

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Radio's new SALESVERTISING plan solves an important problem for national advertisers with moderate budgets—how to activate *all* units of the distribution chain in a co-ordinated marketing program.

SALESVERTISING magnifies the value of an advertiser's radio campaign, by getting greater action from sales forces and wholesalers—to the point of getting local dealer tie-ins at local dealer expense!

For Waverly Fabrics' first 13-week campaign, sales forces bought 13,000 spots on NBC Radio affiliates. Network radio had never been in Waverly's territory. NBC Radio now gets 80%.

10,000 tie-in spots were placed by Evinrude on NBC Radio affiliates. "This year's NBC

Radio schedule will be 40% higher," says Evinrude.

PROOF Prior to 1957, only 8% of North American Van Line agents used local radio. Due to NBC Radio's SALESVERTISING action, 81% of NAVL's key agents now tie-in with the new 1958 network campaign.

Retail tie-ins are just *one* phase of the activation generated by SALESVERTISING. *Everyone*—right down the line—shares the excitement of a close-knit SELLING campaign, planned to achieve benefits for all.

SALESVERTISING plans are *custom-designed* for each advertiser. Your inquiry is invited for details and success stories in other industries.

SALESVERTISING is an innovation in efficient marketing, developed for advertisers by the NBC RADIO NETWORK.

SALESVERTISING GETS MARKETING IN MOTION FOR YOU!



IS TRIPLE-SPOTTING DUE A SHOWDOWN?

Admen are digging in for a fight to outlaw the use of multiple ads which steal time from and dilute the effectiveness of increasingly expensive shows

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SPONSOR's 10th annual report on summer selling

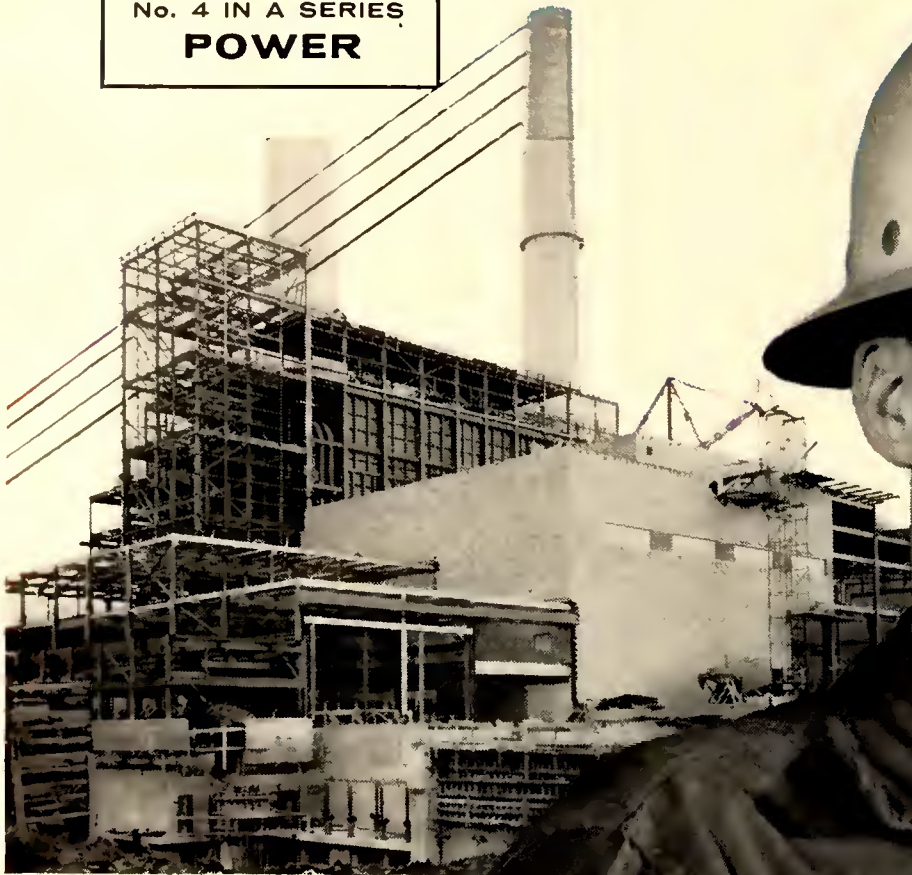
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WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

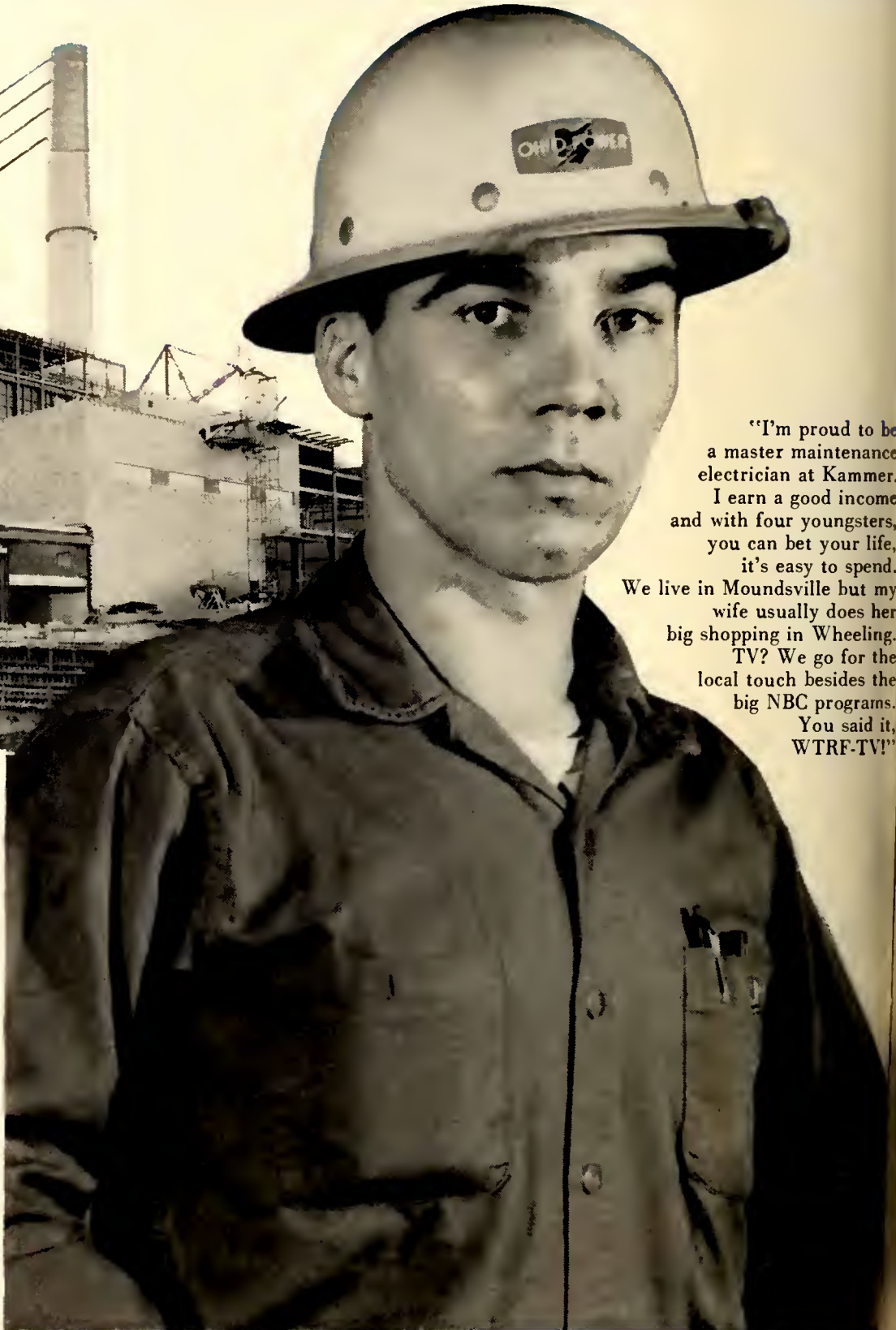
One Station Reaching The Booming Upper Ohio Valley

No. 4 IN A SERIES
POWER



Kammer 675,000 Kwt. Plant
(Operating companies: Wheeling
Electric Co. and Ohio Power Co.)
AMERICAN GAS AND ELECTRIC
SYSTEM

This \$90,000,000 power-producing giant, one of three, is being erected to meet the growing needs of this expanding area. Two of Kammer's generating units will supply the major aluminum complex of the Ormet Corporation at nearby Clarrington, Ohio. Presently, AGE's operations employ 2,000 workers. Kammer Plant — the power behind the force of industry, another powerful reason why your story should be beamed to this super market where 2 million people spend 2½ billion dollars annually, where WTRF-TV captures, dominates and influences 425,196 TV homes.



"I'm proud to be a master maintenance electrician at Kammer. I earn a good income and with four youngsters, you can bet your life, it's easy to spend. We live in Moundsville but my wife usually does her big shopping in Wheeling-TV? We go for the local touch besides the big NBC programs. You said it, WTRF-TV!"

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

National Rep., George P. Hollingbery Company.

316,000 watts **NBC** network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf-tv
CHANNEL 7

We're tops in Flint



Photo by Hamill-Solazzo

WJIM-TV

*Michigan's Great Area Station - Strategically Located
to Exclusively Serve LANSING-FLINT-JACKSON
with a Dominant 100,000 watt signal from its new 1023' tower
located between Lansing and Flint...NBC-CBS-ABC*

Represented by Peters, Griffin, Woodward, Inc.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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KTHS
sells
nearly All
of Arkansas!

KTHS pays off at Safeway's cash registers



With 33 outlets in 18 counties, Safeway Stores is one of Arkansas' largest, most successful chain food stores. Safeway has used a daily quarter-hour program on KTHS Radio since 1953 . . . credits KTHS with a substantial measure of their success.

Retail food selling is about as competitive as anything you can think of, because budget-conscious housewives have developed comparative shopping into a very fine art . . .

To back up their newspaper display advertising they have long relied on institu-

tional advertising on KTHS Radio with a 15-minute morning program 5 days a week.

Their KTHS advertising has been of immeasurable value in promoting the Safeway name, and has paid off where it really counts—at the checkers' cash registers.



KTHS . . . LITTLE ROCK

50,000 WATTS

REPRESENTED BY THE HENRY I. CRISTAL CO., INC.
Henry Clay, Executive Vice President
Fred Watkins, General Manager



NATIONAL SPOT
ADVERTISERS
LIKE



ARE
**BIG
ON
WBUF**
IN BUFFALO

HERE'S WHY:

Channel 17's audience is expanding fast, with a nighttime share now four times as great as it was when NBC purchased WBUF in December 1955.*

WBUF, with 1,000,000 watts of selling power, now reaches seven out of every ten homes on the Niagara Frontier. Sell on WBUF, and you sell big in New York State's 2nd largest market—a market that buys more than \$380 million worth of food store products a year!



SOLD BY  SPOT SALES

*Source: ARB

NEWSMAKER of the week

Three years ago, Chicago's Leo Burnett captured the advertising spotlight when it snared much-heralded Marlboro account. Its spectacular success with that one kept agency in the news. This week, Burnett hit spotlight again. Less than a fortnight after it was resigned by McCann-Erickson, Chrysler's corporate business (billings: \$4 million) became Burnett's.

The newsmaker: "The decisive factor that favored Burnett was its track record in tv." So said Chrysler marketing v.p. James Cope this week as he handed Leo Burnett a \$4 million bite of Chrysler business. (One week after Star-Kist Tuna had turned to Burnett for its \$1.5 million account.)

This tv track record is no accident. Leo Burnett has worked long and hard to build a strong programing ability with the agency. Currently, two producers—one for the show, one for commercials—work on every Burnett show. (Some Burnett programs: *Big Record*, *Phil Silvers*, *Name That Tune*, *Art Linkletter*, *Garry Moore*.)

What strategy—or philosophy—has put Burnett up there in the golden circle of Top 10 agencies (with \$80.2 million billings), both in total and tv billings?

To Burnett, the answer is teamwork. Burnett—the man—has built Burnett—the agency—as strictly a team operation. All creative efforts are supervised by the Central Plans Board; the agency is hard put to name the originator of any single piece of work that leaves the shop. Every key agency executive was out in Detroit this week planning strategy with Chrysler.

This same teamwork marks Burnett's tv operation. In addition to producers, key programing men operate on both coasts as well as in Chicago. (Wendell Williams, in Hollywood; Bill McIlvaine, New York; Lee Bland and Paul Lewis, Chicago.)

The Chrysler plum was not so much a surprise to Burnett as the rapidity with which it came. No formal creative presentation was made.

Naturally it's no breeze to move a \$4 million new-type account into the house, but Burnett isn't concerned. While there no doubt will be some re-shuffling of responsibility, the agency feels it's already well-equipped to take over. No date has been set officially, but McCann-Erickson resigns as of 1 June.

With Burnett's past record of successes, you can be certain the entire Chicago advertising fraternity—greatly exhilarated by Chrysler's recognition of the Windy City—is eagerly looking forward to see what the agency will do with the Forward Look.



Leo Burnett

BELIEVABILITY

precludes distortion of the facts

here are the **Flint** facts
as authenticated by ARB

The Flint Television Audience

January, 1958

Station Share of Sets-in-Use Summary:

	WWJ-TV (NBC)	Station B Detroit (CBS)	Station C Bay City (NBC)	Station D Lansing (All)	Station E Detroit (ABC)	Other
Sign-On to Sign-Off	34.9	31.8	19.1	6.3	5.9	2.9

Two Detroit stations run one-two in Flint in survey after survey after survey.

People are not misled by such a weird claim as "First in Flint in Signal Strength," or by such a blatant statement as "Favorite in Flint," with no facts to support the claim. Here are a few examples to prove the fact:

The Flint Television Audience -- ARB

January, 1958

Program Carried By All Three Stations	WWJ-TV Detroit	Station B Bay City	Station C Lansing
Wide Wide World January 5, 1958	40.2	19.9	6.0
Tales of Wells Fargo January 6, 1958	35.5	15.3	3.3
Father Knows Best January 7, 1958	30.6	14.9	2.0
"M" Squad January 10, 1958	23.9	10.0	4.3
Perry Como January 11, 1958	29.6	14.3	3.0

FIRST IN DETROIT!

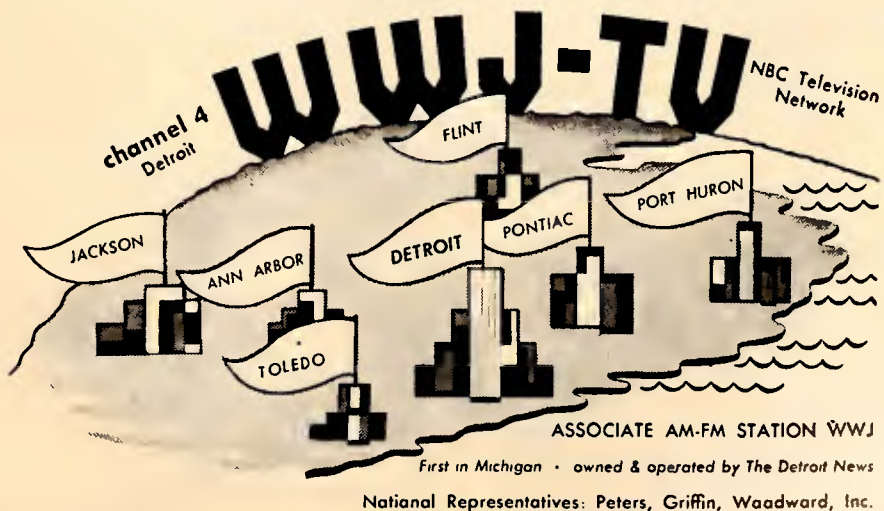
(January 1958 ARB)

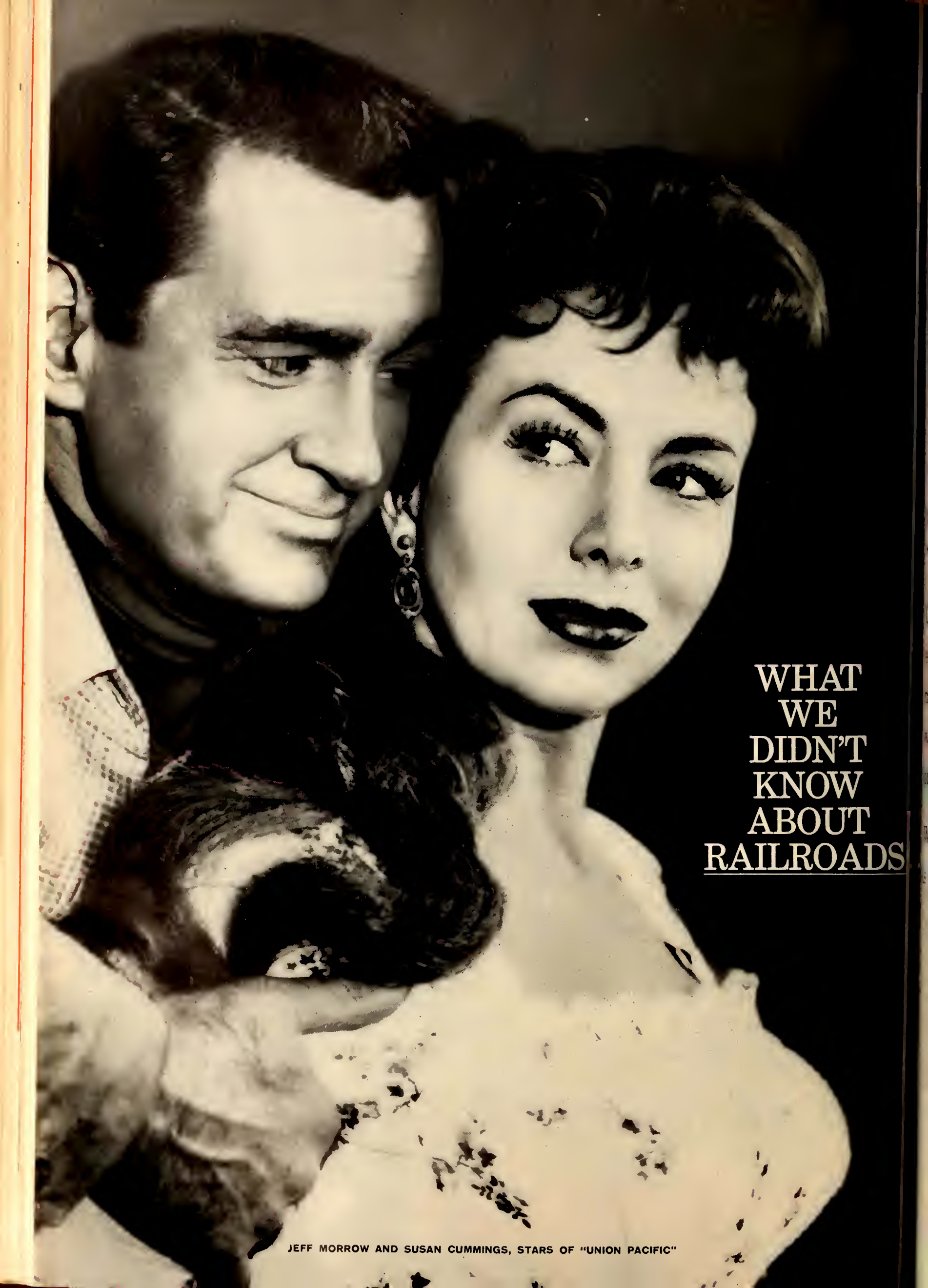
FIRST IN FLINT!

(January 1958 ARB)

FIRST IN BELIEVABILITY!

(Month after Month)





WHAT
WE
DIDN'T
KNOW
ABOUT
RAILROADS

JEFF MORROW AND SUSAN CUMMINGS, STARS OF "UNION PACIFIC"

When we first talked about filming our UNION PACIFIC engines-and-Injuns series 18 months ago, we couldn't tell a papoose from a caboose. So far as we knew, firewater was what they put in locomotive boilers, and "Hell on Wheels" was the name of a famous lady tennis player!

Our aim was to film an authentic epic of a continent-spanning epoch, where every stretch of track had its own set of historic ties! The saga of railroadin' men who faced mountains and floods with equanimity . . . come hill or high water, they were going through! The tale of Indian-fighting out on the far prairie, where a man might be without a cent, but never lack for a Sioux!

We know a lot about railroads now. One thing for sure—UNION PACIFIC is just the ticket for *you*.

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.



*I used to shoot in the high 90's
Then I bought KPRC-TV, Houston. I still shoot in the
high 90's, but boy, is my sales graph nice and cool!*

JACK HARRIS
Vice President and General Manager

JACK MCGREW
Station Manager

EDWARD PETRY & CO.
National Representatives

SPONSOR-SCOPE

8 MARCH, 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Banish the idea that in this economic climate advertisers won't be inclined to battle it out for the sponsorship of a network's show.

P&G and Revlon this week went at it hot and heavy over CBS TV's *The Great Montague*, with P&G showing evidence of coming out the winning bidder.

Take it from agency men expert in program buying, the price of the new tv network packages will be determined by these factors:

1) **Who controls the more desirable nighttime periods**, and how much concession the packager will make to have his product show-cased in a choice position.

2) **The degree of competition on the other networks**. If the competition of opposite programming is strong, the packager will, it is expected, assume some of the risk by shaving his price.

3) **The relative value of marginal time**. The softer the general market, the weaker will be the packager's bargaining position in these periods.

The flow of new national spot business slowed down somewhat this week, but activity continued from areas outside of New York.

Most of this was regional and included:

- **Roman Cleanser**, concentrated in the eastern part of the country and coming out of the Gleason agency, Detroit.
- **White King Soap**, mostly in the west (via Erwin Wasey-R&R).
- **Betty Crocker Cake Mix**, in about 12 scattered markets, via BBDO.

BBDO isn't the only agency that's been piling up revenue for the radio networks: Fuller & Smith & Ross this season has booked over \$1 million in such new business.

In fact—SPONSOR-SCOPE learned this week—F&S&R will have seven different accounts on radio this spring and fall, each spending between \$300,000 and \$400,000.

The roster includes Silversmiths Guild, Ruberoid, Edison Electric Institute, Gulistan Rugs, and C.I.T. Financial Corp.

The motive behind JWT's dropping of its portion of the Swift & Co. business may have ultra significance for the ad agency field as a whole.

JWT acted because it found that its alliance with Swift created progressively conflicting interest with other clients—like Kraft, Lever, and Quaker.

The question that faced JWT was one that each of the agency giants must face at some time in this era of fast diversification and new product output: **Why continue an association that poses too many conflicting interests**, particularly when yours is but a secondary position in the client's firmament?

This inventory of relationship has been building up for some time within JWT. Moreover, it was sparked, in no small measure, by the fact that Swift's chipping away of its products from JWT custody left the agency (1) practically bereft of meat brands, and (2) holding the fort with products that were in aggressive competition with other JWT clients.

The billings involved are less than \$2 million. JWT and Swift are working on an effective termination date.

You'll understand why Detroit, despite long-standing tradition, is coming around to accepting tv as the prime medium for selling cars when you note what the cost-per-1000-homes-per-commercial-minute has been this season.

It's been fantastically low for Chrysler and Ford, and much under the level that General Motors has been accustomed to in recent years.

SPONSOR-SCOPE's analysis of this cost-per-1000-homes-per-commercial-minute by corporations, based on latter part of January, shows these estimates:

CORPORATION	NO. SHOWS* PER MONTH	ESTIMATED TOTAL MONTHLY TIME-PROGRAM COSTS	AVG. CPMHPCM (TOTAL SHOWS)
Chrysler	18	\$1,650,000	\$2.10
Ford	12	1,450,000	2.15
General Motors	20	2,850,000	4.10

*Does not include specials.

That relative slowdown in placement of new business on the radio networks can be credited in part to current agency-client discussions over setting tv budgets.

Agency executives who have been singularly active on the radio network front say: Once the tv allocations are disposed of, there should be a sharp pickup in buying of radio network time, particularly for the summer.

(See Summer Selling Section, page 39, for season's prospects, outlook.)

It was bound to happen: The advent of a company devoting itself exclusively to selling advertising to reach the motorist in transit.

The firm with this objective: the American Automobile Network, Inc., operating out of Milwaukee (its founders are from the investment field).

Basic plan of the AAN: Recruit about 600 stations for three types of affiliation:

1. Sponsorship of news, weather, and travel information, each of five-minute duration.

2. Transcribed program sponsorship.

3. Retainer affiliation, by which the station plugs for better highways or other "non-commercial" messages of special interest, for which the station collects a monthly retainer.

The AAN's general manager, James M. Shellow, assured SPONSOR-SCOPE this week that his company was not being financed by any associations.

The network's rates, he explained, would be based on traffic density.

The NTA Network looks to 30 March as the starting date for the 13-week run of the 20th Century-Fox Theatre films in 63 top markets, with the expectation that by then at least two-thirds of the time will have been bought by national advertisers.

The highlights of the pricing and station compensation arrangement:

- Price to the sponsor for the entire network will be \$15,000-gross per 7½-minute segment with one-minute commercial, the hour film getting a double run—first in B time and again in C time.

- For the first two segments the station gets nothing, and for the next four it collects 40% of an eighth of the hour rate less agency commission. For the last two segments the station compensation is 80% of an eighth of the hour rate.

- If the entire hour is sold to national advertisers by NTA, the station averages 40% of the hour rate less agency commissions.

- The station retains all the money it garners from open time on the show, but agrees to recapture of this time on 14-days notice.

Something new in procedure: NTA will file a copy of each station contract with the FCC—even though there's no regulation requiring this.

The Screen Actors Guild this week was in the process of taking a strike referendum in connection with its current negotiations with commercial film producers.

The move doesn't mean there'll be a strike. Union negotiators usually resort to it as a tactical device for bolstering their strength in negotiations.

CBS TV daytime advertisers are eyeing with reserved skepticism a new chain-break system that the network plans to experiment with beginning 14 April.

The plan: **Consolidating the 15-second chainbreak between quarter-hours into a single minute** at the end of a half-hour.

The experimental period: 12 to 12:30, occupied by *Love of Life*.

CBS TV has been **maneuvered into the trial by affiliates** who contend that the nature of daytime advertising would make it easier for them to sell minute announcements than 30-second chainbreaks.

Why some CBS TV advertisers are gravely concerned by the extended chainbreak: The possibility that some affiliates will **use the break for three 30-second announcements** instead of a full minute.

NBC TV has resisted similar pressure from its affiliates on these grounds: Longer spots between programs would tend to break down the network advertiser's singular identification, and further dilute the effectiveness of his commercials.

Before the experiment goes into effect, CBS TV expects its affiliates advisory group to arrive at some method for **policing the new system so as to avoid triple-spotting**.

Colgate will continue next season with *The Millionaire* and *The Thin Man*, from which it has been deriving a joint average of about 21 million homes weekly.

On the daytime side, plans call for another season of *Dotto* and *The Big Payoff*, which collectively average about 8 million homes a day.

It's now apparent that the Senate Commerce Committee will be digging into the question of the influence of audience ratings on tv programing.

Sen. Mike Monroney (Okla., D.), a member of the committee, has been soliciting agency people in New York personally for their opinions on the subject.

His interviewees gathered the impression that the Senator is of the belief that ratings tend to constrict the type and quality of programing and the **system ought to be subject to some control**.

Media plans meetings currently going on between P&G and its agencies hold out this promise: **The budget for spot for the 1958-59 season will at least be as much as it was for the current fiscal year**.

Incidentally, until it gets a decision from the FTC, P&G is letting **Clorox go along as a separate advertising operation**—instead of incorporating it into the general 1958-59 plans.

The FTC last year filed a demurrer to the acquisition of Clorox.

Marion Harper, Jr., is reported paving the way for his 37-year old Chicago division manager, **Peter G. Peterson, to join the corporate inner circle shortly**.

The guess at McCann-Erickson is that he'll be the **next president**—that is, when Harper moves up to chairman of the board.

Like Harper, Peterson—who has gained quite a reputation as a new business getter—has **come up by way of marketing and research**. Another similarity: Harper stepped into the presidency in his 30s.

Distributors of old boxoffice film are finding out more and more that **they can't eat their cake and have it too**.

In other words, they can't have maximum revenue and network prestige at the same time.

MGM finds itself faced with such a dilemma in the instance of **Our Gang comedies**.

ABC TV would like to schedule them in the 5-5:30 strip at \$8,000 per first run. But MGM needs \$13,000 for each of them. Hence the comedies will have to **go into syndication**.

(For more about tv films see *FILM-SCOPE*, page 49, and *FILM WRAP-UP*, page 67.)

Leave it to NBC Radio's Joe Culligan to conjure up a new catch-phrase when another term—like his Imagery Transfer—starts showing signs of wear.

Culligan's latest is **Memory-Vision**. It's a label for:

The words and sounds that come out of a radio set, **stimulating the memory into recalling picture, taste, etc., of a product.**

For instance, the word thirst will conjure up a picture of a bottle of Pabst or Pepsi-cola—or even a plain glass of water.

Watch for tv's share of the advertising dollar to expand—if only on the guess that when the dollar must be stretched people are inclined to stay home more.

Alert to the fact that **viewing in January took a big hike**, Madison Avenue this week showed a disposition toward:

- 1) **Crediting a major share of this to the economic situation.**
- 2) Taking the tack that tv afforded their clients a still greater value in terms of **impact and cost-per-1000.**

Oldsmobile's decision to sponsor the Patti Page Show (CBS TV) on an exclusive week, instead of alternate participating basis, once again proves the old adage:

"If the dealers love you, the ratings aren't so terribly important."

When Miss Page was on syndication she did a lot of **visiting at dealer meetings and showroom hoopla**—to the degree that for personal salesmanship she became what Betty Furness is to Westinghouse dealers, Ronald Regan to GE, and William Lundigan to the Chrysler-dealer relationship.

Incidentally, **Gulf Oil is working out one of those traveling ambassadorships with Red Barber via Young & Rubicam.**

If Libby-Owens-Ford doesn't continue with Perry Mason (CBS TV) next season, it will be because its objective has been a spectacular success—in other words, the job has been completed.

The glassmaker has studies showing that within a matter of three months **five times as many people were aware of the quality of glass** that went into General Motors cars than before the telecasts of Mason (and NCAA football).

In addition to this survey, there was strong evidence of buyer awareness gathered from **GM dealers.**

After paying more than it did last year for the rights; **NBC TV was out pitching this week for participating sponsors in this fall's NCAA football games.**

The complete package represents about \$5 million in time, talent, and traffic charges for 13 games. Around \$3.2 million will have to be derived from the national hookup and about \$1.8 million from regional advertising sources.

CBS TV affiliates in several markets have resorted to record levels of saturation promos to outpace the ratings stride of the Jack Paar show.

Case in point is the network's New York flagship, WCBS-TV, which poured 400 promos on the air within a 17-day period.

First results: The ARB February ratings gave the **WCBS-TV late show an 8.6**, as compared to Paar's 6.7. On the previous ARB Paar had a marked edge.

WCBS-TV will continue its promo, plus newspaper ad, blasting through March.

(For more on feature films see **FILM-SCOPE**, page 49.)

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 60; News and Idea Wrap-Up, page 65; Washington Week, page 73; **SPONSOR Hears**, page 74; and Tv and Radio Newsmakers, page 80.



**5 GUYS
YOU
OUGHT
TO
KNOW**

*(your Miami
customers
already do)*

They're the fellows who have made WQAM far and away the most-listened-to radio station in Southern Florida.

1. BOBBY LYONS has a place in the sun. Would rather swim and sun than anything else, except entertain Miami housewives on the air. His audience shares run as high as 57.4%. 9 to 12 noon, Monday through Saturday.

2. CHARLIE MURDOCK is local! Here he stands outside the very Miami house in which he was born. Tourist agents haven't yet gotten around to showing visitors where "Charlie Murdock was born;" but home folks (as much as 47% at a time) know him as a cheery, smooth, friendly fellow who makes 12 to 3 p.m. a Monday-Saturday pleasure time.

3. GENE WEED has the highest-rated show in Miami, as he (and you) can tell when pursuing the latest 3-month Hooper. Sometimes he talks to 57.7% of the available audience, and never less than 38%! He maintains a steady fast clip from the instant he comes on at 4 until his 7 p.m. close. (Mon.-Sat.)

4. JERRY WICHNER is one reason why night-time WQAM is such a good buy. Working at a slow, easy pace, and at times doing

benevolent violence to commercials, he exudes a consuming interest in people—in the orphaned, the distressed, the sick, the needy. And almost as consuming an interest in his ham radio set-up 7-10 p.m., Mon. through Sat.

5. ALAN COURTNEY goes where controversy is. On "The Alan Courtney Program" personalities may squirm; and voices may grow shrill; but guests, Courtney and audience get a good feeling that important issues are being met head-on. So Alan has Miami's highest-rated (by-far) night-time program.

You ought to know WQAM General Manager Jack Sandler, too. Or, talk to The John Blair man.

WQAM

Serving all of Southern Florida with 5,000 wctts on 560 kc . . . and Radio #1 in

Miami

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

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

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

IN SOUTHWEST
 GEORGIA'S
ONLY
 METROPOLITAN
 MARKET
WALB-TV
 COMPLETELY
 DOMINATES

*Highest Nighttime RATING 75.0**
*Top 15 once a week WALB-TV**
*Minimum Share of Audience 88%**
*Highest Daytime RATING 46.0**
*Top 10 multi-weekly WALB-TV**
*Maximum Share of Audience 99%**
"Albany is one of the top 10 GROWTH markets in the United States"—Forbes Magazine.

The WALB-TV area has
82,511 TV Homes
52 Newspapers
Turner Air Force Base
21 Radio Stations
America's Largest Marine Corps supply center
Half a million population

**Tele-Pulse Albany, Ga. Metro
 December 1957—Mon. thru Sun.*

WALB-TV

Albany, Georgia
Raymond F. Carow, General Manager

*Represented by Venard, Rintoul & McConnell,
 Inc., New York, Chicago, Los Angeles, San
 Francisco, James S. Ayers, Atlanta.*

**Timebuyers
 at work**

Val Ritter, Cunningham & Walsh Inc., New York, timebuyer for Jergens Lotion and Folger's Coffee, notes the growth of the timebuyer's function in the agencies. "Gone are the days when the buyer was given a market list and budget and told to buy," Val says. "Today his job not only has considerable scope but the other departments in the agency are aware of his job and the problems of buying. Consequently, in every way, he gets more cooperation. His opinion is sought more often and carries more weight. This benefits the buyer, the agency and the client because the buyer is able to contribute more to the over-all plan. With the increased activity of the buyer in the agency, media plans are becoming more tailor-made and realistic when applied to individual markets." Val feels that the timebuyer's function in many agencies covers so many areas that the term "timebuyer" is a misnomer. In keeping with this positive step forward, he thinks it is now up to the timebuyers to maintain the professional level needed to gain recognition as experts in their field and broaden their scope.

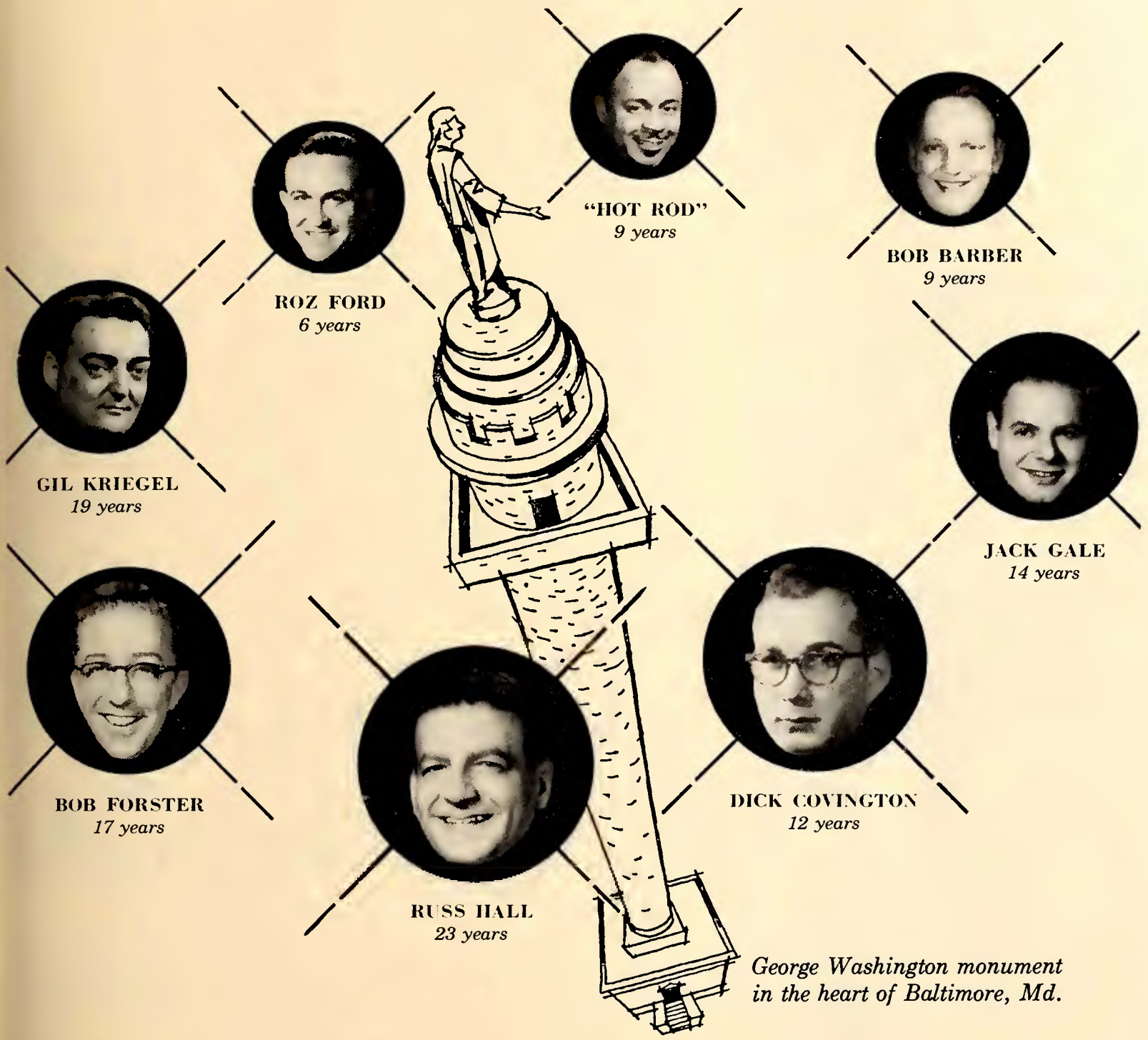


Doris Gould, Product Services, Inc., senior timebuyer, feels that "the much-touted 'timebuying formula' is hemlock to creative buying. Today's competitive tv market calls for extreme flexibility and bold buyers. Supply and demand affect availabilities and rate card just as they affect price in any industry. How then can we operate



with preconceived formulas when we're always in a different bargaining position? The answer is we must be flexible, and what do we mean by that? Well, Les Perlsky, our president, has built clients' fortunes via his charitable buying. His last-minute purchase of one network show, seemingly a white elephant and therefore priced extremely low, shot our client from local obscurity to national leadership overnight. Similarly,

our current success with TenDay Press-on Nail Polish stems largely from the agency's unorthodox strategy. In a bold maneuver, we bought a network package for TenDay despite the fact that it did not have national distribution. Result? It pushed TenDay into national distribution six months in advance of scheduled



*George Washington monument
in the heart of Baltimore, Md.*

109 Years of "Air" Sales!

Here's the sales-proven announcing crew to get your product off the ground and into orbit around the booming Baltimore market. Individually, these "airmen" have logged from 7,500 to 28,000 hours of time. They *know* how to deliver the radio entertainment that Baltimore likes best. Each has attracted a galaxy of loyal listeners

whose antennae are tuned and *receptive* to your commercial messages — 24 hours a day, seven days a week. To rocket your product to new sales heights, blast off from W-I-T-H. Cost for the trip is low . . . W-I-T-H guarantees *complete, no-waste* market coverage at the *lowest cost per thousand*.

**It "figures"!
Baltimore's best
radio buy is . . .**

W I T H

Tom Tinsley, *President*

R. C. Embry, *Vice-President*

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



Gargle came in the nick o

Gargle is a marionette. In Westinghouse Broadca
television series, "Adventures in Number + Space"

*Gargle and company merchandise the fun and
fascination of mathematics to high school kids. For
America needs scientists and engineers. Without
excitement over math, there won't be many yo
fired up about becoming tomorrow's scientists. He
the kind of challenge WBC likes—and tries to le
month after month, year after year. True, G
came in the nick of time—but not by accident.*

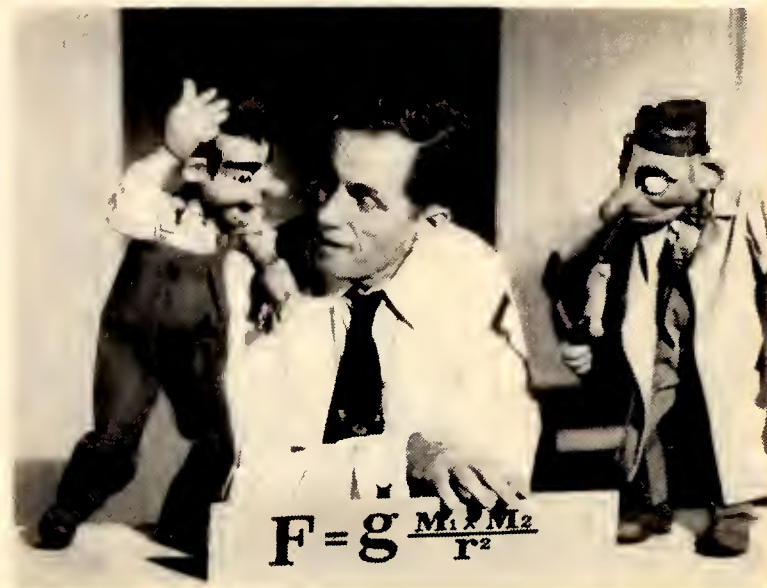
W B C WESTINGHOUSE BROADCASTING

TELEVISION: BOSTON WBZ-TV **WBZ** BALTIMORE WJZ-TV **WJZ** PITTSBURGH KDKA-TV **KDKA** CLEVELAND KYW-TV **KYW** SAN FRANCISCO

On the night of October 12, 1957, this exclusive WBC film of Sputnik I flashed across American TV screens. It was no accident that a WBC cameraman in Baltimore had tracked and photographed the world's first satellite and "put it on the wire", for all to see. In a matter of days, President Eisenhower called for an emergency educational program to produce more teachers, scientists and engineers to cope with the challenge circling overhead.



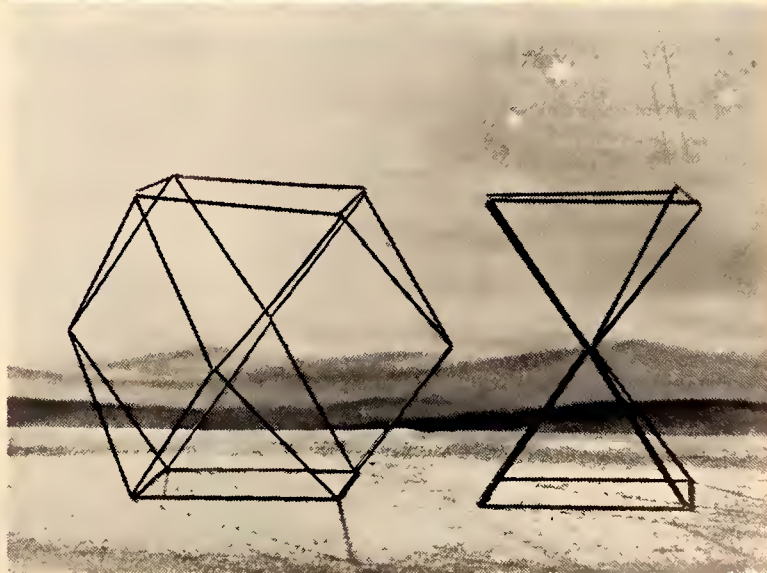
15 months before, WBC started work on a series of TV films to attract students to science careers. Less than two weeks after the President's appeal for teachers and scientists, Bil Baird and his puppets, Gargle and Snarky, took off on the first of their half-hour "Adventures In Number + Space" on the WBC television stations. The Educational Television and Radio Center of the University of Michigan—supported by the Ford Foundation—made films available to educational TV stations across the country. Teachers, parents, children applauded. James Macandrew, New York City Board of Education, said, "A wonderful job in transmitting ideas . . . conceived and produced with imagination."



Actually, way back in 1956 WBC's "Man-Space-Time" series over KDKA-TV encouraged young people to make science a career, featured guests like Dr. Wernher von Braun—a full year before his Jupiter-C rocketed America's satellite into space. In Boston, WBZ-TV's "2,000 A.D." had ushered in the International Geophysical Year with the first model of a satellite ever shown on TV. Early in 1956, KPIX, the WBC San Francisco station, was carrying "Science Calling," to whet the appetites of young people for science—with regular appearances of great spokesmen like Herbert Hoover. These are just random samples of WBC's long-time focus on building interest in science.



WHAT NEXT? Medicine . . . the physical sciences . . . the humanities . . . government? Right now next month's or next year's big stories are developing in these and other areas. WBC feels they provide opportunities for the imaginative, meaningful use of radio and TV . . . and for our educated sense of anticipation . . . that continues to demonstrate that *broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*



"Adventures in Number + Space" is now available to commercial stations. Prints of this significant math series (9 1/2-hours) are available to commercial TV stations at nominal cost. Write Richard Pack, VP-Programming, Westinghouse Broadcasting Company, Inc., 122 East 42nd Street, New York 17, New York.

me

COMPANY, INC.

BZ+WBZA; PITTSBURGH KDKA; CLEVELAND KYW; FORT WAYNE WOWO; CHICAGO WIND; PORTLAND KEX

**ANOTHER
REASON WHY . . .
COLUMBUS IS
A BETTER BUY!**



"NIGHT EDITION"

NEWS • WEATHER • SPORTS
Average Rating Mon. thru Fri.

29.9

Source: Metro Pulse—Jan., 1958



Geographic location of Columbus, Ga., places 1/3 of the rich WRBL-TV 53-County Coverage in Alabama . . . where a 1-hour time difference exists.

You Buy "Night Edition" at Class C Rates and Receive 1/3 of the Coverage in Class AA Time!

For participating minutes in "Night Edition"

CALL HOLLINGBERY COMPANY
and find out why

WRBL-TV
IS
FIRST IN ALL 1/4 HOURS
6:30 PM TO SIGN OFF
Source: Metro Pulse—Jan., 1958



**. . . AND WHEN YOU
TALK OF RADIO . . .**

WRBL

LEADS IN

HOMES DELIVERED*

- **DAY OR NIGHT MONTHLY**
WRBL—Over 54,420
Station B—34,940
- **DAY OR NIGHT WEEKLY**
WRBL—48,810
Station B—31,940
- **DAYTIME WEEKLY**
WRBL—46,310
Station B—31,090
- **DAYTIME DAILY**
WRBL—29,960
Station B—19,400

*Source: NCS No. 2

WRBL

AM - FM - TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

**Sponsor
backstage**

Record-spinners rendezvous

This is being written on the eve of a convention which will be attended by about a thousand salesmen for the products of radio advertisers, national, regional and local. It is unlikely that very many of the advertisers who hire these salesmen, or the agency men representing those advertisers will show up at the convention, notwithstanding the fact that developments there could have an important bearing on the effectiveness of millions of dollars worth of air advertising.



I'm talking about the first national convention of pop music disk jockeys scheduled for March 7, 8 and 9 at the Muehlebach Hotel in Kansas City. The Convention is sponsored by one of the most aggressive and progressive of the independent radio station groups in the business: Todd Storz's operations, with program director Bill Stewart acting as Convention Coordinator. The Convention could hardly come at a more interesting time. For never in the 25 years I have been around the radio business, the music business, the record business and showbusiness in general, has the music factor of a station's programming been more important, and never have as many station managers, program directors and jockeys struggled so hard to shape and reshape music policies into maximum audience building and holding tools.

How can d.j.s buck the tv shows?

A week ago I visited the Dick Clark Show, emanating from WFIL-TV, Philadelphia for the ABC TV network and got another look at one of the best organized, most smoothly operated music shows in television, recorded or live. That same week I went to Cleveland and Detroit and visited key jockeys in those towns. Both Bill Randle of WERE, Cleveland and Ed McKenzie, WXYZ, Detroit, among the top jockeys in the country voluntarily brought up the Dick Clark ABC TV network show. Both spoke freely of the tremendous impact the show had on a good segment of their teenage audiences. Randle, a very bright and candid young man, made no bones about the fact that he does not program for the younger set to whom Clark appeals, during the time Clark is on the air against him. He more or less concedes the kids to Clark.

The problem of bucking not just television shows but record television shows successfully is only one of the many questions facing disk jockeys and their program director and station manager bosses these days. Up until quite recently most music-news-service stations followed what were primarily very simple music program formats. They utilized the trade paper top 10, top 20 or top 60 lists, mixed in a few standards, tossed in an occasional off-beat idea, and spun merrily away. Then a number of stations decided to build their own top 40 lists, and for a brief span top 40 was all the rage.

In recent months, however, many stations have decided that there must be better answers than a straight top 40, or even a top 40

Interview: *Armella Selsor*

North Advertising Media Supervisor, Armella Selsor, tells why she selects WLW Radio and TV Stations for "even-waving" TONI Home Permanent



"When it comes to the airwaves, I choose the WLW Radio and TV Stations for TONI because they give so much cooperation all the way from time availabilities to point-of-sale promotion."

New! EVEN-WAVING LOTION!

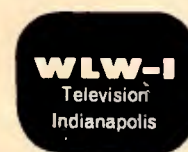


"Yes, the famous Crosley Group really roll up the loose ends to bring home permanent results for advertisers!"



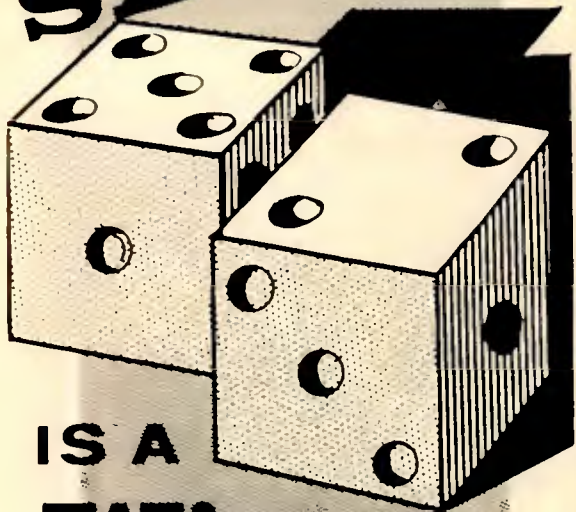
Armella Selsor, Media Supervisor for Toni, Deep Magic, Adorn, Thorexin. North Advertising, Incorporated Chicago

Call your WLW Stations Representative... you'll be glad you did!



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas Crosley Broadcasting Corporation, a division of **Arco**

BIG! SEVEN!



IS A
Winner
IN THE
**PIEDMONT
CAROLINAS**

1,788,361 PEOPLE*
WITHIN THE WSPA-TV 75 MILE AREA

IT'S BIGGER THAN
ATLANTA . . . 1,557,764
BIRMINGHAM . 1,427,783
NEW ORLEANS . 1,260,360
HOUSTON . . . 1,226,924
MIAMI 699,103



CHANNEL 7
IS THE FIRST AND
ONLY VHF STA-
TION COVERING THIS GIANT
SPARTANBURG - GREENVILLE
SUPERMARKET WITH CBS.

Counted population
A. D. Ring and Assoc.
1950 Census.

CHANNEL

7

WSPA-TV
GEO. P. HOLLINGBERY
NATIONAL REPRESENTATIVES

with variations. Martin Block on WABC in New York, for example, is on a kick, the fundamental philosophy of which is that there is no such thing as a No. 1, 2, 3 or 10 record. That different age groups, high school boys, high school girls, college boys, college girls, etc., all have their own different and distinct favorites. And that the mothers and dads of these kids have *their* own favorites, and Block plays all of these and more.

Block is also building what could be a fine promotion list, via a Platter Pickers Club. All a listener does to join is send Block his name, address and phone number. The listener is then sent a membership card, and is invited to participate in activities on the Block show. One such current activity is a contest wherein PPC members (and members only are eligible) are asked to name the best record Frank Sinatra ever made, along with a letter of 25 words or less on why the listener believes his choice to be the best Sinatra disk. The prize is an afternoon and evening in New York with Sinatra in person . . . cocktails, dinner, and you name it.

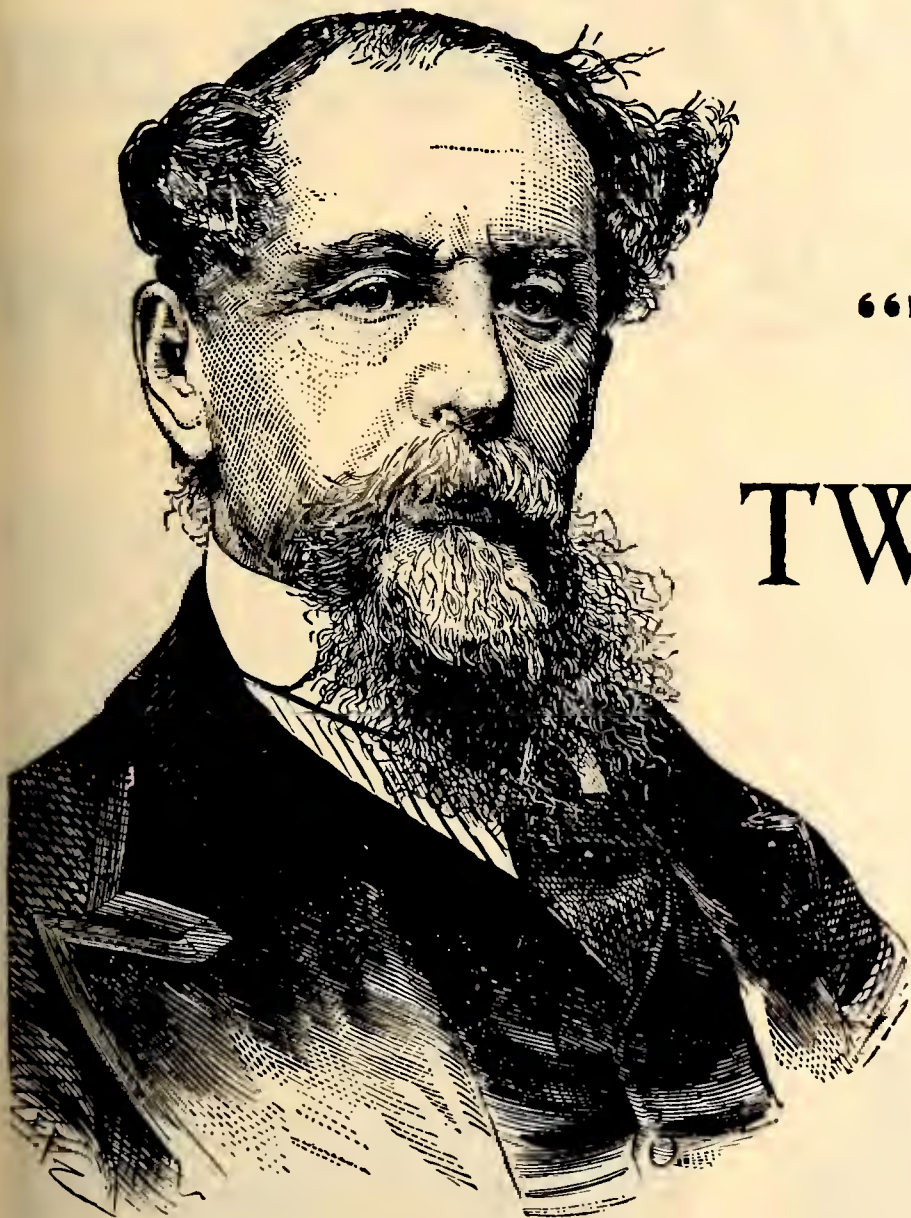
Veteran d.j. Block is obviously trying for a wide range of listeners, adults as well as teenagers. Other jockeys like Alan Freed on WINS are content to go all the way with the kids. Still other platter spinners, like Jim Lowe on WCBS in New York, make a direct appeal to the more literate among the teenagers, and the younger adults. Station management and program directors are indeed hard-pressed today to decide in which direction to send their jockeys riding. As are the jockeys themselves. A jockey who plays a full, uninhibited line-up of out and out rock and roll records, as Freed does, wins vast and vociferous teen age audiences. A jockey who won't play Presley or Little Richard automatically forfeits a part of this loudly articulate group.

Disk jockey dilemma

Jockeys themselves are constantly faced with a continuing dilemma, which calls for the exercise of the most extreme good judgment if they are to prosper, or indeed survive. On the one hand a jockey must play only those records he believes best from the standpoint of attracting and building an audience which will patronize the sponsors of his show. For this function the jockey receives a certain, sometimes handsome, sometimes fairly meager fee.

On the other hand every record manufacturer, every record distributor, every music publisher, every recording artist, and the thousand and one free lance and full time hirelings of all of the foregoing romance and pressure, cajole and plead, and beg and threaten jockeys seven days a week, almost twenty-four hours a day to play specific records. For even as the jockey sells his sponsor's merchandise, and often more so, he sells records. For this function, too—the function of selling records, some jockeys also receive sometimes handsome, sometimes meager fees, in one form or another.

It takes a most intelligent, showmanly jockey to play the record that will win his sponsors the largest possible audience, and still not succumb too frequently to the blandishments of the record pusher. This is only one area in which a thousand individual questions may be brought up and studied. And each of those thousand questions may determine how successfully a specific radio show station does its job for its advertisers. The Storz Convention should shed some interesting light on the picture. I'll be in Kansas City and I hope to have something to say about it after the meetings. ▼



ARB'S
"TALE OF
TWO CITIES"

as Charles Dickens might have said

KMTV is First in

Nebraska's 1st Market

OMAHA

and

Nebraska's 2nd Market

LINCOLN

It's not often that one television station dominates two separate markets. But here's proof that KMTV is the most popular station in Omaha *AND* Lincoln.

A brand new ARB Metropolitan Area Survey taken in Lincoln—Nebraska's second big market—shows KMTV as the number one station in Lincoln! In fact, KMTV led in more quarter hours than all other stations in the survey *COMBINED!* Another recent ARB shows KMTV to be the number one station in Omaha—Nebraska's number one market!

To cover heavily-populated eastern Nebraska, ONE television station can do the job *alone*...but only one, and that's KMTV, the *exclusive* NBC station for both the Omaha and Lincoln markets.

Channel 3, at maximum power, is Omaha's only true *area* TV station. And only KMTV can give advertisers the big, rich Lincoln market at no extra cost.

It doesn't happen very often. But it's true in Nebraska! See your Petry man for all the details on this modern "Tale Of Two Cities."



BASIC NBC-TV
MAXIMUM POWER

BASIC NBC
MAXIMUM POWER

Affiliated with NBC Radio in Omaha

Represented by Edw. Petry & Co., Inc.



TWO EARS and a NOSE for NEWS

Defining the NEWS LISTENER

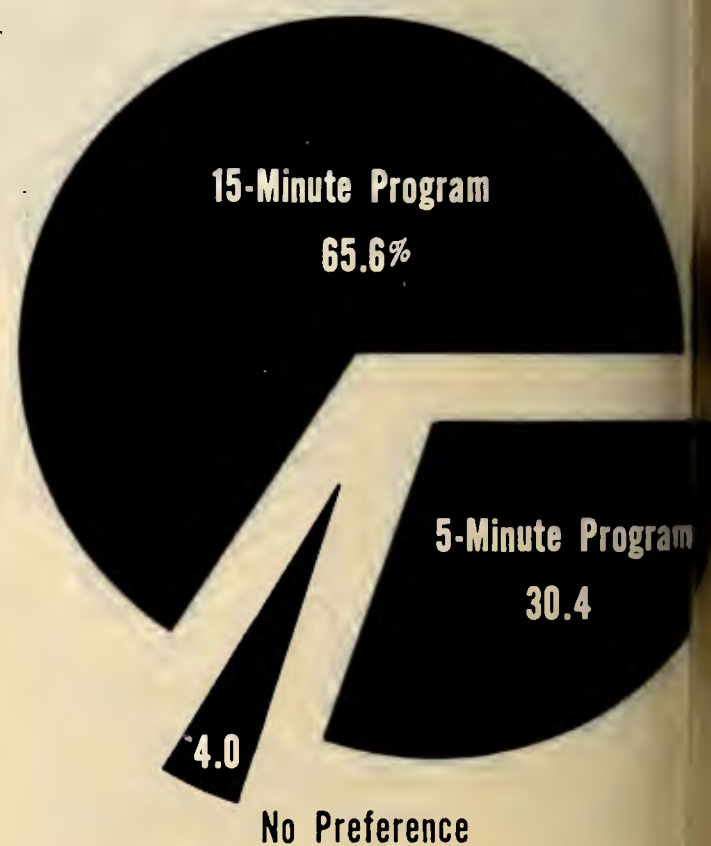
In general, when you hear the news on radio, is it because you have tuned in specifically to hear the news at that particular time, or is it because you've been listening to the radio and the news happens to come on the station you're tuned to?



Base: All people.

PROGRAM PREFERENCE of News Listeners

When you're interested in getting the news, do you prefer a 5-minute or 15-minute news program?



Base: People who tune in specifically to hear the news.

To demonstrate how this radio news preference works in practice, Advertest Research Inc. conducted a special study of news listening during the recent New York City subway strike.** It shows that more people turned to radio for information about the strike than to any other medium. And that

WOR WAS THE CHOICE OF 37% MORE PEOPLE THAN THE NEXT STATION

*Special study, September 1957.

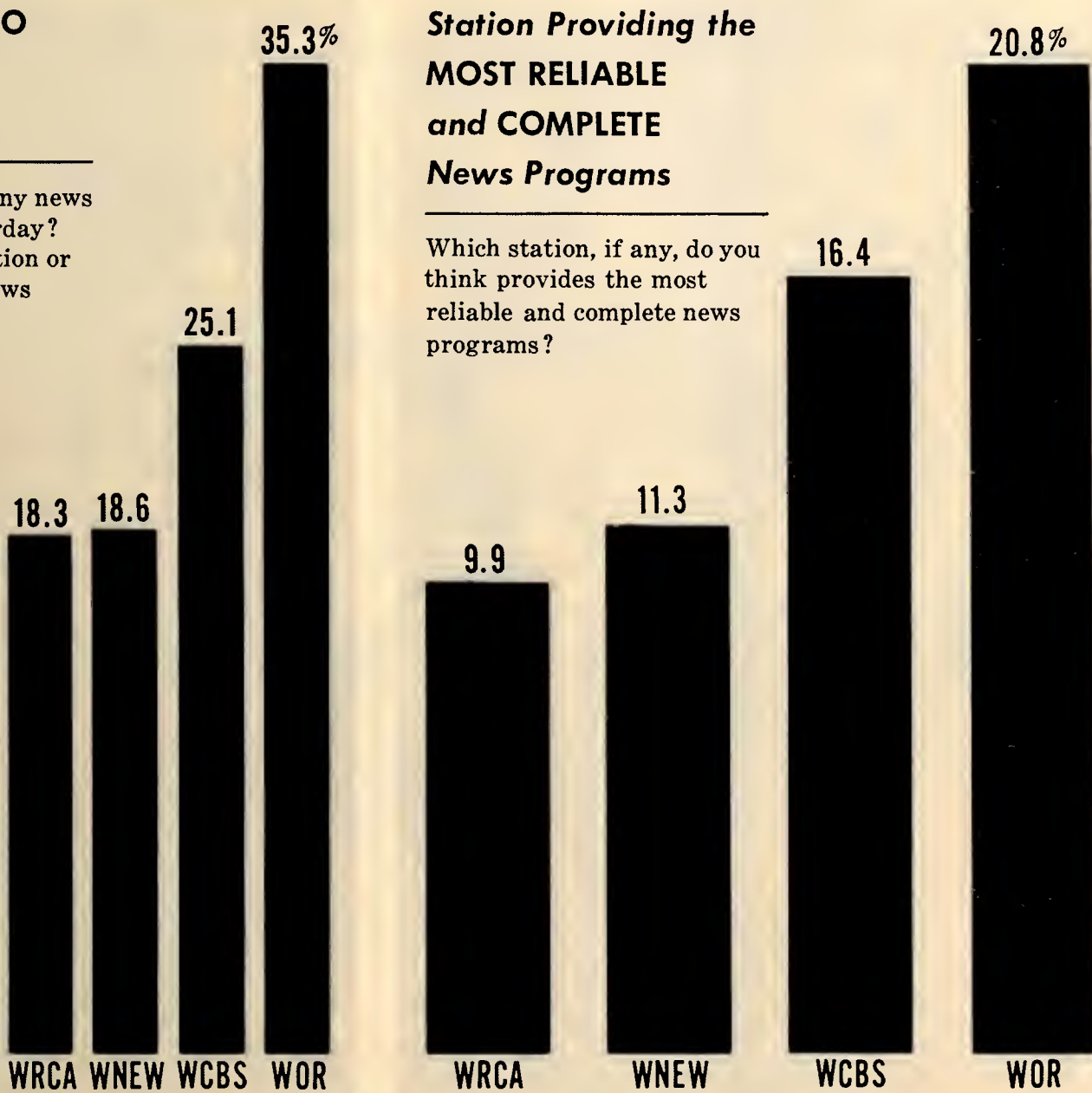
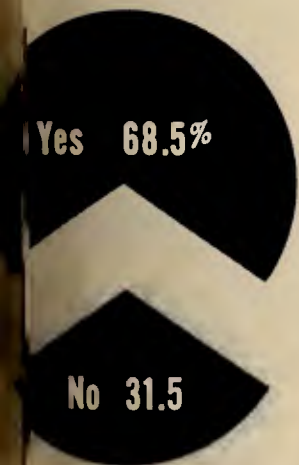
**Special study, December 14 & 15, 1957.

There are two types of news audiences. One is the audience of "one-eared" listeners who use radio for background—they do little selective tuning and give news no more attention than they give music. The other—the real news audience—are the "two-eared" listeners who tune specifically for news. Because these listeners give news the attention it requires, they are equally attentive to the advertiser's message.

In this regard, Pulse did a nose count of the "two-eared" news listeners who reflect the true popularity and effectiveness of a station's news programming.*

**STATIONS LISTENED TO
for the News
on an Average Day**

Do you happen to listen to any news programs on the radio yesterday? (Yes') On what radio station or stations did you hear the news yesterday?




**Station Providing the
MOST RELIABLE
and COMPLETE
News Programs**

Which station, if any, do you think provides the most reliable and complete news programs?

Base: People who tune in specifically to hear the news.

Base: People who tune in specifically to hear the news.

These surveys reveal that news listeners have "two ears and a nose for news" and a hand that tunes to

WOR AMERICA'S NUMBER 1 STATION FOR NEWS
RADIO 710 **RK** 



**THE
BEST
IS
TERRIFIC
IN
SAN ANTONIO**



... and KONO is far and away the best buy in the San Antonio market — by ANY standard. Best by rating ... best by cost-per-1000 ... and the best by results. Try KONO on your next schedule ... see for yourself why more national and local advertisers buy KONO than any other TWO San Antonio stations.

Get the facts today ... call your

**H-R Representative
or Clarke Brown man**

860 kc 5000 watts



SAN ANTONIO

RADIO

**49th an
Madis**

Fee tv furor

The current furor over pay tv—to which SPONSOR also makes a weekly contribution—seems to me to be getting into the class of French drama.

Sure, the tv industry is afraid that the play-for-pay fellows may skim off some cream in terms of 1) programs, 2) viewers, and 3) maybe someday advertisers. In short, pay tv potentially can make life miserable for the established industry (cost-wise, if nothing else).

But here is where the French drama comes in: Obviously the established fraternity knows perfectly well that pay tv has only the barest chance of success. You can't tell me that smart executives like Stanton, Sarnoff, and Goldenson would fight pay tv with nothing more than a bunch of words in Washington if they really took it seriously. Of course not. They'd be in pay tv themselves. And so would every other broadcaster worth his salt.

For pay tv has all the drawbacks of an adolescent's dream. It lacks continuous programming and variety. It is bucking the economic tendency to make things cheaper. If—eventually—it has to solicit advertising, its cost-per-thousand would be pretty forbidding. Moreover, it's a good bet that in its formative years (if any) pay tv is going to be a sure-fire paradise for stock and gadget promoters.

Naturally, any self-respecting industry has to go through the motions of self-defense, even when such a gesture is intended mainly for the record.

However, there's no sense in overdoing it. Indeed, it may be wise to let the pay tv boys have a fling at it very early in the game. Later on a trial would run the risk of too much stink. You can imagine what a foul-up there's going to be when the public demands rate regulation (as for the utilities) or when—conversely—a pay broadcaster tries to sue a viewer for failure to settle up.

(Name withheld
Northport, N. Y.)

● SPONSOR feels there has been enough editorial comment on this subject for the time being (See Sponsor Speaks, page 82.)

(Please turn to page 26)

In the NEW land of Milk and ~~X~~oney!

WE WONDERED . . .

how farm-family living and buying habits had changed in Wisconsin during the last decade. (Over 171,000 rural families live in WBAY-TV's coverage area!)

WE ASKED . . .

the Agricultural Journalism Dept. of The University of Wisconsin to conduct a comprehensive survey on Wisconsin farm family living today. 635 farm families were intensively studied by personal interview and diary. How are our farm families using their time today?

WE FOUND . . .

interesting and extremely useful figures on how much and when farmers and their families watch television, listen to radio, read magazines and newspapers. Also, when and where they do their shopping, attend movies, play cards, visit, eat, sleep and many other things. It's the first time much of this data on farmers' living habits has ever been available. The facts are contained in an official University of Wisconsin publication.

For your copy . . . free, of course, write

WBAY-ch.2 GREEN BAY

Haydn R. Evans, Gen. Mgr.

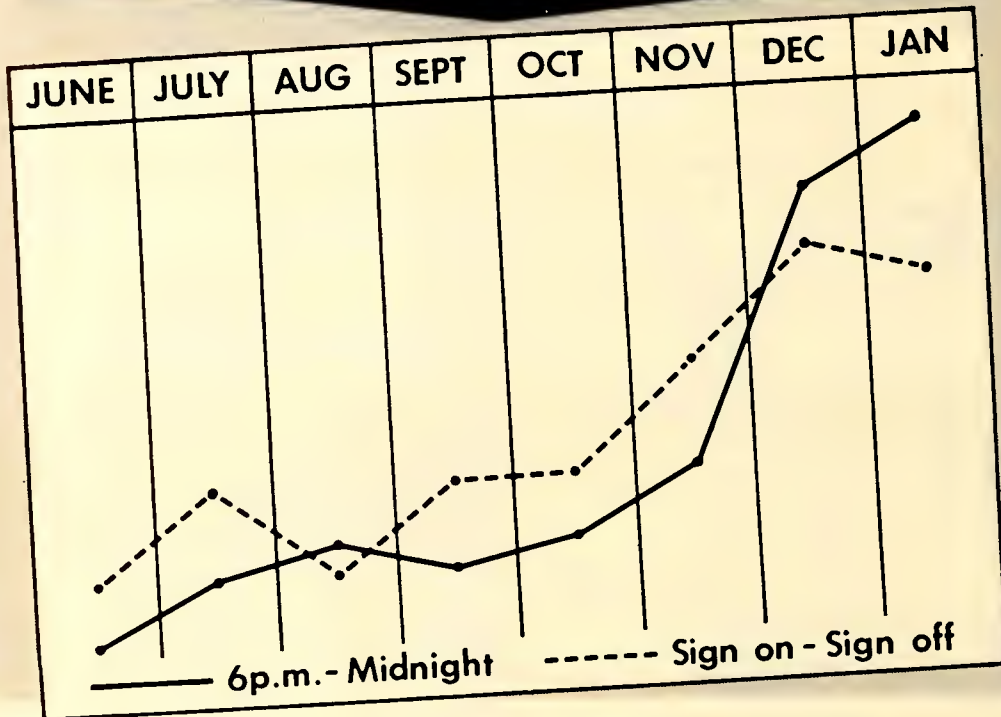
Rep. Weed Television

CKLW-TV SHARE OF AUDIENCE

Increased 100%

in last 8 months
and still going up!

ARB AUDIENCE REPORT



POSITIVE PROOF OF CKLW-TV'S INCREASING AUDIENCE *in the Detroit Area!*

ARB ratings 6 p.m. to midnight, June through January, 1958 prove conclusively the growing viewing audience of this powerful 325,000 watt station. A good buy yesterday . . . a better buy today. Rates are sensible, too. It will pay you well to check availabilities for Spring now.

Young
Television Corp.
National Rep



J. E. Campeau
President

GUARDIAN BLDG. • DETROIT 26, MICH.

49TH AND MADISON

(Continued from page 24)

FCC probe

May I congratulate your fine publication on remaining open-minded and non-committal on the Federal Communications Commission Probe until all the facts are known.

If radio and television are to remain a strong and independent force in our United States, then I'm all for any investigation, and for letting the chips fall where they may.

Much continued success to your publication, and may it continue to represent the industry as an open-minded trade magazine.

(Name withheld)
Pittsburgh

• Many thanks. We'll keep trying.

Spectaculars

Could someone in your good organization refer me to past SPONSOR issues containing success stories on "spectaculars." I would be very grateful.

Vincent A. Francis
western div. sales mgr.
ABC TV, San Francisco

• SPONSOR's articles on Spectaculars, the latest of which was "Tv specials: identification in a big way," ran in the 22 February 1958 issue, are available upon request.

Optimism vs. pessimism

The arrival of the February 15 issue of SPONSOR was coincidental with a meeting of the Palatka Florida Merchants Association, called to do something about talking "optimism" instead of "pessimism."

The radio station and newspapers were called upon to come up with ideas and promotion along that line. I would like to accept your offer. Please send as soon as possible, copies of your editorials on "Let's Sell Optimism."

We shall be glad to give proper credit to SPONSOR for materials broadcast of printed matter.

Herb Young
commercial mgr.
WWPF, Palatka, Fla.

Radio impact

Fine article on the radio saturation vs. full page paper. Please send us at least 75 reprints for distributing to some of our local and regional boys who still think the only way to reach Mr. and Mrs. Consumer is to print their message on paper so they can read it as they wrap the fish in it Friday night.

J. Kent Hackleman
WJLS, sales manager
Beckley, West Va.

Schnitz un gnepp*

(*Dried apples with dumpling and ham slice)



Pennsylvania Dutch Favorites

'WONDERFUL GOOD' ALL DAY

Latest area survey proves WLBR-TV delivers more audience at lower cost than competition. "Popeye"... 2.5% more audience than Lancaster station; nearly 3 times combined audience of both Harrisburg stations. "American Bandstand"... for 2½ hours daily, 2½ times combined audience of Harrisburg stations.

'WONDERFUL GOOD' ALL NIGHT

"World's Best Movies"... 16.3% more audience than Harrisburg stations combined. WLBR-TV delivers America's Number ONE UHF Market at a fraction of the cost of nearest competitor. Blair-TV Associates has the amazing, dollar-saving facts.

Source: Trendex, Lebanon County, Feb. 3-7, 1958



**LEBANON-LANCASTER-HARRISBURG-YORK
... AMERICA'S NUMBER 1 UHF MARKET**

A TRIANGLE STATION

WLBR-TV
LEBANON-LANCASTER, PA.

abc Channel 15

Blair Television Associates, Inc.

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

Know Charlotte by the company it keeps

Major distribution center of the Southeast, Charlotte records 1956 wholesale sales at \$1,327,633,000.* A comparison with your selection of the "first fifty markets"† should result in an appropriation for Charlotte. The record also shows WBT Radio exceeding nearest competition in total audience by 711% (NCS #2).

†Standard Metropolitan Area Population

*Source: Census of Business, Dept. of Commerce (Pub. 1956)

Charlotte \$1,327,633,000 • Birmingham \$1,202,769,000 • Louisville \$1,191,095,000 • Columbus \$987,909,000 • Richmond \$852,924,000

Represented Nationally by CBS Radio Spot Sales



JEFFERSON STANDARD
BROADCASTING COMPANY





TRIPLE SPOTTING SHOWDOWN

Agency policy against three back-to-back commercials stiffens
with two ad houses invoking a flat ban. NAB's Tv Code Board reports increase
in "stealing" time between network shows to insert triple spots

by Alfred J. Jaffe

Ad agencies finally are locking horns publicly with stations over the issue of triple-spotting on tv.

While the problem is not new, the issue has come to a head in recent weeks with at least two agencies making their antipathy to triple-spotting official policy.

The ad world is watching the goings-on with particular interest since one of the agencies, Benton & Bowles, represents two blue chip spot tv clients—P&G and General Foods. The public entrance into the fray of the soap giant, whose immense pressure has been

felt by broadcasters a number of times in the past, indicates that some kind of showdown is in the works. This is borne out by the warning of one P&G agency media director that "spot tv is pretty expensive and there may be a reevaluation of the medium soon if advertisers have to continue to pay top prices for commercials whose impact is diluted by two others."

In addition to B&B, Geoffrey Wade has taken a position on triple-spotting. Wade advertisers are now on record to the effect that they won't buy stations

While tv code permits triple-spotting under certain conditions, advertisers feel three plugs dilute ad effectiveness

which practice triple-spotting. (The brand most affected is Alka-Seltzer.) The B&B policy affects prime time only—for the time being. The agency is asking for a no-triple-spot guarantee on avails and confirmation forms and will not pay for time bought if the guarantee is violated.

So far no other agencies have taken such hard steps. But there are reports that North Advertising has been taking a strong stand on the matter in placing time for Toni. While most of the top agencies have, for some time, been pressuring stations to ban triple-spotting (though still buying them for clients who'll accept them), a number are considering a flat no triple-spot policy. Those close to such action are carefully following the aftermath of the B&B move. They are by no means certain it will work out. A question uppermost in their minds is whether any B&B clients who find themselves unable to get into certain time periods because of agency policy on triple-spotting will break the united front and buy what they can.

The battle to limit tv advertising to two contiguous commercials has become hotter by virtue of being entangled in a related issue: the slicing of small ends off network shows to squeeze in three (or even more) commercials. This practice has been worsening in recent months, a fact attested to through monitoring by NAB's Tv Code Board. P&G has been moved into action in this area, too. One of its agencies, Compton, has sent a letter to ABC TV protesting against affiliates—including o&o's—taking time from the top-rated *Wyatt Earp* to put in a third commercial. The seriousness with which the agency views this

practice is underlined by Compton's statement that, if the practice was not halted immediately, the agency would demand rebates for the time lost.

While few, if any stations, will defend the practice of cutting time off network shows, the issue of triple-spotting *per se* is not so clear-cut. This is because the Tv Code permits triple spotting under certain conditions, though it specifically bans program interruptions. Both subjects are covered by Clause No. 6 of the code section dealing with Time Standards for Advertising Copy, which reads:

"More than two back-to-back announcements plus the conventional sponsored 10-second ID are not acceptable between programs or within the framework of a single program. Announcements scheduled between programs shall not interrupt a preceding or following program."

In other words, triple-spotting is approved by the code when one of the announcements is an ID. However, it's obvious that triple-spotting between network shows could only be "clean" under code provisions when all three are ID's. In actual practice

there aren't many occasions when this happens, so that it can be almost assumed when a station triple-spots between network shows, one or both of the shows is shortened and, hence, there is a violation of the code.

However, it isn't code violations that concern the agency and advertiser today when they talk about triple-spotting. The buyers of tv are almost unanimous in their belief that three contiguous commercials are one too many—period. They feel there is a serious loss in advertising remembrance—and, hence, effectiveness—when the viewer has three commercials thrown at him without interruption. Some advertisers, including P&G, consider a program plug a commercial when discussing this question. (While this might indicate the prevalence of quadruple-spotting, since network program plugs usually are adjacent to chain breaks, what often happens in cases of triple-spotting is that the program plug is cut out to insert the third commercial.)

The agency attitude is summed up by the media director of one of the \$200 million-plus agencies:

"What the agencies are worried about is a lessening of value of the medium. The problem is already serious with all this advertising debris that's thrown in at the end of one network show and the beginning of another. And, on top of that, triple-spotting is getting a little worse. The

Peter G. Levathes, Y&R vice president and director of media relations, says agency is "avoiding" triple-spot buys but may yet abolish such purchases altogether



HERE'S WHAT CLIENTS COMPLAIN ABOUT

The picture of triple-spotting shown below was chosen at random by an adman from a group of monitored reports and described as "typical." Data is from a Southern market, shows only spot and local clients. Triple-spots are in dark type. All spots on web stations up to 9:30 are chain breaks. Parenthesis indicates back-to-back participations in shows.

	ABC	CBS	NBC	IND.
	Dr. Pepper (20) Parliament (ID) Sunbeam (ID)		O. B. Food (ID) Cooking Magic (ID)	Gorden Boswell (ID)
6:30	<i>Cheyenne</i>	<i>Name That Tune</i>	<i>Treasure Hunt</i>	<i>Popeye</i> (M & M (min) (Uncle Bens (20) (Boswell (ID) Newspaper (20) (Station offer (min) (Newspaper (20) Nat'l Bank (min)
		Mrs. Bairds (ID)	Mrs. Bairds (ID) Cooking Magic (ID)	Tirend (min)
7:00		<i>Phil Silvers</i>	<i>George Gobel</i>	<i>Million \$ Movie</i> (Gallo (min) (Newspaper (20)
	Pontiac (20) Parliament (ID) Mrs. Bairds (ID)	Falstaff (20) Mrs. Bairds (ID)		(Stauffer (min) (Patio (min)
7:30	<i>Wyatt Earp</i>	<i>Eve Arden</i>		
	Coca Cola (20) Sunbeam (ID) Maryland Club (ID)	Manor (20) Imperial (ID)	Maryland Club (ID) First Natl (ID)	
8:00	<i>Broken Arrow</i>	<i>To Tell/Truth</i>	<i>McGraw</i>	(Sardo (min) (Prince (20) (Oragen (min)
	Viceroy (20) Mrs. Bairds (ID) Newspaper (ID)	Freewax (20) Maryland Club (ID)	Boswell (ID) Swift (20)	(Newspaper (20) (Super Anahist (min) (Lanolin Plus (min)
8:30	<i>Telephone Time</i>	<i>Red Skelton</i>	<i>Bob Cummings</i>	
	Gaines (20) Newspaper (ID) Republic Bank (ID)	Continental (20) Coca Cola (ID) Maryland Club (ID)	Roma (ID) Gaines (20)	Tintair (min) Electricity (min) Supreme (20)
9:00	<i>West Point</i>	<i>\$64,000 Question</i>	<i>Californians</i>	<i>Command Performance</i> (Pace (min) (Newspaper (20)
	Idaho (20)	Mrs. Bairds (ID) Pearl Beer (ID) Neuhoff (20)	Swift (20) Mrs. Bairds (ID)	(Maybelline (min) (Prince (20) (Gallo (min)
9:30	<i>Studio 57</i>	<i>Sea Hunt</i>	<i>State Trooper</i>	
	Heinz Soups (min) Ketchup (min) Baby Cereals (min) Newspaper (ID)	Mercantile Bank Bank Acct (min) Xmas Club (min) Safe Deposit Box (min)	Falstaff Beer (min) Beer (min) Beer (min) Nat'l Bank (ID) Kent (20) Cooking Magic (ID)	(Mrs. Bairds (ID) (Crisco (min) (Sardo (min)
10:00	<i>Weather</i>	<i>News</i>	<i>News</i>	

(Please turn to page 71)

HOW D.J.s CAN HELP YOU SELL

“Local” radio salesmen feel they can do a better job for national clients, SPONSOR survey shows. Here are advertising tips straight from some of the disk jockeys now attending the first annual Pop Music D. J. Convention and Seminar in Kansas City along with a quick look-in on the Convention itself



Convention planners: (l. to r.) Robert Tilton, Storz dir. engineering; Jack Thayer, gen. mgr., WDCY, Minneapolis; Eddie Clarke, program dir., WHB, Kansas City; G. W. Armstrong, vice president & gen. mgr., WHB, Kansas City; Todd Storz, president, Storz Stations; John Barrett, program dir., WQAM, Miami; Jack Sandler, gen. mgr., WQAM, Miami; Fred Berthelson, vice president & gen. mgr., WTIX, New Orleans; Bill Stewart, dir. of programing, Storz Stations

This weekend, Kansas City is the site of just about the strangest sales convention ever held anywhere. The more than 500 salesmen attending are far from ordinary salesmen; each is capable of making thousands of sales calls in from 10 to 60 seconds and does it many times every day. These are radio's disk jockeys meeting for their first annual Pop Music D. J. Convention and Seminar.

The convention, brought about through the efforts of the Storz Stations, has also attracted an estimated 850 industry figures whose destinies are closely tied to the disk jockeys. These include station group heads, station managers and program directors, rating service executives, trade press representatives and recording company officials. The convention co-ordinator is Bill Stewart of the Storz Stations.

One of the most significant moves at the convention is the proposal which

is being made by Adam Young, president of the Adam Young Companies and directed specifically to The Pulse Incorporated that radio surveys be extended beyond the metro areas of markets to allow for the spread of circulation into the suburbs.

But ratings are only part of the convention picture. Seminars on practically every subject allied to disk jockeys and radio are being held and the top platter-spinners of the nation are exchanging opinions and developing ideas that may well have a widespread influence on spot radio advertising for many months to come.

The recurring note of practically every seminar is on the relationship of the d.j. and his client, how the radio salesman can do a still better job for the one buying his services. To explore this area, SPONSOR conducted a pre-convention survey of some of the d.j. taking part in the convention on the

Martin Block
WABC New York



Howard Miller
WIND Chicago



Wayne Stitt
WHB Kansas City

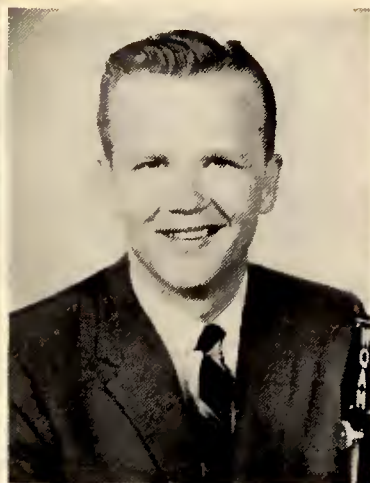
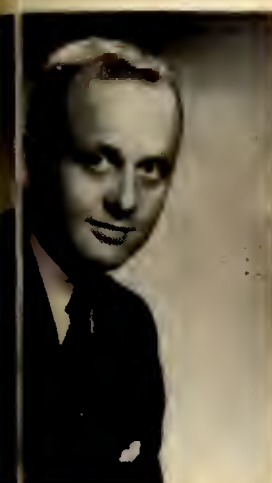


Bob "Coffeehead" Larsen
WEMP Milwaukee



Bill Die
WDGY Minneapolis





Jack Carney
WIL St. Louis

Red Benson
WPEN Philadelphia

Gene Weed
WQAM Miami

Will Lenay
WSAI Cincinnati

Ken Malden
WILD Boston

subject of how the national advertising client and his agency can make maximum use of these "personalities." Here is a roundup of advertising "tips straight from the jockeys":

Martin Block, WABC, New York: "When a sponsor buys a disk jockey show, he buys it usually for the personal recommendation of his product. Therefore, it is of prime importance that the d.j. know not only the product but the advertiser's aims. Only in this manner can he truly become "radio sales manager" and do the best job for the sponsor. Personally, I've been through more laundries, bakeries, breweries and cigarette plants than I care to remember. Yet each visit has brought out something of inestimable value to the sponsor and helped sell his product."

(Article continues on page 76)

Johnny Barrett
WIX New Orleans

Paul Flanagan
WPTR Albany



CONVENTION HIGHLIGHTS

All events in Grand Ballroom, Muehlebach Hotel, unless otherwise specified

Friday

6:00 p.m.: Cocktail party—Tea Room & Trianon Room

Saturday

8:00 a.m.: Breakfast: Remarks by Todd Storz and the Mayor of Kansas City.

9:15: Talk by Martin Block, WABC

10:30: "Program Director—Friend or Foe?" Eddie Clarke, WHB; Don Keyes, McLendon Stations; Ray Katz, WMGM.

11:00: "Is Rock 'n' Roll a Bad Influence on Teenagers?" Reed Farrell, KWK; Robin Seymour, WKMH; Bob Lloyd, WHEC.

12 noon: Luncheon—Mitch Miller

1:15 p.m.: "What I Look for in a Prospective D.J." G. W. Armstrong, WHB.

1:30: "Today's Radio 'Formula'." Harold Krelstein, Plough Stations; John Box, WIL; J. Elroy McCaw, WINS.

2:30: "Increasing Income and Prestige through Related Outside Activities" Tom Edwards, WERE; Bill Bennett, WDGY; Paul Berlin, KNUZ.

3:00: "Interviews—Good or Bad?" Varner Paulsen, WIP; Bob DeBardelaben, WLEE; Jack Rowzie, WWDC.

3:30: "Counting up to 40" Jack Lacey, WINS; Stan Dale, WAIT; Bob Cooper, KGO.

4:00: "Can Album Music bring Listeners?" Norman Wain, WDOK; Ira Cooke, KMPC; Phil Ladd, CHUM.

4:30: "Are Trade Paper Surveys Current and Accurate?" Bob Austin, Cash Box; Herm Schoenfeld, Variety; Bud Fosket, Billboard.

5:15: Cocktail Party—Mezzanine.

7:00: Banquet.

8:30: "The Dream Show."

Sunday

8:00 a.m.: Breakfast.

9:15: "Revolution in Radio" Gordon McLendon.

9:30: "What the D.J. Can Do for the National Advertiser and What Timebuyers Look For" Adam Young, Adam Young Inc. and Wells Barnett, John Blair Co.

10:30: "Has the Tv Jockey Hurt or Helped the Radio D.J.?" Ed Bonner, KXOK; Paul Flanagan, WPTR; Bob Larsen, WEMP.

11:00: "How Can the D.J. Maintain his Individuality Within Conformity Required by Management?" Don Bell, KIOA; Gene Plumstead, Plough; Chuck Blore, KFWB.

11:30: "Dividing Line Between C&M, R 'n' R and Pop?" Bill Gavin, McCann-Erickson; Bob Sadoff, NBC; Connie Gay, Town & Country Network.

12 noon: "New Programing Ideas" Barry Kaye, WAMP; Martin Block, WABC; Jake Embry, WITH.—Tea Room & Trianon Room.

12:30: Luncheon.

SPONSORS BOOM PUBLIC SERVICE

Public service programing is going commercial in a big way. A SPONSOR-
Westinghouse Broadcasting Co. survey of tv/radio stations reveals: 70% of
respondents are airing *sponsored* public service programs. How are they used?
Just like non-public service—to sell products and to build corporate images

This week public service programing stole the broadcast industry limelight.

Reason: News that sponsorship of these shows is fast becoming vogue with local advertisers.

Source: A nation-wide survey of tv/radio stations conducted jointly by SPONSOR and Westinghouse Broadcasting Co. Titled "Must Public Service Radio and Television Programing Remain Un-sponsored?" the two-page survey questionnaire delved into the local station schedule to find out these things: Is sponsorship of public service programing on the increase? Do stations have sustaining programs of this type that they feel are suitable for sponsorship? Are sponsors using non-

public service programs to carry public service themes? What's the merchandising and promotion picture on public service programing?

The survey turned up this fact:

Some 70% of 140 local tv/radio stations report carrying local advertiser-sponsored public service programs.

The figure was revealed at WBC's second annual industry-wide conference on public service programing—held in Baltimore this week. More than 250 tv/radio station executives representing over 170 stations were in attendance.

The four-day meeting, featuring addresses and panel discussions by broadcast industry executives, edu-

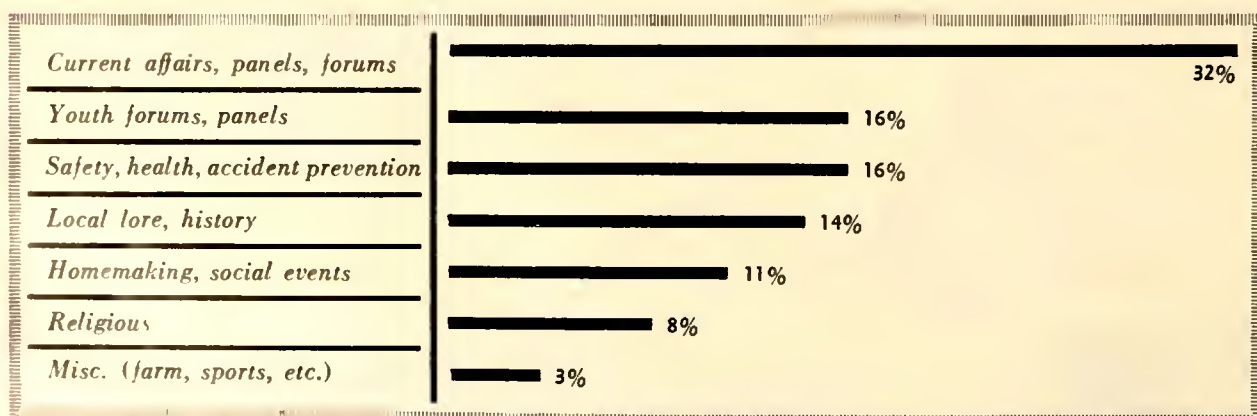
cators and public servants, ends today (8 March).

Other survey results:

- 65% of responding tv stations list one or more sponsored public service programs. And 38% of this group also list programs of this type that are now sustaining, but are suitable for sponsorship.

- Of the tv stations (35%) listing no sponsored public service programing, 60% list sustaining public service programs that are suitable for sponsorship.

- 74% of responding radio stations list one or more sponsored public service programs. And 31% of these also list programs of this type that are now sustaining, but are suitable for

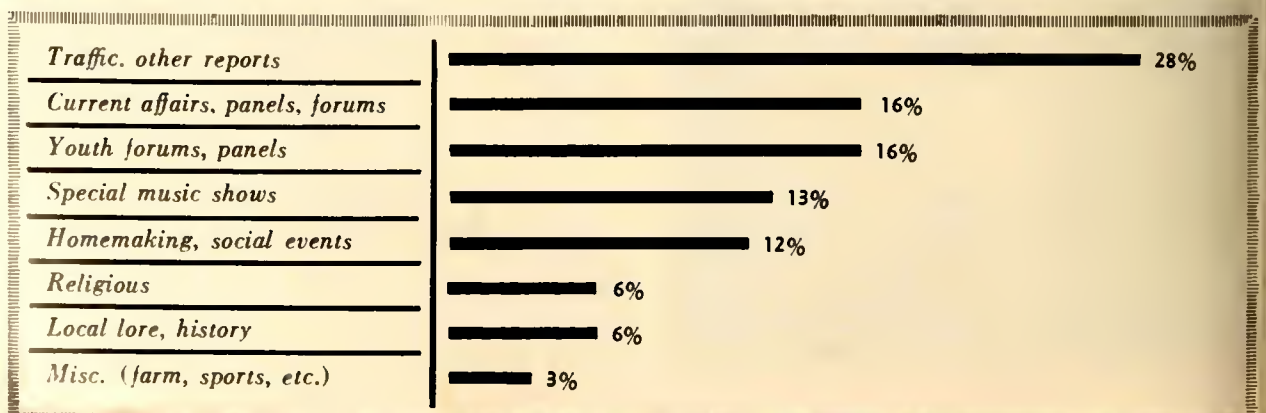


◀ TELEVISION

Sponsorship trend for tv public service programs leans heavily to forum, panel shows on national and local current affairs. Adult and youth shows of this type, when combined, account for 48% of sponsored tv public service programing in survey

RADIO ▶

Traffic reports and local "condition" reports, (for skiing, flying, boating etc.), account for the heaviest percentage of sponsored public service radio programing. Current affairs and youth panels, as in tv, are big favorites with the advertisers



PROGRAMING

Survey questionnaires are examined by (l. to r.): Donald H. McGannon, WBC president; Perry B. Bascom, national radio sales manager of WBC; A. W. Dannenbaum, Jr., WBC vice president—sales, and Richard Pack, vice president—programing, WBC



advertiser sponsorship.

- Of the radio stations (26%), listing no sponsored public service programing, 9% said they have sustaining public service programs that are suitable for sponsorship.

- 24% of all tv stations responding said they had programs that were not public service in nature, but were used frequently by sponsors for public service announcements (safety, charity drives, etc.).

- 28% of all radio stations responding said the same.

A. W. Dannenbaum Jr., vice president of sales for WBC and producer and panelist of "Selling the Public Service Program" at the Baltimore conference, gave SPONSOR his viewpoint on the role of public service programing in the local broadcast advertising picture today:

"Public service programing offers a growing opportunity for the sponsor who recognizes that his advertising message carries more weight and believability when it is delivered in a program atmosphere of responsibility and prestige.

"We are all familiar with such sponsored network public service programs as *Omnibus*, *Bold Journey*, *See It Now*, and the Frank Capra specials for Bell Telephone, to name just a few. We foresee even more sponsorship of thought-stimulating programs of this type at the local level.

"Public service programing provides an excellent vehicle for communicating ideas and contributing to a favorable corporate image in the eyes of the public—customers, stockholders, employes, plant communities and government."

In the programing end, Danenbaum urged more creativity, stating: "To achieve optimum benefit for sponsor and public alike, public service programing must be made more interesting, more entertaining and more attractive to more people. It is fundamental that the greater the audience . . . the greater the value to the advertiser whose message is presented in a climate of service."

What are station executives' viewpoints on selling sponsorship of public service programing? From numerous unsolicited notes accompanying survey returns, they seem to break into three groups.

The majority indicate they're pushing public service programs harder, are selling more of them and getting good reports from advertising on program effectiveness.

Many station men seem to be involved in a "hope" campaign; they express "hope" that public service programing will go commercial, but their hopes obviously are not high.

A small minority say public service programing should be supplied gratis by the station; some say they have a

policy against trying to sell this programing to sponsors.

In sharp contrast to the latter group is a note from Warren Mead, director of public affairs at KWVL and KWVL-TV, Waterloo, Iowa. He states:

"We believe that public service is everybody's business, that every business and industry in this community shares with us the responsibility for this service.

"As a radio and tv operation we are in a position to provide a medium for public service use, but we don't feel obligated to shoulder the entire burden any more than the power company feels obligated to give free electricity.

"This is not to say that we don't give free public service time, (my last check indicated that we are presently giving more than \$5,000 worth of time per week on tv alone—figured at local rate), but we do feel strongly that this responsibility should be shared.

"Thus, during Boy Scout Week we will carry approximately \$500 worth of local spot announcements on radio paid for by local merchants. These spots will salute the Scouts and will carry no commercial copy beyond the name and address of the sponsor. This same technique will be used during other 'weeks' with the station giving a certain amount of time free and expecting sponsors to pay for the rest."

(Article continues page 78)

Conferees discuss virtually all phases of public service broadcasting

The public service programming conference opened with a welcome by Richard Pack, vice president in charge of programming, WBC. Keynote speech, "Meeting the Challenge," by Donald H. McGannon, president of WBC.

Highlight presentations included:

- An address by Hon. John F. Kennedy, U. S. Senator, Mass., at a banquet held Thursday (6 March).
- Dr. Frank C. Baxter, professor of English, U. of

Selling the Public Service Program: Panel with William Dekker, v.p., McCann-Erickson, chairman; W. E. Hall, prod. mgr., CHML, Hamilton, Ontario, Can.; Robert B. Cochran, prog. dir., WMAR, Baltimore; James V. Ryan, asst. v.p.-pub. rel., AT&T, New York; Ernest J. Hodges, v.p. and acct. superv., Guild, Bascom & Bonfigli Inc., San Francisco; A. W. Dannenbaum, v.p. sales, WBC, New York; James Nelson, mgr., prog. serv., NBC. Comments: Kevin B. Sweeney, pres. RAB; Norman E. Cash, pres., TvB.

Point of View: Panel on editorializing with Merrill Panitt, managing editor, *TV Guide*, chairman; John Crohan, v.p., Elliot Stations and mgr., WICE, Providence; William Dempsey, prog. mgr., KPIX, San Francisco; Robert Forward, prog. dir., KMPC, Los Angeles; Leon Goldstein, v.p.-pub. serv. prog., WMCA, New York; Sherwood Gordon, pres.-gen. mgr., WSAI, Cincinnati; Ralph Renick, v.p.-news, KTTV, Miami. Definition: Warren Baker, gen. council of FCC.

Care and Feeding of Ideas: Radio panel with Gordon Davis, gen. mgr., KYW, Cleveland, chairman; Rolf Brent, v.p., WIP, Philadelphia; Cal Bollwinkle, prog. mgr., WOWO, Ft. Wayne; Fred Walker, gen. mgr., WTTM, Trenton; Gordon Mikkelsen, dir. of pub. relations and prog. promotion, WCCO, Minneapolis-St. Paul. Discussion leaders: James Quello, WJR, Detroit; Guy Harris, KDKA, Pittsburgh; Sam Barstein, WAVZ, New Haven; Louis Corbin, WFBR, Baltimore.

Tv panel with Ted Cott, v.p., NTA O&O Stations, New York, chairman; Herbert B. Cahlan, prog. mgr. WBZ-TV, Boston; Sam Cook Digges, gen. mgr., WCBS-TV, New York; John Haldi, prog. mgr., WBNS-TV, Columbus; Ray Moore, news dir., WSB-TV, Atlanta; Don Wear, gen. mgr., WTPA, Harrisburg. Discussion leaders: Arnold Wilkes, WBAL-TV, Baltimore; Douglas Grant, WMT, Cedar Rapids; Ralph Hansen, KYW-TV, Cleveland; Robert Salk, Corinthian Broad. Co.; Bernard Barth, WNDU-TV, South Bend.

The Audience—or Who's Out There?: Varying points of view by Dr. Herta Herzog, v.p.-research, McCann-Erickson; Melvin Goldberg, dir. of research, WBC; Gilbert Seldes, author, *The 7 Lively Arts*, *The Great Audience*, *The Public Arts*; Irving Gitlin, dir. of pub. affairs, CBS; William Kaland, national prog. mgr., WBC; David Susskind, exec. producer and v.p., Talent Assoc., Ltd.; Stockton Helffrich, dir. of continuity acceptance, NBC; Richard Heffner, *The Open Mind*, WRCA-TV, New York, and prog. mgr., Metropolitan Educational Television Assoc., chairman.

Covering the Town: Radio panel on local news coverage with Rod MacLeish, chief, Washington News Bureau, WBC, chairman; Ken Greenwood, v.p.-gen. mgr., WPEO, Peoria; Robert Leder, v.p.-gen. mgr. WOR, New York; Joe Monroe, pres., KJOE, Shreveport; Sam Slate, gen. mgr., WCBS, New York; Jim Snyder, news dir., KDKA, Pittsburgh.

Some Aspects of Television News: Panel with Mike Wallace, ABC, chairman; Robert Breckner, v.p. prog., KTTV, Los An-

Southern California, "If I Were a Program Manager."

• "So This is Television?," by Bil and Cora Baird and their marionettes, with Franz Fazakas and Frank Sullivan.

• Dr. Bergen Evans, professor of English, Northwestern U., "The Intellectual and Broadcasting."

• Dr. Fred L. Whipple, director of Smithsonian Astrophysical Observatory and Harvard College Observatory, "Radio and Tv in the Space Age."

ges; F. O. Carver, news dir., WSJS, Winston-Salem; Arthur Gaskill, New England rep., U.P. Movietone News, Boston; John Secondari, Bureau chief, ABC, Washington; Robert Tripp, news dir., WFAA & WFAA-TV, Dallas; Charles Vanda, prog. v.p., WCAU-TV, Philadelphia.

Promoting and Publicizing the Public Service Show: Panel with David E. Partridge, nat'l. prom. mgr. WBC, New York, chairman; Alan E. Brandt, Alan E. Brandt Public Relations, New York; Al Baccari, Jr., pub. rel. and pub. dir., KPIX, San Francisco; Joseph Hudgens, asst. prog. and prom. mgr., KRNT-TV, Des Moines; John R. Hurlbut, prom. and pub. mgr., WFBM, WFBM-TV, Indianapolis.

Broadcasting's Approach to Science: Panel with Jonathan Karas, science dir., WBC, chairman; Benjamin Draper, exec. prod., Calif. Academy of Sciences, San Francisco; Don Herbert, Prism Productions, New York; Fred Karch, prog. dir., WCAU, Philadelphia; Richard Pack, v.p. prog., WBC, New York; Lynn Poole, Johns Hopkins U.; Kenneth Christiansen, prog. mgr., Educational Radio and Tv Center, Ann Arbor. Comments: Dr. J. Allen Hynek, astrophysicist, Ohio State U.; Dr. Herbert E. Krugman, consulting psychologist, Richardson, Bellows, Henry & Co., New York.

Radio and Television and Service: Panel with Frank Tooke, gen. mgr., WBZ-TV, Boston, chairman; Virginia Benton, pub. rel. chmn., Tuberculosis Society, Columbus; Hall Davis, v.p. tv/radio, Grey Advertising; James Ferguson, prog. mgr. WSAZ-TV, Huntington; John Grogan, prog. mgr., WABD, New York; Wallace Kendall, chmn., Committee on Education by Tv and Radio of the National Social Welfare Assembly, New York; Richard Krolik, radio/tv consultant, National Education Association.

Tv Children's Programs: Panel with Helen Parkhurst, educator and child psychologist, chairman; Bob Emery, *Big Brother*, WBZ-TV, Boston; Bob Keeshan, *Captain Kangaroo*, CBS TV; Robert M. Goldenson, psychology prof., Hunter College; "Miss Frances" Horwich, *Ding Dong School*.

Disk Jockeys and Public Service: Panel with Stephen A. Labunski, dir. of radio oper., Crowell-Collier, New York, chairman; Dee Finch, WNEW, New York; Gene Klavan, WNEW, New York; Art Pallan, KDKA, Pittsburgh; Ben Sanders, gen. mgr., KICD, Spencer, Iowa; Walt Teas, WFBR, Baltimore.

Religious Programming in Radio and Tv: Panel with John L. McClay, asst. to the v.p., KYW, KYW-TV, Cleveland, chairman; Elmo Ellis, mgr., prog. and prod., WSB, Atlanta; Jack Kuney, producer, *Look Up and Live*, CBS TV; Dr. James Alfred Martin Jr., Crosby prof. of religion, Amherst College; Irve Tunick, *Light of the World*. Comments: Rev. Wm. Kailer Dunn, chaplain, Notre Dame of Md.; Dr. Frederick Helfer, Christian Temple, Baltimore; Rabbi Abraham Shusterman, Har Sinai Congregation, Baltimore.

FLAV-R STRAWS IN THE WIND AGAIN?

One of the most fantastic boom and bust products in tv history is being readied for a comeback.

Flav-R Straws, a kids' milk-flavoring product that flew high, wide and handsome for less than a year (see SPONSOR, 6 Aug. 1956, page 34)—then nose-dived into virtual oblivion—is the product. Here's the picture:

Flav-R Straws sunk about \$2 million—reportedly via barter—into tv during 1956 and early 1957. The tv chunk of green bought 100% nationwide distribution, "including every mom and pop, neighborhood and chain store," in 11 months. "But then things went to the dogs fast." So says an in-the-know source, who, for obvious reasons, doesn't want to be quoted.

Where is Flav-R Straws today? There's a rebuilding plan underway via spot tv, but the company is being closely watched by a committee of creditors. They're interested in collecting some debts, says SPONSOR's source.

What caused the Vanguard-like rise and fall of Flav-R Straws? Unsound marketing, according to the spokesman.

As the product swept across the nation, production requirements "rose to a rate of about \$15 million, wholesale, annually," Mr. X told SPONSOR.

"But," he points out, "the bulk of this was going into a 'pipeline-filling' operation. Flav-R Straws was filling market warehouses, store shelves and distributor orders, as well as sales requirements," he revealed.

At the height of this demand, Flav-R Straw management reportedly made two disastrous decisions. (1) It decided to expand production facilities to meet the inflated "pipeline-filling" demands. (2) It slashed advertising to get the expansion money.

The situation deteriorated almost overnight to today's position: a sales slump and over \$3 million in inventory, SPONSOR's source reports.

A Flav-R Straw executive queried by SPONSOR says that "liquidation of this huge inventory is our first step on the road back."

He readily admitted the mis-manage-

ment and poor marketing charges of SPONSOR's source. But he's confident Flav-R Straw's burst bubble will rise again—this time to a sound and lasting success—in the market place.

The executive claimed that despite lack of advertising "the small sales we have are consistent, proving the repeat sale value of the product." He confirms that new tv plans are being formulated, but says "nothing definite has been decided yet."

This slow-but-sure marketing attitude is a sharp departure from the brand of confidence voiced in August 1956 by one of Flav-R Straws' then chief executives. He is Lee Wagner, formerly executive vice president of the company, and previously founder of *Tv Guide*. Alvin Scheer was president and Bernard Singer secretary-treasurer.

SPONSOR's article at that time, "Flav-R Straws' Dilemma: How do you ride a tv tiger?", reported a Wagner prediction of a world-wide Flav-R Straws' organization in two years, with plants franchised to manufacture the straws in all parts of the globe.

Wagner said the domestic target for the first year was 1,000,000 cases of straws—"and it's in the bag," he told SPONSOR's writer.

Flav-R Straws' chief executives then were worrying only about one thing—how to meet the tv-inspired demand for the product. But the possibility that it was mainly a pipeline-filling demand was never mentioned; Wagner reported plans to import machinery from the West Coast and arrange with contracting manufacturers to produce straws on Flav-R Straws' machines until its own plant facilities were available for production use.

Where do Flav-R Straws former top-line executives stand with the company today? Wagner is employed on a consultant basis; Scheer is no longer connected with Flav-R Straws, except through stock interest; Singer is still secretary-treasurer.

The big question today: Can new tv plans rebuild the ruin? Only time can answer that one. ■

A \$3 million inventory,
hungry creditors and
little sales is the
Flav-R Straws picture
today. But rebuilding
is afoot—and spot tv
is slated for the job



SPOT RADIO '58: RATES DOWN, COVERAGE UP

New Peters, Griffin, Woodward Spot Radio Guide shows radio today is a better buy than when first Guide was printed three years ago



Preview: Bryan Houston (l.) chairman of the board at Bryan Houston, Inc., gets advance copy from PGW's John B. Francis

This week produced the answers to some pertinent questions about spot radio: (1) Have rates increased or decreased? (2) Are nighttime audiences growing larger or smaller?

The answers: Since 1955, on every basis of comparison, costs for radio announcements have gone down more than 10%. In the same period, nighttime radio audiences have increased, are indeed higher now than were daytime audience totals three years ago.

The source of the answers: The second edition of the Peters, Griffin, Woodward Spot Radio Guide, just off the presses and currently being distributed to advertisers and agencies. This reference book is the result of the combined work of A. C. Nielsen Co. and PGW; 7,000 copies have been printed. The Guide lists 168 metro markets in the U. S. arranged accord-

ing to population rank determined by the Census Bureau. These markets are broken down into groups of 50, 75, 100, 125 and 168. Also included is a list of smaller markets, which, if ranked on the basis of weekly radio circulation, would come within the top 75 markets. For this coverage, the Guide lists costs for both nighttime and daytime announcements.

Sample schedules quoting costs on a weekly basis for 10, 20, and 30 announcements projected for 13, 26 and 52 weeks are given. Since costs were based on "highest rate station" in each market, they are maximum.

The first edition of Spot Radio Guide was published in May 1955, and H. Preston Peters, PGW president, points out that its usefulness in comparing circulation patterns and costs with other media prompted many ad-

men to request a second edition.

Robert H. Teter, PGW vice president and director of radio, in comparing the 1955 edition with the latest one, says that the figures show spot radio is a better buy today than it was three years ago.

Total U. S. radio homes have increased about 1.2 million, though the percentage of homes covered by the radio facilities in various market groups has not changed significantly. Nighttime coverage today runs about 1½% less than daytime, but the nighttime total is higher than in 1955.

Here are the comparative cost decreases for radio announcements in 168 markets during those three years: One-time rate is down 10.4%; 10 announcements per week (on a 13-week basis), down 12.7%; 20 per week (also 13-week basis), down 12.9%. ▼

COST OF ONE MINUTE ANNOUNCEMENTS IN UP TO 168 RADIO MARKETS

DAYTIME	1-50 MARKETS	51-75 MARKETS	76-100 MARKETS	101-125 MARKETS	126-168 MARKETS
10 PER WEEK	\$14,663	\$18,374	\$21,365	\$23,512	\$27,132
20 PER WEEK	\$25,405	\$31,920	\$37,035	\$41,023	\$47,363
30 PER WEEK	\$34,578	\$43,686	\$50,611	\$56,034	\$64,828
NIGHTTIME					
10 PER WEEK	\$12,712	\$16,279	\$18,895	\$20,925	\$24,492
20 PER WEEK	\$21,799	\$28,108	\$32,609	\$36,382	\$42,632
30 PER WEEK	\$29,445	\$38,294	\$44,484	\$49,622	\$58,307

Note: Chainbreaks approximately 20% less.

SUMMER SELLING

Clients poised for summer 1958 air campaigns will find these big switches in air strategy shaping up:

- **Tv plans for summer will be slower getting off the ground.** Pressure for shorter contracts among nighttime network tv clients may mean a hiatus for several advertisers—unless a sudden upsurge in fall buying shifts the situation back to a sellers' market. Shows most likely to open up for summer are **hour or longer participation vehicles.**
- **Network radio is getting an early rush.** Top weekend properties have already drawn major automotive, cigarette, and seasonal advertisers.
- **Spot tv may see a sharp rise in short-term saturation campaigns,** patterned after Lever's new spring I.D. push.
- Look for **early crowding in weekend spot radio.** A boom is in the offing, may force spreading of schedules into more nighttime buys throughout the week.

Summer 1958 may well turn out to be the most competitive season in a decade from the media sellers' viewpoint. If predictions hold, it may also be the biggest summer in volume of business all around.

Here's the rundown:

Network tv: Volume is expected to be on a par with summer 1957, with daytime showing more pep.

Network radio: Predictions range from a 10% to 12% increase, based on year-'round business plus orders for summer already on the books.

Spot tv: Selling is starting earlier this year. Volume in amount of time may rise, though no substantial increase in dollar billing is foreseen for the moment.

Spot radio: Aggressive salesmanship is keyed to drawing in new categories of business and spreading schedules through the week. Forecast: **15% rise over 1957.**

BUYING PATTERNS: Look for a rush into weekend network radio by automotives, cigarettes, soft drinks, beer.

Earliest firm weekend radio contracts include these:

- **ABN:** General Mills starts a schedule of weekend news sponsorship in March through summer for Cheerios.
- **CBS:** Network will continue heavy with year-'round automotive business, including Ford sponsorship of Ed Murrow, Arthur Godfrey, Bing Crosby, and weekend news; Delco's five quarter-hours

weekly on Lowell Thomas; Chevrolet's 17 five-minute segments of Bob Trout and Allan Jackson. Newest summer addition is Hertz (through Campbell-Ewald) starting in March with 12 five-minute business news shows weekly.

- **MBS:** Will carry summer schedules for Lehigh Acres, Florida; Quaker State Oil Refining Corp., Readers Digest.

- **NBC:** Biggest summer schedules firmed for weekends include American Tobacco's Lucky Strike, Pepsi-Cola, and Outboard Marine & Manufacturing Co.'s Evinrude Motors Division. Lucky Strike (through BBDO) bought 10 five-minute segments weekly on *Monitor* between 18 May and 10 August. Pepsi-Cola (through K&E) will co-sponsor 10 five-minute segments of Bob & Ray, 10 of Fibber McGee & Molly on *Monitor* between 14 June and 7 September. Evinrude Motors (through the Cramer-Krasselt Co., Milwaukee) bought five fishing roundup segments of four or five minutes each on *Monitor*.

Look for new buying patterns in spot radio. If growth continues at its 1957 rate, summer advertisers will be heavier in **weekday night schedules** to avoid excessive weekend crowding.

Summer 1957 spot radio accounted for nearly \$45 million out of the \$131 million total for the first nine months of 1957. Leading summer spot radio buyers in 1957 (by category) were:

- Food and grocery products, 19.6%
- Tobacco products and supplies, 14.1%.
- Automotives, 10.4%.
- Ale, beer, wine, 7.6%.
- Drug products, 7.5%.

Spot tv's most popular 1958 summer buy may well turn out to be late-night movies. Reason: late-night tv viewing is higher in summer than winter.

TvB shows these figures for average number of homes watching tv between 11:00 p.m. and midnight:

November 1956-February 1957:	13.9 million
June-September 1957:	15.2 million

Tv reps look to a late spring business upturn as stimulus for summer spot business. Money now being held out of national media by package goods advertisers, they say, may go into **summer saturations to prepare the way for renewed network efforts in fall.**

Says Blair Tv's national sales manager, **Jack Denninger:** "This summer may be better for spot tv because advertisers are being slower to get into national media. **If business conditions improve by May, summer activity could be at a peak.**"

GROWTH OF SUMMER TV/RADIO: Summer tv viewing has been increasing during the past two years, latest TvB figures show. In 1957 more homes were viewing tv for longer hours than during 1956. Moreover, there was **an average 42 minutes more weekly viewing per average tv home last summer than in 1956.** (Increased sale of portables may boost daytime viewing still more in 1958.)

Here's how viewing compared in June-September 1957 with June-September 1956:

	Homes per average minute	% increase over 1956
6:00 a.m. to noon	2,636,000	29%
Noon to 6:00 p.m.	7,175,000	19
6:00 p.m. to midnight	15,798,000	10

Network tv has been gaining audiences steadily during the June-through-September season:

	Number of homes (June-September 1957)	% gain over June-September 1956
Daytime	2,455,000	11%
Nighttime	7,010,000	19

(Article continues page 42)



Symbol of service

WGR-TV, Buffalo, like the fireman, is dedicated to never-ending service to the community.

Serving 534,668 TV homes in the 14th largest community in the United States is a big job—even bigger when you add the 559,361 Canadian TV homes in WGR-TV's coverage area.

This calls for constant alertness to the needs of rural and urban viewers . . . for the right combination of education, information and entertainment.

In delivering top ratings month after month, year after year, at a low cost per thousand viewers, WGR-TV serves the advertiser as well as the community.

WGR-TV, Symbol of Service in Buffalo, is affiliated with the ABC Television Network. Represented by Peters, Griffin, Woodward, Inc.



TRANSCONTINENT TELEVISION CORPORATION

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

Summer cost-per-1,000 of prime time network tv has been decreasing steadily. The latest cost study, based on 113 commercial programs on all three networks in June-August 1957 compared with the three peak viewing months, showed this summer-winter ratio between the cost-per-1,000 home impressions:

	Maximum discount	Average discount	Alternate-week discount
	25%	15%	6%
Summer 1957	\$3.89	\$4.26	\$4.81
Winter 1957-8	\$3.42	\$3.70	\$3.95

Networks anticipate a further lowering of cost-per-1,000 during summer 1958 because of the increase in tv homes. On the average, each of the programs measured by Nielsen reached into 5,625,000 AA homes during the three-month period on a station lineup of approximately 125 markets. Since last year, there has been a 6% increase in number of tv homes (from 40,300,000 in 1957 to 42,800,000 in 1958). Projecting this increase into summer would mean that the average prime nighttime tv show should reach 5,975,000 AA homes during the hot season to come.

Radio continues to be the great outdoor medium—the only medium that grows rather than shrinks in audience when the hot spells start. While out-of-home measurements aren't definitive, advertisers are well aware of the vast audiences to be reached by portables and car radios in summer.

Says Pepsi-Cola v.p. in charge of advertising, Charles Derrick: "America's on the go and radio follows it like the skin on your back. That's why we're bullish on summer radio."

Radio set sales, tabulated by the Electronics Industry Association, give some clue to the out-home audiences available to radio advertisers during the coming summer:

	Retail sales of portables	Retail sales of auto radios
1954	1,449,131	4,078,768
1955	1,879,506	6,775,584
1956	2,682,814	4,999,447
1957	3,205,405	5,429,044

Total radio set sales in 1957 were 15,150,000 compared with 13,331,000 in 1956. Of these, some 6.5 million were home and clock radios in 1957, compared with nearly 5.8 million home and clock radios in 1956.

Biggest gain in portable sales is attributed to the new small radios and transistor sets.

Actual measurement of out-of-home radio listening in 26 markets showed a 25% additional audience during summer 1957, according to Pulse. Here's how summer 1957 compared with 1956 out-of-home in a sampling of markets:

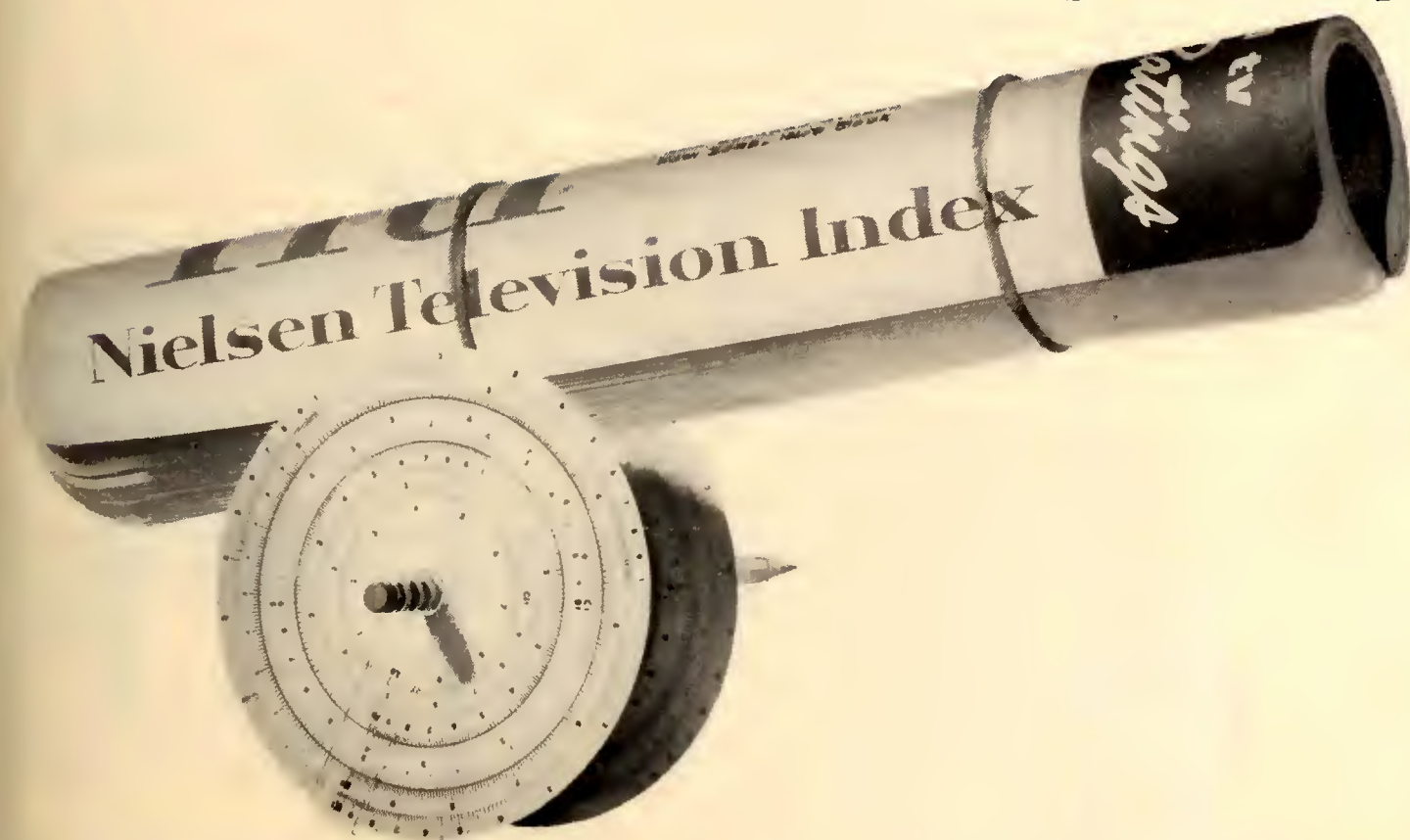
	Homes using radio (summer 1957)	Homes with out-of-home listening (summer 1957)	Homes with out-of-home listening (summer 1956)	Pct. added by out-of-home (summer 1957)
Atlanta	15.5%	4.1%	4.0%	26.5%
Dallas	19.3	5.5	4.7	28.5
Detroit	15.6	4.4	4.3	28.2
Los Angeles	17.6	5.0	4.7	28.4
New York	18.9	4.8	5.0	25.4
Pittsburgh	17.6	4.1	3.9	23.3
Seattle	18.0	4.4	4.1	24.4

SUMMER CLIENTS: Biggest spot tv spenders in summer 1957 were soaps, drugs, foods. Among spot tv clients who spent more during summer than in the first and second quarters 1957 were the following five, listed by expenditures:

Procter & Gamble	\$7,306,600	Miles Laboratories	1,617,000
Colgate-Palmolive	1,985,300	Warner-Lambert	1,079,500
Carter Products	1,776,000		

In terms of leading spot tv product categories, most showed sizable boosts in 1957 spending over 1956: ale, beer, wine rose 20.6%; automobiles, up 36.9%; cosmetics, toiletries, up 49.4%; gasoline, lubricants, up 29.7%; household laundry products, up 62%. (Continued on page 44)

We've rolled out the big one to shoot a few facts your way!



Fact one: ABC Television's average share of audience for its nighttime programs is up 12% over a year ago, says Nielsen. During those same twelve months, a second network slipped 12%, the other improved by only 1%.*

Fact two: ABC Television's delivered homes per nighttime minute grew by 29% last year. One competing network dropped 2%; the other increased by only 11%.*

Fact three: ABC Television's total billings last year leaped up by a heart-warming 36%.**

The third fact is a direct result of numbers one and two, of course. *Because in television, advertising dollars follow the audience.*

Conclusion: If you're gunning for customers, take aim with ABC Television. **ABC TELEVISION**

* Source: Nielsen, January II Reports, 1958 vs. 1957 (average program share of audience, weighted by program length, Sunday through Saturday, 7:30-10:30 P. M.).

**Source: P. I. B., January, 1958 vs. January, 1957.

You'll sell more
in the nation's 14th
largest
market
because

**LASCELLES
SELLS**

on
"Musical Clock"

MON. — SAT.
5:30 — 8:50 A. M.

DILL SELLS

on "SOUND ON"

MON. — FRI.
2:00 — 6:00 P. M.

**KELLY
SELLS**

on "MIKE 55"

MON. — FRI.
12:30 — 2:00 P. M.
SUNDAY
2:00 — 6:00 P. M.

- Experienced Record Show Hosts — mature in voice, judgement and Solesmanship. Write for availabilities.

**WGR
RADIO**

BUFFALO'S FIRST STATION

Reps.: Peters, Griffin, Woodward, Inc.

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

SUMMER SELLING

(Continued from page 42)

BUSINESS OUTLOOK: Summer air media activity is expected to reflect general U.S. business conditions more directly than spring or fall. If the predicted business upturn occurs by late spring, client attention is likely to be focused on fall planning first, with network tv commitments taking precedence over other media. But renewed vigor in the economy by springtime would also be reflected by an active summer, since summer spot buying doesn't become heavy until May and June.

COMMERCIAL TIPS: A SPONSOR survey of top agency copywriters shows a strong shift to seasonal selling for non-seasonal products. Emphasis is upon "integrating the mood of the commercial into the setting and mood of viewers and listeners."

Products going in heaviest for season-gearred commercials include soaps, cigarettes, automobiles.

Clients planning summer-gearred commercials might note these warnings from Schwerin Research Corp.:

- Off-season airing of commercials with seasonal settings dilutes the commercial effectiveness and detracts from believability.

- Commercials with seasonal settings that are shown off-season are more effective when they precede, not when they follow, the season portrayed. In other words, a beer commercial with a beach setting might get sympathetic viewing in May because of "contemplation of summer pleasures," would be considerably reduced in effectiveness by September.

Measure your summer commercials against these general rules-of-thumb provided by major agency researchers and copy chiefs:

- A softer-sell is more effective during the hot months.

- Keep down the number of copy points. Viewing and listening tends to be more casual during the summer time.

- Musical backgrounds are popular in summer tv as well as radio commercials. At least one soft drink advertiser is now experimenting with combining one film commercial with several musical sound tracks, to keep production costs down.

more
advertisers
choose
in Rochester...

because...

- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

WROC-TV

NBC-ABC Channel 5
ROCHESTER

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



ANOTHER
Here's Proof of Continuing
LEADERSHIP* of Channel 13
in **WREX-TV** land!

ALL 15 of TOP 15 Shows
23 of TOP 25 Shows
32 of TOP 40 Shows
48 of TOP 62 Shows
77% of TOP 62 Shows
ON WREX-TV

*Based on Amer. Research Bureau Survey conducted Dec. 1 thru Dec. 7, 1957

CBS-ABC NETWORK AFFILIATION
represented by H-R TELEVISION, INC.
J. M. BAISCH, GEN. MGR.

WREX-TV
CHANNEL 13 ROCKFORD

BLACK & WHITE
AND FULL COLOR
VIDEOTAPE
RECORDING



BY AMPEX



VR 1000 ELECTRONIC

VR 1000 CONSOLE

COLOR ACCESSORY

THE **AMPEX® VR-1000** BRINGS YOU LIVE QUALITY VIDEOTAPE® RECORDING AND PLAYBACK
Black and White TODAY.....Adapts to Full Color ANYTIME!

The Ampex VR-1000 is the ultimate in television recording and playback. Both picture and sound match the realism of the original performance. Telecasts played back from the Ampex VR-1000 appear identical to live TV.

The Ampex VR-1000 is a complete television recording and playback facility. Playbacks are immediate or they may be delayed indefinitely. Tapes are interchangeable and re-usable. Editing is proved and practical. Thus the Ampex VR-1000 brings new flexibility into all station operations . . . in scheduling programs, commercials and special events . . . and in

scheduling performers, camera crews and studio time. The Ampex VR-1000 Videotape Recorder has been in daily use by the networks since November 30, 1956, and by farsighted independent stations since November 30, 1957. Accelerated production of the VR-1000 assures delivery of all back orders before Daylight Savings Time in April, 1958, with prompt delivery on subsequent orders.

The Ampex VR-1000 repays its cost in a hurry, starts paying for itself immediately in your black and white operations, adapting to color whenever you're ready for it.

The Ampex VR 1000 adapts to color by adding a single rack of electronics, with necessary inter-connections. Then, every subtle gradation in color is recorded and playbacks are brilliantly "live." Using this Ampex accessory, your station's change-over to color not only costs less but is greatly simplified. Color conversion assemblies are available beginning mid-summer 1958.

Ampex would like to tell you more about Videotape recording and playback — how stations increase their efficiency and potentials, how sponsors benefit from fluffless, pre-recorded live quality commercials. The complete story is covered in a fully illustrated booklet. For your free copy, write today to Ampex Corporation, Professional Products Division, 850 Charter Street, Redwood City, California.



AMPEX

World Leader in Precision Magnetic Tape Recording Instruments

Ampex Precision Magnetic Tape Recorders are in service throughout the world . . . in Television and Radio Broadcasting Stations, professional Recording Studios, Scientific and Guided Missile Installations and in Stereophonic Music Systems for the Home.



VR-1000 Videotape Recorder
First commercially available Videotape Recorder. Magnetically records what the camera "sees", either black and white or color. Playbacks look "live"



MODEL 300 Magnetic Tape Recorder
The standard of the professional recording industry, it consistently delivers the finest in audio reproduction.



MODEL 350 Magnetic Tape Recorder
First choice of the Radio Broadcasting industry, it provides flexibility with the utmost in reliability and convenience



MODEL 601-2 Portable Magnetic Tape Recorder
First professional quality portable. Lightweight and compact, it meets rigid standards of audio and mechanical performance.



MODEL 300 Multi-Channel Recorder
Part of the famous Ampex 300 series, available in from one to eight separately controlled channels. Makes the professional recorder complete master of the world of sound



Recorders for data and control . . . Another major Ampex division makes a broad line of tape recorders for engineering, scientific and business data. Photo shows an FR-300 digital tape handler.



For the Home . . . Ampex makes a wide variety of stereophonic tape recorders for Home Hi-Fi installation. Available in consoles, portables and modular units for custom sound systems.

Fourth Year of Leadership

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

NEW YORK, CHICAGO, ATLANTA, LOS ANGELES, OAKLAND, WASHINGTON, O.C.
DETROIT, SAN FRANCISCO, TORONTO. Representatives in over fifty countries

AMPEX
professional products division

FILM-SCOPE

8 MARCH, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Focus of the week: As production for the new selling season gets underway, the broad film picture includes these close-ups:

- Look for about a **10% price increase** on the upcoming film series. Second-runs and off-the-network series won't change much, though.
- In preparation for the spring sales spurt, syndicators are making their annual agonizing **re-appraisals of internal sales structures**. Sales force realignments and expansions are getting underway now.
- Despite talk to the contrary, film sellers are playing it **close to the chest, pilot-wise**. Lots of pilots will be around—but not as many as expected earlier.

For an example of what can happen when a network turns back a prime period to a station, note these recent case histories in the New York market.

CASE 1: Mike Hammer (MCA), with Marlboro and Aerowax alternating, took over the 10:30-11 p.m. period Tuesdays on WCBS-TV. The first ARB rating was a sturdy 18.9. This was almost nine points better than the rating obtained by the last network show.

CASE 2: Sea Hunt (Ziv) moved into the WCBS-TV Saturday 10:30-11 p.m. slot and the premiere ARB was 25.3—a 7-point gain over the last network entry. (Cosponsoring Sea Hunt: Bristol-Myers and Household Finance.)

Westerns that capture the adult audience aren't a network monopoly.

Despite fewer prime time availabilities, **syndicated western series are pulling down almost as impressive an adult audience** as their network counterparts.

FILM-SCOPE averaged up the top-rated westerns—network vs. syndicated—and the **average audience composition** came out thus:

CATEGORY	MEN	WOMEN	CHILDREN	TOTAL
Network	36%	36%	28%	100%
Syndicated	31%	36%	33%	100%

Footnote: One syndicated show—**Boots & Saddles**—showed a larger percentage of adult viewers (88%) than any other network or syndicated western. Source: November-December Pulse ratings.

Some station managements think syndicators are overlooking a good merchandising bet by not being newsy in their weekly on-the-air promos.

They contrast the networks' technique with the syndicators' approach in this fashion:

Network promos usually highlight **some feature about the coming program**, whereas syndicators' promos as a rule deal with the series in general terms.

Recommended as a device for improving this situation by stations: **Supply 'em with slides and balops from the next episode**, in addition to the trailer-script.

Lightning may not strike twice in the same place, but American Tobacco is going to find out whether the affirmative of this old saw applies to summer replacements.

A network washout, **My Favorite Husband**, did so well as a replacement for Jack Benny last summer that the tobacco company has bought another network washout, **The Brothers**, as this year's replacement.

ABC Film this week took a big stride toward strengthening the mechanics of sales and service contact with New York's blue-chip agencies and reps.

The method: Appointment of a **special sales unit**, headed by **Sherman Gregory**, who comes from WFIL-TV, Philadelphia.

Stations are turning the tables on the syndicators by trying to hire away their territorial salesmen.

Previously the shoe was on the other foot: syndicators raided the sales staffs of stations. A station operator who recently cajoled two salesmen away from syndicators explained his motivation this way:

"I consider the syndicators' people the **best trained salesmen in the business**. And I mean salesmen in the full sense of the word. They make good **horsetrading operators**."

Viewers outside the U.S.A. and Canada will now have their syndicated version of Gunsmoke (CBS Tv Film) with the original title.

Chesterfield had previously tabooed use of the title for fear some **competitor might try to cash in on it** in foreign climes.

The substitute title has been **Gun Law**.

What are the advantages for a sponsor who puts all his syndication eggs in one basket?

One advantage is the tremendous **merchandising possibilities**. A good illustration: **Esskay Quality Meat's** merchandising of its recently-purchased **Casey Jones** (Screen Gems) in seven mid-Atlantic markets. (The company previously had sponsored several different shows in its various markets.)

Starting its program in Baltimore last November, Esskay built up the railroading series as a children's show, **creating a "Roundhouse Gang"** which entitled members to railroading memorabilia and various contests participations.

The promotion was supported by tv and radio spots, all other consumer and trade advertising, and Esskay's point-of-sale merchandising.

Result: Latest January ARB ratings show Casey Jones to be the top syndicated show in Baltimore (25.8), with strong sponsor identification.

Flashes from the Film Field: CBS TV Film will hold **Dick & the Duchess**, which becomes available for syndication, until next season . . . However, the **Eve Arden show will be put on the market immediately** . . . another former network occupant, **Man Against Crime**, will be re-released shortly for syndication by MCA, as **Follow that Man**. Reason is star Ralph Bellamy's new success on Broadway (**Sunrise at Campobello**) . . . Announcement that **another network show—Burns & Allen—will soon see its end** caused a flurry of telephone calls to CBS TV Film. Prospective buyers wanted to know **how soon that series will be released** for syndication. (No plans yet.)

Although nothing is definite, **MCA is looking to cover all outlets for its new Paramount prize**—theatre exhibition (for those still with box office attraction), the networks, and local and regional advertisers, as well as the stations . . . TPA's **Adventures of Tugboat Annie premiered** in the U.S. last week in Wheeling, first of 23 markets sold (the series already is in Canada, England, and Australia) . . . **Ziv** will be using its entire lineup of producers for different episodes of **Target**.

(For further film news and marketing trends, see **Sponsor-Scope and Film Wrap-Up, page 67.**)

SPILLANE 2 TO 1 !!!

**46.4% SHARE OF AUDIENCE (TRENDEX)
ON WCBS-TV NEW YORK**

**DOUBLE THE SHARE OF ANY
COMPETING SHOW**

...with 6 shows competing in the time period (Tuesday, 10:30 to 11 PM)! 3,100,000 New Yorkers for Marlboro Cigarettes and Aerowax every week!

JUMPS WCBS-TV RATING 220%

KEY SPILLANE'S MIKE HAMMER STARRING DARREN MCGAVIN

ARB Coincidental Survey, February 18, 1958

FAST SALES IN OVER 148 MARKETS!

	Rating	Share
KEY SPILLANE'S MIKE HAMMER (WCBS-TV)	18.9	44.3
ation B	9.8	23.0
ation C	2.8	6.6
ation D	4.6	10.8
ation E	3.1	7.3
ation F	2.8	6.6
ation G	0.7	1.6

- Marlboro Cigarettes... Squirt...
- American Home Products... Lone Star Beer...
- Budweiser Beer... Busch Bavarian Beer...
- Alka Seltzer... John Labatt, Ltd....
- Yankee Stores... Wiedemann Brewing...

and scores more!

be great in '58 with mca tv

FILM SYNDICATION

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

LOOK WHO'S NEW IN THE SOUTH'S BIG SIX!

METROPOLITAN COUNTY AREAS
ACCORDING TO POPULATION RANK:*

1. HOUSTON
2. ATLANTA
3. DALLAS
4. NEW ORLEANS
5. MIAMI

6. **TIDEWTAR, VA.**

While most lists of markets *separate* Norfolk-Portsmouth and Newport News-Hampton-Warwick on opposite sides of Hampton Roads, they are connected by not one but two busy causeways carrying steady streams of shoppers and commuters. For in reality they are one continuous urban area, with population of 724,500.

Tidewater is what Virginians call this *city de facto*. For marketing purposes, TIDEWTAR is a better way to spell it, and sell it . . . because in both Radio and Television WTAR covers and dominates this great market . . . sixth in the South, and 27th in the nation!

*Source: Sales Management Survey of Buying Power.

WARWICK

NEW

PORTSMOUTH

1st in RADIO

WTAR was the first
radio station in Virginia
and dominates the market
in audience.

CBS NETWORK

HAMPTON

WS

NORFOLK



1st in TELEVISION

WTAR was the pioneer station in the market, and continues to lead all other stations by a wide margin in audiences.

1st in INFLUENCE

Continued leadership in ratings is only one aspect of WTAR's value to advertisers. WTAR's excellent coverage, facilities and management, plus greater experience, combine to give you more sales influence per advertising dollar.

Business Offices and Studios: 720 Baugh Street, Norfolk 10, Virginia
Telephone: MAdison 5-6711 • Represented by Edward Petry and Company

President and General Manager—Campbell Arnaud • Vice-President for Sales—Robert M. Lambe
Vice-President for Operations—John Peffer • Radio Sales Manager—Jack Black

WTAR Radio Corporation

TELEPULSE

RATINGS: TOP SPOTS

Rank new	Past rank	Top 10 shows in 10 or more markets Period 2-9 January 1958 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS								3-STATION
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpla.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	1	Highway Patrol (M) ZIV	25.3	15.9 wrea-tv 7:00pm	13.5 kttv 0:00pm	24.9 kron-tv 6:30pm	21.5 wbz-tv 7:00pm	9.9 wgn-tv 8:00pm	31.2 wjbk-tv 10:30pm	15.7 wisn-tv 10:00pm	23.5 kstp-tv 10:30pm	21.5 weau-tv 7:00pm	25.0 komo-tv 7:00pm	20.2 wtop-tv 7:00pm	32.0 waga-tv 7:30pm
2	2	Sheriff of Cochise (W) NTA	22.1	5.4 wabd 7:00pm	16.9 kttv 7:30pm	23.4 kron-tv 6:30pm	22.5 wnac-tv 6:30pm	19.0 wnbq 10:00pm			20.9 kstp-tv 10:30pm		26.9 king-tv 7:00pm		19.5 wsb-tv 7:00pm
3	5	State Trooper (A) MCA	21.6		7.8 khj-tv 8:00pm	16.9 kpix 7:00pm	19.4 wnac-tv 10:30pm	26.2 wnbq 9:30pm	11.5 cklw-tv 7:00pm	24.2 wtmj-tv 9:30pm	22.2 kstp-tv 9:30pm	14.2 wrcv-tv 7:00pm		15.2 wmal-tv 10:30pm	29.5 waga-tv 7:00pm
4	7	Death Valley Days (W) U.S. BORAX	21.5	11.6 wrea-tv 7:00pm	11.7 krea-tv 7:00pm			16.5 wnbq 10:00pm	17.9 wwj-tv 7:00pm		28.7 wcco-tv 9:30pm	14.9 wrcv-tv 7:00pm	21.1 komo-tv 9:00pm		
5	3	Silent Service (A) NBC	20.7	11.9 wrea-tv 7:00pm	7.4 kttv 7:30pm	19.2 kron-tv 6:00pm	22.7 wbz-tv 7:00pm	23.2 wnbq 9:30pm	18.5 wjbk-tv 7:00pm	18.0 wisn-tv 9:30pm	10.9 wtcn-tv 9:30pm	15.0 wfll-tv 6:30pm	24.7 king-tv 7:30pm	18.5 wtop-tv 10:30pm	16.5 waga-tv 6:30pm
6	4	Whirlybirds (A) CBS	20.1	4.6 wpix 7:30pm	11.3 khj-tv 7:30pm		25.4 wbz-tv 7:00pm	8.5 wgn-tv 9:00pm	14.2 wwj-tv 6:30pm	18.5 wtmj-tv 9:30pm		19.9 weau-tv 7:00pm	23.6 king-tv 7:00pm	15.2 wtgg 9:30pm	19.9 wsb-tv 7:00pm
7	6	Honeymooners (C) CBS	19.7	16.7 wrea-tv 7:00pm	14.2 knxt 7:00pm	26.7 kron-tv 7:00pm	24.5 wnac-tv 10:30pm	13.4 wgn-tv 9:30pm	21.5 wjbk-tv 10:30pm		11.9 wcco-tv 10:30pm	20.5 wrcv-tv 7:00pm	30.2 king-tv 6:30pm	11.9 wrc-tv 10:30pm	20.7 wsb-tv 7:00pm
8	8	Men of Annapolis (A) ZIV	18.7	3.8 wabc-tv 10:30pm	15.0 knxt 7:30pm	21.9 kpix 9:30pm	19.7 wnac-tv 6:00pm	17.9 wgn-tv 9:30pm	18.5 wjbk-tv 7:00pm	13.9 wisn-tv 9:00pm	10.8 wcco-tv 10:30pm		11.9 komo-tv 10:00pm	12.2 wtop-tv 7:00pm	19.2 waga-tv 7:00pm
9	9	Annie Oakley (W) CBS	18.4	7.2 wabc-tv 6:30pm	6.8 kabc-tv 6:00pm	7.5 kgo-tv 6:00pm	23.5 wnac-tv 5:00pm	15.5 wgn-tv 6:00pm	24.9 wxyz-tv 6:30pm	18.2 wtmj-tv 6:00pm	19.2 kstp-tv 5:30pm	20.9 weau-tv 5:30pm	24.2 king-tv 6:00pm	15.5 wtop-tv 7:00pm	12.2 wlv-a 6:00pm
9		Gray Ghost (A) CBS FILM	18.4	3.3 wpix 9:30pm	11.4 kttv 7:30pm	21.5 kron-tv 6:30pm		8.9 wgn-tv 9:00pm				19.2 weau-tv 7:00pm	26.8 king-tv 6:00pm	23.0 wtop-tv 10:30pm	21.2 waga-tv 7:00pm

Rank new	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS								3-STATION
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpla.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	1	Esso Golden Playhouse (D) OFFICIAL FILM	21.3				27.7 wbz-tv 7:00pm								12.3
2		Grand Ole Opry (Mu) FLAMINGO	18.1											15.2 wtgg 7:00pm	
3	2	Decoy (M) OFFICIAL FILM	16.9		10.8 kttv 8:00pm	17.9 kpix 8:00pm	19.5 wbz-tv 10:30pm			2.5 wisn-tv 10:30pm			16.7 king-tv 9:00pm		
4	3	Doctor Christian (D) ZIV	16.6		4.6 ktla 7:00pm					19.5 wjbk-tv 6:00pm	16.2 wtmj-tv 10:00pm	13.2 wcco-tv 10:30pm		10.5 wmal-tv 6:30pm	
4	4	Doctor Hudson's Secret Journal (D) MCA	16.6	1.9 wpix 10:30pm		21.5 kpix 10:00pm	21.7 wnac-tv 10:30pm	15.2 wnbq 10:00pm							6.1
6	5	Cisco Kid (W) ZIV	16.2					14.2 wgn-tv 6:00pm				16.5 wcco-tv 6:00pm			10.5 waga-tv 6:00pm
6	5	Crusader (A) MCA	16.2				11.4 wnac-tv 11:15pm		7.2 wwj-tv 10:30pm			16.0 kstp-tv 10:30pm			11.0 wlv-a 6:30pm
8	8	Casey Jones (A) SCREEN GEMS	15.7						13.5 wwj-tv 7:00pm			10.6 wtcn-tv 12noon			22.2 waga-tv 7:00pm
9		Little Rascals (C) INTERSTATE	15.0	4.7 wabc-tv 6:00pm	7.1 khj-tv 7:00pm	14.5 kron-tv 5:15pm							16.3 king-tv 3:30pm		
10		Kit Carson (W) MCA	14.1		8.0 kabc-tv 6:00pm		15.7 wnac-tv 11:30am		6.9 wwj-tv 11:30pm			11.2 wtcn-tv 6:00pm	14.2 wfll-tv 5:00pm	21.4 king-tv 6:00pm	13.5 wlv-a 6:30pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 2-9 January. While network shows are fairly stable month to another in the markets in which they are shown, this is true to much less extent for syndicated shows. This should be borne in mind when analyzing rating trends from another in this chart. *Refers to last month's chart. If blank, show was not rated

TV SHOWS

TV	MARKETS		2-STATION MARKETS			
	Columbus	St. L.	Birm.	Dayton	New Or.	Provid'ce
7	32.9	23.5	37.0	36.3	34.3	25.8
	wbns-tv 10:30pm	ksd-tv 9:30pm	wbre-tv 9:30pm	whio-tv 9:00pm	wdsu-tv 10:00pm	wjar-tv 10:30pm
9	15.9		38.3	29.0	24.0	
	wtrn-tv 10:30pm		wbre-tv 10:00pm	whio-tv 7:30pm	wdsu-tv 10:30pm	
0	14.5	28.2	38.8	35.8	26.8	23.0
	wtrn-tv 10:30pm	ksd-tv 9:30pm	wbre-tv 10:00pm	whio-tv 7:00pm	wdsu-tv 10:15pm	wjar-tv 10:30pm
8	32.5	28.0	28.8	28.3	32.3	20.8
	wbns-tv 9:30pm	kwk-tv 9:30pm	wbre-tv 6:00pm	wlv-d 7:00pm	wdsu-tv 10:00pm	wjar-tv 7:00pm
9	18.9	20.5	30.0	34.3	28.0	21.8
	wtrn-tv 7:00pm	kwk-tv 10:00pm	wbre-tv 10:00pm	whio-tv 7:00pm	wdsu-tv 10:30pm	wjar-tv 7:00pm
	20.3	26.2	33.8	34.8		
	wtrn-tv 7:00pm	ksd-tv 10:00pm	wbre-tv 9:30pm	whio-tv 7:30pm		
2	26.2	11.2			35.3	27.3
	wbns-tv 7:00pm	ktvl 9:30pm			wdsu-tv 9:30pm	wpro-tv 7:00pm
5		20.9	23.3	34.5	28.0	
		ksd-tv 10:00pm	wabt 10:00pm	whio-tv 10:30pm	wdsu-tv 9:30pm	
0	19.9	20.7	30.3	20.0	25.5	21.8
	wbns-tv 7:00pm	kwk-tv 6:00pm	wbre-tv 6:00pm	wlv-d 6:00pm	wdsu-tv 5:30pm	wjar-tv 6:30pm
0	19.2	19.2	28.8		16.5	
	wbns-tv 7:30pm	ksd-tv 9:30pm	wbre-tv 10:00pm		wwl-tv 10:00pm	
					28.3	
					wpro-tv 10:30pm	
			24.0		20.8	
			wbre-tv 6:00pm		wdsu-tv 5:00pm	
			21.3		26.0	
			wabt 9:30pm		wdsu-tv 10:00pm	
					29.0	
					wdsu-tv 10:00pm	
3			33.3		24.8	
			whio-tv 7:00pm		wpro-tv 7:00pm	
	19.5	16.2			15.0	
	wtrn-tv 5:30pm	ksd-tv 5:30pm			wdsu-tv 5:30pm	
					35.3	
					wdsu-tv 9:30pm	
	13.2					
	wtrn-tv 7:00pm					
			29.0	21.8		
			whio-tv 6:00pm	wdsu-tv 5:00pm		

SPOKANE is a must



If your Campaign is aimed at the **Top 20** Markets

Spokane is

18th

A vast region isolated by the two greatest mountain ranges in the U. S., the Spokane market has over 1,000,000 population, income over \$2,000,000,000 . . . annual retail sales over \$1,000,000,000. With 305,000 homes in the Television market, TV is the ONE and ONLY media that delivers complete coverage of this rich Inland Empire, over 300 miles from the nearest metropolitan area.

get complete coverage

KREM-TV
channel

Represented by
Edward Petry & Co. inc.



A CROWN Station Associated with KING AM-FM-TV, Seattle KGW AM-TV, Portland

Other than top 10. Classification as to number of stations in own. Pulse determines number by measuring which stations are viewed by homes in the metropolitan area of a given market on itself may be outside metropolitan area of the market.

Which are more successful—cash prizes

Two admen and a quiz-show specialist answer SPONSOR's question of the week. Here's what they say winners and viewers prefer, why some shows outlast others.

Harry B. Bressler, vice president in charge of radio-tv commercials, Doherty, Clifford, Steers & Shenfield, New York



Merchandise prizes are real to the viewer

At first thought, there would seem to be but one answer to this question. Cash! Our most successful quiz shows have used big money as the incentive for contestants. Presumably this has also attracted the audience. But has it? To my mind, careful selection of contestants plus interesting production gimmicks have done more for the shows than just cash alone. The \$64,000 *Question* quadrupled its prize structure . . . and kept on losing its audience.

After all, when you get above the \$10,000 mark, money becomes an abstraction to most people. They have grown accustomed to a certain mode of life. Beyond paying off the mortgage or buying a new car, they simply have no idea what they would or could do with so much money. Merchandise prizes on the other hand are real. You can picture them in your own home or garage. They represent wish fulfillment in a tangible way. *Beat the Clock* has gone on for years and years with such prizes. So have a lot of other daytimers. *The Big Surprise* is no longer with us in spite of its big money give-a-way, so money alone does not

turn the trick. It seems to me that even big nighttime quiz programs would be well advised, where possible, to put their lower prizes in desirable merchandise rather than cold cash. There's more drama in it (e.g. the Cadillac on \$64,000), it's more visual . . . and it's cheaper, too! What more could you ask for?

Irving Lieber, Andee Associates, Inc., New York, contest and tv merchandise specialists



The cash prize lacks glamor for viewer

The argument between money and merchandise can come right down to one word: Glamor. Glamor is probably the biggest single factor associated with an award, prize, or something for nothing. It is the aura of something exciting and glamorous that captures the public. Downright greed on the part of the contestant—or the viewing public that associates itself with the contestant—has less to do with it than you might think. Oh, of course, acquisitiveness enters into it somewhat. But long experience in the prize business has taught my associate, Harry Hart, and myself that thrills have more to do with it than thought of material gain.

We have tried money as a prize and we have found it to be meaningless. In order for a prize to be glamorous the viewing audience has to be able to identify itself with it. With money, the lack of identification is almost total.

It is great for the contestant, of

course. But for the people in front of tv sets or clipping contest coupons from papers, it's a little too much end-of-the-rainbow. They simply cannot conceive of their ever having their hands on that much money.

The average person has very little association with large amounts of cash. How many rich men does Joe Doak actually know? No, big money is too staggering to the imagination. The tv viewer regards the money winner as either luckier than he will ever be or as one of these freaks with total recall. Small identification, either way. No experience has taught us that good hard merchandise is the best of all prizes. It opens up so many more possibilities for us both in the contests we have handled for Motorola, Lenthier etc., and in audience participation shows such as *Beat the Clock*, for which we are exclusive prize handlers.

In addition to the glamor, one of the biggest possibilities is variety. One of the things that makes *Beat the Clock* exciting is the great variety of prizes that are presented. When a contestant "beats the clock," he may win a washing machine, a wardrobe, golf clubs; he may even win an automobile. This means, of course, that there is a big suspense factor. Every prize is different, making for an exciting new presentation each time.

But what if we paraded a steady stream of cash? Where is the variety? Where is the anticipation? Uncle Sam's dollars all look alike. Whether they are seen on tv or in a magazine ad of a contest, they look like so much green paper. No excitement whatsoever.

And when the money is simply talked or written about there is even less visual excitement. Remember, we are dealing visually, whether it be on tv or an eye-catching blurb.

erchandise?

That is why merchandise makes for better prizes.

The fact that it is visual, leads to immediate identification. A person who cannot believe that he would ever win the money that is offered can picture himself quite easily as the recipient of that good-looking refrigerator or set of power tools. These prizes do not have a nebulous quality. He can even plan where they would look best in the house.

As far as the tv sponsor or contest promoter is concerned, it is far less costly to give away merchandise that is donated in return for publicity than it is to give away cash. For example, we acquired free merchandise for recent Popsicle and National Airlines contests. We could never have promoted the cash. The government doesn't need the publicity.

But all things being equal, it comes back to one thing, whether it is a contest or audience participation show, we have never found that the phrase "win thousands of dollars" creates the same interest as one hi-fi set that Mr. and Mrs. America know will look dandy in their living room.

Norman K. Steen, merchandising executive, Kenyon & Eckhardt, Inc., New York



Cash now needs an additional gimmick

Since the question has different meanings to different people, depending upon your television specialty, let's break it down to two components. First, there's the tv show awarding

daily or weekly prizes. Second, there's the sponsor's consumer contest using tv to reach the consuming public.

Cost of prizes to the contest sponsor or to the show's producer is the real reason why merchandise prizes have grown by leaps and bounds.

A national "give-a-way" show may use anywhere from \$500 to \$25,000 worth of prizes (retail) each week. With the quiz show competition, where \$64,000 is almost taken for granted by viewers, the average tv show would find it difficult to compete on the same scale. Hence, the abundant use of merchandise prizes which can be obtained free and with comparative ease. Yet, the show can hold the same audience interest and stimulation. If exciting new products are offered, it can actually outpull cash prizes. One popular tv show awards about \$50,000 in prizes weekly at a cost of \$10,000, or less. The major cost to this producer is shipping prizes to winners, insurance and overhead expenses in handling and obtaining the merchandise.

Everyone can use an extra buck to send the kids to college or to buy something. This is the lure of a cash prize. But cash prizes are expensive and how much cash is needed to make an impact on the viewer? Many contest experts maintain that the minimum cash prize for a national contest should be \$10,000 plus a good number of lesser prizes.

Big cash prizes have been and will continue to be, excellent consumer prizes on a tv show or in a national contest. But properly selected merchandise prizes can be just as attractive. The important element is the selection of the merchandise. It must be merchandise that consumers know about and want . . . and it must be presented with enthusiasm and loaded with glamor.

PRE-TESTED



**BRAND-NEW!
FIRST-RUN!**

SUCCESS!

Saturday Evening Post

Over 650,000,000 readers of Norman Reilly Raine's 65 Tugboat Annie stories! 27-year run continues by popular demand.

SUCCESS!

Metro-Goldwyn-Mayer

Tugboat Annie motion picture feature a box-office record-breaker in the top motion picture theatres. N. Y. Times—"story superior"—"a box-office natural."

SUCCESS!

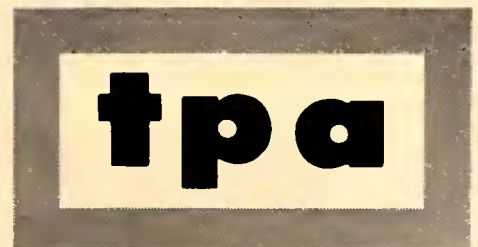
Chicago Audience Test

92% of Lake Theatre audience rated "Tugboat Annie" a TV favorite—certified by Haskins & Sells, C. P. A.

SUCCESS!

CBC TV Network

R. B. Collett, Adv. Dir.; Lever Brothers Limited, writes: "excellent viewing audience"—"general public, through mail and telephone calls, indicates strong appeal for every member of the family." Tugboat Annie outrates such shows as Perry Como, Gunsmoke, Wyatt Earp, Dragnet, Climax, Disneyland and many, many others in Canada network markets.



TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100

PROOF

SRDS*
proves it

Sponsor	63.0
Broadcasting	57.3
Television Age	42.7
Television	35.8'

Released May, 1957

post
team that buys
survey made! More decision-makers in
other publication in the broadcast
You have merely to read
yourself that the prod

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

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

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

*SPONSOR sells the
is evident in every recent independent
use SPONSOR than any
d. These are facts—not claims.
veys to convince*

WRCV*
proves it

Sponsor	73.4
Broadcasting	66.6
Television Age	59.9
Television	55.5

Released Oct., 1957

POSITIVE

SPONSOR has never claimed to be the biggest book in the field. It is biggest only with decision-makers—with people directly responsible for the purchase of time. If you want to sell time, SPONSOR reaches more agency principals and advertisers for less money than any publication in the field.

SPONSOR

sells the TEAM that buys the TIME



WTUX



1000 WATTS

**IN WILMINGTON
DELAWARE**

**Time is flying
on the Morning News
Programs**

See your Walkerman

Covering the Delaware Valley with
news of the Delaware Valley

Wilmington, Dela.
1290 on the dial



WTUX
1000 WATTS



as impossible as trying
to sell Portland without

KPTV
channel **12** **NBC**

Shaggy apes aside, the one *sure* way
to sell the big-huying Oregon and
Southwestern Washington market is
KPTV—your lowest cost-per-
thousand buy with top audience
and coverage.

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

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

SPOT BUYS

RADIO BUYS

Bristol-Myers Co., New York, is slotting announcements in various markets for its Sal Hepatica. Schedules start this month and run for 13 weeks. Minutes during daytime segments are being used; frequency depends upon the market. Buyer: Bob Kowalski. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

Champion Spark Plug Co., Ohio, is launching a campaign for its spark plugs. This is the advertiser's initial effort in radio and if results are good, there is a possibility of its being extended. The 39-week campaign starts this month in about 40-45 markets. Minutes are being used during traffic hours, with frequencies varying from market to market. Buyer: Allan Sacks. Agency: J. Walter Thompson Co., New York. (Agency declined to comment.)

Greyhound Corp., for its Southeastern and Pacific lines, is lining up announcements to push spring travel. The campaigns start in these areas around mid-March. Minutes are being placed during daytime segments; average frequency: 12 per week per market. Buyer: Joan Rutman. Agency: Grey Adv. Agency, New York. (Agency declined to comment.)

TV BUYS

Procter & Gamble, Cincinnati, is scheduling both spot and network announcements in 110 markets for its home permanent, Pace. Minutes are being slotted during nighttime periods, 6:00 to 11:00 p.m. Average frequency: three to four spots per week in each market. Campaign runs till forbid. Buyer: Doug Burch. Agency: Leo Burnett Co., Chicago.

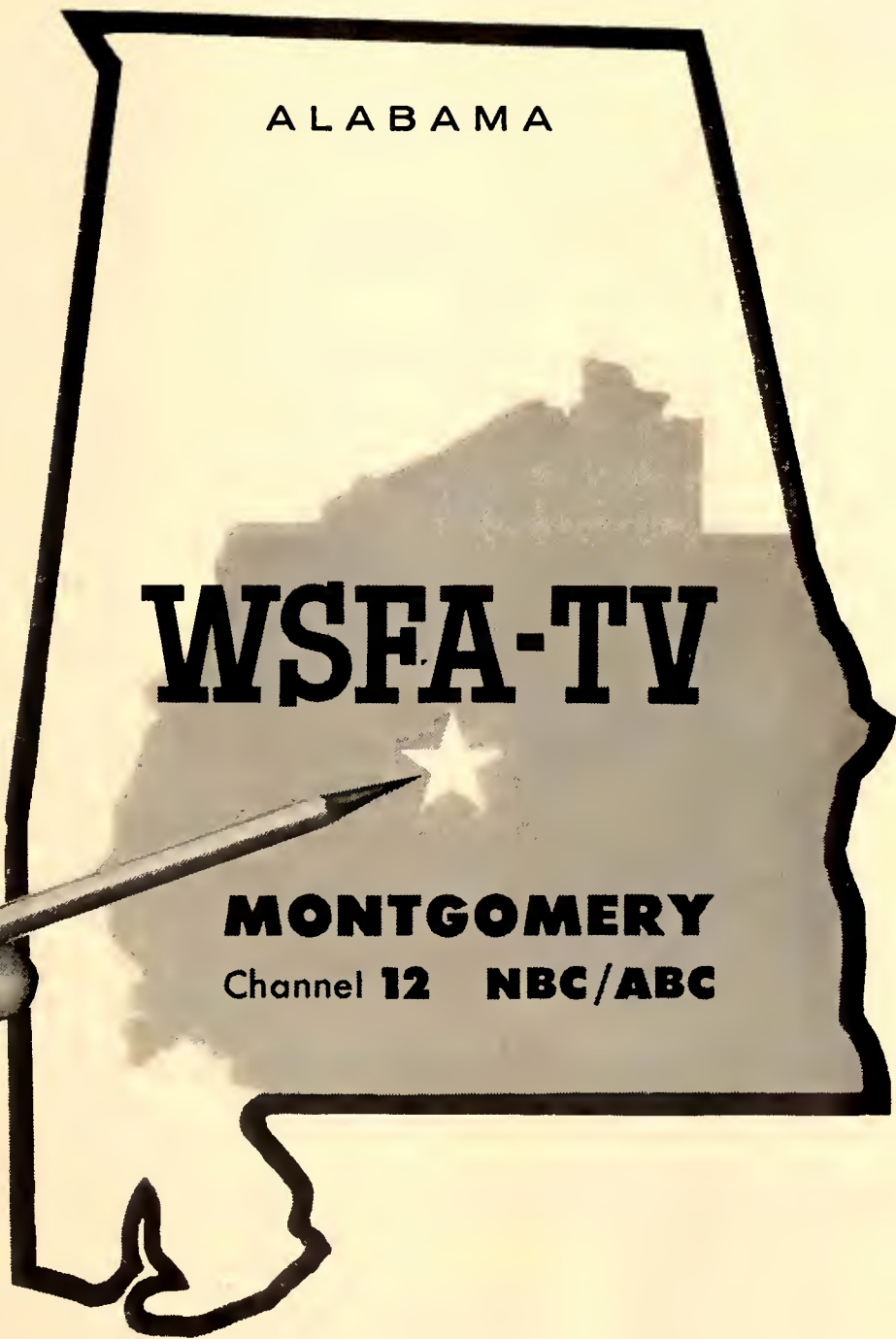
Gulf Oil Corp., Pittsburgh, is going into scattered markets for its oils and gasolines. The 13-week campaign starts 15 March. Minutes and chainbreaks during nighttime hours are being scheduled; frequency varies from market to market. Buying is not completed. Buyer: Polly Langbort. Agency: Young & Rubicam, Inc. (Agency declined to comment.)

General Foods Corp., White Plains, N. Y., is entering major markets for its Dream Whip. Schedule starts 9 March and runs for 11 weeks. Minutes during nighttime segments are being slotted; frequency depends upon the market. Buyer: Bob Fountain. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

The American Sugar Refining Co., New York, is going into scattered markets to push its Domino sugar. The 16-week campaign begins 10 March. The advertiser is scheduling minutes during both daytime and nighttime segments; frequency varies from market to market. Buyer: Bob Gruskay. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Mark this market

on your list!



CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population, area, retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list...and *buy* it with WSFA-TV!

*WSFA-TV's 35 Alabama counties**

Population.....	1,093,100
Retail Sales.....	\$ 741,637,000
Food Store Sales.....	\$ 184,927,000
Drug Store Sales.....	\$ 21,859,000
Effective Buying Income.....	\$ 1,062,690,000

*WSFA-TV's 35 Alabama counties, including 29-county market area defined by Television Magazine 1957 Data Book, plus 6 counties which have proved regular reception. Does not include 3 Georgia and 3 Florida bonus counties.



The WKY Television System, Inc. WKY-TV and WKY Oklahoma City • WTVT Tampa-St. Petersburg

Represented by the Katz Agency

RADIO RESULTS

CAR DEALER

SPONSOR: Roughton Pontiac Corp.

AGENCY: Direct

Capsule case history: In anticipation of the arrival of 1958 model Pontiacs in the increasingly competitive automotive market, R. B. Yorgy, sales manager of Roughton Pontiac Corp., Norfolk, Va., purchased a 52-week schedule on WAVY, Norfolk, 6 November, to advertise Roughton. It was Yorgy's intentions to sell Roughton Pontiac Corp. to the Tidewater area, and let the national advertising sell the new features of the car. Roughton used a minimum of 10 8-second announcements per day, seven days a week. The schedule had been on the air less than two months when WAVY was told that the dealer had experienced one of the best new model periods in his entire history and that results for the remainder of the 1958 season look even better. In fact Roughton is so pleased with the results they are contemplating purchasing 20's, 30's and minutes in addition to their already heavy schedule. "We at Roughton are well pleased with the results of our campaign," said Yorgy.

WAVY, Norfolk

PURCHASE: Announcements

HOSE & TRASH CANS

SPONSOR: Sears, Roebuck & Co.

AGENCY: Direct

Capsule case history: In January, Sears, Roebuck, leading department store in Harlingen, Texas, decided to set up a small campaign on KGBT to test the medium's selling power. Through their advertising department they purchased 5 one-minute announcements on one day, to advertise ladies' hose and trash cans. The spots ran between 7:15 a.m. and 1:00 p.m. The cost to Sears was approximately \$45. No special price was offered, nor was the merchandise on display. Sears used no other medium for this short flight. Less than three hours after the announcements were broadcast, the two departments were buzzing with activity. By 4:00 p.m., more than 250 pairs of ladies' nylon hose and 39 trash cans had been sold, not to mention the store traffic the advertising created. "We never suspected such tremendous results in so short a time," said Sears' advertising manager. "It was beyond our expectations." As a result of the effectiveness of KGBT, Sears has purchased a large spot schedule.

KGBT, Harlingen

PURCHASE: Announcements

APPLIANCES

SPONSOR: Sugerman's

AGENCY: Direct

Capsule case history: Sugerman's, today one of the largest major appliance stores in the East, has been advertising on WGBI, Scranton, Pa., consecutively for the past 24 years. Fifty percent of the store's entire advertising budget is now devoted to radio. Because of the continued growth in sales, for which radio has been largely responsible, Sugerman's has increased its radio budget every six months on WGBI, throughout the years. Customers come to purchase appliances from as far away as 100 miles. The store is currently running a heavy fixed schedule morning, afternoon and nighttime. However, the secret of Sugerman's success is due not only to its perpetually rising sales curve, but also to the fact that the store itself has grown from a humble beginning to the point where the name "Sugerman" today is a household word throughout Northeastern Pennsylvania. "It would have been impossible without WGBI," said Harry Sugerman, owner, who signed original contract with WGBI.

WGBI, Scranton

PURCHASE: Announcements

ORPHAN'S CHRISTMAS

SPONSOR: JAYCEES

AGENCY: Direct

Capsule case history: The power of nighttime radio was demonstrated recently in a charity appeal by KONO, San Antonio, for the JAYCEE'S annual Orphan's Christmas Shopping Appeal. A similar fund-raising campaign was undertaken the same evening, 14 December, by all three tv stations of San Antonio, except that their appeal was in behalf of the United Fund of San Antonio. The three tv stations pre-empted all of their commercial time in their late evening movies, 10:20 to the end (approx. midnight), and ran approximately 30 spots combined. KONO mentioned the Orphan's Christmas Shopping Appeal several times during each show aired between 9:00 p.m. and 3:00 a.m. The people were asked to send or call in their contributions to KONO. Any contribution of \$5 or more would be called for. Radio accounted for \$1,770, while the three tv stations combined made \$3,400. KONO was the only radio station or medium used in Orphan's appeal.

KONO, San Antonio

PURCHASE: Announcements

Nice slot for spot buyers on the lookout for something good in Atlanta radio

From 4:00 to 6:00 on the Voice of the South

Here's an afternoon segment that enables you to reach women in the home, men and women on the way home—and a goodly number of young people, too. First hour is called "Contact". Mr. Contact and his researchers find the answer to any question by contacting authoritative sources. Phone rings its head off, but "Contact" hasn't been stumped yet. Interspersed is satisfying music, news every half hour. At 5:00 "Music Man" takes over to hold the home audience while introducing a change of pace which captures the homeward-bound motorist. More music, sports, stock markets, traffic reports, weather, news—plus direct flashes from mobile radio units patrolling the city. Contact your Petry man for complete details. A few choice availabilities are open.

*Paul McClay
WSB Radio's "Mr. Contact"*

*Jerry Vandeventer
WSB Radio's
"Music Man"*

*WSB Radio and WSB-TV are affiliated with
The Atlanta Journal and Constitution.
NBC affiliate. Represented by Petry.*

WSB Radio

The Voice of the South / Atlanta



PICTURE WRAP-UP



Firemen to the rescue! Big Wilson, KYW, Cleveland personality, is caught by net held by fire department members. Hijinks took place prior to a recognition luncheon sponsored by KYW for fire chiefs



"Rating-Guessing" contest held by KRAK, Stockton-Sacramento, was copped by media buyer Hale Byers, BBDO Minneapolis. Prize: \$250 cash, and round trip for two to Desert Inn, Las Vegas, all expenses paid



Ground breaking ceremony for new transmitting tower for Bartell group's KCBQ, San Diego, is attended by four chain executives (l. to r.) Mel Bartell, Morton Wagner, Gerald Bartell and Lee Bartell



"Spot tv is now in an extremely fortunate position." This pronouncement from John Blair, president, opened the first annual sales conference of Blair-TV, at the Hotel Ambassador, New York. Seated (l. to r.) Gabe Dype, Detroit; Richard Foote, New York; Jack Denninger, New York; Edward Shurick, New York; John Blair, New York; Lindsey Spight, San Francisco; Harry Cummings, Jacksonville; Jack Davis, Chicago. Standing (l. to r.) Harry Smart, Chicago; Joseph Rose, New York; Martin Katz, New York; Bruce Pattyson, Boston; Steve Beard, Dallas; John Burr, Seattle; Paul Blakemore, New York; Art Stringer, Chicago; Richard Quigley, St. Louis; David Lundy, Los Angeles



Missile-minded kids of the Oklahoma City Rocket Club built model which was fired at the studio grounds of WKY-TV, during a telecast of *Focus*, the station's public service show, produced by Gene Allen

Community issues are getting bigger play on WWDC, Wash. D. C.'s *Report To The People*. Here Col. Alvin C. Welling (r.), District engineer commissioner, is interviewed by Jack Eisen (l.), *Washington Post & Times Herald*, and Alex Preston, *Washington Evening Star*



News and Idea WRAP-UP

ADVERTISERS

Lorillard reported negotiating with ABC TV a sizable buy for the 1958-59 season.

Neither the network nor the agency on the account, Lennon & Newell, would comment this week on the details.

The tourist dollar: 1958.

- **Florida Development Commission** will spend \$1.2 million in 1958-59 advertising. \$800,000 will go directly for tourist promotion, the remainder for attracting new industry.

- **Michigan Tourist Council** will bid via radio and print media for a larger share of the nation's \$12 billion resort business. Statistic: Michigan gets \$88 for every ad dollar spent.

Campaigns:

- **Chemical Corn Exchange Bank** will promote its retail banking services via a Gold Media visual symbol and the phrase "Chemical Gold Medal Services." All ads will tie in with the symbol including Chemical's radio and tv commercials.

- **Largest radio contract in grocery business:** McDaniel's Super Food Markets, Hollywood, have signed for 20,000 spots a year over California stations KBIG, KFVB, KXLA, KLAC and WDAY.

- **Esquire** will promote two liquid shoe polishes in a two-month supplementary drive in network tv and print, 9 March. The tv spot films will appear on the Perry Como show, from 22 March. Agency: Emil Mogul.

- **Drug Research Corp.** will spend \$6 million for its Regimen Tablets, Super Sustamin 2-12, and new products to appear later this year. Of \$3 million now allocated, \$1 million will go to tv and radio. Agency: Kastor, Farrell, Chesley and Clifford.

- **Cracker Jack** this month will begin its biggest drive so far for Cracker Jack and Campfire Marshmallows. Cracker Jack will bow on network tv

as alternate sponsor of the *Lone Ranger*, ABC TV, and via spot tv in 18 markets. Leo Burnett is the agency.

- **Real-Kill** insecticides has increased its local spot radio budget by 60%. Saturation schedules will run to 39 weeks on 400 stations, with peak in July-August.

Promotions and premiums: **J. B. Williams** will feature half price offers of Lectric Shave and Aqua Velva on Twenty-One and To Tell The Truth network shows . . . **Helene Curtis** will promote special price offers of Stopette Spray Deodorant with supplementary advertising on *What's My Line?*, *Oh, Susanna*, and *Dick and the Duchess* . . . **Carnation** will top off its infant products merchandising program by observing Baby Week, 26 April-3 May . . . **Brooklyn Cheese Co.** is offering a Lenten promotion on its DuMont *Showcase* program. It's a free container of 4 C's Redi Flavored Bread Crumb Mix.

Strictly personnel: **Marvin O. Clausen**, general advertising manager, evaporated milk division, the Carnation Co., L.A. . . . **F. W. Budolfson**, turkey and broiler feed marketing manager, General Mills Larro Feed Division, Minneapolis . . . **Norbert G. Berberich**, assistant advertising manager, Schen-Labs Pharmaceuticals, Inc.

Executive promotions at Dumas Milner Corp., Jackson, Miss.: **Charles M. Dawson**, v.p. in charge of the Northern sales region; **F. B. Grisham**, v.p. in charge of the Southern region; **Vincent E. Tateo**, v.p. in charge of marketing; **Howard S. Cohoon, Jr.**, Northern regional sales manager, Chicago; **Lawrence L. Moore**, sales promotion manager.

AGENCIES

Swift moved its account from JWT this week in a break that ended one of the longest associations in the business.



Riding The Crest of Tidewater Radio!

WGH — TIDEWATER'S
BIG STATION!

24 hours of exciting color sound. The latest in news and music, music, music. Deluging Hampton, Newport News, Portsmouth and Virginia Beach with the finest in radio entertainment.

Signal your John Blair Skipper



Tidewater's **BIG** Station . . . 5000 watts
Channel 131 . . . Norfolk, Virginia

Thompson, which has remained untouched by recent major client changes, had held the account for 65 years.

Products affected: Swift tining shortening, Pard dog food, Vigoro fertilizer, End-O-Pest, End-O-Weed, Allsweet margarine, and Jewel shortening, oil and peanut butter. No new agency has been named.

In another recent meat packer switch, Wilson & Co. moved part of its account from K&E to Needham, Louis & Brorby.

(For more see SPONSOR-SCOPE.)

Volkswagen has named J. M. Mathes as its first ad agency.

Yet to be determined: how much Volkswagen will spend for its advertising. (See 15 February SPONSOR HEARS, p. 84, for other details.)

Leo Burnett has been awarded yet another Chrysler plum: the export division passenger car account, also resigned by Mc-E.

Burnett received last week Chrysler's corporate advertising.

Other agencies named this week: Emery Advertising, Baltimore, to handle broadcast media advertising for The Family Finance Corp. . . . **Fuller & Smith & Ross,** by the Carbonated Beverage Institute, representing 14 leading independent bottlers of carbonated beverages . . . **Grant Advertising,** to handle Southern California, Nevada and Arizona advertising and sales promotion of Hotpoint Appliances . . . **Weintraub & Associates, St. Louis,** advertising and public relations for State Savings and Loan Association, East St. Louis . . . **Ray Barron, Boston,** by the Ted Williams Camp of Lakeville, Mass. Tv participations are planned . . . **Ray Barron, Boston,** for the Tire Company of America. Saturation radio in various markets and network tv will be used . . . **Ross/Reisman/Company, L.A.,** by Karl's Shoes. Radio and tv will be used.

Executive promotions: R. Channing Barlow, Charles Mittelstadt and Edward Whitehead, v.p.'s, Marschalk & Pratt Division, McCann-Erickson . . . **Elmer F. Jaspán,** v.p. in charge of radio and tv, Bauer and Tripp, Philadelphia . . . **H. I. Orwig and James L. Perry,** elected senior v.p.'s and **John B. Thomas,** v.p.,

The Buchen Co., Chicago . . . **Hiram S. Brown, Jr. and Robert C. Lamb,** v.p.'s in the New York and Minneapolis offices of BBDO . . . **Myers B. "Bud" Cather,** Grant Advertising v.p., now manager of Grant's Detroit office . . . **William H. Aaron and Robert S. Cole,** elected v.p.'s; and **George H. Hartman, Jr.,** secretary and treasurer, of George H. Hartman Co., Chicago . . . **Donald E. McGuinness,** elected a director of Aubrey, Finlay, Marley & Hodgson, Chicago.

West Coast appointments: Frank O'Connor, Ted Bates v.p. in the tv and radio department, to head up West Coast program development in Hollywood . . . **Arthur White,** v.p. in charge of the Hollywood office of C. J. LaRoche . . . **Marshall Plant,** production manager, and **James E. Porter,** director of publicity and press relations, McKinney Associates, San Francisco . . . **Larry Davidson,** creative director, Wade Advertising, Hollywood . . . **Freeman Gosden, Jr.,** account executive, BBDO, L.A. . . . **John H. Winterringer,** v.p., **Richard C. Babb,** secretary, **Agnes Priest,** treasurer of Vance Shelhamer Advertising, Yakima, Wash.

Others on the move: Charles Cary, to the copy-contact staff, Connor Associates, Aurora, Ill. . . . **Ronald P. Cone,** of the service department, N. W. Ayer, Philadelphia . . . **Estelle Ellis,** consultant on the Dow Chemical account, Norman, Craig & Kummel . . . **Jack Payne,** to the copy staff of D'Arcy, St. Louis . . . **Harry Dangerfield,** account executive, Cavanaugh Morris, Pittsburgh . . . **M. William Friis,** to the public relations department of Anderson & Cairns, New York . . . **Joseph Allentuck,** comptroller, Reach, McClinton . . . **Carleton Jones,** account executive, Van Sant, Dugdale & Co., Baltimore . . . **Milton Slater,** broadcast supervisor, Leo Burnett Co. . . . **James Maloney,** senior art director, Doherty, Clifford, Steers & Shenfield . . . **Everett L. Thompson,** executive director of tv and radio, Comstock & Co., Buffalo, N. Y. . . . **Joe Sperry,** New York radio-tv production manager, Campbell-Mithun, Minneapolis . . . **Donald Stuart Hillman,** executive radio-tv producer, Emil Mogul Co. . . . **Thomas C. Elliot,** manager of the traffic department, Anderson & Cairns.

NETWORKS

Robert F. Hurleigh will probably wind up as executive vice-president of Mutual.

Meantime he's been named to the network's board of directors. This election came on the heels of Armand Hammer, a major stockholder, taking over the Mutual presidency from Paul Roberts.

Now they're all back on radio: Campbell Soup and American Tobacco closed the ring of the old pre-tv radio sponsors with buys on NBC this week. Participations total \$300,000, with American Tobacco appearing on *Bob and Ray* and Campbell Soup pushing a weekly 35-announcement schedule.

Other radio signers this week: Nylonnet Corp. will sponsor *Weekday News* from 18 March, and Chevrolet renewed sponsorship of John Daly from 10 March over ABN . . . *The Rusty Draper Show,* renewed for 13 weeks over CBS Radio. Sponsors: Kent Cigarettes, Vicks Vapor Rub, Look Magazine, Masland Carpets.

Tv buys: Dial Soap will sponsor *Perry Mason* over CBS TV starting 29 March. The show replaces Dial's sponsorship of *The Big Record,* to be cut to a half-hour on 26 March with Oldsmobile left in sole support . . . **Beech-Nut Life Savers** has signed for the new Dick Clark Show, which debuted 1 March on ABC TV . . . **Procter and Gamble and Standard Brands** have made new and renewal daytime orders over NBC TV, totaling \$2 million.

Appointments of the week: G. Gerald Danford, account executive, ABN . . . **Patti Goldstein,** senior magazine editor, NBC Press Department.

REPS

Blair-Tv managers, convened in New York for their first annual sales conference 21-22 February, heard Chairman Edward P. Shurick deliver this observation on how to sell spot tv in '58:

"Tv must be sold in terms of its supremacy as a marketing force, rather than through any relaxation of rate-structures. Our selling must be aggressive in defending the stability of rates in each of our markets."

Rep appointments: **Harry Wheeler & Co.**, Boston, New England, rep for WLNH, Laconia, New Hampshire . . . **Breen & Ward**, national rep for WPAY, Portsmouth, O., and WPFB, Middletown, O. . . . **Walker Representation Co.**, and **Harlan G. Oakes & Associates** for KWBR, Oakland, Cal. . . . **Adam Young** for KQV, Pittsburgh, Pa. . . . **Richard O'Connell** for KDXR, Paducah, Ky. . . . **Elisabeth M. Beckjorden**, national rep for WVIP, Mt. Kisco, N. Y.

New personnel: **William T. Heaton**, Chicago office manager, McGavren-Quinn Co. . . . **John S. Logan**, account executive, CBS Radio Spot Sales, Detroit . . . **Al Parenty**, to the sales staff of Young Tv, New York . . . **Alex Bronzo**, assistant research and sales promotion manager, and **Thomas E. Wood**, to the sales staff of Hollingbery, New York . . . **David Lundy**, L.A. office manager, Blair-TV . . . **Mortimer B. Coley**, to the sales staff of John E. Pearson, New York.

COMMERCIALS

Lever Bros. will definitely make no color tv commercials, according to Bob Ballin, SSC&B v.p., Hollywood.

Production costs are the factor, he states, and Lever's instructions to producers and networks call for insertion of black and white commercials in color shows.

"Granted they look terrible in contrast," says Ballin, "but with 200,000 color set owners, it just doesn't matter."

Further word on commercials comes from CBS' Ed Lethen before the Radio & Television Clinic of the Advertising Club of New York:

"Leading tv personalities like Garry Moore, Arthur Godfrey and Art Linkletter get very close to their audiences, and their recommendations go a long way towards selling products. When people of this caliber are employed to deliver commercials, they should be allowed to make the presentation in their own way and in their own words. Only in this way can the viewer get the feeling that they really mean what they are saying."

What they're doing: Warner Bros. will have completed 156 minutes of

filmed **Maverick** commercials for Kaiser's **Maverick** by the end of March. Warner's delivers each **Maverick** installment complete with commercial built in . . . **TV Spots!** second animation unit has gone into full production on the **Crusader Rabbit** tv color cartoon series. A third unit will begin production this month . . . Two new commercial enterprises, in Washington, D. C. are **J-R Productions**, producers of musical commercials, and **Edgewood Recording Studio**, with facilities for tape and disc recordings.

ARB's best-liked commercial listing for December shows Maypo leading off for the first time. The ranking:

Rank	Commercial
1.	Maypo
2.	Piels
3.	Hamms
4.	Dodge-Plymouth
5.	Ford
6.	Winston
7.	Seven-Up
8.	Falstaff Beer
9.	Alka-Seltzer
10.	Ballantine
11.	Schlitz
11.	Ivory
13.	Post Cereals
14.	Snowdrift
15.	Chesterfield
16.	Cheer
16.	Maltex
18.	Revlon
19.	Budweiser
19.	General Electric
21.	Gillette
21.	Frosty Morn
21.	Lucky Strike

New on the staff: **Herman Edel**, account supervisor, Music Makers, New York . . . **Bill Newton**, creative producer-director, Sarra, Inc. Chicago . . . **Michael Stehney**, executive producer, tv film commercial department, United Film and Recording Studios, Chicago.

Executives named: **Nathan Zucker**, president, Film Producers Association of New York. Zucker is president and chairman of the board of Dynamic Films and its affiliates. . . **C. B. Hatcher**, v.p., finance; **F. F. Palac**, treasurer; **L. A. Backey**, secretary; **W. H. Tinkham**, v.p., production; and **J. M. Constable**, v.p. and executive producer, Wilding Picture Productions, Chicago.

FILM

In a season where all the syndicators seem to be expanding their sales forces, Ziv this week took on 11 more salesmen.

Seven of the new appointees come from stations, the others from a film distributor, a network, an agency and an independent sales organization.

New Ziv assignments: **Richard Stark**, to the New York national sales office; **John Davidson**, spot sales manager; **Leon Taylor**, syndication, and **Harry Littler**, in the Eastern division; **Michael Eisler** and **Robert Neece**, to the Central division.

Also, **Lloyd Coney**, **Jack Ellison**, **William Guy** and **Ed Germaine** to the Western division; and **Robert W. Burrows** and **William R. Riker**, to the *Cisco Kid* sales force.

CBS TV Film's Newsfilm has completed negotiations with Independent Television News of Great Britain to cooperate in supplying tv stations with world-wide daily service.

CBS will cover North and South America, the Far East, Pacific and other non-European area. ITN will supply news from Europe, the middle East and Commonwealth countries.

Re new series: MCA is preparing two new series, one an adventure, one a mystery. It hasn't been decided whether they'll shoot for network or syndication . . . TPA started shooting its pilot for *Airline Hostess* last week, will begin *Cannonball* this week.

CBS TV Film is working on its pilot for Border Patrol in the Florida Everglades . . . CNP will make available children's animated show, *Gumby*, off the network . . . Bernard L. Schubert is converting the radio series *Counterspy* into a tv film series.

Sales: Glamorene is supplementing its network programing with syndicated buys in 24 markets. First deal was for NTA's *Sheriff of Cochise*, in New Orleans.

Ziv's new *Target* series has been sold to date in 74 markets. **Recent buyers include Progress Brewing, Kroger Stores, Bradley Field Restaurants, Savannah Sugar Refining** and several local advertisers and stations.

Screen Gems' *Casey Jones* was sold

this week in Casey's real home town. Jackson, Tenn. . . . NTA's recent sale of its Champagne Package in 31 markets brings the total to 81 . . . Sterling Television's recent sales include *Abbott & Costello*, *Adventures in Sports*, *Animal Crackers*, *Cartoon Classics* and *Famous Cartoons* . . . **WPIX, New York, has acquired TPA's Lassie for first syndicated run.** Series will be renamed.

Promotions & Merchandising: More than 6,000 entries poured into WCAU-TV, Philadelphia, for a tie-in contest the station ran for Harbor Command.

For four weeks the station aired pictures of sailors lined on a ship deck, invited listeners to guess how many. **Sponsor LaRosa tied in with ads and point-of-sale merchandising,** and figures it made over 25 million consumer impressions.

ABC Film has appointed Orville McDonald Associates, Dallas PR firm, to handle exploitation on its *26 Men*.

A thematic grouping of MGM literary classic features has been programed by WLW-C, Columbus.

Series kicked off on Sunday, 23 February, with *Treasure Island*. Among others scheduled are *David Copperfield*, *Tale of Two Cities*, *Pride and Prejudice* and *The Yearling*.

Strictly Personnel: In its sales staff expansion (see FILM-SCOPE, page 49). ABC Film has added three more new account executives: **Albert G. Hartigan**, to the newly-created New York Sales Division; **Ben F. Conway**, to upper New York State and the northeast; and **William R. Dothard** to Pennsylvania, Maryland, Delaware and Washington.

John G. Breenan, named business affairs director. CNP . . . **Arthur Plaut**, to the advertising staff of Ziv . . . **Leonard Loewinthan**, Pyramid Productions prexy. off to Los Angeles on a three-week trip to investigate product possibilities.

TV STATIONS

The practice of editorializing by stations is growing:

Latest experimenter with the policy is WHCT, Hartford, Conn., which terms its weekly commentary "one of the first of its kind in tv."

WTJV, Miami, has issued a 13-page booklet, *The Television Editorial*, telling the problems and solutions of presenting a daily tv editorial.

Taking the viewer behind the scenes: As part of a series designed to acquaint viewers with some of the facts of tv, KVOS-TV, Bellingham, Wash., did a short film explaining the steps involved in producing a tv commercial.

Affiliations: KDUH-TV, Hay Springs, Neb., CBS affiliate . . . WTVC, Chattanooga, Tenn., and WLOF-TV, Orlando, Fla., primary ABC affiliates . . . WABG-TV, Greenwood, Miss., interconnected station with CBS.

New faces: Charles E. Larkins, to head a new central sales promotion department for Griffin Broadcast stations, Tulsa. Larkins will headquarter in Muskogee, Okla. . . . **John Hinsey**, program director for KRCA, L.A. . . . **Jack Fieldsteel**, field sales manager, DuMont, New York . . . **Charles Beintker**, and **Edward Newsom**, to the sales staff of KSD, St. Louis, Mo. . . . **William H. Whitaker**, local sales representative for WVUE, Philadelphia . . . **Ben B. Baylor, Jr.**, director of sales projects, Triangle Stations, New York . . . **Don Boutot**, to the sales staff of KODE-TV, Joplin, Mo. . . . **Joe Costantino**, director of public relations, promotion and merchandising, and **William F. Mitchell**, production manager, KEY-T, Santa Barbara, Cal. . . . **Robert L. Brown**, national sales manager, KBTB, Denver, Col. . . . **Vic Hirsh**, program director, WTOP-TV, Washington, D. C. . . . **Ned Smith**, general manager, KOVR-TV, Stockton-Sacramento, Cal.

Named in Texas Telecasting realignment: **Jimmie Isaacs**, v.p. and director of network operations: **E. A. "Buzz" Hassett**, general sales manager for K-DUB network and **John Kreiger**, director of operations, KDUB-TV, Lubbock, Tex.

RADIO STATIONS

Sabena airlines is trying to find out the degree to which a radio saturation campaign can stimulate newspaper coupon returns.

The coupons are for a \$1 book—

Holiday Abroad: 1958—put out to stir up visiting to the World's Fair at Brussels.

Radio test markets are Atlanta, Houston and St. Louis. Agency: Marschalk & Pratt.

The idea that legislators—national and state-wide—be made aware of the problems and operations of the broadcasting industry through personal contact is spreading across the country.

Latest gesture in this direction: The dinner put on by the New York State Broadcasters Association for Governor Averell Harriman and bigwigs in the N. Y. legislature.

Gov. Harriman expressed the wish that the courts, as well as the legislators, be open to tv and radio. It would bring the people, he said, closer to the workings of the democratic process.

Pulse is being urged by Adam Young to extend its radio audience measurements beyond metro trading areas.

The rep feels that radio can't be sold properly unless rating services meet client needs for greater geographical coverage.

Quoting Young: "We believe accurate audience measurement reported in terms of marketing significance will document radio's unmatched effectiveness and attract more dollars to the medium. We are hopeful of strong support from stations, advertisers, and their agencies."

KMOX, St. Louis, is helping stations throughout the mid-Mississippi area install an adaptation of the Conelrad system which will serve as a warning service for tornadoes.

How the system will work: (1) The information about the tornado will come from the U. S. Weather Bureau and Ground Observer Corps. (2) When the Conelrad warning comes through the information will be transmitted to other stations in the area. (3) They in turn, will alert schools, hospitals and factories.

Seven stations in seven years: WGOK, Mobile, Ala., is now under construction by The OK Group, New Orleans. All OK stations are specially located in areas with large Negro populations.

The variety of radio's mushrooming contests these days is matched only by the kinds of prizes they offer. Some of the loot:

- **\$50 for every dollar** with a serial ending in 1300 by WFBR, Baltimore. Station expected about 20 winners, hastily closed the offer when 104 bearers of the lucky bills turned up in two days.

- **Free rent for two months** to the winner of the final draw in a post-card contest by KOSI, Denver.

- **A registered nurse** as baby sitter by KYA, San Francisco. The J. Gislens, parents of four small boys, won this one over 2,000 other entries.

- **\$1 million in cash**, albeit genuine Confederate currency, to the winner of a slogan contest for WEEP, Pittsburgh, Pa.

- **A Gruen wrist watch** to the writer who crammed 9,553 "WKMI's" (Kalamazoo, Mich.) on a 2¢ post card. Contest had 5,000 entries. Question: How did station total up all those WKMI's?

- **A date with Frank Sinatra** to a female listener of WABC, New York. The contest: Entrants send in their favorite Sinatra record with reasons why, see how closely their guesses match Sinatra's own choice.

- **\$1 for 50¢** to all comers, by WGH, Norfolk, Va. No, the folks didn't have to do anything but stand in line—a line of 500, that is.

On the move: Wendell Adams, president and g.m., KHUM, Eureka, Cal. . . . Dirk L. Schaeffer, to the public relations staff of WIP AM-FM, Philadelphia . . . Jim Woddell, to the newstaff of WCPO, Cincinnati, Ohio . . . Bill Allred, sales manager of KAKC, Tulsa, Okla. . . . John Wilson, director of promotion and ideas, KIXL AM-FM, Dallas, Tex. . . . Richard Fague, staff announcer, WDRC, Hartford, Conn. . . . Betty Stone, account executive, WFBR, Baltimore . . . Dick Kidney, news director, WGH, Norfolk & Newport News, Va. . . . Jim Johns, announcer, WBAP, Fort Worth, Tex. . . . E. B. Landon, studio engineering supervisor for KDKA, Pittsburgh, Pa. . . . Dick Whitaker, newsman for WWDC, Washington, D. C. . . . Carl Meyers, to the sales force of WENE, Endicott, New York . . . William T. Dunn, promotion manager, WOW, Omaha, Neb.



Tulsa, queen city of the Magic Empire, tops every key industrial market in the nation in industrial expansion. And KVOO tops all other stations in penetration of this rich market. Let "The Voice of Oklahoma" speak for you, both in Oklahoma and in "bonus" counties of Kansas, Missouri and Arkansas.

KVOO

TULSA

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

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



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

1150 KC



Because your loss is showing if you're not using KFJI's exclusive 8,000 sq. mile coverage to sell the expanding Klamath Basin!

KFJI's top local shows, such as "Letters to the Editor" arouse interest and comment by the many listeners, making them alert to your message!

When you buy KFJI, you buy power, persuasion, and acceptance . . . and 35 years' worth of success stories are the evidence. Things happen on KFJI!

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

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

CANADA

BCAB members, convened at their annual meeting in Vancouver, B. C., included in their order of business:

1) Discussion of a project to finance courses in radio and tv at the University of B. C. Project would provide a pool of knowledgeable new personnel for stations to draw on, as well as furnish present personnel with chances to brush up.

The project would be financed by the stations.

2) Re-election of incumbent BCAB officers for one year.

The roster: president, Gil Seabrook, CJIB, Vernon; vice president, Jack Sayers, CFUN, Vancouver; directors, Ken Hutchison, CJAV, Port Alberni and Bill Hughes, New Westminster.

CARTB has urged the CBC Board of Governors to defer going ahead with its new regulation to bar giveaways, or any type of contest on the air, until all sides can be heard.

Contends the CARTB: Contests have been a daily feature of Canadian broadcast for 25 years. Their elimination would work hardship on local merchants, manufacturers and employment.

"Public opinion should be the deciding factor," CARTB concluded.

O'Brien Advertising, Vancouver, will expand its operation from west to east, with the opening of new offices in Montreal, Winnipeg and Saskatoon.

The 14-year old firm set up an Ottawa office last year and is the second western firm in Canadian business history to enter the competitive eastern market.

FINANCIAL

Several companies issuing financial statements for 1957 this week reported sales the highest in their history. The rundown:

• RCA topped the billion mark for the third straight year with sales of \$1,176,277 — up 4.3% from 1956. Broadcasting revenues from NBC made up 25% of this total. Profits were down 3.7% from 1956, however, due to "softening of general economic con-

ditions and the highly competitive situation in the radio-tv industry."

• Borden's sales of \$931,220,662 were up 6.2% over 1956. Earnings stood at \$23,996,321 and \$5.14 per share over \$23,602,746 and \$5.01 per share for 1956.

• Philco's sales increased to \$372,629,000—approximately 5% over the \$356,568,000 for 1956. Consolidated net income rose to \$4,363,000 compared with \$567,000 the previous year.

• Philip Morris sales were \$408,813,852 — 5.86% over \$386,193,733 for 1956. Net income rose to \$15,759,439 and \$4.50 per share over \$14,405,628 and \$4.08 for 1956.

• P. Lorillard's earnings rose 154% and sales 44% over 1956. Net sales totalled \$293,415,430 and net earnings \$11,484,412 over \$203,280,417 and \$4,519,758 for 1956. Sales of Kent cigarettes figured highly in setting the new record.

• American Tobacco's 1957 net income rose 10%—\$57,094,650 from \$51,688,800 in 1956. Income per share amounted to \$8.28 compared with \$7.45 in 1956, and dollar sales were \$1,098,092,746 over \$1,091,206,358 in 1956.

• Hunt Foods reports 1957 net income after taxes of \$4,513,884 and earnings per share of \$1.74. Net income for 1956 was \$4,244,614 and earnings per share, \$1.61.

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

Stock	Tues. Feb. 25	Tues. March 4	Change
<i>New York Stock Exchange</i>			
AB-PT	14 ¹ / ₈	13 ³ / ₈	- 3
AT&T	172 ³ / ₈	172 ³ / ₄	+ 3
Avco	6 ¹ / ₈	6 ¹ / ₄	+ 1
CBS "A"	25 ¹ / ₂	25 ³ / ₈	- 1
Columbia Pic.	13 ¹ / ₈	15 ¹ / ₈	+2
Loew's	14 ¹ / ₂	14	- 1
Paramount	34	33 ⁵ / ₈	- 3
RCA	33	33	
Storer	22	21 ⁵ / ₈	- 3
20th-Fox	24 ¹ / ₂	24 ³ / ₄	+ 1
Warner Bros.	18	17 ⁷ / ₈	- 1
Westinghouse	61 ¹ / ₄	61 ¹ / ₄	
<i>American Stock Exchange</i>			
Allied Artists	3 ³ / ₈	3 ¹ / ₄	- 1
Assoc. Art. Prod.	9 ¹ / ₄	9 ¹ / ₈	- 1
C&C Super	7 ⁷ / ₈	7 ⁷ / ₈	
Dumont Labs.	3 ¹ / ₂	3 ⁷ / ₈	+ 3
Guild Films	27 ⁷ / ₈	3	+ 1
NTA	5 ⁷ / ₈	6	+ 1

TRIPLE-SPOTTING

(Continued from page 31)

"Who are we to turn 'em down?" shrugged one rep. Few have urged their stations to stop triple-spotting.

As for the SRA, it takes the position that there's nothing wrong with triple-spotting so long as it conforms to the NAB code and if agencies want to do away with triple-spotting, the first obvious step is to persuade the NAB to change the code. It is interesting to note that agencies have been by-passing this method of approach. The reason given is that it might involve years of effort; agencies feel pressure on stations is more effective. A further factor is that the agencies are anxious to make double-spotting a standard on tv before triple-spotting becomes too common a practice.

A number of large-market stations won't accept triple-spots in prime time—a policy of long-standing in some cases. Neither these stations, nor the reps who are willing to go along with a double-spotting policy, want to go on record, however. As one rep sales manager put it: "If I take a strong position in favor of double-spotting, some agency will probably come along and say that *two* is too many."

With even the best intentions, reps and stations have to contend with competition. One Southern broadcaster, who said flagrant triple-spotting by a competitor (including selling minutes between network shows) had driven him to fight fire with fire, declared:

"I've talked with agencies about this problem. They expect the stations to police triple-spotting. I don't think it's up to stations to police this. I won't starve to death to keep myself lily-white.

"As a matter of fact, I'm tired of the agencies pointing the finger at the stations. I'd like to ask timebuyers at all the top agencies if they've bought minutes between network shows recently. I'll bet everyone of them would say 'yes' if he were telling the truth."

The station man pinpointed a fact quite evident in the discussions about triple-spotting. Finger-pointing is rife, but many agencies and advertisers won't give up triple-spotting until they're sure the other guy will positively do so. Most of the large agencies favor a ban of some kind but can't make a policy because some clients won't go along. Despite P&G's efforts to do away with triple-spotting,

P&G has not said "no" for all its brands yet. A buyer at an agency which turns out piggy-back commercials said he wouldn't place his brand next to one since it constituted triple spotting, but said that the brands in the piggy-back didn't mind being contiguous to another commercial.

Even B&B will buy minutes between network shows at night. "We don't approve of the practice," said a B&B media executive. "And we wouldn't want any of our network shows cut because some stations want to sell a minute in prime time. But the station offered it to us. We didn't go out looking. If we didn't buy the minute, it might go to a competitor who wouldn't have the same compunctions."

While the problem of minutes between network shows doesn't come under the heading of triple-spotting, it's related because, like triple-spotting, it involves paring off the tag end or beginning of network shows. The fact that monitoring shows this practice increasing has the Tv Code Board concerned. It is significant, however, that code monitors have found triple-spotting *per se* decreasing and more common in the smaller markets than the larger ones.

The interruption of network shows has become a fine art with some stations. One large-market station in the west has developed an automatic device to make sure that everything goes off smoothly. In most cases, however, stations depend on the deftness and speed of engineers. Stations have been known to brag about the talents of their engineers in interrupting network shows in such a way that audience never knew what happened.

A common form of program interruption is the cutting out of network program promotion. This usually gives the station another ID to sell. This can be done "legitimately" in cases where the station does not carry the program promoted. It is also considered proper by stations in cases of delayed broadcasts where the program plug is touting a show that had already been broadcast.

The networks have been quietly discussing the matter of program interruption with affiliates. The question was gone over at the CBS TV affiliates meeting in Washington in January and the network is proposing to insert in affiliates' contracts a clause in which affiliates agree to carry network programs in their entirety. This is not

specifically spelled out at this point.

As for ABC, its answer to Compton was that it was looking into the matter. Because of the current network hearings before the FCC, however, no concrete action on the triple-spotting problem is expected until after the web finishes testimony. However, the network maintains it is against the practice of triple-spotting.

Some forward-looking cynics at the agencies contend that if triple-spotting were ever really eliminated, the stations would have to raise rates, an opinion to which the reps add a fervent "amen." The rationale behind this is the fact that tv time is not stretchable like print space.

However, it does not necessarily follow that if stations are deprived of time, all they have to do is increase rates so as to keep their income at the same level. Rates, in the final analysis are determined by supply and demand and stations can raise rates for only one reason: somebody will pay.

As a matter of fact, a number of agencies feel the relatively soft tv market provides them with greater leverage to nail down the double-spot standard. This opinion has an odd sound, however, to stations who sell triple spots *because* business is slow and because some clients are willing to take—and even insist on—a triple-spotted position on the grounds that they have to make their dollars work hard these days.

A recent note that has intruded into the triple-spot hassle complicates the pros and cons even further. One rep put it this way: "Tv, by its nature, is limited in the number of advertisers it can accommodate. It has a moral obligation to make itself available to as many clients as possible. Now, I'm not preaching a sermon. What I'm saying is that the people who benefit from the elimination of triple spotting, benefit in a couple of ways. They not only eliminate competition for their commercial but they cut down the total amount of competition on tv. The big boys, who have most of the good time, anyway, will have it even better. Blocking out the competition is an old trick in the air media."

Whatever the motives of agencies and advertisers (the above point of view is a minority one), the current counter-pressures of buyer and seller may shortly resolve the triple-spotting issue for good.



**PICK
YOUR SPOT
AMONG THE STARS
IN
WASHINGTON
!**

WRC-TV has a spot for you beside the biggest stars in all television. During the prime "AA" nighttime hours, when audiences are greatest and interest at a peak, your spot shares the limelight with big network name-stars — at spot's low, low cost.

And on WRC-TV, you're assured of big audiences every night of the week, all week long. In this prime evening time, WRC-TV has an NSI average rating of

22.8, the highest in the entire Washington area!

A select few of these spots among the stars of Washington's Number One Station* are now available. WRC-TV or your NBC Spot Sales representative will gladly help you plan a schedule immediately.

*NSI Report—Washington, D. C. Area—November 1957

WRC-TV 4

WASHINGTON, D. C. SOLD BY  SPOT SALES

WASHINGTON WEEK

8 MARCH, 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Where the probe of the FCC by the House Commerce Legislative Oversight subcommittee can go from here is pretty much of a blur.

Commissioner Richard A. Mack has resigned and the consensus of the knowledgeable is that others will follow.

But the situation facing the investigating congressmen is this: If the committee wishes to proceed beyond the Channel 10, Miami, mess, it will have to go on a fishing expedition. There are no more facts at all on other cases.

Even nothing at all on other commissioners in connection with the Channel 10 case. Except for the dubious fact that ex-chairman McConnaughey aided in getting Mack on the FCC. Plus the fact that all Republicans except Hyde voted in favor of National Airlines.

It seems there's been no sifting for facts since well before Dr. Bernard Schwartz was fired as counsel. Commerce committee chairman Oren Harris keeps insisting he's looking for new counsel, but as of now there's no prospective name.

Strange as it may seem, Schwartz himself acknowledged he had no evidence other than that of Channel 10—merely rumors. In fact, the nightmare that followed was actually not of his making.

His charge of "payoff" may have been the fuse, but the explosion came from what the subcommittee was able to deduce from the pumping of a parade of witnesses.

The commissioners will be recalled and Harris evidently hopes that their testimony can lead to more revelations with the investigative groundwork.

The FCC was under a second spotlight this week—this one occasioned by the tee-off of hearings on the FCC network study staff report.

Spokesmen for the three tv networks took the stand in multitudinous array and struck back by word and documented data against the report's criticisms of network practices and recommendations for reform.

Each in turn made it patently clear that he felt:

- The elimination of network option time would destroy the network system at its very foundation.
- Option time provides the assurance of station clearance which permits (a) networks to invest large sums in program production and (b) advertisers to be sure of the low cost-per-thousand that enables them to use tv instead of another media.
- The opposition from station reps was unjustified. For instance, ABC TV's Ollie Treyz said the reps' tv billings in the last seven years rose 11.7%, as compared to an increase of 10.9% for all the networks.
- Regulation of the networks as proposed in the report was not only unnecessary but likely to be irreparably harmful.

The FCC, beleagued as it was, still stood up to Congress on fee-tv.

Against House and Senate commerce committee wishes to hold up on fee-tv trials, the FCC did the very minimum it could do.

It agreed to hold off authorization of tests until 30 days after Congress adjourns. This might be interpreted as a clear dictate to Congress to pass a bill forbidding fee-tv or take its marbles elsewhere.

The Senate will hold hearings on such bills within a month or two.

SPONSOR HEARS

8 MARCH, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Look for more network presidents to feel the impact of current unrest.

By the end of the year there may be only two survivors from the January 1957 roster of incumbents, say the guessers.

The agency for a small drug manufacturer stirred reps to rancor this week with this device:

Contacting the tv station direct in the hopes of getting a lower rate—after the reps had furnished the availabilities.

Cunningham & Walsh is in the picture on the bidding for the Lincoln account, but those close to the Ford Company's inner circle still figure that the business will go to D'Arcy.

Ventured reason for the client's delay in making a decision: The Lincoln-Mercury division has some more immediate problems to solve.

Ever wonder why research department heads are least vulnerable to various organizational upheavals? A veteran of Madison Avenue accounts for it this way:

"If the boss says to the head researcher, 'I can't agree with you,' all the researcher has to do is ask, 'How would you do it?'"

"The boss is stumped for an answer—unless he's come from that field."

The Barrow network study report already has had its effect on the attitude of tv networks toward the bidder for affiliation.

Not only are the doors to applicants wide open, but when such bids come in the station holding down the franchise is required to make a presentation showing why its service is superior to the applicant's.

Those saturation spots it's using on 176 stations, Exquisite Form Bra told SPONSOR this week, stem only partially from bartered time.

The barter quotient: two-thirds in terms of number of stations and a third in terms of dollar volume.

Incidentally, Exquisite claims it broke with Henry Jaffe on the proposition of his continuing as packager of its specials, and not the other way.

You're a veteran if you recall Irene Wicker as the first queen of the soap opera—an Irna Phillips first, Painted Dreams. The year: 1931.

Out of this emerged P&G's progenitor of its soap opera tribe, Today's Children. Miss Wicker went on to become the Singing Lady. And she's still doing it—over WNYC, New York's municipally-owned station.

Incidentally, Armand Hammer, Mutual's new president, is Miss Wicker's brother-in-law.

Demonstrated again: When there's Big News Nobody covers it Like KNX Radio!



On Friday, January 31 and Saturday, February 1, there were two explosions that shook Los Angeles. One was 2,900 miles away at Cape Canaveral. The other was only 40 minutes away at Norwalk.

CBS Radio, nationally, and KNX Radio, locally, covered both events with the **speed**, **flexibility** and **depth** that only responsible radio — and responsible network radio — can provide.

It's the **speed** of coverage that no other medium can match. It's the **flexibility** of movement and **depth** of reporting and analysis that only an organization like the CBS Radio Network can offer.

For what is required is far more than sound effects, a telephone and a couple of news tickers. What's required is a big news staff manned by experienced, aggressive and highly qualified reporters aware of their responsibilities to their listeners. Men like Murrow, Severeid, Herman, Schorr and Smith nationally. Men like Alcott, Roby, Vaile, Kenneally, McCoy and the many others here at the KNX News Bureau.

That's how, on a weekend that shook Los Angeles, KNX Radio again set the standards against which all other news coverage must be judged.

That's one more reason why KNX advertisers are associated with the very best in radio!



REPRESENTED BY CBS RADIO SPOT SALES

DJs CAN HELP SELL

(Continued from page 33)

Howard Miller, WIND, Chicago: "Radio, more than ever, is companionship for millions of listeners all over the country, and the word 'companionship' should be the key to the proper use of radio as an advertising medium. Companionship is a result of two factors: listenable music and the human voice which introduces the music and fills the gap in between. It is my belief that the advertiser's message should be done in the same companionable voice and style as are the introductions, the trivia and the conversation."

Wayne Stitt, WHB, Kansas City: "Ever since I started in radio here in Kansas City 20 years ago, I have made it a point to get to know everything I can about my sponsors. I meet the client, go through the plant, study and use his goods or services, satisfy myself of the standard of quality involved. In this way, I have always presented the clients' message more from the standpoint of passing along 'a good thing' rather than pitching a

quantity unknown to me and far removed from my sphere of interests."

Bob "Coffeehead" Larsen, WEMP, Milwaukee: "On the merchandising level, I believe it would help if the local distributor for the national advertiser got to know the d.j. much better. I think transcriptions are great, if used in the right place. Example: for comedy, Contadina (eight great tomatoes) and Cavaliers (Roger). But I do feel that in a lot of cases, TA's are rather handicapping the d.j. I don't say that with disrespect but as a bit of advice as to how to get a more rapid and satisfactory response to an advertising campaign. Musical gimmicks and things that cannot be produced on the local level justify the use of TA's, but it's amazing what some d.j.'s can achieve locally to increase sales volume. On the live commercials, give a guy room to work, but by the same token—*Know the d.j. you are buying!*"

Bill Diehl, WDGY, Minneapolis-St. Paul: "Make the d.j. your local merchandising man. An example of a client who has done this with great suc-

cess is Canada Dry (Bozell & Jacobs) which merchandised its product by placing on Canada Dry bottles collars that tied-in with its advertising campaign here on WDGY. Results were so good that the company re-ordered 50,000 more bottle collars."

Jack Carney, WIL, St. Louis: "The disk jockey has been unhorsed. He is no longer selling records . . . he is selling products. In his role as the listener's constant companion, he should be used by clients for the authenticity he can lend to his endorsement of any worthwhile product."

Red Benson, WPEN, Philadelphia: "We as radio personalities have the opportunity to make many more sales calls than the average salesman. Regard us as your salesmen; give us as much information and history of your product as possible."

Gene Weed, WQAM, Miami: "Selling a product for an advertiser is a job I take pride in. I enjoy inserting both comical and serious ad-libs with standard copy, making use of various character-type voices, creating impersonations of name stars, etc. For example, I use the following frequently for Slenderella: 'Slenderella salons are spread out all over the world so the women of the world need not be spread out.' Any approach that will sell is the approach I want to use."

Will Lenay, WSAI, Cincinnati: "If we know what an advertiser wants to do, whether his approach is institutional or 'hard sell,' we can give him almost any result he desires."

Ken Malden, WILD, Boston: "Sell the jockey first so he can sell the product."

Johnny Barrett, WTIK, New Orleans: "The local radio personality—with the emphasis on the 'local'—knows and deals with his community. He is not the 'Great Radio Voice' of the old days. Think of him and use him as your 'local' salesman."

Paul Flanagan, WPTR, Albany: "I would like to have any prepared commercials musical and brief, perhaps only 30-seconds in length (for a one minute spot) both to maintain the music pattern of my station and to give me an opportunity to add my personal touch to the commercial."

Everyone Scored but you, Smidley!

Yup—everybody on the team. But what in blazes happened to time-buying? They were all counting on you to grab this KIMA-TV combination. They were banking on this big, exclusive TV buy—this billion-dollar bonanza. But you just flot booted one of the nation's top 75 markets. Why, I'll never know. But they won't let you forget it, Smid. Believe me, they won't.

Quite a market . . .

Population563,875
Automotive sales.....\$116,239,000
Source: 1957 "Survey of Buying Power"

KIMA-TV
YAKIMA, WASHINGTON
with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

brand new and
PLENTY HOT!

**DETROIT
 BANDSTAND**



**"Detroit Bandstand"
 Makes TV History!**

Like what happened when we started to turn our cameras on the teen-agers with Detroit Bandstand, presided over by Dale Young, 5:00-5:30 P.M., Monday through Friday.

ZOOM! Right up to an afternoon rating of 14.8 in just a few days, and still climbing! 4,000 pieces of mail the first week!


Some mighty good availabilities still open on this No. 1 afternoon show on the station that's No. 1 in Detroit and southeastern Michigan. How about seeing your Katz program soon?

**NO. 1 IN DETROIT
 5-5:30 P. M.**

According to special Detroit ARB survey, Monday, Feb. 10, the 6th day the program was on the air!

WJBK-TV	Detroit Bandstand	14.8
Station B	Comedy Time . . .	9.2
Station C	Superman	7.4
Station D	Looney Tunes . . .	10.3

WJBK-TV

CHANNEL  DETROIT

100,000 watts, 1,057-ft. tower • Basic CBS
 Full color facilities

Represented by
THE KATZ AGENCY, INC.

SURVEY

(Continued from page 35)

Programing profile: What types of public service shows are getting sponsors on the local front today?

Among the sponsored radio programs in the survey, they break down like this: 28% traffic and local "condition" reports (for skiing, boating, flying, fishing etc.); 16% current affairs discussions, forums, coverage of local government meetings etc.; 16% youth forums and panels; 13% special music broadcasts; 12% homemaking and social events programs; 6% religious; 6% local lore—i.e. shows built around local historical events, etc.; 3% miscellaneous—including agricultural shows sponsored on farm radio stations, local sports.

Among the sponsored tv programs this was the percentage breakdown: 32% current affairs; 16% youth forum, panels; 16% safety, health and accident prevention; 14% local lore; 11% homemaking; 8% religious; 3% miscellaneous, including agricultural and local sports.

Perhaps because of today's sponsor interest, public service programing is

reflecting a good deal more creativity now than it did a few years back.

Some of the tv examples:

- A quiz program with a religious theme enjoys sponsorship by Purity Dairies over WSIX-TV, Nashville, Tenn. *Know Your Bible*, telecast every Sunday afternoon, is emceed by a minister. Contestants compete for prizes given for correct answers to questions on the bible. The show is "aimed at general family audience as an institutional vehicle for low-pressure commercials," says George Morris, station sales manager.

- In Washington, D. C., WMAL-TV has a union for a sponsor. National Retail Clerks Union is entering its fourth year as sponsor of *Celebrity Parade*, a weekly 1:00 to 1:30 p.m. presentation on Sundays. Joseph McCaffrey, Capitol Hill reporter and Channel 7 newsmen, emcees a variety of discussions featuring guest celebrities. Union's objective: "Strictly public relations," says Theodore N. McDowell, program manager and public service director at WMAL-TV.

- One-shots are popular too. Station WREX-TV, Rockford, Ill., reports 12 leading Rockford industries and

business firms co-sponsored a telecast of the commencement exercises for the town's two high schools. This was a particularly valuable community program because "classes have become too large . . . auditorium facilities preclude attendance at graduation ceremonies by relatives and friends," says Chuck Olson, station promotion manager. Ratings? Approximately double the normal audience," says Olson.

- KPHO-TV sold a 13-week historical half-hour program in Class A time to about six local sponsors. Titled *Phoenix Album*, the show was produced by the Arizona State College. On the same station, *Wanted*, produced in cooperation with the Phoenix Police Department, was sponsored (15 minutes, once a week), by a local carpet dealer.

- *Traffic Court* is the "top-rated (28.4 ARB) locally produced half-hour in this market" says Jack Dorr of WBNS-TV, Columbus, Ohio. Sponsored by State Auto Mutual Assurance Co., the show features dramatizations of actual traffic court cases using real judges and policemen. Only the defendants are actors. Program is designed to reach car owners and drivers

KMJ-TV Leads in Fresno



KMJ-TV in the Billion Dollar
Valley of The Bees

Leads in films -- offers 18
top-rated, first-run
MGM film features weekly.

KMJ-TV • FRESNO, CALIFORNIA • Paul H. Raymer, National Representative

with an institutional approach on auto insurance.

Some of the radio examples:

- **WDIA**, Memphis, Tenn., sold 13 weeks of sponsorship to Memphis Street Railway for a unique program titled *Goodwill at Work*. Show was designed to re-unite relatives, families and/or friends who had become separated. Announcements, intermixed with gospel music, gave description, place last heard from, relatives, etc. of the "missing person." Sponsor's aim: To advertise schedule changes, at the same time tying itself, a "service company" to a "public service" radio property.

- **South Side Savings & Loan Co.**, Peoria, Ill., sponsors a daily five-minute show called *Around Your Town*—notices of coming social events and meetings—on **WMBD**. Aired 12:30 to 12:35 p.m., it's "the highest rated program (Nov. 1957 Pulse) at that time," says William L. Brown, **WMBD** program manager.

- **WCCO**, Minneapolis - St. Paul, Minn., reports about two-thirds of its public service programming (total value last year: \$1.2 million), is commercially sponsored. One series, *Minnesota Milestones*, is sponsored by Twin City Federal Savings and Loan Association. Series is comprised of 12 hour-long documentaries on Minnesota history. "Sponsor bought the series as a prestige-builder," says Jim Bormann, public affairs director for **WCCO**.

- **Irish-Swartz Super Markets**, Eugene, Ore., sponsors *Youth Speaks* over station **KORE**. Carried every Sunday evening during the school months, the half-hour program has been sponsored continually for the past eight years. Show features four senior high school panelists interviewing prominent figures.

- **Coca-Cola Bottling** in Los Angeles is sponsoring an across-the-board 15-minute program titled *Radio Ways of Learning* on **KHJ**. Produced and taped by the radio department of the Los Angeles public schools, the show is a discussion of various educational subjects by a moderator and two or three students.

In addition to this variety of public service programming, stations report many local sponsors are using non-public service programs to carry public service themes—sometimes steadily, sometimes occasionally.

Traffic safety campaigns are common in the "steady" category—Com-

munity Chest, hospital fund-raising drives, March of Dimes and Red Cross announcements are frequent "occasionals" carried by local sponsors.

In the merchandising and promotion of public service programs, the survey reveals tv/radio stations are active primarily with the standard mailings, on-the-air announcements, etc.

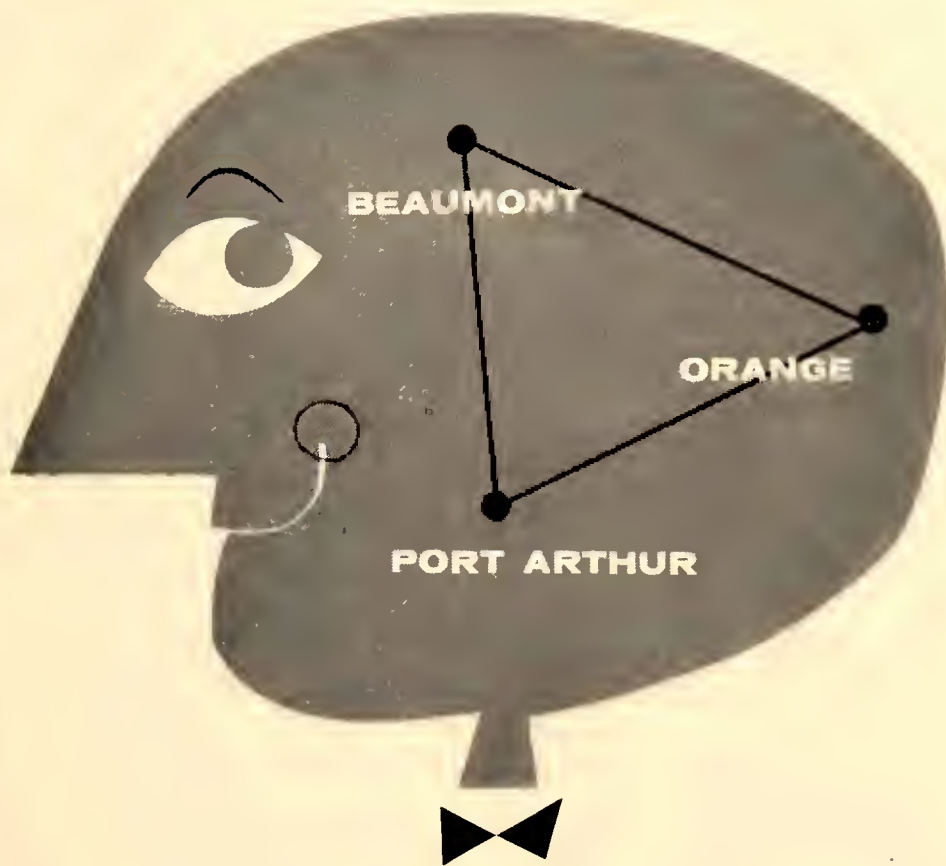
A somewhat more creative approach is indicated, however, on survey returns from some radio stations. Here are some examples:

- An animated news, weather and time board in the lobby of the **Markle Banking & Trust Co.**, Hazleton, Pa., is

used by station **WAZL** to promote the bank's *Job Opportunities* program.

- *Minnesota Milestones* is promoted by **WCCO** with hi-fi recordings of the series. These records are presented jointly by the sponsor and station to libraries, schools and other institutions. They also are being offered for sale at production cost to listeners.

- *Chesapeake Bay Boatmen*, sponsored by local boat and yacht dealers on **WFBR**, Baltimore, is merchandised with a boating handbook. Over 30,000 copies of the book have been distributed to Coast Guard Auxiliaries and yacht clubs. ▀



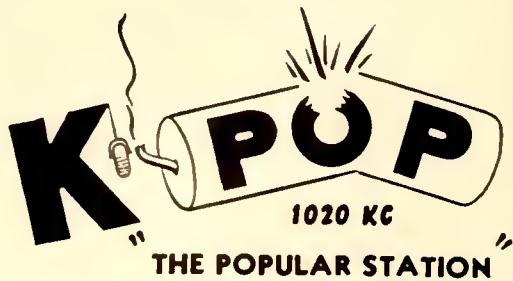
Bigger than you think! The
Beaumont-Port Arthur-Orange
area is the fourth largest market
in Texas and it's all yours with
KFDM Beaumont Radio and TV

CBS
ABC



See **PETERS-GRIFFIN-WOODWARD, INC.**

AUNCULAR*



THE POPULAR STATION

*Addressed to the car
(as in KPOP programming)

**So. California's
Radio Success
Formula**

5,000 w. Represented by: 1020 k.c.
BROADCAST TIME SALES
N.Y. Chicago Detroit Dallas
MEEKER COMPANY
San Francisco

MORE

**LISTENERS—
LESS PAY**

Sounds strange, but it's true. KTLN gives you more listeners per dollar than any other Denver station. And, KTLN reaches three out of every four Denver households at least once weekly.

So, for more work for your advertising dollar, schedule KTLN, Denver's Number One Independent.

KTLN

Denver's
adult Independent.

**Tv and radio
NEWSMAKERS**



Richard Gerken, general manager of WHIM, Providence, will become a stockholder, president, and a director of the Buckley-Jaeger Broadcasting Corp., owners of the 10 year-old station. This is pending FCC approval. The recently-filed application provides for a 20% stock transfer to Gerken from the holdings of Richard D. Buckley and John B. Jaeger. Buckley will continue as a director of the corporation. Jaeger will assume the offices of vice president and treasurer and continues as a member of the board of directors. Gerken will remain WHIM's general manager, a position he has held since Buckley-Jaeger purchased the station in July, 1957. Prior to that, he was a sales executive at WNEW, New York, and an account exec with John Blair & Co.

Elmer F. Jaspán, radio and tv director at Bauer & Tripp, Inc., Philadelphia, has been promoted to vice president in charge of these activities on local, regional and national radio/tv accounts. He started his career in broadcasting while a student at Temple, shuttling evenings and weekends to Trenton, N. J., to work as announcer at WTTM. This was interrupted by a three year tour in the Navy as Lieutenant JG. and then resumed in 1946. After securing his degree in 1947, Jaspán became an account executive at McGeehan & O'Mara, radio representatives in New York. From 1948 to 1953, he was a producer and director at WPTZ (now WRCV-TV), Philadelphia. Prior to joining Bauer & Tripp in 1954 Jaspán was asst. gen. mgr., WCAN-TV (now WXIX-TV), Milwaukee.



Franklin C. Snyder has been named general manager of WTAE, Pittsburgh's newest tv station. He is currently vice president and director of client services for McCann-Erickson, Inc., in the agency's Cleveland office. Snyder formerly served as vice president and general manager of WXE (now WJW-TV), Cleveland. The veteran tv executive also worked in New York as an independent consultant to the Westinghouse Broadcasting stations. Snyder assumes the Channel 4 managership 1 April. WTAE, Pittsburgh's third commercial vhf tv outlet, expects to begin operations in the fall, and will be affiliated with the ABC Television network. Television City officials making the announcement were Earl Reed, pres., Leonard Kapner, exec. v.p. and Irwin Wolf, Jr., v.p.

ONE TV STATION REACHES 1/5 OF CANADA

1/5
of all
Canadian
furniture
sales
are
made
in our
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area



Within our huge coverage area 2,552,715 people spend \$126,133,000 each year in over 688 furniture stores. This represents 21.69% of all furniture sales made yearly in Canada. Another black and white advertisement proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL // CANADA

SPONSOR SPEAKS

FM: On the upbeat

After years of heartache, the persistent belief in quality broadcasting shows the first signs of paying off for the fm broadcasters. A note in our SPONSOR-SCOPE last week tells the story: At long last, tangible success is in sight in several areas. It's not a bonanza, but it's an encouraging glimmer.

You may recall fm's checkered history:

- How Major Edwin H. Armstrong—inventor of the superheterodyne tube—developed (at a vast cost to himself) frequency modulation in his search for static-free radio.

- How other radio pioneers poured time and money into the crusade. Among them: Paul A. de Mars, engineering vice president of the Yankee Network; John Shepard III, head of Yankee and Colonial; Franklin M. Doolittle, owner of WDRC, Hartford; Paul W. Morency of WTIC, Hartford; Walter J. Damm of WTMJ, Milwaukee; the Stromberg-Carlson interests.

- How the search for a permanent place in the broadcasting spectrum bedeviled the early fm enthusiasts.

It's been a long time in coming, but for those whose investments have languished during the "waiting" period, and for the industry as a whole, this upturn in fm's outlook cannot be anything but good. No enterprise or medium can live on money alone. It needs the capstone of prestige to insure a lasting place for itself. For their courage in sticking to the tenets they believe in, and for carrying on the tradition of quality—engineering-wise and program-wise—fm broadcasters deserve a rousing vote of confidence.

FEE-TV: In the soup

Meanwhile bedevilment of another sort is in the news—for the fee-tv fellows.

On the West Coast, they're having franchise trouble. And in Washington they're having approval trouble. With that, SPONSOR gladly bids good-bye to the nasty subject until such time as something happens to change the course of events—which, we hope, won't be soon.



THIS WE FIGHT FOR: *Let's sell optimism—and sell it hard—to counteract the tearful, soap-opera selection of economic news so prevalent these days. There are two sides to the picture today. Give the bright one a chance.*

10-SECOND SPOTS

Music maker: The 15-month-old daughter of George Graham, NBC director of radio network sales planning, has learned to play the NBC chimes. *It pays to build "brand preferences" at an early age.*

Commercial touch: Adman's comment on news of Winston Churchill's recovery: "Winston feels good, like a prime minister should."

Live: Promotion gimmick by Project O-Fex, Inc., an animation device for live tv production, was a manila window envelope containing two live goldfish in a tiny plastic aquarium, and delivered to agencies by messenger. *Just the thing to find on your desk the morning after.*

Soap opera: During the recent East coast snowstorm, Murray Arnold, manager of WPEN, Philadelphia, heard so many sad tales of the problems his staff had getting in to work, that he finally put this sign on his desk: "*I left home at 5:45 this morning—walked 1½ miles through knee-deep snow—froze while waiting 25 minutes for bus—rode ½ mile—plodded through snow another ¼ mile—took cab which got mired in snow—walked final ½ mile to station through freezing snow and ice—arrived at station 8:45.*" Arnold heard no more distressing tales.

Fashion note: Heading of a recent Max Factor Co. ad in N. Y. newspapers—NEW! IVY LEAGUE HAIR PIECE.

Pajama Game: Listeners to the WPOW, New York, *Pajama Polka Party* are invited to compete for a \$25 Government bond by sending in snapshot of themselves in their pajamas. *Our just split, darn it!*

We goofed: Omitted from the "10 second spot" dealing with the subliminal storyboard (SPONSOR, 22 Feb.) was the credit line of its author: Ezra R. (Bud) Baker.

Eh? Last paragraph of a news release on the Yankee Network Duncan MacDonald *Yankee Home and Food Show* "Ginger Clayton, appearing with the Ice Follies of 1958, will give Duncan and Yankee listeners a few pointers on 'how to do it,' on Thursday, February 20." *Do what?*

THE FASTEST DRAW

in Billings, Montana

KGHL-TV

N. B. C.'s brand new affiliate covering one of the West's truly fabulous markets. Only KGHL-TV can offer maximum coverage of this rich area with its new RCA traveling-wave antenna (first in the country).
Prime availabilities are open now! Broadcasting begins March 15th.



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KBET MOVIES*

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*As indicated in the last three ARB surveys—
July, November, December

MATINEE MOVIES

... a cost-per-thousand of only \$1.49 (5-plan) against station "A's" afternoon films with \$3.16 (5-plan).*

*(figures based on ARB Total Television Area Report)

GREAT MOVIES

... delivers almost four times the audience for less than 1/3 the cost-per-thousand of station "A's" evening films.

Sacramento & Stockton*



TOTAL AREA SET COUNT:
438,672

NUMBER ONE IN THE SACRAMENTO-STOCKTON MARKET

KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA

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CBS OUTLET



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