

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Now! **50,000 watts***



Represented nationally by the
Henry I. Christal Co., Inc.



SPOT RADIO GIRDS FOR MAJOR BATTLE

Threatened by a dip in billings, spot radio readies major sales drive for 1959. RAB and SAR plan hardest selling in the 30-year history of the medium

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CBS TV drops its 'Must Buy' rule— admen react

Page 30

Spoof by d.j. creates a new pale, stale ale

Page 28

How Y&R dig for 'Facts behind the radio/tv ratings'

Page 32

DIGEST ON PAGE 2



Facts Of Broadcasting — DETROIT

In the Home
of the Automobile . . .
Where advertising people

. . . . know their Market, and
. . . . know their Media
. . . . along with their Motor Cars

A top national agency's
own 1958 private survey
disclosed

Your
'59
Budget
will
GO
Farther
on
W-CAR

Lowest cost per
thousand in De-
troit Area

W-CAR carrying more
Automobile Advertising
—regional, national and dealers—
than any other
Detroit Area station

Detroit Sells Cars — and Buys W-CAR!

W-CAR—DETROIT . . . 50,000 watts on **1130** K C

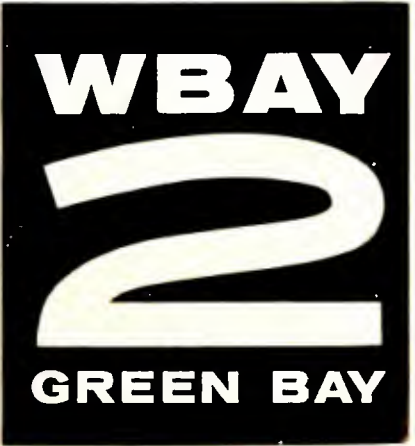
**FARM COUPLE AT SAT. NITE HOE-DOWN
 . . . in the Land of Milk and Money!**



Frankly, our Wisconsin farm families are distinguishable today only by their added incomes! This is truly the bountiful Land of Milk and Money. Thousands of big dairy farms . . . scores of clean small cities . . . 400,000 families enjoying CBS-ch. 2 television.



Haydn R. Evans, Gen. Mgr., Rep. Weed Television



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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IN ROANOKE
KROGER
 LOVES
WROV



THE Kroger co.

CHARLES W. CONNER
 SALES PROMOTION AND
 ADVERTISING MANAGER
 ROANOKE DIVISION

2240 SHEPARD AVENUE, N. W.
 ROANOKE, VIRGINIA

November 25, 1958

Mr. Burt Levine
 General Manager
 Radio Station WROV
 Roanoke, Virginia

Dear Burt:

It is our policy here at Kroger to reappraise media at four-month intervals.

During this period, we have conducted many tests of which you were unaware. To determine the ability of each of the personalities to sell for Kroger, we selected particular items and assigned these during test weeks to the different personalities. We were careful that the items were not promoted in any other way. At the end of each week a survey of movement was made.

Your personalities came through for us beyond our expectations.

For example--we intended to run a group of household items for a two-week period. We scheduled the items on WROV for the first week of the promotion. At the end of five days, our merchandise supply was exhausted. At another time we gave Jackson a particular assignment to sell a Packer Label Corned Beef. Over the three-day weekend period our usual sales volume doubled. Jackson's show was the only promotion put behind the item. This proved to us that Jackson's appeal is not just to teenagers, but to all age groups.

These are just two instances among many to illustrate the job that the personalities have done for Kroger.

Please pass along our appreciation to all of your staff for the fine way in which they have handled Kroger shows.

Very truly yours,

Charles W. Conner

Charles W. Conner, Manager
 Advertising & Sales Promotion

CWC/gc

Use these WROV personalities and ROANOKE will love you!

KEN TANNER • BARBARA FELTON
JERRY JOYNES • LES DAVIS
JIVIN' JACKSON

WROV

ROANOKE, VIRGINIA

Burt Levine, President

represented by Burn-Smith Co., Inc.



SERGEANT PRESTON of the YUKON

Leads the Rating Race in Market after Market!

ATLANTA

Pulse, June, 1958	SERGEANT PRESTON.....	20.0
	State Trooper.....	19.5
	Honeymooners.....	19.5
	Silent Service.....	12.5
	Sea Hunt.....	11.7

BOSTON

Pulse, March, 1958	SERGEANT PRESTON.....	24.5
	Harbor Command.....	23.5
	Sheriff Cochise.....	22.5
	Highway Patrol.....	22.2
	State Trooper.....	21.2

BURLINGTON

ARB, April, 1958	SERGEANT PRESTON.....	43.8
	Whirlybirds.....	34.4
	Sea Hunt.....	29.3
	Highway Patrol.....	29.1
	Silent Service.....	13.8

DAYTON

Pulse, May, 1958	SERGEANT PRESTON.....	31.0
	Highway Patrol.....	29.5
	Silent Service.....	29.3
	State Trooper.....	27.8
	Sea Hunt.....	19.8

JACKSONVILLE

ARB, March, 1958	SERGEANT PRESTON.....	39.1
	Sea Hunt.....	32.6
	Sheriff of Cochise.....	31.6
	Whirlybirds.....	24.9
	Silent Service.....	21.3

LOS ANGELES

ARB, April, 1958	SERGEANT PRESTON.....	15.3
	Honeymooners.....	13.0
	Sea Hunt.....	12.4
	Highway Patrol.....	9.0
	Silent Service.....	4.6

SAN LUIS OBISPO

ARB, March, 1958	SERGEANT PRESTON.....	44.4
	Harbor Command.....	43.8
	Highway Patrol.....	41.9
	Sheriff of Cochise.....	35.0
	Sea Hunt.....	31.9

I INDEPENDENT
T TELEVISION
C CORPORATION

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



NEWSMAKER of the week

A veteran of the wars between station management and organized community critics, Lloyd E. Yoder, v.p. and general manager of NBC's WNBQ-WMAQ, Chicago, this week broke precedent by taking to the rostrum and in challenging terms laid down what he deemed were the programming responsibilities of the local broadcaster in today's competitive climates.

The newsmaker: For the past several months Yoder, as the incoming boss of the two stations, has been under terrific fire from various quarters—organized listeners, politicians and unions—for eliminating certain live shows from the local roster. His first public comment came at a Chicago gathering of American Women in Radio & Television.

Ranging from self-effacing to the philosophical, Yoder recalled some of the brickbat letters he had received. Such as being referred to as "Mr. Lloyd Yogurt," calling for a "De-Yoderizing" of the stations and urging "Yoder . . . Go Home."

Stating that to the responsible broadcaster who serves his public as best he can, Yoder reminded his audience in a community with a radio/tv potential of 8,000,000 people there are bound to be many who disapprove of the programming of "any mortal man or woman." Yoder said he recognized the right of any viewer to be an expert critic, producer, director or writer, but there was still this principle for the broadcaster to live by: The broadcaster meets his challenge to do a good job when he programs for the over-all audience—since tv and radio, after all, belong to all the people.



Lloyd E. Yoder

Another point made by Yoder: There is no conflict between programming in the public interest and operating a successful business. Both "depend on satisfying the public," and the broadcaster who best satisfies the public will also have the most successful business.

"If my decisions are wrong," Yoder also added, "I have no doubt that the Chicago public will let me know about it and I will make other changes. In this business perhaps more than any other, the one thing we are certain of is change."

Mr. Yoder began his association with NBC in San Francisco in 1927 and became general manager there of KPO-KGO (now KNBC and KGO). He took charge of KOA, Denver, in 1939 and WTAM and WNBK, Cleveland in 1953. He was elected a vice president of NBC in 1956 when he was named general manager of WRCV and WRCV-TV, Philadelphia.

NEWSMAKER STATION of the WEEK

WIL applauds **EASTMAN**

WIL

THE STATION THAT BROUGHT RADIO BACK TO ST. LOUIS



robert e. eastman & CO., inc.
national representatives of radio stations

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

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

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

A BALABAN STATION ... IN TEMPO WITH THE TIMES

THE *Quality*
THAT
COMES
WITH *Age*

30 years
Service

in the Columbus Area
is the key-stone of
WRBL policy in provid-
ing **TOP Quality** pro-
grams for all Audiences

WRBL

*Pioneer and Leader in
Columbus since 1928*

Complete local news
coverage since 1937
Proudly—a CBS
affiliate since 1939

WRBL-FM

*First Station in Georgia with
Daily Stereophonic Music*

FM operation continuously since
1946 . . .

Exclusive FM in Columbus since
1953 . . .

It's the combination of
**Quality and
Experience**
which makes WRBL Radio
the **New and Preferred**
tune-in habit
of the Columbus Area

WRBL RADIO WITH **FM**

5KW 25KW
COLUMBUS, GEORGIA

Represented by
GEO. P. HOLLINGBERY

**Sponsor
backstage**

Tv's reply to print

Last time I mentioned the incredibly success-
ful Revlon Corp. in this space I speculated, idly
enough, on the fascinating relationship between
the two brothers Revson. Now Revlon is back
in the financial pages of public print, and again
in a situation which makes the fictionizing of
Cameron Hawley or Red Quinlan read like
watered-down Pollyanna. And this time the most
fascinating element of the situation to me is that there is no longer
mention of the Revson *brothers*.



President Charles announces that Revlon has bought up almost a
quarter million shares of stock in Schick to acquire control of that
electric shaver giant. President Charles announces that the incum-
bent president-chairman of the board of Schick has resigned. Presi-
dent Charles announces this, and President Charles announces that,
but nowhere to be seen nor heard from is the other brother. I
would have to look up the last piece I did on the pair to remember
his name. So frighteningly fleeting is fame.

The 7-to-5 shift

The Revlon-Schick episode, however, did not lack for its own
study in siblings. On Monday, president Charles Revson announced
that president-board chairman Kenneth Gifford of Schick had re-
signed. On Wednesday of that same week president Charles an-
nounced that the new board chairman of Schick was to be Chester
Gifford. Chester is the brother of Kenneth. Chester had previously
been president of Schick, until four or five years ago, when he joined
Avco Mfr. Co., as president of that corporation's Bendix and Cros-
ley home appliance divisions.

And knowing how important a part advertising—especially tele-
vision advertising, has played in enabling Revlon to gross almost
\$100,000,000 last year from a running start of about \$19,000,000 in
1949—knowing how important advertising has been, you might have
expected Charles Revson to come up with Schick's old advertising
manager as the company's new president. He is John Reidy, who
was the firm's ad boss until 1946.

It goes without saying that, among other moves, the seven-man
board of directors of Schick was replaced with a five-man board,
and four brand new members were elected to the board. These were
Charles, himself; Charles Lachman, Revlon's senior vice president;
Harry Meersman and William Mewhort. The fifth member was held
over from the old board. He's hanker William White. Dropped from
the board were Kenneth Gifford and his wife. She is the widow of
the founder of the company, Jacob Schick. Also dropped was the
late Schick's daughter, Mrs. Virginia Schick Coyle; James Carmine,
W. J. Ryan and O. A. Petty.

The financial pages indicate all kinds of fascinating information
about both the Schick and the Revlon companies. Of most interest
to advertisers and agencies were the simple facts that Revlon would
be spending close to \$12,000,000 in radio/tv this year, while Schick
has a tv budget of over \$5,000,000. Making this, of course, approxi-

mately a \$17,000,000 broadcast advertiser. But nowhere, nowhere at all, a single word about that other Revson brother. Martin, I think his name was.

This is "deterioration"?

It's because advertisers like Revlon and Schick have been spending more and more in television and less and less in print media that magazines like *Fortune* run stories about tv's "deterioration." I read the *Fortune* piece, like most people in the industry, and was ready to rush to my Royal when the 29 November issue of SPONSOR came in. If you missed the SPONSOR analysis on the *Fortune* piece, let me urge you to go back and look it up. It will put the "print plot" into very sharp focus for you.

There is no doubt that tv is taking dollars away from other media. And the print boys may scream all they want about "program mediocrity," but one show like the Rosalind Russell *Wonderful Town* on CBS TV, Sunday, 30 November, exposes their screaming for the panicky distortion of facts it is. *Wonderful Town* marked the first time I have ever seen a musical comedy presented more effectively on a television screen than on a Broadway stage. I recall the show (I believe it was at the Winter Garden in 1953) vividly. The video cameras got you just enough closer to the wondrous Miss Russell than a first row seat in the theatre to enable you to catch every sparkling, bubbly, enchanting bit of mugging and playing. Jacquelyn McKecver, who played Eileen, will surely be one of the very brightest stars in all the musical theatre before very long. She's got everything. And, as fine a performance as Edie Adams gave as Eileen in '53, the daisy-fresh Miss McK. topped her. Only in some of the ensemble dance numbers was the tv presentation less effective than its stage counterpart. In every other way the video version was superior. A large part of the credit should go to director Mel Ferber, who uses his cameras to sell what he has to sell most effectively.

Well-planned, effective sell

And I don't believe I've ever seen commercials more astutely planned and produced to fit the mood of their vehicle than the advertising messages in *Town*. I wish I knew, or had time to check the advertising agencies for Westclox and Carling's beer and ale, so I could throw them the large bouquet they deserve.

The commercials they devised were not only just right for the show, and extremely effective as selling copy, but the choice of, and the utilization of the stars to do the commercials were near perfect. Dorothy Collins made an irresistible and highly persuasive saleslady for the watch and clock manufacturer, and Cliff Arquette (in his Charlie Weaver finery) pitched the beer to make your mouth water.

I'm sure the print media, and other tv detractors are going to have to come up with more potent propaganda than that *Fortune* piece, before they're able to persuade people like Westclox and Carling that tv isn't the best advertising buy in history, at today's prices, and with today's shows.

Letters to Joe Csida are welcome

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

WMBD



FIRST with HI-FI RADIO



All Day—Everyday
WMBD Radio Broadcasts over a new 5000 watt HI-FIDELITY radio transmitter, making WMBD RADIO, "THE BEST SOUND IN TOWN." A powerful, distortion free signal for more than half million people in the 16 county Peoria trading area.

FIRST IN MEASURED QUARTER HOURS

WMBD's continuing leadership in the rich PEORIA market for more than 31 years is demonstrated by the fact that they are FIRST in 41 out of 72 measured quarter hours, more than all of the other Peoria stations combined. Pulse 1958.

WMBD MARKET DATA

Population ..	531,900
Households ..	165,000
Retail Sales ..	\$725,261,750
Food Sales ..	\$142,488,750
Drug Sales ..	\$ 17,826,250
Effective Buying Income ..	\$991,150,000
Income per Household ..	\$ 6,007

Exclusive
National Representatives
Peters, Griffin, Woodward, Inc.

WMBD

Thank You

FOR YOUR WIRES AND CALLS . . .

WATCH
FOR
IMPORTANT
NEWS
SOON!

THE BATTLE
FOR LAW
AND ORDER
IN "THE TOWN
TOO TOUGH
TO DIE"



Superior production, perceptive
costing, knowledgeable direction and
tight writing

—BILLBOARD

has shot its way into the
Nielsen bigtime

—RADIO DAILY

kept me at my set right
through the commercial! . . . Crisply
and believably written!"

San Francisco CALL BULLETIN

one of the best of the new
Western crop.

—BILLBOARD

ZTV
Television

starring

Pat Conway

AS SHERIFF CLAY HOLLISTER

Richard Eastham

AS EDITOR HARRIS CLAIBOURNE



TOMBSTONE TERRITORY

ON ABC FOR ONE YEAR!

- **BEAT** Dinah Shore Chevy Show. . . 7 times in 8 surveys!
- **BEAT** I Love Lucy 13 times in 13 surveys!
- **BEAT** The Californians. . . . 12 times in 13 surveys!
- **BEAT** Pat Boone. 11 times in 13 surveys!
- **BEAT** Bob Cummings. 11 times in 13 surveys!
- **BEAT** U. S. Steel Hour. . . . 11 times in 13 surveys!
- **BEAT** Person to Person . . . 10 times in 13 surveys!
- and always **BEAT** Suspicion, George Gobel, Colt .45, Welk's Top Tunes, Eddie Fisher, Your Hit Parade, etc.

Nielsen, Oct. '57 thru Apr. '58

OUTSTANDING RATINGS IN MARKETS LARGE AND SMALL

Detroit 20.7 ARB, July '58	San Diego 22.3 Pulse, Aug. '58	Baltimore 26.3 ARB, Sept. '58
Cincinnati 30.5 ARB, Feb. '58	Lubbock 34.0 ARB, Apr. '58	Portland, Ore. 31.0 ARB, June '58
Seattle-Tacoma 37.8 ARB, Apr. '58	San Antonio 27.9 Pulse, Mar. '58	Los Angeles 25.4 ARB, Mar. '58

11 Years Of Family Programing Has Produced The Ideal

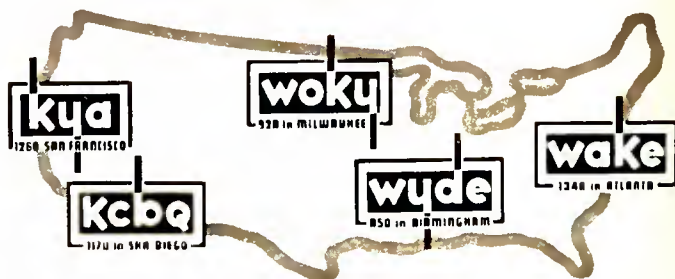


Effective radio advertising sells goods, services, ideas. Bartell Family Radio — always audience-dominant — enriches composition by involving all members of the family. This makes for maximum *buyership*.

That's why products which depend upon volume sales depend upon Bartell Family Radio.

Bartell it . . . and sell it!

Buying Audience



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

SPONSOR-SCOPE

13 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

NBC TV hadn't decided at SPONSOR-SCOPE's press time when and how it would counter CBS TV's action in terminating the must-buy station concept.

CBS TV's closed circuit message to affiliates on the details of the plan that will replace the must-buy rule was put off until Friday (12). In effect, this gave NBC TV that much added time to figure out how it was going to meet the decisive switch in network selling.

You can be sure of this, however: NBC TV this week will officially announce either 1) that is it studying the matter, or 2) its own version of a substitute plan for the must-buy requirement.

Meantime CBS TV vigorously denies that its announcement is being postponed so that the eventual plan can be made more palatable to its affiliates, or that the network had been showered with protests from member stations.

(See article on page 30 for more details.)

Look for Ford to lead the Detroit pack in stepping up advertising activity.

Meetings at the factory this week pointed to heavy spending immediately after the first of the year in all media.

Meantime rep organizations keep pounding away with presentations in behalf of spot at both the agency and plant level.

Irving Schweiger, Chicago market research specialist, predicts that new auto sales in 1959 will reverse the downtrend of the past several years and hit about 5.5 million units. The record year was 1955, with 7.2 million. He also expects consumer spending for durables in 1959 to run 15% ahead of 1958.

Leaders in national spot radio have begun to face up to the uncertainties confronting that medium and do some serious soul-searching on ways to improve the situation.

On this and the following pages are several items spotlighting various facets of the problem:

FACET NO. 1: Take it from the old hands on Madison Avenue, there's nothing wrong with the state of national spot radio that can't be remedied by serious self-analysis and inventory on the part of the sellers.

As these media experts see it, the job primarily is one of marketing reevaluations.

Angles that sellers might find worth considering are these:

- Are rate cards so set up—since the 52-week national advertiser has become pretty much of a rarity—that a practitioner of intensity buying (flight saturation) has enough inducement to come back frequently? In other words, is the apple being shined up with something in addition to the frequency discount?

- What has the station got in the way of hot personalities of interest to the buying-age woman?

- Are stations missing the boat by failing to show that, despite all the myths about teen-age listening, they're still a powerful influence in the adult community?

- Since this is a business that goes by the adage of what have you done for me lately, have radio stations overlooked the necessity for periodically rekindling in buyers an economic and emotional urgency about the medium?

(For a detailed analysis and status report on national spot radio, see page 25.)

FACET NO. 2 of the national spot radio situation (begun on the prior page) involves current revenues. Here a minus sign has appeared for the first time since the SRA started (1955) keeping score on national spot radio sales. The gross for the third quarter of 1958 was 3.6% less than during the like period of 1957.

The third quarter tallies: \$43,085,000 in 1958; \$44,629,000 in 1957.

However, this year's grand total for the initial nine months is still ahead of 1957's by 4%. The figures: \$136,639,000 vs. \$131,397,000.

A curious aspect of the current slide in national spot radio is that it hasn't materially affected the stations' overall business. They've had no difficulty finding regional and local advertisers to fill up the schedules. It may be a case of history repeating itself. National advertisers usually don't jump back on the radio bandwagon until regional and local advertisers overrun the medium.

Meantime here are some good holiday tidings for the national spot radio:

1) **Florist Telegraph Delivery** is buying 121 radio markets pre-holiday, via Keyes, Madden & Jones, as well as 50 tv markets. **Best Foods (SSCB)** is putting its instant oatmeal on a six-week run, and **SSS Tonic** has plans for 36 weeks in 1959.

2) **JWT** reports that it will be spending more for spot radio in 1959 than it did even this year (Ford, 7-Up, and Schlitz will be hefty contributors).

3) There will be sizable bursts from the cigarette field in early '59.

New national spot tv business got a hit of action this week. Calls for availabilities came from at least three agencies. They were:

Benton & Bowles: Day and night spots for **Gaines Dog Food**.

Cunningham & Walsh: Saturation for **Instant Fluffy Whipped Potatoes**.

Young & Rubicam: Longterm schedules for **Bristol-Myers' Bufferin**.

The **Bufferin** request ran into a flurry of questioning from stations.

Some of them didn't like the protection shackles put on them by the product. The agency stipulated that the **Bufferin** spots could not be adjacent to certain specified products not only in chainbreaks but in participating programs.

Point of objection: If the participating program protection held, **Bufferin** would have exclusivity on a 90-minute feature picture against headache and cold remedies, mouth-washes, etc.

A common sarcasm is that no matter which way the air-media wind blows, the station representatives will make money on it.

A harder look at the facts, though, reveals these stern details:

- The reps' cost of doing business keeps zooming and their net on gross billings is getting narrower and narrower.

- As the ad agencies know, to keep himself on a sound competitive level, the representative has to add expensive new services for his stations and buyers.

- His outlay for selling and servicing each medium gets more and more lopsided. He cannot escape his stations' insistence that he maintain separate sales staffs for tv and radio, even though both involve contacts with mostly the same buyers. Stations are as strongly as ever disposed toward this dual tactic.

- Contributing much to the mounting cost of operation is the trend among spot advertisers to buy shortterm schedules. To sell, service, and bookkeep this sort of business costs far more than a longterm contract or order.

Farmers must be keeping later hours because of television.

The latest Iowa tv/radio audience survey (**Dr. F. L. Whan**) shows the percentage of farm homes using tv weekdays at 10 p.m. at a surprisingly high level.

The exact figures: Urban, 62%; farm households, 49.5%.

However, there's a big difference Saturday nights: Urban, 74%; farm, 49.4%. Apparently the farmers think more of sneaking in that extra hour of sleep at the end of the week than does the urbanite.

American Machine & Foundry no longer has the network bowling fans to itself: **Brunswick-Balke-Collender** is going NBC TV with a 26-week film series, Women's Major League Bowling.

Price of time and talent: **\$400,000**. Agency: **McCann-Erickson, Chicago**.

Tv network clients in 1958 will have spent 25% more for specials—in time alone—than they did in 1957.

NBC TV figures that the billings this year will come close to **\$20 million** as against \$16 million last year.

The year 1958 has given NBC TV a **record number of individual advertisers**. The total will be up to 186.

In 1957 the network had 174 different bill payers. **What contributed much to the difference this year was the business brought in via the Jack Paar show.**

Postscript to the announcement by CBS Radio of its Consolidation Plan:

A group of station managers with **divers network affiliations** last week conferred **informally on the feasibility of setting up a world-wide news collecting service of their own.**

Nothing of a concrete nature happened.

Commented a radio network official: **"Wait until they find out what it costs to run a news service."**

Benton & Bowles took a bow for itself this week on the fact that its seven night-time network tv shows, according to the first November Nielsen, **came off with an average 26.5 rating.**

Two points of comparisons made by B&B: (1) It was the **highest average for any agency** during that period, and (2) the **weighted average for all shows was 20.8.**

JWT, with 14 agency-of-record shows, got an average of 24.4, while **Y&R**, with five shows, hit 23.7.

Other averages: **BBDO**, 10 shows, 21.8; **FCB**, 21.7; **Bates**, 11 shows, 21.3; **McCann-Erickson**, 10 shows, 20.5; **Grant**, 20.6; **K&E**, 19.

Schlitz, the account that may have sparked CBS TV into acting quickly on the **abolishment of the must-buy stations rule**, is **shopping around for a network period in which to spot a new Ray Milland series.**

Chunks of the country will be excluded from this show's station lineup—something that CBS was aware of when Schlitz's agency, JWT, noted that whatever replaced the Schlitz Friday night Playhouse should not cover the Northwest.

The pull-out of the present Schlitz show will leave Lux without an alternate week filler-in.

Lever has yet to reveal what it proposes to do.

Spot note: **There'll be lots of Schlitz for both tv and radio stations in 1959.**

The rebellion on the tv copy creative front has reached Chicago.

In resentment against old-line print chieftains who insist on maintaining their supervision over what goes into tv, groups of top tv creative people have **walked out of a leading Chicago agency** in recent weeks.

Some of these exiting writers and artists have won awards in commercial competition consistently.

Their gripe: The print-oriented bigs, who even refuse to recognize the new breed with titles, have neither the understanding nor the feel required for the composition of today's sales-producing commercials. They're disposed to **attack a problem from the focus of publication work.**

CBS TV expects to unlimber some strong ammunition in a couple weeks via a presentation comparing how it's fared audience-wise with the other networks during October-November.

The purpose obviously is this: To show that, despite the cascade of statistical data that's come from the competition, CBS still is tops on the totem pole.

Don't be surprised if the top circulation magazines do a turnabout in their selling strategy and start referring to themselves as a supplement to tv.

In other words, they will cease setting themselves up as ranking competitors of tv and instead put the pitch on this level: their value in lending added frequency and weight to an advertiser's national tv campaign.

Now that the grocery chains are getting to look more and more like general stores, watch for the expansion of their book shelves as well as phonograph record business.

These two high-profit items, it is estimated, are doing about a \$55-million volume each—which leads to the possibility that book publishers may become substantial participants in spot.

NBC Radio's Joe Culligan may make a tactical programing move in the direction of spotting the Star Dust (5-minute vignettes) concept in weekday daytime schedules.

The network presently has these 5-minute name hits studding Monitor and Nightline.

Likely motive: Sparking the attention of the younger housewife with personalities. Check audience composition for daytime radio serials, and you'll find that the bulk of the listening (42% to 52%) is done by housewives over 50 years old.

With the cigarettes spending more money than ever in air media, these projections of sales and trends—culled by SPONSOR-SCOPE from authoritative sources—deserve scanning by the advertising trade as a whole:

1) Total sales for 1958 will be around 428,000,000,000—up 4% over 1957.

2) The breakdown of types will run approximately: filters, 47%; regulars, 33%; king-size, 20%. There's thus a trend toward non-filter king-size as a compromise with the nicotine phobia, which could account for Pall Mall's 40% sales rise this year and the big pickup for Chesterfield longies. The menthol swing has leveled off somewhat, though Salem is up about 60%.

3) The estimated sales for the top filter-tips: Winston, 42 billion; Kent, 35 billion; Viceroy, 31 billion; L&M, 25 billion; Marlboro, 21 billion; Salem, 19 billion.

Keep your eye on the mounting battle of the bar soaps: for marketers it's the big sideshow not only today but for months to come.

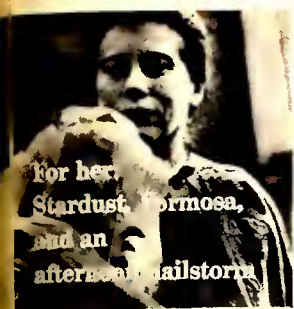
The front-runner for the moment is P&G's sensational seller, Zest. Lever is still testing its own candidate, Praise, while Colgate plans to unveil its contender (still unnamed) against this pair in June via McCann-Erickson.

Obviously, the war of the powder detergents has shifted to the bar soaps; and the opinion of marketing men is that in Zest P&G has another Tide, which last year earned the Cincinnati giant \$10 million.

The situation has its note of irony: Colgate with its Vel bar was the innovator in the field; but, as often happens, the pioneer runs ahead of the public fancy.

Significance of this latest struggle for supremacy among the soap giants to advertising: Millions of fresh dollars.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 54; News and Idea Wrap-Up, page 56; Washington Week, page 51; SPONSOR Hears, page 52; Tv and Radio Newsmakers, page 66; and Film-Scope, page 49.



For her Stardust, Formosa, and an afternoon mail story

KEX Portland, Ore.

WESTINGHOUSE BROADCASTING COMPANY, INC.



He keeps the kids in Lake View High

WIND Chicago

WESTINGHOUSE BROADCASTING COMPANY, INC.



40,000 friends dropped in

WBZ Boston

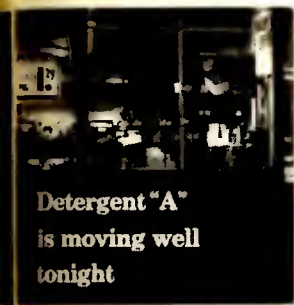
WESTINGHOUSE BROADCASTING COMPANY, INC.



His Sponsor paid 14c

WOWO Fort Wayne

WESTINGHOUSE BROADCASTING COMPANY, INC.



Detergent "A" is moving well tonight

KYW Cleveland

WESTINGHOUSE BROADCASTING COMPANY, INC.



... thinking of the past

KDKA Pittsburgh

WESTINGHOUSE BROADCASTING COMPANY, INC.



The Kellys are back again today

KYW-TV Cleveland

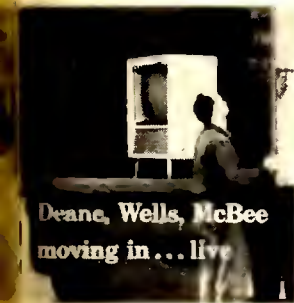
WESTINGHOUSE BROADCASTING COMPANY, INC.



Joan Crawford came to dinner

KDKA-TV Pittsburgh

WESTINGHOUSE BROADCASTING COMPANY, INC.

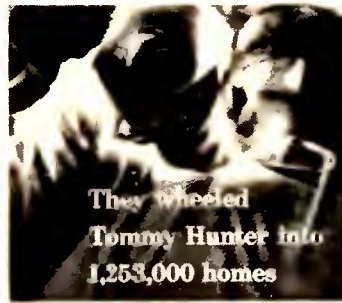


Deane, Wells, McBee moving in... live

WJZ-TV Baltimore

WESTINGHOUSE BROADCASTING COMPANY, INC.

What makes eleven firsts?



They wheeled Tommy Hunter into 1,253,000 homes

KPIX San Francisco

WESTINGHOUSE BROADCASTING COMPANY, INC.



At home tonight

WBZ-TV Boston

WESTINGHOUSE BROADCASTING COMPANY, INC.

Ratings. Sales. Showmanship. A community's belief in a station. The people behind the mikes and the cameras. The people behind the desks. These are some of the reasons why Westinghouse Broadcasting Company stations are leaders in their markets. Beyond these, and basic to the operation of each station, is the WBC business creed; a point of view and a policy on:

- LOCAL OPERATION** ... to assure intimate knowledge of local tastes and problems so that programming can best serve local needs.
- GROUP ASSISTANCE** ... to maintain high creative standards through the inter-change of ideas among the stations and the corporate staff of broadcasting specialists.
- COMMUNITY LEADERSHIP** ... to participate actively and effectively in civic affairs.
- PUBLIC SERVICE** ... to develop the same creative attention and showmanship to public service as required for all programming.
- FAIR COMPETITION** ... to sell aggressively, offering fair and identical terms — as published — to everybody, guaranteeing the quality and integrity of our product to all advertisers.

In short... a continued dedication by management, staff and talent to advancing the techniques and standards of broadcasting as dynamic instruments for educating, entertaining and selling. *Broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*

WBC Westinghouse Broadcasting Company, Inc.

WHLI

THE VOICE OF LONG ISLAND

10,000 POWERFUL WATTS

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

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

EFFECTIVE BUYING
INCOME
\$4,138,212,000

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

→ 10,000 WATTS
WHLI AM 1100
FM 98.3
HEMPSTEAD the voice of
LONG ISLAND, N. Y. long island

Represented by Gill-Perna

Timebuyers at work

Lydia Reeve, media supervisor for Foote, Cone & Belding, Los Angeles, thinks station representatives should attempt to know the accounts they solicit as well as they know the stations they represent. "It's perhaps audacious to suggest that the reps be more intelligent in their approach to accounts," Lydia says, "but today, with time as valuable as it is, the representative who couples his pitch with knowledge of the account stands a better chance of being heard—and being bought. There is, of course, equal responsibility on the shoulders of the media person involved. A part of the media buyer's job is to help provide this knowledge of the agency's accounts and reasons behind the media selection. But the task goes much deeper than picking the brains of the media personnel. Maybe the crux of the problem is the lack of understanding of the various media forms and what each delivers—this includes the broadcast field as well. Mass audience and low cost-per-1,000 is not the be-all and end-all of media buying—nor of media representation."



Roy Garn, Roy Garn Co., New York, feels that timebuyers' schedules are often more effective than the commercial message they are placing and it is a difficult problem to overcome. "Too many commercials are examples of sponsors talking to themselves rather than the customer," Roy says. "The difference between *trying* to sell



and selling successfully is the *right* emotional appeal. This appeal is the emotional tie-in between subject and audience—the *real* reason why people listen. Today, products are essentially the same. They compete for the right to do one thing—enter the listener's mind. This mind—individually and collectively—is preoccupied. To break this preoccupation, it is important to uncover the listener's emotional needs. This is an essential of a successful campaign." In this area, Roy Garn has developed an Emotional Appeal Technique underscoring the basic appeals of successful advertising. "All advertising functions are interdependent," Roy says. "Both commercial and schedule must be equally effective."

On January 1, 1959 these WOR radio newscasters will inaugurate another year as New York's most popular news team...



Henry Gladstone

Ed Pettitt

Lester Smith

John Wingate



Prescott Robinson

Harry Hennessey

Westbrook Van Voorhis

John Scott



Lyle Van

They were re-elected on
ELECTION NIGHT 1958 when. . .

**46% MORE LISTENERS TUNED TO
WOR RADIO THAN TO ANY OTHER
RADIO STATION IN NEW YORK**

In reality these results reflected an overwhelming vote of confidence for the performance of WOR newscasters throughout 1958... a performance that makes WOR radio the most popular news voice in New York, week after week and year after year. It is one of the important reasons why WOR radio is elected and re-elected by more advertisers than any other station in New York.

WOR Radio 710 fm 98.7

A Division of **RKO** Teleradio Pictures, Inc.

CHAMPIONS!

Leads the TV IN RATINGS AND

Latest 1958 ratings in 30 typical cities

Cincinnati, Ohio
WKRC-TV—16.3

Detroit, Mich.
WXYZ-TV—13.3

Rock Island, Ill.
WHBF-TV—27.5

Chicago, Ill.
WGN-TV—10.0

Charlotte, N.C.
WSOC-TV—13.3

Cleveland, Ohio
WEWS—16.5

Duluth, Minn.
WDSM-TV—18.4

Kansas City, Mo.
KCMO-TV—17.9

Knoxville, Tenn.
WATE-TV—18.1

Lubbock, Tex.
KDUB-TV—15.5

Milwaukee, Wis.
WTMJ-TV—15.2

Minneapolis, Minn.
WCCO-TV—12.7

New Orleans, La.
WDSU-TV—11.5

Indianapolis, Ind.
WFBS-TV—11.9

San Antonio, Tex.
KONO-TV—15.9

Rochester, N.Y.
WROC-TV—25.0

Buffalo, N.Y.
WBEN-TV—13.7

Baltimore, Md.
WMAR-TV—17.8

Dayton, Ohio
WHIO-TV—21.5

Pittsburgh, Pa.
WIBC—11.0

Wichita, Kansas
KAKE-TV—16.4

Grand Rapids, Mich.
WOOD-TV—19.8

Louisville, Ky.
WHAS-TV—18.3

Seattle, Wash.
KOMO-TV—16.1

Binghamton, N.Y.
WNBF-TV—20.9

Tulsa, Okla.
KOTV—14.2

Spokane, Wash.
KREM-TV—13.5

Memphis, Tenn.
WHBQ-TV—14.4

Boston, Mass.
WNAC-TV—9.0

Portland, Ore.
KPTV—12.3

RATING...
15.9
AVERAGE

...and remember, the show
is mostly slotted in
fringe time periods

ALREADY SOLD IN 155 MARKETS

If yours is still open, here is a series that will do a great job of
"taking over" your vacated football period.

The only TV Bowling Show sanctioned by American Bowling Congress

TOP BOWLING

Sports Parade COST-PER-THOUSAND

*Average cost per 1,000 homes **\$1.70**
per commercial minute

*Average cost per 1,000 viewers **74c**
per commercial minute

**Based on 30 typical markets presented on the left.*

Championship Bowling has the Top Bowling Stars

26 brand-new
hour shows!

The only complete bowling show
in America with three entire
games—nothing condensed or cut.

WALTER SCHWIMMER, INC.

CHICAGO ● MAIN OFFICE ● 75 E. Wacker Drive
FRanklin 2-4392

NEW YORK ● 527 Madison Ave.
ELdorado 5-4616

FREE FOR ASKING →

**SPORTS
ON
TV**

Comprehensive new
study on the TV sports
picture, plus all the facts
on bowling.



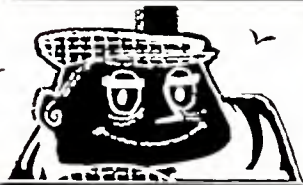
You're headed in
the right direction with
Plough, Inc., Stations!

Radio Memphis
WMP

Radio Baltimore
WEAO

Radio Boston
WCOP

Radio Chicago
WJJD



Represented nationally by
RADIO-TV REPRESENTATIVES INC.
• NEW YORK • CHICAGO • BOSTON • SEATTLE
• ATLANTA • LOS ANGELES • SAN FRANCISCO



IN WISCONSIN

- The area with the **HIGHEST** industrial weekly wage in the state. (U.S. Employment Bureau)
- Serving the **RICHEST** farm counties in the Midwest with over 54,000 farm families.
- Serving the giant land of $\frac{3}{4}$ million people and two million cows.

WEAU-TV Eau Claire,
Wisconsin

See your Hollingbery Man
in Minneapolis, see Bill Hurley

49th and Madison

Column switch

The excellent review of Videotown 11 contained one important typographical error. Most people will not realize the mistake, but I think it might be well to correct it.

On the hottom half of the table on page 38 of the November 22nd issue of SPONSOR—average viewing by housewives in the afternoon and evening should be reversed both for 1957 and 1958. The correct figures are:

	1958	1957
Afternoon	2.90	1.86
Evening	16.05	13.98

There was one other slight error on page 39 in the next to last paragraph "weekly viewing totals for the average resident" broken down as follows.

"Two hours in the mornings." Apparently our percent was rounded off—it would have been more nearly correct to say $1\frac{1}{2}$ hours in the morning. The actual figure is 1.59.

It was a very excellent job of reporting.

Gerald W. Tasker
v.p., dir. of res.
Cunningham & Walsh
New York

Independent vs. network radio

The time has come for us happy independents to stop laughing at the once-mighty radio networks. There is now sober reflection about the actual survival of our once-mighty competitors, and we should feel no compulsion to kick them while they're down, even though they once kicked us!

CBS Radio doesn't play the Top 40 on the net, but still, CBS Radio's daytime serials, audience-participations, and skimmed-over newscasts must be in fact equated with the Top 40 and general razzle-dazzle of local radio: both are aimed primarily at the same general audience level. . . .

"Egghead" is, perhaps, a dirty word in broadcasting, outside a narrow FM circle; yet when one thinks of the millions of Americans who ardently wish to add to their store of knowledge—who don't feel that the smattering of

ignorance they received in high school or college constitutes the sum total of learning—one can only conclude that here is a market of gigantic proportions, better-than-average buying power with loyal devotion to any medium and its advertisers who jointly fulfill its needs: a market, too, almost totally un-served by air media.

If the networks can tear themselves away from competing for mass audiences and leave the carnival-midway caper to local radio and network and spot TV, along with the food, soap, drug and cigarette budgets and the rest of the top two hundred spenders, and then develop unique and better-grade programming, sold imaginatively to perhaps an entirely new set of advertisers, then the networks will have no more trouble with prestige or finances.

Radio in the Space Age should stretch broad enough to cover more than Elvis Presley and Art Linkletter put together, but only network radio could float anything as revolutionary as Radio For People Who Think, and make it a success.

Here, perhaps, is what the radio networks can be good for; they must be good for something!

Ed McKay
mgr., WROM
Rome, Georgia

• Sound off if you agree or don't agree, with these comments. SPONSOR likes to hear from its readers.

Farm basics

We have taken the liberty of showing SPONSOR's 7th ANNUAL FARM RADIO BASICS to a few of our many farm show clients. The response was immediate and demanding. Demanding because they all insisted on receiving copies for future reference.

Would appreciate your sending twelve copies (or reprints) of one of the greatest services that farm broadcasters have ever received.

SPONSOR . . . a great industry magazine!

Gil Thomas
gen. and sales mgr., WFYC
Alma, Mich.



YOU MAY NEVER RUN A RECORD MILE* —

BUT... WKZO-TV Will Put You On The Right Track In Kalamazoo-Grand Rapids!

NCS No. 3 CIRCULATION SPRING, 1958

STATION	DAYTIME		NIGHTTIME	
	DAILY	WEEKLY	DAILY	WEEKLY
WKZO-TV	265,990	390,330	386,280	472,250
Station 'B'	202,190	314,950	304,780	384,570
Station 'C'	152,910	264,330	222,400	349,890

NCS No. 3 shows that WKZO-TV runs a far better race in Kalamazoo-Grand Rapids and Greater Western Michigan than any other station — 606,780 television homes, 34 counties in Western Michigan and Northern Indiana.

In fact, WKZO-TV gives you more homes *monthly, weekly and daily* than any other Michigan station outside of Detroit!

And remember that by adding WWTV, Cadillac, to your WKZO-TV schedule you'll get *all the rest of Michigan worth having!*

**Herb Elliott, 20-year-old Australian, set the new world's record of 3 minutes, 54.5 seconds on August 6, 1958.*



The Feltzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS

WKZO-TV
 100,000 WATTS • CHANNEL 3 • 1000' TOWER
 Studios in Both Kalamazoo and Grand Rapids
 Far Greater Western Michigan
 Avery-Knadel, Inc., Exclusive National Representatives

Slowly
(with expression)

Sweet Sixteen

Words by
WBTV

Love Char-lotte as you've ne - ver loved be -
fore _____ Since
first you start - ed send - ing us your
green _____ Come to us with your
bud - gets ev - er more _____
_____ From coast to coast they
toast us _____ for we are
sweet _____ yes, we are
Sweet Six - teen.* _____

Salesrights MCMLVIII by

CBS Television Spot Sales

NEW YORK

CHICAGO

DETROIT

ATLANTA

SAN FRANCISCO

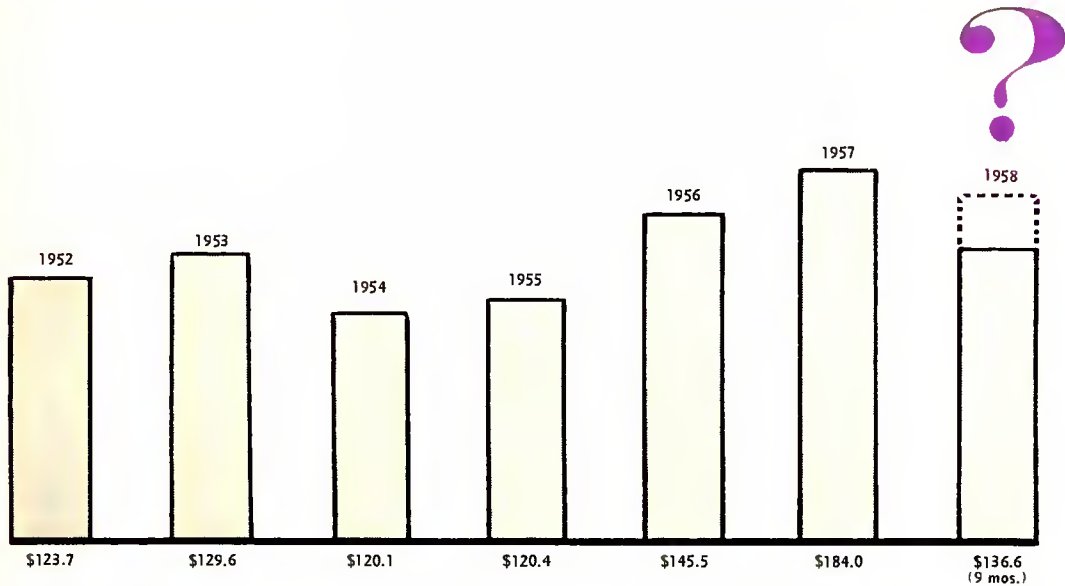
LOS ANGELES



JEFFERSON STANDARD BROADCASTING COMPANY

*Nation's 16th television market—Television Magazine TV set count—July, 1958

'58 SPOT RADIO STARTED STRONG—BUT SAGS NOW



While spot radio time sales are up for the first nine months of this year, third quarter figures are down slightly and the last quarter is expected to show a greater decline. Figures above are in millions of dollars. Data through 1956 comes from FCC; 1957 figures and nine-month total 1958 are Station Repr. Assn. estimates.

A problem-beset medium fights back

- Spot radio is challenged by a dip in billings, which are down 4% from last year during this year's third quarter
- SRA organizing to help smaller markets attract more money while RAB executives will shoot for key accounts

Spot radio, a tempest-tossed medium in 1958, is girding itself to do battle for a larger share of the advertising pie in 1959.

Some of the hardest selling in the medium's three decades of history can be expected next year. Leading the selling forces will be the Station Representatives Association and the Radio Advertising Bureau. Though RAB

pushes all forms of radio, its plans for a stronger national push in 1959 is expected to redound primarily to spot radio's benefit.

Certainly the medium, despite its problems, was never in a better position to sell itself. New creative uses for spot and new research have put selling muscle where there wasn't any before. The over-all dimensions of the

medium, particularly its out-of-home potential, are at a peak. The market-by-market concept, as practiced by national advertisers under the pressures of the marketing revolution, have honed media buying tactics to a fine edge and brought scores of new clients into spot radio.

Certainly, too, the medium faces a fistful of new problems. The push for larger billings comes against a background of a dip in spot radio dollars during the second half of 1958, the first drop since spot's renaissance in 1956. SRA figures show time sales for the third quarter of this year at \$43,085,000, compared to \$41,629,000 during the corresponding quarter of 1957.

During the fourth quarter, the picture became even darker and while

some reps saw the possibility of a pickup in early 1959, the signs were vague. Stations and reps drew what consolation they could from SRA figures for the first nine months of 1958—\$136,639,000 in time sales compared to \$131,397,000 during the corresponding period in 1957—and cheered each other with the thought that the worst that could happen would be for 1958 to end up as the second best year in spot radio history.

Other problems include keen competition for client dollars from network radio and spot tv, the alarming extent of national spot buying at local rates, the lack of sustained advertising drives on spot radio and the concern over the declining share of billings going to the small- and medium-sized markets.

Some sources were saying that spot radio's biggest challenge was to improve the medium's "image." What this means is that the sellers of spot radio must convince the advertiser that (1) the medium can be a powerful primary force, rather than just a secondary, supplementary advertising device, that (2) spot radio is more than just a low cost-per-1,000, big-reach medium (as important as that is) but a medium with heavy sales punch and creative potential limited only by the imagination of its practitioners.

Behind the security of conference rooms, other sources were saying that the spot radio industry has gotten soft from too much prosperity, that certain

quarters ought to get off their duffs and fight for business.

If that urging was necessary early last fall, it is not necessary now. Rep bigwigs in New York have recently held two meetings, the second one confined to top researchers, to lay plans for a unified drive to polish spot radio's temporarily-tarnished image and draw new dollars into the fold.

The first meeting, held during the week of 24 November, took place at the offices of the Blair rep firm. Dominating the discussion was the subject of how to divert more money to the non-top markets. It's been apparent for some time that the top markets have been getting the lion's share of the juicy spot radio business and this concentration of attention on the part of advertisers was intensified in 1958.

"If you're not in the top 50 markets," one rep remarked, "you're bound to have a hard time."

For a variety of reasons, a joint sales presentation on spot radio among the reps appears impractical at present. The burden of competitively selling spot radio as a medium will probably continue to be carried, as it has in the past, by a few of the bigger reps, among them Katz, Blair and PGW. There is a possibility, however, of a joint trade paper campaign.

It appears that heavy emphasis will be put on special research projects. Just what approach will be taken has not yet been worked out. As a matter

of fact, the reps intend to pick the brains of a number of independent research practitioners—men like George Gallup, for example—to help them come up with the answer.

One tentative idea deals with a study of the amount of time people spend with radio compared to other media. The concept is something like the Sindlinger measurement, but on a refined basis.

To get the utmost attention among buyers to whatever research they come up with, the reps intend to get the cooperation of both the 4A's and ANA.

The emphasis on research by the reps is not an indication they feel research is the biggest hole in the spot radio medium, nor that the salvation of the medium depends on more facts. But they are aware the agencies are fact-conscious and, furthermore, hope to dramatize in some way that the amount of time people spend with radio entitle it to a bigger share of media money.

Radio is certainly equipped with more basic facts and figures about itself than it was, say, three years ago, when spot radio's fortunes were at their nadir but just before the medium took off like a rocket. Some of the most important contributions to this fact-and-figures pool have been supplied by the RAB.

For example, a buyer interested in marketing to a specific group can now find out the listening habits of a wide

SPOT RADIO RATE CHANGES SLIGHT, STUDY SHOWS

		EARLY MORN. ANN. COST*	DAYTIME ANN. COST*	EVENING ANN. COST*
1ST 50 MARKETS	1957	\$1,935.91	\$1,673.85	\$1,526.23
	1958	1,962.94	1,664.38	1,437.38
1ST 100 MARKETS	1957	2,584.65	2,249.16	2,061.88
	1958	2,626.34	2,243.19	1,913.04
1ST 150 MARKETS	1957	3,007.34	2,641.70	2,428.61
	1958	3,060.67	2,634.29	2,272.25

Katz Agency study compares cost per announcement in December 1958 vs. 1957. Rates are for 13-week schedule of 12 minutes weekly on weekdays, include plans. Figures cover station in each market with largest daytime NCS #2 circulation. Daytime costs cover rates in effect for most hours between 9 a.m.-4 p.m.; nighttime, for rates during most hours between 6-11 p.m. Not indicated, say ad men, is fact unavailability of plans in some cases in 1958 pushed up cost of spot radio

*Also late afternoon cost.

EDITORIAL

HOW TO LICK SPOT RADIO'S NO. 1 PROBLEM

IT WAS widely predicted early in the year that national spot radio billings, estimated at \$185 million in 1957, would climb at least 10% higher in 1958. Far from being realized, spot radio could close out the year behind 1957—and with little prospect that things will get better soon—although local radio is enjoying its best business ever.

Spot radio is in a dull state because big national advertisers, like the soaps, are regarding it as a secondary medium. And that's a sorry designation for a system backed by so many stations (3,300) so many sets in working order (142,000,000) so many homes (about 98%) and so many outstanding ad successes that no other method of communication can match its day-by-day ability to reach practically every man, woman, and child.

The lack of enthusiasm for spot radio is even more surprising when you note that today's big advertiser is wedded to a market-by-market strategy in media evaluation. He carefully checks his market problems and market pressures as he buys. This technique favors the individual market media, including spot tv, spot radio, and newspapers. But of the three only spot tv is registering any noticeable gains.

Why are spot radio billings down? SPONSOR has dug into this problem and reports reasons expressed by agencies, advertisers, and station representatives in the accompanying article. Most of these reasons deal with cost-per-1,000, short-term purchases, increased tv competition, network radio competition, expensive paper-work, rate card increases, and the like.

But as we see it the top reason why spot radio is an also-ran is more fundamental than any of these. Radio as a medium seldom excites the national advertiser, his field force, his jobbers, or his retail outlets. And that means that national spot radio (which bills nearly three times as much as network radio) doesn't excite the national advertiser. If it weren't for some two-fisted media men at advertising agencies who believe in spot radio's exceptional values, the flow of dollars into spot radio would be far less.

So what we're saying is that spot radio has everything a medium needs to zoom ahead except advertiser appeal and appreciation. The "corporate image" of radio, as seen by the big advertiser, does not prompt large-scale spot investments. Rectifying and rebuilding the image should be a prime target of the local spectrum of radio.

The RAB is not unaware of this situation. Nor is the SRA. These organizations are working together to speed up big advertiser appreciation and understanding of radio. Steps they are taking will be announced soon.

1959 should be a big year for spot radio as well as tv. SPONSOR plans a continuing editorial series designed to acquaint advertisers and agencies (as well as broadcasters) with the dimensions of spot radio, its shortcomings, its solid values, how to take advantage of them. We do this in the firm conviction that spot radio merits consideration as a basic advertising medium, and that the industry must wage a strong educational, promotional and selling battle to win radio spot its rightful place in the media picture.

variety of people. RAB has done studies on (1) housewives, (2) young homemakers, (3) married working women, (4) single working women, (5) teen-age girls, (6) young men, (7) skilled and semi-skilled laboring men, (8) high income family heads, (9) professional men, (10) Negroes, (11) farm families. For years the promotion bureau has been spewing out facts about radio's cumulative audience and is still doing so. In addition, there are RAB studies showing listening habits of users of certain products.

RAB's contribution to the spot radio push this coming year comes out of its proposal to put more steam behind national sales (both network and spot) in 1959. Certainly the most dramatic element of this is the so-called "120 Plan," under which RAB president Kevin Sweeney and general manager Jack Hardesty will personally assail the battlements of six score clients, all of whom use little or no radio and are logical candidates for substantial radio budgets. Of the group, perhaps a third could only use spot but about 85 to

90% would logically start their radio usage in spot. This is because the first step in using radio is usually to try it in a few markets.

The Sweeney-Hardesty operation will pay particular attention to the oil industry, some members of which already use radio. However, RAB considers the oil people logical prospects for heavy radio usage since there is a particularly effective way—auto radio, of course—to reach users of gasoline.

RAB's diagnosis of the current spot
(Please turn to page 65)



Gagsters Rege Cordic (l) and Karl Hardman (monocle) show KDKA's Don Trageser, Dick Ross, ST&J's Les Stern proof of how . . .

D. J. spoof creates new pale stale ale

- ▼ Olde Frothingslosh, which began as a radio gag, becomes a big sales specialty for Pittsburgh Brewing Co.
- ▼ Holiday volume now spread through six states; joke-inspired beer comes in special bottles sold in cases only

A product that once existed only in a disk jockey's imagination is now enjoying a brisk holiday sale for the fifth straight year. The demand created for Olde Frothingslosh beer illustrates why some admen are beginning to let the listener create his own mental "video" after being stimulated by the hi-jinks of the announcer. At any rate, this is a case where the d.j.-inspired image actually was "transferred" into the creation of a product.

It all began with the reverse selling psychology of KDKA's (Pittsburgh) morning man Rege Cordic. Advertisers spending spot money in that area seem to cotton to his product inventions spoofing their own or competitor's ad techniques.

When Olde Frothingslosh turned up

as a spoof on his show, Cordic's beer advertisers (Pittsburgh Brewing, Duquesne, Fort Pitt) braced themselves as they heard their pet copy points topple one by one. Claimed for Old Frothingslosh: 1) *Backwards water*, obtained when Sir Reginald Frothingslosh built his brewery at Upper-Crudney-on-the-Thames where the water flows backwards; 2) *Lively hops* from the little known African province of Hippity (hence the trade name, Hippity Hops); and 3) *Such lightness* that the foam is on the bottom. (Beers in Pittsburgh, says Cordic, make a big thing of lightness.)

Soon inquiries started reaching the studio about the availability of this amazingly light beer. Mail response on Olde Frothingslosh asked for more de-

tails on how the foam was kept on the bottom. Cordic obliged, inventing an entire manufacturing process, enlarging claims, building a corporate image around Sir Reginald (Cordic's sidekick, Karl Hardman).

Came Christmas, 1954. Pittsburgh Brewing Co. (which markets Iron City lager and Tech pilsner) requested permission to package a very limited amount of Olde Frothingslosh for its Christmas gifting. Actually, a "Frothingslosh" label was slapped on a bottle of the company's Tech pilsner for the occasion.

By Christmas 1955, public "demand" for Olde Frothingslosh had grown to the point where the company carried the idea a long step farther: A small amount of Tech was marketed in Pittsburgh with an Olde Frothingslosh label and promoted on Cordic's show as well as in other radio advertising for three weeks prior to Christmas.

Since matters now were getting beyond the laugh class, it was necessary to make it quite clear that the beer actually was for sale. Cordic and Les Stern, radio head of Smith, Taylor &

Jenkins recalls those first attempts to transfer the Olde Frothingslosh's Jenkins of Pittsburgh worked out a 50-50 balance between gag commercials and with the usual spoofs and "light sell" commercials, which pointed out that 1) the beer would make a good party item, 2) was available at local dealers, and 3) could be purchased only by the case.

(Incidentally, the difficulty of separating fact from fiction popped up occasionally. While the gag commercials talked about the foam on the bottom, the "light sell" copy had to point out that this wasn't really the case after several dealers complained that customers were disappointed.)

Olde Frothingslosh commercials recorded by Cordic and his crew (Karl Hardman and Boh Trow) were integrated with Pittsburgh Brewing's other advertising (for Iron City and Tech) on KDKA. Three out of the 15 spots in a Saturday package were devoted to Frothingslosh. The nightly newscast was tagged: "The news has been brought to you by Olde Frothingslosh, the pale stale ale with the foam on the bottom. In its saner moments, the Pittsburgh Brewing Co. also brews Iron City and Tech Beer."

The promotion resulted in a sell-out. After the holidays, Frothingslosh resumed its original role as a spoof on Cordic's show. But plans were being laid for its reappearance the following Christmas. Toward the end of the holiday spot schedule, listeners "fortunate enough to be possessors of an original Frothingslosh label" were urged to save this "rare collectors' item" as the label would be changed next Christmas (a device to maintain interest).

Cordic recorded spots (again with a 50-50 balance between "gag" and "light sell") which were placed on "personality" shows on the 54 stations Pittsburgh Brewing normally uses. The personalities were supplied with facts about Olde Frothingslosh so they could add their own comments to Cordic's. As in Pittsburgh, Frothingslosh got about one-fifth emphasis in the 20-spot-per-week average on these stations (chain breaks and 60s).

Pittsburgh Brewing's entire budget is split about evenly between radio and television, so tv was also slated for Olde Frothingslosh at Christmas '56. The tv department of Smith, Taylor &

(Please turn to page 63)

370 MORE FOR PARTI-DAY

7 TH WEEK
OF A
26-WEEK
TEST



SALES BOX SCORE

Oct. 16-31 580 cases
Nov. 1-15 1450 cases
Nov. 15-30 370 cases

Shipments to wholesalers in 80-mile area around Green Bay, Wis. Area beginning start of daytime tv test

First definite evidence of the power of daytime tv to move Parti-Day Toppings at the consumer level comes this week from Otto L. Kuehn Co., Parti-Day's Wisconsin Brokers (see telegram below).

Up to now the Green Bay test had showed conclusively that Parti-Day's 10 one-minute spots weekly schedule over WBAY-TV, Green Bay was a potent factor in securing distribution in the 1,500 grocery, chain and super-market outlets in the 80-mile marketing area around Green Bay.

During the first month of the schedule (15 October to 15 November) Parti-Day shipments to wholesalers in the territory totaled 2,030 cases, most of them going to fill up the distribution pipelines.

This week, Marvin Bower of Otto L. Kuehn reports on the consumer effects of the radio drive. The 370 cases shipped into Green Bay and surround-

ing distribution points all reflect consumer demand.

Before the tv test started the average 15-day sales of Parti-Day in this area were 262 cases so the first immediate result of the test is approximately a 45% increase in consumer movement.

Meanwhile sales in the Milwaukee market seem to have flattened out. Parti-Day is not advertising in this territory at present. Milwaukee figures for the comparable periods show, 15 October-31 October: 869 cases. 1 November-16 November: 734 cases. 15 November-1 December: 395 cases. As Bower points out, an estimated 20% of these are bought through Milwaukee for shipment to the Green Bay Area.

The test in a nutshell: Product: Parti-Day Desert Toppings. *Test area:* 80-mile area around Green Bay, Wisconsin. *Media used:* Day tv only. *Schedule:* 10 one-minute spots weekly for 26 weeks. *Commercials:* live only. *Budget:* \$9,980.

Telefax

WESTERN UNION

Telefax

2142CC PD FAX NEW YORK NY 4 333PME

JOHN MCILLIN
SPONSOR

PARTI-DAY SALES FIGURES FOR GREEN BAY AREA NOVEMBER 16 THROUGH NOVEMBER 30 SHOW 370 CASES SHIPPED TO WHOLESALENS. THESE ALL REPRESENT RE-ORDERS NOT NEW ACCOUNTS. 80 CONSUMER EFFECT OF TV SCHEDULE IS BEING FELT. IN SAME PERIOD PARTI-DAY SALES IN MILWAUKEE 395 CASES. BELIEVE AT LEAST 20% OF THESE ARE BEING SHIPPED INTO GREEN BAY TERRITORY. NO PARTI-DAY ADVERTISING AT PRESENT IN MILWAUKEE, THOUGH NEWSPAPERS AND SOME TV USED LAST SUMMER

OTTO L KUEHN CO M W BOWER

CBS TV drops its 'must buy' policy—

➤ Network eliminates Basic Required List, substitutes dollar volume floor, and minimum number of stations

➤ Agencies predict revisions in present net schedules plus new interest by beer, oil and regional advertisers

This week, CBS TV announced it will discard its "must buy" policy on 1 March, replacing it with station-buy requirements based on minimum dollars and minimum number of stations (see box below).

The news sent many an ad manager and agency man digging into the files for a reexamination of his network line-up. Object: to compare present "must buy" station lists against distribution patterns, marketing strategy, costs, and regional sales reports.

NBC TV is reviewing its "must buy" policy at the moment, but didn't have to dig into the files for it. "We've been looking at it for the past two years,"

says Walter Scott, NBC TV vice president in charge of national network sales.

Behind the CBS TV move, industry leaders see the following motivations:

- *Governmental pressure.* The "must buy" practice has been a major target of Roscoe Barrow and his FCC Network Study Staff, Emanuel Celler and the House Antitrust Subcommittee, Kenneth Cox and the Senate Commerce Committee. For more than two years, "must buy," along with other network policies, has been under federal guns; now perhaps CBS TV has decided to retreat in one area and concentrate on defending its other positions.

- *Drive to tv flexibility.* In its 2 August issue, SPONSOR called attention to a trend ("Network tv's silent revolution") in which a buyers' market is forcing greater advertising flexibility upon the networks. This flexibility is being achieved through discounts, incentives, more short term avails, lower cost C time, packages, expanded day-time programing. Certainly the dropping of "must buy" is a big step on the road to flexibility.

- *Post-recession reaction.* To some observers the CBS TV action is less a bow to flexibility than it is a "taking off the coat" before a Donneybrook. Now that business is picking up, they foresee a big battle for advertising dollars not only between the nets but between the nets and all other media.

- *ABC TV's new position.* There is no longer any doubt about "a third network." The aggressive sales and programing policies of ABC TV have signaled the other two nets that here is a force to be reckoned with, and its policies do not include "must buy." CBS TV apparently has decided to give advertisers a similar break and let them pick stations.

Whatever wind has blown CBS TV onto this week's course, the eye of the storm for admen remains, "What are the rules and how will they affect us?"

The rules are expected to include:

- Minimum dollar purchase.
- Minimum number of stations.
- Geographical distribution of stations to show buy as truly nation-wide.

The ABC TV minimum buy set-up now in effect requires sponsors to purchase stations whose aggregate Class "A" hour time is worth \$66,000, the sponsor specifying the stations.

So what do the new ground rules mean to advertisers? They mean savings, flexibility and also problems.

To the major national advertisers with regional distribution, they may mean savings and efficiency. To the advertiser with actual national product distribution, it may mean next to nothing in the matter of change.

"As an advertiser with special marketing and distribution patterns," says the advertising head of a major food manufacturer, "we welcome this chance to build our own 'network.'"

Building its "own network" could

MINIMUM BUYING RULES AT THE TELEVISION NETWORKS

● **CBS (at present)** Advertisers now using the CBS TV network have had to take the Basic Required List of 60 stations as a minimum requirement. Gross cost of these 60 required stations for an evening half hour—\$50,355.

● **CBS (Effective March 1)** Advertisers may choose any stations they wish from CBS TV basic and optional groups, but must satisfy new minimum dollar volume and station requirements.

● **NBC TV.** Advertisers now using the NBC TV network are required to take the Basic Interconnected Group of 57 stations, as a minimum requirement. Gross cost of these stations for evening half hour—\$50,335.

● **ABC TV.** Advertisers using ABC TV are not required to take any specific stations on the ABC list but must enter an initial order of at least \$39,600 gross for an evening half hour.

ere's what revision means

save such an advertiser a dollar expenditure running to six figures, which is what it now spends for cut-ins with in those markets where it now has no distribution for the product line it advertises nationally.

Thus the dropping of "must buy" could be a big spur to the large national advertisers whose distribution is really regional. Among these are multi-brand food manufacturers, oil and gasoline sponsors, beers and soft drinks, dairies and ice creams, clothing and textiles.

It is strange in a way that tv is just about the only medium plagued by this special situation. Back in 1956, Dr. Frank Stanton, president of CBS, before the Antitrust Subcommittee hearings, expressed it: "It is no more sensible to permit an advertiser who wants to use network television to choose a few scattered markets and reject a substantial part of the network than it is to say that an advertiser who buys space in *Life* or *Saturday Evening Post* must be permitted to reject the advertisement in those copies of the magazine distributed in Los Angeles, Louisville or Kalamazoo.

"To let an advertiser," Stanton continued, "pick and choose a few scattered stations would make network operations, geared for activity on a far larger scale, uneconomic."

A client advertising executive voiced this same opinion to SPONSOR. "We never think much about our distribution problems when we buy magazine media, but somehow with tv it has become important. Maybe it's because of tv's impact on the audience. At any rate, we've tried advertising on network "must buy" line ups products which are not sold in some of the markets. The results have been in one way an encouraging testimonial for tv, in another way, a terrific headache. Stations in those markets have reported their phone switchboards lit up like a Christmas tree from viewers who couldn't find the advertised product in the stores. Retailers and distributors in those areas have been beleaguered, and at our home office we're gotten all kinds of mail. Rather than put up with this, we've resorted to expensive cut-ins."

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AGENCY-ADVERTISER REACTIONS

ALTERNATE SPONSORS: "What happens to alternate tv sponsors who have worked out a mutually satisfactory station lineup based on network "must buy" requirements—and their cross-plugs? Since cross-plugs, which have become so valuable, are a station-by-station-bonus, what about the case where sponsors don't agree on markets that up until now have been picked for them by the net?"

RESPONSIBILITY: "This move by CBS TV actually takes the burden of performance from the network and places it on both individual affiliate stations and on the agencies and advertisers. Stations must prove they deserve to be in our lineup; we, in turn, can no longer justify a weak market because the net forced us to buy it."

EARTHSHAKING? "It probably will make very little difference in station lists when advertisers start building their own networks. With few exceptions they'll be buying about the same CBS stations."

CLEARANCES: "Under 'must buy' there was never a problem with clearances; now we may be faced with the clearing problem."

FLEXIBILITY: "We welcome any move that makes network more flexible in tailoring a station pattern to meet our client's marketing objectives—with the obvious qualification that such a change does not penalize the advertiser in terms of discount structure or in increased total dollar requirement for discounts."

TREND? "Let's hope it sets a trend. I've always considered 'must buy' as antiquated. I don't see how NBC TV can avoid following."

SPOT TV: "We've got areas in our present network buys that we don't think are delivering what they should. If 'must buy' is dropped, we might welcome the chance to go into such regions with a spot campaign instead; we try to stay with the same medium."

MORE ON SPOT: "I don't see where CBS TV dropping its 'must buy' will have any effect on spot business. The net will undoubtedly still call for a 'satisfactory' buy before delivering a lineup, and the chances of an advertiser saying, 'I want everything but the Northeast and the Southwest' will hardly qualify them for a show."

CUT-INS: "At present, we're spending in six figures for local cut-ins in those markets where we have no distribution for the product we advertise nationally on network tv. If we can spend our money in the markets where it should be spent, it should save us money. The greatest effect of the CBS move will be upon the strategy of advertisers who have areas of no distribution."



Local radio tv personalities for Borden markets are reviewed at Product Group Meeting. (l to r) Ken Thoren, commercial copy writer; Bill Whitman, commercial copy supervisor; Jack Thorp, account executive; Jean Taylor, Local Service; Charles Webb, merchandising; Paul Theriault, Local Service. Standing at board, Bob Kowalski, media buyer, George Bippy, v.p. and contact supervisor, close in for more details

Y&R digs for facts "beyond ratings"

- ❖ Agency's Local Service Unit travels more than 100,000 miles a year for depth data of radio/tv stations, markets
- ❖ Provides Y&R executives and clients with specialized programing knowledge for all their localized campaigns

This week the head of Y&R's Local Service Unit returned to New York after traveling 26,395 miles and visiting 231 radio stations in 62 cities. This unit services all Y&R radio tv clients at the local level and members of the unit each average 30,000 miles travel a year in order to maintain constant personal contact with the field.

Founded in 1955 as a branch of the Radio Tv Dept., Local Service is a striking example of the mounting interest of major agencies and their clients in the "facts beyond the ratings" as applied to spot tv and radio. The growing popularity of local tv and radio has caused many an agency to send men into the field in search of these "beyond rating" facts for a few accounts. Here, at Y&R, however, these

activities have been formalized into a single department, with its information and services available to all clients.

Jean Taylor, supervisor of the Local Service Unit says: "We are not concerned primarily with statistics but with personal knowledge. Personal, first-hand knowledge of the markets, stations, talent, facilities, and so on." To get this, Jean and her assistant, Paul Theriault, have called on over 600 radio and tv stations during the past three years. The information gained in personal visits is supplemented by very detailed questionnaires filled out by the stations. This information is then placed in a permanent master evaluation file which offers comprehensive information on every phase of the station's facilities, pro-

graming, production and merchandising services. The information is kept up to date by a steady flow of material from the stations and the representatives, as well as by the field reports prepared by the unit itself. The entire file is available to all the agency's product group, media, research and radio tv personnel.

Beyond supplying the agency with an enormous amount of compiled information, the Local Service Unit make its specialized knowledge and experience available through personal attendance at meetings in the agency. It is able to advise in campaign planning in relation to local markets, to help personalize and adapt copy to local conditions, evaluate the use of personalities and offer valuable suggestions on any other point where first hand information might be the deciding factor.

In a typical Y&R Product Group meeting, there may be discussion of local broadcast media in a group of markets. Budget and markets having been decided on, the relevant merits of syndicated films, spot adjacencies, participations and local live shows remain to be discussed. From its evaluation

files, the Local Service Unit can produce complete information on the stations in each market. They can tell the Group how many markets on the list can deliver the types of property being considered, and opinions on the suitability of each to the particular problem. Similarly, in all succeeding discussion, the Unit is able to supply the on-the-spot particulars needed to solidify the over all broadcasting thinking, and help in the final decision as to what kind of programing is to be done.

At Media Department meetings, the Local Service Department also has its functions. At this later stage, when the larger decisions have been made and media is ready to buy for a certain starting date, the Local Service Unit's special first-hand, specific, detailed data can be especially valuable when getting down to specifics. Here, where the Media Department already has every other usually available media information at hand, the Local Service Unit's direct knowledge of every local situation can be of very great help. Which station, which property, which personality? Media can make the decision in light of this personal knowledge.

Helping guide agency thinking in the creation of more effective local campaigns for its clients is only the "home office" part of the Local Service Unit operation. In addition a very large amount of other work is done in the field, servicing the accounts on the local level.

A very mobile set-up permits this field work to proceed with speed and in almost any amount as needed. Jean Taylor and her assistant operate from New York as a center. On the West Coast, Fred Fredericks represents the Unit with an office in Hollywood. Other agency personnel, experienced in the operation, is used as needed. A system inaugurated by Local Service notifies each Y&R office of radio and television programs purchased by New York on stations in branch office cities. This alerts Detroit, Chicago, San Francisco, Hollywood and Los Angeles to local activity of interest and they monitor any programs called for.

Trips to the field are planned with great care. Since they may last anywhere from 3 to 14 weeks and may cover from 4,000 to 10,000 miles, clothing for almost any kind of weather is required in addition to such gear as cameras and transistor radios which are standard equipment.

THEY USE LOCAL RADIO / TV REPORTS



Y&R MEDIA BUYERS work closely with Local Service Unit before planning spot and participation schedules. Here Paul Theriault (center), Local Service representative, makes recommendations to Polly Langbort, asst. buyer, and Jim Scala, media buyer



Y&R ACCOUNT MEN are posted on changing programing and market conditions. Joe Scibetta, radio/tv acct. representative (l), and W. D. Thompson, v.p. and acct. supervisor on General Foods, examine report submitted by Theriault and Jean Taylor



Y&R CLIENTS receive detailed information on local commercials and merchandising. (L to r) George Dippy, v.p. and contact supervisor on Borden. Samuel Thompson, Borden v.p. for general advertising and merchandising and Jean Taylor of Local Service



Close contacts with stations and representatives are maintained by Local Service Unit. Here, Ray Jones, Y&R Spot Co-ordinator, and Jean Taylor, get new data on station programming from Jack de Lier, KWTW sales manager, Oklahoma City and Ted Page, of Edward Petry

Routes are decided upon when schedules and starting date are confirmed and cities, stations, days and hours are detailed. Transportation is worked out in consultation with Bill Rehn and his associates in the Y&R travel department. Station reps are notified of the route and Local Service hits the road.

On the road, they cover every Y&R product using broadcast media in each city. Besides visiting the scheduled stations they make it a point to visit all other stations in the area. Station promotion and merchandising is reviewed thoroughly with station personnel. Where local talent is used the Unit works with the talent to help improve commercials and orients the talent to the client's idea of how he wants things handled. Checks are made on competitive spotting, multiple spotting, competitive programs, competitive advertising. And the market is evaluated for changes since the last visit. The purpose: to give more strength and acceptance of the client's program and spot position.

A typical day in the field according to Jean Taylor goes about like this: Up at 6 a.m. to listen to the disk jockeys before going to the first station. Discussion of programs with the station manager at 9 a.m., followed by calls at other radio and tv stations talking to station managers, sales managers, other station personnel, talent, etc. Back to the hotel after a long day, there are still reports to be written on the day's calls.

"Cameras and a transistor radio are part of the traveling equipment needed" says Jean. "Although nearly every hotel has tv, many hotels have either taken out the radio completely or if

they have it, there is seldom a choice of more than two stations. The camera is used to take pictures of the personalities on the set, etc., which, in turn become part of the daily report.

Station liaison is most important to the efficient operation of Y&R's new department. Before every trip, station reps are notified that Local Service people will be in certain cities on certain days, and asked in turn to notify their stations. This advance notice facilitates setting up appointments, and is much appreciated by the stations. One station manager sums up what seems to be a general feeling: "I only wish that more of the media men in the advertising business hit the road as you do. They would then know that there is more to radio and tv than 'numbers.' I hope that with the information gathered on this three months' trip, you will come home with sufficient facts to spread this word."

Local Service sum-up reports include such details as: day and time of visits; station visited and its affiliation; times the spot was run; list of station personnel contacted; background of personality doing spot, as well as how it was done and how effective it was in the opinion of LS; competition; and any suggestions on upgrading.

Y&R's Local Service Unit has continually expanded its activities. In addition to its basic evaluation file on stations and their activities, special information has now been assembled on further aspects of local operation including

1. Negro markets
2. Local women's programs (cooking shows, service programs)
3. Market data (work shifts)
4. Station merchandising programs

5. Local station audience studies
6. Station brochures and promotions
7. New local program ideas and trends
8. Children's programs.

Services have also been expanded and the Local Service Unit has recently participated in numerous special advertising efforts such as

1. Local station promotion of product to local salesmen
2. Local program for product
3. Special promotion campaign for product in new market areas
4. Product promotion in Spanish speaking market
5. Special television presentation to distributors.

The dynamo behind all this is a very small, very pretty lady with a large capacity for hard work. Jean Taylor, Local Service Unit Head, has had a long career in the broadcast media, having started as a child actress in radio at the age of 11. Jean had a program of her own in Detroit when Y&R hired her in 1947 as their Nancy Dixon for the Sanforized Division of Cluett Peabody. Later she was transferred to the New York Office of Y&R as producer of all Sanforized radio and tv programs.

The value Y&R clients put on the Local Service Unit's function in their local radio/tv activities is best told by the increasingly long list of clients and products who are serviced by the unit. As we noted before, the stations too, welcome the closer cooperation between themselves and the agency. Jean was tackling a mountain of mail when we talked to her the other day on her return from her last trip. She handed us a letter from a station manager as we talked, and we read: "In as much as Young & Rubicam is one of the few major agencies which pursues a policy of placing men in the markets being used by the agency, I feel congratulations are due to you and to the men who set the policy for the agency. While it is normally the duty and responsibility of the seller to go to the buyer, and this we of course periodically do through our representatives, I feel your placing men in the markets provides Young & Rubicam with advantages which can be secured in no other way." "There!" said Jean, "it's worth traveling 26,000 miles when you can find a letter like that waiting on your desk when you get home." ▀

LOOK WHO BUYS THE SPAGHETTI

▼ La Rosa uses Tom Sawyer technique: gets kids to do job for them in crash program to broaden consumer base

▼ Contest featuring non-kid items on children's tv shows pulls 75,000 entries over six weeks in 10 states

Broadening a product's consumer base usually means a long process of consumer education. But here's how one advertiser—V. La Rosa & Sons—is doing it on a crash basis by getting kids to work on adults for him.

This sponsor practically lifted a chapter out of "Tom Sawyer" in its current strategy for getting its Italian food products into wider circulation in its 10-state marketing area in the Northeastern U. S.

There's room on kids' tv shows to plug basically non-kid items such as spaghetti, reasoned marketing and advertising v.p. Vincent S. La Rosa. (Moreover, product protection is no headache if the product is non-kid.)

All that remains is making the job of selling the parents attractive to the juveniles. So La Rosa turned to this Tom Sawyer strategy:

- Create a sense of urgency.
- Associate it all with play.

A contest centering on La Rosa's trade-mark—a rose—was devised to link the brand name to something visual. Contest theme: Name the La Rosa rose. Entry fee: the cardboard rose from a box of any La Rosa product.

But this was an item that parents, in the last analysis, would be most involved in using. Hence, to involve parents in the contest, too, a 1959 Ford became grand prize. (A year's supply of spaghetti and macaroni was offered

as an added bonus.)

Second prize: a miniature battery-operated Thunderbird. Third prize: a Remco "treasure chest" of electronic toys. Then to provide winners for each area, every station personality involved would award 51 prizes: a "treasure chest" plus 50 "rocket guns."

To highlight the three prizes, a 60-second film was made for use on tv shows. In it, the parents get into a 1959 Ford, a boy gets into a miniature Thunderbird. After maneuvering around, they drive up to the "treasure chest." One problem that added spice to the film: the 1959 Ford had not yet been introduced when the contest kicked off (19 October), so the car was hooded with only slits so the driver could see out. After the car had been introduced, the film was still used with a slide showing the car's actual appearance.

The contest began on kid tv shows in eight markets with trade promotion pieces as well as grocery trade magazine advertising alerting the retailer.

Involving parents via kids was La Rosa strategy in tv contest. Candid pictures (such as below) snapped in supermarkets tested strategy



In the first two weeks of the campaign, extensive monitoring was done to see how the personalities handled discussion of the grand prize. A la Tom Sawyer, it was vital to make the winning of this car for Mom and Dad the most important thing the kids could do. Where it appeared that personalities needed added tools, they were given a series of photographs: silhouette of the Ford, pictures of the Thunderbird Jr. and treasure chest, in some cases an actual treasure chest. Later, after this initial strengthening, these tools were given to almost all the personalities doing the spots.

Since the rose could be taken from

per week. SPONSOR reported an early reaction to the contest in its kid tv show analysis (15 November 1958).

About 75,000 entries were received. While every entry represents a package, La Rosa ad manager James Tallon figures that he scores every return as six to eight packages sold. He inclines toward the higher figure because, he says, there's a difficulty in cutting a trade-mark off a package that's not involved in tearing off an end-flap. How many parents said, "Yes, yes, junior, we'll get around to it," is hard to estimate, according to Tallon, but he feels the percentage is high.

When the contest ended (with a

to half million spot tv figure which SPONSOR estimates for the company in 1957 and \$180,000 estimated for the first three quarters of 1958. (70% of La Rosa's advertising budget goes into broadcast media—45% in tv, 25% in radio.)

In the interim between promotions, La Rosa will settle down to kiddie education. Again, "play" will be emphasized: nutritional benefits give added strength for excelling in competitive games.

La Rosa's broad advertising strategy goes beyond this particular use of tv, however. It covers:

1. **Radio.** The "La Rosa man" with his continental accent has been the company's spokesman in radio spots for several years. He promises a "kiss in the kitchen" to women who use La Rosa products. This year, he has been involved in dialogue situations to create a sympathetic feeling, highlights a wider range of products. He now sells: 1) canned spaghetti and meat balls, 2) spaghetti, meat sauce, grated cheese, 3) meat sauce, and 4) special macaroni shapes. Sample saturation schedules: 300 spots per week in New York, 254 in Boston, 88 in Providence, 50 in Portland, Maine.

2. **Specific audiences.** The economy factor of macaroni and spaghetti is stressed on Puerto Rican radio programs to win over this heavy cereal-consuming population. Italian radio also is used, but Italian-type programming has been trimmed over the years since La Rosa broadened its formats to include women's shows and a daytime dramatic series. Current spot schedule: 48 stations in 13 cities.

3. **New products.** Another sales stimulant has been the recent introduction of four lines of frozen Italian foods.

4. **Other media.** Magazines, newspapers and car cards (amounting to 30% of the advertising budget) support the radio and tv campaigns. Grocery trade publications back almost all efforts—radio, tv or print.

La Rosa's basic objective, of course, is to protect its position in an increasingly competitive situation. The Macaroni Association rates the company first among the top 20 macaroni and spaghetti companies. There are 250 in all—less than half of the number 10 years ago, an indication that the business is becoming much more competitive in nature.



75,000 entries surround (l to r) Peter La Rosa, president of V. La Rosa & Sons, ad and marketing v.p. Vincent S. La Rosa, and ad manager James Tallon. Premium offer followed contest

any La Rosa dry packaged product, salesmen were instructed to push for larger displays featuring more "shapes" and varieties. (In all, there are 55 macaroni and spaghetti shapes). Trade promotion pieces pointed out that all this was hacked up by La Rosa's normal saturation radio schedules.

As the contest progressed, salesmen reported increased shelf space with more varieties displayed. Initial reaction by the grocery trade led La Rosa to extend the contest to five markets which needed additional promotion. The final tally: 21 stations in 13 cities.

When running at full tilt, the contest averaged approximately 93 spots

Polish-American boy the winner), a premium offer (a gyroscope) was immediately begun. Strategy: to give a lot of disappointed kids something they could "win." Again, the rose was the liquidator.

Tallon says the premium promotion appears to be as successful as the contest, judging by early returns. When it is over, La Rosa and its agency Hicks & Greist will evaluate the benefits of premium vs. contest and plan a balance between the two.

The strategy will be part of a continuous kid show schedule in the present 13 markets. Budget for this spot expenditure will doubtless top the close

The top 100 advertisers in spot tv

THIRD QUARTER 1958

PRODUCTS		EXPENDITURES	PRODUCTS		EXPENDITURES
1.	PROCTER & GAMBLE	\$ 8,336,200	51.	DRUG RESEARCH	\$ 436,300
2.	LEVER BROS.	3,966,900	52.	EVERSHARP	432,000
3.	ADELL CHEMICAL	3,291,600	53.	PIEL BROS.	428,000
4.	GENERAL FOODS	2,359,500	54.	M. J. B. CO.	408,200
5.	P. LORILLARD	2,308,400	55.	STOKLEY-VAN CAMP	400,700
6.	CONTINENTAL BAKING	2,287,000	56.	J. A. FOLGER & CO.	386,500
7.	BROWN & WILLIAMSON	2,192,900	57.	STANDARD OF CALIF.	386,200
8.	COLGATE-PALMOLIVE	2,021,800	58.	P. BALLANTINE	380,000
9.	AMERICAN HOME PRODS.	1,991,300	59.	DR. PEPPER	377,400
10.	MILES LABORATORIES	1,901,500	60.	BRISTOL-MYERS CO.	376,800
11.	CARTER PRODUCTS	1,869,300	61.	FELS & CO.	376,000
12.	WARNER-LAMBERT	1,623,400	62.	EX-LAX	374,400
13.	INTERNATIONAL LATEX	1,542,900	63.	ARMSTRONG RUBBER	373,900
14.	TENZIE CHEMICAL	1,277,600	64.	H. J. HEINZ CO.	372,400
15.	PHILIP MORRIS	1,139,800	65.	BURGERMEISTER	370,200
16.	AMERICAN TOBACCO	960,200	66.	BLOCK DRUG	368,000
17.	ROBERT HALL	916,400	67.	LIGGETT & MYERS	356,700
18.	FOOD MFGRS., INC.	916,300	68.	BORDEN CO.	355,100
19.	AMIEUSER-BUSCH	834,300	69.	HILLS BROS. COFFEE	353,400
20.	GENERAL MILLS	830,800	70.	MARATHON CORP.	351,200
21.	SUN OIL	781,900	71.	BLATZ BREWING	349,100
22.	WELCH GRAPE JUICE	766,800	72.	CARLING BREWING	341,000
23.	STANDARD BRANDS	764,400	73.	EXQUISITE FORM	322,700
24.	SHELL OIL	763,800	74.	AMERICAN CHICLE	321,600
25.	PABST BREWING	753,500	75.	SALADA-SHIRRIFF-HORSEY	311,800
26.	PEPSI-COLA	724,900	76.	NATIONAL BREWING	304,100
27.	COCA-COLA	674,200	77.	MAX FACTOR	299,100
28.	R. J. REYNOLDS	646,900	78.	MAYBELLINE	298,800
29.	CONT'L CAR-NA-VAR	622,700	79.	JACOB RUPPERT	294,500
30.	S. C. JOHNSON	614,500	80.	PACIFIC TEL. & TEL.	283,700
31.	HAMM BREWING	601,200	81.	KELLOGG	282,600
32.	B. T. BABBITT	573,100	82.	RAYCO MFG.	279,100
33.	WILLIAM WRIGLEY JR.	550,300	82.	TIDY HOUSE PROD.	279,100
34.	SCHLITZ BREW.	540,100	83.	SAFEWAY STORES	271,200
35.	STANDARD OF IND.	535,400	84.	ATLANTIC REFINING	268,300
36.	CHARLES ANTELL	532,800	85.	TAYLOR REED	265,700
37.	NATIONAL BISCUIT	529,000	86.	ATLANTIS SALES	259,100
38.	AVON PRODUCTS	522,100	87.	DUNCAN COFFEE	250,900
39.	ANDREW JERGENS	515,200	88.	GEORGE WIEDEMANN	249,400
40.	FALSTAFF BREWING	509,700	89.	KROGER CO.	249,000
41.	REVLON	506,800	90.	DUMAS-MILNER	246,500
42.	ESSO STANDARD	495,800	91.	SCOTT PAPER	245,000
43.	U. S. BORAX & CHEM.	490,300	92.	CORNELL DRUG	244,600
44.	STERLING DRUG	489,700	93.	GENERAL CIGAR	243,900
45.	HAROLD F. RITCHEE	480,900	94.	AMERICAN BAKERIES	240,100
45.	NORWICH PHARMACAL	467,100	95.	BLUE CROSS SHIELD	236,100
47.	CORN PRODUCTS	452,100	96.	PLANTERS	234,900
48.	SCHAEFER BREW.	449,100	97.	HOLSUM BAKING	233,900
49.	PHILLIPS PETROLEUM	445,200	98.	JACKSON BREWING	231,000
50.	GILLETTE	437,100	99.	A & P	228,600

Source: LNA-BAR by TvB.

How to integrate your commercial

✓ Samuel Carter, veteran tv and radio creative man gives sound advice in forthcoming "Copy Writer's Guide"

✓ Warns against over-hasty integrations, suggests that advertisers study character of programs and product

From "The Copy Writer's Guide," edited by Elbrun Rochford French, and soon to be published by Harper & Bros., SPONSOR has obtained permission to preprint the following excerpts from a chapter by Samuel Carter III, vice president and creative director of Lynn Baker agency.

From 1935 to 1947, Carter was with JWT on the West Coast, working primarily with Lux Radio Theatre, Tommy Dorsey and Gracie Fields. In 1947, he left JWT to write the Philco Tv Playhouse, first of the big tv dramatic shows, simultaneously served as NBC TV script consultant. In 1951, he went to SSC&B as vice president and tv writing supervisor. Five years later, in 1956, Carter moved to Lynn Baker, Inc. as v.p. and creative director for such accounts as Quaker Oats, F. W.

Woolworth, General Wine & Spirits, Hearst Corp. and Old Dutch Coffee.

Carter has authored many tv scripts on a free-lance basis, has had considerable fiction published in magazines.

Around 1936, the Barbour family of Sea Cliff, Calif., stepped out of their role as America's most institutional form of radio entertainment and into a commercial for Tender Leaf Tea. If this came as a shock to listeners, it came also as an inspiration to advertisers—that spread indiscriminately through the medium.

Dr. William L. Stidger, staid preacher of Boston, who delivered a daytime inspirational talk to people over 40 in behalf of Standard brands, found that Fleischmann's Yeast was not contradictory to God.

"Life is freighted with problems that make exacting demands upon our physical as well as spiritual health", said Doctor Stidger, "and the vitamins in one of nature's oldest foods, brewer's yeast, can help us meet those demands at the peak of our efficiency."

The integrated commercial had been born—and was never to die!

Advertising—let's face it—has always been covertly considered a form of showmanship. However much one may argue that consideration—pointing to the care in marketing evaluation, in product research, in behaviorism studies that precedes the preparation of an advertising message—the fact remains that getting attention and holding attention, generally in a dramatic fashion, is a prime requisite to advertising's success.

At no point in advertising's development has this alliance with showmanship been so pronounced as in television—simply, no doubt, because of the opportunity. True, other media have tried it—even print. We are all familiar with attempts to present advertising as editorial matter—to make reader ads appear as news columns—or picture spreads masquerade as articles in *Life* or *Fortune*. And you can go back even further to the daddy of them all: The early snake-oil salesman whose backdrop was the county fair, and whose attention-getter was the authentic Indian War Dance. But even that was distinctly on the local level, comparable to a dramatized window display in a department store today.

In contrast, television is of mass proportions. It is America's No. 1 show. And in the last 15 years advertising has become wedded to it. Unlike radio, which was certainly on the fringes of show business, tv has all the aspects of the theatre—a national stage for entertainment and promotion.

Naturally, then, an advertising message via this medium calls for some special consideration. How do they fit in? Where? What sort of commercial goes best with what sort of entertainment? How do both fit in with the product? And to what extent *should* the commercial be a part of the entertainment?

Begin with script in planning your commercials integration, says Samuel Carter (r) conferring here with Sanford Barnett, another JWT writer in days of *Lux Radio Theatre*





It isn't always easy (or right) to integrate; dramatic shows can be "off limits" for integrated commercials, but may be naturals for semi-integration. Here is a meeting on just this subject by (l to r) William Keightly, *Lux Theatre* host; Joseph Cotten, Loretta Young, Sam Carter

In answer to the last question, the majority of commercials *aren't* a part of entertainment. They follow an old tradition: that of the asbestos curtain in the old-time local theatre which carried poster type advertisements for local business. Between acts the curtain was rung down; there were the ads. Today, in television that is pretty much the same policy. Ring the curtain down and give your message; no connection with the show.

This will undoubtedly continue to be a major policy in television advertising. Partly of necessity. Spot advertising—a major operation in tv today—almost precludes any form of integration. Participations, likewise—except where the host of a show is willing to lend his

name and personality to the commercial.

But apart from these exceptions (big exceptions, too!) are we missing a het in television if we don't integrate, whenever possible, in some way with the entertainment? I'd suggest that the answer is: Sometimes, yes. Always? No. When the *Philco Television Playhouse* crossed the air in 1948 it took a leaf from its radio-parent, the *Lux Radio Theatre*, and dropped its commercials neatly in between the acts. No lead-in. No blending. No relation. True, there was some attempt to avoid an emotional clash between the final scene of an act and the opening of a commercial—the death of Camille couldn't be too quickly followed by too

strident a commercial—but for dramatic shows a safe rule could be: Keep them separate. The audience expects a break between acts and sequences—they've been conditioned to it—they may (though never admitting it) welcome it, which is why we have comedy relief in the middle of high tragedy.

With this general exception, there are a variety of ways in which the television commercial can be fitted neatly into the entertainment pattern—But before committing ourselves to integration, let's ask:

Is it to the best interest of the advertiser? Is it wise to fit the selling message into the "landscape" of the show—or is it better to have it come
(Please turn to page 64)



NEW

CENTER



VIDEOTAPE

This is the symbol of
VIDEOTAPE CENTER
The new Videotape*
Center is open.
It is sponsored by
those who have
made the Videotape
system possible
and practical. Its
only business is
superlative Videotape
production.

VIDEOTAPE CENTER
offers the creators
and craftsmen
of TV commercials
and programs the
largest independent
studio facilities
and staff, and the
finest electronic
equipment—to give
reality to ideas—
imaginatively,
precisely, instantly...
and before
your very eyes!

VIDEOTAPE CENTER
welcomes the
opportunity to show
you why it should be
the new center
of your activity,
whenever you want
to take advantage
of the unique
combination of
speed, lower cost and
highest quality,
provided exclusively
by Videotape.

**Videotape Productions
of New York, Inc.**
HOWARD S. MEIGHAN, President
205 West 58th Street
Phone: JUdson 2-3300

OF CREATIVITY

RADIO RESULTS

TRAVELERS CHEQUES

SPONSOR: The American Express Co.

AGENCY: Direct

Capsule case history: The American Express Co., looking for new avenues in which to promote its current million dollar plus ad campaign for Travelers Cheques, sent vice president James Henderson scouting. During a tour of Central and South America, Henderson noted with interest the response there to a program called *The American Business Bulletin*, short-waved to Latin America by WRUL in New York, and sponsored by Merrill Lynch, Pierce, Fenner & Smith. Henderson, certain that WRUL was right up the American Express alley, convinced the company to buy a 13-week schedule on the program. Cost was \$1,050. Result: letters poured in from all over Central and South America, and sales were many times the cost of the schedule. American Express, satisfied that the campaign paid off, renewed for another 13 weeks of spots. This time, the jump in sales thoroughly convinced the advertiser of its value in the foreign market and a 52-week schedule was contracted for.

WRUL, New York

Announcements

LIQUID ADHESIVE

SPONSOR: Stevenson Co.

AGENCY: Direct

Capsule case history: KMA, Omaha, received a 13-week order for one 60-second announcement per day from the Stevenson Co., New York, distributor for a liquid sealing fabric cement called Magic Thread. The cost was about \$80 per week. In two weeks, Magic Thread did over \$1,200 in business, or better than \$100 a day. Charles Stevenson said: "Since Magic Thread is a mail-order item, with cash in advance, it is natural to expect a saturation point to be reached. That you have not reached it is evidenced by your sales of the past weeks." Now, nine months later, Magic Thread is still with KMA and still going strong. Stevenson, who has continually renewed KMA, reported: "During this period, we have used other advertising in the Midwest, but KMA has topped it by a wide margin. We've come to the conclusion that personalities at KMA are the major factor in selling the product." A new campaign begins this month.

KMA, Omaha, Neb.

Announcements

PAINT

SPONSOR: Sherwin-Williams Co.

AGENCY: Direct

Capsule case history: The local paint store outlet for Sherwin-Williams Co. in Rockford, Illinois, does not ordinarily use radio. However, this policy was relaxed for a special sale the store had. The store's general manager, Henry A. Clausen, had always been intrigued by radio, so he watched this campaign with extreme interest. His interest changed to amazement the first morning the announcements were aired by WROK. Starting before 8 a.m., a steady stream of shoppers started to pour through the store's doors, and continued unabated all day and throughout the sale period. Radio gets all the credit—WROK was the only facility or medium used to advertise the special sale. In addition, many customers volunteered information that they were impelled to buy by the announcements heard on the air "The results the store enjoyed from the radio advertising on WROK were splendid," commented Clausen. "I believe radio should be a regular part of our advertising program."

WROK, Rockford, Ill.

Announcements

TRAVEL

SPONSOR: Province of Ontario

AGENCY: The F. H. Hayhurst Co., Ltd.

Capsule case history: A Canadian province promoting vacations found that radio furnished the most leads at the lowest costs. The province of Ontario embarked on a multi-market radio campaign urging listeners to *Vacation in Ontario*. The schedule ran in 37 United States markets from 14 April through 30 May, 1958. Stations were used in major markets in Indiana, Illinois, Ohio, North Dakota, New York, Pennsylvania, Wisconsin, Michigan, Minnesota and West Virginia. The F. H. Hayhurst Co., Ltd., of Toronto, Canada, agency for the province, was extremely gratified with the results obtained by WSAN, Allentown. The station's cost-per-inquiry (57¢) was lowest in the Pennsylvania markets of Pittsburgh, Philadelphia, Erie, Wilkes-Barre and Allentown, although most radio stations in the campaign produced highly creditable results. The excellent response to Toronto's radio advertising has been copied by other agencies.

WSAN, Allentown, Pa.

Announcements



Season's Greetings

AND BEST WISHES FOR A
HAPPY NEW YEAR
FROM ALL OF US AT



730 FIFTH AVENUE
NEW YORK 19, NEW YORK

PULSE, Inc.
LOS ANGELES • CHICAGO • LONDON

How does your Company use

With the release of the new Nielsen Market Coverage Report, key agency, research and station people appraise its use in the market.

Harold Miller, *associate media director, Benton & Bowles, New York*

You must first have an *understanding* of what you mean by "coverage" in using NCS #3. There is no one single industry standard. The fact is, that coverage *does* mean different things to each of us.

To our timebuyers, coverage means an effective area in which the homes



Just one measurement method

not only *can* view a station—but actually do view that station on some regular basis.

The NCS #3 survey, through the use of a mail ballot, personal interview, mechanical device or some combination of all three, has attempted to determine the proportion of homes who claimed to view each station with some degree of frequency. This coverage study developed data for each station showing the percent daily, the percent weekly and the percent four-week audience—both day and night. Furthermore, the study attempted to reveal how often each home viewed a station during a broadcast week.

From our agency's point of view, the Nielsen data had substantial value in giving to us comparable information for each station on the air by county or clusters thereof. We could use these data to help us in developing our estimates of a station's effective coverage area based on a "can and do" concept. That is, we can use this basic information in a relative way to establish an area in which the homes in that area not only *can* receive the station's signal,

but *do* receive it on some regular basis.

Additionally, since the data were reported for all stations on the air at the time of the study, we were able to add to our knowledge regarding the degree of duplication which exists between stations on specific network lineups.

Still another advantage is that it provided our agency with the *same basic data* for every station. Within our organization, we were able to limit our disagreements merely to interpretation of the same facts.

However, NCS #3 is not a panacea for coverage. *It is just one tool.* It, too, has its limitations. The sample size is small in a number of counties—the use of the mail ballot may have subjected the data to some other biases.

However, to tell any of you how to specifically use this survey to develop coverage would do no good. *You* can best decide how to use it for your company—but only *after* you first understand what you want to accomplish.

George E. Blechta, *vice president, A. C. Nielsen Co., New York*

The uses to which data is put, often determines the difference between good and had research. Since NCS #3 was



Complete detail is valuable research tool

underwritten by a large segment of the broadcast industry, its application is as varied as the individual problems of its subscribers.

We have never issued any definite ground-rules as to how NCS data should be used because of this extreme range, but there are certain areas where we might.

NCS was not designed for the projection of ratings. The metro area rating of a specific program cannot be

multiplied by the station's average circulation in outer counties and provide a realistic total audience figure.

Here's an example of why. The network program carried by station A has good audience in the central city. If we projected this rating against the station's average circulation figure in the outer area, we would not be taking into account the fact that station B, carrying the same program, but originating from a different city is splitting the outer area audience of this program.

NCS #3 provides the only complete and recent composite of the country's television service. It shows in full county detail, which areas are served by which station. It reports the average daily, weekly and monthly; day and night, audiences of all stations and the location of these viewing homes.

Because of the scope of this study, the range of application extends well beyond the basic function of timebuying and selling. The FCC uses this data for the study of channel allocation. Advertisers turn to NCS #3 for charging tv dollars to sales areas on the basis of the location of individual station audiences.

Recently we've introduced new Market Coverage Reports to provide NCS data by individual markets to tailor NCS directly to spot buying, so that county data need not be summarized for a quick answer. But in general, it is the complete detail provided by NCS which makes it so valuable and flexible a research tool.

Robert F. Davis, *director of research, CBS TV Spot Sales, New York*

Sales use of NCS is very selective. In many markets NCS — and coverage — are minor factors, while in others NCS can be an extremely important sales tool showing up rather large differences between stations. It is interesting to discover *why* NCS reveals these important differences in spite of relatively equal engineering facilities.

First of all, NCS is a measure of popularity as well as coverage. But be-

NCS # 3?

yond that true coverage reasons come into play. For example, the difference between low and high band vhf is very important because of two factors: the



An important sales tool

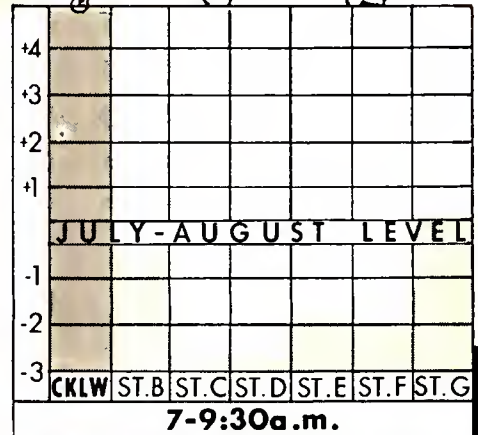
greater signal possible with channels 2-6 and the fact that different antenna orientation is required of channels 7-13 on certain types of antennas.

Why is there such a discrepancy between the sets we as sellers claim and you as buyers award us? Who is right?

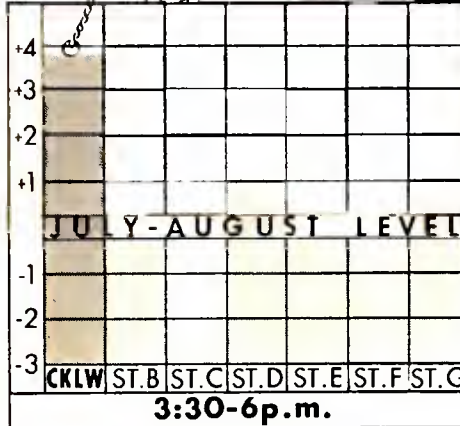
Obviously we have an axe to grind. But when an agency gives us no credit in those counties under 50% weekly penetration then we are getting hurt. What is my point? Two things: First, I don't like to see television stations short-changed. Cut our set count and you increase our cost-per-1000 and we're sitting ducks for other media. Let me throw out a couple of alternate techniques. First, why not credit *partial* counties where we fall below the 50% mark? In this way the 40% and 30% counties would receive some weight rather than be bypassed completely. A second technique to consider is the *25% cut off* which we feel is both realistic and fair. My second point is this: I think we'd be better off if set count and the whole process down to cost-per-1000 were taken a little less literally. Through the years we've insisted upon decimal rating points. Yet there is no difference between a 12.2 and a 12.4 rating. They're both twelves and we're kidding ourselves by thinking any differently. In addition, we're creating a lot of extra work in the day-to-day processing of ratings. Consider the concept of rounded off ratings. It could be a giant step away from our over-reliance and over-stress of numbers.

MORE Listeners!
MORE Sales!

TOBY DAVID
MON. thru FRI.
6:45 - 9:30 a.m.



EDDIE CHASE
MON. thru FRI.
3:30 - 7:00 p.m.



CKLW radio has greatest listener increase* of all Detroit Stations

7-9:30a.m. 3:30-6p.m.

*September October Pulse

Of all Detroit radio stations CKLW is the only one to show a significant gain in either of the above high listening time segments shown. All others have shown a loss or barely hold their own, which is positive proof of the popularity these two disc artists enjoy in this dynamic market. Certainly the most logical spot to place any client's message to get RESULTS!

50'000 WATTS **CKLW** radio
GUARDIAN BLDG., DETROIT

J. E. Compeou, Pres.

Robert E. Eastman & Co., Inc., National Representative



Simple Next Door



Cleveland Symphony



Second Mrs. Burton



Have Gun, Will Travel



The Romance of Helen Trent



Mitch Miller Show



New York Philharmonic



Actualty reports of headline interest ("Who Killed Michael Farmer?" "The Hidden Revolution," etc.)



Arthur Godfrey Tune



Howard K. Smith



Whispering Streets



Suspense



Edward R. Murrow with the News

CBS Radio Network
the most popular, varied
These are some of the programs which over the past 14 months have averaged 44 per cent larger commercial minute NRI audiences than the second network.
in radio to the
varied and impressive



News Analysis with Eric Sevareid



Amos 'n' Andy Music Hall



Robert Trout with the News



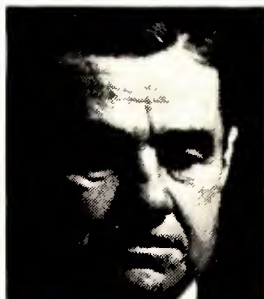
Face the Nation



Capitol Clubroom



Johnny Dollar



Lowell Thomas



Salt Lake City Tabernacle Choir



Metropolitan Opera



Gunsmoke



Art Linkletter's House Party

"cuts back" from
and impressive schedule
most popular,
In every program category, totaling over 50 hours a week, all these and others, will continue to maintain and increase this audience advantage for advertisers.
schedule in radio!




THE WORLD OVER
KLM
ROYAL DUTCH
AIRLINES

“Can’t I go, too?”

HUSBAND: “To Europe? But this is business . . .
besides, we’re not *that* rich!”

WIFE: “You can save \$300 on my ticket if we fly KLM.”

HUSBAND: “That so?”

WIFE: “And the same for each of the children.”

HUSBAND: “Sounds good, but what about . . .”

WIFE: “And we can see lots of cities over there — free!”

HUSBAND: “Mmmmm . . .”

P.S. She went. First Class, too. Why don’t you find out all about KLM family fares to Europe — including the substantial Economy Class savings? Remember, KLM features non-stop DC-7C service from New York, one stop from Houston.

KLM Royal Dutch Airlines, 430 Park Avenue, New York 22, N. Y.

FILM-SCOPE

13 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

CBS Films this week reorganized its top-level executive authority into three specialist branches along these lines: Leslie Harris as v.p. in charge of production, Sam Cook Digges as v.p. heading administration and John Howell as v.p. on top of sales.

In a move that echoes a recent top echelon mobilization of CBS TV network sales, CBS Films frees Les Harris as an "outside man" to bring in new programming and to pay adequate attention to special clients.

At the same time, Sam Cook Digges, who leaves the general managership of WCBS-TV, becomes the "inside man" to concentrate on problems of administration and organization.

John Howell will have overall responsibility over the CBS Films sales staff.

These aggressive moves lend real muscle to a two-way attack CBS Films has been developing since early this season: into up-graded and "diversified" programming, and towards previously untapped sources of syndication money. (See SPONSOR, 8 November, pp. 45-6.)

A fourth phase of the CBS Films expansion is the promotion of Fred Mahlstead as director of operations and sales services in both the domestic and international areas.

CBS Films announced at its national sales meetings last week in New York that *The Silent Saber* would go into syndication; also, *Rendezvous* and *U. S. Border Patrol* have been formally placed in availability for general sale.

Procter & Gamble of Canada's buy of six film series represents two things: (1) the largest purchase by any one sponsor in the dominion and (2) perhaps the largest selective coverage in Canada.

The buy is for outright sponsorship of *I Love Lucy* and *San Francisco Beat*, co-sponsorship of *Gunsmoke* with Remington Rand, and full sponsorship of *Mantovani* for the French CBC network.

Portions of *Conrad Nagel* and *Life of Elizabeth* were also purchased for interim schedule until *Rifleman* is ready.

For the first time in years it looks like a wide open field for the independent operator in the licensing-merchandising field.

With the amalgamation of CBS' licensing unit into CBS Films and the fact the NBC's licensing division has been part of its film arm for several seasons, the networks are less of a factor in this merchandising area than perhaps at any time in the past decade.

The economies of this activity are such that it will not support the plush operation an autonomous network unit must of necessity carry on; and this loss looks like the small operator's gain.

ABC is understood to be in the process of granting blanket permission to its affiliates to use tape freely to correct time zone delays.

CBS stations apparently are able to tape public affairs and news shows for rebroadcast at any time they choose.

NBC affiliates so far have been allowed to tape only news.

Although syndication gained tremendous stature in 1958, the programing situation at the moment is still this: production expressly for syndication is the exception rather than the rule.

Screen Gems, for example, is one of the few distributors that announces new shows for syndication and then puts them into sale and production. (Its latest series, Stakeout, kicked off production last week with a coordinated sales clinic for regional sales managers down in Miami.)

But the majority of major distributors—whether they announce new programs, like CBS and ITC, or keep them under wraps, like Ziv—are continuing the policy of producing a pilot first and then putting the show into syndication in many cases only after a network contract can't be made.

With one out of every three tv tape machines made to date being exported overseas, it looks as though a very healthy future is looming in international business for U. S. programs on tape.

Of 180 videotape recorders delivered, almost 60 have left the United States. Here's where they went:

Great Britain, 25; Japan, 10; Germany, 10; Canada, 7; Mexico, 4; Hawaii, 2, and Australia, 1.

COMMERCIALS: The creative approach of simplicity, good taste and high fashion, which was first taken up in tv commercials by toiletries and cosmetics, is now being embraced by food and soap advertisers who might never have thought of selling in this way a few seasons ago.

In the food field, for example, Steve Elliot of Elliot, Unger and Elliot pointed to a number of commercials for convenience products as typical of the new pleasant rather than blatant selling mood.

They are: cake mixes such as Swans Down, Betty Crocker and Duncan Hines; instant foods like Minute Tapioca and French's potato mix; and well-established brands of the order of Jello and Lipton Tea.

In a FILMSCOPE interview, Elliot pointed up two factors favoring live-action commercials: **economy and timeless.**

Local shooting and even studio productions with famous magazine models don't involve more costs than the fundamental expense of building realistic sets in other types of commercials.

Also, with simple live action, there's no specific connotation of time and place and the commercials can be universal in approach and durable in use.

By 1962, the dollar volume of tape to film will be 3 to 2, according to a prediction made by Howard Meighan of Videotape at last week's RTES luncheon.

Meighan expects film production to increase about 10% in 1959 and then settle back to present levels by 1960.

However, the film people do not anticipate any immediate stampede in the direction of tape.

Speaking on behalf of the film industry before the RTES were Clay Adams, CBS TV director of film production in New York, William Van Praag, president of Van Praag Productions and Edward Stiffe, motion picture film manager of Eastman Kodak.

They outlined the following present-day advantages of film:

Clay Adams: 1) assured residuals, 2) permanence of film, 3) versatility of remotes and 4) no reason for immediacy when a series (like Phil Silvers) can be produced three months in advance.

William Van Praag: 1) locations can be varied and blended, 2) animations and optical effects can be done and controlled, 3) there's no problem making copies in quantity and 4) cameras or projectors are respectively interchangeable.

WASHINGTON WEEK

13 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

It is patent now that stations can't combine to stop selling under the counter. Nine Philadelphia radio stations have accepted a Department of Justice decree that in effect voids their agreement not to deviate from their ratecards.

The direct action stemming from this submission: Dissolution by the stations of the Philadelphia Radio & Television Broadcasters Association.

Justice's antitrust chief, Victor Hansen, termed the condemned pact as the sort that is "repugnant to the American economic system."

Stereo broadcasting continues to forge ahead: It is now subject of a request to the FCC for rulemaking leading to adoption of engineering standards broadcasters would have to observe.

Philco, which claims to have a good "compatible" system developed, submitted the petition. Philco says that, as in FM and TV, one system should be adopted so that all receivers can get all broadcasts, and that the system should be compatible so present sets could pick up the stereo broadcasts monaurally.

The company asks for field tests to discover which system is best.

FCC Commissioner Frederick Ford made a speech in Texas in which he gave six possible ways of dealing with the shortage of TV channels.

He said there were difficulties with all six, and outlined them. However, he appeared to favor carving out 50 continuous vhf channels starting with the present channel 7.

Commissioner T. A. M. Craven earlier this year was pushing a 25-channel plan, starting with 7. Ford said he didn't know whether 50 channels would prove to be more than needed, or two few.

Ford said it has been demonstrated that vhf and uhf are not competitive. He warned that if the alternative of doing nothing is adopted, the uhf part of the spectrum will be taken from tv without substitution of better space. Also, mileage separations will be reduced to relieve monopolies, and therefore tv service will be "degraded."

Alleged off-the-record approaches to former FCC chairman George C. McConaughy in the Boston channel 5 case, won by WHDH, the Herald-Traveler, are next in line for FCC consideration.

The case, remanded to the FCC by the Appeals Court, has been set for former Pennsylvania Supreme Court chief justice Horace Stern. Stern has just finished hearing the Miami channel 10 case and recommending that the license be cancelled without absolute disqualification of the license-holder or any other applicant.

The FTC, perhaps in anticipation of a Blatnik (D., Minn.) move, backed up by a more heavily democratic Congress, prepares to step up its radio-tv monitoring with a vengeance.

Charles A. Sweeny, an old-line FTC official, has been named to head the radio-tv unit. This team has been leaderless for a long time, since T. Harold Scott changed over to the FTC's Division of Small Business.

Further than that, some 350 professional members of FTC's staff, will now be monitoring radio and tv programs even in their off-duty hours. All of their listening and viewing, as a matter of fact, will be done with the watchword that an FTC investigator is never off duty.

SPONSOR HEARS

13 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

Look for Esso Standard's Flit to go tv network in the late spring for three months via McCann-Erickson.

The product will be sold nationally with a special package for the first time.

Nestlé is inviting agencies in to recite their virtues as food marketers.

The prize apparently is a new dehydrated soup. Nestlé's present agencies seem stymied from taking on the product because of previous commitments.

NBC took cognizance of the blasting it's been getting in Chicago and has delegated Chuck Henderson from its N. Y. publicity staff for an image-lifting job.

He'll stay out there until the task is completed. (See *Newsmaker of the Week*, page 6, on how Lloyd Yoder comported himself in teeing off this campaign.)

Lestoil appears headed for a sharp skirmish with still another competitive product Bravo, from the S. C. Johnson stable.

Reports from the field have it that Lestoil already is beginning to feel the pressure from this newcomer.

The latest form of organized time barter: Due bills for domestic and overseas vacations and swimming pools.

The swap is based on the retail price of the service or goods, with the station giving the go-between 10% (in cash) of the retail figure in addition to the time.

Promos have become so important with NBC TV that it's arranging for its contract stars to do the lead-in for commercials on NBC shows other than their own.

Example: Steve Allen (in tape) is popping up on the NBC News to say the Norelco shaver can be seen in demonstration and him in color on his Sunday show.

A top-ranking agency has made it a policy to place all commercial film assignments only on the basis of written bids.

Moreover, these bids are kept on file for an indefinite time, so that the sponsor can see what they were in the event he questions the price.

Recently the agency defeated the efforts of an ad manager to steer some business to a "friend" by showing that the latter's bids are uniformly higher than others.

Uneasiness seems to be brewing between Cluett, Peabody and Y&R (the advertising pot involves about \$4.5 million).

Madison Avenue talk has it that the shirt manufacturer has found himself caught in the trend toward West Coast informal wear, and the customary tribal reaction in such circumstances is to play with the thought of a new agency.

It may be also that Cluett, Peabody feels it needs a new image. The Arrow Collar lad may have lost some of his charm by changing habits of dress.



This is the kind of hold our station has on people

The helping hand is a reality here. A true cross-section of home-owning America, the roots of family life go deep—in the many thriving cities and on the flourishing farms. Here families like to cater to their wants through friends and neighbors.

We are friends and neighbors. The veteran members of our staff are solid figures in the community, active in church and community projects—the P.T.A., the

Community Chest. Scouting. Our programming is friendly, too. Lots of public service. Help on community problems. No triple spots.

So our audience loyalty is intense, by every measure. As you consider our quantity story (747,640 TV homes in 41 counties of 3 states) never forget the qualitative one... George P. Hollingbery will show you a realistic, one-price rate-card.

JULY PULSE - 12 of the top 15 once-a-week shows.
FIRST 2 top 10 multi-weekly shows originate in our studios.

whio-tv
CBS

channel **7** dayton,
ohio

ONE OF AMERICA'S GREAT AREA STATIONS

Reaching and Holding 2,881,120 People

**KOSI put the
DARNEST SOCK
in Denver Radio**



KOSI's well-rounded sound appeals to every member of the family . . . keeps KOSI's huge adult listening audience on a continuous buying spree in Denver. No double spotting assures maximum impact.

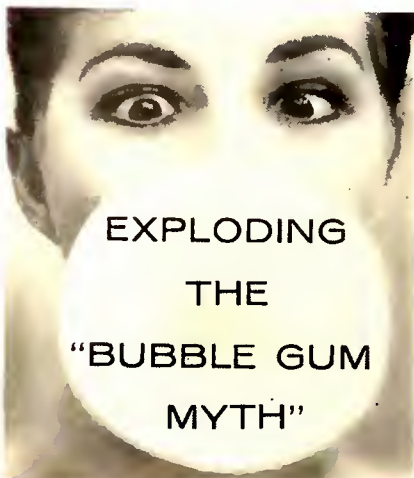
Take advantage of the 10% combination discount when you buy both KOBV and KOSI.

KOSI ↓ 5000 Watts
Denver is
KOSI-land!

See Your Petry Man

WGVM—Greenville, Miss.
KOBV in San Francisco

Mid-America Broadcasting Co.



"Color Radio" sells more than bubble gum. Pulse rates **KFWB** #1 in Los Angeles... and proves that four out of five **KFWB** listeners are adults. We're #1 in Hooper, too!



6419 Hollywood Blvd. Hollywood 28 HO 3-5151

ROBERT M. PURCELL, President and Gen. Manager
MILTON W. KLEIN, Sales Manager

Represented nationally by JOHN BLAIR & CO.

AC 1

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Armour & Co., Chicago, is planning a campaign in markets throughout the country for its canned meats. The schedules start in January, run for six weeks. Minutes during nighttime segments are being purchased; frequency depends upon the market. The buyer is Isabel Ziegler; the agency is N.W. Ayer & Son, Philadelphia.

B. T. Babbitt, Inc., New York, is lining up 1959 schedules in major markets for its Bab-O. The schedules start 5 January on a 52-week basis. Minutes during daytime slots are being placed. Frequency varies from market to market. The buyer is Ray Healey; the agency is Brown & Butcher Inc., New York.

American Chicle Co., Long Island City, N. Y., is preparing a campaign in top markets for its Dentyne gum. The 15-week schedule starts in early January. Minutes during nighttime periods, 6 to 9 pm. or as near as possible, are sought. Frequencies depend upon the market. The buyer is Jim Kearns; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

Lever Bros. Co., New York, is buying schedules in various markets for its Parise soap. The schedules start in January, are set for 52 weeks. Minutes and 20's during nighttime slots are being used. Frequencies vary from market to market. The buyers are George Simko and Mary Dwyer; the agency is Kenyon & Eckhardt, Inc., New York.

RADIO BUYS

Continental Baking Co., Inc., Rye, N. Y., is going into scattered markets for its breads. The 13-week campaign starts late this month. Minutes during daytime segments are being placed. Frequencies depend upon the market. The buyer is Perry Seastrom; the agency is Ted Bates & Co., New York.

The American Tobacco Co., New York, is setting up schedules throughout the country for 1959 for its Pall Mall cigarettes. Most of the schedules start in early January for 52 weeks. Minutes during traffic hours are being lined up; frequency varies from market to market. The buyer is Jack Canning; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Cannon Mills, Inc., New York, is entering major markets to promote its White Sales. The short-term starts 1 January. Minutes during daytime periods are being purchased, with frequencies varying from market to market. The buyer is Isabel Ziegler; the agency is N. W. Ayer, Inc., Philadelphia.

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

delivers both —

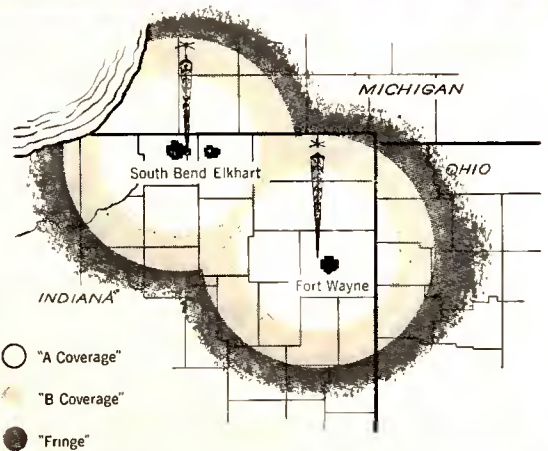
**AT A 10%
SAVINGS!**

YOU NEED TWO GUNS in Indiana!



Here, where hunting's the hobby, sharpshooting advertisers bag *two* traditional test markets—Fort Wayne and South Bend - Elkhart — with *one* combination buy which saves 10%. They thus draw a bead on 340,000 TV homes—a bigger target than T.A.'s 43rd market!* Over 1,688,000 total population—more people than Arizona, Colorado or Nebraska! Effective Buying Income, nearly \$3 Billion—and it's yours with just *one* buy!

*Sources: Television Age, May 19, 1958; Sales Management Survey of Buying Power, May, 1958.



call your **H-R** man now!



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

ADVERTISERS

Pepsi-Cola will not only participate in a 90-minute special this spring but sponsor an anthology series on both a network and spot basis.

The special, scheduled for mid-April, will be produced by Goodson-Todman in cooperation with the National Academy of Recording Arts and Sciences, while the anthology will be turned out by Goodson-Todman by itself.

Revlon will move a batch of its products from Dowd, Redfield & Johnstone to the next agency that the resigning Edmund F. Johnstone joins.

On the asset side for D,R&J: Gillette

is giving it along with John C. Dowd, Inc., Boston, a group of new Gillette products, including the new Gillette Safety Knife.

To use fm for the holidays: Carillon Importers, Inc., for its Grand Marnier Liqueur has moved its ad budget to WBAI-FM, New York, to sponsor the *George Hamilton Combs* newscasts.

The decision to turn to radio in the heat of the liquor advertising controversy was predicated on the "sound basis that this media serves an adult and mature audience."

Agency: Gore Smith Greeland, Inc.

Merger: into Hunt Foods and Industries, Inc., of nine of its subsidiaries and associated companies — in-

cluding Hunt Foods, Inc. and United Can & Glass Co.

Reason: to solidify the group into one corporate structure.

Winston cigarettes (R. J. Reynolds) leads the list of top brand advertisers on network tv for the third quarter, 1958, released last week by TvB, based on LNA-BAR reports.

Here are the estimated expenditures of the top 25 network brand advertisers, for the third quarter, 1958:

RANK	ADVERTISER	GROSS TIME COSTS
1.	Winston	\$2,159,164
2.	Anacin	2,110,869
3.	Chevrolet	1,861,347
4.	Tide	1,622,940
5.	Ford	1,341,051
6.	Viceroy	1,307,352
7.	Salem	1,307,184
8.	Bufferin	1,242,392
9.	Dodge	1,193,346
10.	Kent	1,169,395
11.	L&M Filter	1,127,898
12.	Colgate Dental Cream	1,071,335

WRAP-UP

NEWS & IDEAS

PICTURES



Attending a unique party thrown by Peters, Griffin, Woodward, Inc. to say "thank you" to agency people for a banner year in national spot, are the Scanlan sisters, Gertrude (l), of BBDO and Eleanor of Street & Finney, Inc. With them, Russel Woodward (far left), executive v.p., PGW, and Harold Gross, president, WJIM-TV & TV, Lansing-Flint-Jackson, Mich.



A plug for the sponsor: With the 1959 Auto Show being held in Philadelphia, WCAU commentator John Facenda is seen taping his show at sponsor's (Ford) display

Uhf station returns to air: After a three year hiatus, WWOR-TV, Worcester, is operating again as a satellite of WWLP, Springfield. William Putnam (l), pres., gen. mgr., WWLP & WRLP congratulates Kenneth Higgins, treas., Salisbury Broadcasting Corp.



13. Fab	980,848
14. Eastman Kodak Cameras	969,319
15. Prudential Insurance	921,939
16. Cheer Detergent	916,085
17. Bayer Aspirin	911,814
18. Camel	898,490
19. Mercury	853,260
20. Dristan Tablets	838,728
21. Gillette Razors and Blades	837,093
22. Schlitz	832,332
23. Pall Mall	813,678
24. Buick	809,497
25. Paper Mate	805,606

Here are the top 25 network advertisers by company, for the same period:

RANK	ADVERTISER	GROSS TIME COSTS
1.	P&G	\$12,486,914
2.	Colgate	6,365,339
3.	Lever	5,480,278
4.	American Home	4,603,963
5.	General Foods	4,491,394
6.	R. J. Reynolds	4,364,838
7.	Gillette	3,812,857
8.	General Motors	3,808,706
9.	Bristol-Myers	3,567,433
10.	Ford	3,012,471

11. General Mills	2,987,000
12. American Tobacco	2,541,222
13. Kellogg	2,540,185
14. Liggett & Myers Tob.	2,374,993
15. Sterling Drug	2,349,712
16. Pharmaceuticals	2,332,786
17. P. Lorillard	2,138,977
18. Chrysler	1,985,622
19. Brown & Williamson	1,708,710
20. Standard Brands	1,652,404
21. Revlon	1,599,322
22. National Dairy	1,588,027
23. Eastman Kodak	1,515,116
24. General Electric	1,412,999
25. Quaker Oats	1,192,517

Strictly personnel: Two major changes in H. J. Heinz Co.'s marketing division — **William Parshall**, named manager of advertising and **James Hamilton**, manager of product marketing . . . **Lawrence Butler**, promoted to executive v.p. of the Borden Foods Co. . . . **A. E. Brubaker**, named director of public relations of the Firestone Tire & Rubber Co. . . .

Sy Einhorn, sales manager of the display division of Gibraltar Corrugated Paper Co. . . . **George Haag**, appointed a v.p. of Facit, Inc. . . . **J. A. McInay**, to v.p. in charge of marketing for the Electric Storage Battery Co., Philadelphia.

AGENCIES

J. M. Mathes Inc., and the Volkswagen of America Co. will be riding separate highways come 31 March.

The West German automobile account, which was assigned to Mathes last March, was resigned by the agency this week because of disagreements over advertising and promotion policy.

The car's billings at Mathes for the first year was \$800,000, with plans of increasing the budget to \$1 million—slating 20% of it for air media. (See "Why foreign cars are trying air media, SPONSOR, 17 May 1958.)



There go the GRO girls: Three of the teen-agers who helped in the promotion of a new radio station in Lake City, Fla., W-GRO pass out one of the 5,000 souvenirs to local people. To further the promotion, W-GRO put on a benefit dance for Teen Town, raising \$1,000, held a celebration at the city park and conducted a "GRO To Church Sunday" campaign

Presenting giant promotion report to a sponsor and agency man, John Vrba (center), v.p. in charge of sales at KTTV, Los Angeles, discusses station's campaigns with Doug Finley (l), Southern Cal. ad manager. Falstaff Brewing Corp. and David Wham, of D-F-S



Down below on the atomic submarine USS Nautilus, are Bill Williams (l), news editor, WSM-AM, TV, Nashville and Governor Frank Clement of Tennessee. Skipper of the submarine, Commander Richard Anderson (standing) has presented the guests with a cake



On location. Watching filming of *26 Men* are (l to r) Louis Nicholau, v.p. K&E, Boston; Paul Eaton, ad mgr. Hood Dairies, New England sponsor; series stars, Tris Coffin, Kelo Henderson, (driver unidentified)

Notes on the new state: JWT has come out with a market report on Alaska—claiming that too little attention has been paid to this vast area, and too little basic research has been done.

Called "The Alaskan Market," the 40-page document analyzes and evaluates the 49th state.

New service: AIM—an advertising evaluation measure developed by **R. H. Bruskin Associates**, creative market research firm in New Brunswick, N. J.

The name is an abbreviation for "Association-Identification-Measure"—aimed to provide advertisers with a measure of how well people associate and identify copy themes, slogans, trade marks, and such. It will start operations during January.

New agency: in Milwaukee, **Fisher-Hoover, Inc.**, at 161 W. Wisconsin Ave.

Merger: **Reach, McClinton & Co.** and **H. B. Humphrey, Alley & Richards** with estimated combined billings at \$25 million.

This marks the second time in recent weeks that R-McC has entered

into a merger—the earlier agency was **J. R. Pershall Co.** of Chicago.

The new set-up: The Boston office of HA&R becomes **Reach, McClinton & Humphrey**, with Richard Humphrey as president of this Massachusetts subsidiary. HA&R's New York office will become part of R-McC, and the latter's Boston office will be absorbed by the subsidiary.

Agency appointments: P&G's Big Top Peanut Butter, with billings at \$1 million, from Compton to **Grey Advertising** . . . **Ward Baking Co.**'s cake line, also to **Grey**. JWT continues as the agency for **Ward's Tip Top Bread** . . . **Ford** has switched agencies on two of its lines—**Edsel** and **Mercury**, to **K&E**, and **Lincoln** and **Continental** to **Foote, Cone & Belding**. K&E had been handling **Lincoln**, **Mercury** and **Continental**, while **FC&B** had **Edsel** . . . **Morgan-Jones, Inc.**, manufacturers of bedspreads, dish towels and piece goods, to **BBDO** . . . **Oakite Products, Inc.**, all-purpose household cleansers, to **Richard K. Manoff, Inc.** . . . **Northwest, Inc.**, distributors of the **Renault** in six Northern states, to **Tilds & Cantz Advertising**, Los Angeles.

Thisa 'n' data: Forty-four top executives of **Grey Advertising** are meeting in Atlantic City this week, to review and analyze agency operations . . . **Heim Gresh**, of **Gresh & Kramer Advertising**, Philadelphia, winner of the **WFIL**, Philadelphia drawing. Prize: all expense trip for two to Paris . . . **Carr Liggett Advertising**, Cleveland, celebrating its 25th anniversary this month with an open house for clients and local people.

They were promoted: **George Darcy**, to assistant to the president and senior v.p. of **The Rumrill Co.**, Rochester . . . **Robert Reardon** and **Nelson Winkless**, to v.p.'s at **Leo Burnett** . . . **Edward Henderson** and **Chanucey Korten**, to v.p.'s and **Robert Pasch**, upped to associate copy director at **K&E** . . . **Erik Ohlsson**, president of **Facit, Inc.**, to **Anderson & Cairns** as its European representative . . . **Jay DeBow**, to v.p., of **The Merrill Anderson Co.**, New York . . . **John Ashbaugh**, Portland; **L. H. Sloan Jr.**, San Francisco; **Robert Root** and **Nat Bender Jr.**, Seattle, named v.p.'s of **Botsford, Constantine & Gardner, Inc.**

Three research analysts to the Chicago staff of **Keyes, Madden & Jones**: **M. Truman Fossom**, **Ernest Dunston**; and **Charles Schneider** . . . **Ernest Hartman**, named radio-tv producer at **DDB** . . . **O. R. Bellamy**, to serve as director of radio and tv at **Perry-Brown, Inc.**, Cincinnati . . . **Arthur Williams**, named creative and production director of the radio-tv department of **Houck & Co.**, Roanoke, Va.

Leaving: **Lawrence D. Reedy**, administrative v.p. of **Grant** and named last week, to a three-man executive committee to head **Grant's** New York office . . . **Robert W. Dailey**, v.p. in the Chicago office of **McCann-Erickson**.

FILM

Film programing plans and developments of the past week continued to show highly optimistic activity by the smaller film companies.

These included:

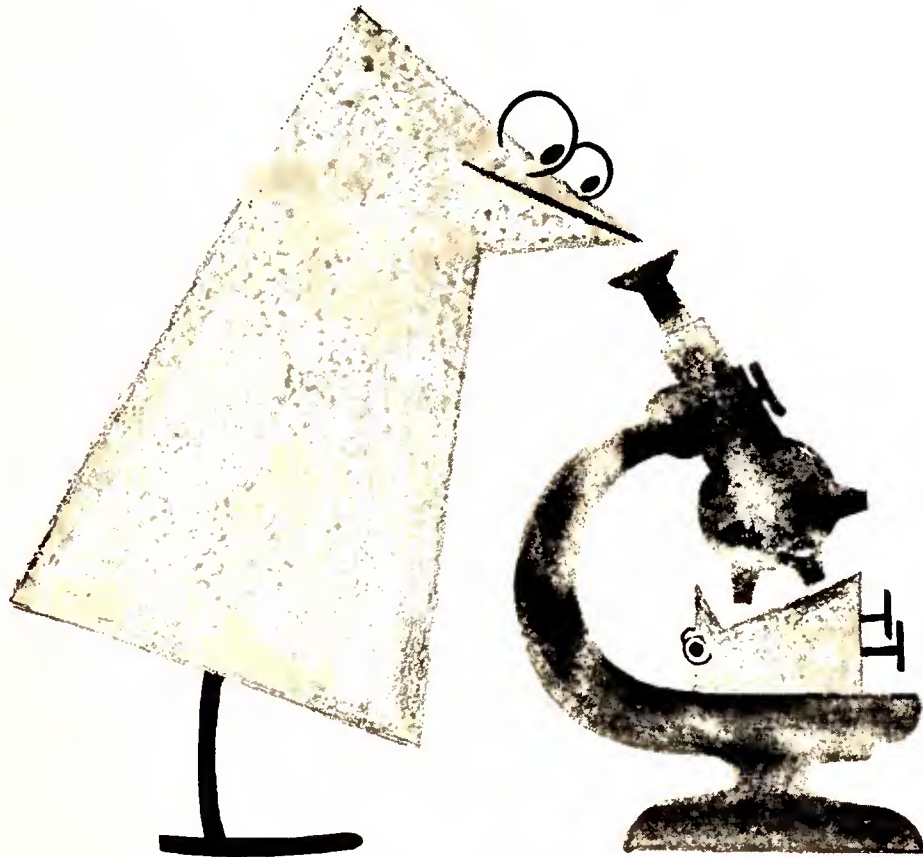
- **Sterling Television**, which will distribute *Wonders of the Sea*, a color series produced at **Marineland, Florida**, and already sold to the **BBC** and **CBC**.
- **Flamingo Telefilm**, is planning

CONFIDENTIAL

Information Concerning The Best

TV program and spot buys in the billion dollar rich Fresno and San Joaquin Valley is available to you at no cost from your nearest H-R man. Ask him to show you how the all family TV Station (KJEO-TV) can make it easy for you to be a hero! Give your clients INCREASES in sales at LOWEST cost per thousand on KJEO-TV!

Give him **WISDOM** for Christmas



Give him **SPONSOR**

You just can't give a better gift than understanding and SPONSOR will give anyone a better understanding of the vital broadcast industry as it functions today.

Just \$3.00 a year will bring 52 wisdom packed issues to agency or advertiser clients and prospects you like. So put SPONSOR on your Christmas list because it's the best possible gift you can send.

Only gift subscriptions for advertisers or agencies are eligible.

Just fill out the enclosed coupon or give us the names and addresses of those to whom you'd like SPONSOR delivered. We'll do the rest and bill you later.

SPONSOR 40 East 49th Street New York 17, N.Y. Please send a year's subscription of SPONSOR in my name to the following:	
Name	Title.....
Company	Address
City	State.....
Name	Title.....
Company	Address
City	State.....
Bill me <input type="checkbox"/> Payment enclosed <input type="checkbox"/>	
Name	Address
City	State.....

to handle a second series of 39 episodes of *Citizen Soldier*, produced by Ron Alcorn.

The first major in videotape: Hal Roach studios will become the first major motion picture company to enter videotape production with an hour special, *Pilgrimage Play*, which will utilize the facilities of KTLA, Los Angeles.

Sales: MCA's *Mike Hammer* series was renewed in New York by Marlboro Cigarettes and Aero Wax on WRCA-TV . . . the Paramount feature film package was purchased by WBBM-TV, Chicago . . . MGM-TV's *Passing Parade* was sold to the American National Bank of Amarillo, Texas, for broadcast on KGNC-TV . . . United Artists Associated, successors to AAP, report sale of feature film packages to WKBW-TV, Buffalo; WTVR, Richmond; KVII-TV, Amarillo, and WNEW-TV, New York, and purchases of Popeye cartoons by WLIX-TV, Jackson, Mich.; KGW-TV, Portland, Ore., and KGLO-TV, Mason City, Iowa . . . Also reported are UAA (AAP) sales of Christmas feature package to

WTVR-TV, Richmond; KFDM-TV, Beaumont; WLOS-TV, Asheville; WSYR-TV, Syracuse; KCRG-TV, Cedar Rapids; WDMJ-TV, Marquette; WSWA-TV, Harrisburg; WCNY-TV, Watertown; WFMY-TV, Greensboro; KREX-TV, Grand Junction; KTTS-TV, Springfield, Mo.; KVKM-TV, Manhattan; KCSJ-TV, Pueblo; KGHL-TV, Billings; WMTV, Madison, and WHAS-TV, Louisville.

More Sales: United Artists Associated has also sold the individual feature film, *Yankee Doodle Dandy* for special scheduling by the Triangle stations — WFIL-TV, Philadelphia; WNHC-TV, New Haven; WNBC-TV, Binghamton; WFRG-TV, Altoona, and WLHY-TV, Lebanon—plus other sales to WTVJ, Miami; WLOS-TV, Asheville, and WSB-TV, Atlanta.

New feature package: Screen Gems has released 78 additional feature films in the *Powerhouse* package, containing pictures produced by Universal and Columbia . . . It's the fourth feature film package put into syndication by Screen Gems this year.

Syndication publicity: ABC Films' *26 Men* is the subject of a three-page feature in the 13 December issue of TV Guide magazine.

Commercials: One way to solve the problem of how to present soft goods is shown by Silberstein-Goldsmith agency in its new campaign for Botany "500" men's suits, filmed by Pintoff Productions. There are a series of dramatic and humorous treatments of "The Life in the Day of a Suit" . . . In Canada, casting for a series of live Carling's commercials employed closed circuit; agency is E. H. Hayhurst, Ltd. . . . Colmes-Werrenrath productions of Glenview, Illinois, has made a series of Westinghouse commercials starring Betty Furness, prepared in conjunction with Dick Lewis and Desilu Productions; filming took place in Dallas and Chicago.

Strictly personnel: Leonard S. Gruenberg has been elected a vice president of Gross-Krasne-Sillerman; he'll focus on sale of programs to regional and national advertisers plus networks . . . Alex Sherwood becomes southeastern sales representative for Official Films, with headquarters in Atlanta, starting 1 January . . . Sidney

Kramer has been named director of foreign distribution and film coordinator of NTA; operations he will supervise include offices in London, Paris, Rome, Brussels, Munich, Australia, Japan, China and the Philippine Islands . . . Jacques Grinieff will handle the foreign distribution of Jay-ark Films throughout the world.

NETWORKS

CBS Radio's John Karol predicted that other radio networks will be forced to copy CBS' Program Consolidated Plan so that their affiliates will be able to compete with Columbia.

Karol, v.p. in charge of network sales, spoke before the Louisville Advertising Club last week.

He emphasized that the PCP was not "network-inspired, but evolved from a proposal by representatives of our affiliates who wanted to continue as affiliates of the network.

"The plan," Karol continued, "will give the network and its stations improved financial stability and will increase advertiser confidence in the medium."

NBC TV replacements: *D.A.'s Man* moves into the Saturday 10:30 p.m. spot for Chesterfield, ousting *Brains and Brawn*; *Black Saddle* replaces *Steve Canyon* at 9:00 Saturday and the latter takes over the cancelled *Ed Wynn* time, 8:00 p.m. Thursday, both shows for Chesterfield.

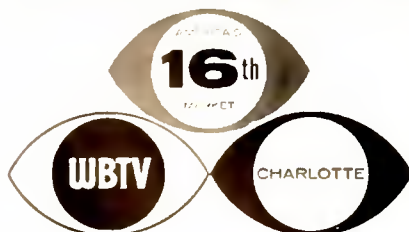
Network sales: Sweets Company of America (Henry Eisen), for alternate weeks on *Jefferson Drum* and quarter hours on *The Howdy Doody Show*, both NBC TV . . . Hollywood Candy (Grubb & Peterson) for 52 weeks on a quarter-hour weekly basis of *American Bandstand* via ABC TV . . . Nine new clients for NBC TV's *Today* and *Jack Paar Shows* totalling \$1.2 million in gross billings. Topping the purchases are orders from O-Cedar Corp. (Turner) and ReaLemon Puritan Co. (Lilienfeld & Co.).

Network affiliations: WFRV-TV, Green Bay, Wis., to NBC TV . . . WBBW, Youngstown, Ohio and WEW, St. Louis, to Mutual Broadcasting System.

Personnel note: Robert L. Stone,

SWEET SIX- TEEN

Enjoy sweet sales success from the Nation's 16th Television Market! Television Magazine credits the Charlotte-WBTV Market with 662,074 sets—16th in the Nation—First in the South! Call CBS Television Spot Sales for a date!



JEFFERSON STANDARD
BROADCASTING COMPANY

v.p. and general manager of WABC-TV, New York, elected v.p., facilities operations for NBC . . . **Joseph Stampler**, named a v.p. of ABC and general manager of WABC-TV, New York.

RADIO STATIONS

Three Texas clear channel stations have taken up the competitive challenge from independents in their markets: they're the Texas Quality Group.

The stations in the group: **KPRC**, Houston; **WFAA**, Dallas; **WOAI**, San Antonio.

The move also reflects the trend among station management with both tv and radio interests to invest the radio operation with their personal attention.

McClendon and other independents have the past year or so captured the center of the stage in these markets, and the reactivation of the TQG is expected to stir up a lot of new competitive excitement in the Star State.

McGavren-Quinn, representatives, has set up a new radio station group covering Connecticut.

Purpose, according to Mc-Q: the combination of stations will offer advertisers power, coverage and local radio impact with one buy.

Stations in the group: **WNHC**, New Haven; **WKNB**, Hartford; **WNAB**, Bridgeport; and **WATR**, Waterbury.

To find a name for the new radio group, Mc-Q is holding a contest among New York agency time buyers. Prize: 16 day Transocean Air Lines, California-Hawaiian holiday for two.

And while on the Connecticut front:

Westport, dormitory for much of Madison Avenue, has its own radio station now, **WMMM**. Call letters stand for Westport's Modern Minute Men.

The Concert Network says it's got proof positive that fm has a sizeable audience.

Thru **WNCN-FM**, New York, it asked listeners on a weeks continuing basis to write about their reactions to fm. The returns: over 5,000 letters and postcards from a radius of 75 miles.

Ideas at work:

• Now they have wishbones galore: **WDGY**, Minneapolis-St. Paul held a

one-day-only promotion—a Wishbone Decorating Contest, on Thanksgiving Day. The station has, to date, received close to a thousand of them, all vying for a \$25 gift certificate.

• Tickets anyone: Red Benson, of **WPEN**, Philadelphia, told listeners that he would be in the downtown area to distribute theater tickets to those saying the words: "WPEN Li'l Abner." Result: 500 tickets were given out, with a larger number having to be turned down—no tickets left.

• **KFWB**, L.A., has set aside 9 to 11 nightly for 1200 service clubs and fraternal orders to air their holiday season greetings and messages free from now to New Years.

• **WAMP**, Pittsburgh and the A&P food stores held a "guess the trio's weight" contest—awarding 12-pound turkeys to the 50 people, out of 1,000 entrants, coming closest to the correct poundage.

Survey: "Profile of the Southern California Buying Market" by **KLAC**, Los Angeles, is scheduled for distribution among ad agencies this week.

Target of the adults only survey: to establish a profile of the "buying-age"

families, with respect to radio program preferences and listening habits.

Result: A new policy—"Good Music is back and **KLAC**'s got it."

Another new company for radio stations:

This one, a business brokerage firm specializing in broadcasting industry—dubbed **Lincoln Deller & Co.**, Santa Barbara, Cal. R. C. Crisler & Co., is its Eastern affiliate.

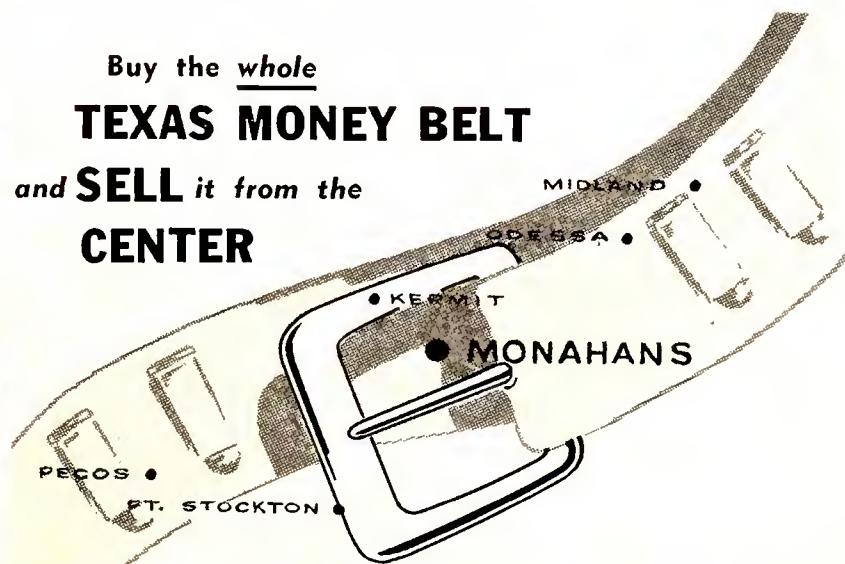
Station purchase: **KIDO**, Boise, Idaho, to the Mesabe Western Corp., for \$181,000—brokered by Allen Kander & Co. . . .

Increased power: **WAPI**, Birmingham, for its daytime power from 10,000 to 50,000—increasing the station's primary coverage area by 42.%

This 'n' data: Filling the vacuum: **WOOD-TV** and radio, increased its news coverage when six major newspapers in the area went on strike . . .

Went on the air: **WVCG-FM**, Coral Gables, Fla., opened its air waves for the first time last week, highlighted with an SRO sign for its debut . . . **On the stereo front:** Two Denver radio

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



WITH
K V K M AM
TV

Channel 9 abc

MONAHANS, TEXAS

Representatives
Everett McKinney, Inc.
Clyde Melville, SW

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

stations. **KHOW** and **KTLN** teamed together last week for an stereophonic broadcast, a two hour show sponsored by the May-D & F Stores . . . **Sports business:** for the 23-game series of U Conn basketball games, via **WTIC**, Hartford, sponsored by Conn. Medical Service and Conn. Milk for Health, Inc.

Anniversary theme: **KBKC** entered its float in the American Royal Parade in **Kansas City** as part of its anniversary celebration. The float—a fire engine with the theme: “the hottest station in town.” First birthday promotion also included a party and on-the-air promotions with prizes offered . . . **Samuel Frank (Red Cross) Crowther**, presented with a diamond lapel pin for 25 years’ service with **WMAZ**, Macon, Ga. . . . **KVOX**, Moorhead, Minn., celebrating its 21st anniversary.

Station staffers: **Charles F. Grisham**, elected president and general manager of the Alabama Broadcasting System, Inc. . . . **Barrett H. Goeghegan**, named sales manager for **WABC**, New York . . . **William Seruggs Jr.**, appointed promotion manager of **WSOC Broadcasting Corp.**, Charlotte . . . **Stanley Breyer**, to become a partner of **KSAY**, San Francisco . . . **John Stenkamp**, to news director and **Gene Wike**, named his assistant at Cascade Broadcasting Co. . . . **Joe Miller**, station manager, **KOBY**, San Francisco . . . **Charlie Murdock**, program director, **WQAM**, Miami . . . **Ira Laufer**, to commercial manager of **Radio Orange County** . . . **R. R. Reames**, to the sales staff at **WHB**, Baltimore . . . **Robert De Tchon**, named sales manager of **WYDE**, Birmingham . . . **Jim Randolph**, program director, **KGFI**, Hollywood . . . **Larry Wilson**, to pro-

gram director and **Marshall Pearce** to promotion director at **WTIX**, New Orleans.

TV STATIONS

Like the **Chicago** meat-packers, **WGBS-TV**, **Miami**, can now boast it sells everything but the squeal.

The latest by-product that the station has found a sponsor for is the sunrise and sunset pattern change.

The buyer: **McCall's Pattern Division**. The commercial copy: “For a change of pattern, whether it be for a new season or a change in **Milady's** attire, for day or night, the newest and best dress patterns are available at your favorite department store . . . patterns by **McCall.**”

Eighty percent of all adults in tv homes in **Metropolitan New York** read newspaper columns devoted to news and reviews of tv programs, according to a **Pulse** survey conducted in **August**.

This survey, a follow-up of a similar one made two years ago, revealed that half of the people who read the tv columns, read them regularly.

Further highlights of the survey:

- In the **August, 1956** survey, 36% of the respondents said that tv reviews affected their viewing—in the current survey the figure upped to 54%.

- Compared to the 80% of the people reading tv columns in newspapers, 66.5% reported reading news and reviews of new movies.

- On subjects of interest to viewers in tv columns, 62% desired advanced information about new tv programs and reviews of feature films.

Ideas at work:

- **KETV**, **Omaha** is holding a “Christmas Call” contest—offering viewers the opportunity to place a phone call anywhere in the world.

- **KMOX-TV**, **St. Louis**, boosted its “Toys for Tots” drive by holding a benefit theater party for more than 4,800 kids, featuring the stars of the station’s *Popeye with Cooky and the Captain*. Admission to the theater: a toy.

- Re public service: **WLOS-TV**, **Asheville, N. C.** presented to the city schools a check to cover the \$3,500 worth of special electronic equipment to be installed in the high schools, enabling them to receive special educational tv programs.

They were awarded:

Don Riggs, of **WBNS-TV**, **Columbus, Ohio**, honored by the **Second Army Recruiting District** for his promotion of a rocket building contest for youngsters . . . **WSJS-TV** and **Radio** granted the **National Safety Council's 1957-58 Public Interest Award** . . . **Julie Benell**, woman’s editor, **WFAA-TV**, **Dallas**, one of the winners of the nation-wide competition for the **Grocery Manufacturers of America's “Life Line of America” Trophy awards** . . . **WWJ-TV** and radio news directors, **Detroit**, presented with six awards from the **Michigan Associated Press Broadcasters Association News Competition**.

Add kudos: **Julie Benell** of **WFAA-TV**, **Dallas** outstanding woman telecaster for 1958 by the **Grocery Manufacturers of America, Inc.** . . . **KLZ-AM & TV**, **Denver**, honored for continuing broadcasting efforts on behalf of the **Boy Scouts of America** . . . **Milt Grant**, d.j., **WTTG-TV**, **Washington**, presented with the **National award** by the **American Legion** . . . **WNEM-TV**, **Flint-Saginaw-Bay City**, a certificate of appreciation for outstanding public service to the **United States Navy Recruiting Services**.

On the personnel front: **John L. McClay**, appointed general manager of **WJZ-TV**, **Baltimore** . . . **George H. Mathiesen**, named general manager of **KYW-TV**, **Cleveland** . . . **Hugh L. Kibbey**, to national sales manager for **WFBM-TV**, **Indianapolis**, and **William Fagan** to film buyer of the station.

THE NATION'S MOST SUCCESSFUL REGIONAL NETWORK

IMN-PACT

WITH THE
INTER
MOUNTAIN
NETWORK

Another Intermountain Network
Affiliate

KGHF

5000 WATTS AT 1350
NEWS—MUSIC—SPORTS

AND THE
TOP SALESMAN
IN THE
RICH PUEBLO MARKET

HEADQUARTERS: SALT LAKE CITY • DENVER • CONTACT YOUR AVERY-KNODEL MAN

'MUST BUY' POLICY

(Cont'd from page 31)

In polling the opinions of various advertising sponsors and agency men, SPONSOR found some interesting problems raised by the CBS TV move.

"What happens," asked one client ad manager, on alternate sponsorships? In most of these cases, the two sponsors have agreed on a "must buy" line-up. Their cross-plugs have become items of importance in their partnership. Now if one sponsor decides he doesn't want New Orleans and Milwaukee and the other wants them but not Seattle and Atlanta, what becomes of their amity—and their cross-plugs?"

"Frankly, it puts a burden on us admen," says another executive, "since we can no longer justify a weak market in a station list on the grounds that it has to be taken along with the strong ones. There may now be certain regions where we've been having trouble but have been forced to take which we may now drop or if we feel the stations are at fault, may even go into with spot tv."

Indeed stations may now be faced with the prospect of selling their network programs along with their local


shows, and their reps may, too. Because in a way, dropping of "must buy" puts an onus on the individual stations to deliver a worthwhile audience.

"I wouldn't be surprised to see CBS TV set up a Station Sales Unit similar to NBC TV's," said one adman.

That some stations may be added now at the expense of others almost goes without saying. But that the change in policy may in actuality have little over-all effect is also likely. Advertisers on all the networks are presently carrying lineups well in excess either of "must buys" or dollar floors.

One industry figure has put the average line-up for the three nets for an evening program at: ABC TV, 111 stations; CBS TV, 147 stations; NBC TV, 134 stations.

This is pretty close by contrast with the first November report by A. C. Nielsen Co. for three top-rated Sunday night shows: *Maverick* (ABC TV) 124; *Ed Sullivan* (CBS TV) 171; *Steve Allen* (NBC TV) 157.

So whatever happens in the wake of the "must buy" passing, stations probably still will be added, for their addition means more coverage—and more coverage means more sales. 

D.J. SPOOF

(Cont'd from page 29)

"image" to tv. Doing the spots live, Cordic and Co. even found themselves hanging upside down from parallel bars in efforts to make it appear they were pouring the beer upward from the bottle.

After another successful season of holiday sales for Olde Frothingslosh, a less strenuous tv approach was undertaken last year. Spots were filmed, making strong use of the inversion lens. To illustrate "lightness," beer cans were stacked from the top down on icebox shelves and the liquid was poured upward to get the "foam on the bottom."

These filmed spots were integrated into Pittsburgh Brewing's regular tv coverage: largely news (11 p.m. newscasts in seven markets) and sports.

This week new sets of radio and tv spots are in use for the Christmas of 1958. The yearly label change, moreover, is accompanied by a bottling change: a little brown jug-type bottle. It is still sold only by the case—with demand, as usual, exceeding supply.

(Please turn page)

KMJ-TV Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in syndicated shows—with these top shows: Highway Patrol, Death Valley Days, Burns and Allen, People's Choice, Decoy, African Patrol, Robin Hood and Buccaneers.

KMJ-TV • FRESNO, CALIFORNIA • The Katz Agency, National Representative

THESE THREE MAKE
A WINNING HAND . . .

- ★ MORE LISTENERS PER DOLLAR
- ★ 88c per thousand
- ★ MORE ADULTS PER DOLLAR
- ★ 95% over 18
- ★ MORE "DELIVER" PER DOLLAR
- ★ Results prove it

Why Don't You Just Ask George P. Hollingbery for the FACTS and the Pulse-Nielsen Surveys That Back Up These Claims?

WREN
5000 WATTS • TOPEKA, KANSAS

**12 COUNTY
INLAND WASHINGTON**

POPULATION: 439,000*

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

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

INLAND WASHINGTON

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

**KPQ
WENATCHEE**

1. Adams
2. Benton
3. Chelan
4. Douglas
5. Ferry
6. Franklin
7. Grant
8. Kittitas
9. Klickitat
10. Lincoln
11. Okanogan
12. Yakima

Not Reg. Forjee & Co.
Seattle & Portland Art Moore & Assoc.
Not Reg. Sales Pat O'Halloran

**KPQ WENATCHEE
WASHINGTON
5000 W - 560 KC**

(Cont'd from page 63)

Meantime Cordie has invented a whole stable of screwball items which regularly appear on his show. Some samples:

- *Brand A Cigarettes*—maybe not the best, but consistently second in every other cigarette's brand comparison chart.
- *Ball Tele-poles*—if you're going to have a phone in your back yard, have a Ball.
- *Mediocre Midgets*—the sinking man's cigarettes (small enough to smoke inside a diving helmet).
- *Night Owl Cigars*—extra long for smokers who stay up all night.

Every so often signs indicate that history may repeat itself. The station reports inquiries about Baxter's Tractors (the family model with eight seats for lonely farmers) and about a reported sale of water buffalos at bargain prices.

So far, though, nobody has tried to order any Greebs—and for good reason. Although the virtues of practically all other advertised products are claimed for Greebs, nobody knows what Greebs are. Not even Cordie. ▀

INTEGRATED COMMERCIAL

(Cont'd from page 39)

as a jolt, somewhat the way neon lights jar the senses in the landscape of Broadway? . . .

But still on the initial question of to integrate or not to integrate, . . . Is a commercial sometimes so palatable that it slips down the viewer's gullet without even making him swallow? Is the sales message missed in favor of the entertainment value?

"Clever," a viewer may say—and feel genuinely grateful for having been let off so easily—but has he been sufficiently persuaded to buy the product.

Before going into the "how" of integration, then, let's be guided by these considerations:

(1) Is the product one that calls for integration, or does the sales message carry sufficient holding power of its own? If the latter is the case, don't integrate!

(2) Is the integrated message, as finally conceived, so successfully merged into the entertainment that, as such, it slips too easily past the audience leaving too docile an impression?

. . . Parenthetically, however, let's make one thing clear. In this writer's

view at least, the first aim of a commercial is not to please the public, not to let the viewer off easily—but to hit him as hard as possible with the most potent sales message that the time allows. If it can be done pleasantly and effectively, fine! If showing the inside of a stomach lining does it better, then put aside the question of taste for a while. Advertising may be close to show business—but it isn't show business. It is, and should remain, advertising. . . .

. . . Because integration must be pitched closely to the climate of the program, it is hard to lay down hard and fast rules for procedure. But two can be safely asserted:

1. Keep the message within the flow of plot or action. Don't baldly interrupt the theme of the show or the stream of entertainment.
2. Keep your characters *in character*, hot in action, and—much more particularly—in dialogue.

This second rule will often preclude "hard-sell," or an elaborate product story. For this reason, integration may not be the most forceful form of product selling on the air. But substitute "acceptability" for "force," and it may well be the most persuasive. ▀

SPECIALIZED NEGRO PROGRAMMING

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

1,000 W. 1590 KC.
KPRS
KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

SPOT RADIO

(Cont'd from page 27)

radio recession and prescriptions for the medium's future health not unnaturally focus on the promotional area. The slump was caused by, maybe, 30 to 50 clients pulling out of the medium, Sweeney said, and the problem is for spot to replenish its sources of new business.

Agency men, or anybody for that matter, will seldom agree they would have acted differently had some one sold them harder on a course of action. But in ad circles there is a widespread feeling that the blandishments of competitive air media were what gave spot radio its hardest time during the second half of 1958. One media director's summing up was typical.

"I think we were particularly aware of what was happening to spot radio because we use it and spot tv in tandem," he said. "Let's go back a bit, first. Spot radio got off the ground when it began to offer daytime plans at tempting prices. Then once spot radio picked up it became fashionable and practically everybody began buying. However, as the time began being filled up these packages became scarcer. Either they weren't offered at all, or you couldn't work premium hours into the plans or else they just weren't worth while because any good slot was sold.

"Now, that by itself wouldn't have been so bad. But then along came spot tv which by this time had learned from radio how attractive these plans can be. I'm talking now about daytime. I think the daytime tv picture was helped by ABC TV's new programming, too. It focused attention on daytime. At any rate, agencies found some spot tv offerings that were almost as low in terms of cost-per-1,000 as radio. I know I did. Now, other things being equal, you figure spot tv's cost-per-1,000 should be at least twice what radio's is. So it's hard to turn tv down when it's almost as cheap as radio.

"Network radio? Yes, I suppose network radio prices were pretty attractive to some advertisers but I don't think spot radio lost as much business to network radio as it did to spot tv or even daytime network tv."

A number of media directors charged spot radio with "foolishly" raising rates. One study, however, indicates that *published rates* at least

changed little. The study, just completed by the Katz Agency compares (1) traffic time rates, (2) daytime rates (9 a.m.-4 p.m.) and (3) nighttime rates (after 6 p.m.) during December 1958 and 1957.

In traffic times rates went up 1.4% in the first 50 markets and 1.8% in the first 150. Daytime rates went down fractionally while nighttime rates declined 5.8% in the first 50 markets and 6.4% in the first 150. These calculations cover the cost of a 13-week campaign of 12 one-minute daytime announcements on weekdays. Plans are included except in one case—they are not applied to traffic time rates unless "the conditions of the Plan clearly applied to that classification."

The Katz study used one station per market and Dan Dennenholz, Katz research chief, picked the station with the largest NCS No. 2 daytime weekly circulation. While this weights the study toward the highest cost station in each market—and may be unrepresentative for that reason—the inclusion of 150 stations and markets should provide some reliable index of spot radio rates.

It is true, of course, that one question the Katz study doesn't answer is to what extent agency complaints about rates are in effect complaints that stations were not as liberal as formerly in under-the-table bargaining.

Another aspect of the spot radio cost picture is the local rate situation, a problem as serious to spot tv as it is to spot radio. The reps are seriously concerned about the leakage of national spot money into the local radio column by way of either phoney co-op budgets or else clients blatantly asking local rates for what is obviously a national spot buy.

The problem is not new but the recession gave new impetus to the trend as clients cast around for means of saving money. Spot radio bought this way does not appear in the calculations of its time sales—and so the billings drop may not be as bad as it sounds—but the practice of national clients buying at local rates has a dangerous effect at the agency level. The media director of an important air agency tells why:

"I sometimes hate to recommend spot radio even though I know it can do a job for a client. If we do recommend it and then start buying, there's always the fear that the client will pop in one day and tell us that his

district sales managers can pick up radio time at a considerably lower cost. This can make us look pretty ineffectual."

There is apparently a contradiction in agencies complaining about (1) higher station rates on the one hand and (2) clients picking up radio at cut rates on the other. The answer is that it depends on whom you talk to. There is clearly more than one factor at work and most people tend to generalize in terms of the problem closest to their heart.

Nor is the confusion dissipated by reps who say business is currently good and even predict spot radio in general will do better in 1958 than 1957. This can be explained, however, by the fact that some reps are undoubtedly doing better than last year either because of new stations on their list or old stations pushing up their audiences. It is unfortunate for a considerable number of stations that the largesse of spot radio expenditures is not falling evenly on all outlets. Aside from the smaller markets suffering more than the larger ones, many reps contend there is too much agency attention to the No. 1 station in each market.

Reps have also been complaining about the brief duration of many campaigns. Some of this is due to recession budget-cutting but the origins go back before the recession. Together with smaller market lineups, reps fear that the overuse of spot radio flights is diluting the ability of spot radio to show what it can really do. Here, again, reps say spot radio is undervalued.

Among the remaining factors cited for spot radio's current billings slide are (1) Nielsen figures showing a decline in in-home listening (though Pulse and Hooper show no such decline) and (2) a coincidental change in media strategy by a number of clients which, though it affects spot radio adversely is no reflection on its reputation.

Clearly spot radio has its work cut out. However, four years ago spot radio had a bad fright when time sales fell off from about \$130 to \$120 million. With tv booming and a recession at work the future didn't look so good. It wasn't much later when the medium took off on one of the greatest comebacks in advertising. Prognosticators, take note.

Things you should know
about

KMSO

- ★ 191,000 WATTS POWER
- ★ CBS, ABC, NBC PROGRAMS
- ★ SINGLE STATION MARKET
- ★ 45,000 TV FAMILIES
- ★ LESS THAN 1⁰⁰ PER M
- ★ SUPER SHOWMANSHIP
- ★ SUPER SALESMANSHIP
- ★ SUPER CRAFTSMANSHIP

... and now that you know

CALL OR WRITE

GILL-PERNA—OR

KMSO channel 13

MISSOULA, MONTANA



Negro radio
from
Shreveport

KOKA

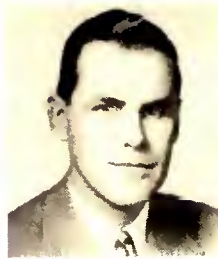
now 5000 watts
non-directional at 980

The Southwest's most powerful Negro station.
• Selling 405,000 Negroes in 49 counties of
Texas, Louisiana and Arkansas. • Top-rated
by Haaper, Pulse and Trendex.



Represented by John E. Pearson

Tv and radio NEWSMAKERS



Mort Bassett joins the Robert E. Eastman Co. this week as vice president and manager of the New York office. He comes to the rep firm from Daytona Beach, Fla., where, for the past 11 months, he was president and general manager of WROD. Prior to that, Bassett spent 11 years with John Blair & Company, where he went from account executive to sales manager of the National Saturation Group. Bassett entered the broadcasting field in 1936 as a sales research man for NBC. He left in 1941, when he was assistant circulation manager. He then joined Morse International agency as media buyer and assistant radio director. During W.W. II, he served in the public relations division of the Army Air Corps.

James G. Riddell has been named chief executive officer in charge of the ABC Western division. He is also a member of the board of directors of American Broadcasting-Paramount Theatres, Inc., and v.p. of ABC. Riddell began his career in broadcasting in 1931 at WXYZ, Detroit, and was promoted successively through various departments of the station until 1946, when he was named general manager of the station upon its purchase by ABC. In 1950, he was promoted to president and general manager of WXYZ, Inc. In March, 1953, Riddell was elected to the board of directors of AB-PT. He will assume his new post in February, and headquarters in Hollywood. Earl Hudson, who has been in charge of the Western division since merger in 1953, will be associated with Riddell in an advisory capacity in addition to handling special projects.



Richard H. Close has been promoted to director of NBC Spot Sales from his present position as director of represented stations for the company. Close started with NBC in 1933 as a page. Two years later he was advanced to the local sales traffic department, and four years hence, to the National Spot Sales traffic department. He has been in the Spot Sales division for the past 20 years, having been named supervisor of its traffic department in 1942, sales service manager for NBC o&o stations and represented stations in 1943, and then promoted to account executive. Close was elevated to manager of the National Spot Sales Department in 1950, and then, when the department separated, named Eastern sales manager for radio. In 1951, he was named Eastern sales manager, tv.



Donald R. Evers has been appointed general sales manager of KFMB, San Diego. He joined the staff as an account executive earlier this year. Prior to this, Evers was associated with the Bartell Group Stations in various markets. He also served as sales manager for a San Diego independent radio outlet, which helped add to his solid background of radio sales experience. A

native of Chicago, Evers received his A.B. from Hope College, in Holland, Mich., and undertook graduate work at Northwestern University and the U. of Wis. He is 30, married and has two children.

Norman F. Best has been named general manager and a vice-president of Campbell-Mithun, Inc. He comes to C-M from Los Angeles, where he was v.p. in charge of account management at Erwin Wasey, Ruthrauff & Ryan. His career in advertising was launched at Lennen & Mitchell in research and merchandising from which he moved into radio program production.

He then joined CBS as a radio producer in Hollywood. Best served his tour of duty during World War II with the British Royal Air Force. After the war, he went to Erwin Wasey as media and research director. For the past eight years, he has been top account management supervisor for its L.A. office. He now lives in Wayzata, Minn.



Phil Porterfield has joined Robert E. Swanson Productions as sales manager. He comes to the commercial firm after many years in the various facets of the industry. A native of Ft. Wayne, Ind. Porterfield gravitated to New York where he appeared in several Broadway musicals, followed by a stint in radio. In radio he produced and was featured in shows on NBC and CBS out

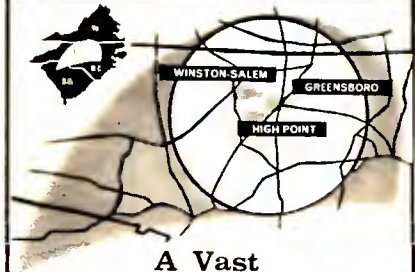


of Chicago. He then joined NBC's sales department and from there was appointed national sales manager of WUSN-TV, Charleston, S. C. Most recently he has held the post of national sales manager for RKO Tele-Radio stations in Memphis, Hartford and Palm Beach.

Allen M. Woodall was elected chairman of the board of RAB, Inc. He is president and general manager of WDAK, Columbus, Ga. Woodall, one of the "founding fathers" of RAB, has been a director of the Bureau since the organization's inception, and has been chairman of the executive committee since 1957. He replaces retiring chairman Kenyon Brown, of KGLC, Miami, Okla., who was lauded by RAB during its recent board meeting for his "contribution to management during his two-year term as chairman." Four new committee chairmen were also named: John Hayes, executive commission; Victor Diehm, WAZL, Hazelton, membership commission; Alex Keese, WFAA, Dallas, finance commission; Herbert Evans, Peoples Broadcasting Corp., by-laws commission.



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SPONSOR SPEAKS

1959—a year of great decisions

These are curious days for the air media. In many ways the current situation resembles that described by Charles Dickens in the opening chapter of *A Tale of Two Cities*:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair."

As 1958 draws toward a close, both branches of broadcast advertising find themselves in this same state of suspended paradox. The good news is mixed with bad. The sunlight seems strong, but there are shadows on the moon.

Tv is completing its biggest billing year in history. It demonstrated last spring and summer, in the face of the recession, greater vitality than any other advertising medium in America. Network, spot and local business are all good.

But tv today is facing the most serious attacks it has ever known. Powerful critics are demanding stringent reforms in tv's programming and advertising policies.

Radio, too, approaches 1959 with many unsolved, and troubling problems. The recent sluggishness of spot, the shakeups and changes in network operations, and the growing conviction in many advertising circles that radio is failing to present a "quality image" of itself—all these are causing genuine concern to thoughtful members of the industry.

We believe that the coming year will be one of turbulence, ferment and change for both tv and radio. We predict that in 1959 the air media will be faced with the need for great decisions, and new high-level policy-making.

Essentially the problem which now confronts them is a matter of prestige—and pinpointed avenues for reaping the rewards of prestige. If tv and radio are to continue as practical, profitable business operations, they must seek and find new ways to win the esteem of the public, and rebuild the sometimes faltering self-respect of their own members.

Can the air media accomplish these objectives in 1959?



THIS WE FIGHT FOR: *Recognition by the industry that the prestige of radio and tv is not merely an artistic, cultural, or public service ideal. It deeply affects both billings and profits.*

10-SECOND SPOTS

Suggestion: In tv commercials the razor companies so far have shaved peaches, sandpaper, cactus, balloons and steel wool. There's only one thing left to shave—a porcupine.

Farewell address: The ultimate of street addresses is that of the makers of French's mustard:

R. T. French Co.
1 Mustard Street
Rochester 9, N. Y.

Wild goose: For the National Bank of Detroit, Campbell-Ewald Agency had put together a fine commercial for WWJ-TV's *11 O'clock News*. Newsman Bob Maxwell was to hold a live goose while he recited, "Christmas is a-comin' /and the goose is gettin' fat./Please to put a penny/In the old man's hat." Midway through the commercial, the goose honked loudly and took off, was finally captured in the WWJ lobby. *Next time the Bank of Detroit had better do its demonstration with golden eggs instead of the goose.*

Definitions: Here are some more of those definitions of studio terms by Dee Vincent, announcer at KONO-TV, San Antonio—

Agency man—A person who, 10 minutes before air time, comes in and says, "Well, what have we got for tonight?"

Rear screen—A sack dress which hangs straight over the rear of what might otherwise be an attractive woman.

E.T. now—Command which causes the audio man to look frantically through the bin for a record.

Use the scoop—Gather up those damn studio visitors and throw them out.

Dixie belles: The Atlanta chapter of the American Women in Radio and Television recently held what it called a "Cotton Pickin' Conference."

Credit: Blair Tv's Martin Katz suggests this slogan for the new American Express credit cards: "Fly to the moon; you'll be billed in the next world."

Pick-up: From CHUM, Toronto, *Stone's Throws*—Bob Brown has joined Leo Burnett as an account executive. Previously was ad manager at Chrysler Corp., then account executive at Kenyon & Eckhardt. *Sounds like McCall's "Togetherness."*



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