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N YORK 20 N Y

26 JULY 1958
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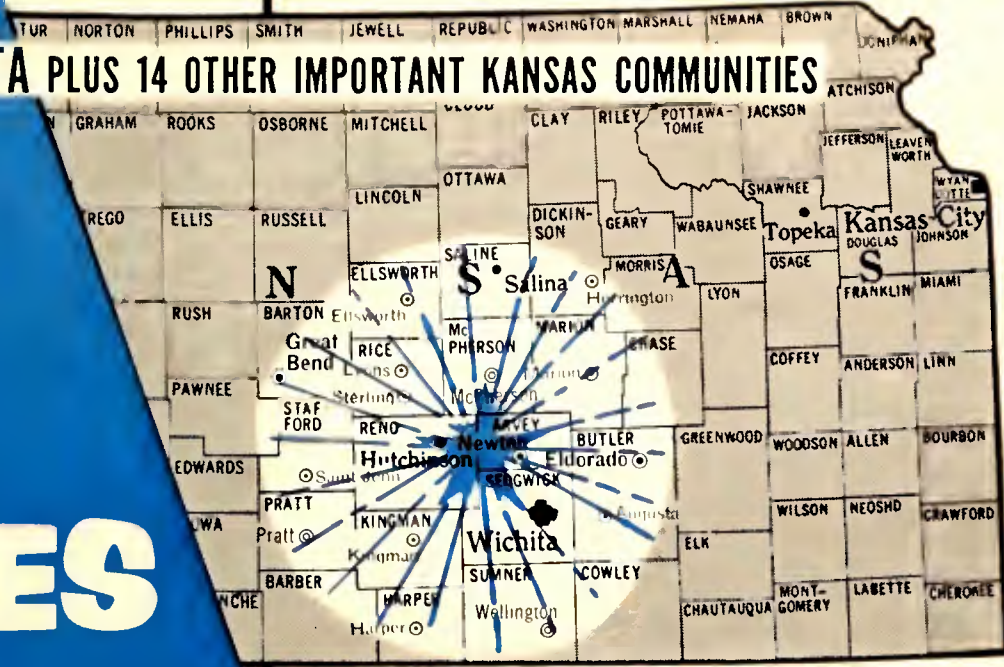
SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WICHITA-

DIRECT ROUTE

WICHITA PLUS 14 OTHER IMPORTANT KANSAS COMMUNITIES



TO SALES IN KANSAS

KTVH

 *channel 12*
HUTCHINSON

HOWARD O. PETERSON, GENERAL MANAGER

NOW REPRESENTED BY BLAIR
TELEVISION ASSOCIATES, INC.

SPOT STATUS REPORT: TV, RADIO, FILM

A special SPONSOR analysis of the 1958 spot picture indicates a big year for air media. Radio volume should hit \$192 million; tv, \$394.4 million

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What viewers don't like in tv commercials

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Client dilemma: split account or one roof?

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A SPONSOR SPECIAL:

The John Blair report on local radio programming

Page 51

DIGEST ON PAGE 2

37TH

One Station Reaching The Booming Upper Ohio Valley

NO. 7 IN A SERIES
GLASS

The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market . . . with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.



wtrf-tv
7

reaching a market that's reaching new importance!



Flint sees
the best...

...On **WJIM-TV**

Photo by Hamill-Solazzo

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

Represented by Peters, Griffin, Woodward, Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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"GEE! THIS IS SOME SMOKE!"



He's switched to a brand of cigarettes he saw advertised on WGN-TV. And he's *sold!* The program he saw was Whirlybirds where he and 801,570* viewers watch —and buy as a result—every week. (*Nielsen—May 11—June 7, 1958).

A receptive, loyal audience to top-rated programs, is the WGN-TV audience.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales!

WGN-TV

Chicagoans watch Channel 9



WRCV

IS NUMBER 2 IN
PHILADELPHIA ...
AND IT TAKES 2
RADIO STATIONS
TO COVER THE
NATION'S #4
MARKET!

WRCV + WRCV or
WRCV + WRCV

WRCV
Sold by N

Source: NSI, Philadelphia

NEWSMAKER of the week

No one person made more news this week than the entire radio/television industry itself. With the Middle East crisis and the concurrent U.N. hearings so important to the public and the nation, all tv and radio networks, and a host of independent radio and tv stations, pre-empted commercial time to bring the U.N. hearings and a report on the crisis to the public.

The newsmaker: The broadcasting industry has often made news in the past by pre-empting commercial time in order to bring news of vital importance to the people. But, as critic John Crosby said last week: "All three tv networks pre-empted sponsored time as quickly and as casually as if they could afford it, which at the moment they can't, and devoted hours . . . (to the Mid-East problem)."

The total cost for this sustaining spectacular has not been compiled yet, but SPONSOR estimates that before this crisis is over, the cost to the networks and stations will run into many millions of dollars.

Reason: The networks must bear the talent and program costs plus the price of sold commercial time when shows are pre-empted for news or public service events. CBS TV, for example, reports that the first 13 hours, 20 minutes of pre-empted time has cost the network, in terms of billings and programs waived, over a half-million dollars. With NBC TV running approximately three hours ahead in special programming, at presstime, and ABC TV opening its network at 11:30 a.m. instead of its usual 3:00 p.m. sign-on time, the cost of the tv networks, to date, is more than \$1.5 million.

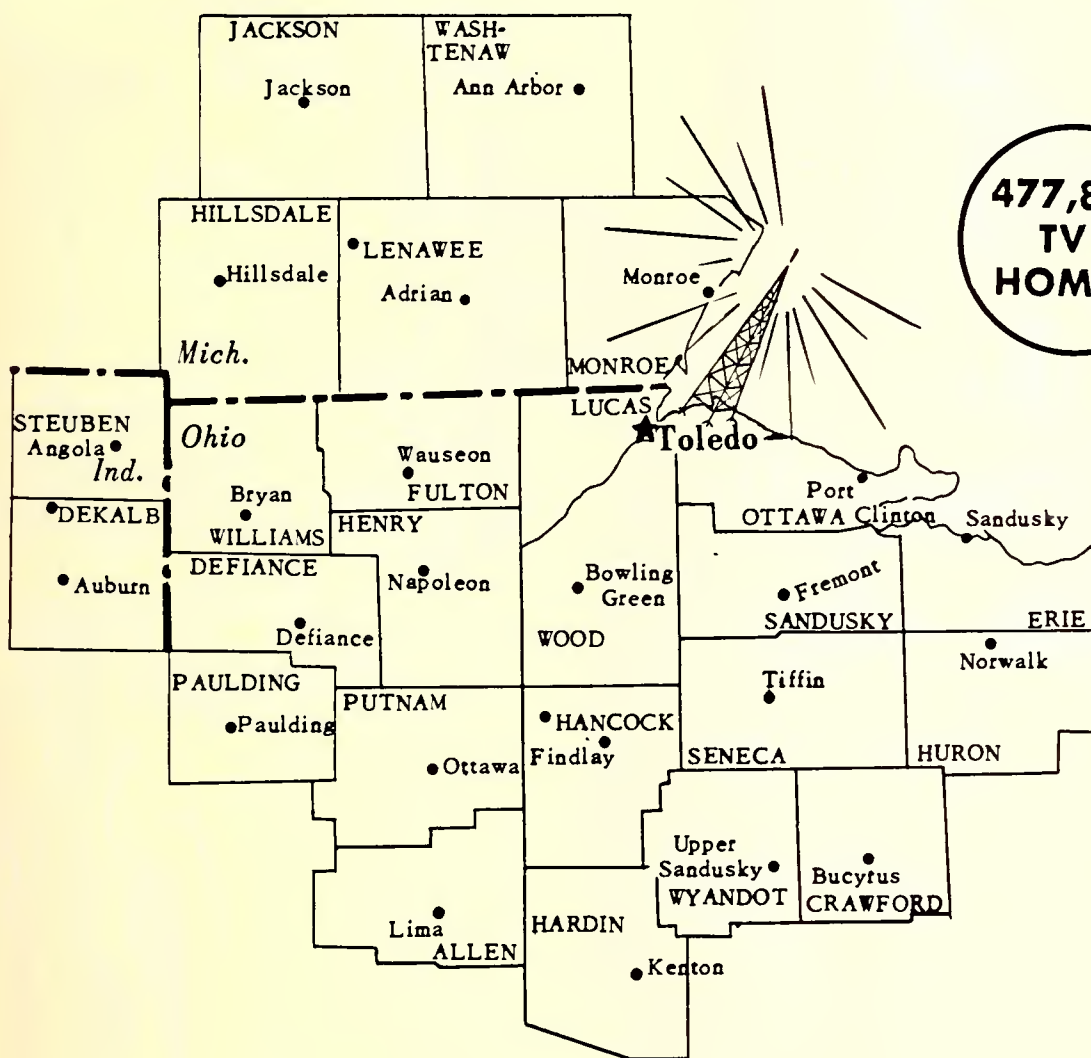
As for the independent stations, Westinghouse Broadcasting Co. estimates a loss of \$3,200 per day for each of its six radio stations, and a total of \$26,500 per day for its five tv stations; WINS, N. Y., disbanding its regular programming completely, estimates the loss of the first three days of coverage at \$12,000; WERE, Cleveland, reports that 10 hours cost approximately \$3,200 and WPIX-TV, N. Y., estimates a loss of \$14,000 in time charges for the first three days.

At presstime, the networks have been pre-empting both daytime and evening shows, with promise of continued coverage of the U.N. when it is in session. SPONSOR congratulates the networks and stations for proving, once again, their *raison d'être* is public service. 📺



Security Council: U.S.S.R.'s Sobolev; U.K.'s Dixon; U.S.' Lodge

"Billion Dollar Pocketbook"*



477,800
TV
HOMES



TOLEDO RANKS HIGH IN THE NATION'S LEADING MARKETS

- 14th in Buying Power per Family.....\$5,419.00
- 39th in Total Effective Buying Power.....\$3,119,882,000.00*
- 50th in Population.....1,743,600

(source: 1958 Sales Mgt., Survey of Buying Power)

THIS IS JUST PART OF THE STORY . . . GET THE COMPLETE PICTURE
OF THE TOLEDO "BILLION DOLLAR POCKETBOOK"

CHANNEL
13

WSPD-TV



Represented Nationally
by KATZ

TOLEDO,
OHIO



EASY AS
PL1-2345



It's easy because it's radio. One phone call from you and radio's in selling action for you tomorrow. It's easier still because it's WCBS Radio you're calling. No other radio station reaches so many different New York families (over 1.6 million*) every day. And selling comes easiest of all when you use famous, established personalities for the job... the kind that listeners have told us they believe in most**... and the kind that WCBS Radio has nothing but. Jack Sterling, for example, and Lanny Ross, Jim Lowe, Martha Wright. Performers like these give new conviction to a sales story. And this moves products. So just give Sales Manager Tom Swafford a ring (handiest phone number in town) and you're in business. Lots of business.

WCBS RADIO

REPRESENTED BY CBS RADIO SPOT SALES

31,876 B.C. - Background for Family Radio



The family — basic social unit since the dawn of civilization. Love and loyalty are firmly woven into the fabric of family life. Understanding of these fundamentals has been the basis of programing for

TEN YEARS OF BARTELL GROUP FAMILY RADIO

First by ratings in our established markets is, therefore, only part of the Bartell success story. Balanced audience has created best buyership.

Bartell It... and Sell It!



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

SPONSOR-SCOPE

26 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

If the volume of national advertising doesn't reflect the retail indices, it's because—as usual—it lags behind the true economic situation.

Veteran admen will tell you that national advertising is the last to feel the business pinch and the last to travel with the upswing.

Business can be firming out on the retail front but the manufacturer—especially in durables—is still eyeing reduced inventories, factory sales and shipments, and the mechanics of cranking up a new campaign.

Here's where station people can do media people and themselves a lot of good by stimulating interest in their markets:

Highspot check some of the local outlets for products that are out-of-stock or short of models. Let your rep turn this information over to the proper media men.

Smart agency executives will tell you that's the sort of creative selling that's needed to overcome the slender field contact that prevails in some client organizations—and that means ad managers as well as sales managers.

Spot tv can take a leaf out of the tv networks' book by recognizing that more and more accounts are turning to daytime as major investments.

To cite a few at NBC TV:

Heinz, General Mills, Pillsbury, Nabisco, Sunshine Biscuit. All are committed for at least \$1-million for daytime the coming season.

The effectiveness of the networks' sales drives in what used to be primarily spot's area is clearly demonstrated by the daytime inroads they've been making in recent months.

News has been a consistently solid commodity in both national and local radio: but with the break of the Mideast crisis it's assuming a super-premium value at the advertiser and agency level.

Madison Avenue took the sudden explosion of the international situation as a cue to circulate memos to account people and others tipping them off to the news packages available on the networks and elsewhere.

It's a good thing that Chicago became cleared of the Shriners' convention this week: Hotel rooms are needed for the tv station managers who are descending on their reps to make sure they get a piece of that \$6-\$7-million Kellogg spot budget.

The Kellogg buying hasn't actually started yet. But the station people want to be available for any immediate answering of questions or buttressing of their stories.

One area where spot tv is noticeably on the boom this summer is Los Angeles.

Among the reasons cited:

(1) About 25% of the viewers are aircraft industry workers who have the money to spend if reached via the right sales message.

(2) Stations are hitting hard with special promotion devices.

Case in point: KTTV's "vertical day." On one day of the week there's a saturation of 30 spots from sign-on to sign-off for some particular product category. It started with grocery products; then Rambler picked up the idea as workable for its own industry.

CBS TV has made another gesture toward relieving the product protection headache during the daytime.

The network refers to the action as a "liberalization" of policy. The changes, in the main, are these:

- The cushion of product protection remains at 15 minutes.
- But exclusive protection will be granted on segmented personality programs throughout the program.
- On serials, the protection applies only on the day purchased; the network is free to schedule competitive programs on other days of the week.
- If a show has an m.c. or narrator, his exclusive services for the commercial will be protected only on the basis of priority.

P.S.: Agencies report that they're still having trouble getting their clients into NBC TV daytime because of the areas staked out by the big, multi-product advertisers.

The lag in buying specials for the fall is about on a par with the lag in network tv sales for regular programs.

So far sponsors have committed themselves for 80 specials with an estimated time-talent cost of \$25.6-million. Contrast this with the tally about a year ago when the commitments were for 117 shows at a total obligation of nearly \$38-million.

The networks still are confident that it will be a bouncy season for specials, however.

Among those prospects they see on the horizon are Texaco, Frigidaire, Max Factor, and General Motors institutional. Pepsi Cola is yet to be heard from, and the expectation is that both Pontiac and Oldsmobile will do still more buying.

Here's SPONSOR-SCOPE's compilation of specials commitments to date and their estimated costs:

| ADVERTISER | PROGRAM | NO. SHOWS | TOTAL TIME-TALENT COST |
|------------------------------------|----------------------|-----------|------------------------|
| Aluminum, Union Carbide | Omnibus | 15 | \$2,400,000 |
| DuPont | Show of Month | 9 | 4,200,000 |
| Buick | Bob Hope | 8 | 3,400,000 |
| Bell Telephone | Science—Musicals | 8 | 2,700,000 |
| Delco | Lowell Thomas | 8 | 1,800,000 |
| Pontiac | Big Name Variety | 6 | 2,500,000 |
| Hallmark | Stage Hits—Originals | 6 | 2,100,000 |
| American Dairy, Breck, Hills Bros. | Shirley Temple | 6 | 1,600,000 |
| Rexall | Story Books | 5 | 1,700,000 |
| Chrysler | Fred Astair | 2 | 700,000 |
| Oldsmobile | Bing Crosby | 2 | 650,000 |
| Sheaffer Pen | Story Books | 2 | 750,000 |
| Timex (plus other*) | Jazz—Wonderful Town | 2 | 850,000 |
| Philco | Miss America | 1 | 220,000 |
| TOTAL | | 80 | \$25,570,000 |

*Other half of Wonderful Town in negotiation.

Don't be surprised if what there's left of network tv option time between 7:30 and 8 p.m. winds up under a B rate.

CBS TV already has avoided this dilemma by turning back that weeknight period to its affiliates and blocking out 8 to 11 p.m. as network option time. Saturday and Sunday night the network's option time remains between 7:30 and 10:30 p.m.

A significant paragraph in CBS TV's letter of notification to affiliates: "In connection with the amendment of your contract, if you have granted option time to another network, you will, of course, want to consider the effect of Section 3.658(d) of the FCC rules and regulations which, as you know, limits the amount of time that a station may option for network programs."

Note: NBC TV has turned back its Monday 10:30-11 p.m. period, thus holding on to that time period only Thursday, Friday, and Saturday nights. It plans to go on servicing all 7:30-8 p.m. periods.

Colgate and Bryan Houston came to a final parting of the ways this week.

Houston's share of the Colgate budget over the past five years has varied from as high as \$12 million to \$2 million.

At one time—that is, before Stewart Sherman quit the agency to go with Colgate—that account constituted 90% of the agency's total. Today it constitutes about 5%. Colgate products that leave 22 October are basically the Cashmere line.

The last big Colgate pull-out involved the Esty agency (\$13 million).

The three tv networks have called on their affiliates to help them protect the "sanctity" of the cross-plug—nighttime as well as daytime.

What the networks actually are asking is that the affiliated stations guarantee to carry the cross-plug of the sponsor who has committed himself to alternate weeks—even when the other half of the series is not sold.

In short, the affiliates are pledged to carry the network program on the unsold week without compensation, though it contains a commercial.

The Network interim assurance to the affiliates: **We'll continue to make every effort to sell that open alternate week.**

Now that fall selling is getting down to the short strokes, **look for the networks to start rapping on the doors of logical syndication prospects.**

The open alternate periods are many, and the networks will likely be chanting from here on out that **half a loaf is better than none.**

New sales were not in much evidence this week but **NBC TV was talking about having prospects for two alternate half hours and for the news (\$26,000 per ½ hr. for time and talent).** CBS TV had also a couple on the string, and ABC TV reported that it had two agencies outside Y&R ready to place daytime orders.

What makes the spot campaign that Necco now is cooking up somewhat unusual: It's being directed at the whole family—not just the youngsters.

The advertising weight (all tv) will be the heaviest for the candy field.

Schedules are for **35 weeks in 30 markets** in New England, upper New York, Pennsylvania, Ohio, Maryland, and D. C.

The money is being spent equally between **announcements in programing appealing to the 8-14 groups and shows of interest to the entire family.** For instance, in Albany the daily buy is in Pop-Eye and the Early Show.

(See 12 July **MARKETING WEEK** for comment on traditional candy ad strategy.)

Ford may elect to split its \$3.5 million (net) network radio budget between CBS Radio and NBC Radio instead of allotting it all to CBS, effective 1 September.

The factory has until end of the month to make a decision.

Meantime **Miles Laboratories** has indicated it will resume its sponsorship of the 2 p.m. news period on CBS in the fall—that is, in addition to the presently scheduled noon across-the-boarder.

Standard Brands and Lehn & Fink each added a quarter hour to their Godfrey commitments this week.

The true dimensions of local radio programing are being brought home to advertising and agency men with more incisive and comprehensive portrayal.

The latest report in that area was released this week by **John Blair & Co.** Copious experts from this recital are included in this issue, **starting page 51.**

Revlon's taking to spot radio with a five-week flier on behalf of Silken Net.

It's a **saturation campaign** covering the last four days of the week when 90% of the product's sales are made—in the **top 25 markets via (LaRoche).**

The United Nations this week made a bid to tv station management for support of a 15-minute newsreel undertaking.

The initial step: A committee of broadcasters study the cost of the project, with Leslie Harris, of CBS film sales, serving as production consultant.

(See *Newsman of the Week*, page 4, for profile on tv and radio's response to the latest Midwest crisis.)

There's an ironic side to the hesitation prevailing among major advertisers on the matter of settling their tv plans for the fall.

Admen note that it's hard to recall when so many clients were looking for something spectacular to spearhead a promotion campaign and yet they hesitate about assigning the task to tv.

The excuse frequently voiced: With the economic situation still somewhat foggy, the risk of using tv for a spearhead might prove too costly.

This may be the year when many of the top brass in an agency will find themselves away from the home office for extended periods because of this new chore:

When the client is up against it on the sales firing line, it's up to his agency to be alongside him with ideas and efforts—and not behind him with mere moral support.

Among those agencies already implementing this concept is McCann-Erickson.

Such top men in that agency as Marion Harper, Jr., Robert Healy, Ralph Foote, and William Berchtold are spending practically all their time in such bailiwicks as Atlanta, Miami, Dallas, St. Louis, Louisville, and L.A. If, for instance, the client has a problem with a J.C. Penny or a Kroger, they're on the spot with marketing guidance and the personal touch.

Is saturation radio being misused? Is there a tendency to hurt this technique, which started off as a fresh and potent force for advertisers?

More and more of the farsighted category of seller has of late been raising this question as a tee-off for critical comment.

The target of their appraisal is the type of timebuyer, or even media director, who looks upon saturation merely as a synonym for tonnage: the kind who figures that if you buy, say, 50 spots over the week (regardless of the announcement's climate and other factors) you'll reach, say, 60.5% of all the homes.

Saturation, contend these observers, requires as much careful analysis and treatment as any other form of spot buying and should not be approached as a mere matter of arithmetic.

National spot radio can do much toward snapping itself out of a spotty market by demonstrating via centralized projects how it actually produces sales.

This suggestion comes from a media chief in one of the top spot agencies.

Here's the way he put it to SPONSOR-SCOPE this week:

"Despite radio's big comeback, we're still pressed by clients how investments in radio at the local level will show up at the cash register. They want evidence that the odds are overwhelmingly in their favor.

"National spot sellers could tip over more such accounts if they got together and ran some real tests in which radio only was the medium and the reaction at the cash register was conclusive and incontrovertible.

"I think reps and station would find media people glad to cooperate in setting up such tests."

For other news coverage in this issue, see *Newsman of the Week*, page 4; *Spot Buys*, page 60; *News and Idea Wrap-Up*, page 65; *Washington Week*, page 73; *SPONSOR Hears*, page 74; *Tv and Radio Newsmakers*, page 80; and *Film-Scope*, page 55.



He'll Be Back

Our Time Buyer Friend is off to the water without his radio. But he'll be back. To begin with, he's in Miami to hear for himself why WQAM is more popular than the next 4 stations combined. Secondly, he *likes* what he hears. Moreover, listening to WQAM, tells him more about modern radio than he can learn from all the assumptions and pre-conceptions put together. What he hears gives depth and meaning to all the Miami audience figures, which show WQAM.

FIRST, HOOPER (40.1%); FIRST 264 of 264 HOOPER QUARTER HOURS; FIRST 432 of 432 PULSE QUARTER HOURS; FIRST, TRENDX, MORNING, AFTER-NOON, ALL-DAY; FIRST, SOUTHERN FLORIDA AREA PULSE, accounting for 31.5% of the state's population.

Talk to a man from Blair . . . or WQAM General Manager Jack Sandler.

WQAM

*More popular
than the next 4
radio stations
combined in*

MIAMI

5,000 watts on 560 kc.

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

STORZ STATIONS

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

NEW YORK CONFIDENTIAL

The most fabulous city in the world – never before filmed
for local market television!

Now – NEW YORK CONFIDENTIAL
***– produced on location for your own local
market's first run entertainment!***

30 original gripping stories of haunts and highspots! Teeming
Times Square! Chinatown! The Bowery! The drama of
the throbbing city!

FIDENTIAL

starring **LEE TRACY**
as newspaper columnist and narrator



HURRY! 77 MARKETS ALREADY SOLD!

D-X Sunray Oil Co. starts September 8 in a 50-market midwest regional! The F. & M. Schaefer Brewing Co. has snapped up multiple markets! Also Pabst Brewing Company! The Columbia Broadcasting System for New York City! Triangle, Westinghouse, Storer, Transcontinental, Meredith and other station groups! KTTV in L.A. and other stations!

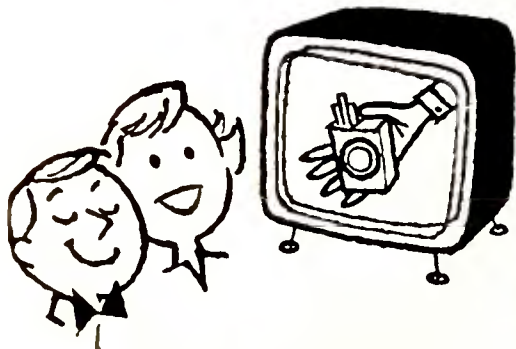
Don't wait! Choice markets still available right now! Write, wire or phone collect Michael M. Sillerman, Exec. V.P., TPA, today for yours.

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

TPA



Is your ad dollar going bye-bye...



or BUY BUY?

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your **BUY-BUY** station

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

NBC **V** Oreg. FIRST Television Station
Represented by the
Katz Agency, Inc.

Timebuyers at work

Jack Bray, Cunningham & Walsh, Inc., New York, feels that many stations are doing an excellent merchandising job, backing up the advertiser's campaigns with imaginative, creative merchandising that genuinely helps sell the product. "In our recent Texaco campaigns 'Swing Into Spring' and 'Summer Touring,' the response to the merchandising tie-ins was tremendous. Many stations conducted local contests, placed bus card runs, set up on-the-air interviews, even had 'days' for the client—when we received many free mentions and 'thank you's' from the station." Jack says he certainly is not minimizing the usual station cooperation such as contacting local distributors, mailing jumbo postcards and placing live dealer tags. The advertiser, he says, can't expect merchandising expenditures disproportionate with the spot budget expenditure. "But we were certainly enthusiastic about seeing something 'different' performed and it suggested many possibilities. Perhaps in the future, rep, station and buyer could work together on this kind of merchandising before campaign kicks off."



Sandy Gasman, Hicks & Greist, Inc., New York, timebuyer for Cocoa Marsh and La Rosa, makes some suggestions for conducting media tests. "First of all," Sandy says, "be sure you have a good product to work with. There's no point investing in a test to determine the best advertising when there's a basic weakness in the



salability of the product. Second, use markets in different areas, as far apart as possible, so that when a problem arises in one area it will not seriously affect the entire test. Also, use the same number of markets for control as for the test. Third, for local tests, keep the budget constant. Spend the same amount of money in radio as you do in television and newspapers. Fourth, when conducting a national test, vary the use of media throughout the country. Use television in some cities, radio in others, newspapers in still others. Fifth, in checking store sales, carefully tally sales results for a sufficient period before and after the test so that you can compare the results. Finally, watch out for variables in your advertising. Even the speed of a commercial or the personality of the announcer who delivers it can affect your test."

PURSE-SUASION

hammers your message home

20 times a week

at an economy-figure comparable
to the time-and-talent cost of one
daytime network quarter-hour.



IMPACT IMPACT IMPACT IMPACT

Twenty sales-messages every week — rotated to reach a station's entire daytime audience. That's PURSE-SUASION, combining the persistence of saturation with the triple impact of *sight* plus *sound* plus *motion*—the impact only television can deliver. Advertisers have been quick to recognize *and use* this new selling tool. Check with your Blair-TV office now for the full story of PURSE-SUASION, the effective way to hammer your sales message home.

BLAIR-TV Television's First Exclusive National Representative

NEW YORK
TEmpleton 8-5800

CHICAGO
SUperior 7-2300

BOSTON
KENmore 6-1472

DETROIT
WOodward 1-6030

JACKSONVILLE
ELgin 6-5770

ST. LOUIS
CHestnut 1-5686

DALLAS
Riverside 1-4228

LOS ANGELES
DUnkirk 1-3811

SAN FRANCISCO
YUkon 2-7068

SEATTLE
MAin 3-6270

BLAIR-TV Represents:

WABC-TV — New York
WBKB — Chicago
KTTV — Las Angeles
WFIL-TV — Philadelphia
WXYZ-TV — Detroit
WHDH-TV — Boston
KGO-TV — San Francisco
WIBC — Pittsburgh
KTVI — St. Louis
WEWS — Cleveland
WJZ-TV — Baltimore
KFJZ-TV — Dallas-Ft. Worth
WNHC-TV — Hartford-New Haven
KING-TV — Seattle-Tacoma
WPRO-TV — Providence
WCPO-TV — Cincinnati
KGW-TV — Portland
WDSU-TV — New Orleans
WFLA-TV — Tampa-St. Petersburg
W-TEN — Albany-Schenectady-Troy*
WBNS-TV — Columbus
WMCT — Memphis
KFRE-TV — Fresno
WOW-TV — Omaha
WBNF-TV — Binghamton
WFBG-TV — Altoona
*effective August 1, 1958



49th and
Madison

What recession?

We are selling ourselves out of the recession. May was our biggest month in the 10-year history of the television station and was 12% ahead of the previous best month. Our summer will be far ahead of a year ago and the fall and early winter months look like "blockbusters." 1958 will definitely be superior to 1957 which, up to that time, had been our best year in the then 9-year history of the station. Another big story here, of course, is our rise to first position in quarter-hour "firsts," both ARB and Nielsen as of the month of May. We are building on bedrock so the future looks very good.

Ward L. Quaal
v.p. and gen. mgr.
WGN, Chicago

BEST IN THE FIELD

The outstanding showmanship of KONO's d.j.s
have clinched the South Texas listenership pennant
for the home-town boys—the independent station
that gives advertisers the No. 1 audience morning,
noon and night on San Antonio's
ONLY 24-hour radio station.

KONO tops all others by a big margin . . .
according to Hooper, Pulse and
SALES RESULTS! Want proof . . . proof
of KONO's potential for YOUR advertising?

H-R REPRESENTATIVE
Clarke Brown man

860
5000 WATTS



RADIO

An original promotional idea which has produced some nice extra revenue during slow summer months and, at the same time, rendered a worthwhile public service to this community is our "Win By Being Courteous" campaign which is jointly sponsored by WBBC and thirty civic-minded sponsors. It consists of a saturation schedule of spot announcements which stress the importance of courtesy in driving.

We are distributing courtesy pledge cards and windshield stickers. Each participating sponsor also displays a poster. Our listeners are urged to go into one of these stores pick up his courtesy pledge and windshield sticker and mail the signed pledge in to WBBC. Each day we draw one card and make a phone call to the person whose name appears on the card. If that person can tell us of one type of courtesy he practices he is given a very substantial award. The courtesy awards range in value from \$10 to \$100.

To date, over 5,000 stickers and pledge cards have been distributed. We can of course only guess at the number of accidents that have been prevented and the number of lives that have been saved by this courtesy campaign. We do know that it has been enthusiastically received by the general public as well as by police and

safety officials. We also know that the campaign which was sold almost entirely by telephone has been responsible for bringing us in an additional \$5,000 worth of revenue during our slowest months of July and August.

JOSEPH R. FIFE
gen. mgr., WBBC
Flint, Mich.

Agency's "broadcaster"

When in Raleigh recently I ran across a reprint of a cartoon of "Broadcaster As Seen By An Agency Man," which I understand is from the April, 1957 issue of SPONSOR.

If you happen to have any around or know where I can get my hands on one I'd certainly appreciate it.

Frank B. Rice
Harrington, Righter & Parsons
Atlanta, Ga.

• A limited supply of tearsheets is available to other readers who may be interested.

New member

Will you kindly set me up as a subscriber to your wonderful magazine. Starting a subscription is something which I should have done long ago—one of the fellows in our office has continually lent his copy to me for several months, and since I wouldn't return it without having read the entire issue each time, I'm very much afraid my own copy is a happy way to save his friendship.

In addition, I would very much like you to send on two copies of your little brochure, *Tv and Radio Directory of New York and Chicago*. My present copy is threadbare from continual use by both my assistant and myself.

Don Fulton
service repr., NBC
New York

• The welcome mat is out. And we'd be glad to have any suggestions.

Spot radio

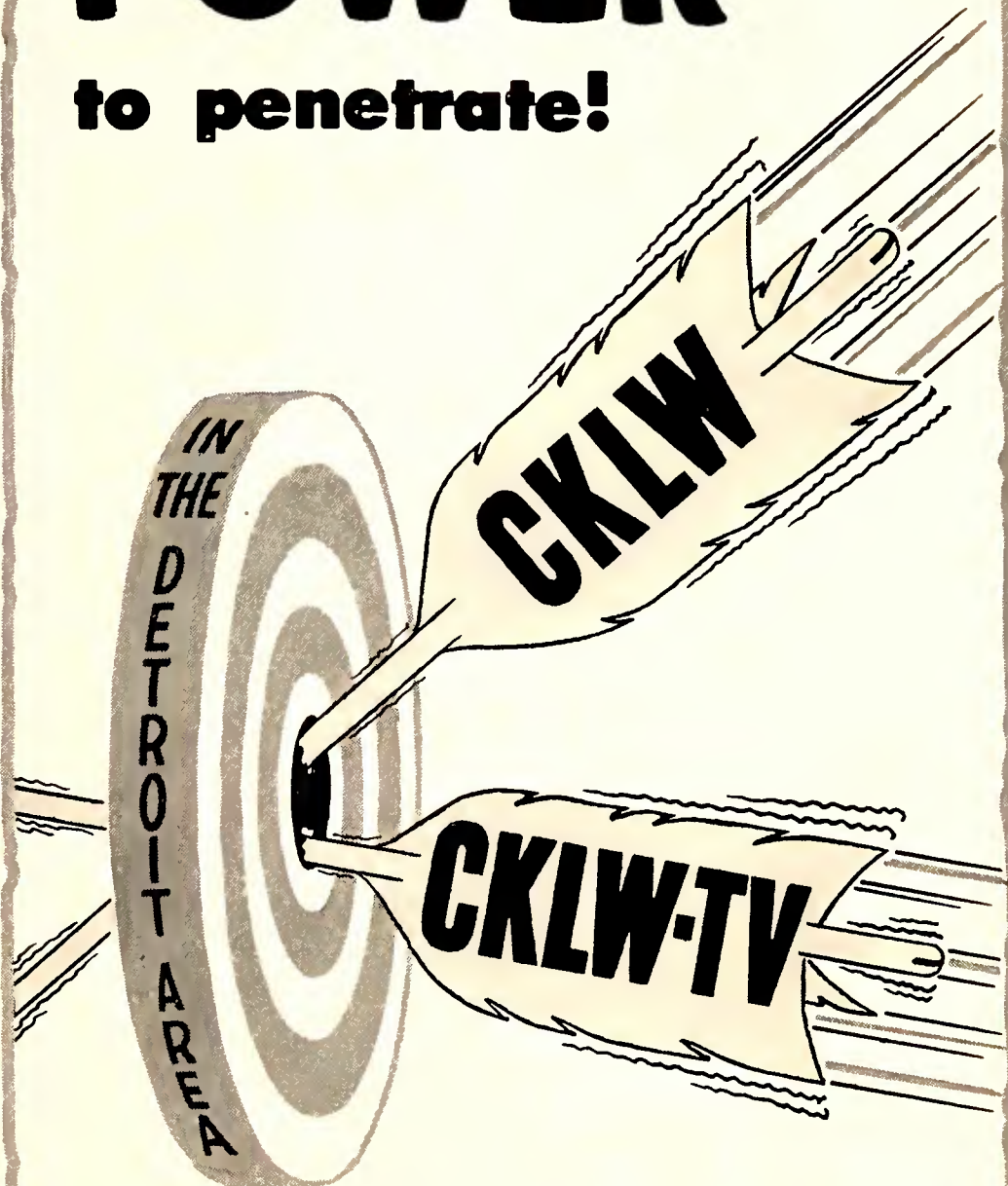
We plan to discuss the timely article in your May 3 issue "Spot radio tackles the local rates" at our state meeting to be held in Springfield, Ill.

We trust you will have no objection to this use of your article nor that you will object if we have a copy made for each of the approximately 60 delegates.

Charles R. Cook
pres., Illinois Broadcasters Assn.
Herrin, Ill.

• SPONSOR welcomes discussion of its articles in these circumstances and particularly in these columns. We like to hear from our readers pro or con.

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.

Will there be room here for you ?

If you hurry.

Sponsors are rushing to participate in "Operation Daybreak" – the fabulous package with which ABC-TV is making a major entry into the field of daytime programming. 40 quarter hours were snapped up in the first 10 days!

The reasons are twofold:

1. "Operation Daybreak," with its unique plan for commercial dispersion, offers advertisers an opportunity to reach a maximum number of housewives – especially GET AGE housewives – throughout the day's peak viewing hours.
2. Because of the special rate structure available to advertisers who sign now, this tremendous number of viewers can be reached at the lowest cost-per-thousand in network TV today.

Easy to see why we're filling up fast. Easy to see, too, why your product should be in the package – while there's still room.

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





C
O
L
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M
B
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G
E
O
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G
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A

IT'S A BIG MARKET!

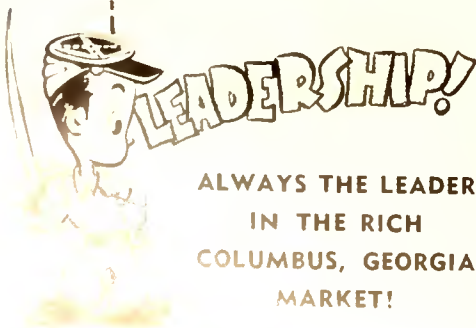
BUT THAT'S ONLY HALF THE STORY!

SURVEY AFTER SURVEY SHOWS AUDIENCES PREFER

WRBL-TV CHANNEL 4

THE LATEST . . . APRIL ARB SHOWS . . .

- Top 15 once-per-week shows
Average Rating . . . 51.4
- 24 out of 25 once-per-week shows
- 5 top multi-weekly shows
- 5 top syndicated film
Average Rating . . . 39.2
- 5 top local live shows
- 5 top locally produced multi-weekly news shows



Channel 4 **WRBL-TV**



COLUMBUS, GEORGIA

CALL HOLLINGBERY

Sponsor backstage

Critique on the critics

Broadcasting and the advertising business are two industries loaded with bright, alert men, whose natural wits are constantly honed by some of the most ingenious and tireless competition devised by any civilization in the history of man. Not that you don't encounter an occasional oaf operating in a fairly lofty place, but he is the exception. From a columnist's standpoint this abundance of the smart ones makes it difficult to contribute to the industry an occasional, original idea of merit. Almost always, upon investigating, a writer finds someone has thought of the idea before, and rejected it for good and sufficient reasons. Or someone else has been executing the idea for some time, without making enough fuss over it for the columnist to have become aware of its existence.



Nevertheless the more intrepid, possibly naive of us word-weavers keep trying. Personally, I get a tremendous boot out of coming up with an occasional—a very, very occasional—suggestion, which I hope will be of some benefit to some segment of the industry. And next to suggesting a thought of my own, I like best to push along with whatever small influence I may possess, sound and intriguing ideas put forth by others.

Closed circuit preview

In the past several weeks two fascinating suggestions have been proposed in connection with a vital area of the business: Television criticism. Not criticism from within the industry, such as that in which Pat Weaver has recently indulged himself. But criticism by newspaper and magazine critics. One of these ideas came from a major advertiser, du Pont. The thought here was that it is a little pointless for critics to review dramatic shows on television at the time they go on the air for public viewing, and to print the comment the day after the show has been carried. It certainly is of little moment whether a critic liked, or did not like, a tv drama which can no longer be seen. True, a dramatic series with a high percentage of rave reviews might build a portion of its audience on the strength of such reviews, and a series with a high percentage of pannings might lose audience on the same basis. But the individual shows, as they are played, benefit or are damaged to a minor degree by the criticisms.

Du Pont suggested that it might be an idea to preview the show for the critics via closed circuit the day before its actual airing, so that viewers who read the various critics could, if they so chose, decide on the basis of the critics' evaluation, whether they wanted to tune in the show or not. It was additionally pointed out that perhaps the director and/or producer might make some improvements in the show on the basis of critical suggestions before the show actually took to the air. It is questionable whether the time between the appearance of the reviews and show-time would be sufficient for any

DESTINATION DALLAS



Balaban

For fifty years a great name
in entertainment . . . now a dynamic force in
modern radio . . . brings KBOX to Dallas.

KBOX, with the same BALABAN
balanced programming that has made
WIL radio dominant in St. Louis.

Bright, happy, selling personalities
. . . award-winning news . . .
24 hours a day.

Buy on the **BOX SCORE** now!

Wonderful
KBOX *radio*
Dallas

John F. Box, Jr., Executive Vice-President



SOLD NATIONALLY BY:

robert e. eastman & co., inc.
NEW YORK, CHICAGO, SAN FRANCISCO

BALABAN
STATIONS . . . IN TEMPO WITH THE TIMES

WIL
ST. LOUIS

WRIT
MILWAUKEE

KBOX
DALLAS

STATIONS . . . IN TEMPO WITH THE TIMES

**MORE THAN
100%
Greater Listening Audience**



| | 7:00 A.M.—12:00 Noon | | | 12:00 Noon—6:00 P.M. | | |
|-------------|----------------------|------|--------|----------------------|------|--------|
| | Monday | Thru | Friday | Monday | Thru | Friday |
| WILS | 58.3 | | | 60.5 | | |
| Sta. B | 25.6 | | | 21.2 | | |
| Sta. C | 7.7 | | | 9.8 | | |
| Sta. D | 3.7 | | | 3.2 | | |

C. E. Hooper, March-April, '58



**MORE LISTENERS
THAN ALL OTHER STATIONS
HEARD IN LANSING COMBINED**



**CONTACT
VENARD
RINTOUL &
McCONNELL, INC.**



ASSOCIATED WITH PONTIAC



Sponsor backstage *continued . . .*

persons connected with the show to make major changes, even if they agreed with the criticism.

And it is questionable, too, whether any substantial segment of the viewing public would pay enough attention to the critics' commentary to influence the viewer's decision on whether to catch or skip the program. The high ratings of the Lawrence Welk show, for just one example, would indicate that not too large a portion of the tv-watching populace is concerned with whether the critics do or do not find a show enchanting. Similarly the overwhelming success of the Westerns, almost all of which were panned, not only after they went on the air, but before by many critics, would indicate that a show could easily be a public favorite in spite of its failure to please the critics.

More quality, less quantity in criticism

This, of course, indicates to some degree a lack of respect on the part of the viewer for the judgment of many a tv critic. And the most competent of the critics would be the first to agree that some of their untrained colleagues are unqualified rockheads, incapable of differentiating between a good dramatic performance and a bunt down the third-base line. This leads to another worthy suggestion made in this same general area.

Eric Sevareid of the CBS news department wrote a knowing piece in a recent issue of *The Reporter*. Said Sevareid: ". . . television could do with a sharp drop in the quantity of criticism and a sharp rise in its quality. How many writers who haven't read a play since Booth Tarkington's 'Seventeen' are posing as critics of tv drama? How many lady journalists who never covered the city council are telling tv news departments how they should cover national conventions? How many boy grads who can't tell a test tube from a peavy hook are instructing tv networks in the rights and wrongs of their science programs? How many guys who can just whistle the first of four popular refrains are reacting quite positively in print to the operas and musical comedies on the little screen? . . . My first suggestion, editors, is this: Break it up. Get your regular drama critic to review the drama on tv; get your Washington correspondent to review the political panels, debates, conventions, etc.; get your school-page editor to review educational programs, your church editor the religious shows, your music man the musical shows, your science man the science shows, and so on. . . ."

There's room for improvement

I don't know how much chance Eric's idea has of being accepted by any appreciable number of newspaper and magazine editors. But I think it's an eminently sound one. If it is fairly universally accepted, and folks begin to catch or skip shows on the basis of their favorite competent critic's evaluation, I don't know how happily the du Pont idea would work out for du Pont. If a group of highly competent and respected critics chewed up four or five \$100,000 to \$250,000 du Pont dramatic productions before they even hit the air, and kept viewers away in multitudes, I don't know whether it would make exceptional sense for the advertiser to continue the closed-circuit critical preview policy, no matter how admirable.

But I'm happy to see this concentrated and intelligent thinking on the whole question of television criticism. There's vast room for betterment . . . all around.

A man in a red tunic and green hose, holding a longbow, stands in a dense forest. The background is a lush, green forest with many trees and foliage. The man is positioned in the lower right quadrant of the image, looking towards the viewer. The overall scene is a classic depiction of a medieval forest setting.

RICHARD GREENE

plays

ROBIN HOOD

"THE ADVENTURES
IN SHERWOOD
FOREST"

NOW
AVAILABLE
FOR STRIP
PROGRAMMING!

THREE SMASH YEARS ON NETWORK... AND RENEWED FOR A FOURTH YEAR!

ROBIN HOOD COMES ALIVE . . . TO BECOME YOUR MOST POWERFUL SALESMAN!

Cash in on the tremendous built-in following of TV's most spectacular adventure series. A prestige showcase that will sell every kind of product, because it reaches every member of the family and features the characters all America knows and loves.



RICHARD GREENE plays Robin Hood BERNADETTE O'FARRELL plays Maid Marian ALEXANDER GAUGE plays Friar Tuck ARCHIE DUNCAN plays Little John ALAN WHEATLEY plays Sheriff of Nottingham

SAME SPONSOR FOR THREE YEARS ON NETWORK . . . and their sensational sales records show why! And Robin Hood offers his sponsor promotions unlimited!

Over \$2 million in merchandising sales already, with 33 licensed manufacturers offering Robin Hood products for premiums, contests and give-aways.

LOOK AT THE RATINGS!

In city after city, Robin Hood consistently outrated competition in its time spot.

| City | No. of Stations | Share of Audience | City | No. of Stations | Share of Audience |
|-----------------------|-----------------|-------------------|----------------------|-----------------|-------------------|
| Birmingham | 2 | 65.3% | Los Angeles | 7 | 44.0% |
| Boston | 3 | 67.3% | Miami-Ft. Lauderdale | 3 | 64.7% |
| Buffalo | 3 | 70.8% | New York | 7 | 42.9% |
| Charleston-Huntington | 3 | 70.9% | Norfolk | 2 | 81.2% |
| Colorado Springs | 2 | 63.6% | Philadelphia | 4 | 57.6% |
| Dayton | 3 | 67.8% | Providence | 2 | 72.8% |
| Duluth-Superior | 2 | 75.1% | Rochester | 2 | 69.6% |
| Jacksonville | 2 | 92.3% | San Antonio | 3 | 61.5% |

THE ADVENTURES
IN SHERWOOD FOREST™
IS THE BUY OF THE YEAR!

Produced by Sapphire Films, Ltd.



See the man from Official for availabilities. **OFFICIAL FILMS, INC.** 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: ATLANTA / Jackson 2-4878 • 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



Spot: the boom in a bum year

Nearly three-quarters of a billion dollars will be spent in national radio and tv spot during 1958.

It's a staggering statistic by anybody's standard.

Once considered a kind of broadcasting "what-is-it," spot has emerged as a giant factor in the total U.S. advertising picture both because of 1) its own inherent characteristics, and 2) because today's times require speed, flexibility and impact.

For the fall of 1958, spot looks stronger, sounder, healthier than almost any other advertising classification. Yet, in many ways, it is still one of the least understood.

To acquaint timebuyers and advertisers with what's happening in spot—and with the tremendous implications of the new trends and patterns in radio and tv spot buying—SPONSOR has prepared this special three-part Spot Status Report.

For the background facts on this new spot story as it stacks up in this, its most promising fall, SPONSOR has gone to a wide cross-section of national advertisers, agency heads, account executives, media directors, timebuyers and marketing specialists, as well as to leading stations, and rep firms.

SPONSOR's findings are presented here in three sections—the outlook for spot radio, the outlook for spot tv, and, (for the first time), the outlook for the rapidly developing field of syndicated tv films.

Taken together, they point up some sharp, exciting, challenging lessons about the future of the spot broadcasting business and the way it meshes into the national advertising structure.

SPONSOR's three part analysis of spot includes:

Spot radio inquiries are coming in earlier than in previous years, indicating a possible struggle for availabilities

page 28

Spot tv, thanks to new product introductions and pinpointed markets, should exceed 1957 spot tv revenue by about 7-10%

page 30

Spot film buyers, pleased with past results, are signing up for more syndicated films, with newcomers boosting film volume

page 32

Spot radio heads for record \$192

- Bulk of this record spot radio business will come from the majors: drugs, tobacco, food, and petroleum
- Early inquiries from accounts new to spot radio may mean the end of the old nighttime radio prejudice

Bright colors again daub the autumn spot radioscape.

Current activity among the agencies suggest the medium will be used by more national advertisers more extensively through the rest of 1958. For their part, the majority of timesellers expect that this year's national spot radio dollar volume will even exceed 1957's high-water mark of nearly \$184 million. In fact, the Station Representatives Assn. estimates that when national spot books for 1958 are closed, radio dollar volume will total \$192 million for a gain of about \$8 million (of which maybe 3% is in rate increases).

Omens for 1958's rosy outlook are these:

(1) Although August usually is the month for heavy buying, inquiries on availabilities from agencies have been coming in much earlier this year than last.

(2) Media re-examinations and budget reshuffling by accounts will throw more business to spot radio.

(3) SRA, now in process of compiling dollar volume for the first half, expects national spot radio to show a gain over that same period a year ago (first quarter 1958 billings were estimated at more than \$6 million, largest quarter ever, according to SRA).

A rash of new products is in the air. Accounts are firmly committed for fall and are waiting a business pick-

up. The products, which will be heavily advertised, are foods, drugs, appliances, and especially automobiles. Many new products for the major industries.

• **Foods:** Although the high-water mark, this group promises will be in this autumn at full strength. In this area, there are a lot of new products ready for market which should get

heavy radio support. A station rep says, "Radio can expect its regular clients back this fall but with new products to sell."

• **Drugs:** Here the old, familiar brands will be getting the strong play. A lot of interest is developing in radio and campaigns may be starting earlier than last year. Vick's proposed drive is an example.

• **Cigarettes:** This product group is another cornerstone of spot radio with longterm buys and heavy frequency marking its patterns. American Tobacco was the big radio bonanza last year, will probably repeat this year.

• **Autos:** Detroit is now playing a "wait-and-see" game. Consequently it's difficult to predict which way the automobiles will jump. It could be basically a spot tv landslide, but the next month or two will tell the story. There is a lot of automotive advertising money stockpiled, ready for the fight. If this category moves into spot radio, campaigns will start with lightning speed and earlier than usual, each company vying for the best availabilities.

• **Gasolines and oils:** Something to be counted on in spot radio. These products, like tobaccos, get burned up fast, so clients look for maximum circulation at a reasonable cost-per-1,000. They will be around in strength this fall, hitting especially at men in cars.

• **Airlines:** Chances are these accounts will occupy a strong position on the air waves. Their support of spot radio is steady. The only erratic note is the fact that they must move market-by-market in those areas where they are expanding facilities or finding trouble spots.

• **Miscellaneous:** An encouraging note for fall radio business is the number of inquiries being received from smaller, "off-trail" accounts. These

could move in heavily at holiday time with saturation flights.

In the area of local spot (estimated for 1958 by SRA at \$325 million) there's some overlap with national business. An example of this is the clothing industry, heavy in local radio—but to a large extent with national co-op dollars.

As for buying patterns, SPONSOR found, in questioning both buyers and sellers of radio, mixed opinions on trends. In the matter of length of flights, degree of frequencies, and market lists, there is a wide divergence of radio usage. Heavier saturation via shorter campaigns is the pattern of some accounts; less frequency over longer periods is the pattern of others. Some sellers point out that flights, which a year ago averaged two to four weeks, now average six weeks. Others report that flights have not been increased while frequencies have. Still others expect longer-term contracts without the "super super saturation" of a year ago.

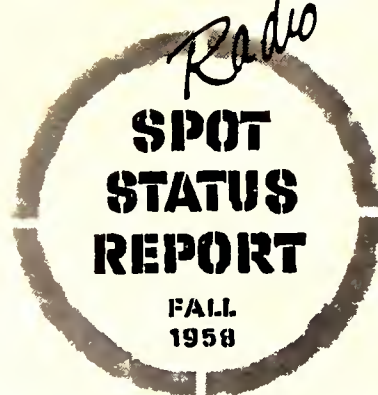
Why this diversity? An agency executive explains it this way: "No two advertisers use radio in quite the same way. Each adapts it to a specific need to fit his own marketing objective, distribution patterns, or to support some product that may be having trouble in a certain area. The flexibility of spot

A DECADE IN SPOT RADIO'S CLIMB

| | |
|--------------|-----------------------------|
| 1949 | \$108 million |
| 1950 | \$118 million |
| 1951 | \$119 million |
| 1952 | \$123 million |
| 1953 | \$129 million |
| 1954 | \$120 million |
| 1955 | \$120 million |
| 1956 | \$149 million (SRA est.) |
| 1957 | \$184 million (SRA est.) |
| 1958 | \$192 million (SRA est.) |

1949-1955 figures are FCC.

million volume in 1958



THESE 20 AGENCIES WERE TOPS IN SPOT RADIO BILLINGS IN 1957

| Agency | Total Air \$ | Spot Radio \$ |
|--------------------------|--------------|---------------|
| McCann-Erickson | \$106 | \$12 |
| BBDO | \$85 | \$12 |
| Young & Rubicam | \$100 | \$10 |
| Dancer-Fitzgerald-Sample | \$45.5 | \$8.5 |
| Foote, Cone & Belding | \$43 | \$7 |
| Cunningham & Walsh | \$18.2 | \$6.2 |
| J. Walter Thompson | \$95 | \$6 |
| N. W. Ayer | \$40 | \$6* |
| SSC&B | \$26.7 | \$4.7 |
| EWR&R* | \$15 | \$3 |
| Lennen & Newell | \$24.5 | \$2.9 |
| Emil Mogul | \$7.7 | \$2.5 |
| Kenyon & Eckhardt | \$40.5 | \$2.4* |
| D'Arcy | \$15 | \$2.3 |
| Leo Burnett | \$49 | \$2.1 |
| Ogilvy, Benson & Mather | \$5.6 | \$2.1 |
| Ted Bates | \$75 | \$2 |
| Benton & Bowles | \$54.5 | \$2 |
| Wm. Esty | \$43 | \$2 |
| Norman, Craig & Kummel | \$10.3 | \$2 |

*SPONSOR estimate, unverified by agency.

**Merged in mid-year; figures represent combined activity.

which permits such individual approaches is perhaps its biggest advantage. So why should we all buy alike?"

Market lists: As usual, this fall probably will see the heaviest advertiser play going to the top 50 or so markets. Many of the major national accounts, however, will go into a lot more than that (Lucky Strike just began a 13-week saturation push in 125 markets). What can alter the picture appreciably is the looked-for general business upturn and the introduction of more new products this autumn. "New products," a station rep points out, "often debut in the smaller markets so that they may get the first play while the majors may have to wait longer." "It's always hard to anticipate market lists," says another seller, "but after the top 20 markets are covered, buying often appears pretty erratic, skipping all over the lot." In any event, if market lists are to be significantly extended this fall, stations will have to sell hard.

Nighttime: On the heels of Texaco's Summer Touring Campaign (consisting entirely of nighttime and weekends) thinking among both clients and agencies may well turn to the nighttime radio audience because of its bonus of men and listeners in cars. In short, the Texas Co. has made the breakthrough, and this fall and winter may well find other accounts—not necessarily in the oil and gas categories—ready to try the same strategy.

Commercials: Although some admen look for a wave of straight, hard-sell commercials to fit the times, a strong quota of the more entertaining and listenable commercials undoubtedly will continue. It would take more of a shaking up than the nation has had to revert to the George Washington Hill concept of putting messages across.

What will make buyers buy more radio? Statistics certainly play a major role in media decisions. But the encouraging note is the fact that time-buyers are becoming more concerned with showmanship and programing, beg for details on station "images" and "profiles."

New products pushing 1958 spot tv

➤ The old stalwarts—food, drugs, toiletries, soap and tobacco—are scheduled for biggest spot tv increases

➤ Automobiles and hard goods should also boost spot tv spending, indicating expected volume of 394.4 million

Spot tv, by now firmly established as a major medium, has another fine fall season safely under its belt.

Despite some early-summer buying slowness (partly due to hesitation over network program schedules), spot tv appropriations being planned or already on the books should push 1958 totals 7-10% over 1957 (the accompanying chart shows 9% as a hard figure). Note that the expected 1958 volume is close to \$400 million. And the importance of that can best be appreciated by a comparison with the giant "weekly magazine" classification (*Life*, *Saturday Evening Post*, etc.), currently running somewhat below the 1957 rate of \$450 million.

With total U. S. advertising heading down about 2% in 1958, spot tv's upswing has special significance for media men, account executives, and advertising directors. Here is a rundown of the major factors creating that healthy situation:

Biggest spot tv increases are coming from the food, drug, soap, toiletries, and tobacco fields. And, as recession lifts, additional expenditures are likely by autos and other hard goods.

Spot tv is taking business from both print and network tv. Of the agency planner and buyers contacted by SPONSOR, 26% anticipated new spot tv expenditures from former print advertisers and 10% from former tv network advertisers.

Spot tv is the beneficiary of the continuing rise in advertising appropriations. Marketing strategies for new products, new markets; flexibility in advertising; performance of the medium; better value over big, long-term contracts; and new media concepts are all factors (don't forget this) new products (see accompanying table.)

Grocery products are highly

the trend to tv spot with Kellogg's whopping \$7-8 million shift to spot film shows, beginning 29 September, as biggest news. Other grocery leaders—such as Standard Brands and General Foods—are stepping up tv spot activities, especially for new products. Meantime, smaller grocery companies will push their wares for the first time on spot tv.

Soaps are doing well despite general business conditions. (Colgate recently announced the biggest sales and profits in its history). Fierce competitive struggles between P&G, Lever, and Colgate are forcing the use of more and more spot tv schedules. The appropriations are being spent two ways: 1) to bolster established brands in key markets, and 2) in testing and promoting a wide range of new products. (Lever has seven new brands in the works.)

Tobacco people are stirring up the biggest storm of new products, new packages, new filters, and new improvements in many a year. Such developments as the Marlboro soft pack,

the expansion of Newport, the new L&M filter, and the change in Parliaments mean strong news-type campaigns in which spot tv is counted on to supply the additional horsepower. Agencies handling tobacco accounts see an increasing amount of this type of competitive activity, with spot tv as the sure gainer.

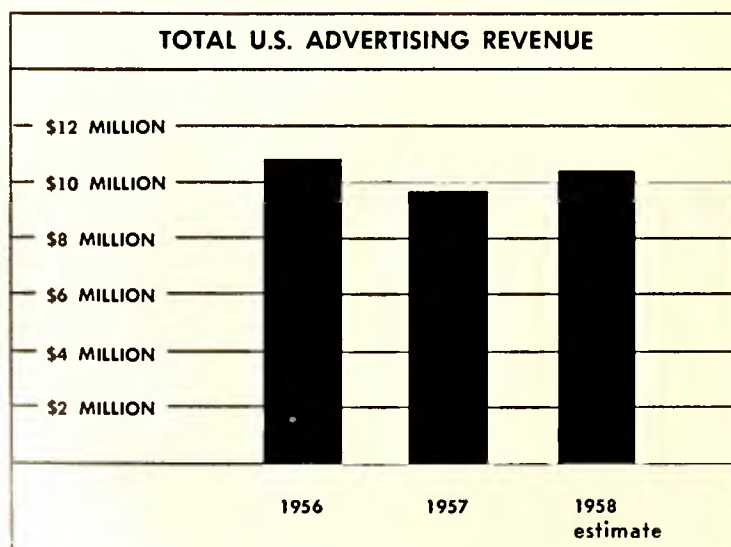
Drugs and toiletries also are engaged in bitter new product battles, hence view spot tv with increasing favor. "It's the only possible, fast, hard-hitting, flexible tool for our business," says the media v.p. of an agency specializing in large drug accounts. Companies like Revlon, though strong for network tv, sometimes can't find room on their own shows for new product announcements, thus turn to spot.

As for the general climate in which spot tv will live in the coming months, here is an appraisal:

The marketing revolution which has been taking place in chain, supermarket, and shopping center distribution has much to do with stepped up interest in spot tv, leading marketing men tell SPONSOR. New marketing strategies to meet these new marketing situations often will hinge on spot's flexibility.

"Pre-selling" of new products and advertising plans by advertisers to chain and supermarket operators is now a standard operating practice. The intimate impact on retailers of spot tv makes it valuable in generating enthusiasm, say marketing men.

"Pin-Pointing markets"—rather than



Source: *Printers' Ink*

Volume up 7-10%



an over-all national approach—is now a basic marketing concept with most big companies. This means more advertising pressure in select areas—also more tv spot. SPONSOR finds that the biggest increases will come in five-to-25 market campaigns, thereafter in the 25-to-75 market class.

Advertisers are tending to pick “our best” rather than just “the leading” markets, reports TvB. In other words, there’s a growing tendency toward tailoring spot lists to fit favorable sales areas instead of just the big population centers.

Greater frequency is being planned in many spot tv fall schedules. This ties in with the trend toward concentration on particular markets. But credit is due, too, to the increasing number of attractive spot packages

now being offered by stations and reps.

Daytime spot tv will increase 10-20%, say agency media men. Chief reasons: stronger network programming, reasonable costs, availabilities of full one-minute spots, and greater advertiser confidence in daytime’s possibilities.

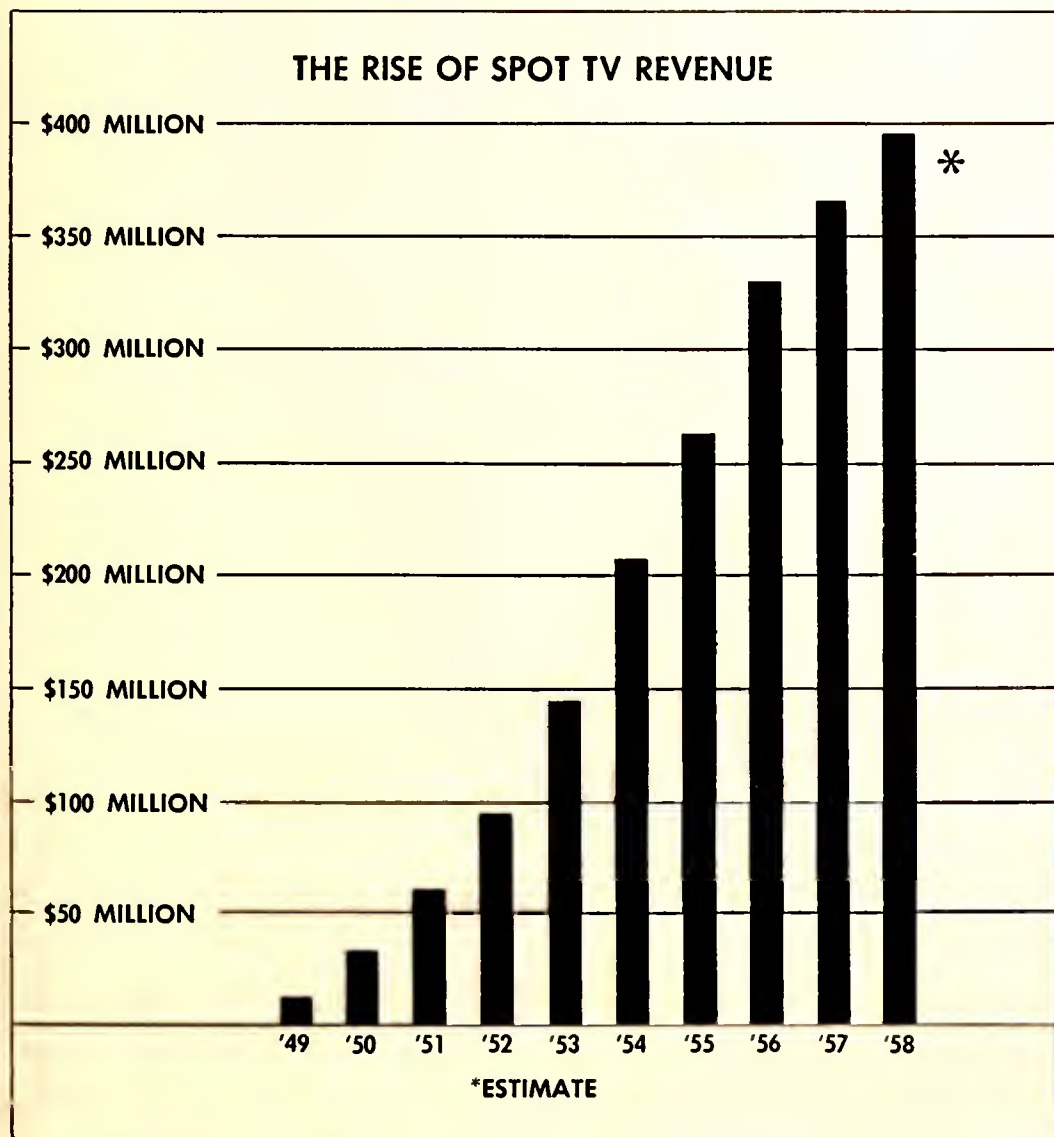
Late evening spots also are due for rise. Many big agencies have been paying special attention to the continued rating health of feature films and other past-10:30 programs.

The campaign length of tv spot schedules will remain about the same: The 13-week cycle is still the staple, though some 8-week and 10-week buys are coming into vogue. Activity in 26 and 52-week campaigns is noticeable here and there, but one of the chief attractions of spot tv for most advertisers is its flexible, short-term leverage.

Spectaculars-plus-spot, a new kind of media strategy in the use of tv, is gaining in popularity. Advertisers buy spectaculars for the big all-out splash, then add spots for the follow-up in selected markets.

Network-plus-spot also is gaining as a media pattern. Schlitz, for instance, sold half of Schlitz Playhouse, is devoting the funds thus liberated to a pin-pointed tv spot campaign.

In general: Spot tv should have a fine fall season and a record 1958. A small part of the expected near-\$400 million volume is, of course, due to rate increases (though TvB reports this trend is flattening out). The big reason, however, is the growing awareness by advertisers and agencies that spot tv’s flexibility gives it an especial value in fast-moving times.



Source: McCann-Erickson-Printers' Ink figures. For the 1958 estimate, this source does not break tv down, but expects the total tv increase to be 7%. Since spot tv increases have been running ahead of the total, SPONSOR, after discussion with experts, used 9% as increase for spot

10 REASONS WHY SPOT

TV IS GROWING

- The “marketing revolution”—new concepts, new strategies, quicker turn around
- Pin-point concentration—by advertisers in “must” markets
- Flexibility of medium—adaptability to advertiser’s special problems
- Proven performance—no longer a secondary or “maybe” expenditure
- Usefulness in product testing—and product introduction
- News values—in announcing improvements, new models, etc.
- Retailer enthusiasm—for local level tv campaigns and tie-ins
- New media combinations—now used with spectaculars, net tv, print
- More attractive spot tv packages—offered by stations and reps
- More effective, intelligent selling—geared to advertiser requirements and today’s fluid budgets

New advertisers and renewals indicate

Regional advertisers, major film users, are expanding their syndicated film buys after success in the past

New advertisers—both national and regional—are being lured to film by flexibility and better dollar value

At this stage of the buying season, syndication—which, of course, is part and parcel of spot—seems headed in the direction its colleagues are going toward a record.

True, quite a number of national and regional buyers still are on the fence. But one thing is conspicuous about the buying trend for the fall: The average advertiser is likely to schedule at least as many markets as the previous season. And, from what SPONSOR has picked up on Madison Avenue, the chances are that many of the syndication standbys will have longer market lists than ever.

Additionally, these factors are by now in sharp focus:

- National advertisers are stepping up their syndication purchases.
- Breweries, food products, and oil companies have emerged as the dependable backbone of syndication.
- A wealth of new shows are on the market, but any variety in programming is in the off-network series. First-run

products will be strictly the tried-and-true type: the action-packed, slick adventure tale.

- Off-network series, while lending variety to syndicated programming, will focus a new problem this year: that of a possible glut on the market (with more than 20 ex-network shows already released).

- Large regional film users will buy more heavily in bulk from syndicators. National and local buyers will still tend to buy-by-market from individual stations.

- Time clearance during prime evening hours will continue to be the biggest problem facing film buyers.

- Merchandising a film series will be taking on greater depth, with more and more advertisers asking personal involvement of the stars.

- The edge of excitement about feature film programming has somewhat dulled. So both stations and film distributors will step up their exploitation.

The biggest shot-in-the arm for syn-

dication this selling season is Kellogg's buy of five kiddie shows for national spot placement. Some top national advertisers may still look at spot film programs as second-rate, but there's evidence that the (1) dollar value and (2) merchandising opportunities are making increasing sense.

Some other new-to-syndication national advertisers: Pillsbury (which just purchased *Dial 999* for 30 southern markets), Budweiser, Pabst, Camels, Philip Morris, Canada Dry, Nestlé, Ford, DeSoto.

But, as always, it will be the large regionals—brewers, food distributors, oil companies—that are the biggest buyers.

Already lined up for fall in well over 25 markets apiece are Ballantine (*Highway Patrol*), Falstaff (*State Trooper*), Budweiser (*U.S. Marshal*), Schlitz, Pabst, Hamm's Brewing (all various series), and a host of smaller regionals.

A look at some of the large food buyers shows the range of those who make syndication their major tv purchase: Kroger Stores, A&P, Welch Products, Nabisco, Best Foods, Safeway, Continental Baking.

Among the major oil company buyers, you'll find Continental Oil (which renewed *Whirlybirds* in 65 markets) and Standard Oil of California.

It's these large buyers that give syndicators the ready reason for sticking to a standard type of programming. As one leading distributor puts it: "They want the slick-production, action drama, and that's just what we'll give 'em."

Agencymen tend to disagree. One agencyman, whose client has decided to give up syndication, puts it this way: "We must have screened 50 pilots looking for a well-rounded family show. It was all in vain."

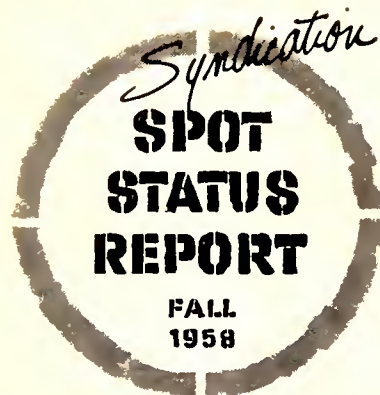
The off-network series, though, are more diversified. In the 20-odd that currently are available for syndication, you'll find eight situation comedies, four drama anthologies, a documen-

Range of Time Costs* (Alternate Week—26 Weeks)

| | Highest rate on highest rate station | Lowest rate—7-11 p.m. |
|---------------|--------------------------------------|-----------------------|
| Top 30 market | \$33,627.00 | \$20,320.30 |
| Top 60 market | \$17,413.25 | \$29,000.65 |

*Katz Agency: How to Measure TV Time, 1958, p. 10. (SRDS figures)

Record 1958 for film



tary, and three juvenile shows, in addition to six typical adventure shows.

This flood of straight-from-the-network product conceivably could present film buyers and sellers with a new problem. Agency men feel their clients don't want full or alternate-week sponsorships of reruns for one reason or another. If it's a series that has had considerable success, then "everybody's seen it"; if it hasn't made good ratings, "who'll watch it?"

Stations tend to go along with this reasoning, even though they are in need of strong programing.

Consequently, the series coming off the networks that have enough episodes will be sold strictly for strip programing, on a participation basis for sponsors. Syndicators are hopeful there's enough room for this type of programing to keep pricing up to a reasonable level.

Costs of syndicated products in general is one thing that's not worrying buyers this fall. Asking prices are about 15% over last year. But, as one agency man puts it, "it's easily negotiated to a more realistic level, say 5-7.5%."

Meantime, the reasons large regional advertisers are buying single shows in bulk from one syndicator are two-fold: They want identification, and they want merchandising. Both are easier to achieve with a single series.

You'll also see these same regionals sticking with a single vehicle for more than one season. The reasons are virtually the same: A series that's doing well is building audience acceptance, and the second year might even improve ratings over the first (as Ballantine has discovered with *Highway Patrol*). Second, a series that's been merchandised effectively during the first year has a running start toward a second go-round. (An example of this: Conoco's *Whirlybirds*' renewal).

Local and national advertisers will pour more of their budget into direct buys from stations. It's a natural for the local advertiser, who feels his local

station is in closer touch with his market. National advertisers, on the other hand, have two reasons: (1) they're most interested in good time clearance, and (2) they say it's cheaper.

Time clearance problems will be the big ones this fall. Prime time is still the tough nut to crack; network taping will be felt. But ABC TV's decision to spread to daytime programing on a major scale will carve the greatest chunk out of time clearances in three or more station markets. Eighty markets have been cleared for an additional 15 hours of network programing per week; ABC TV last week advised its affiliates not to make long term commitments for another seven-and-one-half hours. Thus heavy users of daytime syndication will find additional obstacles clearing time this fall.


It's generally agreed that good merchandising can both create ratings and sell the goods, so you'll find an increasing awareness among both stations and advertisers on that score. Merchandising a series' star also will be more important this year. Adolphe Menjou, host of the *Target* anthology, and *U.S. Marshal's* John Bromfield are two good examples of the current

trend. Both not only make personal appearances, but figure heavily in sales training courses and even sales training films.

The feature film market—hottest in tv over the past few years—is beginning to cool off. Not that stations actually have run out of product; they haven't. It's the realization that the supply is limited and that the last existing pre-'48 package is on its way that has somewhat dimmed the enthusiasm.

Actually, late night audiences have held up well. The big question to both buyer and seller now is: "Will that continue until post-'48 product is released in bulk?"

Opinion about the release of newer features varies. Wall Street movie financiers feel the studios have nothing to gain and everything to lose (in residuals, especially) by their release to tv, and that post-'48 features will only come when the big studios are liquidated.

Other sources think the studios won't hold out much longer. One indication: The dribs and drabs of newer stuff that already have hit the tv market. 

THE COST OF A SYNDICATED HALF-HOUR

Approximate Program Costs (Gross): Top 60 Markets

| | |
|------------------------|-----------------|
| Top 10 markets: | \$14,700 |
| Next 20: | \$9,100 |
| Top 30 (total): | \$23,800 |
| Next 30: | \$6,800 |
| Top 60 (total): | \$30,600 |

Source: SPONSOR estimate



WHAT VIEWER-CRITICS SAY ABOUT TV

(Excerpts from ARB viewers' diaries, New York area)

"It's unfair that two good drama programs like Studio One and Suspicion should be on at the same time."

"Less cowboys and more shows like Father Knows Best and Beaver."

"Let's have the good movies start earlier in the evening."

"Too many commercials during the movie and hockey games. Goals being scored during the break for commercials."

"Make the commercials reasonable."

"I find the programs are getting bet-

ter and better. It makes tv very interesting."

"I realize that commercials are necessary to finance the programs, but it is my personal opinion that a poor commercial goes hand in hand with a poor product, so I never buy the products that have the annoyingly inferior advertising."

"We enjoy our tv very much but cannot understand why the commercials have to be so much louder than the program itself."



What viewers dislike in commercials

- Unique study of ARB viewer diaries in New York area shows small but significant discontent with commercials
- Most common viewer complaints are with frequency and content of commercials as well as booming sound

What would happen if a tv sponsor suddenly received more than half a million letters—all from New York—tolling his television show, or perhaps complaining about the show's commercials? With such a mountain of criticism, he could expect drastic results. He would never get 500,000 letters from New York, of course. But many viewers would be in trouble to sit through the particular program to the American people. How many letters would he receive if all viewers had the same opportunity to express their opinions as the families participating in ARB's monthly survey?

ARB diary-keeping families, selected each month by careful probability sampling, have an opportunity to make comments, suggestions and criticisms about tv shows and commercials. The half million figure used above is an ARB projection, based on a special tabulation ARB recently made of its diary keepers. The projection was based on the same technique used by timebuyers to project the number of viewing homes.

In February 1958, 28% of the ARB sample families in the New York metropolitan area made specific comments in their diaries about tv—both favorable and unfavorable. That, says ARB, is a rating of 28.0. This means that 1,300,000 homes, if you project the

rating against the New York market tv home total of some 4.5 million.

ARB hastens to acknowledge that it is theoretically incorrect to project metropolitan area sampling to an entire tv service area. But ARB adds that this is done every day by a majority of rating service users because there are few practical alternatives.

However, using ARB's projection system with the reservation mentioned, the results are still significant.

Of the 1,300,000 tv homes in ARB's projection—homes that would make comments about tv—39% would make comments about commercials. Multiply that out, and it adds up to 500,000 "commercial comments."

These commercial comments (most, but not all, critical) can be catalogued under three types: 1) frequency, 2) content and 3) sound volume. Here's how the three categories compared in terms of frequency of incidence in ARB's February sample:

- Frequency (too many commercials, too often, etc.)—54%
- Content (untrue, poor taste) — 29%

• Volume (too loud, blaring, etc.)
—17%

If you translate these percentages again into "home comments" and project them against the New York market, you arrive at these interesting figures:

Frequency complaints: 274,000

Content complaints: 147,000

Sound volume complaints: 86,000

Before any conclusions are drawn from these figures, some pertinent questions must be answered:

1) *Are these statistics reliable?*

ARB says an emphatic "yes." They have, ARB maintains, the same reliability and confidence range as the regular ARB ratings for New York for February. They're produced from the same sample, same set of viewer diaries. Give or take a few thousand families either way to accommodate standard deviation, says ARB, and you have a perfectly legitimate set of figures.

2) *Are these viewers just chronic complainers who don't understand the tv business?* ARB's answer: definitely not. They represent viewers who have a good or bad word for tv and, given the opportunity, will express it. It is ARB's guess that, like the base sample itself, these people come from most walks of life, education levels and income groups. ARB insists they cannot be tabbed as chronic complainers because 61% of their comments are positive (that is, non-critical). As for understanding the business, ARB asks another question: why should they? Viewers don't care about the business. They're only interested in what they see or hear.

3) *Since only 28% of the viewing homes made any comments, doesn't that mean the majority—the other 72%—are quite content with tv?* ARB doesn't think so. There are always more people with firm opinions (who act on them) than will express their opinions, ARB believes.

ARB offers this simile: Suppose you have 100 customers and discover that 10 of them are positively unhappy. Those 10 customers can constitute your profit margin. Can you afford to ignore them?

4) *Are New York viewers more sensitive than those in other cities?* ARB admits it hasn't taken this particular study far enough to know for sure. Here's how ARB's diary comments from Atlanta for February compare with the New York results:

(Please turn to page 76)

ARB VIEWING FIGURES FOR JUNE SHOW DAYTIME HIKES OVER '57

Daytime viewing levels are holding up well compared with last year, ARB figures for June show. This strength was particularly marked in the Eastern and Pacific zones, where nearly every daytime hour was higher than the same month last year. Most Central zone hours were down. At night the picture was mixed. Early evening showed up strong, while late evening declined in all zones.

AVERAGE SETS-IN-USE BY TIME ZONES, JUNE, 1958 Monday thru Friday Daytime

| Local Zone Time | Eastern | | Central | | Pacific | | Total U.S.* | |
|-----------------|---------|------|---------|------|---------|------|-------------|------|
| | 1958 | 1957 | 1958 | 1957 | 1958 | 1957 | 1958 | 1957 |
| 7:00 A.M. | + 7.0 | 3.5 | + 6.7 | 3.8 | + 5.6 | 3.0 | + 3.5 | 2.0 |
| 8:00 | +12.0 | 10.7 | -11.7 | 14.1 | + 9.0 | 2.7 | + 8.3 | 7.1 |
| 9:00 | -10.3 | 10.6 | +14.6 | 13.9 | +10.7 | 7.0 | - 9.3 | 9.9 |
| 10:00 | +12.0 | 9.0 | +18.6 | 18.1 | +10.9 | 7.1 | +11.8 | 9.2 |
| 11:00 | +16.8 | 13.2 | -18.2 | 20.1 | +15.2 | 11.6 | +16.1 | 12.8 |
| 12:00 N. | +19.1 | 18.2 | +18.7 | 16.1 | -13.8 | 15.8 | +17.3 | 16.8 |
| 1:00 P.M. | +12.1 | 11.8 | -17.9 | 21.1 | -13.6 | 13.8 | +14.0 | 12.2 |
| 2:00 | +11.5 | 11.0 | -18.1 | 21.5 | +12.6 | 8.3 | +14.1 | 13.8 |
| 3:00 | +14.1 | 12.5 | -21.9 | 22.3 | +10.9 | 9.1 | -15.2 | 15.3 |
| 4:00 | +19.0 | 15.3 | -18.7 | 18.9 | +15.6 | 11.5 | +19.0 | 16.8 |
| 5:00 | +20.9 | 18.4 | -21.5 | 22.3 | +19.9 | 18.4 | +18.8 | 16.9 |

Sunday thru Saturday Evening

| | | | | | | | | |
|-----------|-------|------|-------|------|-------|------|-------|------|
| 6:00 P.M. | +22.1 | 21.3 | +37.0 | 32.0 | +39.1 | 27.6 | +20.4 | 20.0 |
| 7:00 | +37.4 | 30.4 | -49.0 | 54.1 | +51.5 | 45.9 | +34.1 | 28.1 |
| 8:00 | +57.1 | 52.2 | -56.8 | 68.0 | +61.2 | 40.6 | +49.2 | 47.4 |
| 9:00 | +62.9 | 60.9 | -55.1 | 72.9 | -59.3 | 60.9 | +57.6 | 57.5 |
| 10:00 | -51.2 | 54.2 | -31.6 | 54.7 | -37.4 | 46.0 | -53.0 | 58.0 |
| 11:00 | -23.3 | 28.4 | -16.4 | 28.5 | -16.6 | 18.4 | -32.2 | 37.9 |
| 12:00 M. | -11.2 | 13.7 | - 3.6 | 9.3 | - 3.6 | 6.0 | -20.0 | 25.2 |

*Based on EDT. (-) and (-) signs show difference between 1958 and 1957 figs.

Dilemma: split account or one roof?

- As cost-conscious clients review agency management of their billings, they probe into multi-agency setups
- Does additional creativity of several agencies compensate for extra client cost? Here's a roundup of views

The age-old dilemma of large-spending air media clients is raising its head in a new framework: Whether to put all the billing into one agency or split the account?

For some advertisers, like P&G, the dye is cast. Individual brands within the corporate fold are competitive with each other and need the attention of separate agencies.

However, among companies with equally competitive lines, the major cigarette advertisers, a trend has been shaping over the past few months in defiance of the traditional "competitive brands" adage: At least two big cigarette companies have recently consolidated two or three competitive brands under one roof: Philip Morris, by moving its PM brand to Leo Burnett, its Marlboro agency; P. Lorillard, by

appointing its Old Gold agency, Lennen & Newell, for Kent.

As cost-conscious client admen view their fall plans, the problem of split account versus one agency rears its head once more. Does additional top creative manpower and agency management consultation from more than one shop outweigh the cost of coordinating multi-agency activity today? Are two or more agencies better suited than one to put a client in his best competitive position in the current market place?

To find the answers to these questions, SPONSOR interviewed advertising v.p. of manufacturers in the food, drug, cigarette and car industry, explored the subject with top agency management, creative heads and tv/radio executives. Here are the pros

and cons of splitting or consolidating accounts today, as America's recession begins to move gradually into a prosperity once more:

1) *More tv billing means better tv franchises.* This is the major argument favoring single agency assignment for top-spending network and spot tv clients.

"But in network negotiations, the client's billing in one agency itself is not the sole determining factor," says Bristol-Myers' advertising chieftain, Don Frost. "Actually, a client of stature carries weight in time and program negotiations whether his budget is spent through one agency or through many. The networks, stations and program packagers are perfectly aware of the client's corporate identity, which stands behind each brand."

Yet, in these days of astronomical network tv costs, some advertisers with budgets sufficient to warrant one regular weekly network exposure feel that a split account could damage their power to carve out franchises.

"It is hard to put fixed figures to this concept," says Sylvania's Terry

THE PROS AND CONS OF SINGLE VS. MULTIPLE AGENCY SETUP

Admen favoring the multi-agency plan say:

- 1) *Combined talent of several specialized agency tv departments can exert effort with networks on client's behalf*
- 2) *Broader agency experience is applied to accounts split among several agencies, than one handled by single shop*
- 3) *Competitive brands within one company need individualized creative treatment of the separate agencies*
- 4) *Advertisers competing for bigger share of client's billings can get better day-by-day servicing on each*
- 5) *Advertisers can get the benefit of each agency's special talents in advertising, marketing, creative areas*
- 6) *Collaborative effort with agencies, more top thinking can be applied to a client's product lineup*

Clients seeing advantage in a single agency stress:

- 1) *Greater weight of combined billing in carving out prime time, hard-to-get spot franchises for client account*
- 2) *Simplicity of operation with one agency by-passes need for expensive coordination by client's top ad execs.*
- 3) *Larger billing within one agency assures more attention from agency's key execs, management, dept. heads*
- 4) *Closer relationship between agency principals and client's ad dept. is possible without inter-agency competition*
- 5) *Lack of duplication in collateral marketing, merchandising, promotion, publicity services assures some economy*
- 6) *Unified advertising campaign theme, integrated sales effort easier to achieve through unilateral agency contact*

Cunningham. "But in today's atmosphere, no client with network tv aspirations who has a budget smaller than \$5-million should consider using more than one agency, other than for specialized services, such as consumer versus industrial advertising know-how."

It's the consideration of bargaining power with major air media as much as requirement for full professional agency servicing that helped set Campbell Soup's standard. "We feel that none of our agencies should handle less than \$2-million, or they couldn't afford to bargain for us or service us profitably," says C-S ad dir., Rex Budd.

2) *Contradictory marketing problems may dictate split accounts.* In the case of the giant soap companies, competing brands are a major reason for



Texaco's Don Stewart sees advantages and disadvantages of multi-agency set-up: "A \$12-million account rates more services than two \$6-million clients," he says. "But it's easier to work with one agency than with three."

agency splits. But cigarette companies, which face similar strategic problems, have been reversing this trend.

"Marketing problems are peculiar to each individual brand," a top Philip Morris executive told SPONSOR, in justification of the firm's continued multiple-agency set-up. "And internal coordination of our agencies does mean a high management cost to us in terms of coordination. But this isn't the only consideration in consolidating or splitting. Essentially, we like to keep some of our brands competitive internally and within agencies. Yet we feel one agency can successfully handle two of our competitive brands." The extreme example of the split-account philosophy may well be Revlon, which currently employs seven agencies. In Revlon's case, competitive



Sylvania's Terry Cunningham sees client decision dependent on various factors: (1) size of billing (don't split less than \$4-million or \$5-million); (2) individual product problems; (3) agencies' abilities to service

products is only part of the reason for the split.

"We've found that several agencies can provide a broader creative base, better feelers in the tv/radio industry and greater media contact," says Revlon ad v.p. George Abrams. "For instance, one agency's creative staff may come up with a bright new tv demonstration technique or animation concept, and we can apply it to other products in our other agencies as well. Also, seven agencies provide us easily with twice the key executive manpower and thinking on our account than one or two agencies could. Beyond that, we like the adage of competition between agencies keeping each up to maximum performance."

3 *High cost of multiple agency set-ups:* To some degrees, a multiple-agency set-up is necessarily costlier. For one thing, a \$10-million account



Bristol-Myers' Don Frost says large-budget clients carry as much weight with agencies when account is split as when in one shop, but split account has advantage of providing more creative agency resources to the client

may get some market research projects thrown in gratis for which a \$2-million client must pay. Agency executives are quick to admit this cost factor.

On the other hand, the client with a multi-agency set-up is usually internally geared to it in such a way as to avoid duplication of services or cost. One Philip Morris ad executive explains it this way:

"We have our own market research department. Therefore, if there's need for such a project on a particular brand and we can do it more economically than the agency, our department will do it and bill it to the agency that uses the material."



Revlon's George Abrams sees healthy competition resulting from multi-agency set-ups, employs seven agencies partly because of competitive products, partly to get benefit of more agency principals' creative thinking

Some of the cost to the client of supervising and coordinating several agencies is more than compensated for, according to proponents of the multi-agency set-up, by the contribution to campaign creating and strategy thinking on the part of many more agency principals than any one shop could afford.

"It takes the systematized and highly organized approach of a very large advertiser to cope with several agencies," the advertising v.p. of a major soap brand told SPONSOR. "But the cross-fertilization of research thinking, marketing fact-finding and various copy approaches makes this worthwhile to us."

The key to such an advertising management decision, then, lies in (1) the product lines of the client, (2) size of his budget per brand, (3) internal organization of the advertising department.



Entertainer Rod Erickson, leaving field of tv advertising for tv entertainment, predicts others in agencies whose first love is show business may soon follow in his footsteps

"NO BUSINESS LIKE SHOW BUSINESS" --

Y&R's ROD ERICKSON MOVES TO WARNER

A 10-year-old inner conflict on which hat to wear—entertainment or advertising—is resolved when Rodney Erickson, Y&R's bouncy vice president and supervisor of tv accounts, leaves the agency to become corporate vice president in charge of tv plans for Warner Brothers Pictures on 1 August.

The move doesn't mean Madison Avenue has seen the last of Rod. Only now the can of film under his arm will be his own product for a change and the label will read, "For Entertainment Only."

"Not that I've ever really left entertainment," says Erickson, who began as a child radio actor in Chicago (in 1933, at age 16, he produced *Voice of Labor* on WCFL) "but an agency's function is to move merchandise—not entertain people."

From a security standpoint, advertising is probably more rewarding than show business is when it comes to profit.

Erickson, who has worked for and with a number of agencies, including the University of Chicago, was the first man to produce the show of Tennessee Williams' *Camelot* along with such others as the late Lem Ayres, stage designer and pro-

ducer of Broadway's smash *Kiss Me Kate*). After Iowa, Erickson came to New York, became director-producer for NBC, later CBS, then program operations director for WOR.

At that time, he jumped flat-footed into advertising, first with P&G, then FC&B on the Lucky Strike account, finally came to rest at Y&R in 1948 where he produced *We, The People* and *Fred Waring Show*.

What are the views on tv by a man such as Rod who has seen it go from a \$0 per year industry to a \$100 million colossus?

• **On show trends:** "Despite the terrific response to Westerns and audience participations, these are the toughest shows to sell. The show is the thing—never the category."

• **Commercials:** "Although my preoccupation is with entertainment, there is no guarantee that entertainment will sell. The burden of sale lies with the tv commercial creator, and they're doing a great job."

At Warner Bros., Erickson will work closely with executive producer Bill Orr in planning product, expects to draw up blueprint for *WV* tv. In November, he goes abroad, he world in behalf of international relations.

How radio/tv

By Hanque Ringgold

One of American industrial management's greatest needs today is effective communication with its employees and citizens of its plant communities.

Management is entirely aware of this need. It knows from experience that good communications will favorably affect the production rate, the number of rejects, reworks and seconds; the down time of expensive machinery, the accident rate, absenteeism, waste and many other factors which show up in the profit and loss.

And management is using various media to help it meet this need. For employees there are group meetings, house organs, newsletters, bulletin boards, reading racks, policy manuals and booklets on such subjects as orientation, safety, hospitalization and retirement plans.

Members of the plant community are reached through "thought leaders," plant tours for schools and societies, and publicity releases to the newspapers.

Radio and television—the fastest media of all and the warmest, most personalized of all (except "in person" meetings which put a limit on audience size)—these powerful and persuasive media have been almost entirely overlooked.

I base this statement on two things: first, my own observations over the last three years working with a management consultant firm handling accounts employing 75 to tens of thousands of people, and manufacturing products ranging literally from a spool of thread to locomotives in many different cities.

Second, I base the statement on the results of a questionnaire survey I made for the same consulting firm on the use of non-network radio by management for purposes other than the sale of a product or service. Of the 346 answering stations from the 200 top labor markets, only 21 or about 6% reported carrying any radio sponsored for the purpose of reaching employees and citizens of plant communities.

Among these was a plant of one of the big eastern steel companies who had sponsored a musical program year-

Can improve your community relations

▼ Today's pr-minded corporations have developed extensive community and employee relations programs

▼ But two vital communications media are being overlooked in these programs: local radio and television

round for five years with the purpose of "building community good will." Three plants of a large appliance manufacturer sponsored programs. Two of these used newscasts and one picked up the tab for half of the basketball games. All of these said their purpose was "community relations and employee good will."

A large copper mining company had a quarter hour radio news across the board "for public service;" a steel company sponsored football games and gave half the commercial time to charity while using the rest to build employee good will. An airplane manufacturer used five half hours weekly to bring "music for employees and friends" and a tractor company sponsored basketball. A few companies used announcements, the most ambitious of which was a bearing manufacturer who had used 10 minutes a week for 10 years "to sell the American capitalistic system."

All of this is good, but it is only a drop in the bucket. It indicates that a small part of industry recognizes radio and tv's potential as a prime medium of employee and community communication. Or that some station management has been alert to its opportunities to integrate itself into the fabric of its community life with profit to industry and to itself.

But for every company reporting its use of air media there are probably another 10 or 25 or more who could be sold on doing so if the right people were approached in the right way. Here's how it was done in one instance.

A large manufacturer of durable goods in a secondary city in the Midwest regularly sent publicity releases to the local newspapers and occasionally used paid space to bring a special announcement to its employees and the community. It did not send releases

to any radio or tv station in town and did not use air media services in any way. Investigation showed that the employee and community climate needed improvement.

The objective was to sell these two groups on the correct belief that the members of the company's management were approachable humans who wanted to treat employees as people—individual people. Also that the company, as a good corporate citizen, was paying its fair share of local, state and national taxes and was deeply interested in the growth and prosperity of the community. Our third objective was to explain clearly and understandably various company plans, policies and actions at appropriate times.

To accomplish these objectives, my main recommendation was the use of radio and tv. We started with five morning quarter hours and three evening quarter hours on radio. After 13 weeks we switched to six five-minute newscasts per day and added six quar-

ter-hour evening tv newscasts weekly. This is a fair piece of local billing to start blooming where none at all had bloomed before.

Is it accomplishing its objectives? The company says it is, and the fact that they have now been using radio and tv for employee and community relations for two years is pretty good evidence of its success.

How should a station go about cultivating this kind of business? First, choose the biggest plants available in your locality to go to work on. Make your contact as high up in the organization as you can—the president, if this is feasible. If not, find out if there is a community relations, employee relations or industrial relations head. Don't go to the advertising manager; nine chances out of 10 he will have nothing to say about a program you are going to try to sell.

If you don't already have a substantial knowledge of the business you are calling on, try to find out all you can about it. Ask to be put on the mailing list to receive publicity releases, copies of the house organ or any other material available. It has been my experience that most stations do not ask a plant for news about itself unless there is a strike, a bad accident or a fire. Yet, there are many other news-

(Please turn to page 76)



Hanque Ringgold has been active in the radio/tv industry since 1931. Most of this time he was with Edward Petry & Co. in New York, where he held every job from junior salesman through promotion and research to vice president in charge of radio and later of tv sales. For the past three years he has been associated with Fred Rudge Associates, management consultants in many fields including communications, employee, labor and community relations. He is now a freelance consultant in the same area.

Sandran's one-two air media punch

- Backed into a competitive corner, Sandran went into network television and radio to build its market share
- Coupling these with local spot plus heavy merchandising has created steady sales gain plus dealer loyalty

When you quadruple sales in four years, what do you do for an encore? The answer: boost them sixfold in the next three years.

Sound incredible? It is, but it's the case with the Sandura Co., of Philadelphia, manufacturer of Sandran, a vinyl-surfaced, felt-backed floor covering product.

As the accompanying chart shows, sales have been on an almost vertical climb since 1954. The reasons why are threefold: a good product; a one-two advertising punch using network tv and radio plus local spots, and a solid saturation of merchandising.

Sandran has come to its current representation in air media, network and spot, tv and radio, by building a piece at a time. Here's how it happened:

Sandura, founded in 1923, is not a new company but Sandran, introduced in 1950 is, relatively. For its first three years Sandran sales were small. The fourth year they turned up slightly, reaching about \$3 million.

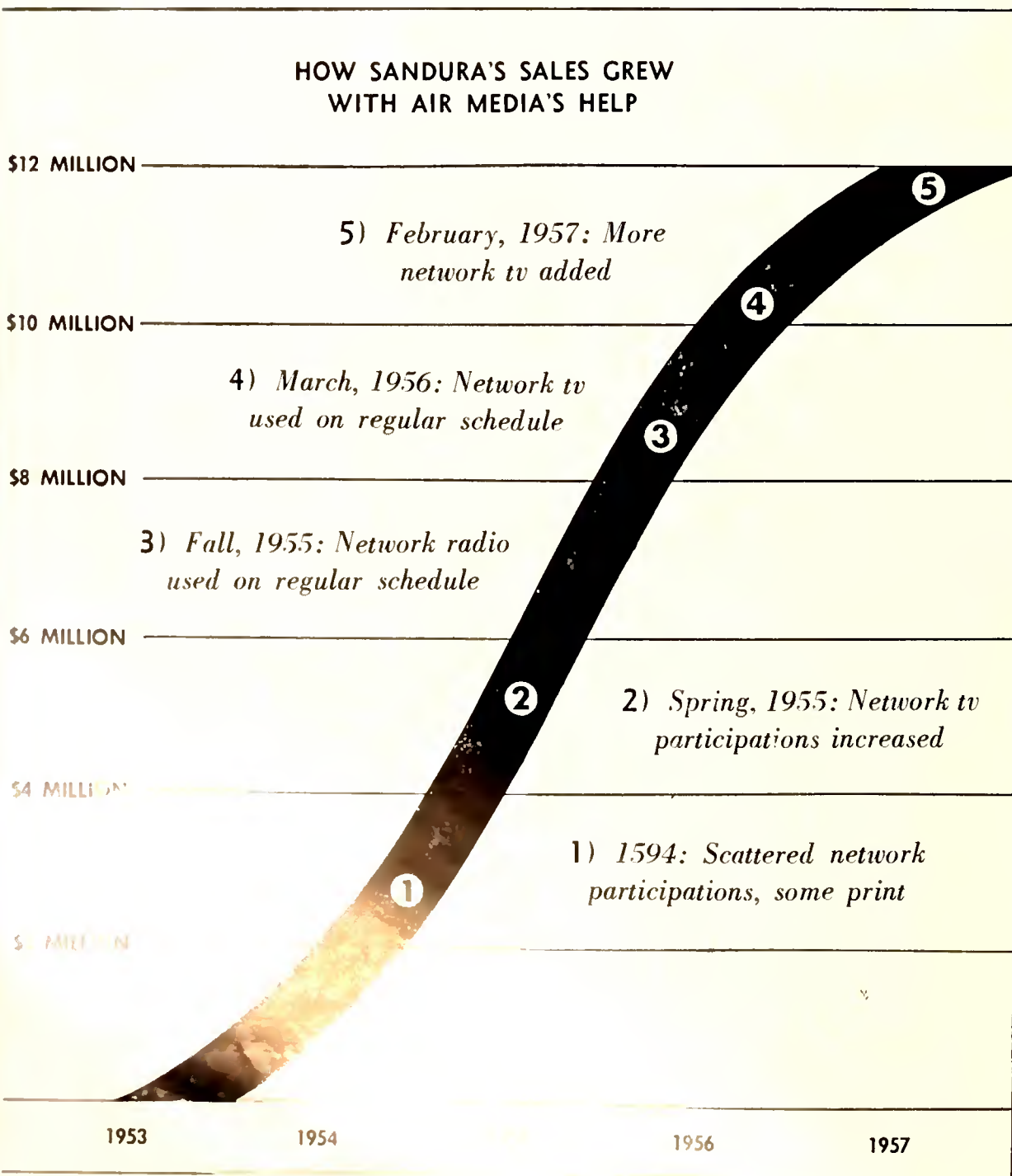
Early in 1955 Sandura's agency, Hicks & Greist, decided the growth was coming too slowly and moved the product to a new launching pad. "What we had been doing," recalls Charles V. Skoog, Jr., then H&G v.p. and account executive on Sandura, now agency president and still a.e. "was fighting the well-established giants on their terms—things like color spreads in women's magazines. Comparatively our budget was fractional to theirs, so was our impact." The giants are, of course, Congoleum-Nairn and Armstrong Cork Co.

Forthwith Skoog, together with Theodore Grunewald, H&G v.p. for tv and radio, presented a radical program to J. Stokes Clement, Sandura's president and Samuel D. Pollock, its aggressive advertising and sales promotion manager. The plan: drop print, put the whole budget into tv.

"This whole budget," Skoog remembers, "was about \$150,000, which had to go nationally, so we weren't about to dominate tv." But what it lacked in money, Sandran made up for in strategy. "Our big product advantage with Sandran," Skoog notes, "is that it's stainless and easy to clean. We figured we could demonstrate that graphically on tv."

The subsequent demonstrations were dramatic enough to outweigh their infrequency, once a month on the old *Tonight* show on NBC TV. (See

HOW SANDURA'S SALES GREW WITH AIR MEDIA'S HELP



SPONSOR, 5 September 1955.) On live cameras New York City traffic rolled over Sandran, elephants stomped food on it, steamrollers crushed dirt and ink into it, and, while the camera still watched, Steve Allen, or one of his company, easily wiped it clean.

The impact was felt immediately. The first two commercials went on in May; June sales were up 66% over the previous June. May and June together, (four commercials) had enough net effect to project the first six months' sales for 1955 up 108% over the previous year. And the company added 1,122 new dealers to its roster, which it credited largely to the new tv campaign.

By late 1955 the sales rocket was rising beautifully. Pollock decided it was time to fire the second stage—radio. The strategy concept was simple; tv was providing considerable impact, but cost too much to consider expanding heavily at the time. Radio, on the other hand, being less expensive, could broaden the coverage at a low total cost, particularly in important farm-and-rural markets, where every room in the house offered potential for one of Sandran's products, floor coverings, wall coverings or counter topplings.

The company chose *The Breakfast Club*, on ABC Radio network. The first 26-week contract was regarded as a test; within a few weeks it proved out and Sandran has never left the show since. The current schedule calls for one commercial a week, on rotating days. The show is on about 60 stations.

"This radio show has proved to be a perfect complement to our tv schedules," Pollock says, "by not only providing an umbrella coverage pattern, but also furnishing us with a strong personality salesman who gives our product claims believability."

Sales continued to climb, and a larger ad budget became available. The next step, in March 1956, was network tv on a regular basis. The buy was *Queen For A Day*, on NBC TV, on an alternate sponsorship of a 15-minute segment weekly. With a commercial every other week, a cross-mention on alternate weeks, the show gives a desired continuity, and is still used year-round.

Early this year, with more budget available, Sandran added a similar alternating arrangement on *The Price Is Right*, also NBC TV.

All of these three network shows



Sandura Co. officials, (l to r) include: Samuel D. Pollock, advertising and sales promotion manager; J. Russell Jones, v.p. manufacturing; Harold Ruch, treasurer; J. Stokes Clement, president, and Stephen Pohe, sales manager

SANDURA'S AIR MEDIA STRATEGY

Sandura Co. found itself, three years ago, with a new product, Sandran, forced to compete with old-line giants, at a fraction of their ad budget.

- First ad budget monies were put into network tv participations: heavily creative, they generated interest out of proportion to their cost.
- As sales started up, and more budget became available, network radio was added. This extended the coverage into nonurban areas, without seriously taxing the still-small budget.
- Further budget has gone into expanding network tv, plus adding local co-op spots, both tv and radio.
- And always, driving this effort home at the distributor-dealer level, a saturation merchandising effort.
- Results: spectacular sales gain. In 1954 sales totaled about \$3 million; last year they reached about \$12 million. This year they're up 80% over 1957, and Sandura expects to reach \$60 million by 1960!

have a common factor: a strong personality. Sandura picks personalities deliberately for two reasons: it wants to capitalize on the "believability transfer," but also because the commercials on the tv shows are live demonstrations, and the participation of the personality lends credibility.

Sandran commercials have not deviated from their original successful concept of dramatic presentation of product features done live, though they've become less complicated: where formerly live shots of traffic or elephants passing over the product were used, the company now substitutes something smaller, such as a lawn roller, or a boy on a pogo stick.

The network advertising, both tv and

radio, represents only one phase of the total advertising for Sandran. Advertising, at this level, is decided upon, and paid for, by the factory. But the company also maintains a strong co-op ad program for its distributors and dealers.

This co-op program began, in a small way, about four years ago with sporadic tv and radio spots in about 15 markets. It has now grown to the point where regular and heavy use of tv, and some radio, is on a continual basis in 50-plus markets. Early this year H&G ran tests on these local activities, by trying different combinations: spots only, news and weather plus spots, or syndicated film sponsor-

(Please turn to page 78)

What criteria do timebuyers ignore?

Three station men point up several factors which they feel are often overlooked by both buyers and admen when making time decisions.

John O'Connell, sales manager KOMU-TV, Columbia, Mo.



Rely too heavily on national ratings

Most timebuyers necessarily concentrate their thinking on the top metropolitan markets and cannot devote enough attention to area coverage stations (often in smaller markets) whose distribution patterns and viewing habits are different, and whose population figures are changing faster than they can be measured.

In many markets, wholesale sales are inaccurate reflections of their importance. The wholesale market is concentrated in the metropolitan area. But total retail sales are a much more accurate gauge of how people live, eat, dress and buy in these areas.

Competition for viewing time decreases as the size of city decreases, so viewing habits are different in area markets. People in smaller towns and on farms spend more time watching television and usually have fewer stations from which to choose than big markets where viewing hours are divided among many stations and entertainment programs. In smaller markets are more stations per capita. In metropolitan areas, population is growing rapidly. In Jefferson City, Mo., population rose 50% in the past eight years. In Columbia, Mo., population has risen more than 100% in the same period. The station, KOMU-TV, covers only the metropolitan area. On the other hand a New York station's metropolitan area makes up only 10% of its market. In KOMU-TV's market

second metropolitan area, Jefferson City, two-thirds as large as Columbia, is within our station's Grade A coverage contour. We must look beyond the metropolitan area figures.

Census figures from 1950 have no more than historical interest now. The actual population of Columbia is up more than 50% in the past eight years and Jefferson City's growth is almost as meteoric. Published figures can't keep up with the explosive growth of many cities in the 25,000-100,000 bracket—and such cities are important to timebuyers. Large cities cannot grow anywhere near as fast. It is important to check on the growth of important cities in area markets.

Very often, in markets which are infrequently rated, timebuyers will use the national standings of network shows to compute adjacency ratings. In many cases the value of a local show exceeds the so-called prime adjacencies which shine so brightly on network reports. Never underestimate the power of a local personality.

Joe Baisch, general manager, WREX-TV, Rockford, Ill.



Positions of station in community

The four most essential time buying criteria which are sometimes overlooked consist primarily of intangibles.

- 1) Local ownership and integration of such ownership with management
- 2) Qualitative audience loyalty
- 3) Station leadership in community
 - a) personnel
 - b) programing
- 4) "Personality image" on the home screen

The FCC in its licensing procedures recognizes (as should knowledgeable sponsors) the inherent values of participation in ownership by management.

Sound policies and long range good judgment will most commonly prevail where operating personnel hold part of the investment risks.

In each community there is a broadcast property which holds the proud mantle of leadership. This is no accident—the station achieves its position of towering strength on the basis of the merit of its operating staff and, of course, its programming. By way of example: WREX-TV strictly adheres to a continuing policy of public service remotes to meet the unique needs of the community. Such needs are most appropriately met by television. For instance, the local theater where Rockford high school holds their graduation ceremonies cannot accommodate the ever-increasing senior classes, and television fills the gap. Remotes of such events as the Jubilee Mass of a diocese, or telecasts of a world leader of the Protestant faith, or the recognition of the accomplishment of a local rabbi, are highlight presentations which cast the mold of favorable public opinion in depth for WREX-TV. They enhance the station's stature by their very nature—they develop a source of loyal appreciation and make WREX-TV the "neighborly giant" of the Rock River Valley.

And, of extreme importance, is the personality image created by the warmth, courtesy, friendliness, honesty and character of the "on-camera personnel." Their deportment and behavior, both on-and off-duty, contribute toward an aggregate positive attitude toward the station.

Recently, advertisers have become vitally concerned with their corporate images. They have discovered that product sales are dependent to a considerable extent on the buying public's sum total attitudes and impressions of the company as a corporate entity.

A television station's effectiveness as a sales medium is likewise dependent on its station image, but to a far greater degree than in the case of a manufacturing company, because its service is intangible. Its sole mission, (Please turn to page 71)

You get

DOUBLE

impact...

PRESTIGE · KNOW-HOW

om the

DOUBLE-

Tower station

WRVA-TV CHANNEL 12

RICHMOND, VA.



take a look at revitalized Richmond

You're a buyer of television advertising and you're interested in the Richmond, Virginia, market, but your image of that market is rather hazy.

You can sharpen that image with these latest facts, figures and observations:

1) Richmond has gone through an **extraordinary transition and expansion** since the end of World War II. In terms of total dollars for construction (\$72.5 million in 1957) it is the **fastest growing metropolis** in the country. A modernly built Richmond sprawls for miles around the historic Richmond. The pace of expansion shows no signs of abating.

2) Richmond stands as one of the **country's most notable bulwarks of economic stability**. Richmond has never known either **depression or recession**. It is endowed with a balanced economy, with no one field dominating. Employment per capita is consistently spread according to the ideal pattern for metropolitan areas. Industry is so diversified as to make Richmond recession-proof. Note these illuminating signposts: (a) **The industrial production index has doubled** within 15 years; (b) **the manufactured product adds up to \$1.5 billion** and (c) **personal income per family is hovering at the \$7,000-level**.

3) Richmond's unwavering industrial health stems from a **neat blend of broad diversification and a high percentage of skilled workers**. It's not dependent on heavy, or even light, durable goods. No. 1 among Richmond's principal industries are the tobacco products—you've certainly heard the city referred to as the "cigarette capital of the world." The others include chemical products (like rayon and cellophane), paper and paper products, printing and publishing, fabricated metals, textile products, pharmaceuticals, furniture and other wood products.

4) Richmond is one of the **great white-collar centers of the country**. A "Hartford, Conn. of the South." This factor assures continued economic stability for the market. For instance, the ratio of white-collar workers runs around 40%, as compared to around 25% for manufacturing. Two major sources of the white-collar employment are the concentration of 33 insurance companies in Richmond and the central offices of three giant railroad arteries—the C&O, Seaboard Airline and the RF&P. These insurance companies—like Life Insurance of Virginia, Virginia Mutual and Lawyers Title—rank among the country's top underwriters in their respective fields.

5) Richmond is a **metropolis that's got plenty of expansion room**. New developments—both home and commercial—spread over adjoining counties like Chesterfield and Henrico—all of which are part of the physical city of Richmond, though not incorporated with it. Hence Richmond today is not just a city but a tri-county metropolis. Tip for automotive and petroleum people: The sprawling nature of Richmond has made it a **two-car-per-family market**.

6) Richmond is the **trade center of the South Atlantic region**. Measurable retail sales were well over the \$400-million mark in 1957 and wholesale distribution figures were \$1.53-billion. Those wholesale dollars demonstrate Richmond's dominance as the point of distribution for a vast section of the Atlantic Seaboard—between Baltimore and Charlotte.

7) Richmond is the **transportation gateway** leading to four directions—with six trunkline railroads, five airlines, six motor city bus lines, 50 motor freight-carrier lines and water freight service on the James River. It is the shipping port for all inland Virginia traffic. All freight moving along the Atlantic Coastal plain is handled through Richmond.



THE OLD RICHMOND: The city has forged ahead in industry and trade mightily amid these great historic sites.

8) Richmond is heir to another **boon in terms of stability: the weather.** Known as the "Riviera of America," the Richmond area has an average annual temperature of 57.7 degrees, with a normal yearly rainfall of 42.9 inches. It's not subject to violent upsets of nature and the growing season is 216 days.

9) The level of **income from agriculture** in the area surrounding Richmond city is **exceptionally high** per acre. The sources: Grain, cattle, poultry and truck farming. Richmond is not only a bustling marketing and distribution center for these products but an important site for food processing and distribution. In addition to giants like Swift and Armour, packing plants are maintained here by some of the country's largest regional companies. For example, George H. Myer & Sons and Joseph McSweeney & Sons. Richmond is also the home grounds for the famed Southern States Cooperative.

10) Richmond's retail shopping area of influence has this unusual characteristic: it extends out to nearly 60 miles. They come to do their shopping regularly in Richmond from as far as Charlottesville, Fredericksburg and Petersburg.

11) Richmond is quite a magnet for the motoring tourist. Aside from having plenty of its own historical attractions, Richmond is so located in mid-state as to make it a popular gateway to the region's historic places and natural grandeur.

* * *

Postscript to a Statistic: If yours is a grocery product in national distribution, you're not getting a true measure of the dollars spent for your product in Richmond. The reason is simply this: You credit your Richmond sales to cities other than Richmond. You do it inadvertently because of the ways of the big chains—excepting the A&P—that do business in Richmond. Take these three for instance: (1) Safeway has 22 stores in the Richmond area but does all the buying for them in Washington—where the regional offices are located—so the sales credit goes to Washington. (2) Colonial Stores has 20 outlets in Richmond but the sales you make are credited to Norfolk for the same reason. (3) The People's Drug Stores operates 15 outlets in Richmond but the buying goes through its Washington offices. The net result of all this for WRVA-TV and others in Richmond: They're shortchanged by 20-30% of the product's actual advertising dollars for Richmond.

* * *

A Tip to Marketing Men: Don't take the Richmond consumer for granted. Don't expect him to try your product just because it's on the store shelf. His habits are deep-rooted and his loyalties, quite firm. So—if **your product is in Richmond you better advertise.** To switch that loyalty you have to sell hard. That's why you must include Richmond in your list of must-advertise-heavily markets.

THE NEW RICHMOND: Many multi-million-\$ housing-shopping developments, like this, exemplify the enriched market.



unchallenged in Spot News, Special

With WRVA-TV the words, "The Station to Watch for News," is not just a sales slogan: it's a way of life.

If there's any facet of the operation where WRVA-TV's status of prestige and know-how shines like a beacon it's on the news and special events—front.

You won't find in Virginia—and perhaps throughout the South—a station with a better reputation for news and special events coverage than WRVA-TV.

The station has made news and special events an unstinted service—what's more, an obligation—to the community. Every station in Richmond has network shows and tv films, but WRVA-TV can point to this big plus: A unique personality stemming from what it does consistently with news and special events.

These are the things that have helped make WRVA-TV's news and special events coverage a personality in the life of Richmond:

- Always keeping on top of the news.
- Maintaining 30 correspondents for film coverage in every section of Virginia.
- Using a full news film crew roving Richmond at all hours of the night and day in a station-wagon that is equipped with cameras, lights and telephones. In addition, WRVA-TV subscribes to national film services.
- Sparring no effort in getting its exclusive film coverage from the scene of the event to the station's thoroughly equipped film developing laboratory. Like the time it used four helicopters to deliver the shots taken of the International Fleet Review off Norfolk. (See picture on page 7.)
- Scoring one "first" after another, like the pickup of the Virginia Governor's Inaugural, the Jamestown Festival, the official visit of UN Secretary Dag Hammarschold's visit to Williamsburg.
- Scooping the area with the big news breaks, whether they be disasters, like a Kentucky-border mine blast or a transcontinental bus crash that cost many lives, or the round-by-round film report of a special session of the Virginia State legislature.
- Broadcasting two and a quarter hours of local news weekly, which includes Esso's and Phillips 66 nightly sponsorship and a series directed primarily at housewives.

ITS SPECIAL EVENTS COVERAGE TYPIFIES WRVA-TV'S LEADERSHIP

NEWS EXPERT



↑ Herb Clarke, news reporter, sparks WRVA-TV news, special events action



↑ Andy Oberg broadcasts late news, whose is on a par with best in

Chuck Shull's nightly round local, state, national week entertaining as it is info



International Naval Review: WRVA-TV announcers and camera men were in helicopter over Hampton Roads and on board *Canberra*

Easter Parade: WRVA-TV originated and covers this event "live" annually in Richmond's largest park, giving prizes for most attractive finery

Tobacco Festival: This colorful event, of major significance to all Virginians, is also covered in detail by WRVA-TV each year

Events, Local Live Entertainment



TEENAGE PARTY: A blockbuster in low-cost-per-1000-homes

SUNSHINE SUE: Surefire!

WRVA-TV has a philosophy of its own in producing live local entertainment: **Make sure that what you put in it is closely identified with the community.**

The station also gears its local live entertainment programming to a set of guidelines, like these:

- 1) Whatever you do give the production a network quality.
- 2) Provide a fair balance of local programming as compared to local film—and above all, see that the live programming is in keeping with the character and sensibility of the community.
- 3) Tailor the program as closely as possible to the interests and service of every group in the community.

WRVA-TV can claim a strong foundation for whatever it does in live programming: topnotch studio facilities and a production staff with a wealth of know-how.

Now—a message about WRVA-TV's ace live show: Teenage Party.

What makes the daily Teenage Party hour a consistent leader in late afternoon programming:

- a) It's got as m.c. the most popular tv personality in Richmond—Roy Lamont.
- b) It's got the support of the authorities of the surrounding high schools and the people concerned with the youth of the community. (Hence a potent adult audience ratio.)
- c) It's a prodigious mail-puller—it's piled up over 6,000 request letters a month.
- d) It's proved time and time again that it can make a hit record overnight. In fact, local record distributors have prevailed upon Lamont to let them know when he's going to play an unknown record so that they can stock the dealers in advance.
- e) It's so potent as a maker of best record sellers that the biggest of stars in the recording world make it a point to appear on the show.
- f) It's a consistent high-rating show, delivering between \$2.25-\$2.50 per-1000-homes.
- g) It has the SRO sign out for advertisers virtually all the time.

Another popular item on WRVA-TV's regular live entertainment roster: the Saturday night **SUNSHINE SUE AND HER RANGERS**. This folk troupe is as integral a part of the area serviced by WRVA-TV as say, the great annual Tobacco Festival.

A great favorite with WRVA-TV audiences is the top-size swimming pool on the studio grounds—the site in warm weather for regular and special productions.



EXPLOITATION: Samples of continuing, vigorous audience building.

skilled, aggressive with Promotion

WRVA-TV's management is skilled and richly backgrounded in audience-building and supporting a spot client at the point-of-sale.

Theirs is an aggressive type of promotion and merchandising. They do it with imagination and finesse—not in gusts of activity, but regularly. Chalk up to this accumulated effort of audience-building the fact that WRVA-TV has the area's tv viewers alert to its programing from sign-on to sign-off.

Advertisers on WRVA-TV have been much impressed with the station management's aptitude and readiness for working out a marketing or merchandising problem for Richmond.

A management that has consistently delivered sales successes for many years can't help but be thoroughly conversant with the buying characteristics of the consumer in the Richmond market. It knows the type of campaign that can be most effective and how it can be best merchandised.

Examples of the type of support that spot advertisers get from WRVA-TV:

- Special posters for dealers' showrooms designed by the station's art department.
- Exploitation of a spot-sponsored program on a downtown 50-foot electric sign or 24 sheets placed on main local highways.
- Spotlight ads in local newspapers, attention in tv columns and telegrams or letters to the retail trade and supermarket buyers.
- Sets up sales meetings in WRVA-TV studios for advertiser's sales force or dealers, with the station's personalities delivering participating pep talks.

You're among the Blue Chips—like these—when you spot buy WRVA-TV

| | | | |
|--------------------|-------------------|------------------|----------------|
| American Tobacco | Eastman Kodak | Larus & Bro. | Quaker Oats |
| Amstar | Esso | Lever Bros. | R. J. Reynolds |
| Archer | Ford | Libby-Owens-Ford | Schlitz |
| Wm. & Wm. Paper | General Electric | Liggett-Myers | Socony-Mobil |
| Easton & Williams | General Foods | P. Lorillard | Texaco |
| B. F. Goodrich | Gillette-Toni | Maybelline | US Steel |
| Bulova | IBM | Oldsmobile | US Rubber |
| Chrysler | Johnson & Johnson | P&G | Westinghouse |
| Colgate | S. K. Johnson | Pepsi-Cola | Whitehall |
| Continental Baking | Colgate | Pet Milk | |

dominates area in station character



LET'S EXPERIMENT: Famed for its contributions to education, WRVA-TV broadcasts this science series direct to sixth-graders as part of their classroom curricula



ASK ME AN ATOM: This popular and timely series was presented in 1957-58 in cooperation with the American Chemical Society. Students from local high schools participated

You can get no better image of WRVA-TV as a community force than this: **It never takes its eye off the opportunity for public service.**

WRVA-TV fully realizes that the impact of public service is what makes **character** for a station in a community.

Hence the station's programing and management—with years and years of experience in the public service field—are alert to finding ways to:

1) Putting its facilities to work in behalf of education; 2) bringing the community in closer touch with local government and 3) spotlighting the problems, interests and needs of various segments of the community.

Three regular programs that graphically highlight this identity between the station and the community:

LET'S EXPERIMENT: A morning half-hour on various subjects that is actually used for classroom instruction in the Richmond area schools.

CITY DESK: A weekly report by the City Manager in person.

FARMER'S FORUM: A Sunday feature filmed by WRVA-TV produced in conjunction with the Virginia Polytechnical Institute, USDA, and Virginia Dept. of Agriculture.



Served Hot Off-the-Griddle

Crew covering International Naval Review at Hampton Roads flew directly to WRVA-TV with film they had taken that afternoon, landing on station's parking lot. The reels were developed, edited and telecast to viewers several hours later as complete program

MANAGEMENT



CALVIN T. LUCY
Among radio's best known pioneers, put WRVA on air 1925; twin titles of v.p. tv-radio Larns & Bro. Co., WRVA-TV president



BARRON HOWARD
V.P., general mgr. WRVA-TV; WRVA Radio since 1933 after 3 years on other stations. Moved to tv operations late '55



SAM CAREY
Program mgr., treas. WRVA-TV; joined WRVA Radio '42 as annncr., producer, prod. mgr., pgm. mgr.; emerged from group theatre



JAMES D. CLARK, JR.
General sales mgr., WRVA-TV; joined WRVA Radio in 1939 as announcer; following war service made sales mgr. of radio station



DAVID C. WOODS
Genl. engr. WRVA-TV; member WRVA-TV bd.dir.; entered radio 1928, WRVA chief eng. 16 yrs.; teaches electronics math



JOHN L. STONE, JR.
WRVA-TV promotion manager, with WRVA Radio 10 years in similar post; broadcasting service, including war, 33 years



SANFORD TERRY
Chief engr.; joined WRVA '32; after war duty set up FM stations; WRVA-TV built from his original blueprints dated 1947



TOM FRAIOLI
WRVA-TV local sales manager, spent 2 years on direct product sales; commer. producer BBDO; sold tv film for MCA & UTP

their media tally: 167 manpower years

The personality of a station stems from the ability, the background and the activity standards of the management.

Add up the years of service rendered to broadcasting by the station's management staff and it comes out **167 manpower years**. Ponder this fact and you have the answer to WRVA-TV's standing for prestige and know-how.

WRVA-TV's management prides itself on:

- Looking upon advertising as a constructive force for public service.
- Holding fast to the credo that service to the community is more important than momentary financial success.
- Having an obligation to the advertiser to buttress his campaign with whatever marketing aid it can give him.
- Affirming periodically its pledge to serve the community in the best of broadcast traditions.

Re WRVA-TV's physical facilities: For a city the size of Richmond it has no superior in the U.S.A. You can find a testimonial to that effect from advertisers who have used these facilities.

Richmond, Virginia • **HARRINGTON, RIGHTER & PARSONS, INC.**

New York • Chicago • Atlanta • Boston • San Francisco

The John Blair Report on

LOCAL RADIO PROGRAMING

Local radio programing has become an object of intense interest on the part of the media buyer. It is with this recognition in mind that SPONSOR herewith makes available excerpts from a treatise on local radio programing prepared by six-man editorial board of John Blair & Co., station representatives. As you'll note, the report is (1) a penetrating scanning of the subject from various vantage points, (2) represents the hard and incisive thinking of a rep that has concentrated much effort in the field of radio station programing and (3) deals with the complexities of a type of programing often slightly referred to as "just music and news." It also explores the subject from the viewpoint of what it means to the buyer. This report is the combined effort of a six-man editorial board headed by Art McCoy, executive v.p. of John Blair & Co. His associates in the project: Wells Barnett, station operations manager, who compiled the report; Ward Dorrell, research director; Al Long, sales development director; Lou Faust and Ed Whitley, of the Blair sales force.



LOCAL RADIO PROGRAMING

With the possible exception of the automotive industry, there is probably no American business today which raises so much emotional concern among its users, both advertisers and listeners, as radio. This emotional view of the radio business manifests itself in letters to the editor and to the radio stations themselves, speeches to industry groups, articles in trade magazines, and endless soul-searching on the part of radio station managements, advertising executives, and the listeners themselves.

Interest in radio is nothing new. It existed from the beginning of radio, when the more important network radio programs were a dominating force in American popular culture. What is new today, and especially challenging to advertisers, is the peak of interest which has been reached almost entirely through local programing.

This, then, is a study of *local* programing on all kinds of radio stations, both network affiliates and non-network sta-

tions. The problem of local programing on an independent station is obvious—with few exceptions, everything which appears on the station is local in origin. But the network affiliate also has fundamentally the same problems, since by far the larger part of its total program structure consists of local programs, and the same basic principles which apply to independent station programing apply with equal force to the local programs of the network affiliate.

The manager today is a true professional, whatever his background. He may be a veteran of radio, with many years of experience, who has adapted himself skillfully to the changing broadcast climate. Or he may be a new man with a completely fresh view of the public's tastes and desires.

These are the elements which radio station management molds into a total operational pattern to which most people will listen with interest and pleasure: news, service, music, personality, public service, editorializing, production, promotion-exploitation.

NEWS

Radio is in a unique position to provide a kind of instantaneous local news service which the other communications media cannot offer. Radio has a wide range of lightweight, portable electronic equipment available for use in news coverage which makes it possible for the radio newsman to get to the spot quickly, report the news as it happens, interview the participants in news events, or witnesses on the scene—in general, to do a variety of news gathering efforts on the air at any moment the occasion demands.

To implement this effort, the modern radio station today is investing more money in news-gathering facilities and personnel than ever before. Such equipment as short-wave-equipped mobile news units; portable tape-recorders; fleets of cars equipped with radio-telephone; helicopters and airplanes; monitor radios at the studios; all play their part in the reporting of the news as it occurs. In addition, many stations employ news editors, reporters, re-write men and air personnel who specialize in news delivery.

Stations which attach great importance to the gathering and handling of news do most or all of the following things:

They will interrupt any program instantaneously, to present an important bulletin. *Today's "extras" are on radio, not in newspapers.*

They appoint the drivers of radio-equipped taxicabs as special correspondents, and pay them for news tips phoned to their dispatchers.

They make reporters of professional men who have telephones in their cars.

They pay rewards to any member of the audience who phones in a reliable, useful news tip.

They dispatch mobile units to the scene of any major local story, get "first person" reports from citizens on the scene.

They maintain special leased wires in the courthouses, and the sheriff's office, police headquarters and other logical sources of news, for instant coverage.

SERVICE

The distinction must be made here as between public service, in the commonly accepted sense of broadcasts which are meant to further a worthy public cause, and services of a nature which routinely affect the daily lives of the mass population which depends on radio to supply these. These daily-living services are what we discuss here.

The advertising profession is inclined in its thinking to limit the latter kind of service to time, temperature, and weather. Of course these are so important that they are basic. Local radio's immediacy and localization make it possible to tell the businessman what suit he should wear today, the housewife what time she should shop; the young person whether the school is open today.

In most major communities today, automobile traffic is a pressing problem. The average radio station in a major market employs the services of special personnel to watch traffic conditions from such sources as indicators; spends thousands of dollars for programs, and probably saves the average motorist hours each year. Certainly, the radio station which concerns itself with such things in a large city where this sort of thing is important is performing a service of a kind which cannot be obtained elsewhere in the mass communications area.

MUSIC

Because of its universal popular appeal, a large part of the program material presented by any radio station is music. It is the presentation of a large amount of music which has made radio today's constant companion, the ever-present companion which is turned on in most homes much of the time.

The emphasis today, as it has been for many years, is on popular music. Popular music may be most easily defined as the music most people want to listen to most—today. The test of the popularity of music is its acceptance by the general public, and this acceptance is not difficult to determine.

The musical taste of the public is a capricious thing. In the Nineties, the same public which liked "Break The News To Mother," also liked "Elsie From Chelsea." In those days, "The Moth And The Flame" was as popular as "Mother Was A Lady."

A hit tune in 1938 was "Flat Foot Flugee," along with "Love Walked In." In 1948 "Nature Boy" shared the popularity lists with "Zip A Dee Do Dah." In mid-1958 "Return To Me" and "Purple People Eater" are equally well received by the public.

The chief point here is that public taste is the determinant. The modern radio station seeks to serve the public by providing the music which the mass of people wish to hear.

The final link in the chain of music presentation is music control—the creation by management of a system which insures that the right music gets on the air, in a pattern which management through its close contact with the public, its analyses of audience research and the local music business, has determined is most desirable for the area. Music control has two positive advantages; it prevents the possibility of an individual or group of individuals from altering the musical presentation to suit personal tastes, which are usually atypical; and it assures management that the station will have a consistency in its 24-hour sound pattern which tends to build habit-listening, since the listener grows to understand exactly what we can expect from the air-face of the station at any time. Consistency in the sound pattern around the clock is one of the major distinguishing characteristics of many very successful modern radio stations.

PERSONALITY

The question is often asked—"what happens when a number of stations in a given market start presenting the same music?" The answer is that for years in most major markets there has been more than one station concentrating in general on this kind of program material, and yet in every instance one stands out, even though its basic program material may be much the same as one or more competitors.

The individual on the air is the ultimate link between the station and the listener. New research about to be made available by John Blair & Co. indicates that very successful radio stations create a positive image in the minds of the listeners. They tend to think of such stations as lively, entertaining and interesting. The stations about which the mass of listeners have no positive image are considerably less successful.

The only way to create this desirable image is for people on the air—to communicate to the audience. They do so through personal warmth and sincerity, the air of interest in what they are doing, the professional skill with which they

blend the various elements of the program into an ear-pleasing whole.

The successful air personality is a true professional who takes pride in what he is doing. Therefore, he is willing to invest the time and effort in the kind of advance preparation of his show that makes the difference between a sloppy air presentation, and a polished, finished performance.

Successful stations attach tremendous importance to this phase of programing. The rule-of-thumb at most such stations is that a three hour air performance requires three hours of preparation in advance.

The sort of person who can successfully accomplish the objective outlined above obviously must be a good salesman; to begin with, he is selling himself and the radio station every minute he is on the air or making a public appearance. Just as he is successful at this, it follows that he is able to sell commercial products.

PUBLIC SERVICE

Every radio station has a responsibility to serve the public interest to the best of its ability. The method by which this is being done today by modern radio stations, however, is a far cry from the way public service first developed in radio.

As one station manager put it recently—and aptly—“For too many years, we talked ourselves into thinking that we could serve the public interest by giving them public service program material which didn't really interest them too much.” This was the era of the broadcast luncheon speech, or the daily quarter-hour school program, or interviews with visiting explorers, or speeches on safety by the police commissioner, all of which tended to be dull.

As a major example of true public service, many radio stations have created ways for the public to make itself heard on local and national issues. One important way of handling this type of operation is to set aside a large block of time in the evening, employ a moderator and perhaps a panel of guests, pose a challenging question, and invite the public to call the radio station and discuss the issue. The moderator, using a tape delay loop as a protection for the station, talks to those who call, questions them further, and airs the call. The interest of the public in this presentation of their own views in their own voices is tremendous. One major Middle-Western station, in order to determine the popularity of such a program, called *Night Beat*, asked the telephone company to install a device to count busy signals from the incoming calls of people who wished to express their opinions. In four nights, over 5,000 busy signals were counted.

The second major area of public service is the promotion of good causes, whether they be safety campaigns, clean-up campaigns, cooperation with charitable organizations, or fund-raising drives. It is in this area that the greatest change from old-fashioned public service techniques has occurred. Today, the successful radio station has adapted *advertising* techniques to public service in a sincere effort to attract greater public interest in these causes and therefore greater public support.

EDITORIALIZING

The Federal Communications Commission authorized radio stations to editorialize more than 10 years ago. In fact, they rather strongly suggested that stations do so. However,

for a considerable span of time, most stations preferred not to risk unfavorable public reaction by doing so.

In a major Eastern market, the municipal airport was heavily used as a diversion point for aircraft weathered out in New York and Boston. However, the airport facilities were inadequate for the handling of a large volume of modern large airplanes. Even though Federal funds had been allocated for the improvement of the airport, official apathy had caused the improvement project to become stalled. A local radio station undertook a campaign to enlist the support and interest of the public in a campaign to unblock the funds and get the project moving. The campaign caused a stir of public interest and the local Chamber of Commerce took the lead in prodding city officials to action, with the result that the funds were released and the improvements begun.

PRODUCTION

In the production area, good management concerns itself with the handling of the commercial content in the broadcast material. Such matters as limitations on commercial content of programs; proper scheduling of commercial material with regard to the advertiser's wishes and competitive conflict; effective integration of commercials into the basic program material so that the advertiser's message is in effect show-cased; all these are matters which management keeps under scrutiny.

The final result of this endless “watching-of-the-store” is a quality product, satisfying to advertiser and listener alike.

PROMOTION-EXPLOITATION

Promotion-exploitation are the devices which successful radio stations use to attract larger audiences, as do many national advertisers of quality products who use premiums to attract first-users to try their merchandise. It's a well-known fact that many advertisers use contests, often with fabulous prizes in terms of merchandise and money, to introduce new products or to attract the public to their dealers' stores.

Naturally, no amount of premium merchandising nor contest promotion will have a lasting effect on sales unless the product satisfies the consumer to the extent that, having been induced to buy the first time through a promotion device, she will buy repeatedly thereafter.

The same general principles can be applied to a radio station. Having created a quality product, the successful radio station then seeks to attract ever-larger audiences through the use of promotion and exploitation devices. However, for such a campaign to be successful on a long-range basis—to induce the listener to keep buying, as it were—the basic program product must be sufficiently attractive to maintain interest once it is aroused.

Radio station promotion-exploitation falls into four general categories—major contests; on-the-air promotion; outside publicity; and advertising.

Successful radio stations realize that, just as they can sell commercial products, they can sell their own product, and they use a variety of on-the-air devices to attract attention to themselves. One station gave away its disk-jockeys for baby-sitting and car-washing in a best-letter contest. A western disk-jockey gives away an orchid a day to the woman who writes the best letter about her neighbor.

Of course, nearly all modern radio stations have high-quality, professionally-produced station identification jingles, which fall into the category of on-the-air promotion.

Through the device of outside promotion and publicity, the stations seek primarily to attract attention to themselves and their personalities. The basic outside promotion device is the appearance of personalities at public affairs. There is a wide range of this sort of activity. The station might promote a farm progress show. Personalities appear at neighborhood clubs, social organizations, service clubs, store openings, schools, and virtually any place where there are groups of people.

With alert station management, the sort of promotion-exploitation outlined above is a continuing, 52-week effort with only one design in mind—to attract, stimulate, and interest as many people as possible so that they will become permanent listeners to the station—users of the product.

THE END RESULT

From all the above it can be seen that radio station operation in its sum total is a complex and exacting job. But in almost every major city there is at least one station operator who has mastered it, and in every instance where this has happened, the station has acquired very large shares of the audience, in some instances as high as forty to fifty per cent of the total audience.

Even in the very largest markets, where shares between 20 and 30 per cent are high, when projected against the total available or potential audience, such a share produces a very large mass audience in terms of sheer numbers of people.

So far as the advertiser is concerned, the term *mass audience*, which is the same as saying *mass circulation*, is the key to his interest. The audiences produced by stations of this character are so large that they must by their very size represent an accurate cross-section of the total population in the area.

To enlarge on only one of the examples cited above, the development of the transistor, which has made possible the mass production of glamorous, inexpensive pocket-size portables, has opened up a whole new dimension of radio listening. The lightweight handful of a transistor portable fits as easily into the pocket of the carpenter's overalls as it does in a picnic basket, or a bathroom shelf, or the young mother's house dress as she hangs up the wash. Physically it can and does go everywhere. It has become one of the most desired gifts of all in the appliance field.

The growing mobility and portability of today's radio sets has created an enormous out-of-home audience. Partly because of its magnitude, and partly because of the locations in which much out-of-home listening is done, this out-of-home audience is impossible to measure accurately. However, professional audience measurement services indicate that automobile listening alone will add from 25% to as much as 68% in some day-parts to the total audience to radio. As a matter of fact, radio today has become the country's biggest outdoor advertising medium, while its in-home circulation has reached 98% saturation!

The BIG advertising medium to reach the BIG mass audience is Spot Radio. In 1957, Spot Radio had the biggest percentage gain in advertising revenue of any national medium, and by far its biggest total year in history. In 1958, with successful radio station daily becoming more so, and the audience continually growing, Spot Radio is doing an even better job of carrying the messages of major advertisers to the public.

Listed below are some of the leading Spot Radio Advertisers of 1957:

TOP RADIO SPENDERS—1957

(Listed alphabetically)

| | |
|-----------------------|-----------------------|
| American Tobacco Co. | Liggett & Myers |
| Anheuser-Busch | National Biscuit Co. |
| B. C. Remedy Co. | National Bureau |
| Beech-Nut Gum | of Fire Underwriters |
| Best Foods, Inc. | Pepsi-Cola Co. |
| Campbell Soups Co. | Philip Morris |
| Chrysler Corp. | Phillips Petroleum |
| Clark Gas | Quaker Oats Co. |
| Coca-Cola Co. | R. J. Reynolds |
| Colgate-Palmolive Co. | Shell Oil Co. |
| Esso Standard Oil | Sinclair Refining Co. |
| Eveready | Slenderella |
| Ford Motor Co. | Standard Brands, Inc. |
| General Foods | Sterling Drug, Inc. |
| General Motors Corp. | Shulton |
| GMAC | Tea Council of USA |
| Lambert Pharmacal | Texas Co. |
| Lever Bros. | Thomas Leeming & Co. |

The skill with which these advertisers—and other like them—are creating their ear-catching commercials enables them to get maximum results from the expandingly popular giant of the radio industry—the local program!

Complete report is available by writing John Blair & Co., 415 Madison Ave., N. Y. 17. Price \$1.

FILM-SCOPE

26 JULY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Raleigh cigarettes (B&W) made its first syndication buy this week via Keyes, Madden & Jones.

It's using Ziv's Mackenzie's Raiders in 19 major coast-to-coast markets. Raleigh, of course, has been a major user of spot announcements.

The delay by advertisers and networks in setting fall schedules is having its effect on stations in filling their own programming needs.

One station manager puts it this week: "There are a good number of programs around, but they're primarily re-runs. Until regional and national advertisers make up their minds, we won't get the good-quality, first-run syndicated properties we need."

CNP this week underwent a massive personnel cutback affecting the administrative and sales arms only. However, the New York sales staff was retained intact.

Behind the cut-back was this reorientation of policies:

- Greater sales emphasis will be put on national and broad regional syndication sales and there'll be an all-out effort to sell for network use—something the company has never done before.
- By concentrating on national and large regional sales the safety margin on the side of success will be materially extended.

With some hot prospects in the offing, NTA extended the deadline for its network this week.

NTA was to have turned over three of its network properties (Man Without a Gun, How to Marry a Millionaire, This Is Alice) to local and regional buyers. Deadline was extended two weeks.

If the network doesn't materialize, it means **115 stations in as many markets will have three extra hours weekly to sell.**

ABC TV's daytime enlarged programming spread this fall won't have too great an effect on first-run syndication clearances.

Reason is this: The spread is during hours when first-run syndication properties haven't ever been heavily scheduled. It's the **features and off-network strip participations that could conceivably suffer.**

Wishful thinking on the part of syndicators reflects an optimism about ABC's move. Comments from a couple of syndicators:

- "It could be a boon for daytime spot programming. National daytime dollars are limited; this could cause the other networks to open up some local time during the day."
- "If ABC TV slots a stripped program (along lines of NBC TV's Comedy Time; CBS TV's Susie) during some of those hours, it will relieve the pressure from the wealth of off-network availabilities."

(For additional film developments see Film Wrap-Up, page 66.)

MARKETING WEEK

26 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Watch for a new wave of mergers once the economy perks up again.

It's all due to the fact that American business must keep expanding its volume in order to maintain its profits.

Some corporate managements prefer to do the expanding by planning longterm product development, but many others today think this is too risky and slow and prefer to acquire their new products from the outside via the merger route.

Note: One typical example of the merger method involves **Corn Products and Best Foods**. The two companies this week disclosed that they have reached a preliminary agreement to set up a single corporation. Their **combined sales** would run around the \$625-million mark. **Profits:** \$28.8 million. **Joint advertising weight:** About \$20-million.

The cigarette companies are keeping a sharp weather eye on Rep. Blatnik (D., Minn.), chairman of the House Government Operations subcommittee, to see how far he proposes to go toward **upending their health theme in advertising**.

The manufacturers got more than a hint of what Rep. Blatnik had in mind during his quizzing last week of FTC chairman John W. Gwynne.

Gwynne noted that he had been trying to persuade the cigarette people to agree to a **standard test for tar and nicotine**, but so far had failed.

Rejoined Blatnik: It was rather **ridiculous for each company to claim its cigarettes were freest of tars and nicotine** because "No one knows who's lying."

The agency's relationship to the client has broadened to the point where some agencies are even functioning as **"engineering consultants."**

They're not doing it because they're looking for more responsibility. Rather they want to **show the client how his equipment can be operated more profitably so there'll be more money for advertising**.

In a recent case in point an agency had its **appropriation more than doubled** after suggesting to the client to make a study on what it would cost him to run his processing machinery 24 hours a day, five days a week.

The upshot of all this was the discovery that **the added cost of operation and sales was comparatively meager**; that if the client opened up new markets with a few brands and adopted an **enlarged advertising campaign** he stood a chance of tripling his profits.

P.S.: **The whole plan goes into effect this month.**

That submerged iceberg of marketing—co-op advertising—is getting bigger and bigger.

Some experts think that co-op's bite in the advertising melon may reach **\$2-billion within the next year or two**.

The stronger drift toward more co-op contributions might be traced to these factors:

- **The manufacturer is dependent more than ever on the support of the dealer.**
- **The manufacturer—especially in the hard goods field—is reaching out on a market-by-market basis.**
- **Pricing has become an important promotional factor** since the drop off of fair trade. Moreover, it's important that the manufacturer back up his regular dealers in their warfare with the discount houses.



341,814 Dick Wellings...

Dick works at one of the 500 major oil companies that headquarter in Tulsa and make it the "Oil Capital of the World." Smart advertisers reach the 341,814 families in this market over KOTV ☉ the station that has been first in Tulsa in every survey since 1949. Represented by Petry. Sources: 23 ARB, Telepulse surveys; TV Mag. 7/58.



583,192 Larry Egans...

Larry is a plant manager for a local food packer. He and his family symbolize the 583,192 families that make up the Houston market which accounts for 1/4 of all the income, sales and business in the state of Texas. To reach and sell these families . . . use KGUL-TV ☉ . . . the only station delivering city-grade service to Houston and Galveston. Represented by CBS Spot Sales. Sources: TV Mag. 7/58.



203,300 Bill Wagners...

Bill is a skilled machinist in a factory manufacturing agricultural machinery. He and his family are representative of the 203,300 families that make Fort Wayne the nation's No. 1 test market. Smart advertisers reach this market over WANE-TV ☉ because more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry. Sources: Area ARB, 11/57; TV Mag. 7/58.



763,232 Jim Hookers...

Jim is a skilled technician with one of the large pharmaceutical companies in Indianapolis. He is typical of the 763,232 families that make Indianapolis the nation's 14th television market. Smart advertisers reach the Jim Hookers over WISH-TV ☉ the station that has dominated the Indianapolis market in 25 consecutive surveys. Represented by Bolling. Sources: All ARB, Telepulse, Nielsen surveys since July 1955; TV Mag. 7/58.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

Ride the siren to blazing sale

"THE WALTER"



action...with America's No. 1 Reporter

WINCHELL FILE

Produced by Desilu

NTA'S HIGH-VOLTAGE HALF-HOUR SERIES OF 39 EPISODES

The biggest "built-in" television audience...
25,000,000 loyal Winchell readers in 130
markets... is ready to follow these stark,
on-the-scene dramatizations of the true,
headline-making stories that rocked the
nation! With this assured, pre-sold audience
... and this crackling-with-action series of
true stories taken from the private files of
America's "best read, most quoted reporter"
... you can bring trade and audience excite-
ment up to a white-hot pitch in every market!
This is the sure-fire "show-and-sell" property
of the season. Lock it up for your markets by
shooting us a wire... today!

NTA

National Telefilm Associates, Inc.
COLISEUM TOWER • 10 COLUMBUS CIRCLE • NEW YORK, N. Y.
JUdson 2-7300

CHICAGO: Michigan 2-5561
ATLANTA: Trinity 3-3343
TORONTO: Walnut 4-3766
HOLLYWOOD: Olympia 2-7222
SAN FRANCISCO: Skyline 2-6776

MINNEAPOLIS: Federal 8-7013
LONDON: Trafalgar-1127
BOSTON: Liberty 2-8633
DALLAS: Riverside 7-8559
MEMPHIS: Jackson 6-1535

In Fort Wayne
the nation's No. 1
test market
use

WANE

Fort Wayne

CBS

Represented by Petry



A CORINTHIAN STATION

KOTV Tulsa • KGUL-TV Houston
WANE & WANE-TV Fort Wayne
WISH & WISH-TV Indianapolis

You'll
find
pure
gold
in your
1958

FALL

FACTS

BASICS

Out this week!
extra copies

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros., New York, is preparing a major-market campaign for its Imperial Margarine. The schedules start in August; minutes during daytime segments are being slotted. Frequency varies from market to market. The buyer is Penny Simmons; the agency is Foote, Cone & Belding, New York. (Agency declined to comment.)

New England Confectionery Co., Cambridge, Mass., will expand its advertising in the Fall for its Necco candies; 28 markets are tentatively planned. The campaign will start in October for a 13-week run. Minute announcements, 4 to 7:30 p.m., will be used, with a children's audience in mind. Buying will be based on 100 rating points a week. The buyer is Charles Eaton; the agency is C. J. La Roche & Co., Inc., New York. (Agency declined to comment.)

Phillips Petroleum Co., Bartlesville, Oklahoma, is buying newscasts in markets throughout the country as they become available for its Phillips 66 gasolines and oils. Currently, the advertiser is in 50 markets; it hopes to expand it to about 85, in the 37 states of its distribution. As newscasts are added, Phillips current announcement schedules are reduced. Frequency depends upon the market. The media director is Bill Hinman; the agency is Lambert & Feasley, Inc., New York.

Stokely-Van Camp, Inc., New York, is planning a campaign in about 25 markets for its frozen food line. The 15-week campaign starts in August. Minutes and chainbreaks during daytime segments will be used; frequency will vary from market to market. Buying is in the process. The buyers are Bill Smith and Marion Jones; the agency is Lennen & Newell, Inc., New York.

Maltex, Hartford, Conn., is launching a one-million dollar campaign for 1958-59 for its Maypo Oat cereal. Both major and minor markets will be used. The initial schedules kick off 15 September for 26 weeks. Minute announcements on film, in and around children's shows, will be placed; frequency will depend upon the market. Buying is in the process. The buyers are Dick Stevens and Elizabeth Griffiths; the agency is Bryan Houston, Inc., New York.

RADIO BUYS

Revlon, Inc., New York, is initiating a campaign in top markets for its Silken-Net hair spray. The schedules start 31 July for five weeks. Minute announcements during daytime segments are being slotted; average frequency: 20 per week in each market. The buyer is Lionel Shayne; the agency is C. J. La Roche & Co., Inc., New York.

American Oil Co., New York, is kicking off a campaign in major markets for its Amoco gasolines and oils. The five-week schedule starts 1 August. Minutes during prime time slots are being used; average frequency: 12-15 announcements per week in each market. The buyer is Vince Bennett; the agency is Joseph Katz Co., New York.

Indianapolis
Trading Zone
\$1,412,008,000*
in retail sales



Satellite
Markets
\$1,775,289,000*
in retail sales

Aren't all of these dollars equally important to you?

Where else will you find *satellite* markets that outspend their entire central metropolitan trading zone by 5-to-4 in sales dollars? Or a *universe* that has such a big, rich central market! What an opportunity for you to increase your share of the *total* potential in this greater Indianapolis television area!

where else . . .


- does a central market exert such an economic pull on *so many* specific areas that are retail trading centers in their own right?
- do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!
- can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?


only here—in Indianapolis on WFBM-TV—can you buy more honest market penetration, more consumer influence, for *fewer* dollars expended than anywhere else. *Now* it will pay you to take another, longer, *better look!* We are proud of our current ARB.

The Nation's 13th Television Market

... with the only basic NBC coverage of 750,000 TV set owning families.

*Sales Management, Survey of Buying Power, 1958

 *Indianapolis itself*—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

 *12 Satellites*—Each a recognized marketing area—and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Richmond • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru Logansport • Kokomo.

Represented Nationally by the KATZ Agency



BASIC NBC-
TV AFFILIATE

RADIO RESULTS

AUTOMOBILES

SPONSOR: Potter Oldsmobile

AGENCY: Direct

Capsule case history: Potter Oldsmobile's opportunity to advertise on WSKP came when Miami's largest Olds dealer suddenly took a hiatus from WSKP. (It is the station's policy to prohibit competing local advertisers from using the station concurrently.) Prior to using WSKP Potter had used radio sparingly, but never WSKP. Potter purchased 41 15-second ROS announcements per week, at a cost of only \$90. This represented a sharp cutback from his former ad budget. Nine months ago, when Potter began his WSKP schedule, his sales were only 45% to 55% of the area's largest dealer—the one which cancelled WSKP. By December, Potter had outsold his chief competitor and became Miami's leading dealer, although Potter is a much smaller agency and is situated in a less favorable location. Potter's sales for 1958 were 10% higher than for the same period a year ago, although national sales for Oldsmobile are down 14%. After just four months of radio advertising, Potter's sales jumped more than 50%, a record tally for the area.

WSKP, Miami

Announcements

DINNERWARE

SPONSOR: Draftsmen, Inc.

AGENCY: Direct

Capsule case history: Draftsmen, Inc., an engineering firm, found itself in a strange predicament: how to sell 1800 sets of dinnerware it had accepted as payment from a client, a manufacturer of china dinnerware who was unable to meet its invoice due to the recession? They decided to try radio. Planning a one-day sale at its offices, Draftsmen, Inc., purchased a one week radio campaign on WHK, Cleveland, headed by Bill Gordon, plus round-the-clock NBC announcements. A total of 50 spots were used (20 on Gordon's show; 30 on NBC's *Billboard* program) and it was climaxed by a Bill Gordon broadcast from its offices on the day of the sale. The broadcast featured people crowding up two flights of stairs to see the sale, plus hundreds of phone calls from customers ordering two and three sets of dinnerware they had never seen them. By closing time, the store was sold out. Said Draftsmen's Lloyd Sahley: "Radio put us over the top."

WHK, Cleveland

Announcements

OPTICAL AIDS

SPONSOR: Maggi Enterprises Inc.

AGENCY: Direct

Capsule case history: The Maggi Enterprises of San Francisco, manufacturers of optical aids and wire shelving, have been successfully advertising on KFRC, San Francisco for approximately six months. Maggi had little success with its newspaper advertising and therefore decided to purchase announcements in the *Craig Kelly Show* to force distribution and increase sales in the Bay Area. The firm advertised its Maggi-C-Bar—a plastic bar lens that serves as a magnifier when placed over lines of small type—priced at \$3.95. Almost immediate response resulted from the announcements. In less than three months the company had almost complete dealer saturation in the area. Radio had done such an outstanding job that the company expanded its distribution to cover most of the major west coast cities. "Radio is the best medium to use in reaching the consuming public in a direct and effective way," said Norman Levy, president of Maggi. The company plans to go national and use radio as its basic advertising strategy.

KFRC, San Francisco

Announcements

GROCERY & SUPERMARKETS

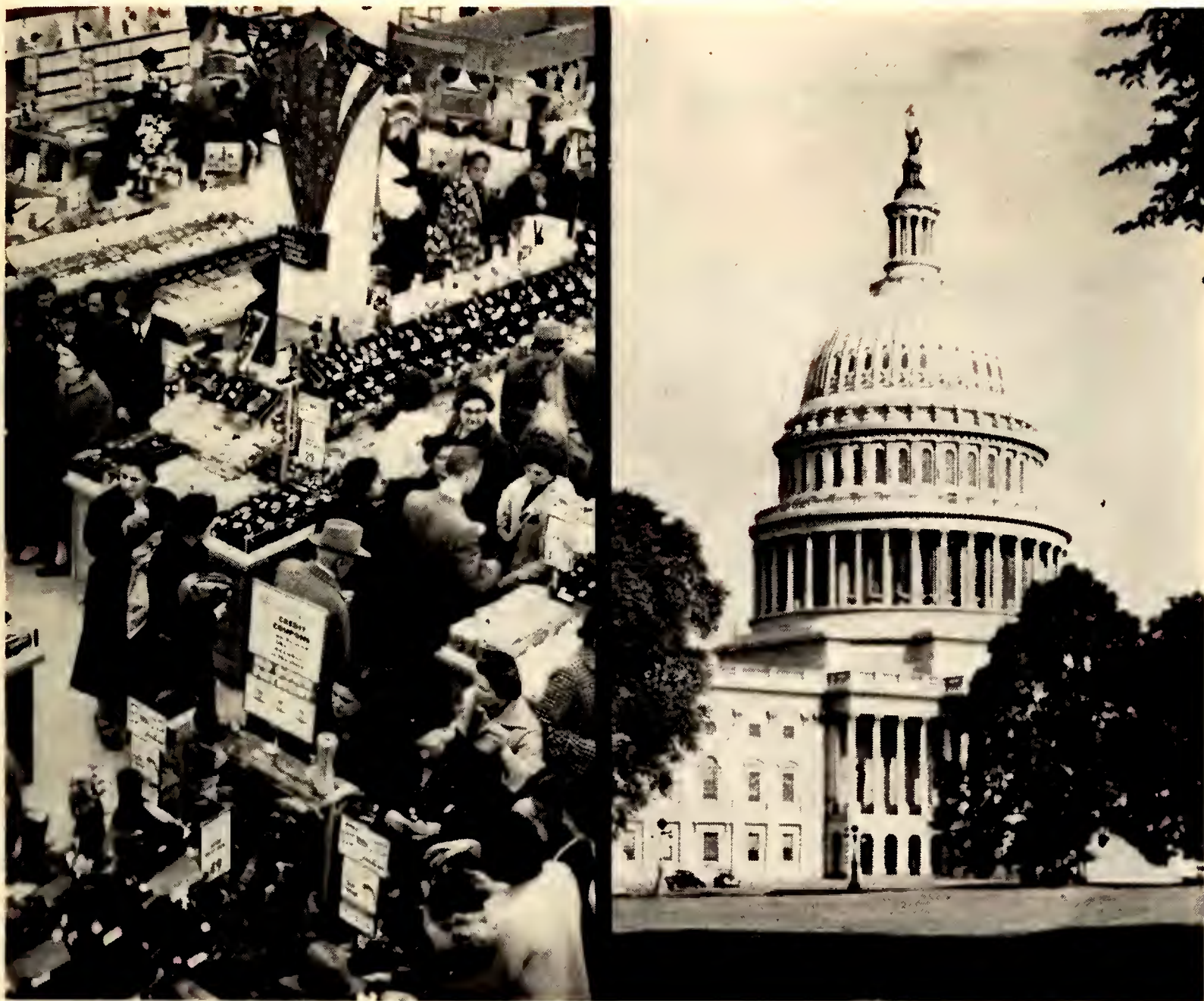
SPONSOR: Shop-Rite, Inc.

AGENCY: Robert Stevens Advtg.

Capsule case history: Shop-Rite, Inc., operators of Piggly-Wiggly Stores in Albuquerque, N. M., purchased 150 announcements and broadcast a "Fiesta" remote from one of its markets for a total cost of \$625 on Spanish-language station KABQ. Objectives: to create new traffic and test KABQ's ability to attract its Latin-American audience to the affair without newspaper support. The announcements were started 10 days ahead of "Fiesta" and drew 4,000 to the store on the day of the event. The remote ran from 1 p.m. to 8 p.m., featured station personalities and other entertainment. Employees, wearing sombreros in the serape-and-chili-pod decorated store, dispensed grocery samples, free ice cream and soda. Result: store sales increased 50% over its best day since its opening. Convinced of the station's ability to pull the large Spanish population of Bernalillo County, ad manager Alex Martinez and the agency placed a regular schedule of 40 spots per week at a cost of \$100.

KABQ, Albuquerque

Announcements and special program



Recession is not a worrisome word in metropolitan Washington

The nation's *lowest* unemployment rate in May, 1958! That's how Washington, D. C. compares with every other major metropolitan area. Only 2.75% unemployed here — as against the U. S. average of 7.1%.* It's not Federal Government employees that account for this rare record. Their numbers, in fact, have declined steadily the last six years. Consistent *private industry* expansion has done it—has made Washington virtually "recession-proof."

June was a revealing month, too—for WWDC, Radio Washington. PULSE had us FIRST AGAIN in share of total mentions—6 A.M. to midnight, Monday through Sunday. That makes 18 months without a miss when we've been first or a mighty close second. We have a simple formula—to be a listenable station to our audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

*Economic Development Committee, Washington Board of Trade REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

PICTURE WRAP-UP



Flag sewing—a la Betsy Ross! When Congress approved Alaskan statehood, d.j. Art Simpson, KOL, Seattle, asked his listeners to send in suggestions on how the 49 stars should be arranged. To dramatize the stunt, cigar-smoking Simpson pulled his entire shift on 4 July garbed as a puzzled Betsy Ross, complete with flag, needle, and stars. The majority preferred the stars arranged seven wide and seven deep



Off to Hawaii as the first prize winner in the "Mystery Sound" contest held by KBIG, Catalina, is Ray Prochnow, v.p. and L.A. manager of Glenn Advertising Agency. De Laine Helms puts the traditional leis on Prochnow, while Cliff Gill (l), Bob McAndrews give assist

No Rock 'n' Roll on WROW. Albany. To celebrate its first anniversary of this music policy, the station loaded a rock and an eight-foot wooden spool on a truck, hauled exhibit around city for a week. Tie-in promotion was contest with cash prizes for most accurate estimate of rock's weight



Simon B. Siegel commemorate his 25th anniversary in the entertainment industry. Leonard H. Goldenson, president of American Broadcasting Companies, Inc., presented a testimonial luncheon given at the Waldorf-Astoria Hotel. Simon B. Siegel, of AB-PT, looks on

National hot dog month stimulated a client to present an award to its agency. Harry Betteridge, president, Betteridge & Co., Detroit, receives a gold hot dog from Harold Peters, president, Peters Sausage Co., for creating the company's cartoon salesman, "Peter the Wiener"



News and Idea WRAP-UP

ADVERTISERS

Borden Foods Co. has revamped its marketing setup — which includes, of course, advertising — in order to build better sales volume for various product groups.

The Foods Co., which is a subsidiary of the Borden Co., will, under the new plan:

Have three divisions all headed up in advertising and promotion by Sam Thompson and with its own product manager. One section, or group, will combine all products which have a milk base; another group will cover cheese product and the third division will deal with non-milk products—like instant coffee, whipped potatoes and mincemeat.

Thompson will have two associate ad managers—T. B. Kerr and H. F. Osterfeld—and two associate promotion managers—G. C. Fochtman and P. L. Gabriel.

The product managers will report to George M. McCoy, marketing v.p.

Here are ARB's 20 best-liked tv commercials for June, 1958:

1. Hamm's Beer
2. Piel's Beer
3. Chevrolet
4. Ford
5. Dodge
6. Seven-Up
7. Burgermeister Beer
8. Falstaff Beer
9. Post Cereals
10. Wilkin's Coffee
11. Tip Top Bread
12. Newport Cigarettes
13. Winston Cigarettes
14. Kaiser Foil
15. Raid
16. Ipana
17. Ivory Soap
18. Stagmyer Beer—Mr. Magoo
19. Alka Seltzer
20. Zest

Business is good: Latest financial reports of two major air media users show:

P. Lorillard recorded higher earn-

ings, dollar and unit volume for the three months ending 30 June, 1958, than for any quarter in its 198-year history. Sales for this quarter were up 107% over the comparable period, 1957.

Pillsbury Mills also reports net sales and earnings for the fiscal year ending 31 May as the highest in the company's history. Per share earnings are up 44% from 1957.

Advertising campaigns and promotions:

- **Colgate** introduces its new companion product to Lustre-Creme this week — Liquid Lustre-Creme. Spots will be used on Colgate's three network shows: *The Millionaire*, *Dotto* and *The Big Payoff*.

- **Sheaffer Pen's** back-to-school campaign will feature, in addition to

its specials, a spot tv campaign in selected markets plus a heavy magazine schedule.

- **The C. F. Sauer Co.'s** campaign capitalizes on summertime's trend toward sandwiches and salads. Using saturation radio spots and print, the company will promote its Duke's Mayonnaise in 10 major Southern markets.

- **The Friedman-Shelby** division of International Shows has scheduled a test 26-week tv run via KMOX-TV, St. Louis' *Colonel Bleep Show*. The series starts this week. Agency: D'Arcy Advertising, St. Louis.

Strictly personnel: **Bob Day**, veteran radio and tv announcer and producer, has joined Ampex Corp. as assistant manager video products advertising . . . **William Sibert**, named ad-

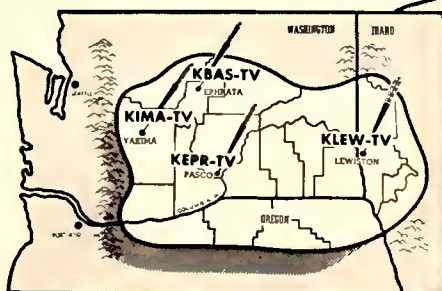
Ya get th' picture, Smidley?

Looka here, Smidley! This Cascade Television market, KIMA-TV with its satellites, stretches far and wide out there in the West. It's a huge, three-state area abounding with new industry, new farms, thousands of new families. There's a buying potential approaching a billion dollars. I tell ya, Smidley, you just don't find a market like that every day. It's a time-buyer's dream—that Cascade Television.

Quite a market . . .

| | |
|------------------|--------------------|
| Automotive Sales |\$116,239,000 |
| Food |\$140,609,000 |

Source: 1957 "Survey of Buying Power"



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

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

vertising **Whitehall Labs** . . . **Gerald Shapiro**, appointed advertising manager, Maiden Form Brassiere Co. . . . **Jay Kaner**, manager of advertising and sales promotion for American Enka Corp.

AGENCIES

The **Frank B. Sawdon Agency** disclosed, this week, the next big campaign for **Robert Hall Clothes**.

Starting in late August, the chain will increase its use of radio and tv spot in 150 top markets.

On tv: heavy announcements on 110 stations—with added activity in New York, Chicago, Detroit, Baltimore, Washington and Los Angeles.

On radio: heavy frequency schedules on 175 stations throughout the country.

Agency expansions: **Boland Associates** moves to new and larger quarters in San Francisco—marking the third agency move in 11 years . . . **Richard N. Meltzer Advertising**, which recently opened offices in New York and Denver, and expanded its quarters in San Francisco, moves its Los Angeles office to more spacious quarters.

General Electric Credit Corp. will initiate its own advertising program with **BBDO** as its agency.

G.E. Credit, a subsidiary of General Electric, has confined its advertising in the past to direct mail and sales promotion, thus making **BBDO** its first agency.

Latest account shifts on Michigan Ave. involves **Tatham-Laird** getting the **Serta** business, to begin Spring, 1959. **EW&R** is the present agency.

Other agency appointments: **Campbell-Ewald**, for the Pittsburgh Division of the **Kroger Co.** . . . **Powell Advertising**, for the **Renault Dealers** . . . **W. J. P. Press**, for the **Bar-Zim** . . . **N. J.** A broad . . . **promotional** . . . musical toys . . . **Holtz** . . . **Chicago Laundry** . . . will be the primary . . . fall's campaign . . . **J. J. Newberry Co.** for . . . shopping center in **Peabody**.

Bozell & Jacobs, for **Omar Bakeries** in Columbus, Indianapolis, Milwaukee and Omaha . . . **Jay Victor & Associates**, for radio **WOV**, New York.

More account awards: **Waldie & Briggs**, for **Airtex Products** . . . **Lester Langer**, Milwaukee, for **American Stationery Co. of Peru, Ind.** . . . **Merrill, McEnroe & Associates**, Chicago, for **The Berts Mills**, St. Charles, Ill. . . . **Schnell & Associates**, for **Rogers Hydraulic**, Minneapolis . . . **Erle Baker Advertising**, Chicago, for **Society for Visual Educations** . . . **Warren, Wetherell & Associates**, Chicago, for **Wade, Wenger**, Chicago.

They were made v.p.'s: **Alfred R. Tennyson**, v.p. in charge of tv/radio at **K&E's** L.A. office . . . **John W. Murphy** replaces **Tennyson** as v.p. in charge of **K&E's** commercial production . . . **L. C. MacGlashan**, account manager on the **Automotive** division of **American Motors Corp.**, and **Wright Nodine**, account manager for **Boyle-Midway** and **Joseph Burnett**, elected v.p.'s for **Geyer Advertising** . . . **Alden Grimes**, marketing v.p. at **Campbell-Mithun's** Chicago office.

ASSOCIATIONS

TvB is making a pitch to potential savings and loan advertisers by supplying a kit to its members containing 27 case histories.

These are documented stories on the successful use of tv by commercial banks, savings banks, and savings and loan associations.

Reason: **TvB** is out to prove the important role tv plays in the overall media plans of these organizations.

RAB will continue with its shirt-sleeve sessions this year at its **National Radio Advertising Clinic**, to be held 18-19 November in New York.

The theme of the clinic—"How I Used Radio Most Profitably"—will be discussed by the 500 business executives from agencies and national advertisers present.

The 4 A's regional convention places and dates for 1958 are set:

• **Central region;** 9-10 October at the **Drake Hotel**, Chicago. **James Combs**, of **NL&B**, chairman.

• **Western region;** 12-15 October

at **El Mirador**, Palm Springs. **Walter Guild**, **Guild, Bascom & Bonfigli**, chairman.

• **Eastern region;** 27-28 October at the **Biltmore Hotel**, New York. **James D. Webb**, **C. J. LaRoche & Co.**, chairman.

• **East Central region;** 5 November at the **Commodore Perry**, Toledo. **Robert Anderson**, **BBDO**, Detroit, chairman.

Awarded: The **Boston** chapter of **AMA** presented its annual award for excellence in marketing to **H. P. Hood & Sons** of **Charlestown, Mass.** The presentation climaxed the national convention of the **AMA** held at **Harvard Business School**.

They were elected: **James Kovach**, programing director of **WRC & WRC-TV**, Washington, elected president of the recently formed **National Association of Radio & Tv Program Executives** (see **SPONSOR-SCOPE**, 7 June) . . . **Robert Moran**, promotion manager, **WBEL**, **Beloit, Wis.**, appointed convention site chairman of **BPA** . . . **Cliff Gill** and **Robert McAndrews**, v.p.'s at **KBIG**, **Catalina**, appointed, respectively, to the **Radio Standards of Good Practice Committee** and the **Membership Committee** of the **NAB**.

FILM

A strip program, usually sold via participations, was bought across the board by an advertiser this week.

American Stores, a multi-product sponsor, bought **Ziv's Cisco Kid** for stripping three days a week in **Baltimore (WMAR-TV)** out of its co-op budget.

The company will probably extend the series to five days weekly this fall.

Other sales:

• **Richard Ullman's** outerspace cartoon, **Colonel Bleep**, has been sold to several sponsors. Among them: **International Shoe**, **Foremost Dairies**, **Spaulding Bakeries**, **7-11 Supermarkets**, **Pinemount Dairies** and **Maypo Cereal**.

Stations buying the cartoon series include **WBRE**, **Wilkes Barre**; **WCYB**, **Bristol**; **KVAR**, **Phoenix**; **KONA**, **Honolulu**; **KBET**, **Sacramento**.

• **H. P. Hood & Sons**, **New England dairy**, has renewed **ABC TV's**

ROBERT OTTO & COMPANY (CANADA) LIMITED
International Advertising

W. A. PERRY
VICE PRESIDENT &
GENERAL MANAGER

355 KING STREET W.
TORONTO, ONT., CANADA
TELEPHONE: EMPIRE 6-9266

July 17th, 1958.

Mr. J. R. Peters,
Commercial Manager,
CHCH-TV,
163 Jackson Street West,
Hamilton, Ontario.

Dear Ray:

Re: Miles Laboratories, Ltd.
BACTINE

We've reached the half-way point in our introductory campaign and it seems a good time to tell you that CHCH-TV has contributed greatly to the remarkable success achieved thus far.

As you know the 17-week campaign commenced on May 5th, 1958. Since then, BACTINE has been moving rapidly from Miles Laboratories to the various distributors located in the Toronto-Hamilton-Niagara Peninsula area. At no time has there been a lag in this flow from factory to outlet.

All reports from retailers indicate a strong preference for BACTINE in drug outlets - - a preference backed up by the large number of resales after the initial purchase.

May I compliment you and the Channel 11 staff for your whole-hearted co-operation in the setting up of this campaign and for the strong promotional support in the CHCH-TV coverage area. You have certainly proved to us that the power of Channel 11 advertising sells its viewers!

Yours truly,

ROBERT OTTO & COMPANY (CANADA) LIMITED

WAPerry:db

W. A. Perry

ANOTHER SUCCESS STORY FROM CHCH-TV

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend \$2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769



26 Men in all major markets in New England.

Other renewals on the series (now going into a second year): **KRCA**, Los Angeles; **KARD-TV**, Wichita; **KTVK**, Phoenix; **KFBB-TV**, Great Falls; **KGHL-TV**, Billings; **WBAY-TV**, Green Bay; **KIMA-TV**, Yakima; **WNEP-TV**, Scranton; **KRDO-TV**, Colorado Springs; **KCSJ-TV**, Pueblo; **KOLD-TV**, Tucson; and **WIMA-TV**, Lima.

• Screen Gems' new feature group, *Sweet 65* (including *Mr. Deeds Goes to Town*, *I'll Take Romance*, *Abbott & Costello Meet Frankenstein*) has been sold in 25 markets in three weeks.

Latest buyers: **KAKE-TV**, Wichita; **KRLD-TV**, Dallas; **KONO-TV**, San Antonio; and **WNAC-TV**, Boston.

The first videotaped program for syndication was announced this week by Guild Films.

Guild will distribute a **KTTV**, Los Angeles series, *Divorce Court*, for general syndication.

At the same time, Guild purchased two Ampex Videotape machines for audition showing of *Divorce Court* in its offices.

Re new series: TPA plans a pilot on *Witches Tale*, the supernatural radio show on WOR for several years . . . Screen Gems has acquired *Bowling Queens* for syndication . . . ABC TV will schedule 170 Harvey cartoons, produced by Paramount, this fall, probably in the 5-5:30 p.m. slot.

In the foreign markets: Three central American stations have purchased *26 Men*; dubbing in Spanish starts this week in Mexico City . . . **Sam Gang**, NTA's foreign rep, left Saturday for a three-week tour of Latin America. He'll be peddling *Sheriff of Cochise* and *Official Detective*.

NETWORKS

ABC TV this week put on trade show. Latest survey on the effectiveness of ABC TV advertised spots, compared to other networks.

The survey findings, as based on the automotive advertising on ABC TV:

- 1) More viewers actually bought the cars.
- 2) Shoppers were

three months later as to whether they bought a new car since the initial interview and among those who purchased a new car 17.1% of the viewers bought the make advertised on NBC TV as against only 11.2% among those not watching the program. This represents a 53% higher share of the market among the NBC TV viewers.

In the first meeting of this kind, promotion and publicity managers of CBS-owned tv stations will gather in New York 14-15 August.

Purpose: To cover the general areas of audience promotion, public relations and publicity.

The sessions will be informal in the hopes of exchanging ideas, presenting successful local promotions and dealing with common problems.

All tv and radio networks this week have been pre-empting their regular programming to air the U.N. debates, along with comprehensive analysis and up-to-the-minute reports on the Middle East crisis. The cost to the networks, so far, has run into the millions. (See Newsmaker of the Week, page 4.)

Tv network sales: *The Paul Winchell Show* will return to ABC TV 12 October, sponsored by Hartz Mountain Products . . . *Brains And Brawn* will be a Saturday night feature on NBC TV, for Liggett and Myers . . . Shulton will co-sponsor ABC TV's *Donna Reed Show*, along with Campbell Soup. It bows 24 September.

Joseph A. McDonald, formerly v.p. and general attorney at ABC, and more recently treasurer and assistant general attorney at NBC, has become a partner of Smith & Hennessey law firm, now called Smith, Hennessey & McDonald.

ABC TV personnel: Giraud Chester, elected v.p. for daytime programming . . . Armand Grant, named director of daytime programming . . . Sid Mesibov, named co-ordinator of marketing activities between ABC TV and AB-PT.

REPS

The SRA goes along with the NAB's Tv Code Board's reafirmed interpretation of "multiple spotting".

The Code allows three contiguous commercials if one of them is an I.D.

The announcement came from Lawrence Webb, SRA managing director, after the Board reviewed various complaints by agencies and advertisers against Code violations by stations.

New company: F. T. Crennan, owner of KOMY, Watsonville, Cal., opens a rep office in San Francisco, dubbed **F. T. Crennan & Associates.**

New Quarters: H-R Reps and its subsidiary H-R Tv, Inc. moves to 375 Park Ave., N. Y.

Rep appointments: **John Blair & Co.**, for WABC, N. Y., and WAKY, Louisville . . . **Blair-TV**, for W-TEN, Albany-Schenectady-Troy . . . **The Branham Co.**, for KGIL, San Fernando . . . **Devney Inc.**, for CKOS-TV, Yorkton, Saskatchewan . . . **H-R Reps**, for KSO, Des Moines . . . **William J. Reilly**, for KIXL, Dallas, KJIM, Ft. Worth, and WORC, Worcester, Mass. . . **Richard O'Connell**, for WORG, Worcester, Mass. . . **The Katz Agency**, for WNTA-TV, New York . . . **Robert E. Eastman**, for WEEP, Pittsburgh.

Strictly personnel: **Richard Dunne**, to the sales staff, Adam Young . . . **George Beavers**, to the N. Y. sales staff, Broadcast Time Sales . . . **Howard Rothenberg**, account executive, Everett-McKinney . . . At Forjoe & Co.: **Robert Lazar**, general manager of the Chicago-Midwest sales division; **Douglas Brown**, sales manager; and **Edward Argow**, senior account executive.

RADIO STATIONS

This week saw more activity in the news rooms of stations throughout the country than any other week since Suez.

The reason, of course, was the Middle East crisis. Here's a cross-section of local station coverage of it:

WERE, Cleveland, covered the Security Council meetings in advance of the networks by leasing U.N. Radio telephone lines. In addition, the station drove its mobile unit to the center of the city to broadcast the news, and post bulletins.

WOR, New York, rushed an expert to the Mid-East . . . **WIP, Phila-**

SPONSOR'S
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DIRECTORY



1958-59 Edition

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Detroit

Los Angeles

San Francisco

25c

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Now — SPONSOR brings you the first pocket sized 5-city TV/Radio Directory. Easy to use. Easy to take with you when you're traveling.

Every important name and address in air media is listed in it. By categories you will find networks and groups, representatives, agencies, advertisers, commercial film producers, tv film program sources, miscellaneous film services, music and radio services, research, surveys, and promotion companies, trade associations, hotels, admen's eating directory, airlines and railroads, news services and trade magazines.

It's the most comprehensive little book of its kind in the field. We'll be happy to send you your personal copy on request with our compliments. Additional copies are 25c each.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772
CHICAGO— 612 N. Michigan • SUperior 7-9863
LOS ANGELES— 6087 Sunset • HOLlywood 4-8089
BIRMINGHAM— Lawn House • FAirfax 4-6529

*P.S. Don't forget to call on us
next time you're in town.*

Philadelphia, across the entire sessions on its FM outlet, interrupting its AM programs for highlights . . . WINS, New York, sent its own staff to the U.N.

Westinghouse Broadcasting sent its news chief, Rod MacLeish, to the U.N. to report, via direct lines and "beeper" to WBC's 11 stations. (See Newsmaker of the Week, page 4, for more details.)

The first meeting of the All-Industry Radio Music License Committee was held in New York last week.

The group present included 17 members of the committee representing radio stations coast to coast.

The officers elected include: **Robert Mason**, chairman; **George Armstrong**, vice chairman; **Elliott Sanger**, Treasurer and **Sherwood Tarlow**, secretary.

Another pre-emption: KMA, Shenandoah Ia., cancelled its entire schedule to set itself up as an emergency flood communications center with around-the-clock reporting of the flood conditions in the area.

They received awards: Sam 'n

Denzil, "wake-up" team of WCHS, Charleston, W. Va., winners of the Ray-O-Vac Battery top 10 award as announcers of the year . . . **Clyde Spitzner**, sales and program director, WFIL, Philadelphia, installed as president of the Poor Richard's Club . . . **KITE**, San Antonio, news department awarded by Jud Dixon of UP International for outstanding service . . . **Alfred E. Burke**, sales manager, WBAL, Baltimore, winner of the Sales Management Award of Merit by The Stevens-Davis Publishing Co.

Kudos: WSUN, St. Petersburg, recipient of the first annual award of the Florida Broadcasters Association for "Outstanding Public Service—stations 5,000 watts or more" . . . **WBCB**, Levittown, Pa., cited for its contribution to the community's civic and cultural life by the Levittown Junior Chamber of Commerce.

Station staffers: Paul O'Friel, general manager, WBZ & WBZA, Boston and Springfield . . . **Elmer Muschany**, business manager and **Larry Monroe**, program director, KXOK, St. Louis . . . **Leslis Norins**, sales manager, KABC,

Hollywood . . . **James Hensley**, v.p. and general manager, WEEP, Pittsburgh . . . **Frank Oxarart**, sales promotion assistant in charge of research and presentations, KNX, Hollywood . . . **A. S. Trevilian**, commercial manager, WSLs AM & TV, Roanoke . . . **Paul DeChant**, to the sales staff, WTMJ, Milwaukee . . . **C. B. Heller**, station manager, WIMA, Lima, Ohio . . . **W. Lee Roddy**, general manager, KUTY, Palmdale, Cal.

TV STATIONS

They're still talking about a New York Television City.

Addressing the convention of AFTRA this week, N. Y. City Council President **Abe Stark** offered to meet with a committee of the broadcasting industry to develop plans for it.

Said Stark: "The tv industry is too important to be ignored, abandoned, or overlooked. We must give new life and new encouragement to the broadcasting industry which spends over \$300 million a year in this city.

"We must provide the tv industry with enough space for normal expansion, color tv, educational tv.

TV in Fresno—
the big inland California
market means

KMJJ-TV

• Basic NBC-TV affiliate

• Best local programs



er Co., National Representative

vast spectaculars and commercial displays."

Robert C. Diefenbach's new booklet, "A Guide To Your Television Appearance," is being distributed to politicians through the Democratic and Republican national committees.

The booklet is aimed for speakers about to appear on tv. Diefenbach plans to also distribute it through independent stations.

Here are some developments in videotape:

Donald Hillman, executive radio-tv producer at **Emil Mogul**, speaking at the agency's videotape seminar stated that while tape is one of the most significant milestones in tv history, it faces the barriers of special optical effects, as with live tv, and the small number of playback machines now available for speedy production of prints.

KTTV, Los Angeles, illustrated videotape at work before the Southern California advertising industry. The theme of the meeting was "the first 60 days of the tape revolution" and demonstrations were limited to actual ways KTTV has already used tape in significant ways.

Tv promotions and stunts:

• Winners in Mercury's **Ed Sullivan 10th Anniversary tv station promotion managers' contest** include: Jack Townsend, KELO-TV, Sioux Falls, S. D.; Phyllis Doherty, WNAC-TV, Boston; Morris Quave, WDEF-TV, Chattanooga; Judd Choler, WFMY-TV, Greensboro and Robert Murdock, KSL-TV, Salt Lake City. Agency: K&E.

• More on the 49th star problem: **KETV, Nebraska**, is asking its viewers to design a new flag. The three most original will be sent to the Capital.

• **WSOC-TV, Charlotte, N. C.**, devotes this week to an all-out drive against farm accidents, featuring special guests talking on farm safety, and prizes for viewers sending in cards.

On the personnel front: Redd Gardner, veteran of the broadcasting industry, has been named general manager of the KCRG stations, operated by the Cedar Rapids Tv Co. . . . **Charley Keys** has been promoted to general manager, KOCO-TV, Okla. City.

SPONSOR ASKS

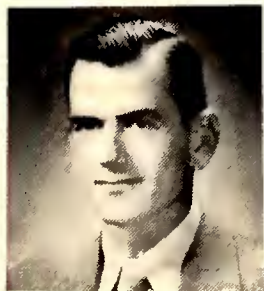
(Cont'd from page 42)

as an advertising medium, is to sell the products of *other* companies.

A station does not sell in a vacuum. Its advertised products are bathed in the glow of the station image, and reflect the emotional response the station invokes in listeners' minds. The station imbues its products with a portion of its own aura of confidence, trust and dignity.

By using the accepted yardstick of surveys, coverage maps and other established working tools, and by balancing the above cited intangible factors with appropriate weight, an agency will be enabled to make the best possible buy on behalf of its clients.

George H. Morris, vice pres. & sls. mgr., WSIX-TV, Nashville, Tenn.



Station prestige and audience loyalty

This question is as loaded as the old wheeze, "When did you stop beating your wife?" It seems to me that it should be worded, "What criteria do timebuyers lack the time to consider, question mark."

Even though a superb memory is one of the outstanding characteristics of good timebuyers, there is too much to remember about dozens of markets and hundreds of stations. Basically the hitch is that the buyers work against a close deadline amid a welter of well-intentioned, though sometimes contradictory, information. In markets where they are only two or three surveys per year, the timebuyers are often forced to work with outdated surveys that fail to reflect new shows and program changes.

As a result, the buyer will use meaningless ratings when he computes the cost-per-1000 on which the final decision may be based.

If time allowed the buyer to require more complete data from the stations, and allowed him to evaluate this data as it applies to each specific campaign, the result could be nothing other than highly accurate buys even in basically unfamiliar markets.

Certainly the reps as well as the

station men are pleased when a request for availabilities is accompanied by the request for detailed information on merchandising assistance which indicates the station's willingness to cooperate to make the campaign a more complete success. We like to add any information that helps buyers to make the right decision, such as new buys of film, new promotions to build area audiences, local personalities available for commercials, significant audience trends which postdate the latest survey, and so on.

The ultimate test of a successful buy is not the sum total of suitable people exposed to the commercial messages, but the number of people motivated to buy the advertiser's product. Stations which have earned the loyalty, respect and trust of its audiences will convert more listeners or viewers to buyers than stations with lesser reputations.

Can a timebuyer gauge a station's prestige and audience loyalty quotient with any degree of accuracy? Of course it is impossible to completely measure intangibles, but the answers to the following questions will enable the buyer to get a pretty good idea of the station's standing in its community.

Does the station command respect in its own community?

Is it a recognized community leader?

Is it active in local affairs?

Does it provide its community with useful public service?

Does it conform to the various industry codes?

Does the station have a complete, modern plant?

Are its equipment and facilities up-to-date?

Are its personnel reliable and trustworthy?

Does it refuse to run commercials of questionable or poor taste products?

Does the station have experienced personnel and production know-how?

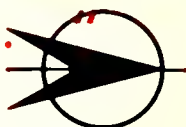
Does the station invoke a favorable image among its viewers?

To sum up: the urgency of the clock and calendar seem to preclude a complete analysis of the individual stations which compete for a certain schedule. I, for one, would like to see more time spent on station prestige, willingness to cooperate in merchandising and promote, over-all audience trends. The considerations of these variables in addition to the standard timebuying criteria can result in only more successful sales campaigns for the advertiser.



5-Year Leadership in Four States Market Confirmed Stronger Than Ever

"If media throughout the country followed KCMC-TV's lead, the current recession would already be behind us . . ."



DODGE DIVISION
CHRYSLER CORPORATION

Richard C. Thomson
Richard C. Thomson
Advertising Manager

**KCMC-TV TOOK THE LEAD OVER OTHER MEDIA
USUALLY CONNECTED WITH "AUTO BUY NOW" PROMOTIONS**

AUTOMOTIVE INDUSTRY LEADERS TESTIFY TO THE SPIRIT, COOPERATION AND RESULTS THAT SET KCMC-TV APART FROM OTHER STATIONS AS WELL AS OTHER MEDIA—MAKING THE FOUR STATES AREA AN EXCLUSIVE KCMC-TV BUY!

HERE'S WHAT HAPPENS WHEN IT'S A KCMC-TV SALES EFFORT

M-E-L DIVISION
Mercury · Edsel · Lincoln · Continental Imported Cars

Ford Motor Company
3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

GENERAL MOTORS CORPORATION
DETROIT 2, MICHIGAN

" . . . we congratulate you on your leadership."

"You and your station are certainly to be congratulated on the outstanding promotion job you did in connection with the local "Sale-O-Rama". It is evident that you gave this promotion a great deal of thought."

George J. Backett
George J. Backett, Manager
Sales Promotion & Training
MERCURY

Ford Motor Company
BEN R DONALDSON
DIRECTOR OF INSTITUTIONAL ADVERTISING
DEARBORN MICHIGAN

H. C. Botsford
H. C. Botsford
Assistant Director
ADVERTISING SECTION

"I fully appreciate the enterprise in connection with the program outlined."

Ben R. Donaldson

PLYMOUTH DIVISION
CHRYSLER CORPORATION
Detroit Michigan

CHRYSLER CORPORATION
Detroit 31, Michigan

"I was particularly impressed with the aggressiveness of your property as demonstrated by the merchandising co-operation you extended."

"It was without a doubt one of the best we've seen yet."

J. R. Barlow

J. R. Barlow
J. R. Barlow
Manager
Product Advertising

This unanimous commendation and endorsement of KCMC-TV by virtually every manufacturer continues with these quotations:

"YOUR STATION DID A VERY FINE JOB IN THIS CAMPAIGN"
OLDSMOBILE
DARKEE

" WE ARE DELIGHTED TO HEAR OF THE GOOD RESULTS OBTAINED FROM THIS LOCAL PROMOTION "
CADILLAC MOTOR DIVISION
W. T. LARUE

"WE CERTAINLY WISH TO CONGRATULATE YOU ON THE FINE SPIRIT OF SUPPORT AND CO-OPERATION YOU EXHIBITED DURING THE "SALE-O-RAMA . . ."
PONTIAC MOTOR DIVISION
W. M. TAYLOR

Richard M. Peck
RICHARD M. PECK
GENERAL MANAGER

KCMCTV



JACK ROLLINGS
DIRECTOR, NATL. SALES & PRO

TEXARKANA, ARKANSAS-TEXAS
Channel 6 MAXIMUM POWER
REPRESENTED BY VENARD, RINTOUL & MCCONNELL, INC

WASHINGTON WEEK

26 JULY 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

The spotlight this week was pretty much on radio-tv commercials.

They were under fire from two directions: (1) Rep. Emanuel Celler chided broadcasters for showing up "timid" and "pusillanimous" in banning hard liquor and (2) FTC chairman John Gwynne let it be known that his bureau had kinescoped and taped all radio and tv commercials for toothpastes.

The barrage anent toothpastes exploded at a hearing before the House Government Operations legal subcommittee.

The American Dental Association led off with a charge that all dentifrice advertising is false and misleading and tv commercials were the worst because children were seduced into bad dental habits by their favorite tv personalities.

Rep. John Blatnik, the subcommittee's chairman, agreed with the ADA on all counts.

Gwynne, a former judge, took some of the edge off their enthusiasm by reminding them that in order to stop allegedly false advertising you have to prove in court that the claims are not true. The advertiser doesn't have to prove probity.

He also reminded the ADA that its own official journal had carried articles about decreases in cavities brought about through use of ingredients in the very dentifrices under attack. If the ADA could make tests to refute these articles in court, the FTC would not hesitate to proceed against the complained-against toothpastes.

Special target for the ADA's name mentioning were Super Ami-i-dent, P&G, Bristol-Myers, Colgate, Lever Bros.—virtually all major spenders in tv.

Blatner also got around to taking a swipe at filter tip cigarettes.

Gwynne's comments on the subject:

- At least a half dozen brands claim lowest nictines and tars, but the trouble was that each of them used a different testing method to prove its point.
- Congress ought to pass a law requiring labelling of cigarette packages with nicotine and tar content. There ought also to be a standard testing method.

Celler's objective: To get the NAB to revise its code regulations banning the acceptance of liquor commercials.

NAB president Harold Fellows reminded Celler that the liquor people themselves had a code foreswearing use of air media, but the congressmen retorted that the distillers "must have been most ill-advised."

Celler's goal looks far, far in the misty distance.

Other highlights of the week on Capitol Hill and elsewhere:

- **The House-passed bill to exempt sports from anti-trust laws was running into heavier and heavier going in the Senate Judiciary anti-trust subcommittee.** Almost all the objections are to the broad powers for sports entrepreneurs to act in concert to ban radio and tv coverage of sports events. The measure looks badly bogged.

- **The Barrow Report hearings ended**—at least until the absent programing section of the report is finished. Dean Barrow contended that the networks and multiple owners can make out with stations in N.Y., L.A. and Chicago and did so before they had five stations. Also that if the restriction to three VHF's make the network's radio operations uneconomic, then they might look to the Government for a radio subsidy.

- **The Justice Department and the FCC were asked to read the entire transcript of the hearings on the Smathers bill** to ban broadcaster ownership of music publishing, licensing and recording companies. The FCC is to be queried on general policy questions relating to such ownership.

SPONSOR HEARS

26 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Latest NBC radio threat in its continuing feud with a needling rep:

It's thinking about rigging up a special phone line so that timebuyers can hear tapes of the rock-and-roll the rep's stations are dishing out.

Tv spot may get nicked as the result of Nabisco's coming \$4.8-million expenditure on NBC TV for part of Wagon Train and a daytime strip.

A portion of the allocation also will be taken from print.

Leo Burnett's new policy is not to release media cost-per-1000 comparisons in the future.

The agency is burned because a couple of New York newspapers recently did a job of "gross misinterpretation" on the figures.

Agency tv directors are the latest fall guys when things go wrong.

Because of the dimensions of the risk involved in tv, the account head must have a patsy when put on the carpet by the client. Since the tv department director swings less weight than the media chief, he's "it".

The budget trimming and streamlining at NBC—sweeping through practically every department—has now reached into California National Productions.

The trade figures that CNP has had \$100,000 clipped from its budget and may be slated for still more slimming. (See FILM-SCOPE, page 55.)

Revlon's Bill Mandel is beginning to show considerable interest in barter deals. He's got a former International Latex employee exploring the possibilities.

Added note on barter: Atwood-Richards, Inc., which describes itself as a financing house, is offering chunks of cash on the barrel-head for 2,184 spots per year. The firm won't comment on reports it is acting in behalf of Latex.

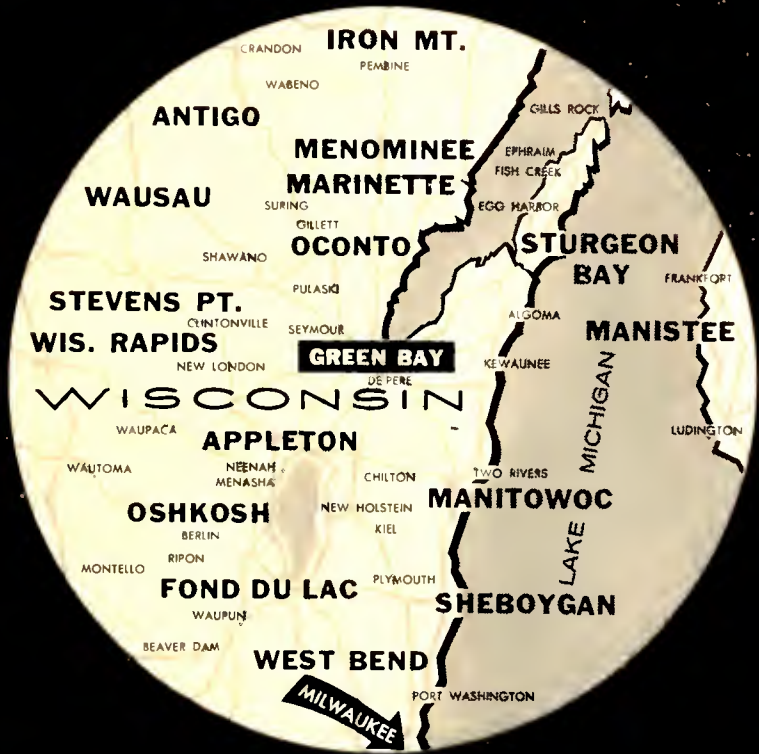
Functional procedure in some of the medium-sized agencies is beginning to favor placing more responsibility with the chief timebuyer.

Under this arrangement, once the standards of buying for a campaign are set up the chief timebuyers' judgment is final. There's no checking back with the account head for final approval.

Don't think that the era of the radio station with the one-man programing department is entirely gone.

In northern California there's a program setup consisting of one person who doubles between selecting the records and putting on news interludes. The only other speaking voices heard are those of commission-working salesmen who have taped their own commercials.

The three investors in this operation are splitting a gross profit of \$3,000 a month.



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



Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

VIEWER CRITICS

(Cont'd from page 35)

| | New York | Atlanta |
|---|----------|---------|
| % of sample commenting | 28% | 20% |
| % of comments pertaining to commercials | 39% | 30% |
| % of commercial comments pertaining to: | | |
| Frequency | 54% | 43% |
| Content | 29% | 50% |
| Sound volume | 17% | 7% |

ARB diary-keepers in New York may be somewhat more sensitive than in Atlanta, but not enough to offset the validity of the figures.

Finally, what conclusions can be

drawn from ARB diaries? Says Lorin S. Meyers, ARB ad service manager:

"Any advertiser buying tv time in New York who found that 86,000 viewers complained about 'too loud' commercials should obviously take a thorough look at his operation. And he should certainly be concerned with an other 147,000 viewers who are critical of commercial content."

Television is important for viewers. And—on the basis of ARB's projection—61% of opinions (representing 800,000 New York tv homes) are favorable and non-critical.

COMMUNITY RELATIONS

(Cont'd from page 39)

worthy happenings in the average plant.

News programs seem to have the broadest appeal to industrial plants but sports events or sports commentary are O.K. and some companies report results with musical programs if the company message is at all meaningful.

These company messages are the company's commercials, of course. Here are some recent subjects:

- Apprentice education
- Company shareowners
- Safety
- Craftsmanship
- Pension plan
- Hospitalization
- Getting ready to retire

Short "sugar-coated" economic lessons are highly thought of and often help to sell a program series. Many companies believe that when employees understand a few simple basic economic truths they more readily understand the company's point of view. Studies have shown that many workers believe such fallacies as these:

Profit is something left over after paying the cost of production.

2% of people own 80% of wealth. Competition doesn't really exist or when it does it is somehow bad.

A worker should not produce as much as he can but should restrict his production to the average.

Business is making only a minor contribution to our national economy.

Short, simple economic "lessons" are effective in dealing with these false beliefs, particularly when mixed in with the company's own messages to employees and the community. Much material for such one to three-minute economic talks is available at very little cost from economic foundations, reading rack services, etc. Some of it is available in recorded form for use in almost any type of radio program.

There are about 16 million production workers and their families who enlightened management wants very much to reach and 50 million non-agricultural workers and their families whose attitudes and beliefs affect the day-in, day-out efficiency of American Industry. Radio and tv can perform a very worthwhile service in helping to grease the gears which must mesh smoothly if management and labor are to work together effectively to keep our great American competitive free enterprise system out in front.

**IN
FOOD
SALES**

the Beaumont-Port Arthur-Orange market is 84th in the Nation*... 4th in Texas.* And KFDM-TV delivers this entire area of over 1 million prosperous Texas buyers. If you're looking for Food Sales... Buy... KFDM-TV in Beaumont-Port Arthur-Orange.

CBS
ABC

**KFDM
TV**

SEE PETERS-GRIFFIN-WOODWARD, INC.

Mark this market

on your list!

CENTRAL and SOUTH ALABAMA
...one of
Alabama's "Big Three"



**WSFA-TV's
35 Alabama counties***

| | |
|--|-----------------|
| Population | 1,109,600 |
| Retail Sales | \$ 770,551,000 |
| Food Store Sales | 200,215,000 |
| Drug Store Sales | 22,215,000 |
| Automotive Sales | 173,331,000 |
| Gosoline Service Stotion Sales | 68,402,000 |
| Effective Buying Income | \$1,146,641,000 |

CENTRAL and SOUTH ALABAMA is a must on every modern market list. That's because Central and South Alabama is *big*: over one million population, three-quarters of a billion dollars in retail sales, effective buying income of more than a billion dollars.

WSFA-TV alone delivers this 35-county market. You cannot cover it from other cities. Mark Central and South Alabama on your list . . . and buy it with WSFA-TV!

**Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.*

Data from Sales Management Survey of Buying Power, May, 1958



THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY • WTVT TAMPA - ST. PETERSBURG

Represented by the Katz Agency

SANDRAN'S PUNCH

(Cont'd from page 41)

ship. Which worked out best, and will be the plan for the future?

"They all worked, and very well too," reports Sam Pollock, Sandura ad manager. "We're using more time than ever, and adding markets constantly. And, since the distributor and his dealers in the market bear part of the cost, they'd be quick to change if sales weren't immediate. The distributors and dealers have become so tv con-

scious, in fact, that they are becoming experts in industry practices and jargon."

There is a third level of Sandran advertising, a sort of "local, local" advertising. This is done mostly by dealers, and Sandura pays little if any of the space costs, providing assistance in the form of mats and media selection aid. Because the dealer is generally small, most of this goes into local or shopping guide newspapers.

How much does all of this cost? Sandura does not release its advertis-

ing expenditures. SPONSOR estimates the "factory-only" level, at about \$400,000 for network tv, another \$100,000 for network radio. The balance, local spots, etc., is co-op money, contingent on sales and other factors, and impossible to estimate.

Certainly the Sandran sales record has been outstanding, going from about \$3 million in 1954 to almost \$12 million in 1957. Sales this year are running 80% ahead of last year.

Two years ago, when the company was looking for a theme for its annual sales meeting, somebody optimistically suggested "60 by '60," meaning that Sandran could aim toward a \$60 million annual sales volume by 1960. "Good," said Stokes Clement, "we'll use it."

"When you remember that our sales were running then, at a little over \$5 million annually, you can see why we thought the slogan was a little blue sky," Sam Pollock says. "But Stokes Clement figured out a timetable, and so far, we're right on schedule."

Considerable credit for this accomplishment goes, of course, to air media. "But we firmly believe that the best advertising is done on a partnership basis with merchandising," says Charlie Skoog. "Look at it this way: advertising is, largely, intangible. It has, in our case, two functions: to stimulate consumer demand, and trade interest.

"Merchandising is the property that permits us to translate this intangibility of advertising into real tangibles—dealer respect and interest in our efforts to help him sell. Consumer interest and store traffic by using dealer tag lines and tie-in store promotions. And, finally, the creation of sales by demonstrating and explaining product features on the air, and then getting the consumer to come to the store where the salesman can take over and use our merchandising aids to make the sale. Merchandising can give a substance to advertising," Skoog says.

What are Sandura's plans to keep on its sales gain schedule? "More of the same," Stokes Clement says. "More means just that; more network tv advertising than we've been doing; more tv and radio spot advertising, and more merchandising to round out the campaign."

And after 60 in '60? "We're already thinking about a new goal," Clement says with a smile, "and about how we can use our tv/radio-merchandising strategy to attain it." ■



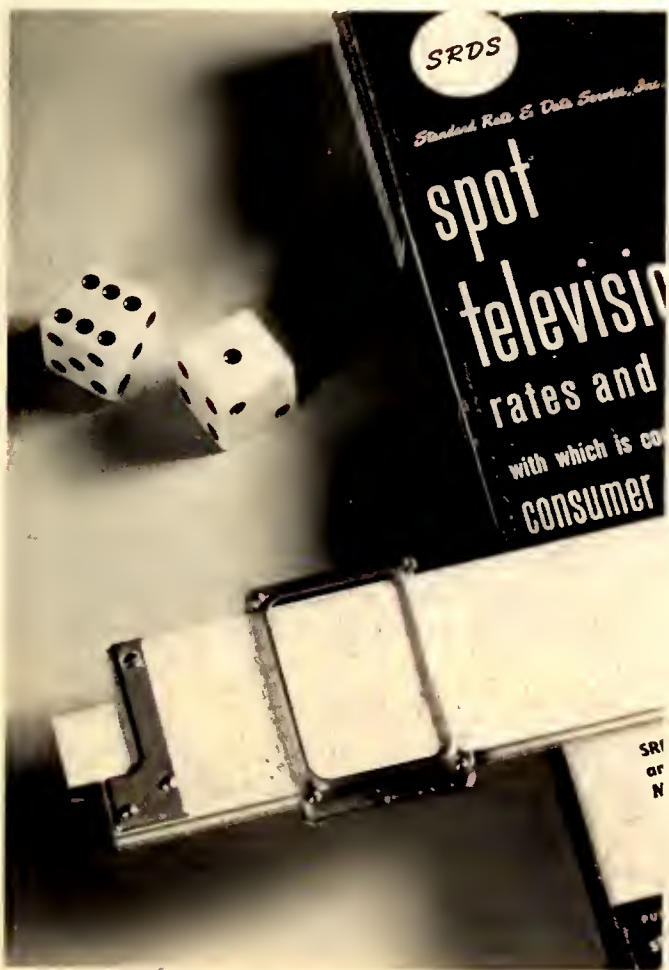
Music Man

18 years as the number one D.J. in Central Ohio doesn't just happen - it's caused. And "Early Worm" Irwin Johnson, with a top Pulse rating of 16.4, is the cause. His easy-going manner and influential sales record keep both his 6-9:15 a.m. and 3:30-6:00 p.m. participating shows in the top 10 programs.

WBNS RADIO
CBS in COLUMBUS, OHIO

ask John Blair

EENIE
MEENIE
MINIE
MOE



We'd be the last ones to quarrel with timebuying techniques... for whether a station is selected by slide rule or rule of thumb... whether the facts come out of an electronic computer, S.R.D.S., or someone's hip pocket... they add up to the same thing. In Shreveport, KSLA-TV is the station which...

- ... always *dominates* the audience
- ... operates *full-power* with a *clean, clear* picture
- ... is a BASIC affiliate of the No. 1 Network
- ... promotes *consistently*
- ... programs *imaginatively*
- ... and, carries TWICE as much national spot.

No wonder the method that suits the time buyers best, suits us just fine, too. We come up with many "naturals."

KSLA
TV
basic  *channel 12* *shreveport, la.*

See our service advertisement in Standard Rate and Data Service.

Represented by PAUL H. RAYMER CO., INC.



WORL

88%*

ADULTS

Adult Women Spend 85% of the consumer dollar and influence up to 91% of buying.®

Here's the WORL audience during the time when Women listen the most.

| | | |
|-------------|-----|--------|
| 9am — 10am | 89% | ADULTS |
| 10am — 11am | 90% | ADULTS |
| 11am — 12n | 89% | ADULTS |
| 12n — 1pm | 86% | ADULTS |
| average | 88% | ADULTS |

* Pulse audience survey spring 1958

© U. S. Department of Commerce report

YOU WANT ADULT BUYERS?

We've Got 'Em!

YOUR "950 CLUB" STATION



Tv and radio NEWSMAKERS



Robert J. Sullivan will join the Corinthian Broadcasting Corp. this week as director of promotion and advertising. He was formerly director, program promotion and merchandising, CBS Radio, responsible for on-the-air promotion, publicity material, announcements and exploitation ideas supplied by the network to its affiliates. Prior to this, he spent five years as

advertising and promotion manager of WOR and WOR-TV, N. Y. Sullivan was previously in advertising and promotion for CBS Radio Spot Sales, the DuMont Tv Network and ABC. At Corinthian, he will act in a staff capacity, working closely with the general managers and promotion managers of KOTV, Tulsa; KGUL-TV, Houston; WANE, WANE-TV, Ft. Wayne; WISH, WISH-TV, Indianapolis.

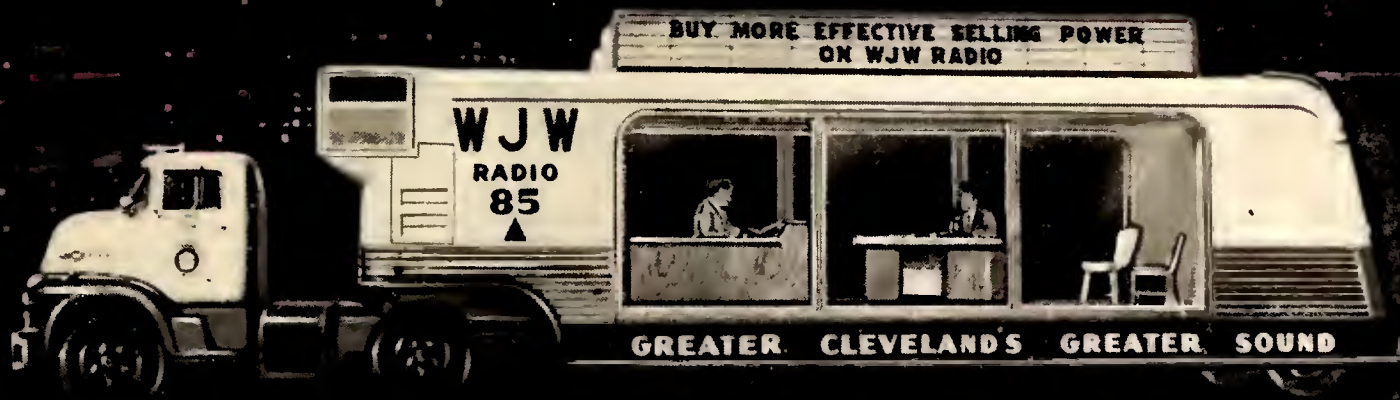
John L. McClay has been appointed general manager of KYW-TV, the Westinghouse Broadcasting Co. tv station in Cleveland. He has been assistant to the v.p. since 1956, shortly after WBC acquired KYW and KYW-TV and began operating the stations in Cleveland. A veteran of 10 years in tv and almost 20 years in the broadcasting industry, McClay started as an announcer in 1939 with WPG, Atlantic City, N. J. After W.W. II, he joined WPEN, Philadelphia, as program manager. In 1948, he became program manager of WCAU-TV, Philadelphia, and in 1950, operations manager of WPIX-TV, N. Y. McClay returned to WCAU-TV in 1951 as assistant general manager and held this position until he joined the Westinghouse Broadcasting Co. in 1956.



George R. Comte has been promoted to general manager of The Journal Co. He is now manager of the two Journal stations: WTMJ and WTMJ-TV, Milwaukee. Comte, who has never worked for another company, started at WTMJ as a general announcer. He became assistant to the manager in 1950, stations' manager in 1952 and manager of radio and tv for the Journal

stations in 1956. In that year, he was also elected a director of the company. Comte spent four years in the Army during W.W. II, in the Corps of Military Police, in both the European and Pacific theatres. He is a member of the plans board of RAB and the Board of Governors of the Milwaukee Ad Club. Replacing Comte will be Robert J. Heiss, now assistant manager of radio and television.

WJW takes Cleveland Radio to the people ...



America's Largest MOBILE STUDIO

Completely self-sufficient with the most modern facilities, WJW's mobile studio has electrified broadcasting in Cleveland!

With dramatic impact, WJW has taken one of the greatest forward steps in Cleveland radio in years—and it has captured the imagination of the buyer-rich northeastern Ohio market. The huge success of this roving studio was evident from its first appearance when 100,000 spectators applauded its introduction to Cleveland! Daily broadcasting from high-traffic locations throughout its coverage area has made WJW Radio 85 an even more vital and attention-drawing force in this market of almost 4 million people! Take advantage of the tremendous local acceptance of WJW Radio with its new and bold mobile studio!

"Famous on the local scene"

WJW

RADIO 85 CLEVELAND

Represented Nationally by the KATZ AGENCY



Storer Radio

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

WSPD
Toledo

SPONSOR SPEAKS

The intramural radio feud

The shifting sands of radio programming have brought great changes during the past several years. But none greater than the dissimilarity between those stations that maintain strong network programming and the independents.

This dissimilarity, coupled with increasing emphasis on ratings, is now spilling over into a first-class feud. On one hand the indies are said to be dominated by teenage audiences, on the other the net affiliates by obsolete programming. Today many indies are claiming overwhelming audiences, among adults as well as teenagers; the affiliates overwhelming audience loyalty and receptivity. And with it all come a plethora of other claims and counterclaims.

Is this healthy for radio? SPONSOR thinks not. Despite the marked differences between *some* independents and *some* affiliates, the fact remains that many affiliates are dominated by music and news and can hardly be distinguished from their indie contemporaries. To label some stations as "modern" and others "old line" is not healthy for radio.

Once upon a time the national spot buyer would hardly consider buying anything but a net affiliate. Today he shows practically no partiality. All he wants is the best buy. Besides ratings he's showing increasing awareness of other factors.

The intramural feud now current has been brewing for some time. But now that everyone has said his piece, let's get down to business and sell radio. There's plenty of room for competition—but let's sell positives and leave the negatives to the other advertising media. That's the road to increasing respect and appreciation for the surging medium.

The intramedia battle

When you're talking about competition, the recession is nothing to sneeze at. In respect, the inherent strength of air media. Although most media are generally suffering (magazine revenue, for example, is down about 6% this year) radio *did* do all right, and better. Air media, in most quarters, did as well as last year and will probably finish up 1958 with a higher volume than 1957, especially in spot (see page 11).

What better testimony could you ask?

10-SECOND SPOTS

No coverage: The sales manager for a New York City radio station is spending his two-week vacation at a nudist camp. *Broadcasters have a word for it: Stripping.*

Inevitable: NBC Spot salesmen are currently making the rounds of the ad agencies in behalf of WRC, Washington, D. C., with a record—and hold your breath—titled, "Music to Buy Time By."

Transition: The ABC TV weekday quiz show *Do You Trust Your Wife?* has just been renamed *Who Do You Trust?* *Logical contestants now are credit managers.*

Heh, heh: Then there's the old Madison Avenue story of the toothless termite who walked into Michael's Pub and asked, "Is the bartender here?"

Statistic: Chicago Housewives Committee in Behalf of Better Radio-TV Programming has, through a survey, just came up with the statistical picture of the average housewife: "A woman approximately 34 years of age, having 1.7 children." *Is that .7 child another way of saying that the average housewife is pregnant?*

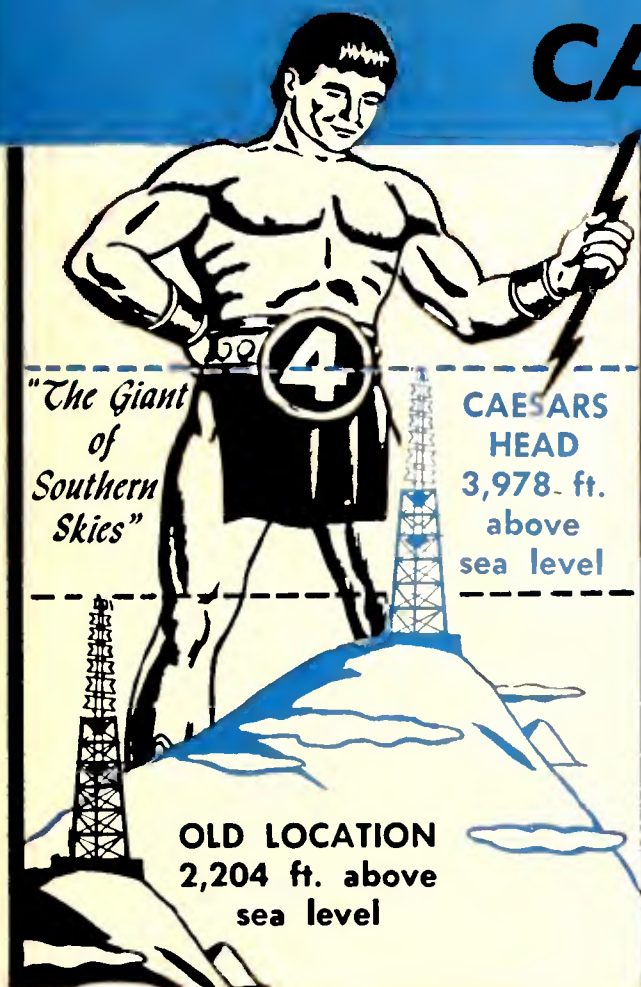
Retgression: WOR-TV, New York, advertised a recent *Million Dollar Movie* starring Randolph Scott and Gabby Hayes as an "Old-Fashioned Western!" *Jest hard-riding, straight shootin' and no neurotics.*

Skyline report: The new Seagram's building that rises out of Astor Place (in the hub of Manhattan's Madison Avenue section) is exciting adman comment on two counts: (1) the high-spraying fountains in front suggest Seagram's-and-water; (2) the amber lighting makes it look as if the whole structure is full of booze.

Fashion note: Then there was the adman waiting to meet his girl friend in Chicago's London House. When she arrived, she was wearing a sack dress. The adman took one look at the sack, said, "Honey are you in style or am I in trouble?"

Melon-cholia: KYW, Cleveland, to promote its "Summerama Party Package" mailed out watermelon seeds in envelopes marked "Fragile—Handle with care." *We want to see the postal worker who can smash a watermelon seed.*

"THE GIANT" MOVES UP TO CAESARS HEAD



- with Maximum Height
—2000 Ft. above Average Terrain
- with Maximum Power—100 Kilowatts
- with Increased Coverage in the

GREENVILLE-SPARTANBURG-ASHVILLE MARKET

WFBC-TV is moving its transmitter about August 31st to the new site where a huge 888-Ft. tower atop Caesars Head Mountain will give "The Giant of Southern Skies" a greater coverage area than ever . . . a greatly expanded market for its advertisers . . . and better reception to additional thousands of viewers in the Station's 4-state coverage area.

WFBC-TV's service area is increased by 48% in this move. The tower will be 3000 ft. above Greenville and Spartanburg, and 1000 ft. above Asheville. The tower at Caesars Head will be 2000 ft. above average terrain, where formerly the height was 1140 ft. above average terrain. This move gives WFBC-TV Grade-A coverage in Greenville, Spartanburg and Asheville.



Ask the Station or WEED
About WFBC-TV's
"Giant Move Upward"

Let us tell you the advantages of our new Caesars Head Location . . . more viewers, better reception, greater dominance in this great 4-state market in the Southeast

Represented By
WEED TELEVISION CORP.

WFBC-TV MARKET DATA

From New Caesars Head Location
(within 100 UV/M Contour)

| | |
|------------------|-----------------|
| Population | 2,783,100 |
| Incomes | \$3,163,844,000 |
| Retail Sales | \$2,337,504,000 |
| Television Homes | 523,830 |

Channel 4

WFBC-TV

Greenville, South Carolina
NBC NETWORK

A Tale of Two Cities ...

SACRAMENTO

STOCKTON



Only KBET-TV Gives You Both!

Complete coverage of these important cities which, together, make up California's third largest TV market. Plus the audience dominance of CBS-TV, along with MGM and other major feature film packages.

KBET-TV CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC

CBS OUTLET



Call H-R Television, Inc. for Current Avails