge of tv for WCAU-TV, Philadelphia, where he has been sales v.p. for the past two years. At the same time, former national sales manager Marvin L. Shapiro becomes director of tv sales, and E. Gordon Walls, former regional sales manager, moves into the tv sales manager-ship. McGredy, who succeeds Charles Vanda (he has joined J. Walter Thompson's West Coast office as vice president in charge of tv programming operations), joined WCAU-TV in 1950 as assistant radio and television sales manager. When the two departments were separated, he became director of television sales. Before joining the Philadelphia station, he had served as sales manager of WTOP, Washington, and WPAT, Paterson, and as assistant director of Broadcast Advertising Bureau, now RAB.



**Thomas P. Crolius** has been elected a vice president of Reach, McClinton. He is also vice chairman of the agency's plans board and secretary of the executive committee. Account supervisor on the Prudential and Berlitz accounts, Crolius came to Reach McClinton from Calkins & Holden in May 1957, along with the two accounts. He had been with the C&H research department since 1950 where he became research director, then. Prior to this, he had served three and a half years with the Army and completed his bachelor's degree at Haverford College. Elected a vice president with him was Henry S. Jacobson, who joined Reach McClinton earlier this year from Lennen & Newell. Jacobson, was formerly associated with Ted Bates and the Biow Co.



# as basic as the alphabet



## EGYPTIAN

Several thousand years before Christ, the Egyptians used a rough sketch of a man with upraised arms as the symbol for *high*.



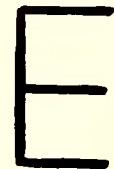
## PHOENICIAN

From 1500 to 1000 B.C., the citizens of ancient Tyre employed a variant of the Egyptian form to signify the first sound of its name, *he*.



## GREEK

As early as 800 B.C., the same letter had been turned around and appeared on Greek inscriptions. Its new name was *epsilon*.

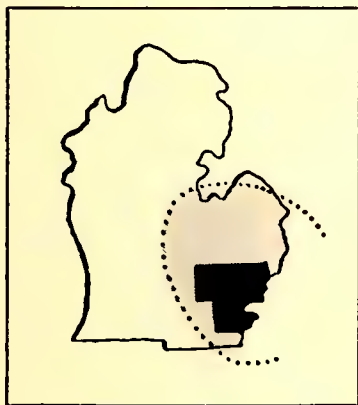


## ROMAN

By 700 B.C., the Etruscans had borrowed the letter and passed it along to the Romans who shaped it in the form we use today.



*Historical data by  
Dr. Donald J. Lloyd, Wayne State University*



## **E**ssential for Michigan sales and profits

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

**Elementary, Mr. Advertiser!** Today, as it has been since the birth of commercial broadcasting, WWJ is your basic buy for successful radio advertising in the great Detroit Southeastern Michigan market.

**Start your fall radio campaign here**—with the WWJ Melody Parade, the WWJ features originating at Northland and Eastland Shopping Centers—with sales-minded personalities like Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand. It's the *basic* thing to do!

# WWJ RADIO

AM and FM

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

*National Representatives: Peters, Griffin, Woodward, Inc.*



# SPONSOR SPEAKS

## ABC TV: full-time competitor

The newest phase in the evolution of ABC TV unfolded this week when its affiliates, almost to a man, gathered in New York to hear the cheering news that the network will soon move from part-time to fulltime status on the competitive scene.

What ABC TV announced was that it is more than doubling its daytime hours, guaranteeing a minimum of 15 new hours per week and a daily schedule starting at 11 a.m. Since ABC TV previously carried 12½ daytime hours the total moves close to 30 daytime hours with the expectancy that more will soon be added.

Not long ago ABC TV stations were the "have nots," with their status not far above that of an independent. It's different today—lots different. And ABC TV affiliates, giving no quarter to the competition, are expected to cooperate to the fullest on time clearances.

## FALL FACTS BASICS

SPONSOR'S 12th annual FALL FACTS BASICS is in the mail with this issue.

Chockful of facts and figures for spot and network buyers, FALL FACTS is unique in its field and tailored for use. The sections you cannot afford to miss are Marketing Basics, TV Basics, Radio Basics, and Fall Facts Basics.

Of the 130 editorial pages 38 are devoted to marketing, 86 to radio, 78 to television, and 21 to film. The marketing section is included for the first time and is highlighted by the fall economic outlook for tv and radio by David M. Blank, director of economic analysis for CBS.



**THIS WE FIGHT FOR:** *The auto industry is hesitant to make any long-term air media commitments (see page 33). This is a strange attitude for this industry to take while it is telling consumers "You auto buy now."*

## 10-SECOND SPOTS

**Big production:** Lee Francis, promotion manager for ABC Film Syndication, took a leave of absence to become mother to a six-pound baby daughter. Just before leaving, ABC Film threw a party for Lee, high-spot of which was a cake inscribed in frosting, "Promotion manager becomes a producer."

**Poocher:** As a promotion for its afternoon tv shows for kiddies, KLZ, Denver, offered stars Fred and Fae as baby sitters, received a call from a tuner-in who was looking for someone to sit with her six-week old poodle. *A setter for a poodle?*

**Twist of Fate:** A Madison Avenue adman, feeling a summer cold coming on, went to his doctor for an examination. While being examined for the cold, he sprained his back, is currently laid up and taped up. *Rather like the factory worker who got hurt by a safety device.*

**Statehood:** Within hours after the U.S. Senate passed the Alaska Statehood bill, Red Benson, of WPEN, Philadelphia, dedicated a portion of his show to the 49th state. Among the songs he played were "Gold Mine in The Sky," "Sleigh Ride," and "Gold and Silver Waltz." *The Alaska bill could also provide substance for the old wheeze about selling refrigerators to Eskimos.*

**Pick-up:** Disk jockeys at KING Radio, Seattle, have come up with the following suggestions for stemming the recession:

*Bill Muncey*—"Put all the women on an island, and all the men will start building boats to get there."

*Jim French*—"With 50 million families, if each would spend \$5.00 more per week, the recession would be solved. Spending would amount to \$1 billion a month, or \$13 billion a year."

*Ray Briem*—"Auto industry in a slump? Put an Ivy League buckle across the backs of cars."

*Frosty Fowler*—"Since the basic problem is money, return to the old king-size bills. The printing and use of large bills would not only help the printing, paper and engraving trades, but would benefit the wallet and cash register manufacturers."

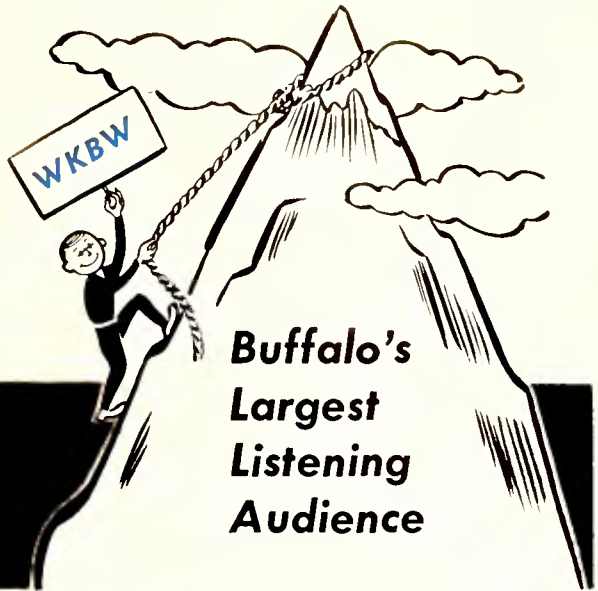
*Pat Lewis*—"Grant Alaska statehood, and everyone will have to buy a new 49-star flag lifting the textile industry to a new high." *Okay, Lewis, we'll see how it works.*



We're on our way to the top  
with new **WKBW**

# FUTURSONIC RADIO

*Buffalo's Most Powerful Station  
On the Air 24 Hours A Day!*



**Buffalo's  
Largest  
Listening  
Audience**

**EVEN NEWER and MORE EXCITING!**

**TOP TUNES**

**CONTESTS**

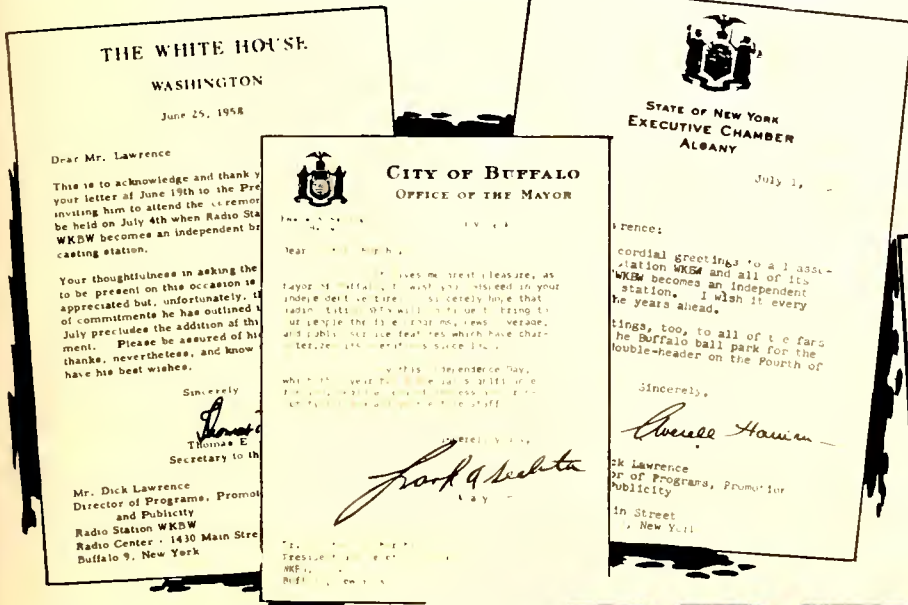
**Continuous  
Weather Reports**

**The Nation's  
Top Radio  
Personalities**

*Ultra Modern Entertainment  
and Information for the  
Entire Family*

**NEWS  
Twice Every  
Hour**

## Congratulations Pour in to the New WKBW



Fast paced! Rhythmic! Authoritative! The new W K B W has universal appeal — attracts every age group — keeps 'em listening morning, noon, and night. And we've got facts and figures to prove it! Everyone likes the EVEN NEWER W K B W — listeners and sponsors! Find out more about it.

### New Rates . . . and What a Pleasant Surprise

Wait till you find out how little it costs to take a great big piece of the nation's 12th largest market — Buffalo and Western New York (with all the bonus that comes from W K B W's unusual reception in more than 17 states!)

Call any Office of  
**EVERY-KNODEL**  
National Representative



Buffalo's Most Powerful  
Station — 24 Hours a Day

1430 MAIN STREET  
BUFFALO 9, N. Y.



the largest weekly  
 audiences in network radio  
 are delivered to  
 advertisers on the  
**NBC RADIO NETWORK**  
*(and it's been happening month after month after month!)*

Rank Order	Advertiser	Network	Unduplicated Homes Reached
1.	Bristol-Myers Company	NBC	8,266,000
2.	Midas Muffler	NBC	7,433,000
3.	Brown & Williamson	NBC	7,382,000
4.	Ford Motor Co.	Net. #2	7,369,000
5.	California Packing	NBC	7,113,000
6.	Florists' Telegraph Del.	Net. #4	6,510,000
7.	Procter & Gamble	NBC	6,126,000
8.	Ex-Lax, Inc.	NBC	5,780,000
9.	Chevrolet	Net. #2	5,408,000
10.	Plough, Inc.	NBC	5,319,000
11.	Lever Brothers, Inc.	NBC	4,575,000
12.	Campbell Soup Company	NBC	4,563,000
13.	Swift & Company	NBC	4,357,000
14.	B. T. Babbitt, Inc.	NBC	4,242,000
15.	American Motors Corp.	NBC	3,896,000

NBC RADIO has  
 7 out of top 10  
 12 out of top 15

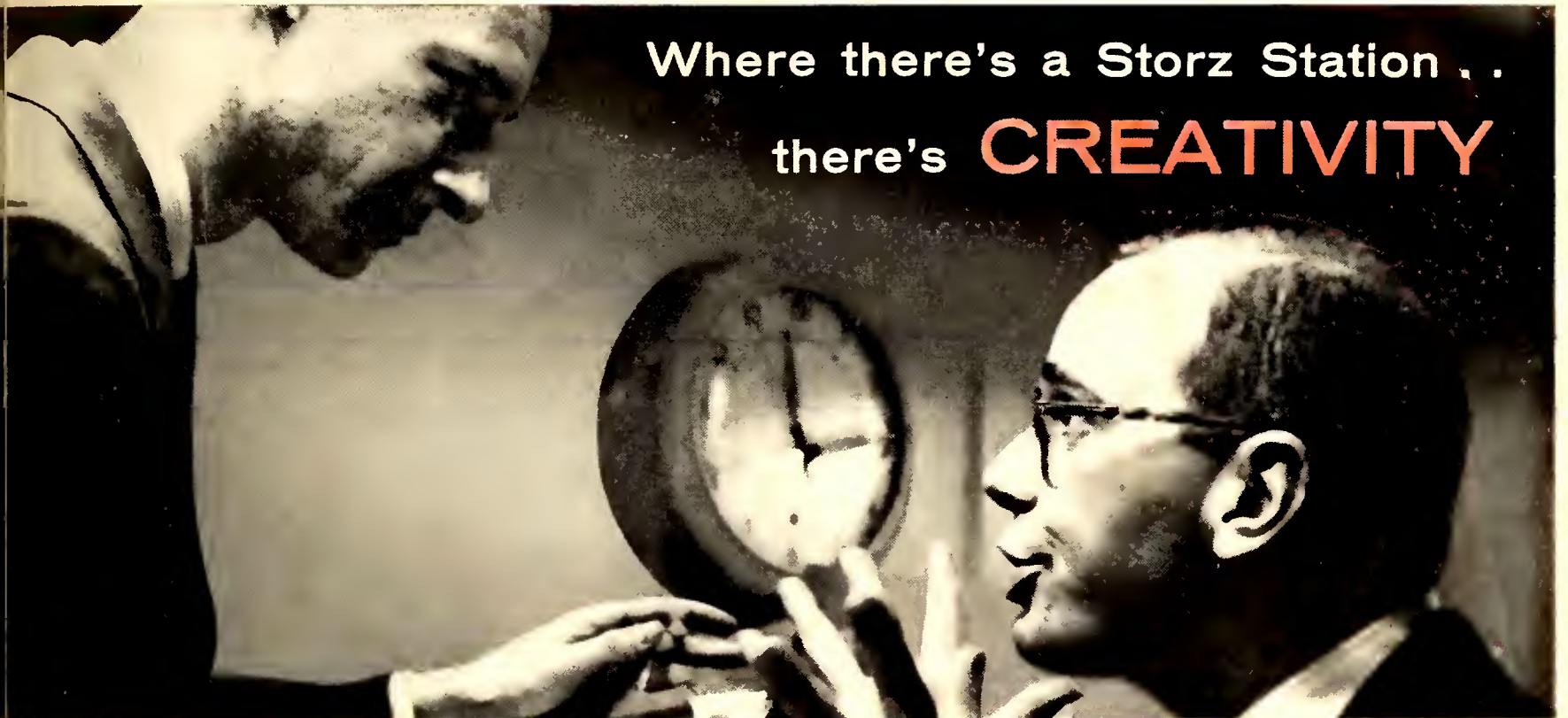
*Source: A. C. NIELSEN CO. - 4 weeks ending May 10, 1958*



1958 FALL FACTS

NATIONAL BROADCASTING COMPANY  
 GENERAL LIBRARY  
 30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

# BASICS



Where there's a Storz Station . . .  
 there's **CREATIVITY**

The creativity of self-disciplined professionals who consider the open microphone a constant challenge. . . regard the old ways as not necessarily the best ways. . .

**creativity which in each of these markets turns more listeners to the Storz Station than to any other.**

**MINNEAPOLIS-ST. PAUL . . . WDGY** is first morning . . . first afternoon . . . first all-day with a 28.2% average Hooper. First on Pulse, too. 50,000 watts plus 50,000 watt personalities. Talk to Blair, or General Manager Jack Thayer.

**KANSAS CITY . . . WHB** is first all-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, Pulse. All-day averages as high as 48.5% (Nielsen). Remember—you get coverage and audience on WHB. See Blair or General Manager George W. Armstrong.

**NEW ORLEANS . . . WTIK** is 20 times more powerful . . . with 5,000 watts on 690 kc. and first . . . all-day. Proof: Hooper (32.8%)—Pulse, too. In fact, WTIK is first in 462 of 504 Pulse quarter-hours, and first in every single daytime 1/4. See Adam Young or General Manager Fred Berthelson.

**MIAMI . . . WQAM** is first . . . all-day. Proof: Hooper (40.1% . . . and first in 264 of 264 quarter-hours) . . . Pulse (432 of 432 quarter-hours) . . . Southern Florida Area Pulse . . . Trendex. See Blair . . . or General Manager Jack Sandler.

**STORZ STATIONS**  
 TODAY'S RADIO FOR TODAY'S SELLING  
TODD STORZ, PRESIDENT • HOME OFFICE: UTAKA, NEWARK, N. J.

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

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<b>RADIO</b> <i>Network and spot, fm, special-appeal radio, station reps</i>	<b>PAGE 55</b>
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<b>FILM</b> <i>Syndicated film, commercial production, feature film, top clients</i>	<b>PAGE 219</b>



NBC Radio's new SALESVERTISING plan solves an important problem for national advertisers with moderate budgets. That is, how to activate *all* units of the distribution pipe-line in a marketing program.

SALESVERTISING magnifies the value and impact of an advertiser's network radio campaign, by getting greater action from his sales forces, wholesalers and retailers—to the point of stimulating *local dealer tie-ins at local dealer expense!*

**PROOF** For Waverly Fabric's first campaign, 2,376 stores bought 13,000 spots on NBC Radio affiliates. Waverly had never used network radio before... now slates 80% of its budget to NBC.

**PROOF** 5,000 local tie-in spots were placed by Evinrude dealers on NBC Radio's affiliated stations. "This year's NBC Radio schedule will be 40% higher," says Evinrude.

**PROOF** Prior to 1957, only 8% of North American Van Line agents used local radio. Due to NBC Radio's SALESVERTISING action, 81% of NAVL's key agents now tie-in locally.

Retail tie-ins are just *one* phase of the activation generated by SALESVERTISING. Everyone—right down the line—shares the excitement of a close-knit SELLING campaign planned to achieve benefits for all.

SALESVERTISING plans are *custom-designed* for each advertiser. Your inquiry is invited for details and success stories in other industries.

SALESVERTISING is an innovation in efficient marketing, developed by the NBC RADIO NETWORK.

# SALESVERTISING

## SETS MARKETING IN MOTION FOR YOU!





*The out-of-home audience  
of modern stations is—*

**1-LARGER**  
**2-MORE CONSTANT**  
*than that  
of network affiliates*



**For full details, ask for our new  
report on the out-of-home audience**

**ADAM YOUNG INC.**

3 East 54th Street, New York 22, New York



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Reprints of the tables and charts in the four BASICS sections—Marketing BASICS, Radio BASICS, Television BASICS and Film BASICS—are available. Call or write Readers' Service at SPONSOR headquarters, 40 E. 49 St., New York 17, Murray Hill 8-2772

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Copyright 1958, Sponsor Publications Inc.





acceptance\*

*WCCO Radio delivers...*

**More adult listeners** than all other Minneapolis-St. Paul stations combined!†

**More market** . . . 1,008,800 radio families in 114 basic area counties of Minnesota, Wisconsin, Iowa and South Dakota.

**More acceptance** through vitality of modern programming for the audience you want to reach.

Call or write for full facts.

*Nothing sells like acceptance . . .* **WCCO Radio**

Minneapolis-St. Paul. The Northwest's Only  
50,000-Watt I-A Clear Channel Station  
Represented by CBS Radio Spot Sales

† Nielsen Station Index, Mar.-Apr., 1958 / Station Total, 6:00 AM - Midnight, Mon.-Fri.



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*BMI Introduces a New and Timely Program*

## THE WORLD OF THE MIND

AS A COMPANION to its award-winning programs, "The Book Parade" and "The American Story," BMI introduces a new series of timely scripts . . . "The World of the Mind."

Prepared by BMI with the cooperation of the American Association for the Advancement of Science and the American Council of Learned Societies, "The World of the Mind" is available to radio and television stations and to public libraries

and local boards of education for broadcast purposes.

Fifty-two eminent scholars and scientists are the authors of the programs which are each of fifteen-minutes duration. The Sciences and the Humanities are embraced equally in the wide range of topics which form "The World of the Mind" — a thorough and painstaking appraisal of man's perpetual search for knowledge and truth.

Radio and television stations will receive sample scripts and further details in the mails. Please watch for this material. "The World of the Mind" series will be available only upon request.



**BROADCAST MUSIC, Inc.**

589 FIFTH AVENUE, NEW YORK 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



# WASHINGTON BASICS

**Television takes the Washington spotlight this year. Hottest issues: network regulation, channel allocation, program censorship, subscription tv**

**Q. With all of the fuss and furor out of Washington this year, will anything really be changed very much in television?**

**A.** The year's events, coming on top of probes, hearings and developments of recent years, will force many changes in the industry. Some will come with reasonable speed, while other changes will take place gradually over a period of years.

**Q. What is the most important move likely to be?**

**A.** Allocations. All commissioners now agree something must be done to make more stations possible, the major hold-up being that they don't agree on solutions. The majority wishes to wait until the report of the Television Allocations Study Organization, now expected around the end of this year. They hope this will give some ground for believing that uhf can be a part of the allocations scheme.

Until the TASO report as in, it is unlikely that any of the numerous suggestions for changes in allocations will be adopted. But the commissioners are determined to provide at least three competitive tv stations in all major markets, and four if possible.

The move to all uhf seems completely out of the window, unless TASO uncovers startling and unexpected new possibilities for uhf coverage.

Very much in the running is the idea advanced by Commissioner T. A. M. Craven, under which tv would give up the lower part of the vhf spectrum, channels 2 through 6, and would receive in turn the spectrum space above channel 13, so as to make 25 continuous channels. This would make possible more than double the present

number of television stations.

The new ABC plan for drop-ins of sometimes lower-powered and sometimes directionalized vhf's is aimed at getting a third vhf into the top 100-125 markets and is favored by at least one commissioner, but the majority believes the results would be too limited. It is possible that the ABC plan could become at least a temporary compromise if the commissioners fail to agree on more drastic remedies.

Whatever solution is finally reached, the commissioners will definitely take some action.

For one thing, more stations on the air would mean either that the new stations couldn't attract enough audiences to stay in business or that they would cut into the audiences of existing stations so that the cost of sponsoring tv shows would have to be cut.

**Q. Are networks likely to be regulated?**

**A.** Not a chance of regulation, except indirectly through their owned and operated stations, at least until present members of the commission are replaced. Congress will not vote regulation and the present members don't think they have the power, and if they had the power they think direct regulation of networks is unnecessary.

**Q. What about network practices?**

**A.** At least three network practices are caught in a cross-fire between the FCC and the Department of Justice.

These are option time, must-buy and alleged tie-in program sales. Victor Hansen, Justice antitrust chief, has termed these practices *per se* violations of the antitrust laws. Two Congressional committees — House Judiciary

(Celler) and Senate Commerce (Magnuson)—demand action from FCC.

Complicating the situation is the Justice Department suit against RCA-NBC, which the Supreme Court will hear in the fall. The suit involves charges that RCA-NBC forced Westinghouse to trade its Philadelphia stations for the NBC Cleveland stations. But the principle involved is whether FCC approval "insulates" from Justice Department action.

The Appeals Court held that the FCC is an "expert" agency in the communications field and when it issues an approval the Justice Department is foreclosed from action. Both the FCC and Justice argue that the FCC is not expert on antitrust law, and that Justice should be free to sue on these grounds after FCC approval.

If RCA-NBC win in the Supreme Court, the FCC will be top dog whether it wants to be or not. If the FCC and Justice win, every FCC decision on any matter of any kind will be open to Justice review on antitrust grounds.

As a practical matter, in either instance Justice will advise the FCC formally that option time, must buy and program tie-ins are illegal. Even if the FCC has been given the final say over stations, it does not regulate networks directly and Justice could still sue. But the FCC would in fact move to meet Justice Department objections. Given the full power over stations, though not networks, it would make the minimum changes in network practices necessary to keep Justice quiet.

On the other hand, if Justice is given antitrust jurisdiction by the Supreme Court, Justice would tell the FCC what should be outlawed.

Actually, the FCC and Justice may well reach agreement on these three and perhaps even other network practices before the Supreme Court decides the case.

In brief, there will be changes in network practices.

Though the Barrow report deliberations are far from concluded, it is still possible to say that the commissioners



## WASHINGTON BASICS *continued . . .*

see nothing wrong in the practices, but the pressures for changes are too strong. They will try to minimize the changes, but their success in this effort will depend on who is top dog at the time.

### **Q. Will any of this affect network relationships with sponsors?**

**A.** In the long run, current developments will almost certainly modify practices between webs and sponsors.

For one thing, NBC and CBS will probably eventually be forced to adopt some such system as ABC's minimum buy to substitute for their present must-buy. There are contradictory forces with respect to programing; one move toward making the networks more responsible so that sponsors would be driven more toward the magazine concept; another, the furor over program tie-in sales, which—if successful—would give sponsors more to say about the programs they buy.

The tie-in business consists of Justice Department allegations that sponsors are forced to buy programs they might not want in order to get the time slots they do want.

Thus the Department of Justice is lined up in a move to permit sponsors to buy the time and choose the programing to fit in, while Congressional leaders, some Barrow report phases and other pressures are in the direction of making the webs finally responsible for programing in the public interest and for varied tastes.

One of these objectives will have to give, but in any event the odds are against preservation of the network-sponsor programing status quo.

In another direction, Justice will also get into the field of probing web relationships with sponsors to ascertain whether some advertisers get better breaks than others.

### **Q. How soon can these changes be expected?**

**A.** It is unlikely that anything much will be changed until the Barrow Report gets to the rulemaking stage. This, in turn, is unlikely before well into fall. Rulemaking proceedings also take considerable time.

The Supreme Court decision in the

RCA-NBC-Westinghouse case will probably not come before next spring with its outline of the respective scopes of FCC and Justice Department authority. If Justice is given the nod, the Department will probably give the FCC the choice of taking action with relative speed or having Justice file court actions against the practices in which Justice is interested.

Casting out the imponderables, such as which way the Supreme Court will jump, it would appear that some changes in network practices will be dictated by this time next year, and that further changes will come slowly over a period of several years. But over a period of years, the changes will be deep and sweeping and television will have a complete face-lifting whether for the better or worse.

### **Q. Will the Harris subcommittee furor really wind up in anything as far as television is concerned?**

**A.** It already has. Try applying for a license in competition with somebody else and attempting to sell yourself to a commissioner in his office, at lunch or anywhere else!

By the time the subcommittee is finished, whether any "codes of honor" or anything else is formally adopted, the whole FCC method of doing business will have been changed.

Off-the-record approaches are completely out of the window. The Commission will try to be considerably more careful about its criteria for awarding licenses, in place of contradictory decisions reached thus far.

### **Q. Will the FCC get into censorship of programing?**

**A.** The Commission says it doesn't have the legal power to censor and doesn't want it. But the Commission majority says it can check on the programing balance of a station, through the belief that representations made on license applications as to the types of programs to be offered are legally binding.

The case of the holdup of licenses of the Atlanta stations was in the nature of a wing-trying experiment by the Commission. Look for a spreading of this business of reviewing station pro-

graming in comparison with promises made to secure the license.

### **Q. Does the rehearing of the Miami channel 10 case mean much outside of that one situation?**

**A.** The FCC will likely revoke the Public Service Television license because of improper approaches to commissioners made on behalf of the company. Public Service will sue, and the FCC will likely be upheld.

This will set a tremendous precedent. It will mean that any losing applicant can bring charges against the winning applicant, alleging similar pressures. That is, of course, if the losing applicant can scare up proof.


Rep. Oren Harris (D., Ark.), chairman of the House Legislative Oversight subcommittee, said after the group was finished with the lurid Miami channel 10 scandals that his staff had evidence which could and probably would lead to the cancellation of a great many tv station licenses.

Whether Harris follows through or not, the Miami case—if it is decided against Public Service—will leave the way open for all losers. If Harris wasn't spoofing—and he has already made public facts along the lines he has promised with respect to St. Louis channel 2, Miami channel 7, and promises the dirt on Boston channel 5 and Pittsburgh channel 4—the losing applicants could turn the entire national tv picture upside down.

### **Q. What's the status of subscription television?**

**A.** A break could come in this situation at any moment. If no further specific Congressional action is taken on the subject before adjournment, the FCC would have to back off pretty good in order to call off the tests set for not before 30 days after adjournment of Congress. It seems doubtful FCC will back down that much.

The chief Congressional opponents of pay-tv, Rep. Oren Harris (D., Ark.) and Sen. Strom Thurmond (D., S.C.), have been put on specific notice that the Thurmond resolution, moribund as it presently is, and the House Commerce Committee resolution, with no termination date, are not sufficient for a halt to the scheduled tests.

The FCC has said that a resolution must carry a termination date, by which if Congress has not acted to outlaw pay-tv definitely, the FCC would be free to conduct its tests. 



# NEWSMAKING BASICS

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**Most important change expected to come out of Washington this year will be in the area of allocations. Most of the FCC Commissioners agree on one thing: something needs to be done to make more stations available: Their problem: finding a solution. (See page 7.)**

**There's no chance of networks being regulated by government and the present FCC, reports SPONSOR's Washington editor (see page 7). But at least three network practices are caught in the crossfire between FCC and the Department of Justice: option time, must-buys and the alleged tie-in in program sales.**

**When it comes to censorship of programing, FCC's stand is that it doesn't have the power—and doesn't want to have it. But a majority of Commission members say they have authority to watchdog program balance of any station on the theory that intentions as stipulated on license applications are binding legally. (See page 8.)**

**Spot television billings in the first quarter dropped an estimated 3% to 4% on a seasonally adjusted basis (see page 18) and net radio went down about 8% during the early months. But both, because they've specialized in flexible short-term sponsorship, can and are weathering these fluctuations.**

**CBS, Inc.'s economic expert, David M. Blank, predicts continued growth and expansion for the broadcast industry. He sees 50 million tv families by mid-'62 and tv ad expenditures close to \$1.7 billion. Local radio's share of ad budgets is on the gain and some 100 new stations are being authorized each year (see page 19).**

**A whopping \$24 million was the ad investment of General Mills last year, and Board Chairman Harry A. Bullis sees more being spent in the year which started 31 May. When consumer promotions money is added, "We are looking at by far the largest figure in company history," he says (see page 20).**

**Many a listener likes the commercials better than radio's music or announcers. Dr. Albert Shepard, executive v.p. of the Institute for Motivational Research, studied the question of copy appeals and has given SPONSOR some guideposts for the preparation of audio and visual sales appeals. One big thing needed: for tv to pick up some of radio's sense of humor (see page 26).**

**Macy's doesn't need to tell Gimbel's because the latter can find out for itself. When print media want to know what the competition is doing, they turn to tear-sheets. But in tv and radio the going is a bit rougher. Advertiser and agency demand, however, has made possible such competitive information as collected by Broadcast Advertisers Reports. A sampling (see page 36): spot tv announcement and program buying patterns in major market areas for top branded items.**

**Despite vast and varied regional differences among such cities as Chicago, New York, St. Louis, Norfolk and Indianapolis, Negroes in these areas seem to share many brand**



**favorites** in assorted product lines. The Rollins group of radio stations checked consumer preferences among Negroes in these cities and found a surprising correlation (see page 40).

**Thirty-five cents out of every candy dollar goes for bars**, with about 34¢ being spent on packaged boxes and bags—the most popular being candy which retails at less than 50¢ a pound. And the **day of penny candy seems to be fading**—only 6¢ in \$1 spent on candy goes to the 1¢ variety (see page 43).

**Regulars and filters are about tied for share-of-market**—39.1% for the former, 40% for the latter—with kings on the decline (only 20.9% compared with 24.4% in '56). **Camels is still the biggest cigarette producer** even though production is down from 69.5 billion in '56 to 64 billion in '57, a drop of 7.9% (see page 47).

**Spot radio is on the upswing** for four main reasons: **Circulation**—Circulation is almost 100% with more than 158 million sets; **Economy**—Low cost-per-1,000 is shown in John Blair estimate that spot radio can deliver a sales message from 20 to 24 times a week for the cost of a single quarter-page newspaper ad; **Merchandising**—Local station men and performers are helping advertisers more and more; **Documentation**—There's much more proof available of radio's persuasiveness in motivating purchase (see page 78).

**One-dimensional radio is being promoted as just that**—a medium which should capitalize more heavily on this dimension and to make its sound both heard and reacted to. This means adding such elements as realistic sound effects, using contrasting voices as well as the stable musical variations (see page 79).

**Biggest minority market in the U.S. is the Negro people**—some 18 million with these advantages for marketers and advertisers: income is rising, employment in skilled jobs and professions is on the upswing, Negroes have more economic and social stability, increasingly sophisticated consumption patterns (see page 82). Five hundred and sixty-eight radio stations carry ever-growing schedules from Negro-appeal advertisers.

Another minority group of interest to buyers is **Spanish-speaking people, who are scattered all over the U.S.** although they tend to centralize in the New York metropolitan area and in Mexican border states and Florida. They have an estimated annual disposable income of \$3.5 billion—and **advertisers spend some \$5 million a year** to reach them. They like Spanish-language radio, which uses their native language in soft-sell commercials appealingly placed in music shows (see page 83).

**One of the richest U.S. citizens is the farmer**, who relies on radio at morning and at noon, particularly, to bring him the unique kind of broadcast service he requires. He's rich in terms of what he buys for himself as well as for his farm. **Farmers spent \$16 billion a year on living, another \$22 billion on equipment and supplies** (see page 85).

**More people want fm than can get it.** FCC reports 541 fm stations are on the air, 87 more have c.p.'s. For the first time in years, there are more applications than there are available channels in several major market areas (see page 86).

**Network tv's patterns are changing.** Agency executives and clients report to **SPONSOR** that they're going in more this year for a full weekly half-hour show as well as co-sponsorships of half-hours; there are more **26- and 13-week contracts**; both film and



live talent costs are up roughly 8%; their network investments, by and large, are higher or the same (see page 160).

**Variety programing continues to hit the client's pocketbook the hardest** (see page 144). Hour-long variety show average for the '57 and '58 season was **\$101,917**, followed by one-hour drama, **\$54,000**; half-hour variety, **\$42,200**; half-hour drama, **\$39,000**.

**The singing star emcee or femcee is on the way out.** This coming season, 10 such vocalist-pronted shows had been planned by the three networks but only four remain. And of the 11 femme top bananas who started off the last season in a 30-minute music-variety format, nary a one has survived (see page 148).

**Westerns** continue to hop along for the third season. Even though three went thataway, they're being replaced by six new half- and three new full-hour shows. This fall there'll be a total of **23 on the air, as now planned—16 half-hour and 7 full-hour** (see page 148).

There'll be a move to daytime periods for advertisers in the light of Nielsen ratings and **ABC TV's plan to move back to earlier time slots.** Nielsen shows **morning viewing is up a whopping 26.6%** and afternoon, **9.5%**, this spring compared with the same period last year. Biggest increase is in the 3 to 6 p.m. slot—**28.4%** (see page 150).

Advertisers are slated to get the biggest benefit from the **introduction of videotape.** It gives them another tool to **improve commercials, a chance at residual rights** in certain program areas and the prospect of **less expensive programing.** The unions are still hassling but, in the meantime, networks, stations and commercial producers are working with the mechanism to see how it can be used (see page 152).

Network tv sales for fall are going more slowly this year. At presstime, some **25 hours of prime time remained unsold**—eight hours on ABC TV, seven and one-half on CBS TV, and nine on NBC TV. At this same time last year, only seven weren't sold. Significance: there's a conscious client effort to keep from tying up big hunks of money any earlier than they have to. **The gaps will be filled, but many of them at the very last minute** (see page 150).

**NBC TV** continues to dominate the color television scene and in the first quarter alone carried **180 hours of color.** Network estimates by 1 Jan. there will be **42,613,000 homes in NBC color areas—97.4%** of total U.S. tv homes (see page 154).

There's a lot of movement in **syndicated filming**—production more to the West coast and actual shooting to location scenes, predominantly New York, Los Angeles and San Francisco (see page 230).

**Time clearances are still the No. 1 problem for buyers of syndicated shows.** Three-plus station markets see the bulk of this perturbation where channel loyalty to network-affiliated stations is marked and strong (see page 225).

**Production costs for film shows have pretty well leveled off.** It looks as though the gains of the past few years—**25% to 30%** is stabilizing at this year's **15%** or even lower. Another reason for the leveling-off: film men are **relying more on know-how and less on large investments** (see page 222).



This fall should bring no radical departures in **network radio** programing but rather a **strengthening of present formats**. NBC is bringing in more new stars for both drama and variety shows, extending its successful *Monitor* to national holidays. CBS will continue heavy use of soap operas, dramas, big name personalities, and may do some more hour-long "specs." MBS will be programing "immediacy" with its strong stable of newscasters. ABC is building on news and service, can be expected also to make best use of Crosby (see page 74).

**Automotives, cigarettes, foods and drugs** appear to be the **big users** of network radio during the rest of this year and 1959. But look for increase of "off-beat" categories to give nets big play, especially with campaigns around holidays (see page 66).

**Network radio rates may be heading up**, according to most industry observers, so advertisers probably will be paying a little more for the medium next year. Dollar revenue at the nets has been looking up (clients appear to like its economy and flexibility) and chances are it may wind up **1958 with close to \$95 million**, best volume in years (see page 56).

**The general trend of spot radio rates is up**. Some estimates place increase at about six per cent over this time last year. However, this does not reflect a blanket hike, but rather increases in special situations and larger packages. **Radio circulation has been rising at a faster clip than rates**, so advertisers find cost-per-1,000 is less (see page 78).

It looks as if **nighttime spot radio** will continue to be bought only **in conjunction with daytime schedules** by practically all national advertisers. But it is having its effect, for schedules are spreading deeper and deeper into night, some to 11 p.m. Some good success stories on these night spots may ultimately lead to deliberate p.m. buys (see page 79).

**Frequencies are, in general, up for spot radio**. Length of schedules remain about the same. Some availability shortages occur in traffic times depending on stations and markets, but for the most part advertisers have a chance at good slots (see page 79).

Watch for **new emphasis on and interest in "sound"** this year among both radio advertisers and broadcasters. Agencies will work for better sounding commercials; timebuyers will ask as many questions about station sounds as about numbers (see page 79).

The pace of spot radio buying is definitely picking up as fall business begins to break. Some reps believe this is due to **agencies re-examining all media with eye on the economy**. Factor of saturation at comparatively low cost favors medium (see page 78).

**Near-saturation is the continuing record of radio**. As of this past March, there were radio sets in **48.7 million U. S. homes**—one million more than a year ago. Sales are keeping exact pace with growth of homes because in this same span the number of U. S. homes rose from 49.5 million to 50.5 million (see page 109).

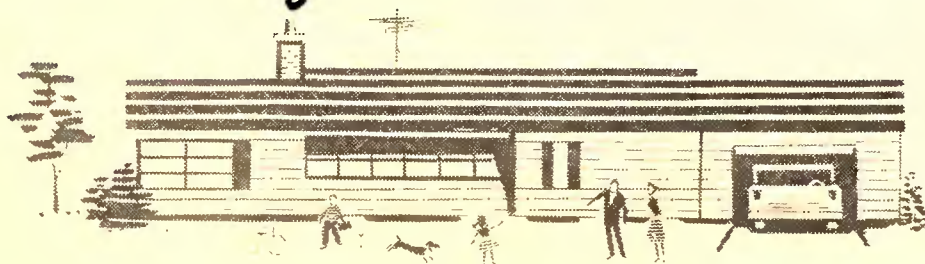
**Tv saturation** has a similarly good record. This year, it reaches the **84% mark** with 42.5 million homes, a gain of 3.2 million receivers sold in just one year. The number of **homes owning tv has grown four-fold** in the past seven years—from 11 million in '51. Highest area for ownership is the Northeast, with a 90% saturation; lowest, in the South with 76% (see page 177).





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 WHEN-TV  
 KPHO-TV  
 WOW-TV

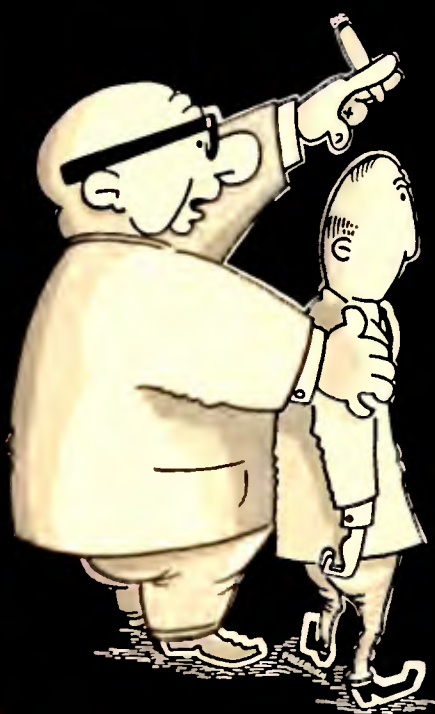
The Katz Agency  
 The Katz Agency  
 The Katz Agency  
 John Blair & Co. — Blair-TV  
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**KLEW-TV, Lewiston, Idaho**  
**and KBAS-TV**  
**Ephrata, Moses Lake, Wash.**

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TOM BOSTIC, General Manager

**NATIONAL REP: WEED TELEVISION**

**PACIFIC NORTHWEST: MOORE & ASSOCIATES**