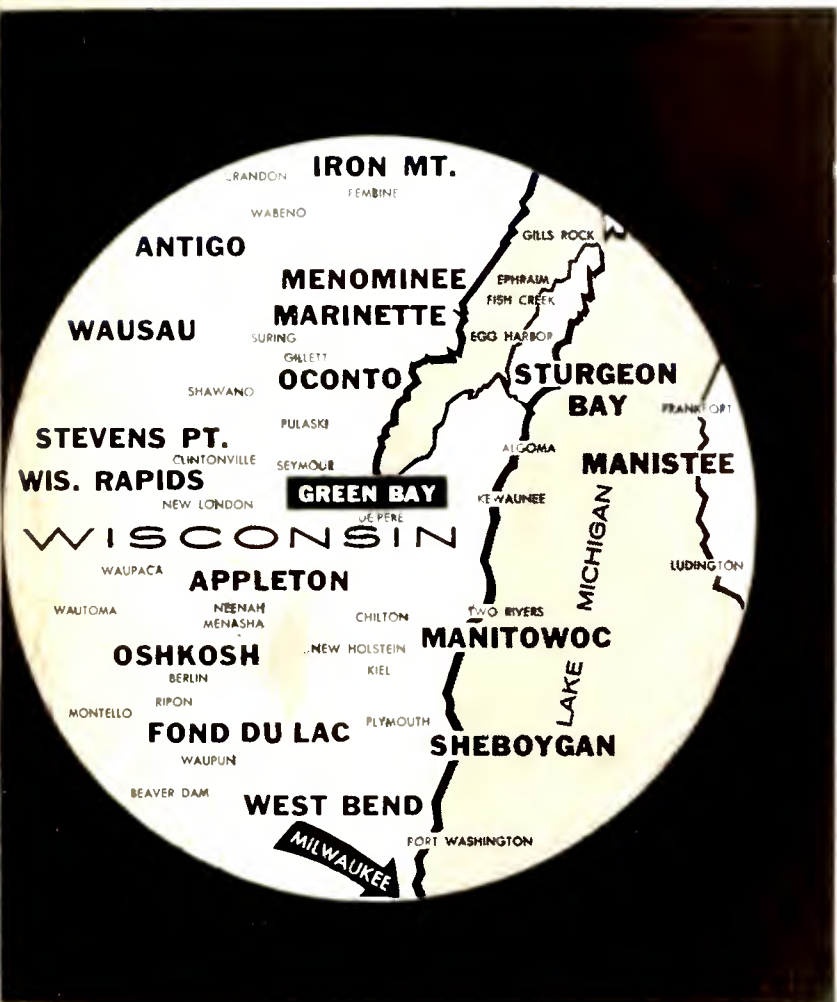


SPRV 08 123456 DURE
MILDRED L. ... 10-16
N B C RM 274
30 ROCKEFELLER PLAZA
NEW YORK ...

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



NOW WE'VE
GROWN TO
400,000
HOMES IN
THE LAND
OF MILK
AND ~~HONEY~~^M
WBAY CH. 2
GREEN BAY

RECEIVED BY THE COMPANY

STARTING THIS ISSUE (see page 29)
• **A NEW FORMAT FOR FASTER READING**
• **MORE MAJOR ARTICLES PER ISSUE**
• **MORE NEWS, INTERPRETATIONS, ANALYSIS**



DALLAS

...the nation's **bright spot**

- ★ Bank deposits and reserves up 4% over March period of 1957!
- ★ Employment highest in history!
- ★ Largest backlog of military orders in history!
- ★ Commercial building highest in history!
- ★ Water reservoirs highest in history!

WFAA-TV
CHANNEL 8
 **DALLAS**

WFAA
820 • 570
50,000 WATTS 3000 WATTS
DALLAS
NBC • ABC

Broadcast Services of The Dallas Morning News

Edward Petry & Co., National Representatives

IN DES MOINES, IOWA

KRNT-TV

NEWS

RATINGS

PEAK AT

50.8
Channel

AUDIENCE PERCENTAGE - 81%!

(THIS GREAT MARKET HAS THREE STATIONS)

IT FOLLOWS...

THE NEWS LEADER IS THE

STATION WITH THE MUST INGREDIENT

BELIEVABILITY

KATZ REPRESENTS THIS COWLES OPERATION

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Will air budgets withstand the slump?**
29 Yes, says admen, unless curve deepens. Cut-back in hard-hit industry budgets is offset by increases in others to cop bigger share of market
- Minute chain break: coming on tv?**
31 CBS TV's coming experiment with a strip of 60-second system breaks during the day is welcomed by stations. No premium rates expected
- P&G reads the ratings**
32 Here's how the bellwether of advertising resists panic and plays its hand with the poker-face of a pro gambler. No "rating madness" here
- P&G's commercial junket to Jamaica**
35 SPONSOR's on-the-spot coverage of how P&G filmed its new tv commercials for Tide (through Benton & Bowles). Here's a diary and cost breakdown
- What's wrong with tv's auto commercials?**
36 One adman says they visually fight the basic design concept of today's cars. And he wants more appeal to the senses of feel, smell, and sound
- How new sag contract boosts cost of commercials**
37 Steeper re-use payments may add up to 500% and more to talent costs of some commercials, but look for new filming techniques, fewer performers
- Air media dominate the farm**
38 Brand-new farm survey released exclusively to SPONSOR shows: tv and radio get 86.4% of the total time farm families devote to all mass media
- How a submarine sells the housewife**
40 A submarine action series may seem like a strange way to reach the American housewife, but it sells bread in Philadelphia. Here's how
- Chain saws? Sell 'em with radio**
41 McCulloch Motors in 1957 captured the largest share of the U.S. chain saw market—and radio was the basic ad medium. Cost: about \$180,000
- Fm Radio: Hot trend in 1958**
78 Fm stations are picking up business fast—as much as 50% in the last 6 months. Here's the fm thinking of stations, reps and clients
- SPONSOR ASKS: What lies ahead for live net tv shows?**
44 For an answer, SPONSOR went to three experts. Here's how they feel the live net show compares with the competition of westerns and old movies

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"Our new tower is . . ."

"1400 ft. elevation . . ."

"Tallest tower in the . . ."

"1000 ft. above average . . ."
over average terrain"

**HEIGHT ABOVE AVERAGE TERRAIN
DOES NOT ALWAYS MEAN
MORE COVERAGE!**



**51% MORE UNDUPLICATED
COVERAGE WITH WOC-TV (NBC)**

WOC-TV'S 48 COUNTY MARKET — Population* 1,686,000

Homes*	519,100	TV Farm Homes**	54,912
TV Homes*	422,800	Effective Buying Income*	\$2,757,557,000
Farm Homes**	97,101	Retail Sales*	\$2,007,749,000

*Sales Management "Survey of Buying Power — 1957"
 **U. S. Census of Agriculture — 1954

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



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

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

use
CHANNEL 4-SIGHT

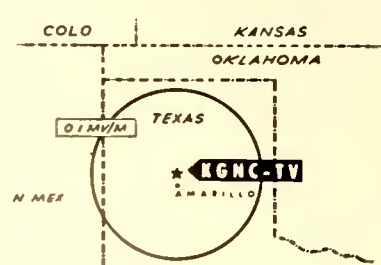


You won't suffer that sinking feeling if you use Channel 4-Sight on the Great Golden Spread.

More than 100,000 TV sets in a vastly healthy and wealthy market.

**Power: Visual 100 kw
Aural 50 kw**

Antenna Height 833 feet above the ground



KGNC-TV
CHANNEL 4
AMARILLO,
TEXAS

CONTACT
ANY
KATZ MAN

NEWSMAKER of the week

Two planned du Pont spot tv campaigns for its synthetic fibers this year rate attention for a number of reasons: (1) it is the first time du Pont has used spot tv for man-made fibers, (2) the medium is being used for a special promotion, (3) du Pont is tying in with tv-shy department stores.

The newsmaker: Key du Pont man in the firm's projected spot tv promotions is William Skilling, advertising and promotion manager for women's wear merchandising in the textile fibre department. He will superintend two drives: a 40-market campaign for garments blended of 65% Dacron and 35% cotton and a 15-market promotion for women's wear jersey made of 80% Orlon and 20% wool. (The percentage of each fiber specified is an important part of the campaigns since du Pont believes these particular blends provide the best combination of "hand," looks and durability.)

In choosing spot tv, du Pont was impressed by its tie-in abilities, its local level strength and its advertising impact. For the huge chemical firm seeks to reach its customers (the manufacturer), its customers' customers (the department store) and its customers' customers' customers (the ultimate consumer).



William Skilling

The Dacron-cotton promotion is scheduled to start in May via BBDO. Du Pont has picked a key retailer in each of 40 markets to tie in with the theme: "Spend a carefree summer in Dacron and cotton." The emphasis here is on easy care and the drip-dry theme. Each market will be hit for a week with 24 one-minute commercials during the day or in fringe evening time. About half of each commercial will be devoted to clothes being carried by the store. The firm is currently waiting for an okay from the stores it has chosen.

The Orlon-wool program, to run through August and September, will be supported by 36 one-minute plugs per market during a week's period. In addition to giving credit to the local store, the commercials will also feature the manufacturer. Fashions from 18 manufacturers will be chosen. The 15 markets chosen represent about 44% of all apparel store sales.

Lee Ann Merriwether, Miss America of 1955, will deliver the commercials. The general copy approach will be on the wide variety of styling possible with Orlon-wool jersey and its shape retention and drapeability.

The cost for time used in the Dacron-cotton campaign is expected to run about \$90,000. Time costs for the Orlon-wool drive have not been estimated but will not be too much less. In addition, the Dacron-cotton commercials will have about 35 seconds of animation.



"Thanksgiving in APRIL?"

Yes, in April. Because in April, just 25 years ago, John Blair & Company began its work in radio station representation.

The intervening years have been years of Growth.

Growth in offices, from one to ten.

Growth from zero to multi-millions in volume.

Growth in advertiser-service, where we have led in establishing departments in Sales Development, in Research, in Station Operations and in Industry Promotion.

Growth in station-list, to a group of stations and markets recognized as the strongest served by one representative firm.

So April of 1958 seems a most appropriate time for Thanksgiving—

for putting on record our deep and sincere thanks to advertisers and their agencies who give Spot Broadcasting a continually greater responsibility for building sales—

and to the management and personnel of the stations named below, whose close and effective cooperation has made our growth-record possible.

John Blair
President, John Blair & Company



WTRY—Albany-Schenectady-Tray
 WFBR—Baltimore
 WNBK—Binghamton
 KFVR—Bismarck
 KIDO—Baise
 WHDH—Boston
 WLS—Chicago
 WCPO—Cincinnati
 WBNS—Columbus
 KLIF-KFJZ—Dallas-Ft. Worth
 KTLN—Denver*
 WXYZ—Detroit
 KFRE—Fresno
 KILT—Houston
 WIBC—Indianapolis
 *Effective 5/1/58

WJAX—Jacksonville
 WHB—Kansas City
 WNOX—Knoxville
 KFVB—Los Angeles
 WKLO—Louisville
 WMC—Memphis
 WQAM—Miami
 WDGY—Minneapolis-St. Paul
 WSM—Nashville
 WDSU—New Orleans
 WABC—New York
 WGH—Norfolk
 WOW—Omaha
 WDBO—Orlando
 WFIL—Philadelphia

KOY—Phoenix
 WWSW—Pittsburgh
 KGW—Portland
 WPRO—Providence
 KTSA—San Antonio
 KGO—San Francisco
 WSAV—Savannah
 KING—Seattle
 KEEL—Shreveport
 KXOK—St. Louis
 WFLA—Tampa-St. Petersburg
 KRMG—Tulsa
 WWDC—Washington
 WWVA—Wheeling
 KFH—Wichita

Five Runs?



**Other Official Films available for strip programming: Star Performance...153 programs,
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue...156 programs**

YES!



even

SIX

for

MY LITTLE MARGIE

174 stations have made tremendous profits with strip programming! Even in its fourth, fifth, sixth — or seventh run, "My Little Margie" has topped leading network, syndicated and local shows...a top money-maker for every station that has bought it. 126 sparkling episodes available.

Ratings prove "My Little Margie" is still No. 1!

Houston-Galveston . . . 6:00 PM . . . 23.8 A.R.B. . . . 5th Run
Against "World At Large" / "Newsreel" Av. 14.7,
"TV News" & "ABC News" 11.2

New Orleans . . . 4:30 PM . . . 22.1 A.R.B. . . . 4th Run
Against "American Bandstand" 12.4, "Four Most Features" 8.1

St. Louis . . . 4:30 PM . . . 18.2 A.R.B. . . . 4th Run
Against "Gil Newsome" 3.7, "Do You Trust Your Wife?" 3.5

Birmingham . . . 5:00 PM . . . 18.3 A.R.B. . . . 3rd Run
Against "Fun at Five" 12.0

Buffalo . . . 10:00 AM . . . 13.5 A.R.B. . . . 4th Run
Against "Garry Moore" 6.1, "Arlene Francis" .7

Call the leader
in strip programming



OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

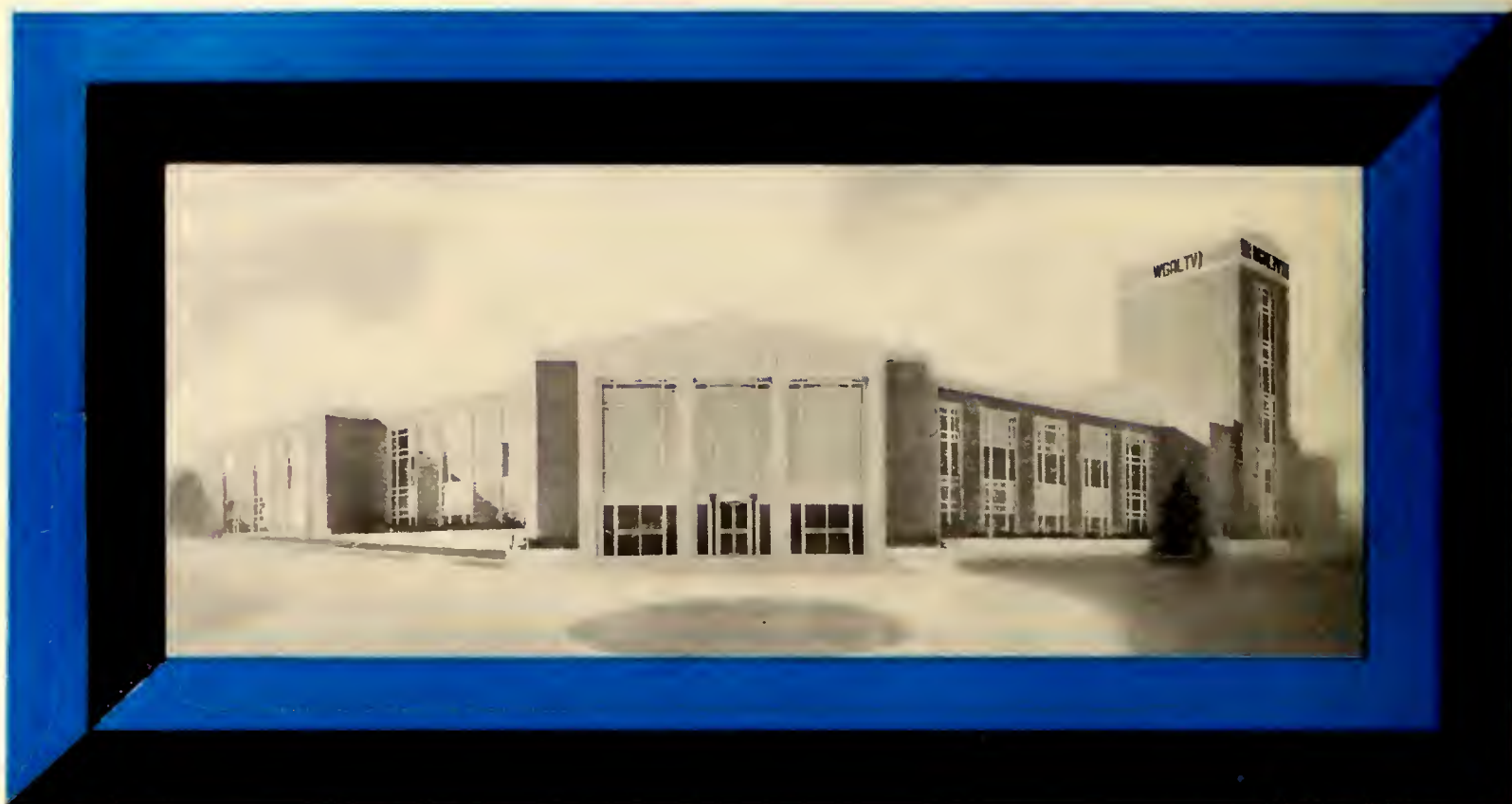
REPRESENTATIVES:

Atlanta • Atwood 9610
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

American Legend...80 programs

OUTSTANDING

facilities • service • stability



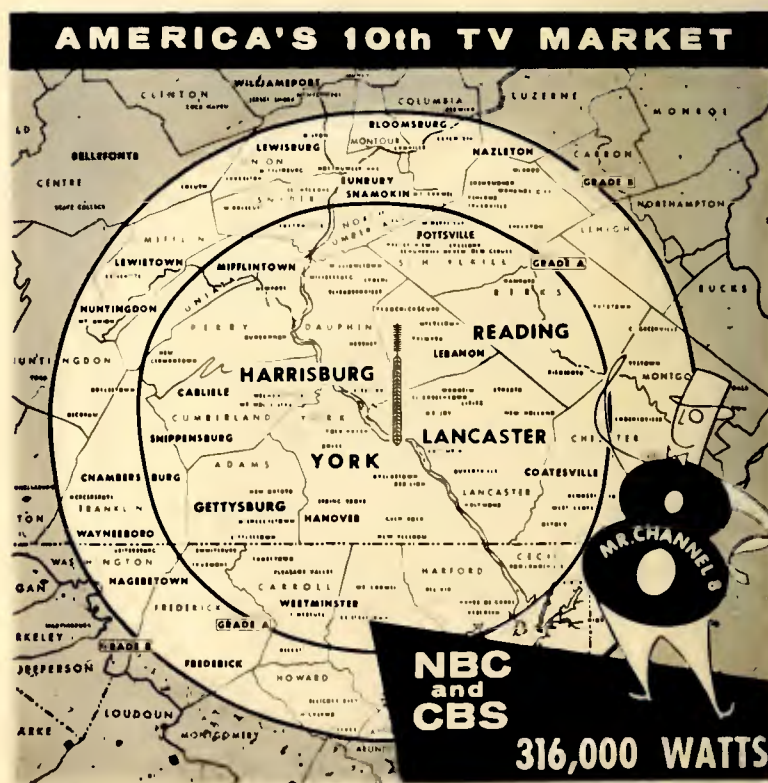
It is an established fact that over the years there has never been the slightest wavering in the high standards of WGAL-TV programming and public service. WGAL-TV viewers and advertisers have learned they can rely implicitly on continuing stability. WGAL-TV is housed in a new and modern building which provides the finest possible facilities for both black and white and color transmission.

WGAL-TV

LANCASTER, PA.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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



SPONSOR-SCOPE

29 MARCH 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Talk of tougher times isn't fazing the networks whatsoever: There'll be less wheeling-and-dealing than ever this fall.

One network head was told this week: **Fire any man who tries to submit a proposition that's not strictly card-rate.** Added to the injunction was this comment: We can give the network away without the services of salesmen.

Madison Avenue admen pretty much agree when it comes to forecasting the media outlook: **It augers particularly well for spot.**

In taking stock of their immediate future position, **clients are laying down this philosophy:**

Harness your media thinking to those that have the greatest flexibility on the dual score of where you can move in and out quickly right now; and where, if business picks up, you can jump in with maximum speed.

It's a revolving door, admen say, that will favor **spot more and more as advertisers ponder their total budget commitments.**

The wishes of the Geoffrey Wade agency about 52-week rate protection have apparently been the topic of **misunderstanding and misinterpretation by tv stations.**

Here's what Lou Nelson, Wade media director, really meant when he broached the subject to Chicago reps last month—quoting what he told SPONSOR-SCOPE this week.

“The Wade agency would like stations to give it a year's protection from the date of a new rate.

“For instance, if a new ratecard is effective June 1, 1958, Wade would like to be protected on the old rate through May 30 of the following year, as against the current practice generally of rate protection on a six-months basis.”

Various seller sources advised SPONSOR-SCOPE the past week that their checks with other seller sources disclosed there was no majority disposition toward adopting a policy of 52-week protection.

Esty has again taken to the mimeo machine with regard to **the treatment it wants radio stations to give R. J. Reynolds schedules.**

Reps were asked this week to remind their stations that Reynolds was more determined than ever about these things:

1) Keeping the company's spot separate from the schedules of competitive companies **by at least 15 minutes** and Reynolds brands separated from other Reynolds brands **by at least 30 minutes.**

2) Any triple or “more” spotting of Reynolds commercials. (Says Esty: It will reserve the right to refuse payment, if violations are discovered.)

Add the memo: **It wants all concerned to make sure Reynolds isn't paying a higher package rate than other advertisers for the equivalent schedules.**

The reps also heard this week from Compton regarding triple-spotting.

In a firmly phrased note the agency asked that **tv stations immediately refrain from triple-spotting Compton announcements.** Likewise appended was a line to the effect **Compton would reserve the right not to pay in case of violations.**

(See *Is triple-spotting due for a showdown?* in 8 March SPONSOR.)

CBS Radio's loss on Kent probably will wind up as spot tv's gain.

The Lorillard brand has canceled its full network schedule (amounting to around \$30,000 a week) and the indications this week are that the money will be switched to tv spot for added saturation.

New business in national spot radio this week was mostly regional—S&A Green Stamps (SSCB), Larus' Holiday Smoking Tobacco, and Roma Wine.

Larus, for instance, is concentrating in New England with two eight-week flights—one starting in April and the other in fall.

Reps will have fewer people to deal with in enlightening Benton & Bowles on what competitive brands are using spot in their stations' markets.

Quests for such information now are channeled through a single person in the agency's media department; under the old arrangement, the timebuyers on the particular brand did the contacting.

Like P&G, Lever Bros. has upped its air media budgets for the 1958-59 season. Moreover, it has quite a number of new products coming out which will fatten the billings for spot.

Lever this week bought alternates of You Bet Your Life and The Price Is Right. Previously it extended Have Gun Will Travel. It will likely renew Father Knows Best and take on at least two more shows for the coming year.

The price for You Bet Your Life remains at \$55,000 for originals and \$16,000 for the summer repeats. The show will follow Ernie Ford Thursday nights.

Frigidaire's withdrawal, along with GMC Trucks, from Kudner this week revived a recent Madison Avenue rumor that things were not so palsy-walsy between Westinghouse's white goods ticket division and McCann-Erickson.

No intimations have been given by GM as to where it plans to place the two divisions. Frigidaire's budget is down to \$10 million, while GMC's advertising is worth \$1.5 million. A few years ago Kudner was billing \$15 million on Frigidaire.

Kudner's losses in the past two years adds up to close to \$45 million. What's left runs between \$18-20 million (some of it other General Motors units).

TvB's Norman "Pete" Cash struck two major notes in a talk before Chicago broadcasters.

NOTE NO. 1: Optimism about the 1958 picture for tv, based on these status reports:

- Network was up 14% in January over last year.
- Spot was up in January, February, and March—running ahead of the 1957 quarter by a healthy margin.
- Local billings are ahead, with plenty of new accounts added.

NOTE NO. 2: Sales records of 1957 attest the efficiency of the medium for heavy tv advertisers. For instance:

ADVERTISER	1957 GROSS SALES
Eastman Kodak	\$ 792,000,000
General Foods	898,000,000
National Biscuit Co.	424,500,000
National Dairy	1,432,000,000
Procter & Gamble	1,214,500,000
Prudential Insurance	11,000,000,000
Revlon	90,000,000
R. J. Reynolds	1,053,000,000
The Texas Co.	2,344,000,000

Probe a station rep and you'll find that—aside from the price factor—nothing irks him in his competition with the networks so much as this:

1) **Lack of a continuing campaign by spot sellers to keep their medium in the limelight.**

2) **The absence of an official and articulate drummer for spot—a spokesman who would keep punching away 52-weeks a year in advertising and agency areas.**

3) **The non-existence of a central reservoir of spot success material.**

Probe farther and the average rep will reveal why he individually can't dramatize the story of spot in the sweeping, dramatic fashion that the networks plug their wares.

To quote a major rep: "If my firm makes a magnificent gesture and, on the basis of a special and costly pitch for the medium, we drum up some business, **our share is a relatively small percentage** of the whole expenditure. A network, on the other hand, **gets the whole order** and can afford to crow about it to the whole advertising field."

Edward DeGray, ABN station relations director, is heir apparent to the job of heading up this radio network after Robert Eastman's tenure expires.

DeGray has been with ABN since 1955, also was with CBS for quite a number of years. (See News Wrap-up under NETWORKS for other ABN developments this week.)

NBC Radio will be cashing in this summer on the out-of-door-eating theme with a seasonal on-the-air promotion glamorizing the "American picnic".

Announcements will be sold to food and other accounts for placement around editorial passages, which probably will be handled by a name food editor.

Affiliates' opportunity: Sell chainbreak announcements to local barbecue suppliers.

DuPont's fabrics division is helping give spring ready-to-wear buying a shot in the arm with a week's (1-7 May) tv spot campaign in 40 markets.

The promotion will be tied up with a key department store in each market, with 20 one-minute spots to be run off during the course of the week.

(See Newsmaker of the Week, page 4, for DuPont's strategy thinking re spot.)

Added sign of FM's resurgence as an advertising medium: Station reps are looking 'em over with calculated designs.

For instance, **John E. Pearson just took on KRHM in Los Angeles and is talking to an FM outlet in San Francisco.**

(For other new trends in FM see article, page 79.)

Freelance Hollywood producers who have new tv pilots on the market may be handicapped seriously unless they can match the flexibility offered by the networks for the fall.

The disadvantage for the independent producer: The networks are showing a disposition to take **26-week commitments** on new series—in other words, obligating the sponsor to but 26 originals. **The independent gears his profits to 34 or more originals.**

Charles H. Percy, president of Bell & Howell, Chicago, told SPONSOR-SCOPE this week his formula for overcoming customer resistance due to recession talk.

Here's the pattern which Percy hopes other advertisers will adopt:

1) **Increase advertising budgets.** (B&H's budget is the largest in its history, with \$450,000 of it aimed at buying minute commercials.)

2) **Stimulate consumer spending by introducing new products right now.**

3) **Lower product prices.**

(See Bell & Howell case history in forthcoming SPONSOR issue.)

NBC TV is in the process of streamlining its discount structure.

The main objective of this change is to bring the ratecard to a level where it will be as favorable as CBS TV's.

The revision probably will become effective with fall business.

Six leading dentifrice brands now are corraling 80% of the market.

The estimated shares of these top brands: Colgate, 30%; Gleem, 20%; Pepsodent, 10%; Crest, 9%; Ipana, 7%; Ipana Plus, 4%.

(For other marketing sidelights see **MARKETING WEEK**, page 59.)

CBS Radio has worked out the rates for its minute and 30-second segments.

The minutes will be \$1,400 gross and the half-minutes \$1,100—or the same rate as the **Impacts**.

Incidentally, Impact schedules were bought this week by **Ex-Lax**, **Edsel**, **GMC Trucks**. **GE** bought into House Party and **Beech-Nut** signed for daytime units.

Although the offer is limited to one specific program, **reps this week looked askance at CBS TV's new plan for sponsor participation in Captain Kangaroo**. They're afraid the network might adopt the concept on more of its shows.

The plan: Advertisers who buy a 15-minute segment on any of the Monday-through-Friday segments of Kangaroo will be permitted to **spread their allotment of three one-minute commercials over as many as three days**.


Heretofore the three commercials had to be used within a single program.

P&G, General Motors, and Chrysler were the three top tv network customers during January of this year.

The following compilation of network expenditures for that month is based on **gross time figures released by TvB and SPONSOR-SCOPE's estimate of the gross program and talent expenditures, night and daytime, by each of the advertisers:**

ADVERTISER	NET TIME COST	GROSS PROGRAM COST	TOTAL COSTS
1. Procter & Gamble	\$3,100,000	\$1,200,000	\$4,300,000
2. General Motors	2,600,000	2,575,000	3,900,000
3. Chrysler	1,400,000	900,000	2,300,000
4. General Foods	1,300,000	550,000	1,850,000
5. Lever	1,300,000	500,000	1,800,000
6. Colgate-Palmolive	1,350,000	450,000	1,800,000
7. American Home Products	1,400,000	150,000	1,550,000
8. Bristol -Myers	1,100,000	500,000	1,600,000
9. R. J. Reynolds	910,000	640,000	1,550,000
10. Liggett & Myers	870,000	480,000	1,350,000
11. American Tobacco	700,000	500,000	1,200,000
12. Ford	1,100,000	1,050,000	1,150,000
13. Gillette	930,000	180,000	1,110,000
14. Kellogg	750,000	190,000	940,000
15. General Mills	600,000	290,000	890,000

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 75; **SPONSOR Hears**, page 76; and **Tv and Radio Newsmakers**, page 82.



**Today,
the most
efficient
buy in
network TV
is ABC!**

**And you should see the full story!
It's right on the next page!**

A
n
the
ple

This is something you'll probably want to save!



A. C. NIELSEN COMPANY



INTERNATIONAL HEADQUARTERS
NIELSEN BUILDING · CHICAGO

WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION

500 FIFTH AVENUE

NEW YORK 36, NEW YORK

PENNSYLVANIA 6-2843

March 13, 1958

Mr. Donald W. Coyle, Vice President
Research & Sales Development
American Broadcasting Company
Seven West 66th Street
New York 23, New York

Dear Don:

There are several valid computation methods, each with its own application, that can be used to determine the average cost of delivering 1000 commercial minutes.

One method is to accumulate the time and talent costs of all sponsored programs on the network and divide this total by the sum of the commercial minutes delivered by these programs.

Using this method of computation, based on Nielsen Average Audience and program cost data published for November-December 1957, the network cost-per-1000 commercial minutes are:

COST-PER-THOUSAND COMMERCIAL MINUTES
AVERAGE BY NETWORK
NOVEMBER-DECEMBER, 1957

	<u>Evening Programs</u>	
	*	**
ABC	\$3.15	\$3.17
Network B	3.22	3.19
Network C	3.72	3.73

* Evening Once-A-Week Programs
** Evening Once-A-Week and Multi-Weekly Programs.

Sincerely,

A. C. NIELSEN COMPANY

Bill
William S. Hamill

WSH:1k

2101 HOWARD STREET · CHICAGO 45 · 500 FIFTH AVENUE · NEW YORK 36 · 70 WILLOW ROAD · MENLO PARK (SAN FRANCISCO)
OXFORD, ENGLAND · TORONTO, CANADA · SYDNEY, AUSTRALIA · AMSTERDAM, THE NETHERLANDS · WELLINGTON, NEW ZEALAND
BRUSSELS, BELGIUM · FRANKFURT/MAIN, GERMANY · LUCERNE, SWITZERLAND · DUBLIN, IRELAND · STOCKHOLM, SWEDEN
NIELSEN FOOD · DRUG · VARIETY · PHARMACEUTICAL AND CONSUMER INDEX SERVICES · NIELSEN SPECIAL RESEARCH
NIELSEN RADIO & TV INDEX · NIELSEN STATION INDEX (RADIO & TV) · NIELSEN COVERAGE SERVICE (RADIO & TV)
NIELSEN COUPON CLEARING HOUSE (CLINTON, IOWA)
CABLE ADDRESS (ALL CITIES) "NIELINDEX"

Today the most efficient buy in network TV is ABC

Timebuyers at work

Dick Pickett, Foote, Cone & Belding, New York, notes with interest that recently a group of tv stations under common ownership announced a decision to extend rate protection to a full year, since their markets had virtually reached optimum set ownership. "This is certainly commendable," Dick says, "since most marketing plans are designed for a year, and unforeseen rate increases during that time can impair a campaign's effectiveness. Of course, even in mature tv markets, increased operating expenses and new programming might warrant rate revisions, but in these instances it is reasonable to expect a minimum of six months' protection for all advertisers on the station. Protection should also be extended to an advertiser who was using the facilities of the station at the time of the rate revision and who wishes to augment his existing schedule. Although a year's protection in radio would also be desirable, radio rate increases appear to be governed principally by audience fluctuations. Six months can be justified when a station has substantially improved its position."



Rosalyn Sacks, Mohr & Eicoff Inc., all-media buyer in the Chicago office, believes that more and more advertisers will be purchasing time for direct selling results rather than for the purpose of identification with a particular program or personality. "Our clients," says Miss Sacks, "measure time purchases by the volume of sales



response to each announcement. Through extensive research we have determined the hours and the days when people are most responsive to our advertising messages. With today's patterns of home living shaped to a large degree by television we find that we can pretty well predict results. Schedules are quite definitely not bought for the sake of program or personality association — something roughly comparable to institutional

advertising as far as our clients are concerned—but solely for cash register ringing results. We try to stress important copy points, avoiding 'technique-happy' presentations so that the audience follows our commercials from beginning to end. Advertisers who subject schedules to careful appraisal will get the sales results they want."

CASE HISTORY — TRAVEL



Across-the-Board News" All Aboard, Union Pacific!

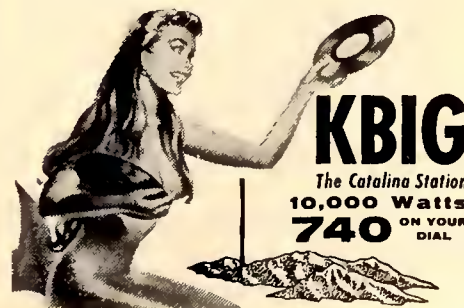
IF you're coming or going in Southern California (and most of the area's eight million usually are), Union Pacific will reach you... **VIA KBIG RADIO.**

U P HITS SOLIDLY at the 99% radio homes and 80% radio-equipped cars (1¼ autos per family!) with *four news-casts a day* on The Catalina Station.

"**WE PICKED KBIG** four years ago as a basic for Union Pacific" says Marion Welborn, Vice-President, The Caples Company advertising agency, "because its 10,000-watt island-based signal on 740 kc covers all eight counties of Southern California, at lowest cost-per-thousand. This year we have quadrupled KBIG programming for the railroad."

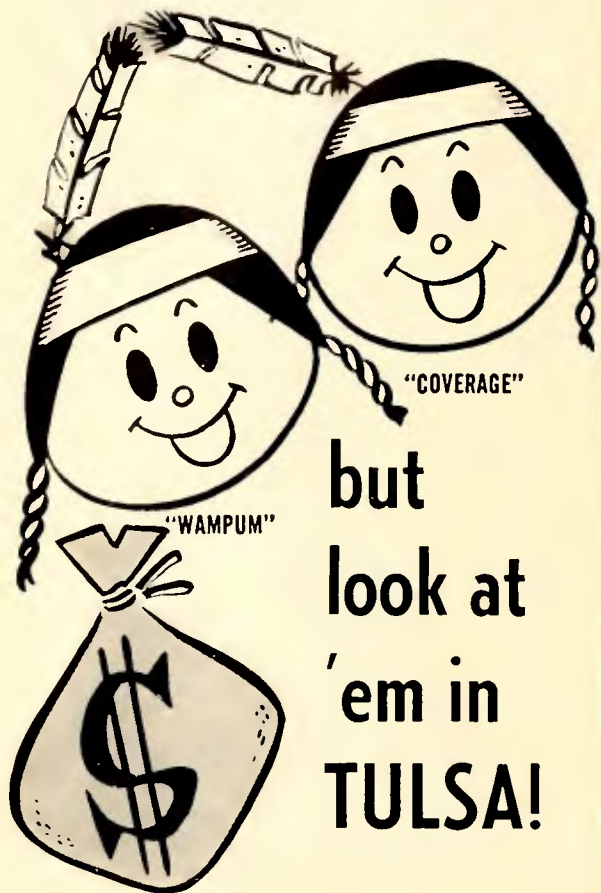
"**NEWS ON KBIG** has both quantity and quality" adds H. J. Forbes, Union Pacific Los Angeles advertising manager. "Hourly reports from AP, UP, and City News Service, plus Sigalert traffic bulletins, give us complete coverage. The air work of Alan Lisser and Larry Berrill, year-after-year award winners in their field, assures prestige."

WHATEVER YOUR CATEGORY, your KBIG or Weed contact has a handy file of case histories to help your evaluation of Southern California Radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

you need **2**
in any market...



but
look at
'em in
TULSA!

Take a billion one dollar bills and scatter them over northeastern Oklahoma . . . makes a pretty picture, doesn't it? And it's more than just a pretty mental picture—it's a hard, concrete fact. Yes, there's a billion dollar market out there for you to tap . . . through KVOO-TV, CHANNEL 2. Tulsa, Oklahoma's No. 1 market sits in the very heart of this fertile dollar area. Think of it . . . the "wampum" of northeastern Oklahoma plus the *productive coverage* of KVOO-TV. Man, there's a combination that's good for you!

KVOO-TV
channel **2**



For Current Availabilities
Contact Any Office of
Blair Television Associates

Agency ad libs

The tv balance sheet

Two issues ago, we covered those areas in which television has been successful. There were 11 areas in all, and they ranged from providing mass entertainment to contributing to media competition (SPONSOR, 15 March).



Now let's analyze those areas where television has demonstrated shortcomings. There are nine.

1) *Color*. Just as the automobile is a better means of transportation than the horse, so, too, is color television better than black and white—though black and white is still great.

It is, in fact, a very sad commentary on the industry at large that *less than 1%* of U. S. Television homes today have color. *The failure of color television is television's greatest failure to date.*

Certainly it's not the fault of RCA. RCA and NBC have striven mightily to bring color television into the American home. They have promoted the sale of color television sets. They have programed color television. For this mighty effort, RCA deserves the gratitude—and the support—of the American people.

Now along comes Westinghouse announcing an enormous color television drive. Loud huzzahs to Westinghouse for this decision!

Color tv is inevitable. The only question is *why* has it taken so long, and when will it really start to move? How can the television industry help? Who knows the answer?

Availabilities

2) *Minute availabilities in prime time*. From the point of view of the advertiser, one of the great failings of television is its inability to make available to the *average* advertiser minute announcements in prime time. NBC at one time on its *Show of Shows* sold single minutes. The American Broadcasting Company last season went further than any of its competitors had gone in making minutes available in prime time. More power to them!

Until there are enough available so that the advertiser can buy what he needs, not what he *must* buy in order to get on the air, television will have failed many potential television advertisers.

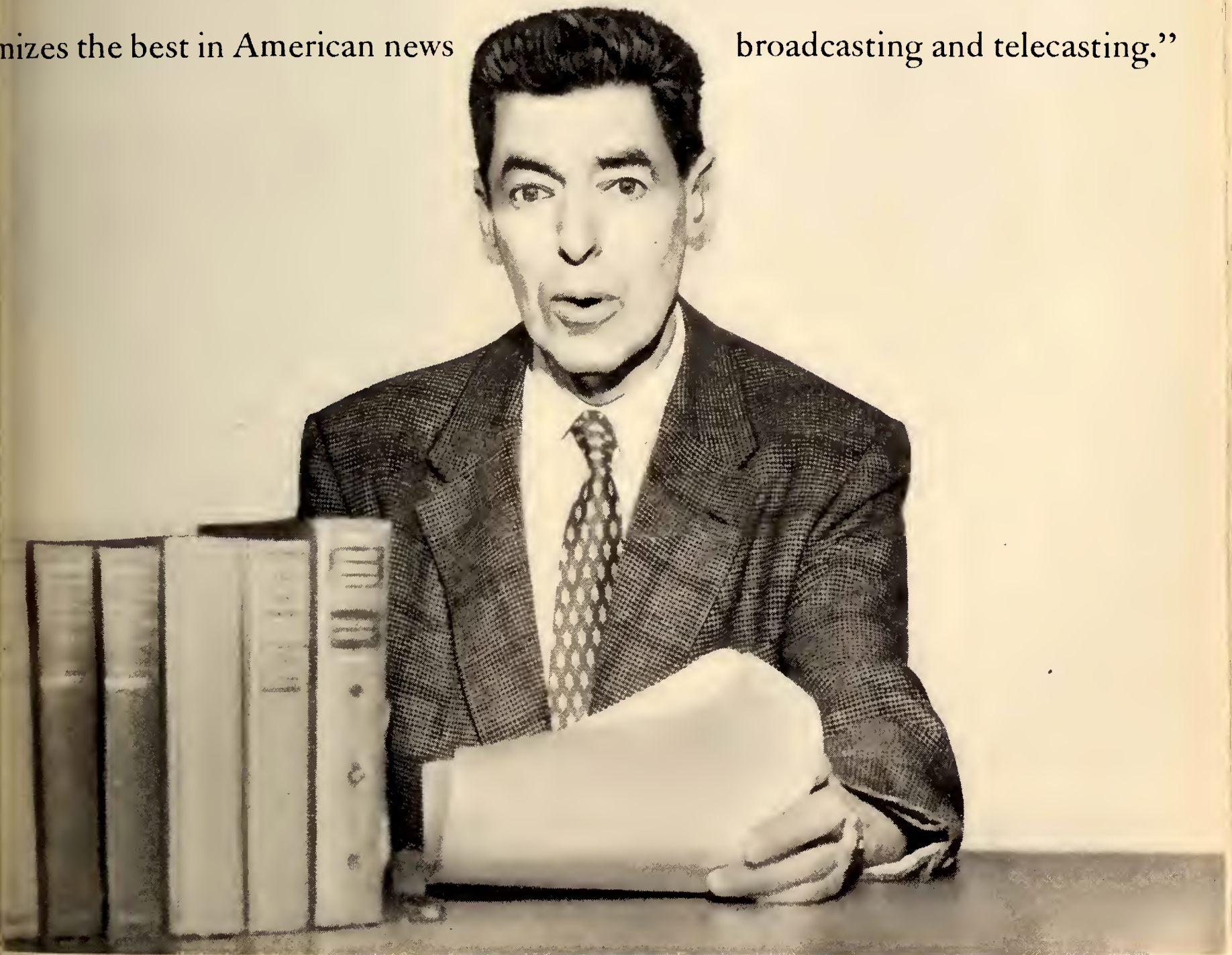
3) *Inflexibility in program format*. Programs are invariably 15 minutes, or 30 minutes, or an hour, or thereabouts.

How long should a man's legs be? Lincoln said, "Long enough to reach the ground." How long should a television program be? Must *all* dramas, for example, be exactly 30 minutes, or 60 minutes, or 90 minutes? Might not some be better off if they were at different lengths than these? Does television reduce the quality of its fare by insisting on fixed lengths of programs?

I don't know what television would do if it didn't operate in this manner, how it would handle the programing problem. But the fact that all programs are strait-jacketed into certain general length intervals would seem to be a detriment to a uniformly good product.

4) *Inadequate program choice in certain areas*. In many areas of the country the television set user has seven channels emanating

DuPont Citation to CLIFTON UTLEY of WMAQ and WNBQ, Chicago:
“Cited for his authoritative, intelligent, responsible and literate reporting and analysis of public affairs in both radio and television. Insistent always on distinguishing between fact and inference, he couples fluent delivery with minute detail and orderly sequence, and the result is an analysis of current affairs that flows in logical order from primary thesis to conclusion. Refusing to oversimplify the complex, or to over-inflate the trivial and ephemeral, he epitomizes the best in American news broadcasting and telecasting.”



WMAQ and WNBQ salute Clifton Utley on this memorable achievement in the field of broadcasting journalism. It is added to the long list of awards, longer than that of any other Chicago station, presented to WMAQ and WNBQ in recognition of their regular offerings—which have set the standard for entertainment and service in the Midwest.

WMAQ-WNBQ REPRESENTED BY NBC SPOT SALES

THE LEADERSHIP STATIONS IN CHICAGO RADIO AND TELEVISION

IN THOSE MARKETS WHERE THE
THREE NETWORKS COMPETE DIRECTLY

NBC IS NOW NUMBER



At the peak of the current season, and during those hours when most Americans are watching television, the competitive superiority of NBC programs has been decisively confirmed. Both Trendex* and Nielsen Multi-Network Area† reports, which measure program popularity in major markets where the three networks directly compete, establish that NBC's nighttime programs are now Number 1 in viewer preference.

*The March Trendex report, for example, reveals that NBC leads the second network by 10% and the third network by 37%.**

*In terms of half-hour nighttime wins, NBC captures 18, while the second network leads in 14 and the third network in 10.**

In just one year, NBC has increased its nighttime audience by 22%, while the second network has declined 18%.* This represents the greatest one-year audience shift in television's first decade and provides dramatic confirmation that

*the most popular programs
in all television are on the*

NBC TELEVISION NETWORK

AT NIGHT

*March Trendex, Sun-Sat 7:30-10:30 PM

†Nielsen Multi-Network Area Report,

Feb. 1 '58

HUNDREDS OF ADVERTISERS

CAN'T BE WRONG!

They've placed thousands of dollars
on

WORL in BOSTON

because

they get the results they

want!



LOOKING FOR

LOW COST PER THOUSAND?

LOOK TO

WORL

BOSTON

The "950 CLUB"

Music and News Station

950 on EVERY dial

500 watts

Independent

Represented nationally by Headley Reed Co.

directly from the city in which he lives. In some cases, he can get other channels coming in from the outside, additionally.

But in many places in the country, the television owner can get only one channel, or two, or three. The television owner who can get only a limited number of channels is *denied* a wide variety of program choice. This is a failure of television.

5) *Inflexibility in market segment selection.* Generally speaking, except in a broad way, television is no match for print advertising in the degree to which the buyer *can select his market.* In magazines he can sell just to mechanics, if he wishes.

He doesn't have, in television, the flexibility in market selection that he can get in print. Perhaps he reaches so many more people that he still comes out ahead, but that would have to be proven.

Today's gamble

6) *General inflexibility on network problems.* The networks have certain inflexibilities in their current pattern:

Regarding duration of contract: The advertiser usually has to sign for a minimum of 13 weeks, often for as much as 52 weeks. This *binds* him beyond the point which is practically workable.

In the summer season, when his audience declines, he still must advertise in many cases. The dollar inducements are often not enough to make up for the lost audience.

The minimum amount of commercial time needed per advertiser is a problem. It makes it difficult for the smaller, one product advertiser to use network television.

Geographically he is bound to buy certain cities. If his distribution doesn't fit, he is often put at a disadvantage competitively, because he must put ad dollars where they do him little good.

7) *Unpredictability.* Today it seems the only thing you can feel *safe* with, program-wise, is a western. Anything else is just plain "show business." Who would have guessed that Frank Sinatra would do as poorly as he has? Who would have guessed that Danny Thomas would be so successful in his new time, after having failed so miserably before?

Who is to know these days? There is a gamble. If one buys an ad in *Good Housekeeping*, say, or *Coronet*, he is guaranteed a certain circulation. If he buys a television program, the range of audience attainable is enormous.

8) *Uneven coverage.* Television is notoriously uneven in its coverage. A program might do a good job in some markets, a fair job in others, and a poor job in still others.

The advertiser simply doesn't know what kind of coverage he's going to get. If he buys a magazine, he knows about how the circulation varies from area to area. There are ups and downs, but they are usually not very severe. With television, a program can do 10 or 20 times as well in one market as it does in another.

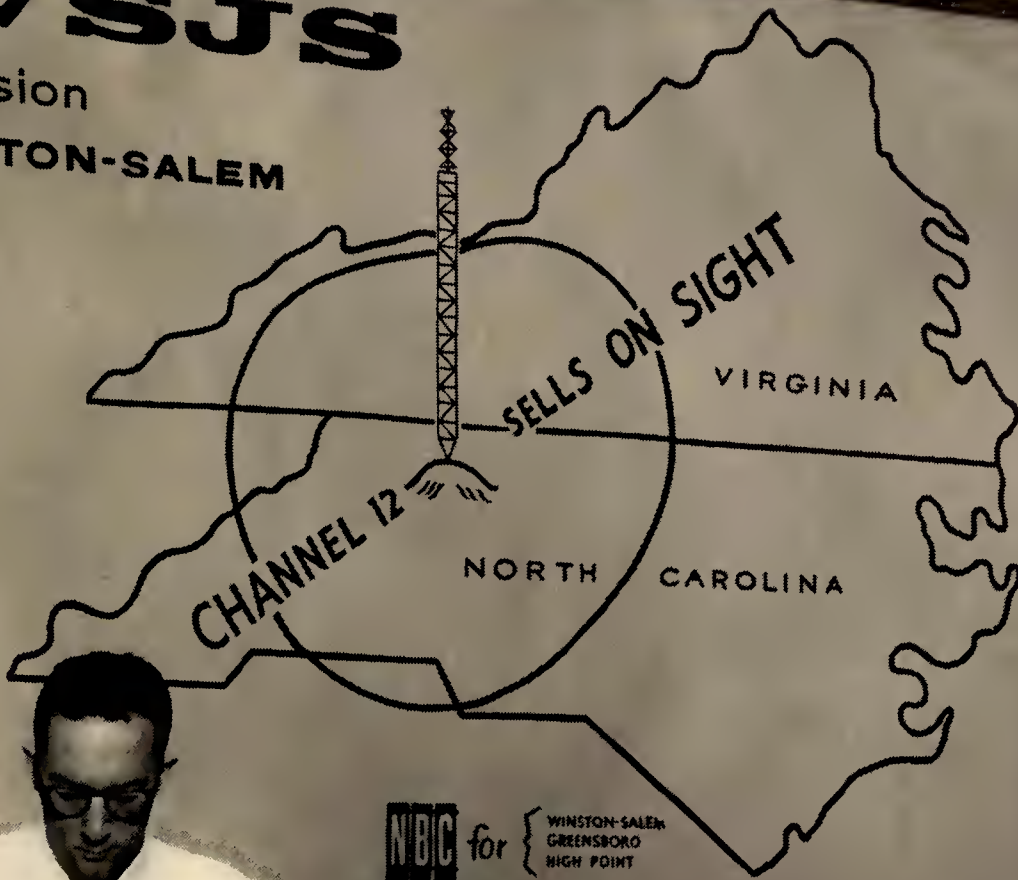
9) *Creeping costs.* Television has failed to keep its costs down. True, its cost-per-1,000 has remained reasonably comparable, year to year. But it keeps costing more and more, and still more to get on the air as television grows.

This is a difficult and serious problem. If it is not licked, television will become the medium of giants only. It will be the means by which the giants will become greater, and they will eat up the smaller fellows. This is actually, in a way, an economic menace. ▀

WSJS

television

WINSTON-SALEM



RETAIL SALES TOTAL \$2,936,261,000*



*IN THE 75-COUNTY PIEDMONT NORTH CAROLINA AND VIRGINIA MARKET REACHED BY WSJS-TV

CALL HEADLEY-REED FOR THE BIGGEST, RICHEST MARKET IN THE SOUTHEAST

NOW SHOOTING AT ZIV STUDIO!

IMPACT

Never before

SUCH STARS...SUCH IMPACT!



EVERY WEEK **IMPACT** STORIES LIKE:

- "5 HOURS TO LIVE".....*SUSPENSE!*
starring STEVE McNALLY
- "THE CAVE".....*WESTERN!*
starring CESAR ROMERO
- "NO WAY OUT".....*MYSTERY!*
starring PAT O'BRIEN
- "TATTOO ARTIST".....*LAW ENFORCEMENT!*
starring DAVID BRIAN
- "POLICE DOCTOR".....*ACTION-ADVENTURE!*
starring GENE BARRY

THE HOT, HOT SHOW OF '58!

PAT
BO
BR
IR
HO
SK
MA
GE
AD

BRIEN • **CESAR ROMERO**

GRANVILLE • **DAVID**

LOLA ALBRIGHT • **JOHN**

STEPHEN MCNALLY

DUFF • **HANS CONRIED**

HOMER • **KENT TAYLOR**

RIVA • **JOHN BERARDINO**

BARRY • **NEVILLE BRAND**

PHE MENJOU *Your host*

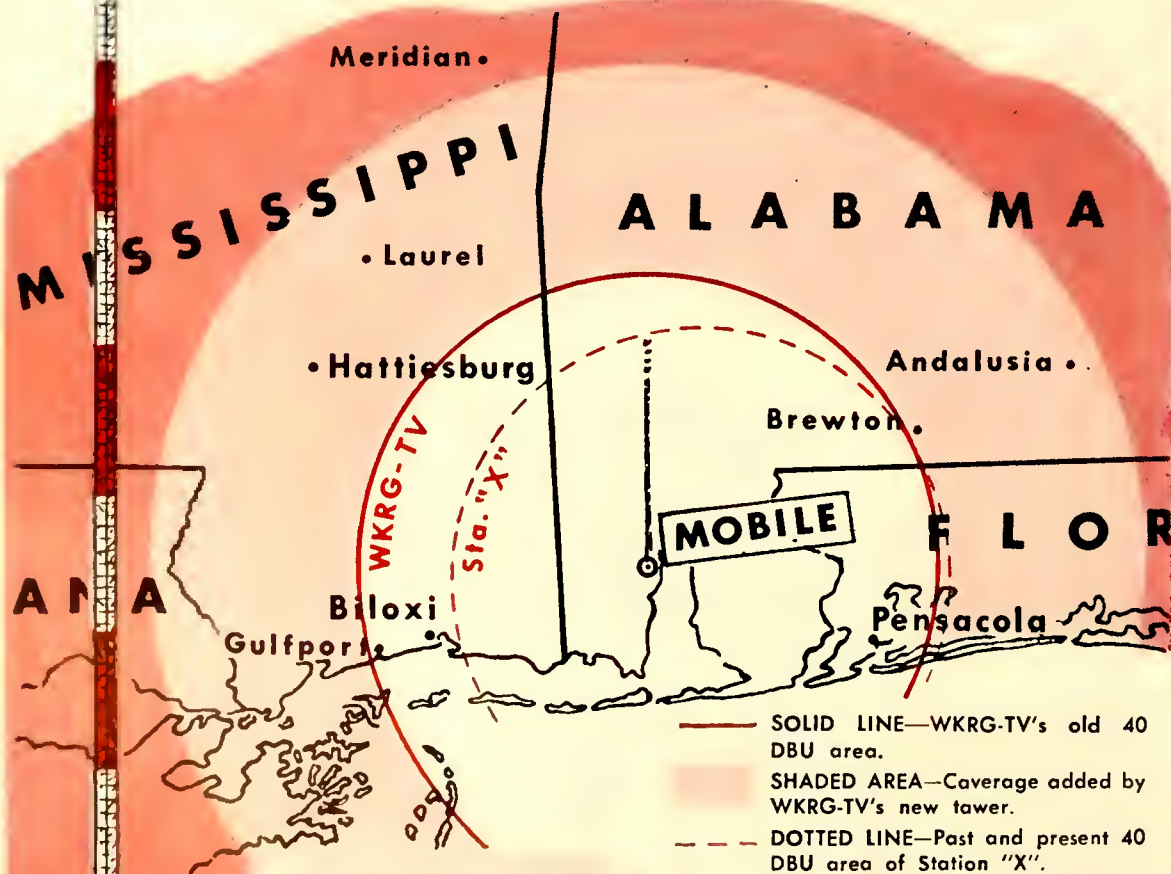
Now it just takes one **BIG** one to cover the Mid-Gulf!

For two years, WKRG-TV has been pulling further and further ahead in the BILLION-DOLLAR-PLUS Mobile Market. Also Nielsen (No. 2) gives WKRG-TV 46,000 extra families in seven extra counties over Station "X".

NOW TALLER TOWER ADDS NEW POWER

Now the tallest tower in the Mid-Gulf Coast area . . . 1199 feet above sea level, 1057 feet above average terrain . . . adds still more to WKRG-TV's basic coverage.

The map below shows this greater power. It shows WKRG-TV's 40 DBU area (lined); Station "X"'s 40 DBU area (dotted line). For the full story of the No. 1 Station in the Mid-Gulf area, call your Avery-Knodel man or . . . C. P. Persons, Jr., V. P. and Gen. Mgr.



5

WKRG-TV

MOBILE, ALABAMA
Reps. Avery-Knodel



49th an
Madiso

Wrong state

In your 15 March issue, you mentioned a noon-time audience survey made by KELO TV, Sioux Falls, Ia. We certainly have nothing against Iowa—in fact KELO TV does reach large portions of Iowa as well as Minnesota, Nebraska and South Dakota. But KELO TV is located in South Dakota, not Iowa.

We'd might be willing to relocate, except that we're quite satisfied where we are—in South Dakota.

Evans A. Nord
general manager
KELO TV, Sioux Falls

Station ratings

The enclosed advertisement which ran in the *Arizona Republic* and *Phoenix Gazette* on March 2nd was inspired by an article in the February issue of SPONSOR magazine by Snowden M. Hunt, Jr., vice president of Wade Advertising, Los Angeles, in which he made a plea for "more honesty on the part of station management in the field of ratings."

He expressed the opinion that shifting programming and "hypoing" is a devious method of doing business which leaves the advertiser just where he was before the rating was taken—without the facts. He stated further, that in areas where ratings are taken only once or twice a year, the advertiser never really knows what the true picture is.

Marie Coleman of Donahue & Coe, New York, expresses very similar views. She says, "if a station's ratings are inflated and do not represent its normal audience, the trouble lies with the station, not with the technique of measurement."

This is one station's effort to attempt to clear up some of the mystery surrounding the question of "ratings" in the mind of the public.

Bob Vache
program director, KVAR
Phoenix, Ariz.

• SPONSOR's articles on ratings and their effect on air media are available to our readers.

The great debate

I would like to add some thoughts of my own to the great debate on radio music policy which was stirred up at the wonderful Kansas City Disk Jockey Convention.

One of the charges which is leveled at much of today's popular music is that it is bad musically, or that the performances by the artists are not up to commercial standards. Perhaps this is true of certain individual performances, but it occurs to me, as it did recently to the editor of "Cash Box," that there is an increasing tendency on the part of the major record companies to buy masters from the smaller companies—who have borne the brunt of this particular charge—and I doubt if the majors are really interested in distributing bad performances under their well-known labels.

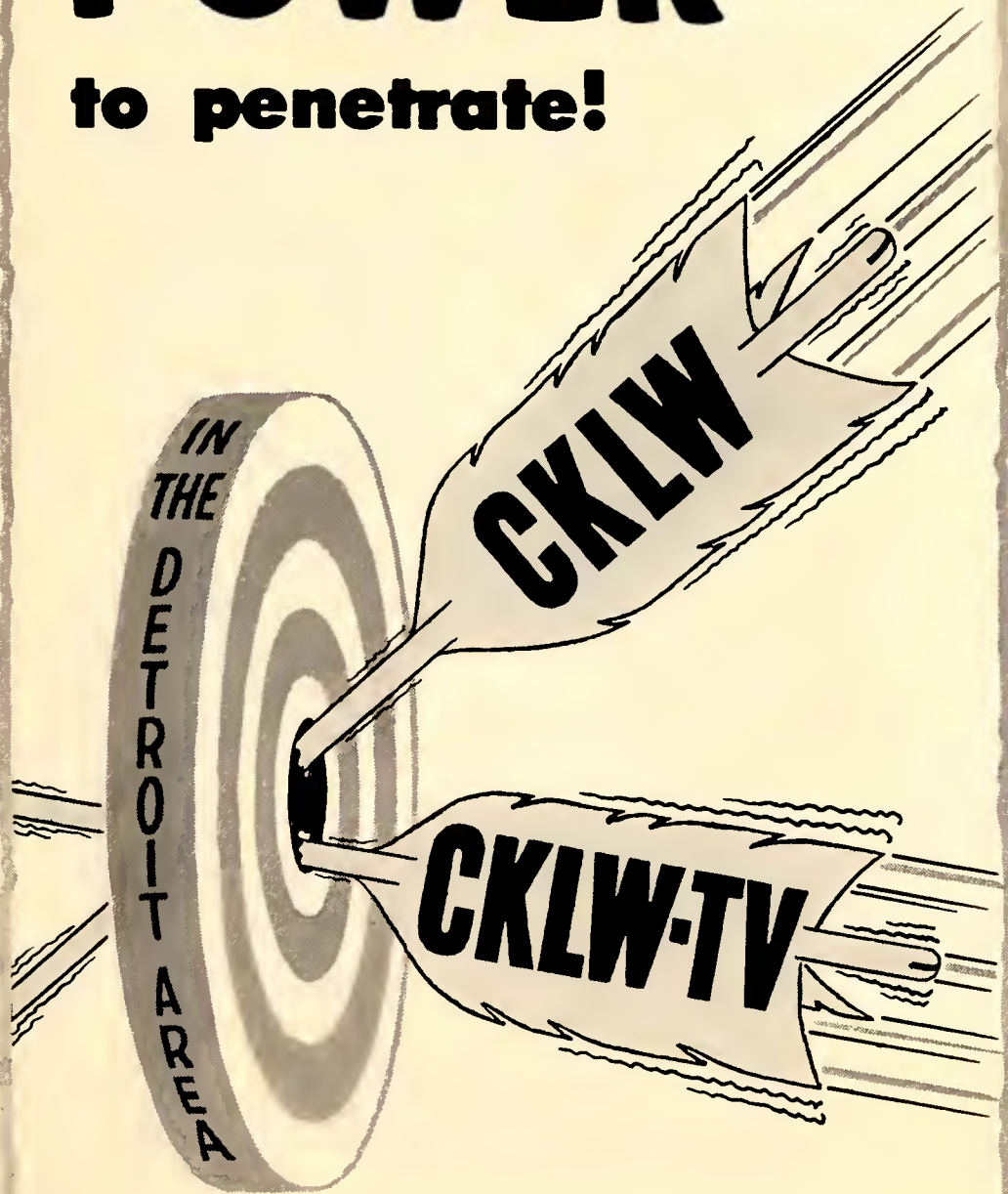
We hear a good deal these days about a balanced music policy. This usually turns out to mean that the person following such an expressed policy will refuse categorically to play any performances by a particular artist, regardless of the worth of a given performance, and uses a considerable amount of standard material and hits of the past which appeal to him personally. Thus the balance, so-called, is all on the side of the personal taste of the management, and away from the expressed tastes and desires of the mass public which makes up the real audience to radio.

One thing about this whole debate disturbs me seriously. A great many fine radio stations, many with records of public service unparalleled in the industry, are being unfairly maligned because of their music policy. Unfortunately, some of this is rubbing off on the advertising community, and a disservice is being done to radio itself. Wouldn't we, as salesmen, better concern ourselves with selling the positive virtues of our own properties, rather than inventing competitive arguments with no basis in fact? Is it wrong for a radio station operator to cater to the expressed wishes of the public, rather than to his personal taste, which because of his superior income, education, opportunity to travel, etc., is likely to be non-representative of mass public taste?

Wells Barnett
station operations mgr.
John Blair & Co.

● SPONSOR covered the pop music debate in its 22 March issue.

POWER to penetrate!



CKLW
50,000 WATTS

* This powerful **RADIO** voice sends your message to a greater number of listeners . . . you get more for your promotion dollar.

CKLW-TV
325,000 WATTS

* This powerful **TV** signal is sent to a greater number of viewers . . . costs you less by exposing your product to a bigger audience.

J. E. Campeau,
President

ADAM YOUNG, INC.,
National Rep.

GENERAL OFFICES
GUARDIAN BLDG. • DETROIT 26, MICH.

GET AGE families buy most
of all major home appliances

GET AGE families buy most
of all automobile tires

GET AGE families buy most
of all tobacco products

GET AGE families buy most
of all portable TV sets



You get them at the

GET

**THE GET AGE: The years between 16 and 49. For advertisers,
the most profitable age of man (or woman). GET AGE families, as a
group, spend more than two-thirds of America's money ...
an average of one-third more, per household, than any other age
group.* And you get more GET AGE families for your money
on ABC Television than on any other network!**

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

GET AGE families buy most of all soft drinks

GET AGE families buy most of all sports equipment

GET AGE families buy most of all smaller home appliances

GET AGE families buy most of all cosmetics



AGE on *abc-tv*

75% of ABC's average audience** is made up of GET AGE households! Corresponding figures for the other two networks are 67% and 69% respectively. Cost per thousand for GET AGE householders on ABC is \$4.18. The other two: \$4.66 and \$5.12.***

What's in the GET AGE for you? Over half of America's families.* The families who are young and growing, whose wants and appetites are most prodigious . . . whose buying habits have yet to jell. And families at the very peak of their earning power . . . who are buying more than they ever will again. GET AGE families consume an average of 40% more coffee . . . 30% more margarine . . . 148% more cigarettes per household than older families.† They buy far more food and beverages, far more drugs and cosmetics, far more home appliances, far more of almost *everything* that's advertised on television.

A *fabulous* age to get. And you *get* them at the GET AGE on ABC-TV!

ABC TELEVISION



The twins like radio with their fun . . . and fun with their radio

That's why WDGY is first* in the Twin Cities . . . and why WDGY billings are at an all-time high. The giraffes are appropriate here because they symbolize WDGY's head-and-shoulders leadership in Minneapolis-St. Paul. It's Storz Station locally-centered programming that does it! Rub shoulders with Blair . . . or tete-a-tete with General Manager Jack Thayer.

*Latest Pulse, all day average

WDGY

50,000 watts in

MINNEAPOLIS-ST. PAUL

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

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

Will air budgets withstand the slump?

- ✔ Yes, say admen who predict continued growth for total 1958 ad spending unless sales dip through year-end
- ✔ Total air spending is expected to hold up in fall, but clients see new strategy, geared to shorter commitments
- ✔ Package goods advertisers will use more air media in fight for market, but cuts in trouble industries are likely

The post-war era of large-scale advertising growth is coming to a temporary halt.

This week one fact stood out:

It's no longer safe to predict that advertising budgets in all categories of industry will continue to skyrocket as they did during the past decade. There will undoubtedly be growth, but it is likely to be spotty.

Admen are finding early indications that adverse 1958 business conditions can have an effect on national ad budgets by year-end. But budget adjustments are uneven, varying widely from troubled industries like autos and appliances which are cutting back, to drugs and foods which continue to grow.

These are the trends emerging from extensive SPONSOR interviews with client admen from industries heavy in air advertising, agency media directors, marketing men and economists:

- Total national advertising expenditures for 1958 are expected to exceed 1957 ad volume. McCann-Erickson's general advertising expenditure index for national media shows an in-

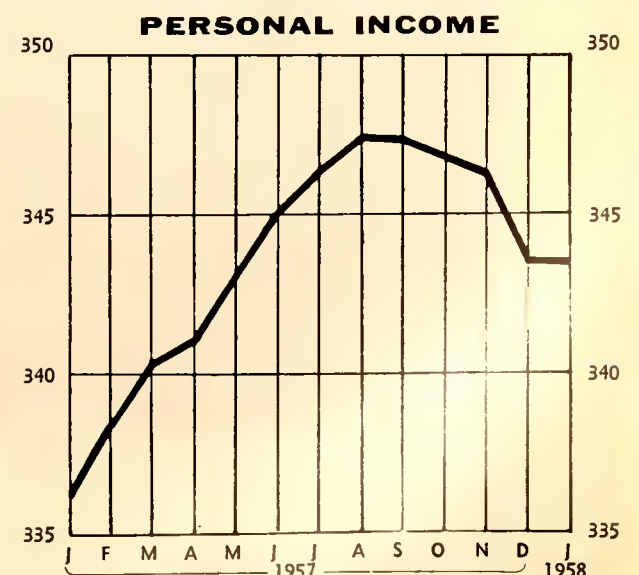
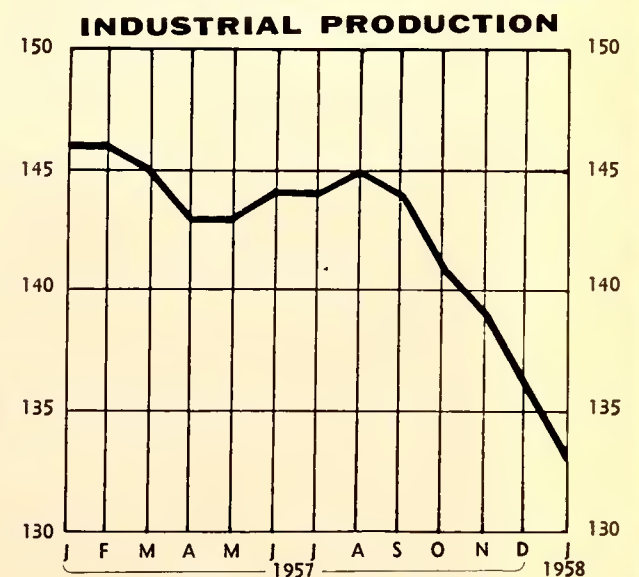
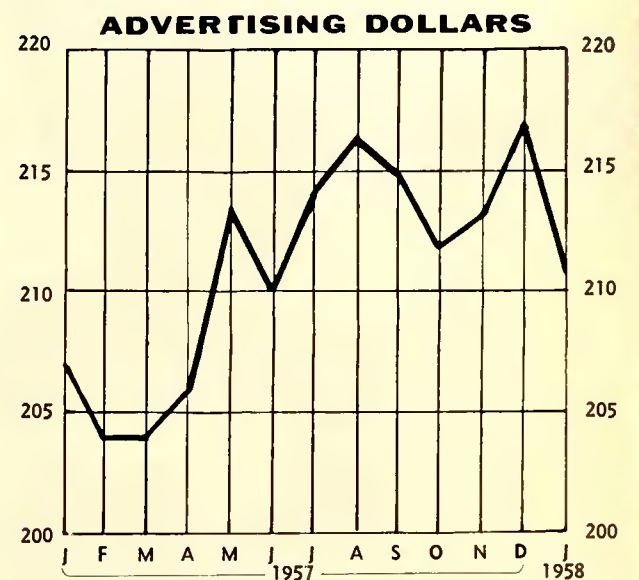
crease of 4 points in January 1958 over peak January 1957. (January 1958 was 211; January 1957 was 207 as against 194 in January 1956, using 1947-1949 as the base.)

- The 1957 profit squeeze on hard goods manufacturers may result in third- and fourth-quarter 1958 advertising cut-backs. The biggest industry that may head for retrenchments is the auto business. Appliances, which moved into a declining market during the second half of 1957, may also level off ad spending. A few began cutting back as early as last fall.

"The adjustment will not be as extensive as the current sales curve indicates," a top-level Detroit adman from one of the Big Three told SPONSOR.

"This year we may not stick rigidly to the usual sales-to-advertising ratio we've always maintained, because we can't afford to jeopardize our share of the 1959 market."

- Major food and drug companies continue to plan on greater ad budgets than they had in 1957. However, these increases generally represent not much greater advertising weight, except in



the cigarette industry which is not feeling any sales pinch. It's frequently costing clients more just to *maintain* advertising impact they had in 1957.

Increased advertising costs account for the level of ad budgets in other industries with drooping sales costs as well. Clients are reluctant to decrease the weight of their advertising impact for the moment, so long as the current set-back looks temporary. Yet, to maintain the same advertising weight as they had in 1957, clients often have to increase 1958 expenditures.

"We're getting the same spot tv frequency, the same weight of advertising we had in 1957," says the advertising director of a major gasoline company. "But it's costing us a million more. We had to increase our budget and if sales were declining, this would hurt. While tv is still most effective for us, the point of diminishing return is around the corner if rates keep rising."

- New product campaigns will continue to add substantially to over-all advertising volume. Companies that planned one or two years ago to introduce new lines of products in drugs and package foods are going through with their plans in 1958.

"We have a large line of new products and we're going ahead with the plans we made last fall," says Revlon advertising v.p. George Abrams. "The big advertiser really has a chance to increase his hold on a market by main-

taining or increasing the weight of his advertising in a declining market, because his smaller competitors are more vulnerable to a squeeze and could be driven out of some media."

Reasons for high level of expected 1958 ad spending in the package goods field are really two-fold: (1) foods and drugs are not feeling the effects of the slowing economy yet; (2) package goods manufacturers have been introducing new products at an unprecedented rate in the past five years or more, under the advertising umbrella of major network tv shows.

"In many cases, these new products are now bolstering us against any sales decline," says the marketing v.p. of a drug company heavy in network and spot tv. "They're also a major reason why we invest increasing sums in advertising. It's a self-perpetuating cycle: more tv advertising—new products to amortize cost of net tv advertising—more advertising to sell new products."

- Resistance to long-term media commitments is at an all-time high. To-date, even substantial numbers of drug and package foods advertisers, who have not been hit by any slow-down in sales, are making it clear that they won't tie up large sums of money on long-term bases.

Flexibility Desired

"Network tv has to adjust to this new era," says the media v.p. of one of the top five air media agencies.

"They're beginning to show some signs of being more flexible in their sales policy, but no one's offering to sell in 13-week cycles yet. At the same time, if the sales keep dipping, net tv, not spot, might feel the pinch first."

Earliest indications for 1958 are an increase in both network and spot tv, according to TvB. Network tv billing in January 1958 was 14% above January 1957, with the three networks' combined billing \$49,594,212 during that month of 1958 compared with \$43,501,996 in the same period in 1957.

- Media men foresee heavier use of spot media, tv and radio both, during the second half of 1958 because of client stress on flexibility. In the auto industry, where some budget cuts seem likely by fall, spot may get a bigger play than ever before prior to new-car introduction. If new models are introduced four to six weeks earlier as predicted, network tv specials plus spot tv-radio may form the backbone of the new strategy. (For forecast of Detroit's fall strategy, see SPONSOR 15 March.)

Says the marketing v.p. of one of the top 10 air media agencies:

"Companies are feeling the pinch from the higher break-even point and client presidents are now paying greater attention to advertising costs. There's more pressure for all advertising to prove itself, and marginal media may suffer cuts.

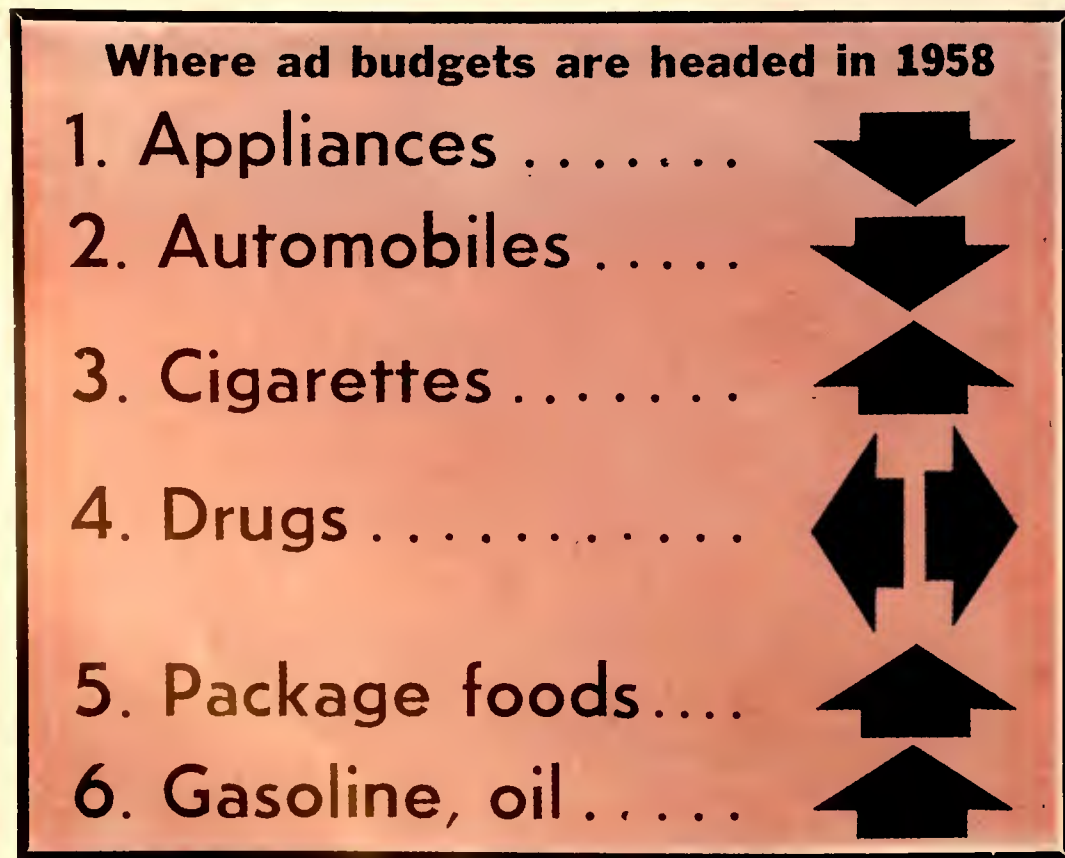
"The effect is greater on durable or postponable-purchase goods. If the decline continues, the durables might reduce their budgets as much as 20% by year-end. At the same time, the non-durables are actually expanding."

- Spot radio leveled off during the first quarter of the year, surged up again in spring and seems headed for its biggest year in a decade as advertisers look for low-cost frequency impact. Net radio is in a major crisis.

"While our clients are maintaining their level of advertising as planned, their marketing strategies call for more flexibility," says Compton's media v.p. Frank Kemp. "We're very bullish on spot to bolster regional or local sales curves. But our spot buying, too, is usually done on a shorter-term basis."

- All advertising expenditures are under closest client scrutiny. Cost-consciousness starts at top management level, and every major media decision today is reviewed not only by the cli-

(Please turn to page 80)





NEW MINUTE CHAIN BREAK WILL RUN BETWEEN TWO WELL-RATED SOAP OPERAS

Stations will sell adjacencies between *Love of Life*, left, which is being expanded to a half hour, and *Search for Tomorrow*, a quarter-hour strip. Ratings of both shows have been around 10, according to Nielsen figures



One-minute chain breaks coming?

- ▶ CBS TV will try strip of 60-second daytime breaks soon. More may follow if the experiment is successful
- ▶ Stations will not set premium rate on the new minutes though they're dissatisfied with the current minute rates

Is the one-minute network system break on daytime tv a coming trend?

The answer to that will be forthcoming this spring as CBS TV prepares to insert a strip of 60-second chain breaks during the early afternoon.

Starting 14 April, a one-minute break will be placed at 12:29 to 12:30 between *Love of Life* and *Search for Tomorrow* Monday through Friday. At the same time, the former show will be lengthened to a half hour so as to start at noon, and the break at 12:15 p.m. will be eliminated. Thus, two 30-second system breaks will be, in effect, joined together at the half hour.

CBS' move was in response to affiliate demands. The issue was brought to a head at the tv affiliates' meeting in Washington during January and the details were ironed out following negotiations between the network and

the sponsors of the two programs which bracket the new chain break: P&G and American Home Products.

The desire of stations for more daytime minutes is not confined to CBS affiliates. Pressure for more minutes to sell has been applied to all the networks for some time. ABC has long been scheduling minutes between sustaining shows or between a sponsored show and a sustaining show during both daytime and nighttime.

ABC's current practice is to end most, if not all, of its sustainers and spot carriers 80 seconds before the hour or half hour. This permits a minute commercial sandwiched between two 10-second plugs. ABC's commercial shows end at 40 seconds before the next one, allowing the web 10 seconds for a network program promotion announcement.

However, ABC's daytime schedule doesn't start until 3:00 p.m. and, furthermore, the CBS plan is the first involving sponsored shows on both sides of the break.

Networks have generally resisted the minute break because of the fear of web advertisers that it would offer too much competition to the plugs within programs, either because of the minute length or because of the possibility of multiple spotting. Actually, the fear of triple spotting has been the real fly in the ointment. The CBS clients affected by the new minute break went along on the assumption that the break would be sold by stations to only one advertiser. The network last month, in explaining the new break to affiliates, sent along a request to this effect.

Judging by the reaction of reps, the network clients need have little fear of multiple spotting. One rep said: "Why should the station sell multiple spots? It's the minutes they want." However, a number of reps conceded the possibility that some stations might break up the minute despite the network request. If they do so, there is a good possibility that P&G, at least, will learn of it since the advertiser is establishing a monitoring program to check on how

1-MIN. BREAKS (cont'd)

CBS affiliates will use the new minute.

From the point of view of some stations, this is not an ideal time to judge the advertiser's reaction to the minute break. Demand is down somewhat, and there are participating minutes (within local shows) available. However, the minute is welcome, anyway because of the product conflict problem. Even where potential sales of participating minutes are in the offing, stations often cannot place them because a similar product is already hawking its sales pitch somewhere within the show.

From the point of view of advertisers, it's an ideal time for pricing minutes. Participating minutes are generally priced at the same level as 20's and, even though stations would like to remedy this situation, it's not considered likely that they will try to set up a price differential for minutes now. Consequently, the minute break will, in most cases, not carry a premium price tag. The new minute, reps say, will be available in packages. In many cases, of course, this means that the spot is preemptible by card rate clients.

The whole question of a price differential for minutes may be reopened, however, if the availability of minute breaks increases. And there are a number of indications that it will. CBS considers the new minute strip an experiment, meaning that, if it works out, there may be others. Clearly, the network will be watching for "abuses," which is to say, multiple spotting. But, if demand for minutes shows up strong, there seems little doubt that more daytime minute breaks will be put on the block.

So far as the other networks are concerned, ABC has already set a precedent with its 80-second breaks so that extending breaks after commercial shows would not be a big step forward. NBC has discussed the problem of daytime minute breaks frequently; there is pressure among affiliates for them. Consequently, if the CBS experiment is successful, NBC is expected to go along, if only for competitive reasons.

All this in itself will not insure a price differential for minutes. However, station and rep concern with this problem makes it likely that when the daytime tv demand and supply factors tilt in the direction of the broadcasters, a strong move for higher minute rates will be pushed. ■

P&G's lesson on ratings

- ▶ With 82% of the world's largest ad budget invested in television, this client can't panic at the first rating dip
- ▶ Reluctant bellwether of advertising, P&G feels responsibility to industry to take its time on show changes

No river boat gambler ever brought to the table a more cool and calculating facade than Procter & Gamble has brought to the business of air media advertising. SPONSOR went to Cincinnati last week to find out what lies behind this poker-face.

In an era beset by "rating madness," P&G has demonstrated a faculty for being able to watch a tv show rating point move down without throwing in its hand. This is particularly remarkable in light of its stake in the game. 1957 saw this company again emerge as the biggest-spending U.S. advertiser. Its expenditure for the year amounted to an estimated \$57.2 million with about 82% of that budget in tv. Of this 82%, spot and network shared on about a 50-50 basis. Together, its two competitors—Lever and Colgate—managed to equal the P&G investment.

With such an investment, how can P&G afford to view show ratings with a clinical, detached point of view? Why don't they panic at the drop of several rating points as do so many other sponsors?

The P&G attitude can be summed up in one sentence: *Never act in haste.*

"We have no rows of panic buttons here," P&G told SPONSOR "When the Niensens arrive, I usually just drop them into my desk drawer. I think that can be said of all of us here in media.

"Unless there is a decision to make, there hardly seems to be any reason to drop everything and study ratings. As a matter of fact we have fellows here and in our agencies who, in the area of daytime shows especially, can spot trouble without looking at ratings.

"What we do over a period of time, however, is average out the ratings and follow the trend for each show. This is really no different than the way P&G follows the trends in product production."

Perhaps much of the mystery surrounding P&G use of media stems from one basic misunderstanding: People in advertising tend to see P&G only as an advertiser; P&G sees itself as a product manufacturer. "Advertising plays an integral part in our operation," says P&G, "but it's still only one phase of the operation. We try to approach our advertising problems with the same thoughtfulness we give all our other operations."

Thus it is only those outside P&G who dare to isolate its advertising from the total picture, thus putting it out of context. It explains why P&G has been criticized by radio/tv people for "reliance on numbers," "slide-rule judgments," and its ability to get what they want by sheer weight of budget.

Put into proper perspective, the facts are quite different.

Although it spends more money in advertising than any other corporation, P&G does not view its own budget as a colossus. "Divide our advertising expenditure by the number of our products and you'll come up with a string of quite normal-sized budgets," is how P&G puts it.

"As for buying time by the slide-rule," said the P&G media executive, "I must confess I don't know how to use one." Of course, there are those in the organization and in its agencies who do. No one denies that P&G is a careful show shopper.

Said a network tv producer, "P&G

Never act in haste"

is a long time making up its mind to buy a show. But once they've bought, they're a pleasure to work with."

If show ratings slip, instead of wanting out as soon as possible, P&G's instinctive reaction is to see how the show can be fixed. When trouble hits, there is a joint agency-client effort of both media and production personnel to evaluate the trouble and repair the show.

Not isolated numbers

Thus when P&G looks at ratings it isn't seeing them as isolated numbers. The rating is a symptom; not the disease. P&G also considers these factors: (1) time period; (2) facilities; (3) cancellations by stations carrying the show; (4) Weak show lead-ins and other structural faults where somebody guessed wrong; (5) the show's competition; (6) adjacencies.

They do this with about the same

degree of excitement that Culbertson might show in evaluating his bridge hand by counting honor tricks. While an adjacency can be a factor (such as a strong preceding show holding over a good audience for the P&G stanza), its importance is not exaggerated. "We've followed a lot of hot shows that dropped out," says P&G, "but we never ran for the woods."

Sometimes a remedy as seemingly-trivial as changing the title can boost Niensens. A case in point: *Letter to Loretta* which began slowly five years ago got a lift when it was renamed *The Loretta Young Show*. According to Nielsen, this veteran P&G vehicle now enjoys the highest average audience rating of any five-year-old tv show (30.2 for two weeks ending 8 February). That same Nielsen showed *Loretta Young* topping competitor *\$64,000 Challenge* by nearly 10 rating points.

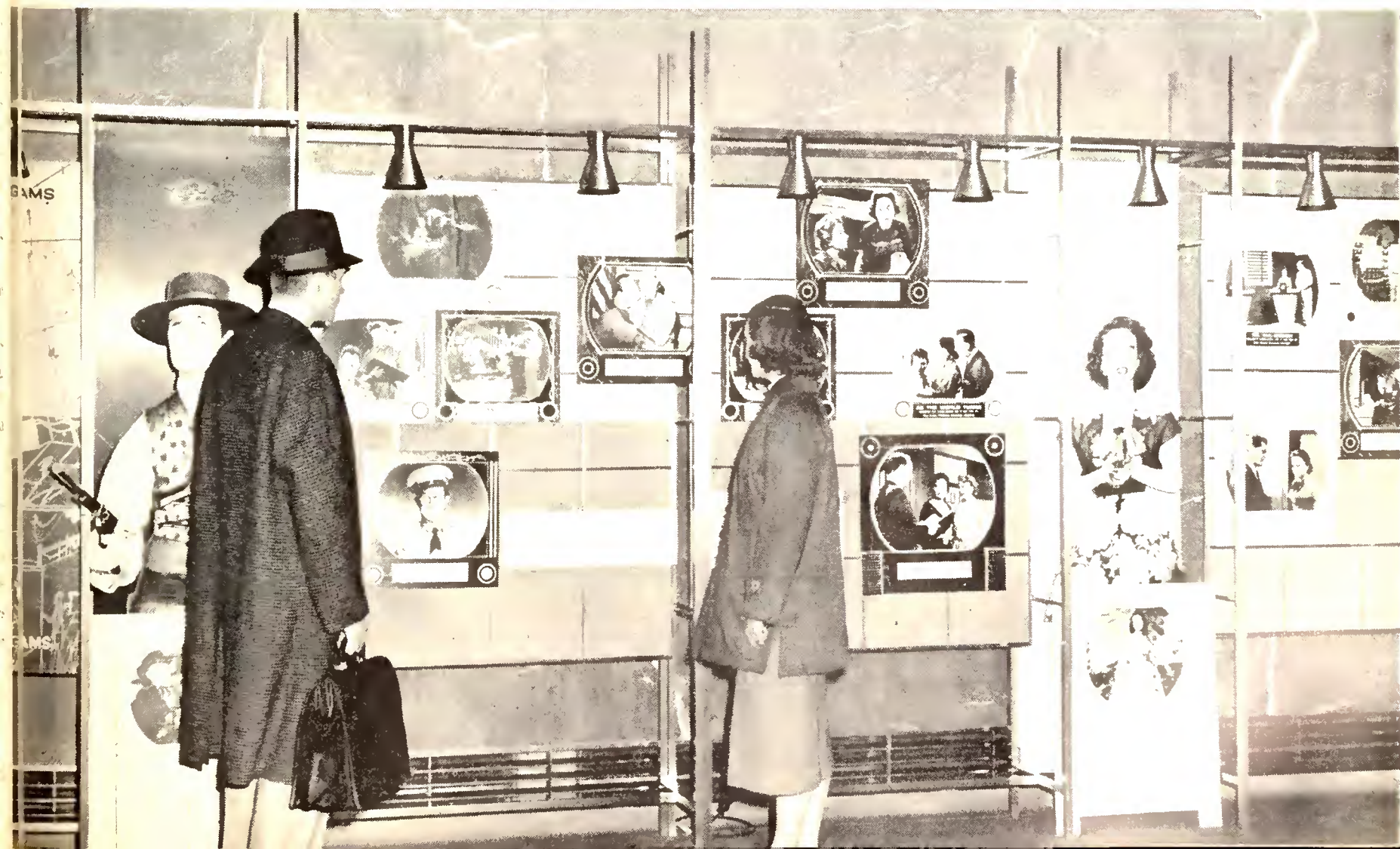
Yet when *Challenge* first came on

For a report on P&G's problems in filming tv commercials, see page 34.

the air opposite the P&G property, some agency and network people admit they had fears for *Loretta's* future. "The only ones that didn't appear concerned," one of these admen recalls, "was the bunch out in Cincinnati."

In the years since it made its first bar of Ivory Soap, P&G has learned not to run away from problems, not to expect overnight miracles, and to give advertising a chance to work. Although the lion's share of its budget is in tv, its products still enjoy a complex of media support: P&G does not feel dependent on the rise and fall of a rating point. Its thinking is long-range: its media aims simple—(1) continuity, (2) circulation. Its own view of how advertising dovetails into the whole operation is interesting. "By design, advertising is the most visible

Display in new Cincinnati headquarters promotes the 18 network tv shows that P&G sponsors. Oldest day serial is *Search for Tomorrow*



part of the P&G operation," the media executive told SPONSOR. "But nothing will kill a bad product faster than advertising it. Thus advertising also serves as a prod to keep our manufacturing departments on their toes producing only those products of the very best quality."

Change is normal

When P&G does change tv shows or make media switches, it does so in the same way that it changes products. It is done only after much research and consideration. In a world where housewives constantly switch from brand to brand, P&G has come to look on a certain amount of change as a normal process.

Perhaps the strangest revelation to come from the P&G media department was the sense of responsibility this giant feels for all advertising.

"We've never asked for this role of bellwether for advertising," P&G told SPONSOR. "All we're trying to do here is run our own operation. Our advertising problems are not the next fellow's problems, and his problems aren't ours.

"Yet when we make a media change, drop or buy a certain type of show to meet some problem peculiar to our own business, we know there will be some other advertisers who will follow suit just 'because P&G did it.' We feel a big responsibility here. By wrongly interpreting our move and following suit, such advertisers can hurt talent, media, other agencies—and themselves. We don't want to mislead anybody. But we know we're being watched, and we can't afford to act impulsively."

It is highly doubtful that P&G has ever been, or will ever be, impulsive. They have been wrong, but never rash. "There's no nonsense or flights of fancy in that outfit," an adman told SPONSOR, then added, "You can prove it to yourself when you're in Cincinnati. On your way to their new building, take a look at their old one."

We did. For years P&G headquarters in Cincinnati was the Gwynne Building, an 11-story, gray stone edifice at 6th and Main. Last year, P&G moved out of there and into its own spanking new building, an 11-story, gray stone edifice at 6th and Sycamore—one block up the street!

At present, P&G is in nighttime network television as full sponsor of the following shows: *The Loretta Young*

Show (NBC), *Adventures of McGraw* (NBC), *This Is Your Life* (NBC). With General Mills it co-sponsors *Wyatt Earp* (ABC), shares with R. J. Reynolds *The Phil Silvers Show* (CBS) and alternates with Brown & Williamson on *The Lineup* (CBS).


By day, in its constant pursuit of the American housewife, P&G is all over the network tv board as sponsor or a co-sponsor of the following CBS TV soap operas: *Search for Tomorrow* (now in its seventh year), *As The World Turns*, *Brighter Day*, *Edge of Night*, *Love of Life* and *Guiding Light*, and of these NBC TV morning and afternoon programs: *Treasure Hunt*, *Tic Tac Dough*, *Matinee Theatre*, *Queen for a Day*, *Comedy Time* and *It Could Be You*.

As a broad generalization, it might be said that P&G promotes its drug products line heavier at night and uses daytime more for the advertising of its soaps, detergents, shortenings and other food products. But apparently P&G feels at the same time that in its highly competitive field soaps and foods also need considerable nighttime exposure.

Thus the products in nighttime net tv include a broad sampling: Tide, Lilt, Gleem, Camay, Drene, Spic and Span, Cheer, Prell, Joy while daytime shows show a still greater categorical spread of products: Oxydol, Joy, Spic and Span, Ivory Soap and Snow, Camay, Comet, Crisco, Gleem, Cheer, Duz, Dreft, Fluffo, Tide, Lava, Big Top Peanut Butter, Duncan Hines Mix.

In the field of spot television, P&G leads all advertisers according to the estimate of the Television Bureau of Advertising. Last year, P&G's investment in spot tv amounted to nearly \$26 million.

The P&G products that got the biggest play in spot tv last year with stakes ranging from \$1 million to more than \$4 million were: Zest Beauty Bar, Duz and Blue Dot Duz, Tide, Prell, Gleem, Comet, Clorox, Cheer and Big Top Peanut Butter. Altogether 39 products by P&G were exposed through spot television.

In spot radio, P&G has been, during the past year, an erratic investor. In network radio, where this company was once a force to reckon with, it has been practically nonexistent lately. But overnight the picture can change. P&G is unpredictable because P&G is in the soap-drug-food industry—not in advertising. 

P&G tv: Th

Like many other major tv advertisers in this year of hard sell, Procter & Gamble is doubling its efforts to produce better, more effective commercials. The result—in the case of four new P&G commercials filmed for a network and spot campaign for Tide starting in April—was a two-week on-location schedule in Montego Bay, Jamaica, B.W.I.

Jamaica was chosen because P&G, Benton & Bowles (the agency on Tide) and Filmways (film commercial producer) were looking, ironically, for a typical American backyard in which to film the new "under the sun" and "Tide clean" commercials.

In a troubled winter, client, agency and film company researched rain-free locations prior to sending the producer on the road to avoid extra expense through weather delays. Despite insurance company statistics and the best available international weather analyses pointing to Jamaica as a low rainfall quotient area, the company was plagued with the worst season Montego Bay remembers.

The four commercials approved by B&B copy group head Sylvia Dowling called for Tide-clean wash, hanging in a sun-drenched backyard, with a sparkling brook nearby. Said Frank Stevens, the agency producer for Tide: "This was a tough location to find in mid-winter." Stevens and Filmways director Bed Gradus found themselves driven further and further south, final-



On location, two Jamaican seamstresses (at \$3 a day each) ironed clothes for the Tide clothes line, while child stars await call

Problems of winter location shooting

ly settled on Montego Bay.

With the help of Brenton Chin, a Jamaican cabdriver, Stevens secured the right to film on the Montego property, then made arrangements for the 14 members of crew and cast to fly down from New York around mid-February.

By Thursday, 13 February, everything was set for shooting to begin on commercials. Nothing had been left to chance. From New York, Peggy Collins, B&B tv production staff, had forwarded the necessary wardrobe, including four white nylon panties, ladies' nighties and other items to hang on the "Tide-clean" clothes line. Total cost of wardrobe: \$600.

Only one problem seemed to crop up in production conferences: Supposing mild Jamaican breezes didn't activate the clothes on the line sufficiently?

The solution: Hire a plane so that the propeller can stir up just the right kind of photogenic wind.

Gradus and Stevens talked to their guide, Brenton Chin, who put the two tv executives in touch with Roy Dougall, owner of a local charter plane service. From him, they hired a plane plus the services of a pilot to spin the propeller. Cost of the artificial wind: \$200 a day.

The crew arrives

On Friday, 14 February, a first-class Pan Am flight brought in the crew in time for the 14-day shooting schedule.



Artificial wind was created by camouflaged plane (at \$200 a day), with Dave Little in charge of temperamental propeller

They were Boris Kaufman, cameraman who'd won an Academy Award for his work on Elia Kazan's *Waterfront*; Jim FitzSimmons, asst. cameraman; George Felscher, asst. director; Nicolas Crimi, make-up man; Max Kurz, electrician.

Along too were the child performers, Chippy Herlihy and Joan Ann Duffy, with their mothers.

By Friday night, the entire group was installed at Verney House, high on a hill overlooking scenic Montego Bay, at \$17 a day room and board. Shooting schedule called for a 7:00 a.m. departure to the location on Saturday morning. By 6:30 a.m. Verney House was in an uproar as 14 people geared for the trek into the hinterland.

When the caravan arrived at the location at 9:00 a.m., it was pouring.

In the shelter of the bridge that crosses the Great River a couple of hundred yards above the film site, two Jamaican women in colorful bandanas were ironing the "Tide-clean" sheets and laundry to be hung on the clothes line in the sun—if it ever appeared.

A local gendarme acted as traffic cop between men carting supplies down from the cars on the road and men lugging equipment into the shelter of the bridge out of the rain.

First day's shooting resulted in 40 feet of film sneaked through during brief moments of sunshine.

Sunday produced nothing.

Monday morning the sun was up bright and early.

Stocking up

At 8:20, the caravan took off and forty minutes and 25 miles later, Operation Tide arrived at the location. After lining up shots, Bed Gradus called for a camera rehearsal at 9:45 a.m. Within seconds the sun hid behind a cloud.

At 10:20 a.m., the group was again ready for action, when a Jamaican on donkey lumbered into sight on the ridge of the hill and in full camera shot.

"Oh, no!" shouted Gradus. Felscher motioned to the Jamaican policeman, to chase away the onlooker. "Us peo-

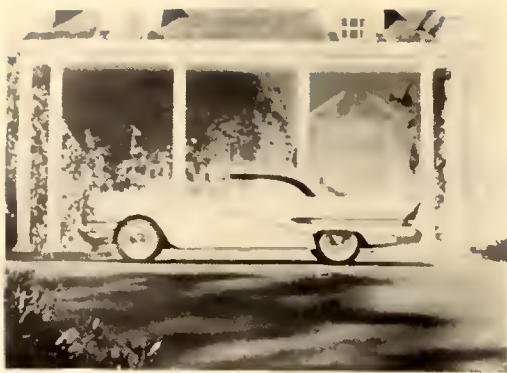
ple have to stay one side, mon!" he said, waving a stick.

Although handicapped by weather, the group finally did complete the series of commercials. SPONSOR-estimated cost: in excess of \$50,000.

Only serious mishap: During one day's shooting, Kaufman noticed that a couple of hundred yards down river from the Tide clothes line (and in full camera shot) two Jamaican women, crouched in the shallow river bed, had been beating their own week's laundry clean on the stones in the glistening brook. ◆

Some typical costs on location for two weeks with P&G's tv commercials

Plane and pilot (for artificial wind; \$200 a day)	\$ 2,000
Trucking plane from Kingston	50
Room and board for crew, cast (\$17 a day per person)	3,500
Transportation from New York for crew, cast (first class)	3,000
Wardrobe (including nighties for clothes line)	600
Rental of three cars (\$132 a week)	350
Rental of one van for equipment, props (\$98 a week)	200
Rental of one jeep (\$112 a week)	225
Gasoline for hired cars, van, jeep (\$50 a week)	100
Carpentry (\$5 a day for carpenter, \$3 a day for each of 2 assistants)	154
Watchman (\$2 a night)	28
2 Seamstresses (\$3 a day each)	84
Dinner for 5 drivers for hired cars, van (\$1 a day each)	70
Incidentals, accounted by guide, Mr. Chin (\$10 a day)	140
TOTAL	\$10,501



Horizontal background (left), is said to stress the auto's length in a tv commercial, while background at right shortens the car. Shots are from a test commercial done by Compton

LONG AND SHORT OF AUTO TV COMMERCIALS

Auto makers, probably the most harried manufacturers in the U.S. today, this week heard their advertising questioned by a New York adman.

Automobile tv commercials, for instance, are working in direct opposition to the basic styling concept Detroit has been pushing—the long, low, wide look—says the adman.

He's G. Warren Schloat, Jr., 43-year-old vice president and associate creative director at Compton. He was formerly executive tv producer at William Esty, before that a tv producer at Y&R, and earlier, story and animation director at Disney Studios. He says:

"Nobody is designing the visual aspects of the tv commercial to allow today's autos to be seen as they should. Cars are made to look short, stumpy and tank-like. How? With backgrounds and foregrounds that fail to extend the design feeling of the car. Instead of accenting the horizontal, many commercials have strong vertical elements that fight the auto's styling."

Schloat emphasized that tv commercials are not unique in this respect. "Look at these," he said — and he showed SPONSOR a sheaf of print ads that also demonstrated his point. Long, low autos parked smack-dab in front of strong vertical backgrounds.


What's Schloat's interest in auto advertising? He said his findings grew out of work Compton did when it pitched for some of the floating automobile accounts recently. "We shot about two hours of commercial film to research these ideas," he said.

The tall and lanky adman also has other views on tv auto commercials.

He believes, for instance, that the senses of feel, odor and sound have virtually been ignored in auto commercials today.

"There's a definite odor to a brand-new automobile—and people know it. Why doesn't someone capitalize on it? It could easily be done—both in copy and visually," Schloat says. How, visually? "Well, not with a dilation of the nostrils certainly," says the adman. "But, kids, for instance could be used: in their excitement over Daddy's new car they could actually smell the upholstery and comment on the 'new smell' editorially."

How about feel? "We shot one sequence that we think capitalized on this 'feel' angle pretty well," Schloat told SPONSOR. The sequence: A young man leans over and kisses his date lightly on the lips; then caresses her cheek gently with his hand. Camera moves in for a closeup of his hand, then moves to a closeup of her hand—which is caressing the upholstery on the arm rest!

In the sound area, Schloat advocates taking certain distinctive auto sounds and translating them musically into the commercial. "For example, a bass viol could be used to give the rhythmic sound of tires hitting the cracks on the highway. Or woodwind instruments could symphonically translate the sound of wind passing open ventilator windows as a car speeds down the highway during a tv commercial." 

G. Warren Schloat, Jr., vice president and associate creative director at Compton, watches a commercial shooting session



What new SAC

Clients can measure the impact of the new Screen Actors Guild contract through this poignant example:

The advertising director of a low mark-up retail chain figured out that if production techniques and talent in his commercials remained unchanged:

(1) Talent that cost \$30,000 in 1957 would cost \$65,000 in 1958; and (2) his company would have to boost annual sales by \$1.4 million in order to cover the additional talent cost.

"If done the same way, a commercial for one client could conceivably cost nine times as much in talent," says Frank Brandt, head of Compton tv commercial production. "Even under the old contract, talent costs of commercials that ran a long time sometimes exceeded the cost of the entire original production."

However, while individual talent charges under the new SAG agreement (effective 2 March 1958 through 1 June 1960) are up as much as 143% in one case, the impact on over-all tv commercial cost in practice is likely to be slighter than a first look indicates.

Reason: Cost-conscious agency producers and copywriters are already at work with new talent costs in mind. Some of the techniques developed in 1953, when SAG first pushed through the reuse payment clause will be applied more frequently to keep total commercial costs in line.

The multi-market spot user is hit most severely by the new SAG spot use classifications. Advertisers using the same number of performers in their new commercials would find talent costs taking up a larger percentage of their total production budget. For instance, one food client with a campaign in some 80 markets currently would pay an additional \$15,000 for talent. (Cost of his over-all spot campaign: \$1.3 million.)

Here's how the new SAG classification of spot commercials is geared to the size of a spot campaign:

Under the 1953 terms, payments

Contract will add to commercial's cost

➤ SAG now gears talent reuse payments closely to size of spot tv campaign, with increases up to 143 per actor

➤ Producers predict trend to such cost-saving devices as one-person demonstrations, better sets, fewer performers

reached a maximum (\$140 for one on-camera performer) when a commercial was used in more than 20 cities. The new contract ups on-camera minimums per 13-week cycle from \$140 to \$170 when used in 21 to 60 cities; to \$220, when used in 61 to 125 cities; to \$260, when used in more than 125 cities.

For the agencies the reclassifications will mean an additional bookkeeping problem. While agency commercials departments have been burdened with reuse payments since the 1953 SAG contract, the subdivision by size of campaign will add to the man-hours in bookkeeping.

"The tv department has always been a costly one for agency management," says the tv commercials v.p. of one of the top 10 agencies. "This added bookkeeping may mean need for additional personnel on our tv business staff."

Clients will cut down on the number of performers per commercial to keep total costs down, particularly when commercials are planned for use in a large number of markets.

"There are creative approaches that can substitute for large casts in commercials," says the advertising director of a major drug company. "If it's appropriate to our product, we may use more table-top photography, for instance. But we won't jeopardize a multi-million network and spot campaign just to skimp on talent."

These are some of the cost-cutting devices agency men and film producers may use to hold down talent payments.

1. *Creative copy writing with costs in mind.* Agencies are briefing tv copywriters on the implications of the new SAG contract so that new commercials will take higher talent costs into con-

sideration. Dramatic skits, for instance, may be eliminated in favor of demonstration commercials where suitable.

2. *Cut down on number of group singers for jingles.* Musical effects or intriguing tempo can add interest without need for four or five voices.

"We got wonderful effects with a theremin on some experimental footage," one film producer told SPONSOR. "The instrument, in harmony with one voice, gave the jingle a real feeling of depth."

3. *More emphasis on sets and design.* To make a commercial stand out among its competitors, the producer must create an attention-getting overall effect, say agency tv directors.

"Talent is only one factor," says Ray Lind, head of Benton & Bowles tv commercials. "If a product now uses four people in the demonstration and needs that number for maximum impact, we would certainly continue using them."

The additional talent payments are not likely to affect tv commercial strategy. A large-scale swing to animation, for instance, is unlikely, since voice-over reuse costs increased as much and more on a percentage basis than on-camera talent costs.

"Small advertisers, already caught in the profit squeeze, may be hit by these talent increases. But I doubt that these new SAG rates alone would drive anyone out of tv or for that matter, limit the size of his tv campaign," says the tv director of one of the top five agencies. "Tv continues to be an effective sales tool. But it will be up to agencies and producers to use all their creativity and ingenuity to help keep tv's costs in line." ■



Royal Crown Cola's pre-new-SAG contract tv commercial (through Compton), shows four stages of talent use possible: (top to bottom) from crowd shot to demonstration to set emphasis

Air media dominate in farm survey

▼ **Tv is tops.** It gets 52.1% of the total time Wisconsin farmers spend with media. Viewing is heaviest Sat. night

▼ **Radio takes 34.3% of the farmer's mass media time.** Listening is tops in daytime—while work is being done

Tv and radio combined get an astounding 86.4% of the total time farm families devote to all the mass communications media!

Source: A new survey released exclusively to SPONSOR this week. Conducted by the University of Wisconsin on a financial grant from WBAY-TV, Green Bay, the study is titled "Time Use Patterns and Communications Activities of Wisconsin Farm Families in Wintertime." (Survey was conducted during February and March 1957 and its information is considered valid by the researchers only for determining winter habit patterns.)

Researched under the direction of John E. Ross and Lloyd R. Bostian of the University's Department of Agricultural Journalism, the complete survey will be published soon by the university. Copies will be available free of charge from WBAY-TV.

Survey findings are based on information from 523 families in six Wisconsin counties: Fond du Lac, Rock, Kewaunee, Calumet, Grant and Vernon. These particular counties were selected on the basis of urban influence (proximity to metropolitan areas). Two counties have heavy urban influence, two medium and two light.

Types of farms surveyed have this percentage breakdown: Dairy, 57.4%; dairy plus other farming, 25.0%; beef, hogs and sheep, 7.9%; livestock plus other farming, 5.3%; cash grain, 2.3%; other farming, 2.1%.

The diary method of research was used. Farm families visited and introduced to the project were given diaries for each member of the family 14 years and over to fill out over a three-day period. In the 523 respond-

ing families, 1,170 diaries were fully completed, and 72 others were completed to the extent that at least one day was usable.

The preliminary findings in this exclusive release to SPONSOR are based on 867 of the 1,242 diaries. They represent the farm operators and their wives. Information on children and other household members will be released at a later date.

Diaries started at 4:00 a.m. one day and ended at 4:00 a.m. the next day. They were broken down into 15-minute segments between 7:00 a.m. and 9:00 p.m., and half-hour segments for the other periods.

Columns were provided for the following activities: "work, meals, visiting or other general activities," "radio listening," "tv viewing," "newspapers," "farm and other magazines," and "books and bulletins." For the air media listings, station call letters and program names were requested; names of newspapers, magazines, books and bulletins were asked for in the print media listings.

Highlight findings

- Farm families spent roughly 24% of their total waking hours (figured from 5:00 a.m. to 11:30 p.m.), in contact with mass media. Of this time, tv received the largest single share—an average of 52.1%. Radio received the second largest share of mass media time—an average of 34.3%.

- As could be expected, radio listening was dominantly a combination activity. Both men and women were occupied with other activities while listening. This is in sharp contrast to tv, where the bulk of the people surveyed did little else while viewing.

- Evening hours were the most popular tv viewing hours. Tv viewing rates started upward between 6:00 and 7:00 p.m., were much stronger by 8:00 p.m. and tapered off sharply at 10:00 p.m. Morning viewing was at a minimum. There was a slight bulge at noon—between 10 and 15% of the potential. This bulge was particularly noticeable in four counties—Kewaunee, Calumet, Fond du Lac and Grant. Viewing dropped off in the afternoon.

- Radio listening was most frequent in the daytime. Listening began early in the morning, reached peak between 6:00 a.m. and 8:00 a.m., dropped off sharply in the evening. (Since most respondents had radio sets in other places than the house, mainly the barn, radio is more able to follow them throughout the work day.)

- Women watched more tv than men. They had somewhat more combination viewing time than men, especially on weekday afternoons. They watched tv while doing other things—

Farmers' tv/radio use compared to other media

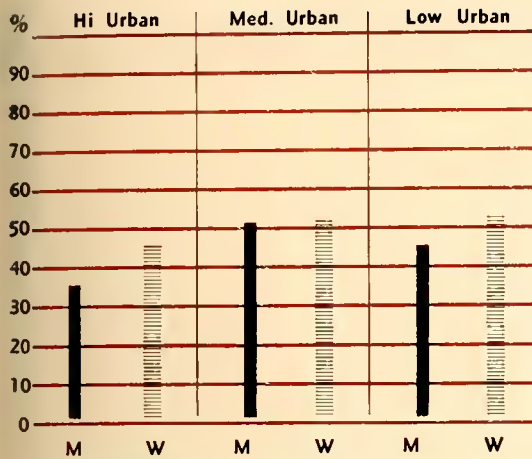
	Men		
	Weekdays	Sat.	Sun.
Tv minutes per day	99	115	113
% tv is of all mass media	44	50	60
Radio minutes per day	88	79	52
% radio is of all mass media	39	34	28
	Women		
	Weekdays	Sat.	Sun.
Tv minutes per day	165	135	125
% tv is of all mass media	50	50	59
Radio minutes per day	123	103	61
% radio is of all mass media	38	38	29

HERE'S HOW FARMERS' TV / RADIO USE VARIES WITH URBAN INFLUENCE

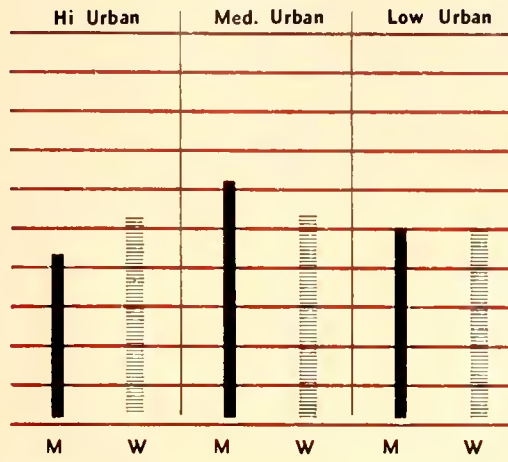
(measured in % of total time devoted to all mass media)

TELEVISION

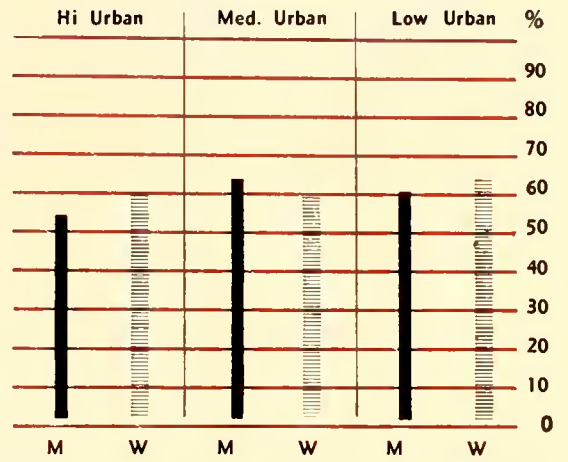
MON. THRU FRI.



SATURDAYS

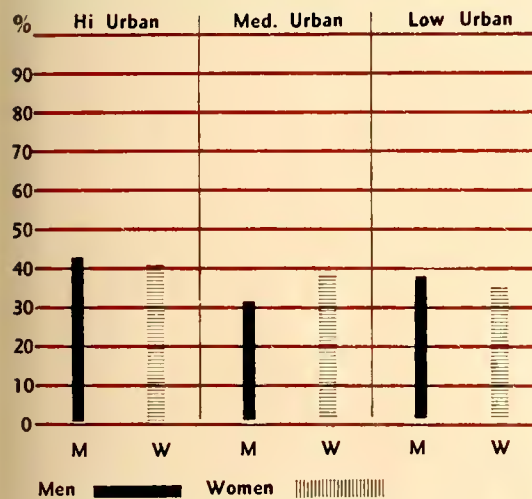


SUNDAYS

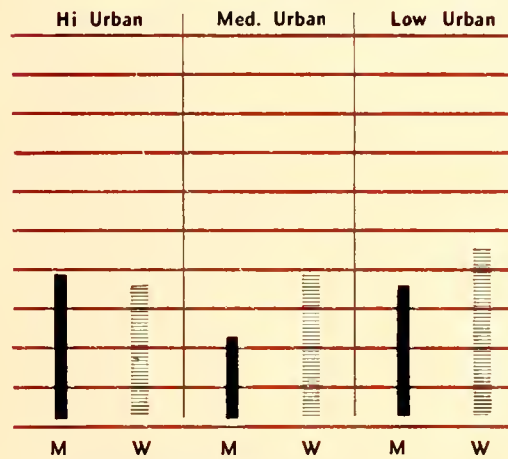


RADIO

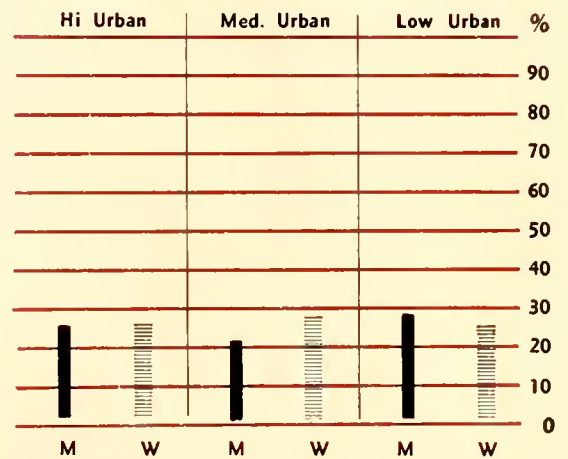
MON. THRU FRI.



SATURDAYS



SUNDAYS



Men Women

and their daytime viewing was generally heavier than that for men. Saturday evening was the strongest tv time. Sunday evenings were the weakest evening time. Sunday afternoon attracted approximately one in 10 of the potential at any given time.

- Women listened to radio more than men. More women than men were listening to radio at any given hour throughout the day except for the supper hours and late Sunday afternoons. Women's radio listening was stronger in the mid-morning and mid-afternoon hours than for men. Men showed three sharply defined radio listening peaks—early morning, noon and early evening. Women's listening, on the other hand, peaked in the early morning, peaked again at noon and then gradually dropped off toward evening. Weekdays were the strongest radio days; Saturdays less strong, Sundays the lightest. Radio listening for men was especially determined by the barn chore habits, plus mealtime listening habits.

- Noontime is the hottest period for

reaching farm families with mass communications media. From one-third to one-half of the potential audience was in contact with the mass media during the 12:00 noon to 1:00 p.m. period. There were other times when one medium attracted more of the potential audience (tv in the evening, radio in the early morning), but no other single time when tv, radio and reading all stand out.

Free time

Naturally, contact with mass communications media is somewhat dependent upon the farm family's free-time availability—and today's technological developments are giving the farmer more free time than ever before. Here are some survey highlights on this factor:

- On weekdays and Saturdays the surveyed families spent just over 40% of their waking time in free-time activities; on Sundays the situation was reversed, with just over 60% spent in free-time.

- Men in the study worked an aver-

age weekday of 10.5 hours, a Saturday of 10 hours and a Sunday of six hours. This works out to an average of 68.7 hours per week. With men, chores accounted for over half of the working day on weekdays and Saturdays; almost 90% on Sundays.

- Women worked just slightly fewer hours per week than men.

More surveys to come

In discussing this research with SPONSOR, WBAY-TV's general manager Haydn Evans indicated that further surveys of a similar nature are being considered by the University of Wisconsin and WBAY-TV.

"Actually, this is the second in a projected series," he said. The first was titled "The Area of Effectiveness of a Selected VHF Tv Station."

This series represents the first comprehensive air media research of the Wisconsin farm audience. In the past many similar studies have been conducted in other sections of the country, particularly in the midwest by Dr. F. L. Whan, Kansas State Coll.

Can you sell the housewife with a tv

➤ With the right merchandising, yes! Case in point: General Baking's buy of *Silent Service* for its Bond Bread

➤ Backed by solid merchandising, the submarine series is creating excitement and high ratings—and selling bread

With a rating jump and stimulated sales, General Baking Co. is proving an interesting theory; you *can* sell the housewife through an action-packed tv adventure series—provided you merchandise it properly.

General Baking, makers of Bond bread and cakes, put its theory to the test last summer when it moved into Philadelphia (via BBDO) with *Silent Service*, a submarine action series, and is merchandising the show through

more than a dozen media of all kinds.

Now General Baking has at least partial proof that this approach works: sales are going well (specific sales figures for Philadelphia are unavailable), and the show's rating climbed from 12.6 (premier rating) to 22.7 (January ARB).

Actually, General Baking's marketing objective in Philadelphia was more than to just reach the housewife viewer. Increased sales were the long-term

objective, but the bread maker also wanted to stir up more interest among its own employees and retailers by giving them a tv show to talk about.

To accomplish this end, BBDO looked for a merchandiseable family series (action, but no gore) for a 6:30 p.m. Sunday time slot on WFIL-TV. Although General Baking sponsored other syndicated shows in several markets, none of these was available. *Silent Service* filled the bill.

Silent Service proved a merchandising natural. CNP, *Silent Service* distributor, had already tied in with the Navy Department for a joint promotion, which features these attributes:

- Submarines on active duty visit cities whenever feasible during premier week.

- Space on recruiting billboards and posters are available for tune-in messages.

- The Navy arranges for representation of the series in parades, celebrations and public functions.

- *Silent Service* will be used in a forthcoming series of Navy advertisements in newspapers and magazines.

As a result, the company had all the facilities of the Navy and the Philadelphia Navy Yard, a submarine base, at its disposal.

General Baking began generating interest in the series right at the top of its own management. The campaign kicked off with a contract-signing celebration in the after-torpedo room of the USS Hake, a sub stationed in the Navy Yard, and a Navy Yard tour for the management. A cocktail party was held at the Officers' Club; special viewings of the first episode were shown to officers and enlisted men.

From there, the campaign reaches out to General Baking salesmen and other employees, as well as the viewing public. Its highlights:

- The Navy Yard is holding semi-weekly open houses for employees and General Baking grocers to board its submarines (in groups of 50, General Baking figures this will take about a year). Special premier screenings were held for company employees,

General Baking and BBDO signed *Silent Service* contract aboard submarine USS Hake. Left to right are: F. W. Paynter, General Baking v.p., Kenneth W. Stowman, WFIL-TV sales manager, Russell J. Hug, General Baking president, and Bayard Pope, BBDO, v.p.



action series?

Navy personnel and food trade people. In addition, the Navy is making it possible for a group of General Baking employees and dealers to visit New London to go aboard a submarine during maneuvers.

- All 1,800 of the General Baking route men sport twin dolphin submarine pins on their lapels. On their trucks are car cards with *Silent Service* program messages each week. Every third week, the route men deliver story lines for upcoming episodes. And, on Friday and Saturday, a special end seal is affixed to every loaf of bread (more than 1,000,000 weekly) featuring a *Silent Service* promotion.

- A total of 10,000 kits were distributed to dealers throughout the Philadelphia area to make them aware of the series.

- A heavy viewer promotion supplements the employee and trade campaign. Full and half-page ads are run in *TV Guide* and the *Philadelphia Inquirer*. Spot announcements on WFIL (radio) and WFIL-TV regularly promote the series (The series itself features live commercials). Thousands of 11 x 28 posters have been distributed in buses, stores and Navy displays. Bumper stickers were made available for employee and Navy personnel cars.

General Baking will continue to maintain the high level of its promotion, and feels the merchandising of the show can be as effective as the show itself.

The company, which serves a total of 56 markets, is now syndicated in six, with strong merchandising programs in each.

In expanding its tv advertising into new markets, General Baking looks for a show which can be called family entertainment, and at the same time has impact. To the company, a syndicated series means flexibility, more effective commercials, and merchandising possibilities.

"Our merchandising program costs about 5% of what the total time and program costs," say General Baking executives, "and we're getting twice the impact for it." ■



McCulloch's radio planners (l. to r.), Fred Breer, sales v.p.; Joe Merlo, ad manager, and Don McKenzie, account executive at Stromberger, LaVene, McKenzie, McCulloch's agency

HOW TO LOG CHAIN SAW SALES—USE RADIO

Is radio an effective advertising medium when you've got less than 3 million potential customers in the entire United States?

Admen at McCulloch Motors Corp., Los Angeles, Calif., say it is. And they're marketing an item that the average radio listener would probably rank as "the thing we can most easily do without in my home."

The product? Chain saws. The market? There are about 1.5 million chain saw users in the U. S. today; but this figure may rise to 2.5 or 3 million within the next five years, predicts Carl Peterson, McCulloch's market research director.

McCulloch Motors hit its peak in radio activity last year when it spent about \$180,000, by SPONSOR estimate, in spot announcements and participations. It used about 250 stations covering primary markets throughout the East, Midwest and South. In addition, many of McCulloch's 3,500 chain saw dealers spent co-op advertising money in radio.

Results: McCulloch got the largest share of the chain saw market last year. Also, research before and after one campaign showed that McCulloch name recognition increased by 50%.

Radio timebuying and commercial approach are particularly important to McCulloch because of the limited market for its product.

In 1957 McCulloch's commercials hit a new high in originality—and effectiveness. A jingle done in hillbilly music style was devised by Stromberger, LaVene, McKenzie—McCulloch's agency for its chain saw account. Different lyrics are used to promote the various McCulloch chain saw models. Most are 50-second in length. (providing for ten seconds' live local tag). Some 30's also are used.

In the timebuying end, company ad-

vertising manager Joe Merlo and Helene Sellery, media director on the McCulloch account at Stromberger, LaVene, McKenzie, feel ratings are of secondary importance.

"Since our market consists of professional loggers, farmers and the incidental users, we concentrate on farm shows, news, weather and sports programming," says Miss Sellery.

Over half of McCulloch's buys are made in early morning hours (in some areas prospective customers are up and ready for work at 5:30 a.m.). Frequency of announcements varies.

"In some markets we use as few as 15 spots a week, in others 25 or more. We also bought 15-minute participations in *Grand Ole Opry*, *Hayride* and

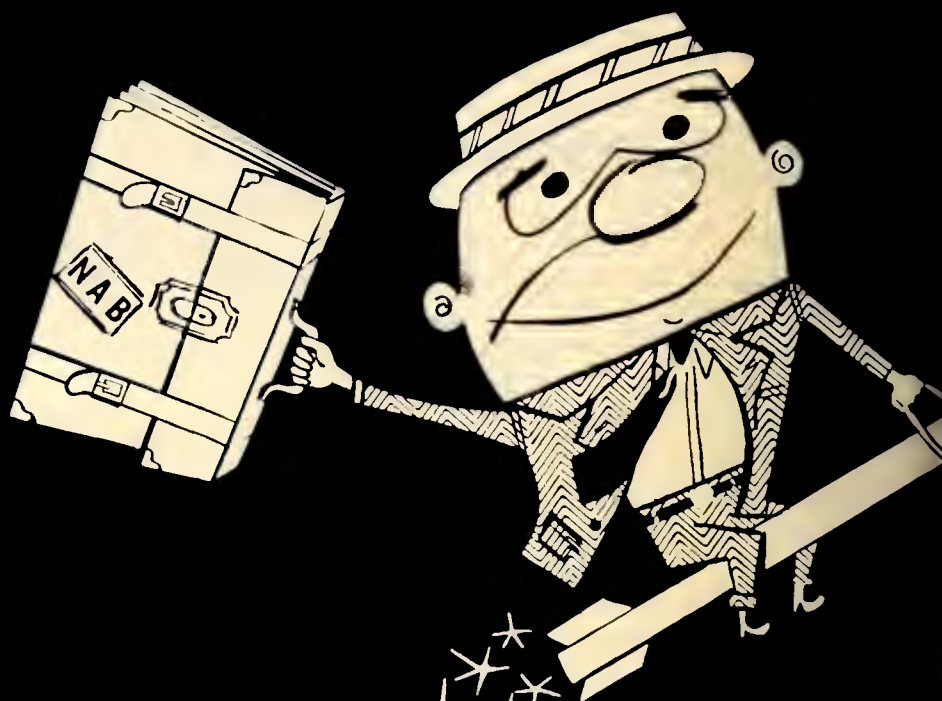


Friday Night Frolics," Helene Sellery told SPONSOR.

For the co-op advertising, McCulloch's contribution is based on a percentage of sales of each dealer. Radio has grown in popularity with dealers consistently during the past three years.

"In 1954 only about 1-2% of our 3,500 dealers used radio. Today, about 15% buy radio spots with a portion of their co-op advertising money," says advertising manager Merlo.

"We encourage dealers to tie in with our factory-paid campaign with spots of his own," says Merlo. "When he does he builds traffic into his store and the results usually are so good that from then on he is likely to make spot radio a regular part of his advertising program." ■



3 WAYS TO GET TO THE CONVENTION

GRAB A PLANE

and get out to Los Angeles. The NAB Convention is between 27 April and 1 May. That way you'll meet most everyone you want to meet and see most everything first hand. It may be hectic but it's bound to be a great show.

READ SPONSOR

That way you'll get to see the industry's collective mind on almost every important problem of the day. The Convention Issue will have reports on major exhibitors and equipment. Reports from NAB, RAB, and TvB, ideas on the recession and how the air media can combat it; a special NAB-dominated Sponsor-scope; rundowns on all convention hotels—who is staying where, and how to get there. A complete directory of agencies, advertisers and reps in the Los Angeles area. Listings of the best restaurants . . . and we could go on. It's a big important issue you just can't afford to miss.

ADVERTISE IN THE CONVENTION SPECIAL

When you advertise in the Convention Issue, you can advertise in the Convention Special, too, at bargain rates. That way you get your message to everyone who is anyone at the convention itself. For SPONSOR'S Convention Special (it's a separate book of its own) is hand-delivered to the hotels of 2500 of the very top people at the show. It blankets the NAB hotels in Los Angeles. This double exposure, double impact to the key men in the industry, costs you only \$75 extra per page over the regular rate.

Advertising forms for the Convention Issue, plus the Convention Special, close early April. Wire collect for reservations now.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th Street, New York 17, New York • MURRAY HILL 8-2772

What lies ahead for the live net

For the answer to this one, SPONSOR went to three experts in tv programing. Here's how they feel the live net show stacks up against westerns and old movies.

Robert F. Lewine, vice president, NBC television network programs, New York



Bright and patiently profitable

The future of live, network television is as promising, as bright and potentially profitable as at any time in the short history of the medium. If this statement sounds incongruous in a season which has seen the end of certain live shows, let us examine a few facts.

There has been no significant move away from live coverage of sports, outdoor spectacles, political conventions, news reporting and analysis. Network time for such presentations increases as new techniques of reportage, interview and visual exploration are adopted. Most new formats in this area are live.

Daily "magazine" concepts like *Today* and *The Jack Paar Show* will, by their very nature, continue before the live cameras. Most audience participation, quiz and game formats will remain live.

Musical variety, as well as a majority of comedy shows have always proved to be superior as live presentations and this is not likely to change.

Dreary predictions about the future of live television are based on the disappearance of a parade of dramatic shows which were successful a few years ago. Actually, the passing of

these hour anthologies has little to do with the value and advantages of live production. Live drama is economical and elicits a better performance from the actors; it is in keeping with the intimacy of the home screen and has that much desired spontaneous quality of the stage. However, live television drama cannot and should not compete with film in action-adventure stories for which there is a considerable and understandable viewer appetite. Live dramas can make an exciting entertainment contribution in other areas. I am convinced that a great number of the new formats and approaches to both entertainment and communication will be live ones, and that the use of black and white and color tape will stimulate a new evaluation of live vs. film production.

While we have seen a logical move to the film product on the part of the dramatic anthologies and episodic series, television will eventually strike a balance in the use of its film and live facilities. That balance will occur when we have recognized that both methods of production, have unique advantages and when this young industry has the freedom to choose the production method best suited to the content.

Hubbell Robinson, Jr., CBS television, executive vice president in charge of network programs, New York



Net show future is bright and sunny

The future of live network shows is bright and shiny.

There can be no question but that live production has a built-in immediacy, vitality and sharpness of perform-

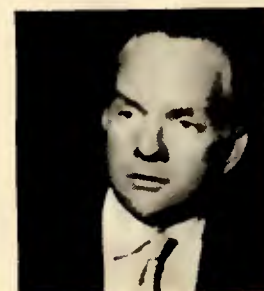
ance rarely equalled by other methods. The opportunity to make more extensive use of these qualities is going to be appreciably enlarged by tape which will overcome many studio scheduling problems.

I don't think it is any exaggeration to say that the vast majority of television's greatest moments of genuine achievement, the productions whose impact has lived in the hearts and minds of audiences far past the actual performance, have been live shows. I think this will continue to be true.

Obviously, film shows can also succeed and it is on the record they have proved their ability to entertain and inform audiences.

But, it is my opinion at least, that television's milestones are most likely to be found in the live area.

Mark Goodson, Goodson-Todman Productions, New York



Trend hunting is dangerous

I am allergic to generalized questions—and generalized answers.

There is a natural hunger on the part of advertisers to want to spot "trends." Is it going to be big for film this season? Or better for live?

One of the toughest lessons to learn is that it is *shows*—individual shows—that succeed, not trends. A good live show will generally knock off a bad film show. A good film show will usually beat a mediocre live show.

Trend-hunting not only makes me unhappy. I think it is the most dangerous game on television. Look what happens. A producer turns out a good filmed situation comedy and it follows

show?

as the night the day that the celluloid factories begin grinding out pilots shaped to the new "trend." And it isn't really the fault of the film people. They've learned that they have an easier sale if they hit Madison Avenue with a package just *like* something that is already succeeding.

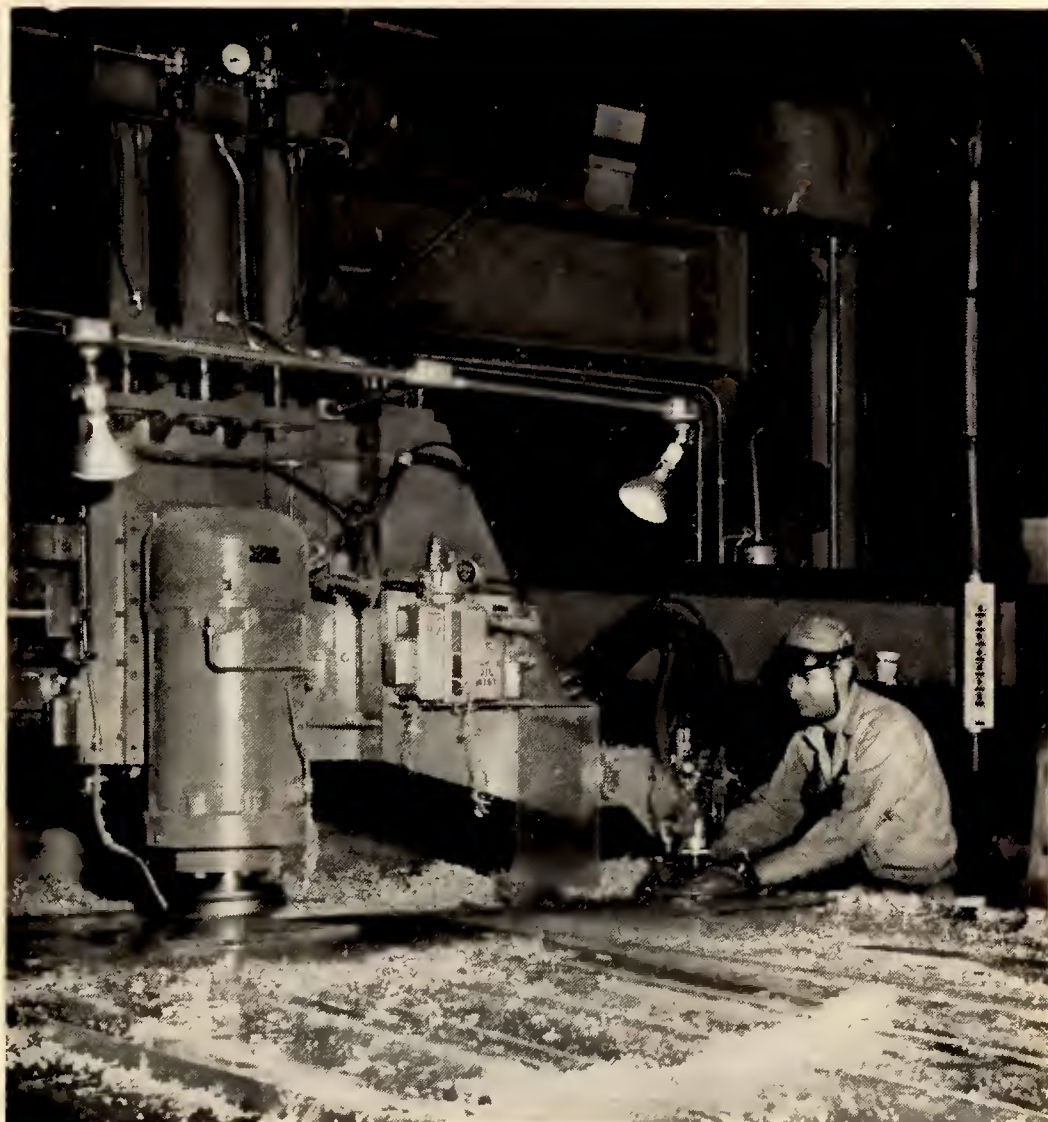
The same thing happens with live shows, too. Look at the cluster of "personality singers" that were lined up for programing this past season.

Now it looks like quizzes and audience participation shows. My 12-year-old son, Toasty, could predict the trend for the next six months in this department. This schedule is going to be loaded with gimmick programs because they generally cost less, can be bought on shorter commitments than film, and this makes sense in a time of business belt-tightening.

Now, if you want to talk about *good*, original, audience participation programs, that's something else again. These shows, well done, I believe are the most effective way of reaching and selling the mass audience. It is possible to generalize about *successful* quiz and panel shows. They deliver audience at a low cost per thousand. They offer opportunities for integrated selling and indirect sponsor tie-ins, and most of all, they capture the public imagination. They have the pulse of reality, the drama of the unwritten ending, the feeling of "now-ness."

But, and I now quickly return to the premise of this little essay, I will make no predictions for *all* live audience participation shows, much less for *all* live shows of any kind whatsoever.

And those agencies and sponsors who are dashing, headlong, into bargain-rate, poorly-planned, unprofessional quiz and panel gimmicks because this is the "season" for them, are buying the assurance of only one thing—a hangover.



(Maine Dept. of Economic Development photo)

Maine Citizen at Work

He's skilled. His job is steady. He spends—wisely. He and thousands more are manpower for the metal working, food processing, paper making and wood products industries of the Portland, Maine area. Their take-home pay is a substantial part of the billion dollar-plus* effective buying income of northern New England's prime market. It comprises nine southern Maine counties, four in eastern New Hampshire, and it's

SERVED AND SOLD BEST BY WCSH-TV

(*SM 1958 estimates)

Here, Channel 6 is your best salesman. NCS #2 and latest Pulse and ARB area surveys all give Six proved margins of coverage and viewer preference.



NBC-TV affiliate

Weed-Television

WCSH-TV **6**
PORTLAND, MAINE

LEADERSHIP

In any field, years ahead planning, producing, evaluating mean leadership. And modern radio, says FORTUNE magazine, finds leadership in

BARTELL FAMILY RADIO

its unique programing and production based upon audience research. Enriched by exciting copyright features for family fun, the Bartell family audience is conditioned to response.

Result: Advertisers always reach buyers

Leadership is a product of scholarship, showmanship, salesmanship.

Bartell It...and Sell It!

**BARTELL
FAMILY
RADIO
COAST TO COAST**



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

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

NETWORK RADIO SALES IN DIP

But spring season sees automotives and allied products buying into networks. Among clients are Edsel, Dodge, Midas Mufflers, Quaker State Oil. Reader's Digest drops NBC newscasts for buys on MBS

Purchases by automotive and allied products led the parade of new buys on network radio, SPONSOR's monthly list of web clients shows.

An overall look at radio buys for the week beginning 29 March shows the four-network total of sponsored hours at 104.4 hours. This compares with 114.6 hours for the week beginning 1 March. (The 1 March total is a corrected figure. See editor's note on the following page for an explanation.)

New automotive clients include: Edsel buying into 17 shows on CBS (see listing); Dodge into five shows on the

same network; Quaker State Oil Refining Corp. sponsoring MBS' *Game of the Day* and Midas Muffler Shops buying 21 news segments on NBC.

Other highlights:

- Reader's Digest dropped 13 newscasts on NBC and picked up 40 on Mutual, in addition to buying into Kate Smith and other shows.


- An interesting switch was Nylon-et's dropping part of its time on MBS and distributing it over the other chains.

Here's a rundown of other network happenings:

ABN: General Mills, for Cheerios, bought 50 minutes of the weekend newscasts. (GM also purchased time on CBS and NBC.)

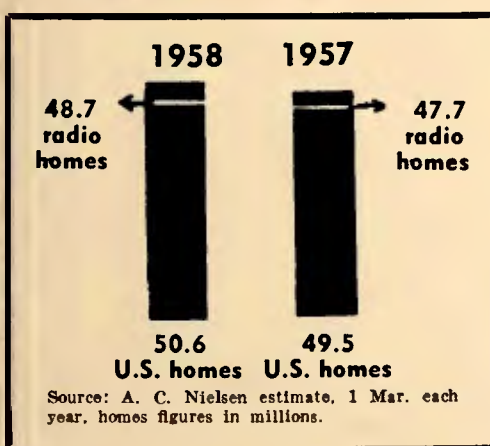
CBS: Nestle Co. bought into 10 shows, a total of 50 minutes of time. Carter Products and Ralston-Purina are out.

NBC: Liggett & Myers and the Nestle Co. bought into *Monitor*. Grove Labs., Oldsmobile, and Whitehall are out.

MBS: General Electric and R. J. Reynolds are in, while Sterling Drugs dropped out of the network. 

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of February 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3222	85	406	115
Fm	540	64	42	11

End of February 1957				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3000	133	303	67
Fm	513	23	10	0

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

Radio set index

Set location	1957	1956
Home	90,000,000	82,000,000
Auto	35,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	135,000,000	124,000,000

Source: RAB, 1 January 1956, 1 July 1957, sets in working order. *No new information.

Radio set sales index

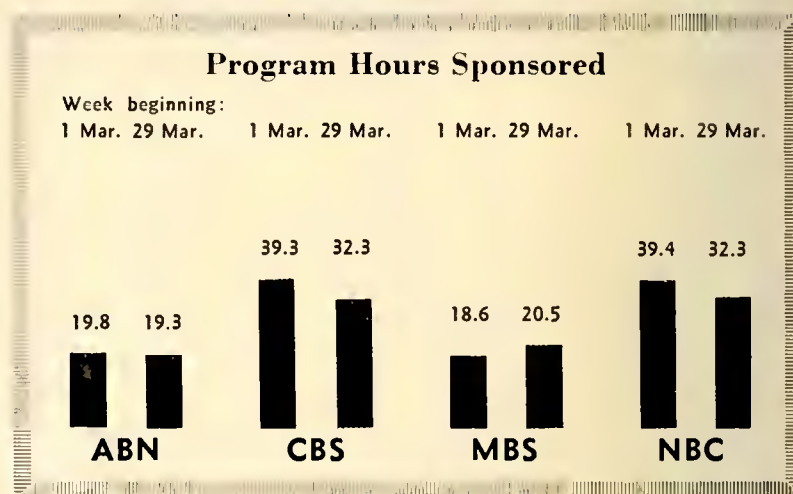
Type	Jan. 1958	Jan. 1957	12 Months 1957	12 Months 1956
Home	534,640	563,363	9,721,285	8,332,077
Auto	676,848	521,624	5,495,774	5,057,409
Total	1,211,488	1,084,987	15,217,059	13,389,486

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

2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network breakdown of radio sales, in terms of program time, for the current week compared with four weeks ago. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week beginning 29 March, minute commercials sold as such are figured as five minutes of program time.

NETWORK BUSINESS INDICATOR



• **Editor's note:** Due to an error in the calculations and sponsor listings, the NBC totals shown in the 1 March issue of Radio Basics (covering the weeks beginning 1 February and 1 March) were inflated. The corrected 1 March figures are shown here. In correcting these figures, SPONSOR would like to stress again that the measurement of network sales shown here is an arbitrary one put in terms of network program time and has only a rough relation to actual network income. For example: Where commercials are sold as such,

it is assumed that the advertiser bought a program segment five times the length of the commercial (see explanation at left of chart). However, where a five-minute program segment has more than a minute of commercials, the network is still given credit for five minutes of time sold. SPONSOR feels the figures shown here are the best that can be developed with the information available. If any reader has suggestions to improve the measurement of network radio business, a long-standing problem in the industry, SPONSOR will welcome them.

ABN

AFL-CIO: institutional; *Ed. P. Morgan*; 75 min.; *J. W. Vandercook*; 25 min.

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

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

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

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

Buitoni Foods: spaghetti; *Breakfast Club*; 5 min.

Campana Sales: Ayds, Italian Balm; *Breakfast Club*; 5 min.

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

Fred Fear Easter Eggs Color Co.: Chick Chick egg colors; *Breakfast Club*; 10 min.

General Mills: Cheerios; *Weekend Newscasts*; 50 min.

General Motors: Chevrolet; *John Daly—News*; 50 min.

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

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

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

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

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

Lewyt Corp.: vacuum cleaners; *Breakfast Club*; 5 min.

Liggett & Myers Tob. Co.: cigarettes; *Jim Backus, Merv Griffin*; 25 min.

Magla Products: silicone ironing board covers; *Breakfast Club*; 5 min.

Midas Muffler: auto mufflers; *Weekday Newscasts*; 25 min.

NOTE: Data on time purchased refer to weekly brand or advertiser total. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week

Miller Brewing Co.: High Life; *Jim Backus, Merv Griffin, Herb Anderson*; 25 min.

Milner Products: Perma Starch, Pine-Sol; *Breakfast Club*; 10 min.

C. H. Musselman Co.: apple sauce; *Breakfast Club*; 10 min.

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

Nylonet Corp.: Ice Cake foot lotion; *Newscast*; 10 min.

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

Plough: Musterole, St. Josephs Aspirin, etc.; *Newscasts*; 45 min.

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

R. J. Reynolds: Camel; *Weekday Newscasts*; 25 min.; *Weekend Newscasts*; 90 min.

Sandura Company: floor covering; *Breakfast Club*; 5 min.

Sleep-Eze: sleeping tablets; *Breakfast Club*; 10 min.

Texas Co.: gasoline & motor oil; *Metropolitan Opera*; 210 min.

Toni Co.: Thorexin; *Herb Oscar Anderson, Jim Reeves, Jim Backus, Merv Griffin, News*; 130 min.

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

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

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

CBS

Aero Mayflower: *George Herman News, Eric Sevareid News*; 60 min.

American Bird Products: *Houseparty*; 7½ min.

American Home Foods: *Arthur Godfrey, Wendy Warren*; 25 min.

the brands were advertised. Except for about half a dozen of their sponsors, brand information was not available from CBS. List shows client sales known up to 18 Mar. All data are in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately.

Armour: *Arthur Godfrey*; 15 min.

Barbasol; *Sports Time*; 15 min.

Best Foods: *Gunsmoke, Galen Drake, Amos 'n' Andy, Suspense, Johnny Dollar, Dr. Malone, Ma Perkins, Nora Drake, Mrs. Burton, Our Gal Sunday*; 68 min.

Bristol-Myers: *Arthur Godfrey, Helen Trent, Backstage Wife, Ma Perkins, Dr. Malone*; 90 min.

Calgon: *Wendy Warren, Helen Trent, Backstage Wife, Our Gal Sunday*; 30 min.

Calif. Prune & Apricot Growers Assn.: *Houseparty*; 15 min.

Campana Sales: *Robt. Q. Lewis*; 5 min.

Carnation Co.: *Houseparty*; 15 min.

Chun King Sales: *Arthur Godfrey*; 15 min.

Chrysler Corp.: Dodge div.: *Amos 'n' Andy, Sez Who, Indictment, Frontier Gentleman*; 20 min.

Clairol: *Galen Drake*, 5 min.

Colgate-Palmolive: *Backstage Wife, 2nd Mrs. Burton, Wendy Warren*; 48 min.

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

Curtis Circulation Co.: *Arthur Godfrey*; 15 min.

Ex-Lax: *City Hospital, Robt. Q. Lewis, Suspense, World Tonight*; 30 min.

Ford Motor: Edsel div.: *Garden Gate, Galen Drake, Amos 'n' Andy, City Hospital, Sat. Night Country Style, Sports Resume, World Tonight, World News Round-up, Suspense, Johnny Dollar, FBI, Gunsmoke, Indictment, Sez Who, Mitch Miller*; 85 min.; Ford div.: *Ford Road Show, Bing Crosby, Rosemary Clooney, World News Round-up, Arthur Godfrey, Edward R. Murrow*, 280 min.

Frito Co.: *Arthur Godfrey*; 15 min.

General Electric: *Arthur Godfrey*; 15 min.

General Foods: *Arthur Godfrey*; 30 min.

General Mills: *Robert Q. Lewis, Amos 'n' Andy, Galen Drake, Sez Who*; 15 min.

General Motors: Chevrolet; *News, Allan Jackson, Robert Trout*; United Motors; *Lowell Thomas*; 165 min.

Grove Laboratories, Inc.: *Gunsmoke, Sports Resume, City Hospital, F.B.I., Sez Who, Mitch Miller, Robert Q. Lewis, Amos 'n' Andy, World Tonight*; 75 min.

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

Home Insurance Co.: *Jack Benny*; 30 min.

Hudson Vitamin Products: *Garden Gate*; 5 min.

Johnson & Johnson: *Amos 'n' Andy, Mitch Miller, F.B.I., Gunsmoke*; 30 min.

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

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

Knouse Foods: *Arthur Godfrey*; 15 min.

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

Libby, McNeil & Libby: *Arthur Godfrey*; 37½ min.

Liggett & Myers Tobacco Co.: *Gunsmoke*; 10 min.

Mentholatum Co.: *Road of Life, Backstage Wife, 2nd Mrs. Burton, Our Gal Sunday, Couple Next Door*; 37½ min.

Miles Labs.: *Wendy Warren, Bill Downs, News*; 50 min.

Dumas Milner Products: *Robt. Q. Lewis, Nora Drake, Ma Perkins, Wendy Warren, 2nd Mrs. Burton*; 50 min.

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

National Selected Food Products: *Robt. Q. Lewis, Ga'en Drake, Amos 'n' Andy*; 15 min.

Nestle Co.: *Galen Drake, Robt. Q. Lewis, Amos 'n' Andy, City Hospital, Sports Resume, World Tonight, Mitch Miller, Sez Who*; 50 min.

Nylonet Corp.: *Robt. Q. Lewis*; 10 min.

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

Philip Morris: *Country Music Show*; 25 min.

Peter Paul: *Arthur Godfrey*; 15 min.

Chas. Pfizer Co.: *Galen Drake, Johnny Dollar, Gunsmoke*; 15 min.

Pharma-Craft Corp.: *News, Arthur Godfrey, Houseparty, Helen Trent, Dr. Malone, Nora Drake, Ma Perkins*; 110 min.

Plough, Inc.: *Robt. Q. Lewis*; 15 min.

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

Singer Sewing Machine Co.: *Arthur Godfrey*; 15 min.

A. E. Staley Mfg. Co.: *Peter Lind Hayes, Ma Perkins*; 57½ min.

Standard Brands: *Arthur Godfrey*; 15 min.

Sterling Drug: *Gunsmoke*; 5 min.

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

MBS

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

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

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

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

Coty Products: 10 20-sec. adjacencies, 15 8-sec. adjacencies.

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

Ex-Lax, Inc.: Ex-Lax; *True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 25 min.; *Gabriel Heatter*; adjacencies; 8 20-sec.

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

General Electric: *Kate Smith Show*; 20 min.

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

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

Hudson Vitamin Corp.: Vitamins; *Gabriel Heatter, Answer Man*; 40 min.

Lee County Land and Title Co.: Lehigh Acres; *Gabriel Heatter—News*; 10 min.

Lever Brothers: Pepsodent, Dove; *Frank Singiser—News*; 5 min.

Liggett & Myers Tobacco Co.: L & M; *News—John Wingate, True Detective Mysteries, Squad Room, Exploring Tomorrow*; 25 min.

P. Lorillard: Newport; *newscast adjacencies*; 24 20-sec.

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

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

Niagara Therapy Manufacturing Co.: therapeutic equipment; *News—Gabriel Heatter*; 10 min.

Nylonet Corp.: Ice Cake; *John Wingate—News*; 15 min.

Pharmaceuticals: Serutan and Kreml; *Gabriel Heatter*; 10 min.

Quaker State Oil Refining Corp.: *Game of the Day*; 120 min.

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

Reader's Digest: 40 newscasts, *True Detective Mysteries, Squad Room, Exploring Tomorrow*; 235 min., 25 20-sec, 25 8-sec.; *Condensed Book, Kate Smith*; 35 min.

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

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

Sleep-Eze Co.: Sleep-Eze; *News—Westbrook Van Voorhis, News—Lester Smith*; 45 min., 10 20-sec.

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

Tint 'n Set.: Henry Mustin—News, John Wingate—News; 30 min.
Voice of Prophecy: religious; *Voice of Prophecy*; 30 min.
Wings of Healing: religious; *Wings of Healing*; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour*; 30 min.

NBC

Allis-Chalmers: institutional; *Farm & Home Hour*; 25 min.
American Motors: Rambler; *Monitor*; 55 min.
B. T. Babbitt Co.: Bab-O; *My True Story, Bandstand, True Confessions, One Man's Family, Affairs of Dr. Gentry, 5 Star Matinee, Woman in My House, Pepper Young's Family*; 50 min., 10 30-sec.
Bell Telephone: *Telephone Hour*; 30 min.
Billy Graham Evangelistic Assn.: *Hour of Decision*; 30 min.
Bristol-Myers: Bufferin; *Hourly News*; 105 min., 21 30-sec.; Trushay; *Bandstand, True Confessions, One Man's Family, 5 Star Matinee, Woman In My House, Pepper Young, Monitor*; 20 min., 19 30-sec.
Brn. & Wmsn.: Kools, Viceroy; *Hourly News*; 110 min., 21 30-sec.
Calif. Packing Co.: Del Monte; *Hourly News*; 105 min., 22 30-sec.
Campbell Soup Co.: soup; *Bandstand, True Confessions, One Man's Family, Affairs of Dr. Gentry, 5 Star Matinee, Woman in My House, Pepper Young's Family, Monitor*; 95 min., 11 30-sec., 5 6-sec.
Carter Products: Little Liver Pills; *True Confessions, Woman In My House, One Man's Family, News of The World, 5 Star Matinee, Nightline*; 50 min.
Dow Chemical: chemical prod.; *Red Foley Show*; 25 min.
Evongelical Foundation: religion; *Bible Study Hour*; 30 min.
Ex-Lox: Ex-Lax; *Bandstand, Pepper Young's Family, One Man's Family, People Are Funny, Great Gildersleeve, Life & The World, My True Story*; 45 min., 5 30-sec., 2 6-sec.
Foster-Milburn: Doan's pills; *My True Story, One Man's Family*; 10 min.
Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing*; 25 min.
General Mills: Cheerios; *Monitor*; 50 min., 10 30-sec.

Kiplinger Woshington Agency: *Changing Times magazine*; 4 15-min. prog.
Lever Bros.: Rinso; *Various Shows*; 12 30-sec.
Libby McNeill & Libby: canned foods; *My True Story, Woman in My House, Pepper Young's Family, Bandstand, True Confessions*; 45 min.
Liggett & Myers: L&M; *Monitor*; 25 min., 5 30-sec.
Lutheron Loymen's Leogue: religion; *Lutheran Hour*; 30 min.
Midos Muffler Shops: mufflers; *Hourly News*; 105 min., 22 30-sec.
Morton Salt: salt; *Alex Dreier—News*; 5 min.
Mutual of Omaha: *On the Line With Considine*; 15 min.
Nestle Co.: Decaf; *Monitor*; 50 min., 10 30-sec.
North American Von Lines: moving; *Monitor*; 15 min.
Northwest Airlines: *Monitor*; 25 min.
Nylonet Corp.: Ice Cake foot lotion; *Bandstand*; 5 min.
Pabst Brew: *Monitor*; 50 min., 10 30-sec.; *Various Shows*; 10 30-sec.
Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor, My True Story*; 20 min.
P&G: Gleem; *Various Shows*; 21 30-sec., 20 6-sec.
Purolator Products: oil filters, etc.; *Monitor*; 45 min., 9 30-sec.
Quaker Oats: Quaker Oats and Mother's Oats; *Various Shows*; 4 30-sec., 2 6-sec.
Q-Tips, Inc.: *Bandstand, True Confessions, Woman in My House, News of the World*; 50 min.
RCA: appliances, radios, tv sets, etc.; *Monitor*; 50 min., 10 30-sec.
Ralston Purina: feed division; *Harkness—News*; 25 min.
R. J. Reynolds: Camel; *News of the World*; 25 min.; Prince Albert; *Grand Ole Opry*; 30 min.
Sterling Silversmith Guild: silverware; *Monitor*; 20 min.
Sun Oil: oil; *Three Star Extra*; 75 min.
Swift & Co.: Allsweet marg.; *True Confessions, My True Story, Bandstand, Affairs of Dr. Gentry, 5 Star Matinee, Woman In My House*; 45 min., 7 30-sec.
United Insurance Co.: insurance; *Monitor*; 5 min.
Voice of Prophecy: religion; *Voice of Prophecy*; 30 min.

“ Networks have more money behind them and the public gets a better news picture ”

Listener's comment, from the recent study by Motivation Analysis, Inc. which showed that listeners distinguish between radio stations and regard the C-O's more favorably than the leading Independent competition.

C-O

WEEI, Boston
WBBM, Chicago
KNX, Los Angeles
WCBS, New York
KMOX, St. Louis
KCBS, San Francisco

CBS-OWNED RADIO STATIONS

Interview: *Jack Canning*

Sullivan, Stauffer, Colwell & Bayles, Inc. Timebuyer, Jack Canning, tells why he selects WLW TV-Radio Stations for PALL MALL Cigarettes.



"Sure, I buy time for PALL MALL Famous Cigarettes on the Crosley Stations because their greater length of audience filters commercials farther into smooth pleasure for advertisers."



"Yes, WLW Television and Radio Stations really pack in a full house of viewers across the Midwest and into the South for sponsor's sure-fire sales success."

"Outstanding—and that's putting it mildly!"



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**

famous on the local scene...

Spanning the Harbor at San Francisco, the Oakland Bay Bridge is an inspiring symbol of achievement. Storer, too, is recognized for achievement . . . in the world of broadcasting. This recognition has been earned through consistent sales results on Storer stations in the communities they serve. These individual achievements prove that a Storer station is a local station.



NEW YORK—625 Madison Ave., New York 22
CHICAGO—230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

yet known throughout the nation



Storer Broadcasting Company

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington - Philadelphia

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WAGA
Atlanta, Ga.

WGBS
Miami, Fla.

SPOT BUYS

RADIO BUYS

Esso Standard Oil Co., New York, is going into major markets throughout the country for its gasolines and oils. The campaign runs for five weeks. Minutes and I.D.'s are being scheduled during early morning and early evening segments; average frequency: 20 per week in each market. Buyer: Dick Branigan. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)

Ford Motor Co., Dearborn, Mich., is entering major markets for its Edsel automobile. Campaign is short-term, with minutes and 20's being slotted during early morning periods; average frequency: 10 to 15 per week per market. Buyer: Nate Rind. Agency: Foote, Cone & Belding, New York. (Agency declined to comment.)

The Ohio Oil Co., Findlay, Ohio, is scheduling announcements for its gasolines and oils in its areas of distribution: Ohio, Indiana, Michigan, Illinois, and Kentucky. The campaign runs from 7 April through 31 May. Minutes are being used, seven days a week, during early morning and early evening slots. Frequency varies from market to market. Buyer: John Coverly-Smith. Agency: N. W. Ayer & Son, Philadelphia. (Agency declined to comment.)

The Best Foods, Inc., New York, is planning a campaign in over 100 markets for its Hellman's mayonnaise. The long-term schedule kicks-off 23 April. Minute announcements during daytime segments are being placed. Frequency will be saturation: around 70-80 announcements per week in each market. Stations will be rotated in a market with each new flight. Buying is not completed. Buyer: Peter Triola. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

TV BUYS

Canon Mills, Inc., New York, for its towels, sheets and pillow cases, is testing tv in four markets. Retail sales are being studied carefully for correlations, with department store tie-ins. If successful, a major campaign will probably be initiated. Buyer: Bill Millar. Agency: N. W. Ayer & Son, Philadelphia. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is planning a campaign in scattered markets for its Fab detergent. The schedules kick-off 15 April and runs through the contract year. Minutes during nighttime periods are being purchased; frequency will vary from market to market. Buying has just started. Buyer: Gordon Dewart. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

A VITAL, IMPORTANT MESSAGE TO THE MAN WHO PAYS FOR TV ADVERTISING! — From Bonded TV Film Service.

If you are paying more than \$3.00 for 60 second reduction commercial TV prints in quantity, and if you want the quality of prints to be as good or better than the answer print you approved, then contact Bonded TV Film Service, 630 Ninth Avenue, N.Y.C., JUdson 6-1030, Ext. 30.



New York
Chicago
Hollywood

AT

KENS-TV
San Antonio

AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Outstanding farm programming is one reason the Beeline delivers the largest audience in the nation's richest and most diversified farm area. Each of the five Beeline stations has its own farm editor working closely with McClatchy newspaper editors to give listeners the most complete coverage in the inland valley. Result: top-rated farm programs in each area.

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

McClatchy Broadcasting Company

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



Put your products
where the people are!

SEA HUNT HIGHWAY PATROL
FRONTIER SAN FRANCISCO BEAT
BIG STORY BOOTS AND SADDLES
SUSIE CHARLIE CHAN MAMA
AMOS 'N' ANDY HAWKEYE TRACERS

Top-rated half-hours are available to program and participating advertisers on WJW-TV in the vital Cleveland market



WJW-TV

CLEVELAND, OHIO

1630 EUCLID AVE. Tower 1-6080

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

FILM-SCOPE

29 MARCH 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Focus of the week: Syndicators—secure in the feeling that the economic climate favors a greater interest among clients in pin-pointed markets—were concentrating their efforts in two directions:

- 1) The production of pilots for new series.
- 2) Preparing sales staffs for the new selling season.

Despite the fact that this is the normally slow time of the selling year, recently released series were faring strongly this week.

To bring you up to date on some of the newcomers:

- **Target (Ziv)**, on the market for two months, has racked up sales in 74 markets.
- **Tugboat Annie (TPA)**, in less than a month of selling, is sold in over 25 markets.
- **Medic (CNP)**, released late January, is enrolled in 56 markets.

Advertisers who were once primarily interested in costs-per-thousand and product conflicts when buying feature participations, now rate these factors second.

A FILM-SCOPE cross check of agency buyers disclosed the major concern now is the **qualified rating**: a high rating, with an audience composition that's right for the product.

The chances of a syndicated series going into a second year of production apparently depend on two things: (1) the size of buys by large regional accounts, and (2) the renewal of the series by these accounts.

Most recent example: CBS TV Film's Whirlybirds, which goes into its second year with renewal by Continental Oil (Benton & Bowles) in 65 markets. Other products which have had multi-runs:

SYNDICATED SERIES

State Trooper
Highway Patrol
I Led Three Lives
Douglas Fairbanks Presents
Dr. Hudson's Secret Journal
Cisco Kid

LARGE RENEWING SPONSOR

Falstaff Beer
Ballantine Beer
Phillips Petroleum
Rheingold Beer
Wilson Meats
Interstate Bakeries

Note: There are exceptions. For instance, CNP's Silent Service has been put into production before renewal time for most of its clients. (Schlitz, O'Keefe Beer and others have renewed in a few markets, and interest has been expressed by still other sponsors.)

Flashes from the film field: Wm. Esty's latest syndication buy for Camels is Boots and Saddles in four markets: San Francisco, Tulsa, Memphis and Greenville . . . CBS' annual report shows its syndication sales in 1957 up a third over '56, with foreign sales making up a fifth of the total . . . Latest on **Paramount film library** communique: MCA has finished studying marketing possibilities, and will probably announce its sales plans this week. Chances are there'll be some sales to the networks.

(For further film news, see SPONSOR-SCOPE and FILM WRAP-UP, p. 68.)

MARKETING WEEK

29 MARCH 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

You don't hear the big supermarket chains crying the recession blues.

Stock prices, sales figures, other indicators all point to continued sales strength. **Grand Union sales were up 16%** for the first five weeks of 1958. **Jewel Tea was up 4%** for the eight weeks ending 22 February.

Supermarket men may argue that food is "recession-proof," but there are other factors explaining the healthy sales figures of the giant grocery supers. **Among them: more stores, a bigger share of drug items—such as deodorants, shampoos, etc.**

Frozen foods are another factor bolstering supermarket sales.

The flood of new prepared frozen foods, which hit the supermarkets with full force last year, is expected to continue in 1958.

Look for the increased use of radio and newspapers as levers to squeeze new brands into limited "zero-cabinet" space.

It doesn't appear that the shortage of frozen food cabinet space, a chronic problem in the grocery trade, will be solved in the foreseeable future. **Zero cabinets are not only expensive for supers to buy but there's not enough floor space for them.** As one trade source said, "A supermarket will carry half a dozen heavy duty detergents but it won't carry half a dozen frozen peas brands. There just isn't room." **One experimental answer: tiered cabinets.**

Spending by frozen food advertisers has jumped from between \$30 and \$40 million in 1956 to \$63 million in 1957, according to Quick Frozen Foods magazine. Radio and tv together accounted for about a 25% share each year but radio is the bigger of the two. Not including co-op, the newspaper share was approximately 35% both years.

Weapons in the war for cabinet space, besides advertising pressure, are occasional pay-offs. **Most of this is in the form of extra merchandise,** but presents to frozen food buyers are also a factor.

Expect the decaffeinated instant coffees to join the national instant brands in punching the aroma copy-line hard.

This means, specifically, General Foods's Sanka and Nestle's Decaf. If they follow the pattern of the regular instants, **they'll be pushing strong in radio and tv.**

Aroma copy, which began hitting air and print media last summer, came out of an **important technical break-through made by instant coffee manufacturers.** Until recently, instants had no aroma, either in the cup or jar. General Foods reportedly spent a fortune seeking a process to preserve aroma; other manufacturers also worked on the problem. Trade sources differ as to who actually hit the market first, **but the honors narrow down to either Maxwell House or Hills Bros.**

Besides these two, Nescafe, Borden and Chase & Sanborn are riding the aroma copy trail. Tenco, which makes instant coffee for a number of regional outfits and supplies A&P and Grand Union, is also turning out instant coffee with aroma.

Cunningham & Walsh's field merchandising men are turning out to be increasingly valuable to the media department.

In addition to their merchandising functions, C&W's five gypsies serve as the eyes and ears of the timebuyer (as well as the print buyer, of course). They jot down notes on likely station buys, check on triple-spotting, station promotion practices, local programming.

YOUNG & RUBICAM, ^{INC.}

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO

LONDON · MEXICO CITY · FRANKFURT · SAN JUAN · CARACAS



TV commercials need that “*extra spin*”

Today, commercials that are just “good enough”—aren’t.

Those that reach and sell the viewer are usually the commercials that are better than “good enough”—that put an “extra spin” on the presen-

tation of the selling story and give it added impact.

It takes a fresh, stimulating idea, novel technique, or extra touch of imagination to make people *watch* a commercial and *remember* it—right up to the counter or shelf of their favorite store.

NTA's

"SHOW BUSINESS"

NTA's "SHOW BUSINESS" with George Jessel... the kind of television program your viewers will never forget—because it helps them to remember. Remember the greatest moments in the entertainment world... and your production

NTA's "SHOW BUSINESS" ... the show that provides a new excitement every week... a panorama of the wonderful world of entertainment from Vaudeville to Broadway



HOW MAKES SHOW BUSINESS HISTORY!

Video... nostalgic, warm, crowded with chuckles and belly-laughs... the kind of television program *the whole family will love!* **39 Fabulous Half-Hours for national and regional sponsorship . . . Available Now!**

We'll be happy to arrange a screening... at your home or office —you name it!

OLD GOLDMAN, Executive Vice-President

NTA

National Telefilm Associates, Inc.

Coliseum Tower 10 Columbus Circle New York 19, N. Y.
JUdson 2-7300

ATLANTA: Trinity 3-3343	BOSTON: Liberty 2-9633	CHICAGO: Michigan 2-5561	DALLAS: Riverside 7-6559	HOLLYWOOD: Olympia 2-7222	MEMPHIS: Jackson 6-1565	MINNEAPOLIS: Federal 8-7013	TORONTO: Walnut 4-3766	LONDON: Vigilante 4557
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TELEPULSE RATINGS: TOP SPO

Rank new	Past rank	Top 10 shows in 10 or more markets Period 1-8 February 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.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	1	Highway Patrol (M) ZIV	24.2	14.7 wrca-tv 7:00pm	13.7 ktiv 9:00pm	24.2 kron-tv 6:30pm	24.4 wbz-tv 7:00pm	14.2 wgn-tv 8:00pm	31.5 wjbk-tv 10:30pm	14.5 wisn-tv 10:00pm	22.9 kstp-tv 9:30pm	22.2 wcau-tv 7:00pm	24.8 komo-tv 7:00pm	21.2 wtop-tv 7:00pm	24.5 waga-tv 7:00pm
2	2	Sheriff of Cochise (W) NTA	21.4	5.2 wabd-tv 7:00pm	16.3 ktiv 6:30pm	23.9 kron-tv 6:30pm	20.7 wnac-tv 6:30pm	19.5 wnbq 10:00pm	16.2 cklw-tv 7:00pm	19.5 kstp-tv 10:30pm	19.9 wcau-tv 6:00pm	27.8 king-tv 7:00pm	19.5 wrc-tv 8:00pm	23.9 wsb-tv 7:00pm	
3	4	Death Valley Days (W) U.S. BORAX	21.2	12.2 wrca-tv 7:00pm	13.4 krca-tv 7:00pm			15.9 wnbq 10:00pm	18.7 wwj-tv 7:00pm		29.2 wcco-tv 9:30pm	15.9 wrcv-tv 7:00pm		13.5 wlv-a 6:30pm	
3	3	State Trooper (A) MCA	21.2		5.2 ktiv 9:00pm		21.8 wnac-tv 10:30pm	25.2 wnbq 9:30pm	13.5 cklw-tv 9:00pm	25.7 wtmj-tv 9:30pm	23.2 kstp-tv 9:30pm	15.5 wrcv-tv 7:00pm	10.9 wmal-tv 10:30pm	21.2 waga-tv 7:00pm	
5	5	Silent Service (A) NBC	20.1	10.7 wrca-tv 7:00pm	7.7 ktiv 7:30pm	21.2 kron-tv 7:00pm	24.0 wbz-tv 7:00pm	23.2 wnbq 9:30pm	19.2 wjbk-tv 7:00pm	20.9 wisn-tv 9:30pm	12.9 wten-tv 9:30pm	13.9 wfil-tv 6:30pm	23.8 king-tv 7:30pm	19.2 wtop-tv 10:30pm	14.5 waga-tv 6:30pm
6	6	Whirlybirds (A) CBS	20.0	4.0 wpix 7:30pm	7.7 khj-tv 7:30pm		27.5 wbz-tv 7:00pm	9.2 wgn-tv 9:00pm	12.7 wwj-tv 6:30pm	22.2 wtmj-tv 9:30pm	16.2 kstp-tv 9:30pm	18.9 wcau-tv 7:00pm	25.8 king-tv 7:00pm	17.5 wtig-tv 9:30pm	20.9 wsb-tv 7:00pm
7	7	Honeymooners (C) CBS	19.9	17.4 wrca-tv 7:00pm	13.5 knxt 7:00pm	27.9 kron-tv 7:00pm	25.4 wnac-tv 10:30pm	11.5 wgn-tv 9:30pm	22.5 wjbk-tv 10:30pm		12.7 wcco-tv 10:30pm	21.9 wrcv-tv 7:00pm	26.3 king-tv 6:30pm	12.5 wrc-tv 10:30pm	24.5 wsb-tv 7:00pm
8	9	Annie Oakley (W) CBS	18.8	7.7 wabc-tv 6:00pm	6.9 kabc-tv 6:00pm	7.9 kgo-tv 6:00pm	26.9 wnac-tv 5:00pm	15.0 wgn-tv 6:00pm	25.7 wxyz-tv 6:30pm	11.8 wtmj-tv 5:00pm	19.9 kstp-tv 5:30pm	20.2 wcau-tv 5:30pm	24.8 king-tv 6:00pm	15.2 wtop-tv 7:00pm	13.9 wlv-a 6:00pm
8		Sea Hunt (A) ZIV	18.8	23.6 webs-tv 10:30pm				11.2 wgn-tv 8:30pm	14.7 wjbk-tv 7:00pm		14.2 wten-tv 9:30pm		13.2 wmal-tv 10:30pm		
10	9	Gray Ghost (A) CBS FILM	18.7	1.7 wpix 8:00pm	7.9 ktiv 7:30pm	20.5 kron-tv 6:30pm	24.4 wbz-tv 7:00pm	9.2 wgn-tv 9:00pm				19.9 wcau-tv 7:00pm	28.2 king-tv 6:00pm	22.7 wtop-tv 10:30pm	22.2 waga-tv 7:00pm
10		Popeye (C) ASSOCIATED ARTISTS	18.7	10.2 wpix 5:30pm	7.7 klla 6:00pm	20.0 kron-tv 5:30pm			26.0 cklw-tv 6:00pm		18.3 wten-tv 5:30pm	23.9 wfil-tv 6:00pm	11.1 ktnt-tv 5:30pm		26
Top 10 shows in 4 to 9 markets															
1	4	Doctor Hudson's Secret Journal (D) MCA	17.4	1.5 wpix 10:30pm		21.9 kpix 10:00pm	23.0 wnac-tv 10:30pm								
1	2	Grand Ole Opry (Mu) FLAMINGO	17.4										14.7 wtig 7:00pm		
3	4	Doctor Christian (D) ZIV	16.4		3.9 klla 7:00pm				18.2 wjbk-tv 7:00pm	15.5 wtmj-tv 10:00pm	12.7 wcco-tv 10:30pm				
4		Charlie Chan (A) TPA	16.2		7.2 krca-tv 7:00pm				11.7 cklw-tv 9:00pm			14.3 wcau-tv 5:00pm		10.2 wsb-tv 10:00pm	
5	8	Casey Jones (A) SCREEN GEMS	15.7			10.2 kpix 4:30pm			14.5 wwj-tv 7:00pm		11.6 wten-tv 12noon			21.5 waga-tv 7:00pm	
6		Badge 714 (M) NBC	15.3	1.4 wpix 9:00pm	10.2 ktiv 8:30pm		11.5 wnac-tv 11:15pm		15.0 wjbk-tv 7:00pm		13.7 kstp-tv 10:30pm		15.2 wtig 7:30pm	21.5 waga-tv 7:00pm	
7	6	Cisco Kid (W) ZIV	15.2					14.9 wgn-tv 6:00pm				8.0 wfil-tv 10:30pm	13.7 ktnt-tv 6:30pm	11.2 waga-tv 6:00pm	
8		If You Had A Million (D) MCA	15.0	16.1 webs-tv 7:00pm	9.2 knxt 10:00pm			6.5 wgn-tv 8:30pm					14.2 wtig 10:30pm	20.9 wsb-tv 7:00pm	
9	9	Little Rascals (C) INTERSTATE	14.9	4.4 wabc-tv 6:00pm	7.5 khj-tv 7:00pm	14.4 kron-tv 5:15pm							17.4 king-tv 3:30pm		
9	6	Crusader (A) MCA	14.9				12.4 wnac-tv 11:15pm		7.5 wwj-tv 10:30pm		15.5 kstp-tv 10:30pm			9.9 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 1-8 February. While network shows are fairly stable month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at a market.

FILM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
St. L.	Columbus	Ma.	Birm.	Dayton	New Or.	Provid'ce
29.5	29.5	22.5	36.3	32.5	28.0	26.3
tv	wbns-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
10:30pm	9:30pm		9:30pm	9:00pm	10:00pm	10:30pm
17.2			36.8	28.5	18.0	
tv	wtnv-tv		wbre-tv	whio-tv	wdsu-tv	
10:30pm			10:00pm	7:30pm	10:30pm	
29.5	32.9	29.5	30.3	24.0	28.2	25.8
tv	wbns-tv	kwk-tv	wbre-tv	wlw-d	wdsu-tv	wjar-tv
9:30pm	9:30pm		6:00pm	7:00pm	10:00pm	7:00pm
25.2	16.9	19.9	39.5	31.5	27.2	20.3
tv	wtnv-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
10:30pm	9:30pm		9:30pm	7:00pm	10:30pm	10:30pm
18.2	17.9	17.9	30.8	29.5	18.9	21.3
tv	wtnv-tv	kwk-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
7:00pm	7:00pm	10:00pm	10:00pm	7:00pm	10:30pm	7:00pm
25.9	21.9	25.9	33.3	33.3	25.5	
tv	wtnv-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	
7:00pm	7:00pm	10:00pm	10:00pm	7:30pm	10:00pm	
15.9	26.2	15.9			30.2	25.8
tv	wbns-tv	ktvi			wdsu-tv	wpro-tv
7:00pm	7:00pm	6:00pm			9:30pm	7:00pm
23.2	19.5	23.2	31.8	23.8	20.5	23.5
tv	wbns-tv	kwk-tv	wbre-tv	wlw-d	wdsu-tv	wjar-tv
6:00pm	6:00pm		6:00pm	6:00pm	5:30pm	6:30pm
15.5	21.2	15.5	31.3	24.3		24.0
tv	wbns-tv	ktvi	wbre-tv	wlw-d		wpro-tv
8:00pm	8:00pm	9:00pm	6:30pm	10:30pm		10:30pm
17.2	19.9	17.2	27.8		24.5	
tv	wbns-tv	ksd-tv	wbre-tv		wwl-tv	
7:30pm	7:30pm	9:30pm	10:00pm		10:00pm	
19.2	23.3				15.5	19.2
tv	wbns-tv				wwl-tv	wpro-tv
6:00pm					5:30pm	8:00am

			34.3		23.8	
			whio-tv		wpro-tv	
			7:00pm		7:00pm	
			24.8		19.2	
			wbre-tv		wdsu-tv	
			6:00pm		5:00pm	
					23.5	
					wdsu-tv	
					10:00pm	
15.2			28.3		26.5	
tv	wtnv-tv		whio-tv		wwl-tv	
7:00pm			7:00pm		9:30pm	
13.9						
tv	wtnv-tv					
6:00pm						
9			29.3			
tv			whio-tv			
pm			10:30pm			
15.9	19.5		19.3			
tv	wtnv-tv	ksd-tv	wbre-tv			
5:30pm	5:30pm		4:30pm			
9	18.5					
tv	ksd-tv					
pm	10:00pm					
2			27.8		20.6	
tv			whio-tv		wdsu-tv	
pm			6:00pm		5:00pm	
14.5					29.7	
wlw-c					wdsu-tv	
10:30pm					9:30pm	

In other than top 10. Classification as to number of stations in use's own. Pulse determines number by measuring which stations received by houses in the metropolitan area of a given market station itself may be outside metropolitan area of the market.

IT MAKES SUCH WONDERFUL MUSIC

IN ROCHESTER



when good fellows get together!

Personally, we think that your product and our viewers were just made for each other! And, believe us (or any Rochester Area Survey!), we've got a LOT of viewers in this rich Rochester territory!

If you're seeking real pay-off spots in this area, buy CHANNEL 10, the channel that gets the majority of viewers, over all, from sign-on to sign-off, according to the Latest Rochester Metropolitan Area ARB Survey, February, 1958!

The meeting of your product and our viewers will be accompanied by the background music that is so popular with every sponsor—the jolly ringing of the cash register with the one-word lyric—SALES!

In Rochester, N. Y.
IT ALL
ADDS UP TO



PICTURE WRAP-UP



Fireman leaps into a net during a demonstration of firefighting techniques staged recently on WSFA-TV, Montgomery, Ala. during the station's *Partyline* program. Other demonstrations included asbestos-clad rookies using foam and fog extinguishers on blazes, and use of hook-and-ladder trucks. Past show events on the five-day-a-week events program ranged from weddings to musical productions



Colorado Industrial Bank is now sponsoring the Bumper Bucks program over KTLN, Denver. KTLN airs several license numbers daily; if the car has an Industrial Bank bumper sticker affixed to it, the owner is eligible for the jackpot money award. Looking over the sponsorship contract are, (l. to r.) Bernie Fleisher of Fleisher Advertising, Joe Amter, bank president, Mrs. Donna Pomeranz, bank vice president, and Mrs. Marge Keene, KTLN sales representative



Rosebud Sioux tribe president Robert Burnette presents an Arrow, Inc. merit award to Mrs. Sophie Altman, left, producer of *Teen Talk*, WRC-TV, Washington, D. C., and Betty Jerome, program moderator. Burnette also is a director of Arrow, Inc.



Water witcher Lee Griffith is watched by Dale Larsen, center, manager of KTVH, Wichita, and well driller Bill Bradford, as he uses a divining rod to locate water on KTVH-property. And he did it, ending KTVH's long search for usable water



KFWB's "Win a Million" prize winner Karen Zimmerman, third from left, is feted at a banquet staged by the Los Angeles station. With her (l. to r.), are Mrs. Bob Purcell, Bob Purcell, KFWB pres., and Nicole Avonau, of the French consulate in L.A.

News and Idea

WRAP-UP

ADVERTISERS

Pique at NBC TV's refusal to write off a time contract wasn't the only reason that Scott Paper President Thomas McCabe ordered "Father Knows Best" moved to CBS TV.

The change would afford Scott a more favorable discount — perhaps \$400,000 worth — since it plans to buy a lot of daytime also on CBS TV.

The obligation McCabe wanted NBC TV to forget: the 13 weeks remaining on a 52-week contract after Gizelle McKenzie goes off the Saturday period in June.

Ringling Brothers Barnum & Bailey circus, soon to reach New York, will again use live children's tv shows to reach the small fry audience.

The departure from traditional ways of circus huckstering will be continued in all cities with this addition:

Radio will be used for the first time to give parents' memories a booster shot.

A realignment of the upper echelon of The Gillette Co. took place this week.

The changes: Boone Gross became president, succeeding Carl J. Gilbert, who was upped to chairman of the board. Gross, president since 1952 of the Gillette Safety Razor division, is being succeeded in that post by Vincent C. Ziegler.

Ziegler and Stuart K. Hensley, president of the Toni division, were also elected v.p.'s and directors.

Campaigns

• Midas auto mufflers will spend a large portion of its new budget in radio. A re-entry into network tv is under consideration.

• Oldsmobile is capitalizing on the high sponsor identification attained in its tv shows via a newspaper campaign. The ads feature a product tie-in with personalities on its three network shows.

Renewals on network

• Chevrolet will continue to back *The Pat Boone Showroom* on ABC TV next season. Show is the first by a new singer to be renewed.

• DuPont will continue its *Show of the Month* on CBS next season. CBS and Talent Associates will produce.

• Seven-Up has renewed *Zorro* on ABC-TV through September 1959. The present contract expires in September 1958.

• American Can Company is going weekly on its *Douglas Edwards With the News*, over CBS. The program was previously sponsored on alternate Fridays.

New program buys

• Toni is sponsoring a new quiz show called *Wingo* over CBS from 1 April for its Self end paper permanent, Adorn hair spray, White Rain Shampoo, Hush cream deodorant and Tame creme rinse.

• Pillsbury will sponsor an alternate half hour of *Playhouse 90* on CBS from 1 May throughout the summer. Company has dropped *The Big Record*.

Whirlpool made these changes in a recent realignment of its sales force:

• Established a general sales division under general sales manager John Crouse.

• Combined all advertising and sales promotion activities under L. W. Howard new general manager of advertising and sales promotion.

• Appointed Harper Dowell distribution manager, George Stevens merchandising manager, and Sol Goldin new accounts manager.

AGENCIES

Southern merger: Liller, Neal & Battle, Atlanta and New York agency, will join with Lindsey and Co., of Richmond, Va., on 30 April. Name of the new firm: Liller, Neal, Battle & Lindsey, Inc.

The combined agency will service 49

accounts. Officers have not yet been named.

New agency in Chicago: Executive Advertising, Inc., has been formed by Edward Grusin, formerly of his own agency, and Roland Berns, formerly v.p., Allan David Advertising.

Grusin is president of the firm and Berns, v.p.

Supplementing Frey: The Robert M. Gamble agency in Washington is making available to agency men its own booklet for measuring client-agency relations.

It covers seven aspects of agency performance via a check list designed for individual agency self-analysis.

Agency appointments: Doherty, Clifford, Steers & Shenfield, for Noxzema shaving creams and Noxzema Instant Shaving Lather, on 1 April . . . Reach, McClinton, Newark office, for U. S. Savings Bank of Newark, N. J. . . . Cole, Fischer & Rogow, for Venus Foods, Beverly Hills . . . Advertising Agencies, Studio City, Cal., all U. S. advertis-


AT

KPRC-TV

Houston

AMPEX*

VIDEOTAPE* RECORDING



- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

ing for Volvo diesel trucks, manufactured in Sweden by Auto Imports, Sherman Oaks, Cal. . . . **Robinson, Adleman & Montgomery**, Philadelphia, for Louis Burk, meat packers and manufacturers . . . **Wexton Advertising**, for radio station WINS, New York . . . **Grant, Schwenck & Baker, Inc.**, for the Pregna Paper Division, Orchard Paper Co., St. Louis, Mo. . . . **Ray Barron**, Boston, for General Heating Co. A daily live spot schedule has been placed with **WBZ-TV**, Boston . . . **Seelig & Co.**, St. Louis, for the Kas Potato Chip Co., Centralia, Ill. . . . **K. C. Shenton advertising**, Hartford, Conn., for Gong Bell, children's toy manufacturer of East Hampton, Conn. . . . **Daniel F. Sullivan Co.**, Boston, for Toy Distributors of Framingham, Mass. Initial advertising has begun on three New England tv stations . . . **Leo Burnett**, to handle all publicity for CBS TV shows, *Climax* and *Shower of Stars*. Communications Counselors formerly handled the programs . . . **Cayton, Inc.**, New York, for the New Haven Railroad . . . **Wexton Co.** for Amplex Corp., Brooklyn, manufacturers of lighting equipment.

AT

WJBK-TV

Detroit

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes erasable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

Now president of the board: Deane Uptegrove, Humphrey, Alley & Richards' executive v.p. and creative director.

New on the job: Richard C. Shepard, director of radio and tv, **Charles Einach**, manager of radio-tv production, The Rumrill Co., Rochester, New York . . . **John F. Coverly-Smith**, to the selection staff, media department; **C. Bradley Tips**, to the production department; and **E. Lynn Werner**, to the service department, N. W. Ayer, Philadelphia . . . **Andrew J. Shepard**, account executive, K&E, Detroit . . . **James V. Bowler**, to the research staff, media department, N. W. Ayer, Philadelphia . . . **Ed Spitzer**, merchandising director, Kudner Agency.

NETWORKS

CBS Inc.'s net revenues and sales in 1957—as disclosed in the company's report—were \$385.4 million, an 8.6% increase over '56.

Consolidated net income grossed to \$22.2 million, compared to \$16.2 million for the year before.

ABN's new programing policy, which becomes effective 6 April, calls for:

- Retaining Don McNeill's Breakfast Club.
- Going in more heavily for news.
- Continuing religious broadcasts and expanding its special public service and sports coverage.

The announcement of the new policy added: "As the network becomes stronger it will add to its programing."

Mutual this week added Bob Novak to its programing staff with the function of developing material that "fits in with the new radio pattern."

Also joining MBS were **Charles Godwin** in station relations and **Robert Marcato** as national sales manager.

NBC TV sales development director Robert McFadyen detailed to the Hartford Ad Club by facts and figures how tv acts as a potent cohesive force for modern marketing.

McFadyen called it "tv's **altogether-ness principle.**"

As he explained, watching tv is a

relatively complete experience. It reaches millions at one time. Like the program, the commercial reaches the viewer with dramatic impact. The response to this impact is attested by a long list of almost overnight product successes created via tv campaigns.

A major reason for this: The demonstrations of the product create a sense of believability and conviction that can't be matched by any other medium.

CBS TV used a dramatic gimmick to promote attention in the trade and newspapers for the 30 March See It Now Atomic Timetable, Part II, Fallout.

It included in the publicity release a container holding radio-active ash. With the sample came the assurance that it was not hazardous—it's activity was so low special equipment would be needed to measure it (sic).

New on network

- *No Warning*, a suspense series, will premiere over NBC TV on 6 April in the Sunday slot now held by *Sally*. The series is filmed by McCadden and will be sponsored by Royal McBee Corp. (Y&R) and P. Lorillard (Lennen and Newell).

- CBS radio and tv will broadcast exclusive daily pickups of the **Masters Tournament** from the Augusta National Golf Club, 3-6 April.

- *Top Dollar*, a spelling contest, debuts 29 March on CBS TV. Sponsor is Brown & Williamson for Viceroy, via Ted Bates.

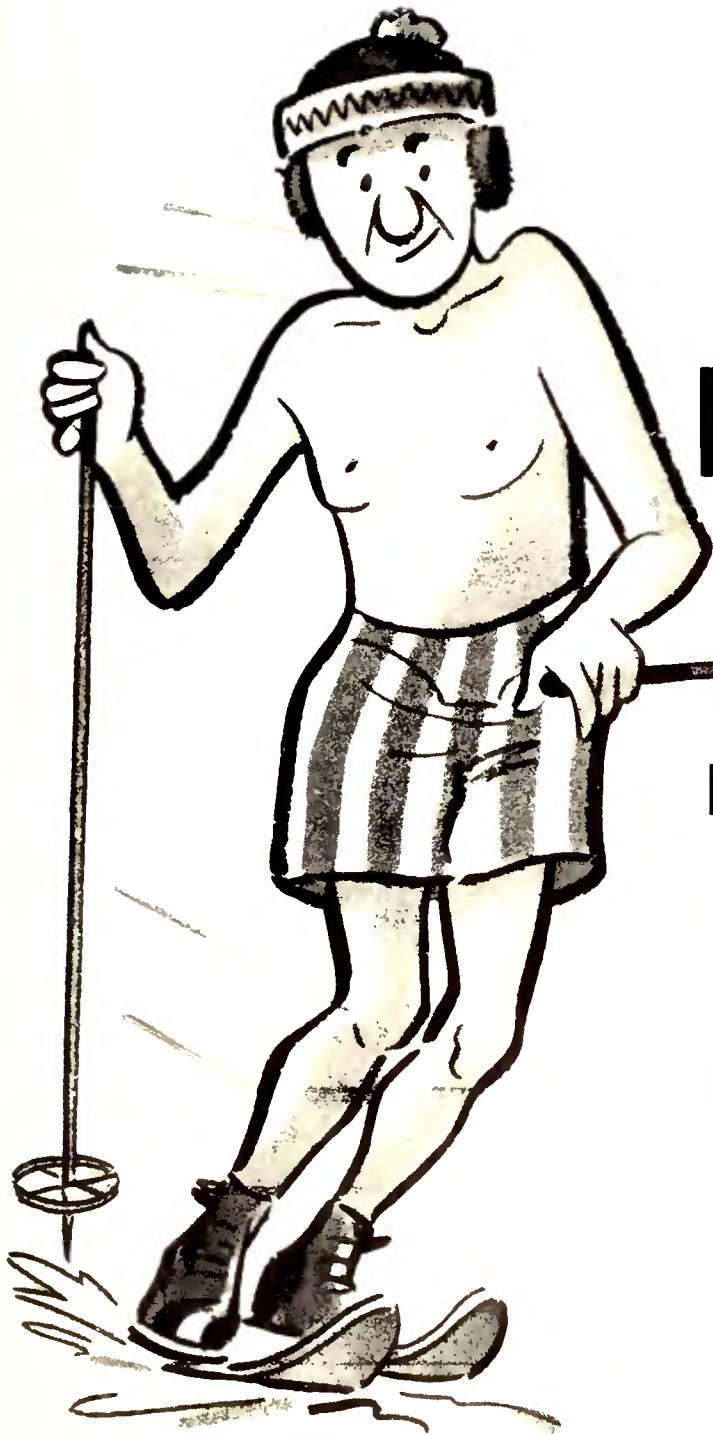
Contest fever, it would seem, is laying hold of the networks these days. Here is one for the advertising trade being offered by NBC:

Entrants must guess the April Trendex of the new daytime quiz *Dough Re Mi*. Prizes will be awarded the week of 14 April to those who guess closest.

In another contest, Edsel on NBC's *Wagon Train* is offering live ponies to 1,000 children. Entrants must take a demonstration ride in an Edsel and supply a name for a pony. It ends 30 April.

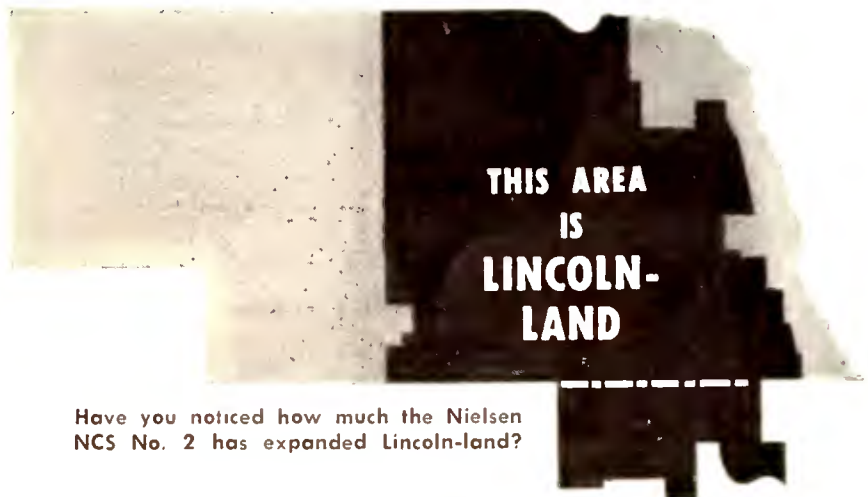
Buys of the week

- Three brewing companies have made regional buys as half sponsors



**YOU'RE ONLY
HALF-COVERED
IN NEBRASKA**

IF YOU DON'T USE KOLN-TV!



**ARB SURVEY — LINCOLN-BEATRICE MARKET
June 9-15, 1957 — 8:30-10:00 P.M.**

This special ARB Survey of the Lincoln-Beatrice market was made at the request of an important national advertiser. It shows that in EASTERN Lincoln-Land alone, KOLN-TV gets more than *twice as many viewers* as the leading Omaha station!

	Rating	Share
KOLN-TV	29.5	57.0
Station B	12.5	24.2
Station C	9.5	18.4
Others	.2	.4

Nebraska has only *two* important television markets. You can't get satisfactory coverage of *one* of them—Lincoln-Land—without using KOLN-TV.

KOLN-TV is the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas. *All* surveys prove that KOLN-TV is the big favorite among Lincoln-Land's 191,710 television families.

Ask your Avery-Knodel man for all the facts.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer Stations

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

NOW! FROM WHBF-TV
IN THE QUAD-CITIES . . .

NEW 1000 FT.
TOWER

BIG 100 KW
POWER

EXPANDED REGIONAL
COVERAGE



bring a new
era of
television
to prosperous
Western Illinois
and
Eastern Iowa

WHBF-TV

CBS FOR THE QUAD-CITIES

REPRESENTED BY AVERY-KNOEL

AT

WOR-TV

New York

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes erasable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

on NBC TV's 26-game Major League Baseball series. They are Theodore Hamm, Midwest and Far West; Jackson Brewing, in the South and Southwest; and National Brewing, also in the South.

• ABN has contracted in network programming for more than \$1 million in new and renewed business. New sponsors: Pioneer Suspender Co., Scholl Manufacturing, and Thos. D. Richardson. Renewals were made by Bankers Life & Casualty, Midas Muffler Co. and Radio Bible Class.

REPS

Two rep firms have changed names.

• William G. Rambeau Co., founded in 1931, changed its name to Rambeau, Vance, Hopple, Inc.

The new partners, Edwards R. Hopple and Robert R. Vance, Jr., became v.p.'s.

Hopple and Vance will continue in their present offices as president and v.p., respectively, of College Radio Corp., which will be operated as a subsidiary of Rambeau, Vance, Hopple, Inc.

• Walker Representation Co. changed its title to Walker-Rawalt Co., to mark the expansion of its operation underway since the first of the year.

Otis Rawalt, v.p. since 1952, now becomes executive v.p. of the new firm, while Wythe Walker continues as president.

The Branham Co. this April will celebrate its 50th anniversary as a national rep.

New York and Chicago offices were established in 1908 by John M. Branham. The firm now maintains eleven offices in the U.S. and still retains one of its original newspaper clients.

The firm went into the radio field in 1936 and added tv when it appeared in 1947.

Blair TV is reminding the trade of its "Purse-suasion" spot sales plan via a little green plastic pocket-book promotion piece.

Inside the pocketbook is Blair's tv station list and an invite to "Call your Blair-tv man."

(See 22 Feb. Wrap-up p. 58 for details.)

Rep appointments: Everett-McKinney, national rep for WSKY, Asheville, N. C. . . . Stars National, for WIVK, Knoxville, Tenn., and WQOK, Greenville, S. C. . . . Robert S. Keller, for WTRO, Dyersburg, Tenn. . . . Katz Agency for KMJ-TV, McClatchy Broadcasting station in Fresno, Cal. Paul H. Raymer will continue to represent the McClatchy radio stations . . . Edward Petry for KPOJ, Portland, Ore.

New on the job: Thomas V. Cinquina, account executive, John Blair, Chicago . . . Michael Joseph, radio programming consultant for Avery-Knoel.

FILM

Add Gross-Krasne to your list of film distributors who will have new series specifically for syndication next fall. (For a list of others, see 15 March).

G-K plans two 39-week series for fall syndication. In addition *Glen-cannon* and *Adventures of a Jungle Boy*, which are currently being peddled nationally, will be put into syndication if no national sales are made.

NTA has budgeted more than \$100,000 for a newspaper and trade ad campaign to herald the "Double Impact" plan and NTA's "Big Night" concept for fall programming.

Sales: Feature sales were again the news this week. ABC Film's *Galaxy 20* package was sold in 11 markets, bringing the total to 21 in the first two weeks of selling.

AAP's *Vanguard* group of Warner features was sold in seven markets to seven stations; its cartoon package was sold to eight.

NBC-TV series, *Father Knows Best*, was sold this week by Screen Gems in three Latin American markets. P&G will sponsor the series in Puerto Rico, San Antonio Industries in Panama, and YSEB-TV bought the show in El Salvador.

Re new series: Hal Roach is filming a pilot of *Battles of the Century*, which will feature columnist Bob Considine . . . New series being piloted by TCF-TV will be entitled *Navy Frogmen*.

Merchandising: In addition to the top award to Ben Sackheim for the merchandising of a CBS TV Film series (Filmscope, 22 March), **six CBS syndicated film sponsors and agencies received creative merchandising awards, including:**

- **Continental Baking Co.,** for *Annie Oakley* (through Ted Bates).
- **Continental Oil Co.,** for *Whirlybirds* (through B&B).
- **Colonial Stores,** for *Gray Ghost* (through Liller, Neal & Battle).
- **Emil Mogul,** *Honeymooners* for Ronzoni.
- **Clinton E. Frank,** *Brave Eagle*, for Dean's Milk.
- **Mottl-Sideman Agency,** *Whirlybirds* for Laura Scudder Foods.

Off on personal appearance tours this week were two NTA stars: Shirley Temple and John Bromfield.

Shirley Temple is appearing in New York City on behalf of Ideal Toy, Rosenau Bros., and several retailers. Bromfield, *Sheriff of Cochise* star, will make his first stop in Wilmington, N. C., at its Azalea Festival.

Rating data: First national Nielson on a multi-sponsored syndicated series gives Silent Service a 22.4 ... MGM features over WCKT, Miami, made top ratings for the 5-6:15 P.M. time slot during February ARB rating week.

Screen Gems' *Shock* features created rating excitement in Columbus, when the show started in February. Station jumped from third to first place in late night viewing in the February ARB.

New syndication firm has been formed by **Paul Kasander**, former Walt Framer producer.

As **Kasander-Taines Productions**, the company's first entry will be an audience participation package.

TV STATIONS

WSAC, Fort Knox, is one station meeting head-on the Kentucky legislature's edict that daylight saving time will be no more.

Station is (1) bringing suit to test the law's validity, and (2) backing up the action with editorials asking folks to contribute a fund to test the measure.

Nielsen vs. Nature: KELO-TV, Sioux Falls, S. D., has taken out \$1.7 million in insurance to cover its equipment against storm damage during the period of the next NCS #3.

Twice before, during NCS #1 and NCS #2, KELO's towers were leveled by violent storms.

The unfavorable Nielsen reports didn't represent the station's true coverage, says KELO, and resulted in quite a loss of business.


Baseball line-up. Items:

- **WPIX, New York,** has made all

arrangements to carry 137 Yankee regular season games, plus an added number of pre-season exhibitions. It's the heaviest tv schedule ever programmed for any ball club, will be sponsored by P. Ballantine and R. J. Reynolds for Winston and Camel cigarettes.

- **WLW-T, Cincinnati,** will televise 53 baseball games for the Redlegs this season. It's WLW's third year with the club.

- **WVUE-TV, Philadelphia,** will carry 18 away night games for the Phillies.



**STAKE
YOUR CLAIM
IN THE
RICH SOUTHWEST
with the NCS #2**

Ben Ludy
President and General Manager

	KWFT	Station "A"	Station "B"
No. of Counties	77	28	19
Total Radio Homes	340,080	140,650	110,850
Monthly Coverage	124,430	49,450	42,370
Weekly Coverage	108,300	43,680	37,350
Weekly Circulation	108,120	43,550	36,690
Daily Circulation	72,630	28,110	23,160

COMPARISON of NCS #2 COVERAGE

KWFT has over 49% more Radio Homes than Stations A & B combined.
KWFT has over 35% more monthly coverage than Stations A & B combined.
KWFT has over 33% more weekly coverage than Stations A & B combined.
KWFT has over 34% more weekly circulation than Stations A & B combined.
KWFT has over 41% more daily circulation than Stations A & B combined.

LOW FREQUENCY
MAXIMUM CONDUCTIVITY

620 KWFT Call Your H-R Man
620 kc -- Wichita Falls, Texas


AT

WEAR-TV

Pensacola

AMPEX*

VIDEOTAPE* RECORDING



- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION


AT

WHAS-TV

Louisville

AMPEX*

VIDEOTAPE* RECORDING



- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

Public service

• **WGR-TV, Buffalo**, is doing a local government series called *The Mayor Reports*, with city officials in the interview seat. Aim: to explain the workings of the city government.

• **Tax help, anyone?** Stations **WTOP-TV, Washington, D. C.** and **WCAU-TV, Philadelphia**, have planned special telecasts allowing viewers to phone in their income tax queries for on-the-air answers by experts.

• **WMBR, Jacksonville, Fla.** on 15 March presented a special *Water Thrill Show* telecast, featuring the Tommy Bartlett world champion water skiers.

• **Badger stations WISN-TV, Milwaukee, WFRV-TV, Green Bay, and WKOW-TV, Madison**, are putting on the air nightly filmed highlights of the Kohler testimony at the Senate Labor Rackets Committee investigation.

• **WHTN, Huntington, W. Va.**, will sponsor a Sports and Outdoor Show, 1-4 May and give the proceeds to the city's various youth baseball programs.

Promotions and assignments: **Rod Belcher**, news editor, **KTNT-TV, Tacoma, Wash.** . . . **John Wachtel**, staff director, production department, **WTTG, Washington, D. C.** . . . **J. Robert Covington**, formerly managing director of **WBT**, to v.p. in charge of promotion and public relations for **WBT, WBTW, and WBTW**, Jefferson Standard Broadcasting stations. . . . **Leslie A. Nichols**, news director, and **Stanley Lichtenstein**, film director, **KTVU, San Francisco-Oakland, Cal.** . . . **Wayne Grant**, account executive, **WISN-TV, Milwaukee, Wisc.** . . . **Art Ludwig**, tv director, and **David G. Lee**, public relations director, **KMGH-TV, Minneapolis, Minn.** . . . **Eugene G. Zacher**, film director, **WROC-TV, Washington, D. C.** . . . **Lloyd B. Cooney**, assistant sales manager and manager of local sales, **KSL-TV, Salt Lake City, Utah** . . . **Eugene B. Dodson**, manager, **WTVT, Tampa, Fla.** . . . **Carter Hardwick, Jr.**, manager, **WSFA, Montgomery, Ala.** . . . **Myron J. Livingston**, junior continuity writer and assistant in sales promotion, **George Nicholaw**, junior publicist, and **Dave Riehl**, administrative assistant, for on-the-air promotion, **KNXT, Hollywood,**

Cal. . . . **Ken W. Barnhart**, to the sales staff, and **Ralph Davison**, account executive, **KBTW, Denver, Col.** . . . **William H. Schuyler**, assistant sales manager, **KHJ-TV, Hollywood, Cal.**

RADIO STATIONS

A statement before the Senate committee hearing on BMI that **L.A. d.j.'s** were rampant payola takers stirred up quite a hornet's nest.

Al Jarvis, of **KFWB**, for instance, wired Senator John Pastore, the hearing's chairman, that this blatant generalization was unfair. The d.j.'s at **KFWB**, he added, would regard to a man any attempt at payola as a personal affront.

The issue of mike and tv cameras in the courtroom has been popping up again.

Two current instances:

• **WCAX, Burlington, Vt.**, has concluded five editorials against the ban by proposing that tape-recording of traffic court cases be allowed as a contribution toward highway safety.

The Vermont Bar Association, promoter of a resolution to tighten the ban, will appear over the station in rebuttal.

• **KDKA, Pittsburgh**, has received listener mail running three to two against relaxing the ban on courtroom coverage, following an airing of the issue by J. Vincent Burke, president of the Allegheny County Bar Association.

Earlier, **KDKA** had been allowed picture-taking privileges in the recent Scatena murder trial, only to have them rescinded before the trial by Judge Samuel A. Weiss, who had granted them.

Baseball lineup — 1958: Stations, sponsors and clubs are busy firming up the season's schedule these days. Here's how some of them are paired:

• **WEMP, Milwaukee**, will originate the Braves games for the sixth year this season. Sponsors for the entire 154-game National League schedule and 23 Braves exhibition games are P. Lorillard (for Kent), the Miller Brewing Co., and Clark Oil and Refining Co., all on a one-third basis.

• **WTMJ, Milwaukee**, also carrying the Braves games, will precede all Sunday broadcasts with *The Sports*

Mike, a 15-minute program of side-lights. Surety Savings and Loan Association, Milwaukee, will sponsor.

- **KDKA, Pittsburgh**, is carrying six Pittsburgh Pirates' spring training exhibitions, running through 13 April.

- **WFBM, Indianapolis**, will carry 76 Chicago White Sox games, beginning 26 April. Sponsors are General Finance Corp. and the Carling Brewing Co., Cleveland, O.

More on public service:

- **WRVA, Richmond, Va.**, is offering a series on Social Security on its *Housewives Protective League* show.

- **WBRK, Pittsfield, Mass.** sportscaster Dan Healy thought up this way of getting the city's fire hydrants free of snow from the recent blizzard:

He announced he would put on the air the name of any youngster who shoveled out a hydrant, and by 6 p.m. 110 hydrants had all been cleared.

- **WMGM's** crusade to ban teenage weapons has this effectual ending: the signing of a bill by N. Y. Governor Harriman outlawing the manufacture, sale and possession of the gravity knife. The N. Y. city station two-month drive drew 105,000 petition signatures.

Awards:

- The Freedoms Foundation has awarded George Washington gold medals to stations **KYW, Cleveland, O.**, for its Bill of Rights dramatic series; to **KNX, L. A.**, for its program "Point of Law," and to **WRCV, Philadelphia** for its series "Your Bill of Rights." The awards are made yearly to projects which build an understanding of the American way of life.

- Muscular Dystrophy Association has awarded citations of merit for assisting its 1957 campaign to **WEEL, Boston** and **WDRG, Hartford, Conn.**

- Associated Press National Award for Outstanding News Coverage during 1957 to **KAKC, Tulsa, Okla.** The station led all others in handing 675 news stories to the Associated Press.

Here's what they're doing: **Norman Marks**, film continuity editor, **KNXT, Hollywood, Cal.** . . . **Harry Haslett**, account executive, **WBAL, Baltimore, Md.** . . . **Jim M. Moore**, to the news staff of **KXOX, St. Louis, Mo.** . . . **Robert G. Magee**, president, Eastern Radio Corp., **WHUM, Reading, Pa.** . . . **Arthur Lane**, to the news staff, **WIBG, Philadelphia** . . . **Bill Roberts** and **Bill Gill**, to the news staff, **Wood, Grand Rapids, Mich.** . . . **Steve Feldman**, account executive, **WHLI, Hempstead, L. I., N. Y.** . . . **Jack H. Hamilton**, to the news staff, **WJR, Detroit, Mich.** . . . **Alfred H. Boyd**, program director, **WLS, Chicago** . . . **Beckley Smith**, supervisor of news and special events, **WAMP, Pittsburgh, Pa.** . . . **Art Gleeson**, sports director, **KOOL, Phoenix, Ariz.**

CANADA

ACA and CAAA in a joint statement have warned stations subscribing to BBM surveys to avoid putting on the air any promotions during rating weeks designed to hypo ratings.

ACA and CAAA, says the statement, do not propose to adjudicate any complaints, and members "will have no alternative but to carefully assess a station's reported audience in the light of any complaints and the survey results."

CBC highlights: 1958

- CBC radio beginning 12 April will carry Mutual's *Game of the Day* major league baseball broadcasts on

Saturdays beginning 12 April as replacement for its Metropolitan Opera broadcasts.

- CBC TV for the first time will telecast the upcoming 31 March election coastwise, with coverage from Sydney, N.S. to Victoria, B.C.

Film notes:

- **Toronto International Film Studios**, a newly incorporated firm, will open Toronto offices to produce feature films for tv.

Officers of the firm: N. A. Taylor, president; Emile Harvard, of Harvard Productions, general manager; David Griesdorf, executive v.p.; and H. S. Mandell, secretary-treasurer.

- **Teleflex Film Productions, Vancouver**, is making available to tv stations a rental library of background films. These can be spliced into ordinary film run to provide a moving background on which ordinary slides can be superimposed.

Station notes: **CKVR-TV, Barrie**, became Canada's first all-night tv station, 14 March. The fare: *All Night Theatre*, a series of feature films . . . **CJMS, Montreal**, French radio's only all-night station, has signed an all-night sponsor, every night in the week. It's Sanguinet Automobile, Ltd., sponsoring the all-night show from 12-6 a.m., for 42 hours per week . . . **CKAC, Montreal**, upped its power via a new transmitter from 10,000 to 50,000 watts on 16 March. It's the first high-powered transmitter to be manufactured in Canada—all others have come from the U. S. . . . **CKX, Brandon, Manitoba**, has increased power from 1,000 to 5,000 watts.

Agency notes: A new agency, **Torobin Advertising Ltd.**, has opened offices in Montreal. Founder is Sy Torobin, former v.p. at Schneider Cardon, Ltd. . . . **Y&R, Ltd., Toronto**, has been appointed by Whitehall Pharmacal, Ltd., to handle Resdan, dandruff remover and hair dressing . . . **Robert Otto & Co., Toronto**, has been appointed agency for Hankcraft, Ltd., and for George W. Endress Co., Ltd. . . . U. S. executives of **Grant Advertising** and advertising personnel of Colgate-Palmolive of Canada held an all-day meet in Toronto, 25 March. Purpose: to present current U. S. advertising and marketing trends and techniques to the Colgate-Palmolive people in Canada.

AT

KOIN-TV

Portland, Ore.

AMPEX*

VIDEOTAPE* RECORDING

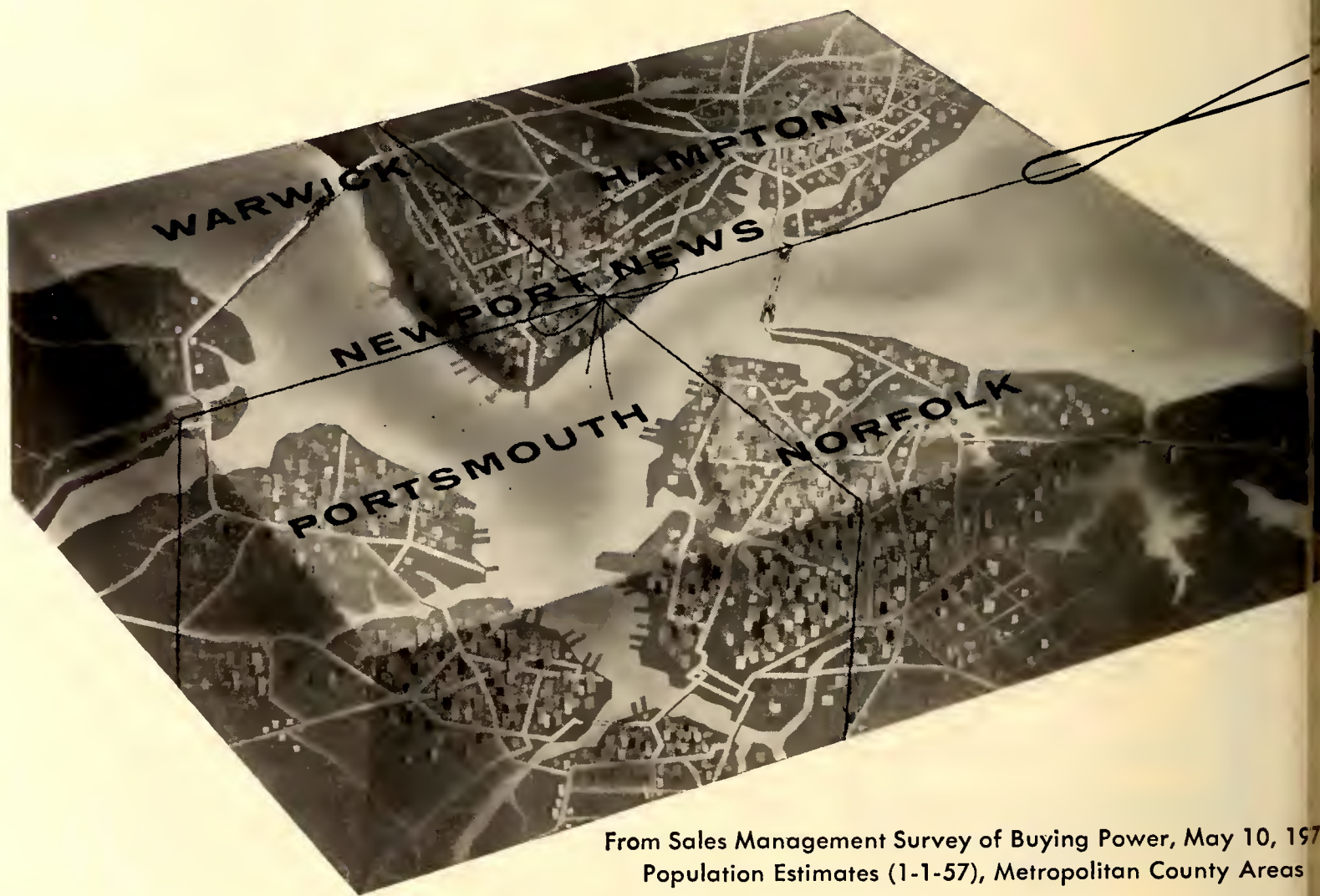
- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

The Big Surprise

TIDEWTAR, VA.

(commonly called the "Norfolk market")



From Sales Management Survey of Buying Power, May 10, 1957
Population Estimates (1-1-57), Metropolitan County Areas

NORFOLK-PORTSMOUTH	540,400
HAMPTON-NEWPORT NEWS-WARWICK	184,500

TIDEWTAR, VA. 724,900*

*For ANOTHER big surprise wait till the 1958 figures are released.
We've seen them . . . WOW!

WTAR Radio Corporation

Business Offices and Studios: 720 Boush Street, Norfolk 10, Virginia
Telephone: MADison 5-6711 • Represented by Edward Petry and Company
President and General Manager—Campbell Arnoux • Vice-President for
Sales—Robert M. Lambe • Vice-President for Operations—John Pepper

Market Size

**No. 1 in Virginia
No. 6 in South
No. 27 in U.S.**
in Metropolitan County Area Population!

Here are the facts:

For years people have been using statistical references showing Norfolk-Portsmouth and Hampton-Newport News-Warwick as separate metropolitan county areas . . . because the 1950 Census separated them, and others followed suit.

Sales Management, however, states that for certain marketing purposes such as radio and television they should be considered one.

Local folk know they *really* are one. They share Hampton Roads, one of the world's great natural harbors, as a common bond. And they are joined by *two* busy causeways.

Before 1950 the Census considered them one. Since then they are more united than ever because:

1. The combined metropolitan area population has increased at $2\frac{1}{4}$ times the national rate since 1950.

2. A new link between the two, the Hampton Roads Tunnel has nearly doubled the traffic carried by the ferry routes it replaced.

FOR UP-TO-DATE, REALISTIC FIGURES ON POPULATION, SALES, INCOME, ETC., ALWAYS COMBINE NORFOLK - PORTSMOUTH and HAMPTON - NEWPORT NEWS - WARWICK.

Virginians encompass this great and growing metropolitan area in the name *Tidewater*, Va. TIDEWTAR is a better way to spell it . . . and the best way to sell it! For WTAR delivers, dominates the whole area, in Radio and in Television!

1st in RADIO

WTAR, the first radio station in Virginia, dominates in the state's largest market.

CBS NETWORK

1st in TELEVISION

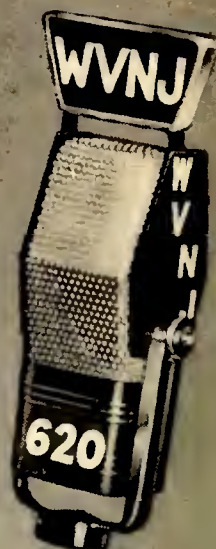
WTAR, first TV station in the market, maintains audience leadership by wide margin.



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.

Great Albums of Music Station



PULSE REPORT *
a 3 months study
of listening habits
reveals

WVNJ

has more listeners
in Essex county
than any radio station
in New York or New Jersey



Represented by:
Broadcast Times Sales
New York OX 7-1696

Essex County: population 983,500
Effective Buying Income \$2,324,743,000
per family E.B.I.—\$7,940

Source: Sales Management—
Survey of Buying Power—May 1957

WVNJ Newark, New Jersey
RADIO STATION OF The Newark News

* A copy of this revealing report will be mailed to any advertiser or agency.

WASHINGTON WEEK

29 MARCH 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

This was a week where hearing-holders were taking a breather and sideliners were trying to unravel the significance of something an FCC commissioner said to the chairman of the House Appropriations independent offices subcommittee.

The obscurity stemmed from a colloquy between the subcommittee's chairman, Rep. Albert Thomas, and FCC commissioner Rosel H. Hyde.

According to the record released this week, Thomas asked Hyde last February at a secret hearing what the FCC was doing about regulating the networks.

Hyde assured the chairman there would be hearings on the subject and that the FCC would "then determine what form the regulations would take".

Thomas rejoined nobody "can complain about that", except the companies who are going to be regulated.

Though other FCC commissioners were present none denied the clear implication of Hyde's testimony.

But it now turns out that **Hyde didn't mean exactly what he appeared to have said.** No answer to the riddle was forthcoming this week.

The FCC's Barrow Report hearings were in recess. They had been limping along while the Commissioners waited call by the Harris subcommittee. Finally, there was a postponement—first to March 24, and then to March 31.

Meredith, Storer and Westinghouse are slated for March 31, and after they are finished there will be another week's postponement.

Finally, the network affiliate committees will lead off as the Commission seeks to go right down the line of the remaining 16 witnesses.

Also in recess were the twin hearings bringing out the discord in the music field.

ASCAP was charging BMI dominance over the making of "hits" before the **Senate Commerce Communications subcommittee.**

ASCAP was being hit by a dissident group before a **House Small Business subcommittee.** This group charged ASCAP's leadership with freezing out songwriters and publishers.

Pastore was showing little patience with ASCAP charges that broadcaster ownership of BMI was responsible for the popularity of rock-and-roll.

The daytime radio stations were already filing their arguments for longer operating hours. They want fixed 5 A.M.-7 P.M. hours in place of the present local sunrise-local sunset.

Filing deadline in the FCC's rulemaking proposal was extended to 2 May.

Daytimers say they are handicapped in serving local sponsors when they have to consult a calendar to know what hours they can operate. They also term the clear-channel idea out-moded. Nowadays, they argued, people listen to community stations rather than faroff ones.

General Electric (WGY, Schenectady), largest of the clear channels to submit arguments at the early date, said the longer operating hours would mean chaos.

Miami channel 10 has been left behind, according to Rep. Oren Harris, chairman of the House Legislative Oversight subcommittee.

The FCC commissioners began testifying this week regarding allegations of official personal misconduct. Some would, however, be asked questions about channel 10.

Within a week, Harris said, there would be an interim report. He left the impression that this would urge on the FCC a self-drawn code of ethics. He also indicated it would be unanimous, with controversial matters to be handled later.

SPONSOR HEARS

29 MARCH 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Consternation is building up on Madison Avenue over the tendency of many of the pilots now making the rounds to go overboard in violence and mayhem.

Noted a tv v.p. in one of the top rung agencies: "Some of the new stuff put out in the name of westerns and whodunits is not only frightening but degrading. Our clients are starting to worry over the consequences."

NBC executives are back to school—this time at Princeton.

In batches of 40 they're taking a week's refresher on management methods, business economics, labor relations, etc.

The decision of Unilever, Ltd., to disclose the figures for its American operations is believed to have a two-fold purpose.

Immediate: show that Lever Bros. is in a firm profit-making position after a long comeback. (It was slow getting into the synthetic detergent field.)

Long-range: Preparing for a possible separate stock offering.

Latest agency luncheon game: Trying to match up network westerns with the products plugged on each.

A JWT v.p., who has been prompting this game around his own shop the past two weeks, reports that the scores on guessed-right have been pretty low.

Question heard in the trade this week: **Will the passing of Arde Bulova—who, by the way, was spot's outstanding pioneer—take the company completely out of the electric shaver field?**

The razor account at McCann-Erickson hasn't been active in recent months.

What would be your offhand choices if you were asked **what agencies give you the impression of being dominantly media-oriented—where the thinking revolves foremost around media creatively and strategically?**

SPONSOR put this "image" query to a cross-section of rep executives and the most mentioned were **Benton & Bowles, Bates, DSF, and SSCB.**

Did you ever wonder why **P&G, which is in the soap business, hasn't stepped into the shaving cream field?**

Answer: **It doesn't offer a big enough turnover in P&G's opinion.**

Rep salesmen calling at Compton will tell you they've never found a more solicitous bunch of people.

After completing his business with the timebuyer, the salesman is handed a questionnaire, which, among other things, requests this information:

- How long was he **kept waiting** in the reception room?
- Does he think the **service** he gets at Compton good or bad?

To date the agency's media relations committee has received what it terms a couple sound, constructive suggestions for sprucing up efficiency.



Latest ARB proves WFBG-TV, Altoona-Johnstown, is FIRST with 55.8 share of sets-in-use; 9 of the top 10 programs. "American Bandstand"—from 4 to 5 PM—average ratings nearly 3½ times competition. "Popeye Theatre," nearly 4½ times competition. "World's Best Movies," more than 3 times competition. The only CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV pulls average ratings 18.9% above second station; is the area's best buy! Blair-TV has the facts.

Source: ARB, Altoona, February 1958

A TRIANGLE STATION

WFBG-TV

ALTOONA—JOHNSTOWN, PA.

Channel 10

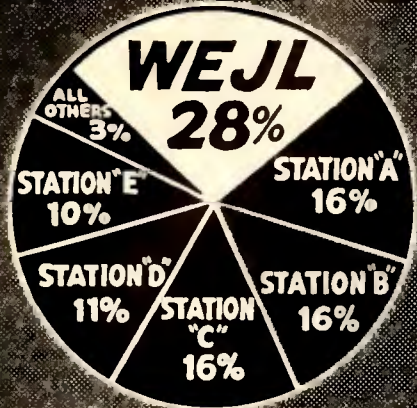
ABC-TV • CBS-TV

Represented by BLAIR-TV

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-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

BILL PIERCE Show

SCRANTON'S TOP MORNING SHOW
BY NEARLY TWO TO ONE!



PULSE-NOV. 1957: CHART BASED ON AVERAGE SHARE OF AUDIENCE FOR 12 QUARTER HOURS, 6:00 TO 9:00 AM, MONDAY THRU FRIDAY!

• Ask Meeker



SCRANTON, PENNSYLVANIA

AT

KHJ-TV

Los Angeles

AMPEX*

VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

Fm: hot trend in 1958?

➤ Fm radio is growing fast, picking up sponsors left and right. Some stations report 40-50% business increase

➤ One reason for fm's growth: agency researchers are learning more facts about the fast-growing fm audience

Fm radio business is healthier today than it's been for more than a decade.

So say reps, stations—and advertisers—polled by SPONSOR this week. Here is the picture:

- Business shot upward 50% in the past six months for station WBAI-FM, top-rated fm-only station in New York (Pulse, October, 1957).

- A 45% increase over the past year is reported for fm and fm-am outlets handled by Good Music Broadcasters, a rep firm with 12 of these stations across the nation.

- Advertisers are joining the fm ranks steadily. Some of the newcomers: Benson & Hedges cigarettes; Lowenbrau beer; Northeast, TWA, and KLM airlines; and Shell Oil.

What's behind the spurt of advertiser money along the fm wave band?

Granted, everyone agrees fm audiences have grown as the result of the increasing number of hi-fi enthusiasts. But there's more to fm's growing popularity with advertisers than that alone.

"Research by the agencies is proving the value of fm radio advertising," says Bob Silverman, sales manager of WBAI-FM, and "consequently, they're more anxious to buy fm time. When I called on timebuyers nine months ago I was greeted with a vapid expression and almost a complete lack of knowledge of fm. Today they're much more informed, they listen to what I have to say—and understand my ideas."

Dorothy Wall, manager of Good Music Broadcasters' New York office, told SPONSOR: "Advertisers today are finding fm programming is vastly improved—and it's delivering audiences. Fm is no different from am—you've got to have the programming to get the audience."

How do fm rates compare with am?

Answers to that one depend to whom you're talking. Stations and reps maintain fm is no "cheap" buy—but is comparable to am in so far as cost-per-1,000 is concerned.

On the other hand, agency men say "we 'feel' fm frequently is more economical in cost-per-1,000 than am. But for many fm stations there aren't any solid audience measurements available—so how do you know?"

Advertisers checked by SPONSOR all had one aim in using fm: To reach the audience of "taste and discrimination,"

Fm listeners are well above average in education and income

SCHOOLING	%
Doctor's degree	25.2%
Master's degree	25.1%
Bachelor's degree	29.9%
H. S. diploma	15.6%
P. S., lower	4.2%

NOTE: 80.2% are college graduates.

INCOME	%
Under \$2,499	3%
\$2,500 to \$4,999	11%
\$5,000 to \$6,999	19%
\$7,000 to \$9,999	28%
\$10,000 to \$14,000	24%
\$15,000 to \$19,999	7%
\$20,000 and over	8%

Research conducted by the Concert Network and included in an fm audience study compiled by BBDO's Boston office, reveals the above income and education breakdowns

as one agency spokesman put it (see income and education charts). Benson & Hedges, a premium cigarette brand handled by Benton & Bowles, is a perfect example.

"People who would appreciate B&H cigarettes are not necessarily all in the upper income group, but we believe they'd have a tendency to appreciate a certain 'class' of 'things'—among them the fm specialty, good music." So says Dick Sutter, B&H account executive at B&B.

B&H is presently advertising on 11 radio stations—three fm, three fm-am, and five am. The cigarette firm is putting about \$4,000 a month into the fm and fm-am outlets, by SPONSOR estimate. Commercial frequency is about 10 per week per station.

These commercials, all one-minute in length, are tailored to the fm listening audience. "They're a take-off on our print campaign, which quotes famous poets—from Shakespeare to Robert Burns—on the 'pleasures of life,'" Sutter told SPONSOR.

The B&H selling pitch is built around the theme, "the cigarette of unique pleasures."

Lowenbrau beer also is shooting for the upper strata audience.

"We feel the fm listener has tastes that make him a top prospect for our premium product," says Nick Noble, Lowenbrau account executive at Fuller & Smith & Ross. The product has been advertised for several months on two New York outlets, WQXR FM-AM and WBAI-FM, with about 11 one-minute announcements per week.

"We insist on live, spoken commercials," Noble told SPONSOR. The pitch: "Lowenbrau—the internationally famous German beer."

In fm radio's future, Bob Silverman sees a big new plus—the fm-equipped automobile. "One of our biggest drawbacks in the past has been our inability to deliver an audience on the highway—but now the equipment is becoming available," he told SPONSOR. And he cites these recent developments:

- Lincoln now offers am-fm radio as optional equipment on all 1958 models.

- Some auto fm sets are already on the market and others will soon be available, among them Philco and Motorola. Both of these firms have announced plans to market am-fm auto radios "within the next year or year-and-a-half," Silverman states. ▀

"we stick
our
necks out
on
schedule"



Whether it's downtown parking, crowded schools or any other local issue—our listeners know exactly where we stand.

Yes, we broadcast editorials—on a regular schedule, several times weekly. We talk up to City Hall. We stick our necks out. On the air. And our listeners love it! They write in by the thousands for copies of our editorials.

These editorials are just another example of Elliot station vitality. Listeners respond so enthusiastically—in such large numbers—that we can deliver more per dollar than any other station in either Akron or Providence Greater Metropolitan Area.

You ought to see: Copies of these editorials—our Market Data Books—our new color film which tells the whole story of our operations. A note to us, or to Avery-Knodel is all it takes.

E5

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

WCUE
AKRON, OHIO

THE ELLIOT STATIONS

GREAT INDEPENDENTS • GOOD NEIGHBORS

PROVIDENCE, R. I.

WICE

AD BUDGETS

(Continued from page 30)

ent admen, but often by the top company executives as well.

Budgets reviewed

More companies are reviewing their budget appropriations early this year. While it's a practice usually to review during the middle of the fiscal year, management both of hard goods manufacturers and food and drug clients is scrutinizing budgets right now.

"We planned our 1958 budget late

in fall 1957," the advertising director of a multi-brand drug company told SPONSOR. "At the time we planned a substantial increase over 1957, but in the last two weeks we've been looking plans over again and we made some cuts. For the year, we'll still be ahead of 1957 in spending, but not as much as we thought we would be."

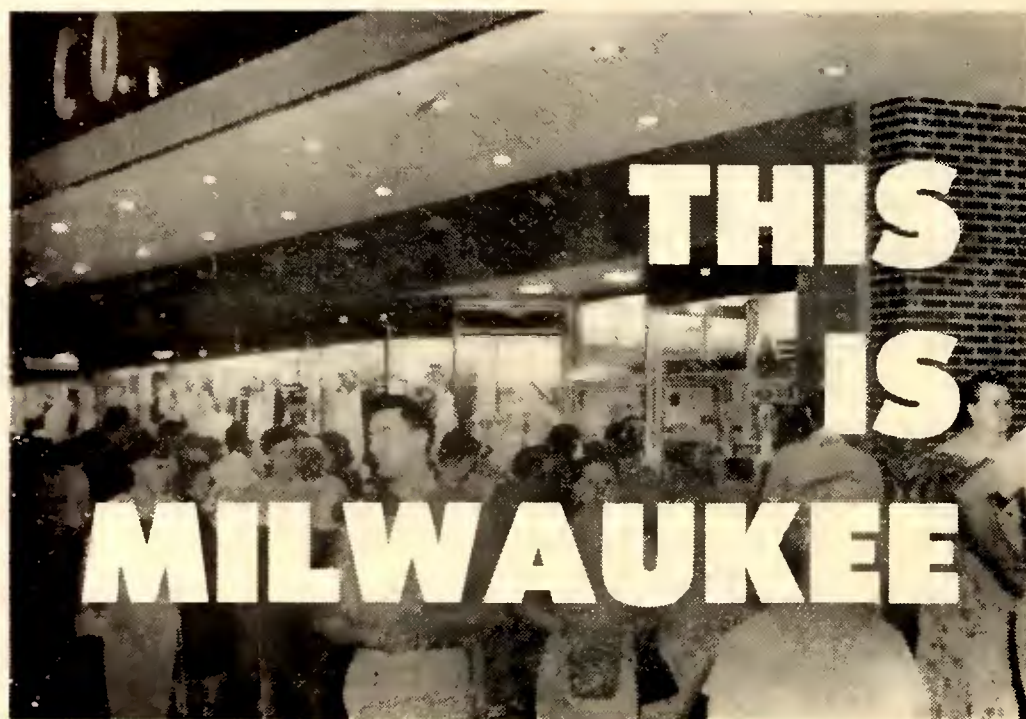
• Sharpest change in strategy resulting from the recession will be a cut-back in institutional or public relations advertising via network tv and magazines for those companies that also

have consumer products. In the automotive industry, for instance, corporate advertising budgets may be diverted into product selling. In heavy industry where there are no direct consumer products, cuts will occur, but few pr advertising programs will be eliminated entirely.

"With the change-over in national defense strategy to missiles and the cut in orthodox armaments, the competition for Government contracts is tougher than ever and on a new level," the p.r. v.p. of a large metals company told SPONSOR. "We will try to get better terms from the media and we'll be riding herd on tv production costs, but the basic reason for having our network tv effort is as true and more so than ever."

• Diversification in the durable goods industry is a major factor in preventing drastic budget cuts in response to declining sales within one division. It's taking longer for sales dips in one trouble area to make an impact on corporate profits.

"If we were only in one line of manufacturing, our advertising budget might be affected immediately by a



AMERICA'S 14th MARKET

- **THIS IS MILWAUKEE** Population of 1,100,300*
- **THIS IS MILWAUKEE** With an effective buying income of \$2,248,671,000
- **THIS IS MILWAUKEE** With a tally of \$1,451,481,000 in total retail sales
- **THIS IS MILWAUKEE** THAT'S SOLD ON WISN-TV with a plus population coverage of 1,337,000 beyond the metropolitan area

*metropolitan county area



John B. Soell, Vice President and Station Manager

Represented by Edward Petry & Co., Inc.

Basic ABC Affiliate

Badger Television Network Affiliate



AT

KGW-TV
Portland, Ore.

AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback — no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

decline in sales," says Sylvania advertising director Terry Cunningham. "As it is, I don't foresee any cut from the plans we made last November for our fiscal year. We're not aware of any over-all problem, and like most diversified manufacturers, we find a softening in one of our products is often made up by growing strength in another line.

Cut-backs ahead

In the long-run, if the current level of business activity maintains throughout 1958, there would undoubtedly be cut-backs in advertising expenditures in more industries by 1959. In some cases, cut-backs, although suggested by some company executives, are impossible to effect immediately because of long-term media commitments. Many economists feel that this very inability to react fast to a declining sales curve is a major factor in keeping the sales dip temporary.

But another factor not to be overlooked, according to some economists, is the negative physiological effect of "much talk about Government action to halt the recession, but no action." Some feel that the continuous likelihood of eventual Government action curbs businessmen's incentive to act on their own. While talk about remedies increases, the wait-and-see attitude is becoming the rule rather than the exception in management.

"Advertisers have a fine opportunity to increase their share of market now. This recession is very different from previous ones insofar as it is one artificially manufactured to curb an inflation through hard money policy," says JWT v.p. and senior economist Arno Johnson.

"Actually, the reversal on this fiscal policy last November should have a stimulating effect on consumers by next fall. Advertisers can help close the time gap between this change in money policy and the time consumers begin to react to it by maintaining a high level of advertising. Advertising is more important to the economy than it has ever been because we have the highest capacity to produce goods that we've ever had and must therefore stimulate the highest consumer demand for them. Purchasing power is there. Cuts in advertising budgets at this time could contribute to some serious snowballing of sales problems by 1959."

The "Little Rascals" join "Jaxie" on fast-moving Channel 12



Yes, and to top it off the "Little Rascals" will follow one of Jacksonville's greatest participation shows—Skipper Al's Popeye Playhouse. It's a combination that's hard to beat. Monday through Friday from 5:45 to 6:15 P.M. a half-a-million youngsters in Jacksonville's \$1½ billion market watch the "Little Rascals"—and they'll see your sales message.



Represented by
Peters, Griffin, Woodward, Inc.

NBC-ABC

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.



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

REACH 2 GREAT INLAND EMPIRES



KXOA

SACRAMENTO

1ST PULSE OCT. 1957

more quarter hour firsts
6:00 a.m. to midnight

51st Market population*

45th Market Retail Sales*

22nd Market Sales Per
Hsld*

*SRDS

KXO

El Centro - Imperial Valley
Over **50%** of Valley
Audience for 31 Years
(Every Survey)

Nation's 7th Farm County

KXOA

Rep—McGauren-Quinn or
Howard Haman, V.P.

KXO

Rep—Raymer or
Riley Gibson, Pres. KXO-KXOA

AT
WOAI-TV
 San Antonio
AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

*TM AMPEX CORPORATION

AT
KRON-TV
 San Francisco
AMPEX*
VIDEOTAPE* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

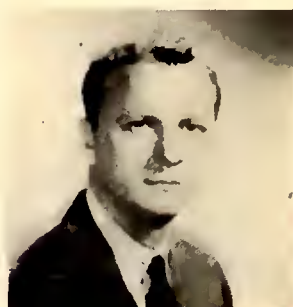
*TM AMPEX CORPORATION

Tv and radio NEWSMAKERS

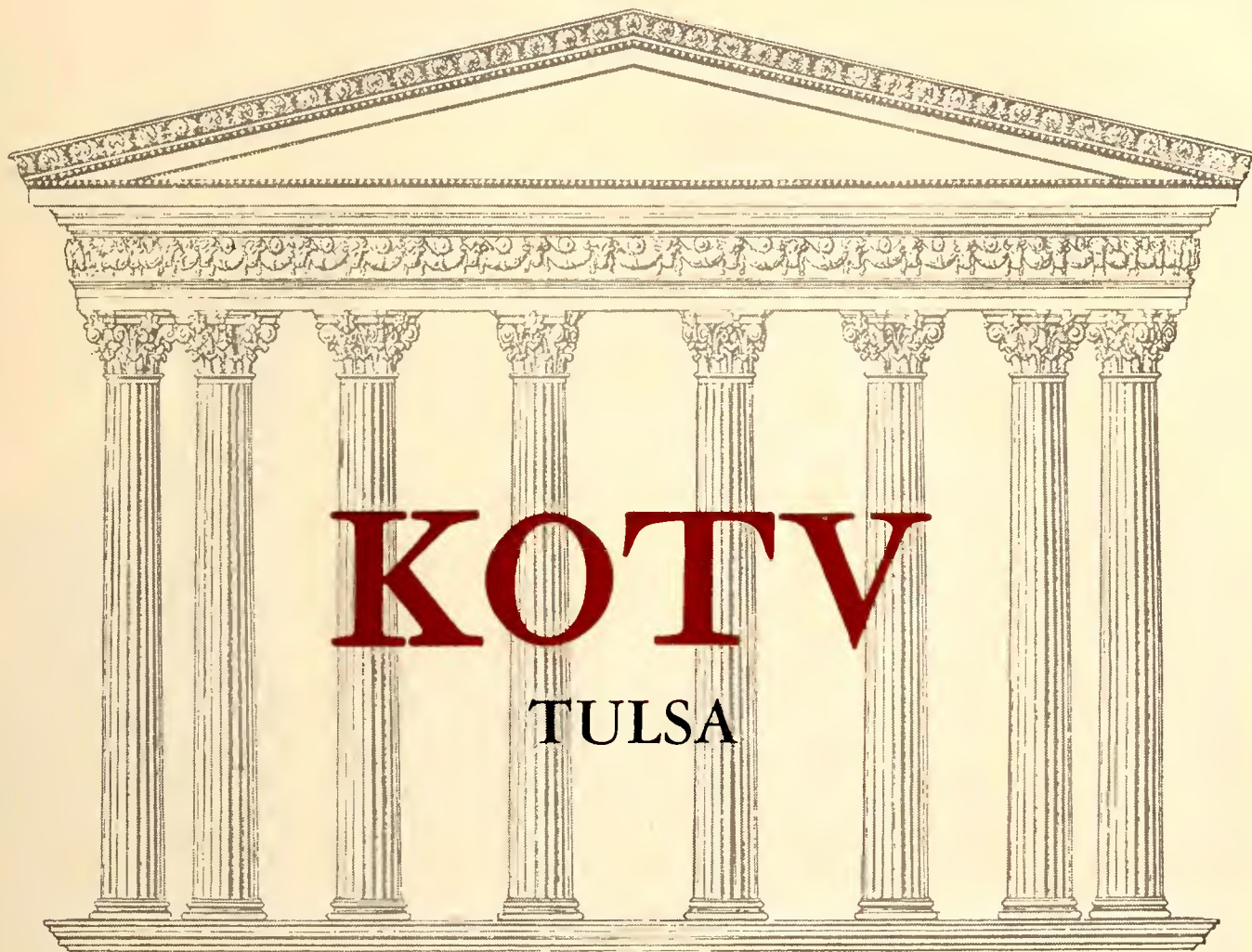


Lee Bartell, managing director of Bartell Family Radio Stations, has assumed direct supervision of recently-acquired KYA, San Francisco. KYA fulfills the Bartell group's goal of seven stations in seven major markets (the others: KCBQ San Diego, KRUX Phoenix, WOKY Milwaukee, WYDE Birmingham, WAKE Atlanta, WILD Boston). Bartell, a graduate of University of Wisconsin Law School in 1935 (with the Order of KOIF, international honorary legal fraternity), started in taxation, corporation and administrative law practice. A naval officer during World War II, Lee Bartell was one of the original organizers of the Bartell Group in 1946 and has been managing director since that time.


Gene Wilkey has been named general manager of the new CBS o&o station KMOX-TV, St. Louis. His debut in broadcasting began after graduating from the U. of Chattanooga in 1940, when he became program director for WDOD, Chattanooga. He left in 1945 to become program director of WCCO, Minneapolis. In 1948 he was made assistant general manager, in 1949 sales managerial duties were added, and in 1950, Wilkey became general manager of the station. This provided him with the opportunity to effect one of his major premises. In his own words, "Community participation should be recognized by broadcasters as their most basic obligation." In 1952, CBS sold WCCO, and Wilkey was moved to St. Louis to become general manager of CBS' KMOX.




Robert T. Nathe, director of radio/tv commercial production at Doherty, Clifford, Steers & Shenfield, Inc. has been elected a vice president. He joined DCSS in September, 1957. Previously he spent three years at McCann-Erickson as film production group head. Minnesota-born, Carnegie Tech educated, Nathe worked as both an actor and director on the West Coast before he took his first position in advertising with R. C. Reynolds Advertising. In 1950 he came to New York City and joined ABC as a director/producer. Nathe maintains that a commercial to be really a good commercial must be constructed in the same way as a good dramatic script. He produced commercials at DCSS for Vitalis and Ipana toothpaste, among others.



A television market is more than a city

When you use KOTV  Tulsa, you sell a television market whose:

- Food Sales are greater than Metropolitan Kansas City.
- Effective Buying Income is almost \$2,000,000,000.
- Automotive Sales are greater than Metropolitan Oklahoma City, Omaha and Nashville combined.

Smart advertisers want to tap this market. They do it over KOTV  the station that has more viewers in the rich Tulsa market than all other stations *combined*. Represented by Petry.

Sources: ARB 5/57; NCS #2; TV Mag. 3/57; Copyrighted . . . Sales Management 1957

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

SPONSOR SPEAKS

Programing get-togethers

One of the biggest voids in the broadcast industry has been the lack of programing clinics, both television and radio.

So SPONSOR welcomed, with more than normal enthusiasm, the programing conclaves held by Westinghouse Broadcasting Company in Baltimore and the Storz Stations in Kansas City early in March. Both were exceptionally well organized, instructive, and useful examples of industry service. Westinghouse pegged its conference to public service programing; Storz to disk jockey programing. But both went far beyond the confines indicated by the titles.

An industry that has no official programing get-togethers can be more than grateful to these two wide-awake companies. And it is more than accidental that both are regarded among the true leaders in many areas in the mammoth broadcast industry. But SPONSOR regrets that, in an industry which relies so heavily on constantly improving program structures and ideas, the field must be left to private enterprise.

FCC and NAB

Any FCC Commissioner who sees fit to skip the NAB convention in Los Angeles this year can hardly be faulted.

Under present circumstances it's hard for an FCC commissioner to choose between discretion and duty.

We regard the excellent attendance of FCC commissioners at recent conventions as duty. It's their way of keeping posted on the broadcast industry and the men who keep the wheels turning. You can't do a job that requires grassroots knowledge while sitting in an ivory tower in Washington.

Here's hoping we see you, Mr. Commissioner, on 27 April in Los Angeles.

Stepped-Up SPONSOR

How do you like SPONSOR's new dress and newsier approach?

You've applauded our fast-paced newsletters. Now we're investing our articles with comparable speed and urgency. We're stepping up our analysis and interpretive approach, too. Use material will continue to be the keynote. And you can look for at least twice as many subjects each issue.

Write and let us know how you like us.

10-SECOND SPOTS

Pinch: Overheard in agency media department; girl timebuyer to another —“I finally reacted to the recession. I put \$33 in my savings account.”

Huh? *TV Guide's* listing of a WCBS-TV, New York, feature film in its program log for 9 March: “Picture for a Sunday Afternoon: ‘Bad Man of Brimstone.’” *The devil you say?*

Men at work: John Walsh of WKRC & WKRC-TV, Cincinnati, reports that when Bishop Fulton J. Sheen made a personal appearance at city's Taft Auditorium, seven paid stagehands stood in the wings although the stage was bare of scenery. *An easy night for workers in the vineyard.*

To and fro: Admen's latest play on agency initials is with Erwin Wasey, Ruthrauff & Ryan (EWRR); they call it “The East West Rail Road.”

Post St. Patrick: 17 March had its field day in radio-tv: In N. Y., Ronzoni Macaroni (Emil Mogul Co.) sent to Dennis James on the NBC Radio morning show spinach egg noodles along with a note that ended on the line—“How green were my noodles on St. Patrick's Day” . . . At KYW, Cleveland, the station identified itself throughout the day as O'KYW . . . WPEN, Philadelphia, set out to find Irish cops with enough of auld sod brogue to do station breaks; failing this, they settled with announcers with such names as O'Reilly, Callahan.

Debate:irate letter from a viewer of ABC TV's *Tales of the Texas Rangers*: “I have watched this show quite often. I disagree with the horses they ride.” *Oh well, after the Kentucky Derby there'll be only one horse tv-viewers will care about—Silky Sullivan.*

Bardess: John Gray, manager of KGYN, Guymon, Oklahoma, submits this poem by a fan in support of around-the-clock radio. It's addressed to Chairman, FCC:

I want to make a little fuss
About the broadcasting hours you've given us,
It hampers the work that could be done,
This rule of broadcasting from sun to sun;

I don't expect them to stay up real late
But we'd like a radio from 5 to 8.
It seems sort of old-fashioned to me
To only broadcast from “Kin to Kan't see.”

We are more intelligent here in the West,
And feel we know our needs the best;
So give it some thought, whatever you do!
A lot of responsibility rests with you.

Baseball will create big business for your product in Minneapolis and St. Paul

JOE CRONIN
Manager, Boston Red Sox

We of the Boston Red Sox will make it our aim to give Minneapolis a winning team in 1958.

FRANK BUETEL
WTCN Sports Personality

WTCN Radio is proud to be selected for the third year to carry exclusive broadcasts of the Minneapolis Miller games. It will be my pleasure again to be the radio-voice of the Minneapolis Millers.

TOMMY THOMAS
Manager, Minneapolis Millers

The Twin Cities are sports-minded. With enthusiasm like this and a top-notch triple A club, we'll be shooting for a pennant in '58.



Join the big three in Twin Cities baseball...

BUY PART OR FULL SPONSORSHIP OF MINNEAPOLIS MILLERS EXCLUSIVE RADIO BROADCASTS. Sell your product to the sports-minded Twin Cities and Upper Midwest. Enthusiasm is at an all-time high. There's a new team—new management (Minneapolis is the number 1 farm club of the Boston Red Sox)—and an impressive new stadium. Broadcasts of Minneapolis Miller games will be in experienced, reliable hands again in 1958.

For the third year, WTCN Radio and Frank Buettel have been selected over all other local stations and sports personalities to broadcast Minneapolis Miller games.

Build interest for your product with the package that offers the *greatest* listener interest . . . Minneapolis Miller baseball broadcasts, at home and away. It's exclusive on WTCN Radio. Get attractive rate information now. Call Jack Cosgrove, WTCN Radio Sales Manager, or contact your Katz man.

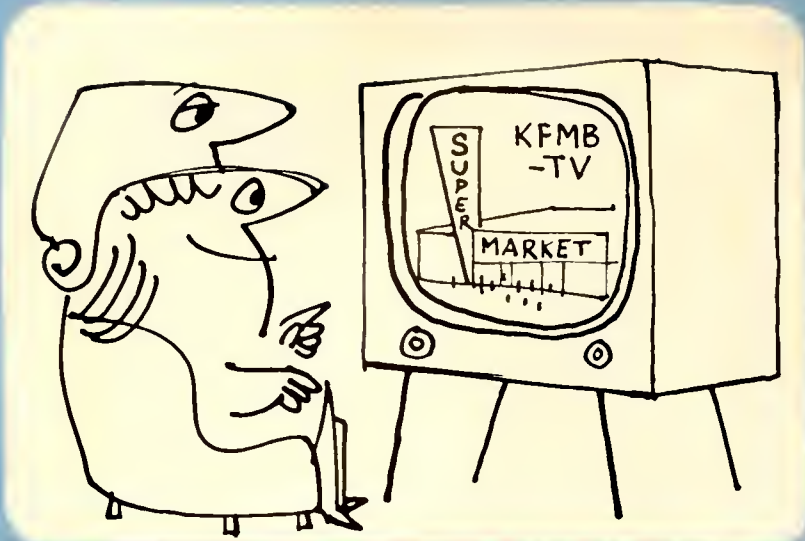
* Limited availabilities on special pre-game and post-game shows. Also, 11 weekend televised games on WTCN-TV.

WTCN radio

MINNEAPOLIS • ST. PAUL, MINNESOTA

REPRESENTED NATIONALLY BY THE KATZ AGENCY
AFFILIATE, AMERICAN BROADCASTING NETWORK

We're Selling More of Everything in Booming San Diego



\$1,002,462,000 total retail sales. More than Indianapolis, New Orleans or Columbus, Ohio.

*(Total Moose Head sales not available.)

In San Diego there are MORE people ... buying MORE and watching Channel 8 MORE ... than ever before!

• Sales Management Survey of Buying Power

KFMB 8 TV
WRATHER-ALVAREZ BROADCASTING, INC.
Represented by Edward Petry & Co. Inc.
SAN DIEGO
America's more market