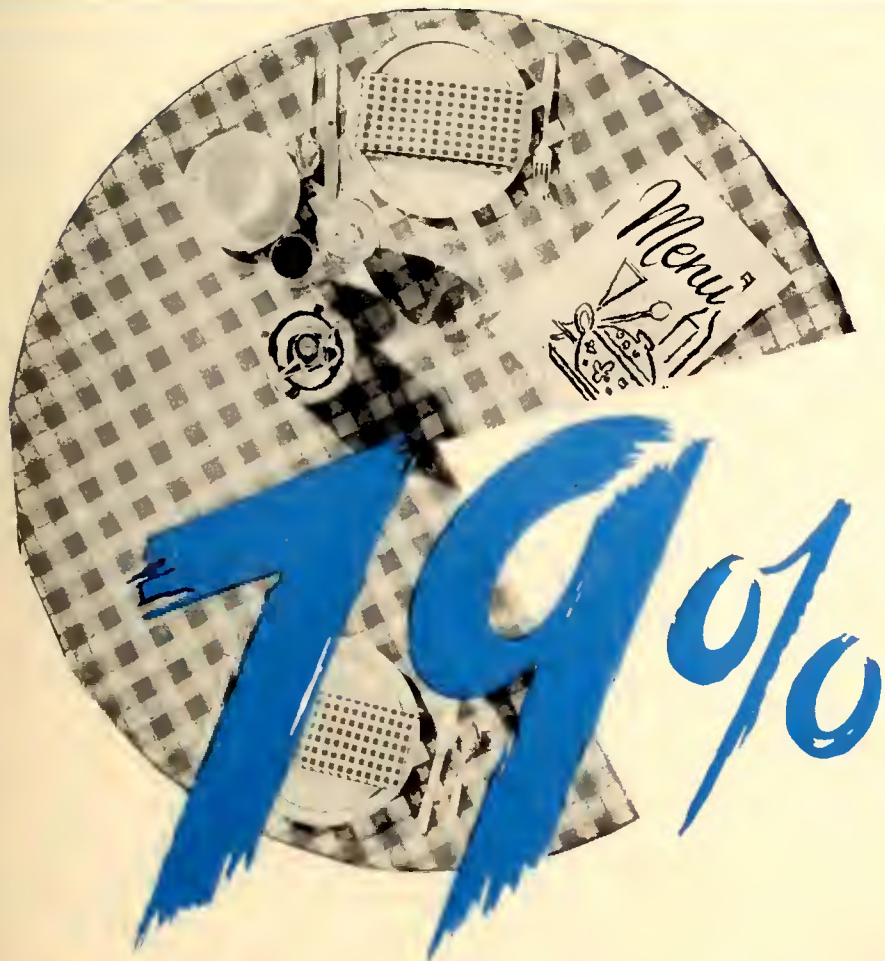


# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



## WILL TV GIVE 12-MONTH RATE PROTECTION?

So far Storer is unique in extending protection to advertisers, but there's talk in the industry that such a trend will start as business begins to settle down

Page 29

## Three clients, three markets, — one tv show

Page 32

## Here's how to buy animation at \$15 a foot

Page 35

## Who are radio's brand new sponsors?

Page 38

sales in Maryland eating and drinking establishments covered by W-I-T-H at lowest cost per thousand!

the other 21% are so far from Baltimore they're controlled by distribution centers outside Maryland.

When you buy W-I-T-H, you buy all of the potential Baltimore's burgeoning population of 1,550,645\*\*—up 20.2% in the past 10 years alone. You get blanket coverage of

Management, 1957

the total effective buying market—and no waste coverage. You get by far the lowest cost per thousand.

That's why W-I-T-H has twice as many advertisers as any other Baltimore radio station. That's why, for food, beverages and every other product, it rates as your first choice.

\*\*Metropolitan Research

figures"! Baltimore's best jobbuy is . . .

# WITH

Tom Tinsley, President

R. C. Embry, Vice-President

Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; McGavren-Quinn in Seattle, San Francisco, Los Angeles.

DIGEST ON PAGE 2

# INTRODUCING



## the Star stations

### **KOIL**

**Number one  
in Omaha**

**HOOPER 43.3 share**  
Dec., '57 - Jan. '58, 8 A.M. - 10 P.M.

**PULSE 7.1 average rating**  
Dec., 1957 - 7 A.M. - 6 P.M.

**TRENDEX 40.8 share**  
Dec., 1957, 8 A.M. - 6 P.M.

Check With AVERY-KNODEL

### **KMYR\***

**No. 1 in the 15  
Station Denver  
Market**

**HOOPER - Jan. 1958**  
8 A.M. - 6 P.M.

Check with ADAM YOUNG

### **KWIK**

More listeners than all other  
Pocatello stations combined  
according to the most recent  
Hooper.

Check with AVERY-KNODEL

### **KOIL—Omaha**

**NATIONAL REPRESENTATIVE  
AVERY-KNODEL**

### **KMYR\*—Denver**

**REPRESENTED NATIONALLY BY  
ADAM J. YOUNG, JR.**

### **KWIK—Pocatello**

**NATIONAL REPRESENTATIVE  
AVERY-KNODEL**

DON W. BURDEN, *President*

*\* Subject to FCC Approval*

**IN DES MOINES, IOWA**

**KRNT-TV**

NEWS

**RATINGS**

PEAK AT

**50.8**  
Channel

**AUDIENCE PERCENTAGE - 81%!**


*(THIS GREAT MARKET HAS THREE STATIONS)*

**IT FOLLOWS...**

**THE NEWS LEADER IS THE  
STATION WITH THE MUST INGREDIENT**

BELIEVABILITY

KATZ REPRESENTS THIS COWLES OPERATION

A black and white photograph of a man in profile, wearing a herringbone patterned jacket. He is holding a dark hat in his hands. In the foreground, a dark leather briefcase with a metal clasp is visible. The background is a plain, light-colored wall.

THE MAN  
FROM  
VICTORY  
PROGRAM  
SALES  
IS HERE

VICTORY PROGRAM SALES – that's CNP's brand-new sales division, *exclusive* distributor of the CNP syndication re-runs and first-run-off-the-network shows, including "It's a Great Life" and "Medic."

While our NBC TELEVISION FILMS Division distributes only new CNP products like "The Silent Service," "Boots and Saddles—The Story of the Fifth Cavalry," and "Union Pacific," VICTORY PROGRAM SALES will serve the non-network program needs of stations and advertisers with the extensive range of properties listed below.

The man from VICTORY PROGRAM SALES is a highly-experienced specialist who knows the broadcasting business. Program schedules, programming problems, rates and comparative ratings—they're at his fingertips. He knows current sponsor commitments and he knows where potential income lies. Most of all, you'll discover, he knows how to be useful to *you*.

VICTORY PROGRAM SALES – A DIVISION OF

# CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

IT'S A GREAT LIFE • MEDIC • ADVENTURES OF THE FALCON • CAPTURED • CRUNCH AND DES  
• DANGEROUS ASSIGNMENT • FRONTIER • HIS HONOR HOMER BELL • HOPALONG CASSIDY • INNER  
SANCTUM • PARAGON PLAYHOUSE • STEVE DONOVAN, WESTERN MARSHAL • THE GREAT GILDER-  
SLEEVE • THE LILLI PALMER SHOW • THE VISITOR • VICTORY AT SEA • WATCH THE WORLD

*Dominating*  
**A BILLION  
 DOLLAR  
 3 STATE  
 MARKET AREA**  
 CHANNEL **3** KTBS-TV  
 ARB Nov. '57 Metro Shreveport  
 Survey proves it

**DOMINATING**  
 Morning, Afternoon  
 and Night time  
 in quarter-hours rated

**DOMINATING**  
 7 days a week . . .  
 leading in 54% of all  
 quarter hours rated



*The Biggest Show on Earth*

**SHREVEPORT, LOUISIANA**  
 KTBS - dominates a 3 state  
 Billion Dollar Market — East  
 Texas, North Louisiana and  
 South Arkansas — Heart of  
 the Industrial Gulf South.

E. NEWTON WRAY,  
 President and Gen'l Mgr.



Ask your **PETRY** man

# NEWSMAKER of the week

*This week Brown Bolté became the new president of Sullivan, Stauffer, Colwell & Bayles. To do it he left the only agency he's ever worked for—Benton & Bowles—where he was executive vice president and chairman of plans board.*

**The newsmaker:** Bolté, a recognized packaged goods advertising specialist—as well as a sideline inventor and musical composer—takes over an agency that was third highest among the “Big 25” last year for percentage of billings in air media.

SSC&B put about 65% of its near \$40 million billings into air media; Ted Bates had 75%; D-F-S 66%. Bolté's old home, B&B, put 59% of billings into air. (See page 33, SPONSOR, 30 Nov. 1957.)

Bolté fills a slot formerly held by Raymond F. Sullivan, president and chief executive officer of SSC&B since its founding in 1946. Sullivan now moves up to become chairman of the board—and continues in his position as chief executive officer of the agency.



*Brown Bolté*

General confusion reigned over the Bolté appointment. Trade rumors on the move were denied almost up to the moment the former B&B executive packed his desk-set for the two-block walk up Madison Avenue. (At SPONSOR press-time the principals still were cautiously terming the appointment “unofficial,” but B&B announced the appointment of Louis “Ted” Steele as plans board chairman, replacing Bolté.) Contacted at press-time Bolté intimated he was just waiting for legal matters to be cleared up at B&B—where he served steadily since 1941, except for a 1942-45 tour of military service with the U.S. Army.

This confusion recalled an SSC&B incident of about eight years ago. At that time the agency announced the appointment of Clarence Eldridge as executive vice president—and then had to retract. Eldridge was persuaded by General Foods to stay on there, where he was executive vice president. (See page 68.)

Bolté, long active on P&G's drug accounts at B&B, said he took the new position because “SSC&B has been specializing in the packaged goods field and I feel that I can contribute in a greater way with an advertising agency that is a specialist in my own field.”

Board chairman Sullivan pointed out that SSC&B billings have doubled within the last few years and he said: “We needed extra power to service present clients. This . . . had to come from not only within our own organization but outside our own ranks. We also needed a change so that Don Stauffer, Heagan Bayles, and I could remain free as active working executives.

At his new address, the 49-year-old Bolté joins an old business cohort, Richard Wylly, who last summer left his post as B&B vice president and copy supervisor to become creative head of SSC&B. ▀

# YOUNG & RUBICAM, <sup>INC.</sup>

## *Advertising*

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO  
LONDON • MEXICO CITY • FRANKFURT • SAN JUAN • CARACAS



### TV commercials need that “*extra spin*”

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

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

tation of the selling story and give it added impact.

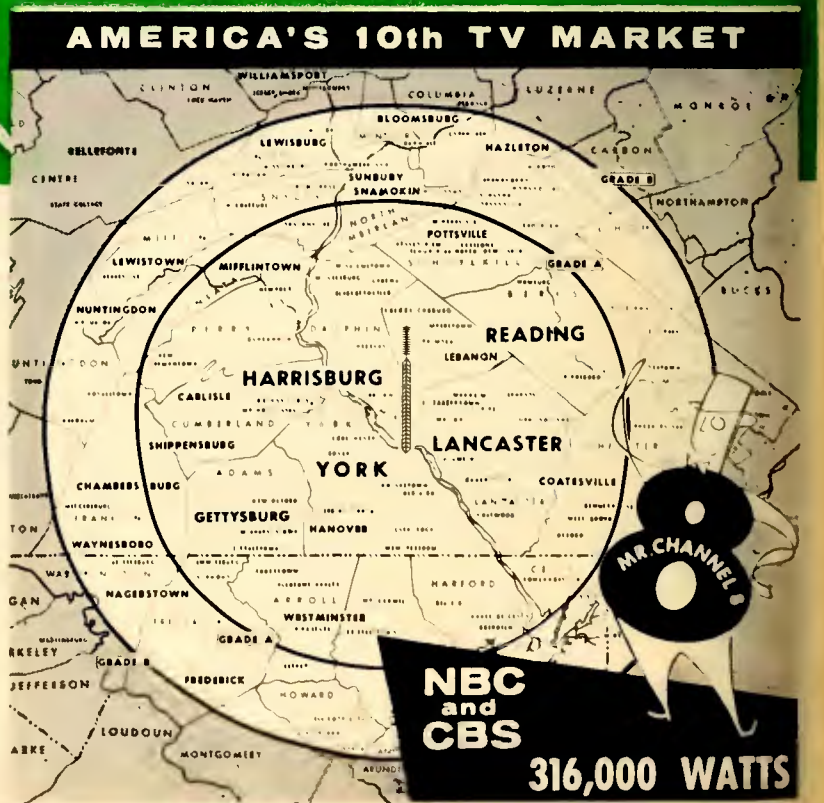
It takes a fresh, stimulating idea, novel technique, or extra touch of imagination to make people *watch* a commercial and *remember* it—right up to the counter or shelf of their favorite store.



**purchase this TV market  
instead of a single city**

WGAL-TV is dominant in the three standard metropolitan markets in the Channel 8 primary coverage area—Lancaster, Harrisburg, York—as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. When developing marketing plans for your product, look beyond the usual single-city concept. Profit from WGAL-TV's multi-city dominance.

STEINMAN STATION • Clair McCollough, Pres.



**WGAL-TV**

**LANCASTER, PA.  
NBC and CBS**

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



# SPONSOR-SCOPE

1 MARCH 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**American Rambler may be riding hard with spot tv in the early spring.**

Up for consideration at the factory (via Geyer) is a campaign to:

- Use the **68 top Rambler markets** over a period of 10 weeks.
- Consume **490 day and early evening spots** and **200 late evening spots** at an average of about 10 spots a week.

The basic campaign—as developed by reps **Harrington, Righter & Parsons**—had this unusual angle: TvB was kept in touch with the presentation at each step.

As the result of this cooperation, the campaign could have this asset:

**A merchandising plan which would closely integrate the local dealer into the station's activities.**

The follow-through will provide the dealer with something TvB has found sadly lacking in spot: a **"tv tearsheet."**

As a matter of fact, **watch for all the automotives to put some real momentum behind their spot buying**—if only out of anticipation of a dealer uproar.

You will recall that early in 1957 (see 16 February SPONSOR-SCOPE) the auto **giants decided to handle their erstwhile co-op money.**

It's now the opinion of agency automotive marketers that Detroit will be putting much of that earmarked money into action **before the dealers start dreaming up ideas of their own on how to spend it.**

**Much activity in national spot continues to be centered around radio.**

Compared to the air media tide in general, the influx of new radio business has been particularly strong.

Take these orders as examples:

**CHEVROLET:** 26 weeks at the rate of 10 spots a week in upwards of 100 markets.

**PITTSBURGH PAINT:** 200 stations for four weeks in about 90 markets via Maxon.

**CHAMPION SPARK PLUG:** 39 weeks of 10-15 spots a week via JWT. (This money is reported to have been switched from Sunday supplements.)

**AMERICAN HOME PRODUCTS:** 13 weeks of five spots a week in support of Chef Boy-ar-dee's soap opera sponsorship on CBS TV.

Note: **Dodge Truck**—out of Ross-Roy, Detroit—may be looking shortly for availabilities around the dinner hour.

**Madison Avenue appears to be taking a sharper look at FM, if only to find out why this medium is going through a flurry of activity.**

Scanning of the FM field has brought to light such tidbits of information as:

- It is estimated there are about **3 million FM homes in the New York metropolitan market alone.** (The medium likewise is booming in **Philadelphia** and other spots.)
- Among the accounts that recently have bought FM time in this area are **Benson & Hedges cigarettes, Lowen-Brau beer, Arnold bread, and Frigidaire.**
- Spurring the spread of FM homes is the **hi-fi craze** plus better sets.
- Attesting to the fact that **FM channels now are at a premium:** (1) **No more channels are available for New York City,** (2) there are **five applicants for the two channels left open in New Jersey,** and (3) **WNEW recently paid \$100,000 just for the license of WHFI-FM,** formerly located at Red Bank, N. J.

The I.D. apparently is getting a reduced segment of the national spot dollar. Note this TvB breakdown of the shares going to the various types of spot:

CATEGORY	3RD QUARTER '57	3RD QUARTER '56
Station breaks (20-second or more)	45%	44.3%
I.D.'s	10%	12.1%
Participations (features, syndication, live)	23%	21.4%
Full program sales (1/2 hr. or more)	22%	22.2%
TOTAL	100%	100.0%

However: While the I.D. is losing some ground, it's obvious that the new "product mix" is a bigger revenue-producer.

Lestoil has made sure that its relations with stations aren't disturbed by the FTC's charges about the product's alleged labeling inadequacies.

The advertiser through reps the past week distributed material refuting the FTC inference that the cleanser is "dangerously flammable."

All of Bristol-Myers' tv network plans for the 1958-59 season haven't crystallized as yet, but, as of this week, the blueprint pointed to:

- 1) Continuation of Tombstone and the Hitchcock show.
- 2) Complete withdrawal from Playhouse 90.
- 3) Inclusion of a new half-hour show.

News of the investigation which the Justice Department has been making for some time into alleged talent-program package control by MCA and William Morris broke in the New York newspapers this week.

Intimations of this probe—probably spurred by the increasing sale of network tv packages by these agencies—have appeared at random in industry trade papers.

(See 24 Jan. and 7 Feb., 1955 SPONSOR for documentation of this situation.)

The outlook is for talent prices to flatten out this fall. But where the advertiser will continue to feel the cost pinch is from the under-the-line items.

This stems from a system that the network producer has to buck. He must do his physical (or production item) buying through the network's various services—each tacking on its own service fee. All this adds about 25% to the final reckoning.

The advantage to the independent producer: He often can make sharper buys on the outside and sidestep the service charges.

If you wonder why Westinghouse is so anxious to continue with Studio One, it's because the company has proof that the show produces a high appreciation of both brand and corporate image.

In a study of viewership vs. attitude conducted for Westinghouse via McCann-Erickson, researchers developed this picture:

TYPES OF VIEWERS	DEEMED WESTINGHOUSE ONE OF THREE BEST APPLIANCE MAKERS	SPOKE HIGHLY OF CORPORATE IMAGE	IT'S THE BRAND THEY WOULD BE MOST INCLINED TO BUY
Look forward to show	64%	38%	36%
View regularly	52%	25%	22%
Occasional viewers	50%	19%	21%
Non-viewers	43%	17%	18%
Don't own tv set	34%	12%	15%

Conclusions: The greater the liking or viewing of the series, the greater is (1) the warmth for the corporate and brand image, and (2) sales potential.

Benton & Bowles, which in 1957 dished out \$17 million for tv spot, this week threw the book at telecasters on the issue of triple-spotting.

In a separate action, another P&G agency (Compton) challenged ABC TV to do something about curbing triple-spotting practices, which Compton charged was getting to be rampant.

The avenue of B&B's attack was a letter to reps—which, in effect—stated:

1) In submitting availabilities, it must be stipulated clearly that the spots are immune from triple-spotting.

2) All order confirmation on forms must contain a similar guarantee.

3) In the event B&B later finds that these assurances have been violated the agency will refuse to pay.

Compton's letter—which the agency described as “stinging” made these points:

1) ABC TV's affiliates, including its own o&o's, have been making a practice of “stealing” time from both sides of Wyatt Earp (which P&G alternate sponsors) in order to triple-spot.

2) If the practice were not immediately halted, Compton, in behalf of P&G, would demand rebates for the infringed-upon time.

Lee Rich, B&B's v.p.-media director, told SPONSOR-SCOPE that the agency's policy on triple-spotting applied to all its accounts.

(See 8 March SPONSOR for implications and analysis of triple-spotting issue as seen by agencies, reps and stations,)

Comment among reps on B&B's triple-spotting stand was found rather mixed by SPONSOR-SCOPE. Here are some samples:

• “The only way an advertiser can get worthwhile spots on top stations is through triple-spotting. Benton & Bowles is going to lose out on some markets.”

• “So long as the demand exceeds the supply, you're bound to find triple-spotting the vogue—unless there's a code binding all the major stations.

• “You can expect us to be busy figuring out new schedules on the theory ‘you move 'em or lose 'em.’”

Don't write off the problem of sponsor identification in nighttime network tv as just a passing crusade among advertisers and agencies.

It could seriously affect the flow of program buying for the fall.

A significant development on the subject: JWT is tooling up for a massive study on the various facets of identification. The directions of the probe will include:

• Product compatibility in alternate sponsorship. Can, for instance, the association with a hard goods advertiser militate against a soft goods item because of the lesser impact of its commercial?

• What triple-spotting does to the effectiveness and memorability of a commercial.

• How to insure a high identification of the product with the program in the specific cases of (1) alternate weeks and (2) specials.

Ford is holding its main advertising meetings 3 and 10 March.

Working within a murky climate of lessened business and a strike threat (1 June), the automotive is expected to commit itself to these as a tv network base for the 1958-59 season: the Zane Grey and Ernie Ford shows and some I Love Lucy specials.

Bob Foreman, BBDO plans board chairman, this week expounded before a RTES timebuyers and sellers seminar a concept that his agency intends to sell to corporate clients in a big way for the 1958-59 season.

The plan—which, Foreman contends—offers more opportunity for self-identification, promotion, and program individualism than weekly schedules stipulate that:

The networks set aside a few prime hours which could be sponsored once a month (a la the DuPont Show of the Month), with each committing themselves to 13 broadcasts a year.

Agency people on Michigan Avenue were smiling again this week as a result of Leo Burnett snaring the institutional portion of the Chrysler account.

In other words, it was the best shot in the arm that the Chicago agency field has had in years.

The coup put Burnett—which did \$80 million in 1957 as a predominantly package goods agency—into the automotive big-time.

Said James Cope, Chrysler marketing v.p.: **The decisive factor that favored Burnett was its tv track record.** Which might be interpreted as meaning Chrysler deems tv the prime medium for selling the company's brands.

Y&R, which recently disposed of Lincoln, got the Chrysler Imperial business.

**The concept of selling guaranteed circulation—a la print—was adopted this week by a French language radio station in Montreal: CKAC.**

Advertisers will have the alternate choice of buying from the regular ratecards or buying a cost-per-thousand plan.

The cost-per-1000 plan, however, has this facet: Sponsors will have to spread their commercials throughout the broadcast day, with some evening slots included.

BMB figures will be used as a yardstick for determining the number of homes reached by the cost-per-1000 customers' commercials. The rate: **75¢ per thousand homes.**

ANA spokesmen at a press preview this week of the printed Frey report on agency services, working relations, and compensations made it clear:

1) ANA members were being offered the Frey findings merely as a basis for stabilizing agency-client relations and as a guide for advertisers for negotiating future contracts with agencies.

2) The report does not offer a pattern for agency compensation or relations, but does afford an opportunity for the advertiser to see what the over-all practices are in the industry, and then he can see where he wants to go from there.

3) The ANA has high hopes that out of these findings will evolve a pattern of agency compensation that will make it more profitable for advertisers, agencies, and media.

It was also disclosed that ANA home office officials will hold meetings on the report with ad-manager groups in Detroit and Chicago as well as New York.

**How agencies are compensated by advertisers for packaged as well as agency-produced shows and for commercials is one of the highlight tables in the Frey report.**

The bulk of the compensation for these services falls within these three categories: (1) media commission only, (2) fee plus media commission, and (3) cost to agency plus a percentage.

The table reduced to these methods:

SERVICE	NO. ADVERTISERS	METHOD 1	METHOD 2	METHOD 3
Tv-radio commercials	1,167	39.6%	17.1%	30.4%
Packaged shows	629	46.4	26.4	15.4
Agency-produced shows	409	32.0	38.9	19.3

Note: In the purchase of tv-radio, the dominant method of compensation was cost to agency plus a commission. (The percentages above won't add to 100% because there are other methods not tabulated here.)

**Corn Products this week swung a sizable chunk of money to ABC TV, buying a weekly quarter-hour each of Sir Lancelot, Buccaneer, and Bandstand.**

Scheduled starting date: 1 April. Agency: Donahue & Coe.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 55; Washington Week, page 61; SPONSOR Hears, page 62; and Tv and Radio Newsmakers, page 68.

# in these 24 major markets

WABC-TV—New York

WBKB—Chicago

KTTV—Los 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

KING-TV—Seattle-Tacoma

WPRO-TV—Providence

WCPO-TV—Cincinnati

KGW-TV—Portland

WDSU-TV—New Orleans

WFLA-TV—Tampa

WBNS-TV—Columbus

WMCT—Memphis

KFRE-TV—Fresno

WOW-TV—Omaha

WNBF-TV—Binghamton

WFBG-TV—Altoona

## Purse-suasion delivers 20 spots a week

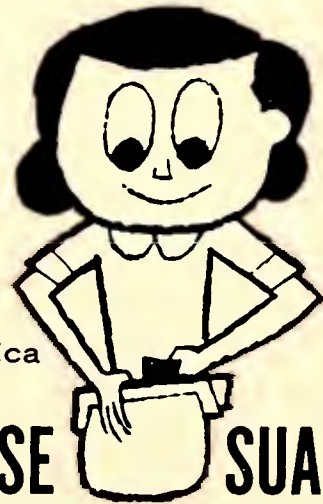
for little more than the average time-and-talent cost of a daytime network quarter-hour

Let's play-back that headline, with amplification:

In the 24 key markets listed above, covering 60% of America's consumer buying-power, PURSE-SUASION delivers twenty sales messages every week, for little more than the average time-and-talent cost of one daytime network quarter-hour.

With so many "commercials" rotated week after week to cover a station's complete daytime audience, PURSE-SUASION combines the persistence of Saturation with the impact of Television. It reaches Mrs. America at home—during her business hours—when you can most easily focus her thoughts on the health and comfort of her family.

PURSE-SUASION rates mean low-cost selling for mass-market advertisers. Completely flexible—schedule a few markets, or coast-to-coast. Get the special presentation outlining the tremendous merchandising power of PURSE-SUASION. Phone your nearest Blair-TV office . . . or use the handy coupon now.



Sell  
Mrs. America  
with

### PURSE SUASION

Penetrating Saturation  
with Daytime Spot-TV

BLAIR-TV

415 Madison Avenue, New York 17, N. Y.

I'd like complete information about PURSE-SUASION  
—and how to use it most effectively. Please phone  
me for an appointment.

Name \_\_\_\_\_

Position \_\_\_\_\_

Company \_\_\_\_\_

Street Address \_\_\_\_\_

City & State \_\_\_\_\_ Phone \_\_\_\_\_



OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS  
TEmpleton 8-5800 SUperior 7-5580 KEnmore 6-1472 WOO'd rd 1-6030 CHestnut 1-5686  
JACKSONVILLE • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE  
ELgin 6-5770 RIVERSIDE 1-4228 DUNkirk 1-3811 YUKon 2-7068 ELliott 6270



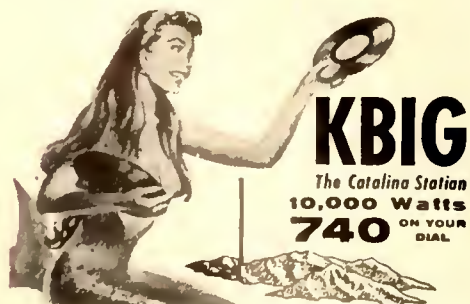
## If You Sell to Adults You Belong on KBIG

**IF THE ABLE-TO-BUY, MATURE** Southern Californian is your marketing objective . . . you belong on KBIG Radio.

**THIS** "station with the musical memory" deliberately sacrifices the transient youth appeal of today's top tunes . . . 20, 30, 40, 50 . . . for the perpetual popularity of yesterday's top ten-thousand.

**FROM THE MELODIC WEALTH** of the last fifty years, KBIG's music department carefully programs for its disc jockeys a wide variety of popular music, colorfully varied in time and tempo, vocal and instrumental, standard and novel. Rich, modern arrangements of time-tested favorites nourish a warm, continuing bond between the Catalina station and millions of mature, able-to-buy Southern Californians.

**PROOF?** A new Pulse qualitative survey which shows the KBIG audience 91% adults, only 9% teens and children. Your KBIG or Weed representative will gladly bring the complete breakdown.



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

## Timebuyers at work

**Jeff Fine**, DCSS, New York, thinks that a successful independent radio station should have dimensions other than just programing good entertainment: "One, its d.j.'s should be more than charm-and-pleasant-manner boys; they should function as ambassadors of goodwill in the community. Two, its news coverage should be national and international plus local news features for the specific market. Three, its public service features should reflect community responsibility — programing that meets the needs of the public." In looking at the individual personality concept of the successful independent, Jeff notes that facilities have played only a small part in its rise. In the past, the advertisers demanded the "power" station. Now, although a "power" station is frequently still the top choice, it's necessary to analyze the strong local operation versus the "power" to determine if the "power" provides physical coverage at the expense of effective coverage, or whether the "power" offers saturation plans at economical costs. With new recognition, independents have a civic-responsibility.



**Hal Kirk**, Mohr & Eicoff, Inc., New York, creative director and media supervisor, says "someone once remarked that broadcasting has always been successful because its technique reflects the female *modus operandi*. First comes the entertainment, then the commercial. However, buyers should give the same care to the timing of



a commercial as a woman does. In these days of attractive, full-frequency coverage—multiple participations at low cost—timebuyers have the responsibility of exercising good judgment in slotting commercials both within programs and adjacent to them. Incongruous juxtapositions must be scrupulously avoided, and the commercials fitted in with previously established patterns of listening. Some psychologists call this the

gestalt pattern. We think it's a form of integration and, to help our timebuyers achieve the desired results, we provide them with a sufficient number of alternative announcements. Then the schedules have the latitude a good campaign must have today. In this way, to paraphrase Gilbert & Sullivan, 'the commercial fits the time.'"



# WHEN-TV

MEREDITH  
SYRACUSE  
TELEVISION CORP.

Now Operating at Maximum Power of 316,000 Watts.

101 COURT STREET, SYRACUSE 8, NEW YORK

Our rep is having a removal sale.

All ID's, twenty second and minute announcements as well as all other assortments of WHEN-TV time are being offered in this great relocation sale as the Katz Agency prepares to move to its new site on Fifth Avenue.

Naturally no distressed or counter-tossed items will be found in this once-in-a-lifetime opportunity. Only quality, proven merchandise with our regular guarantees and warranties are being offered.

Katz has hired extra sales personnel to handle the crowds and better serve you. Phone, C.O.D. and mail orders are being accepted.

Similar opportunities are in effect in the Katz suburban stores.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

#### MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix  
KRMG, Tulsa  
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse



Basic CBS



*what*

In order to shed light on the intricate workings of the Spot timebuying function, NBC Spots has just established a nation-wide agency TIMEBUYER OPINION PANEL.

Today the timebuyer is an important member of the agency marketing team, charged with the responsibility of wisely investing ever-increasing budgets in Spot Radio and Television.

What factors contribute to the buying decision? How does the timebuyer, for example, react to station merchandising . . . the I.D. . . . package plans . . . the averaging of two rating services . . . nighttime radio . . . cost-per-thousand cut-off points . . . station and personality prestige?

The TIMEBUYER OPINION PANEL is intended to serve as a medium of expression for





## Does timebuying tick?

and to provide a sounding board for their buying theories and practices. We believe each will provide valuable information for the buyer and those who work with him.

Since the first questionnaire . . . "On the Use of Ratings" . . . was extremely gratifying. Hundreds of replies have been received, from large and small agencies across the country.

Support, including highly revealing comments on the problem of ratings, will be mailed to members shortly. *If you would like to have a complimentary copy, just write today to Spot Sales, 30 Rockefeller Plaza, New York 20, New York.*



SPOT SALES

# WCRO

## floods...



**WITH AUDIENCE SHARE**  
 35.6% share of audience from 6 a.m. to midnight, reports Pulse for October. Compare THESE figures!

<b>WCRO</b>	<b>35.6%</b>
Station B	28.0
Station C	27.3

**WITH QUARTER-HOURS**  
 WCRO had 21 times as many quarter-hour wins as Station B—335 compared with 15—and 67 times as many as Station C—335 as contrasted with 5.

Call Forjoe or John Pallottini, General Manager, collect at JOHNSTOWN 5-6551

The Tower With the Sales Power  
 WCRO Johnstown, Penna., 1230 on the dial

by Walter Schwimm

## Agency ad libs

### Anyone for Mexico?

I am a character who loves tv (not for watching, but for making money) but I often wish it had never been invented. Because I was doing very nicely at the radio dodge, it was a lot of fun, and I was even getting to know something about the medium.



This tv fracas is too blamed tricky, too bewildering, and just plain, old-fashioned murderous.

So O.K., now I'm learning to weave, feint, and counterpunch like all the other muggs in the tv tussle—when suddenly, pow! up bol a brand-new gimmick entitled fee tv.

Who needs it?

The protagonists of this charming chicanery solemnly aver: (a) this would be a lovely exercise for the movie industry and all the cunning, creative talent in Hollywood; (b) mysteriously, the motion picture exhibitors would not suffer (in the long run) and, somehow or other, our present commercial tv system would adjust satisfactorily and "seek its own level"; (c) the public would like to tune out the pitchmen and enjoy an opportunity to watch a fine show unpestered by advertising palaver; (d) we never did and we cannot now snafu the wheels of progress.

### Misery of Choice

Now, as far as I'm concerned, this sweet talk looks nice in the Sunday supplements, but I think there's going to be a hot time when that debbil tollelevision becomes a real, living thing.

But getting back to fee-tv—I can already see the spectaculars getting bigger and gaudier.

And what happens when something like *My Fair Lady* goes on Sunday night . . . and then, Monday night, *The Music Man* . . . Tuesday, *The Bells Are Ringing* . . . Wednesday, *Witness for the Prosecution* . . . Thursday, *The Bridge on the River Kwai* . . . and so on, and so on. . . .

So it comes to two bucks a throw. So four of us get together and we each chip in 50¢, and we have a party.

Forty million to eighty million (maybe more) is the audience. Someone gets rich. Very rich.

But 10,000 or more movie theaters are empty.

Plays, concerts, opera, lectures, night clubs are unattended.

No one is using a taxi cab or bus.

No one is riding in an automobile and stopping at a gas station.

No one is in a restaurant.

No one is turning on commercial tv or radio.

It seems to me, a lot of people are getting poor while a few people are getting rich.

It seems to me this is not a good idea.

It seems to me that, in our frantic quest for bigger, faster fun, we are doing ourselves a great disservice.

And what about those kids we are raising? Are they reading books? Studying? Don't be silly! They're at the party, too! Wouldn't want to exclude them, would you?



*Your  
Omaha money  
talks biggest  
...where the  
biggest  
Pulse\*  
is!*

The latest Pulse (Dec.) says what Pulse had been saying for years. First a.m.; first p.m.; first all day!

32 out of 40 first place quarter hours! These are the measures of KOWH's continuing dominance of Omaha's radio day, a dominance extending over 7 years.

The reasons: Programs and personalities that get through to people. Good coverage, too, on 660 kc. Talk to Adam Young or KOWH General Manager Virgil Sharpe.

**KOWH**

**OMAHA**

*Represented by Adam Young Inc.*

use  
**CHANNEL 4-SIGHT**

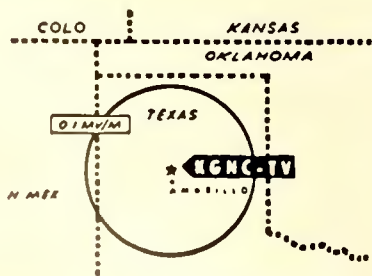


This wise old owl with his horn-rimmed specs probably doesn't give a H-O-O-T about things in general, but smart time buyers are learning that it pays to use Channel 4-Sight on the Great Golden Spread.

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

Power: Visual 100 kw  
Aural 50 kw

Antenna Height 833 feet above the ground



**KGNC-TV**  
CHANNEL 4  
AMARILLO, TEXAS

CONTACT ANY KATZ MAN

The older I get, the more I am amazed at the witlessness and shortsightedness of the human race. In our anxiety for perfection and advancement, we work feverishly to accomplish goals, the consequence of which would be self-destruction.

Did you ever take a trip to Mexico?

You get the idea, after you're there awhile, that important considerations are talking, lying in the sun, sipping wine, making love and bull fights. Brag about how many automobiles we're turning out on an assembly line in Detroit and they laugh heartily.

They think we're nuts.

#### Dream of the West

I had a dream recently. It seems I wandered by chance into a little town in the Middle West (like in the play, *Brigadoon*) where the people lived just like at the turn of the century . . . no automobiles, radio, tv . . . no unions, chain stores, movie palaces . . . by some miracle, the only innovations present were the advancement in medicine and sanitation . . . people liked to visit and talk . . . kids played games in the streets and empty lots . . . on Wednesday night, the big deal was a band concert in the Square . . . lots of time to sing songs, read books, go fishing, take a walk, knit, bob for apples, Indian wrestle, dance, spin a top, fly a kite, bake a pie, play pishi-payshi, parchesi, spit, smoke a pipe, go to church . . . no one knew about juvenile delinquency or child psychology . . . or getting ulcers . . . or being bored or lonesome . . . and if you wanted to get some place in a hurry, why, you took a buggy ride. So what if it takes a little more time than a Cadillac? . . .

Sounds sort of silly, doesn't it?

Maybe I've stretched it a little. Exaggerated. Free tv isn't quite that much of a monster. But you get the idea as to the direction in which we're drifting. Honest to God, folks, Huck Finn and Tom Sawyer had more fun than our kids have. Without motor scooters, television, cinerama, and all that jazz.

So let's slow down a little, neighbors.

We've graduated to radio and television, Todd-A-O, even color tv. Can't that be enough for a while?

The Russians claim to have invented everything. Now let's allow them the honor and privilege of discovering free tv. It would serve them right!

Anyone for Mexico?

#### About the Author

Now that Columnist Bob Foreman has become a SPONSOR alumnus (because of his expanded executive duties at BBDO—15 February SPONSOR, page 28) guest experts will Ad Lib in this space from time to time. Walter Schwimmer—veteran agency man (Schwimmer & Scott) and now president of his tv-radio package firm (Walter Schwimmer, Inc.)—fittingly tees off this week with a subject that's worrying the whole industry, namely free-tv. And fittingly he does it in the witty vein that characterized a book he recently authored—"What Have You Done For Me Lately?" (Citadel). A sample chapter appeared in SPONSOR, 12 October, page 37.

# *big* change...

A dollar isn't "small change" these days.

Particularly a television dollar. Every single one of them is getting harder to find. And every single one of them now has to work like crazy.

So the following sixteen words are *very* important:

**ABC Television's average nighttime cost-per-thousand, per commercial minute, is the lowest of all three networks!\***

How low is "lowest"? The exact figure is \$3.07, with those other networks trailing along with \$3.19 and \$3.68. That's a figure that's low enough to make a difference of more than \$320,000 to an advertiser who buys 52 weeks of alternate Class A half hours... or a difference of more than \$470,000 to one who buys 52 weeks of weekly Class A half hours.

Gentlemen, let's face it. With programming and coverage what they are today, the *big* difference between competing networks is in the value they deliver for a dollar. One offers the least value. One offers a little more. But only one offers advertisers the *most* value. Today, that network is

**ABC TELEVISION**



\*Source: Nielsen, December, 1957

Now available for exclusive regional and  
local sponsorship . . . the freshest,  
newest TV sports sensation

# TOP PRO GOLF

First Run off the ABC-TV Network (as ALL-STAR GOLF)  
. . . A Natural for Spring and Summer!

“

“The sports world's freshest . . . right  
up television's alley.”

— TIME

“Championship Bowling is now in its  
fourth year and has a better audience  
than any other syndicated sports show  
on television. *Golf may do even better.*”

— JOHN CROSBY

“Fascinating show . . . atmosphere of  
links pleasanter than gridiron, dia-  
mond or bowling alley.”

— VARIETY

“All-Star Golf should attract plenty of  
non-golfing viewers, as well as the 5  
million or so active devotees of the  
game.”

— SPORTS ILLUSTRATED

“Attractive to more than just golf en-  
thusiasts . . . a truly engrossing show.”

— BILLBOARD

”

Thrilling one-hour 18-hole matches, with all the  
excitement and suspense of a live sports event —  
filmed especially for television. Now available  
for the first time at the local level for the  
Spring and Summer of 1958. There is nothing in TV  
that can be substituted for great sports competition.  
This is the first time that modern TV techniques  
have been properly applied to the game of golf . . .  
we graphically capture all the shots and all the  
drama that make this game famous. Seven cameras  
photograph the action and every nuance . . .  
you see and you hear what's happening better  
than if you were there in person.

Tournament Golf • Medal Play  
\$100,000.00 in cash prizes  
Jim Britt does on-the-spot commentary

**PRODUCED BY PETER DEMET**  
**DIRECTED BY SID GOLTZ**

— the same production team  
for TV's famous  
**CHAMPIONSHIP BOWLING**

*For Audition Film and Prices—write, wire or phone*

**Walter Schwimmer, Inc.**

75 E. Wacker Dr., Chicago 1, Ill. • FRanklin 2-1392  
527 Madison Ave., New York 22, N. Y. • ELdorado 5-1616



**CARY MIDDLE**  
Twice Winner  
National Open



**THE WORLD'S GREATEST PROFESSIONAL STARS ARE FEATURED IN "TOP PRO GOLF"**



★ **JULIUS BOROS** - The World Champion at Tam-o'-Shanter in 1955



★ **JACK BURKE Jr.** - 1956 Golfer for the year - Masters and PGA winner



★ **JIMMY DEMARET** - 1957 Thunderbird Invitational winner, Palm Springs



★ **ED FURGOL** - The U.S. Open Championship winner in 1956



★ **DUTCH HARRISON** - 1956 All American Championship winner



★ **MIKE SOUChAK** - Was winner of the St. Paul Open in 1956

N  
D - The  
y winner  
my  
ist

KOBY put the DARNDEST SOCK  
into San Francisco radio!



## Latest Pulse reveals a beautiful figure of 16.5 overall average share - KOBY No. 1

Whether it's the latest Pulse, Hooper, or Nielsen, you'll find that KOBY rates the No. 1 radio buy in San Francisco . . . the nation's seventh largest market! In fact, November-December Pulse rates KOBY 20% higher than the No. 2 station in total rating points. It's no "Yarn" that KOBY puts the "Sock" into selling products! Get the complete KOBY story today . . .

**KOBY** 10,000 watts • full time  
San Francisco is KOBYland!

It's  
**WGVM**  
Greenville, Miss.  
#1 Nielsen—  
#1 Hooper  
Call Ed Devney

SEE PETRY FOR KOBY San Francisco  
and KOSI, Denver's No. 1 overall  
station 6 am to 6 pm

MID-AMERICA BROADCASTING CO.



49th a  
Madis)

### Spot radio campaign

As a regular reader of SPONSOR magazine, it occurred to me that you might be interested in the unusually enthusiastic and responsive advertising campaign Ray-O-Vac has had this fall and winter using spot radio.

The manner in which we presented our campaign plans to the individual stations, the materials and techniques that we used to engage their cooperation and the help which we have received "above and beyond the call of duty" from the stations make us believe that the Ray-O-Vac story may be a little bit out of the ordinary and something that you could use as a case history. To give you a little further description, we are enclosing the article on the Ray-O-Vac campaign from the series, "How Advertising Helps Wisconsin Industry Grow" carried in the December issue of *Torch*, the Milwaukee Advertising Club publication.

If this Ray-O-Vac campaign does strike your fancy, give us the word and we'll be glad to assemble complete facts and information with plenty of specific examples on the cooperation and merchandising help that we have received from the radio stations.

Arthur R. Karstaedt  
customer relations manager  
Ray-O-Vac Company

• Our thanks to reader Karstaedt. We've replied that we'll be delighted to carry his story and we invite others to contact us for presentation of their own case histories.

### Shoe promotion

Has SPONSOR ever done a story on tv shoe promotion? If so, we would be interested in receiving material on this subject.

Mortimer C. Lebowitz, president  
Morton's, Washington, D. C.

• To Reader Lebowitz and others who may be interested in this subject, SPONSOR has carried several articles on shoe promotion via both radio and tv. Reprints are available upon request.

### Anti-fee tv

The writer believes that pay tv is about to take away the air that belongs to all the people. And because "we, the people" have always had the "let George do it" attitude, we can lose the right to free tv.

If the people do not fight this give-



away, they will forfeit their rights. They must be warned that they must make a stand against any kind of pay tv. Their attitude must be not "let George do it." but "do-it-yourself."

The nets that have pioneered this great invention and made it possible for free tv should not be forced into pay tv. This is the time to ask Congress to help in this fight.

John Jay Franklin,  
*Franklin TV Productions,*  
*Los Angeles*

**Touché**

I laughed when I saw an editorial column adjacent to a cigarette ad with derogatory remarks about the product featured in the ad. Now I humbly advise all fellow advertising personnel to withhold laughing at any such problem in the future, for one day it may come home to roost, as it did with me. The other day I picked up the paper to find a "They'll Do It Every Time" cartoon full of "No Smoking" signs running directly over one of our own ads.

Magnus Hendell  
*advertising director*  
*Bayuk Cigars, Inc., Philadelphia*

**Requests and reprints**

In your February 15 issue you have suggested that copies of some 1949 editorials called "Let's Sell Optimism!" are available.

I'd certainly appreciate receiving a set, and we may want additional copies.

Don DeGroot  
*asst. gen. manager*  
*WWJ, WWJ-FM, WWJ-TV*  
*Detroit*

Your reprint on Radio super-saturation vs. full-page newspaper ads from the December 7th issue of SPONSOR was interesting.

We would like to order 50 of the reprints for use in one of our markets.

David R. Wolf  
*station manager*  
*WRTA, Altoona, Pa.*

The SPONSOR article "Radio super saturation vs. full newspaper ads," is terrific.

I would like to order about 50 reprints if you have them available.

Richard J. Monahan  
*vice president,*  
*WTRY, WAVZ Broadcasting*  
*Corp., New Haven, Conn.*

• SPONSOR is always glad to fill such requests, and it is to further service our readers that we make article reprints available.

**\* Both Surveys have agreed again,  
In Rochester it's CHANNEL TEN!**

**\*TELEPULSE**  
Rochester  
Metropolitan Area  
October, 1957

**\*A.R.B.**  
Rochester  
Metropolitan Area  
November, 1957

**15**

of the TOP 17  
shows in Rochester

**280**

FIRSTS and one  
tie-for-first  
out of 459  
competitive  
quarter hours

**125**

FIRSTS  
out of 168  
competitive  
nighttime  
quarter-hours

**155**

FIRSTS and one tie  
out of 290  
competitive daytime  
quarter-hours

**15**

of the TOP 20  
shows in Rochester

**274**

FIRSTS and ten  
ties for first  
out of 487  
competitive  
quarter-hours

**129**

FIRSTS and one tie  
out of 196  
competitive  
nighttime  
quarter-hours

**145**

FIRSTS and nine ties  
out of 291  
competitive daytime  
quarter-hours

**This goes to prove (and we opine)  
That CHANNEL 10 is mighty fine!**

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

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



*The*



*Travel folders don't begin to tell the northern Florida story. In Jacksonville, bank clearings are running more than a billion dollars a month. Business activity is accelerating so fast that The National Cash Register Company is putting up a big new supply plant to satisfy the area's needs.*

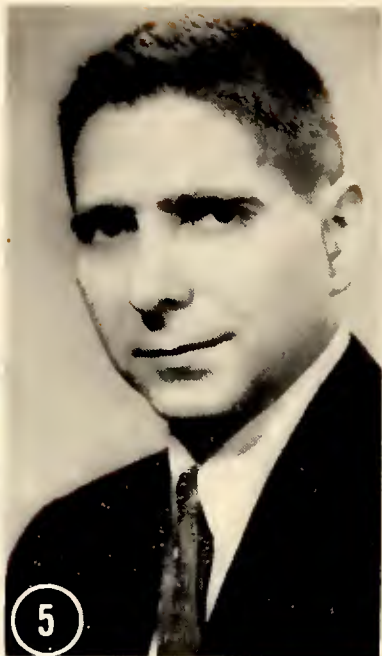
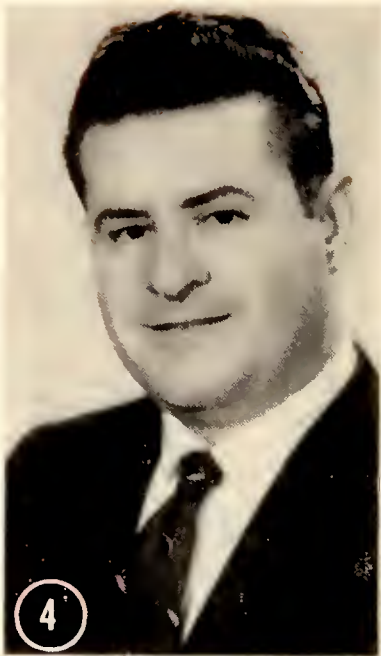
## ***ore to Florida...and to WMBR-TV!***

*much more, as ARB found when it made the first audience study of inside and outside coverage areas of Jacksonville television stations. In the metropolitan area, WMBR-TV commands a 72% lead (total-week average). Outside, in the area never before studied, its lead skyrockets to almost 3 to 1. Throughout the entire area, WMBR-TV averages considerably more than twice the audience of its competition. In quarter-hour firsts, WMBR-TV wins almost 9 out of 10. And it has all 45 of the 45 top shows, local or network. The highest-rated competing network program ranks 46th—reaching fewer homes than WMBR-TV's local news (5-day average). Conclusion: There's much more to **WMBR-TV***

**CHANNEL 4, JACKSONVILLE**

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



## WHB's 96-County area . . . is a WHB world . . . *and it revolves around . . .*

**1. Eddie Clarke** "Morning Mayor of Kansas City." (6-9 a.m., daily) 20 year veteran of Kansas City radio. Outstanding civic leader. Sought-after speaker. Deep, cheerful wake-up voice. Kansas City's most listened-to air personality.

**2. Don Loughnane** born in County Meath, Ireland and raised in Canada, is an easy-going gentleman, with a deep, resonant, believable air voice. Once used tiny recorder and wrist watch mike to expose after hours liquor and gambling in Omaha. This won him awards . . . and threats. Daily, noon to 2 p.m.

**3. Bob Robin** young, eager, soft-spoken air personality. "Sentimental Gentleman from the South" (calls Memphis home). Established as the "housewife's friend" by virtue of his smoothly-handled 2-4 p.m. stanza, daily.

**4. Wayne Stitt** has been on the air in Kansas City since the age of 13. K.C. knows him and he knows K.C., which helps account for his high ratings 4 to 7 p.m., daily. Wayne holds the Richard Widmark citation for outstanding success and leadership in broadcasting.

**5. Gregg Jordan** extremely bright and bubbly air star. Tall, handsome, glib . . . fast-paced. Highest-rated evening show in Kansas City. 7-10 p.m. nightly. Has seen radio from many points-of-view: Salesman, programming, news, sports, management.

**6. Hugh Bader** hard-hitting, aggressive, quick-acting news director, with 20 years of radio behind him. Voice of authority in Kansas City news. Delivers the facts—straight and crisp. Accustomed to scooping the area. Recent examples: Blizzard; Starkweather capture.

Square miles don't buy your product. People do—the people who are daily entranced and captivated by the six personalities you see here. You need the coverage of WHB. You need the audience of WHB, dominant first in every significant metro or area survey. Talk to Blair, or WHB general manager George W. Armstrong.

### WHB

10,000 watts on 710 kc.

**KANSAS CITY**

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

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

# IS 12-MONTH RATE PROTECTION COMING FOR TV?

So far Storer is unique in extending protection,  
but a number of broadcasters are conceding that  
a trend will develop as the tv business settles down



by Alfred J. Jaffe

**H**ave agencies finally cracked the six-month rate protection barrier in tv?

Admen were peering across the video landscape this week for signs of a bigger leak in the dike following Storer Broadcasting's announcement of 12-month rate protection for its four net-affiliated tv stations.

The Storer move was a kind of a revolution. With a few exceptions, notably WCCO-TV, Minneapolis, the television broadcasting industry has held the line to a man against agency urgings that the present

standards of six-months protection be doubled.

While there was no evidence of any immediate bandwagon acceptance of 12-month protection by broadcasters, reps and station management were giving the subject plenty of thought. The inclination, judging from conversations with industry people, is to let the other guy move first. The we-won't-do-it-unless-it's-competitively-necessary attitude was tempered, however, by the feeling in some quarters that 12-month protection inevitably will come.



**Flattening of rates is being used as an argument by stations fighting 12-month protection—and by agencies favoring it**

While it may have been revolutionary, the Storer move was no sudden one. Storer's WJBK-TV, Detroit, announced its intention to offer a full year's protection back in November. To no one's surprise, a number of top agencies, including J. Walter Thompson, Compton, Benton & Bowles, Esty, and D-F-S whole-heartedly endorsed the policy. On 7 February at a press meeting in New York, George B. Storer Jr., vice president for television operations, cast the die by adding WJW-TV, Cleveland; WSPD-TV, Toledo; and WAGA-TV, Atlanta. Remaining under the six-month protection umbrella was WVUE, Wilmington-Philadelphia, an independent which Storer acquired last year and which is getting a build-up treatment.

The Geoffrey Wade agency, which was among those patting the Storer management on the back, kept the subject alive two weeks ago by urging 52-week rate protection at a luncheon given to reps in Chicago. (See SPONSOR-Scope, 15 February 1958.)

Agency pressure for longer rate-protection is an old story. It was particularly strong a few years ago when rate increases were causing ad budgets to burst their seams. In those days contingency funds were among the bitter facts of life; and if the advertiser didn't have one, he either cancelled or took the money from other media. Although many threatened to do the

former, they usually ended up by doing the latter.

Today, contingency funds in spot tv are like an old, misfitted suit. You don't like it, but you don't really mind wearing it any more because it's only an occasional part of your wardrobe. In other words, the leveling off of spot rates is making funds less necessary.

The leveling off of rates is being used as an argument both for and against 12-month rate protection. The agencies are now saying that since rates aren't going up so fast any more, the station doesn't lose much by grant-

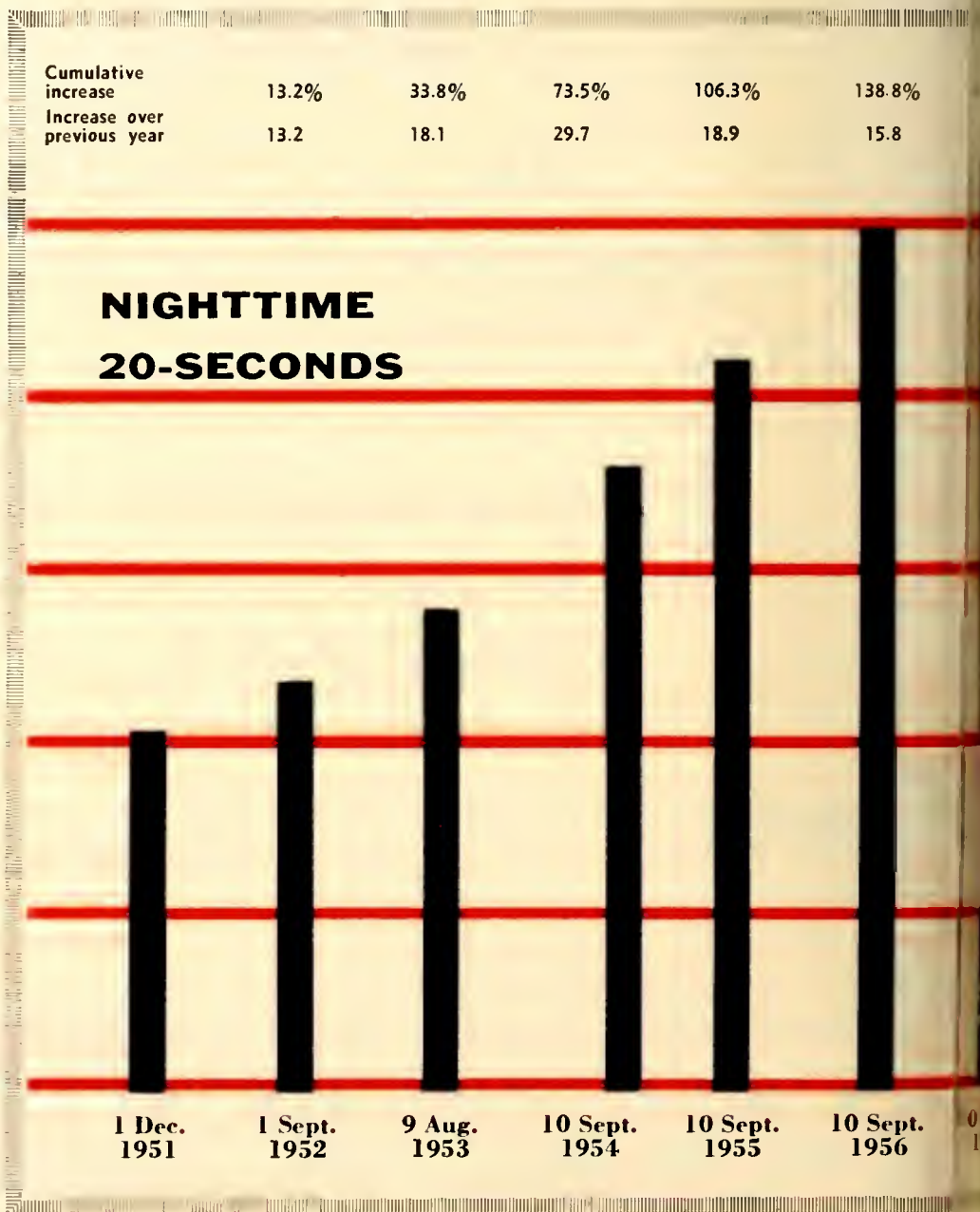
ing 12-month protection. The station's answer is that if rates aren't going up, why is 12-month protection needed in the first place?

As a matter of fact, other factors in this picture are making some people in the business wonder whether the Storer move isn't anticlimatic.

"How many 52-week clients are left in spot tv, anyway?" says the sales manager of a top-level rep. "And if you're not a 52-week client, what good is 52-week rate protection? I can count the real steady buyers on my fingers: There're Brown & Williamson, Miles Labs for Alka Seltzer, General Foods for Maxwell House, and a few others. Guys like P&G, Lever, Texaco come in and out with four- and eight-week flights. A client like Anahist, doesn't advertise during the summer."

Another factor cited is that packages are not included in the Storer rate pro-

**Day spot tv rates have risen more slowly**



**NIGHTTIME:** The slowdown of spot tv rate increases, particularly at night, has been a factor in the 12-month protection issue. One analysis of rate trends is shown in the two charts at right, prepared by the Katz Agency from SRDS figures. The nighttime figures are based on the cost of 20-second announcements in prime evening time. In the calculations the one-time rate on the highest-cost station in the top 60 tv markets is used. Markets selected were the top 60 as of 1951 and the same markets are measured each year. The actual cost figure for "A" or "AA" 20's in markets measured came to \$7,247 in 1951 and \$18,950 in 1957. Note that in the early years dates used for comparison differ in three cases

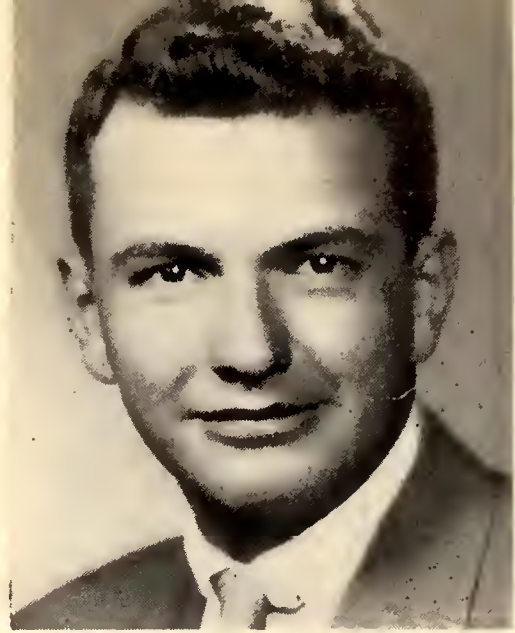
tection move. The effect of this is that a substantial part of daytime tv advertising isn't protected.

Finally, it's argued, Storer's move basically is a competitive one. Said a non-Storer rep: "Storer is fighting harder these days for business and this is just one way he's trying to get it."

Then, why all the fuss? Despite the leveling off of rates and the short-term advertising proclivities of today's spot tv clients, broadcasters fear that a 12-month rate protection policy would lock them in a straitjacket they couldn't get out of if they should want to in the future. They recall the long stretch of time during which 12-month protection in radio was common. And while the current trend is, ironically, toward six-month protection in radio, the broadcasters ruefully recall it required a revolution in the radio business to turn the trick.

The reps make much of the point that 12-month rate protection is not fair. Said one executive:

"Take a situation like this: a station puts on a strip, say *Margie*, during the day. Let's suppose it starts in September. The station spends a lot of money in promoting the show, and for this and other reasons the ratings begin to climb. Timebuyers thumbing through the rating books notice what's happening and begin buying. In the meantime, the station is thinking of raising rates for the strip. It can't move too fast for fear of scaring off business and because it wants to make sure the ratings stay up there. Finally, by the first of the year, it makes the move. By this time, a lot of business has come in. It's bad enough that a six-month rate protection policy would protect the clients until July. A 12-month policy would



**Issue** of 12-month rate protection was raised three weeks ago in announcement by George B. Storer, Jr., vice president for tv operations of Storer Broadcasting, that such protection would be given on the firm's four television network affiliates

mean that, by the time the next year rolls around, the station will have run out of *Margie* product anyway and will have to start all over again in promoting a new show. During the year, the advertisers had the benefit of a terrific buy and the station lost money it was entitled to."

Among those most determined *not* to bow to agency demands for 12-month protection are the ABC affiliates, most of whom have improved their competitive position during the past year and a half by virtue of the network's nighttime programming advances. One rep with ABC affiliates granted the "wisdom" of a year's protection but said it would have to wait until the network situation settled.

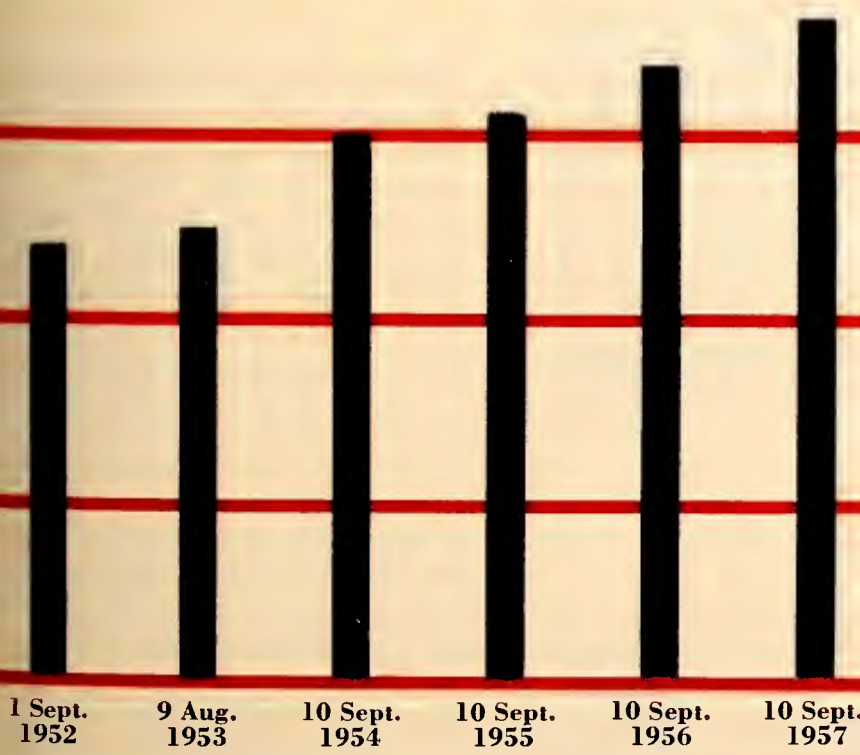
There also are some practical considerations cited by broadcasters. One

(Please turn to page 64)

**rates, though the latter are leveling off**

10.6%	20.6%	38.2%	51.1%	62.8%	75.8%
10.6	9.0	14.6	9.4	7.7	8.0

**TIME  
1-MINUTE**



**DAYTIME:** Comparison at left of one-minute spot tv costs during the day from 1951 to 1957 comes from the same source and is based on the same method as in the nighttime chart. The rate used is that in effect from 9:00 a.m. to 6:00 p.m. or the greater part of that period. Care must be taken in using the daytime figures since packages are not included. Prior to 1953, packages were rare, but they have been increasing steadily since then. A separate Katz Agency study estimates that, on the average, six daytime announcements a week will now give a discount of from 18 to 29% off the one-time rate, 12 a week would range from 37 to 44%. Before era of packages, top discounts went from about 20 to 25%

**3 CLIENTS . . .**

**3 MARKET PATTERNS . . .**

**1 NET TV SERIES . . .**

## **HOW DO YOU MATE 'EM?**

*Will Shirley Temple's Storybook set a tv buying pattern?*

National marketer Breck co-sponsors the series with two regional sellers—Sealtest and Hills Bros.—but each client pays only for the market coverage he uses



**H**ow can one national network tv series serve three sponsors—when two need only regional advertising?

Admen know it's tough enough to get two national advertisers together happily on one show. Complicate the situation with regional advertisers and many an account executive might reach for the Miltown.

That, however, is precisely the tv sponsorship situation that's been worked out for the *Shirley Temple's Storybook* series. Three N. W. Ayer clients, Breck, Sealtest and Hills Bros. Coffee, are co-sponsoring the special NBC TV programs.

Each of the *Storybook* sponsors has a marketing pattern different from the other two. Basic distribution for each:

- Breck—national.
- Sealtest—east of the Mississippi.

- Hills Bros. Coffee—west of the Mississippi and Chicago.

Says James Hanna, head of Ayer's tv/radio department: "This could very well establish some sort of a pattern for the tv networks and clients alike. Obviously, it's particularly good for the regional advertiser. He gets the benefit of a big-time tv show at a cost he can afford."

Each *Storybook* program costs about \$240,000 (time and talent), by SPONSOR estimate. Breck takes a full half-hour's national coverage. Costs for the remaining half-hour are split between Hills and Sealtest on a percentage break determined by the amount of network coverage each one buys.

Does the complexity of the program feed setup increase client show costs? "There are cut-in costs and sectional

feeding costs that must be borne to split the network up properly," says Thomas J. McDermott, an Ayer tv/radio vice president. But he pointed out that despite these added costs, this sponsorship setup gives regional advertisers "a national kind of programming at less than national cost—because they buy a national network property at costs proportionate to the marketing area coverage.

**Birth of the arrangement:** Fitting together this jigsaw puzzle started in the fall of 1956 when Sealtest decided to drop *Big Top*," says Hanna. "Our problem: Find a way to match a network program to Sealtest's marketing pattern—naturally, there would be a lot of waste coverage with conventional sponsorship of a national program,





**Shirley Temple** (upper photo), is *Storybook's* hostess. *Nightingale* (above), was presented on series 19 February

**N. W. Ayer** executives discuss complicated *Storybook* planning (l. to r.), Bill Jackson, tv/radio creative supervisor; James Hanna, v.p. in charge of tv/radio, and John Upton, v.p. in charge of Ayer's New York service dept.

the tv/radio executive told SPONSOR.

"Next piece of the jigsaw puzzle," says Hanna, "came from Hills Bros. Coffee which, except for Chicago, has its main distribution west of the Mississippi. If a suitable program could be found, it was agreed these two clients could profitably sponsor it in their basic distribution areas.

"Next came John H. Breck, Inc. Breck had never sponsored a nighttime network program, but was on the lookout for a suitable show.

"Producer Henry Jaffe told us about his idea for the Shirley Temple series—and we decided the show would not only suit Sealtest and Hills Bros. Coffee, but also would fit Breck's brand image," Hanna told SPONSOR.

Breck (three shampoos, Breck Hair  
(Article continues next page)



**Regional** sponsors Hills Bros. (above), and Sealtest (below), split a half-hour, pay according to their market coverage



**National** advertiser Breck sponsors a half-hour of each show. Commercials (below), are based on the same "cameo" treatment that Breck uses in print ads



## Complications: 15 different opening and closing

billboards needed; commercials had to be filmed on both the

East and West coasts; intricate telecast pattern

### Here's how N.W. Ayer, NBC TV Wired The U.S. for Storybook's Three Sponsors

Here's the complex feed setup Breck-Hills-Sealtest needed for their joint sponsorship of *Beauty and the Beast*, telecast 12 January as the first program in the 16-show *Storybook* series. Basically, all shows follow the same pattern, with minor variations.

- Starting at 8:00 p.m. EST, the live telecast of *Beauty* came East from Hollywood with opening and closing billboards on film for Breck and Sealtest—and three filmed commercials each for these two companies. This was fine for the eastern parts of the country where Breck and Sealtest were sharing sponsorship. But then, for the other markets, there was plenty of electronic hocus-pocus.

- First, a lenticular color kine was made in Hollywood for delayed broadcast to the West Coast at 8:00 p.m. PST. To get the best quality in telecasting commercials, arrangements were made to cover the Breck and Sealtest commercials when the kine was rebroadcast, and to cut in Breck and Hills Bros. commercials.

- Chicago was shared by all three sponsors. Thus, it was necessary to cover the Breck-Sealtest opening and closing billboards coming from the West Coast and to cut in Breck-Sealtest-Hills billboards. And one of the Sealtest commercials had to be replaced by a Hills commercial. (For the first show, the commercial split favored Sealtest by two to one over Hills. This ratio was reversed for the second *Storybook* show.)

This operation, carried on by Film Chain "A" took care of Chicago and 10 other cities.

- Film Chain "B" in Chicago fed more than 50 cities in the mid-west and mountain states with Breck-Hills billboards and Hills commercials, while the Breck commercials coming from Hollywood were allowed to go through.

- Omaha, a city on Film Chain "B," is a market for all three sponsors. This meant the local station had to cut in with Breck-Sealtest-Hills billboards. It also had to cut in with two Sealtest commercials to cover two Hills commercials.

- Denver was on the return loop of Film Chain "B," but it isn't a Hills market. Denver, therefore, had to cut in with Breck-Sealtest billboards and Sealtest commercials in place of Hills.

- To reduce the number of cut-ins by local stations, a special line was arranged to feed Breck-Sealtest-Hills billboards and commercials to four markets in Kansas and Missouri. Otherwise, these would have been on the Breck-Hills network.

- Amarillo, Tex., was a Breck-Sealtest-Hills market—but Sealtest doesn't sell any ice cream in Amarillo. So, Sealtest ice cream commercials were replaced with Hills commercials, while the Sealtest milk commercial remained.

Set Mist and Breck Banish), agreed to sponsor a half-hour on 14 of the 16 shows across the country. A network of about 160 stations was lined up for this sponsor.

Sealtest took the other half-hour in the East, South and Midwest on 125 stations; Hills Bros. sponsored this half-hour primarily in the Mountain and Pacific states on more than 50 stations.

Sealtest and Hills agreed to share sponsorship in 16 Central States' markets and to carry the whole show on 15 July and 19 August, when Breck will not be participating.

**Commercial tie tac toe:** Out of the different marketing patterns came a need for a complex production and handling of commercials.

The network telecast and kinescope rebroadcast went out from Hollywood. In order to save the cost of making different sets of commercials on film and sending a set to each station on the network, a maze of film chains and cut-ins were created.

A total of 15 different opening and closing billboards had to be produced to cover every possible combination of sponsorship. Eight of these were used on the first *Storybook* telecast.

The billboards were made in eight working days over the Christmas holidays. Commercials were filmed on both east and west coasts. William P. Jackson, Ayer's tv/radio creative supervisor, had to devote full time to coordinating details between the tv/radio department and Ayer's account service representatives.

Ayer stationed people at network studios in Hollywood, Chicago and New York to help combat the intricate problem of telecasting the right commercials in the right market at the right time. (See box for details on the telecast mechanics.)

Aside from the electronic and market selection problems involved, there were others that couldn't be solved with slide-rules or push-buttons.

(Please turn to page 66)



Robert Hall's Tom Mannos (left), checks animation art with Filmack's Rosenthal (center), and Mack

**New trend  
in film  
commercials?**

## ANIMATION @ \$15 A FOOT?

*Full animation too costly*

*for you? Maybe semi-*

*animation is the answer.*

*It averages \$15-\$30 a foot,*

*can be produced in days*

**"A**nimated commercials? I think they're great—but too rich for my budget."

That used to be the plaintive cry of admen handling small and medium-size tv accounts—but today they're embracing animation like a long-lost brother. A SPONSOR survey this week revealed these reasons:

Animated film-makers are dusting off an old technique—semi-animation. They're endowing it with greater creativity than before, and selling it harder to attract the tv advertiser who can't

afford full animation or live action.

Clients are discovering they can buy these commercials for as little as \$15 a foot—and can get delivery in a matter of days. Full animation, quoted from \$40 to \$150 a foot depending on its complexity, takes weeks of preparation; and a minute commercial requires 90 feet of 35 mm film.

Results: At least one film outfit, Filmack Studios, New York and Chicago, is building its entire operation around semi-animation. The 38-year-old firm reports dollar income from



Macy's department store, New York, used cycle animation to sell its fur storage service. Knife and fork worked back and forth to create impression that the moth was "digging in" to the coat. Voice-over told viewers "Here's a fellow who's strictly from hunger—and he'll be eating at your house unless your furs are safely put away."

*Executives at film commercial houses predict a big increase in use of semi-animation—say more clients should investigate the technique to learn its economy*

this type of commercial jumped from \$150,000 in 1955 to \$300,000 in 1957. Average film cost: \$700 to \$1,000.

Founded in 1919 as a producer of theater titles, Filmack today does 99% of its business in semi-animated film commercials for tv. The firm has four salesman in Chicago and three in New York.

Other film commercial companies also report many clients—even big ones—are showing more interest in semi-animation.

Filmack vice president Don Mack, one of several industry executives contacted by SPONSOR, had this to say:

"We think there are a lot of medium and small-size agencies that want to stop using slide commercials on tv for

their clients, but don't have a fortune to spend. This (semi-animation) is the perfect step for them. The technique is the answer, too, for the client who's trying to cut corners on his ad budget in the present economy. These needs are our reason for specializing in the technique.

"Semi-animation spots can be produced for as low as \$15 a foot, including announcer, sound track, storyboard, titles and a 35mm negative.

"Inasmuch as this technique can be produced for so little cost—without sacrificing consumer appeal or quality of production—we feel it's the perfect solution to commercial cost problems today."

James E. Gray, partner in Gray-

O'Reilly, told SPONSOR his firm reopened its animation department about three months ago to answer increasing demands. "There's going to be a big step-up in this commercial approach within the next six months," he predicts. "SAG rates and reuse fees on live are making it a vital issue."

Gray revealed that Nestlé Instant Coffee and Gunther Beer have both bought a whole series built around a combination of semi-animation and live action.

Wilbur Streech, of the firm bearing his name, says "we're doing a great deal of semi-animation today—and there'll be more of it done generally when animation houses explain more fully to the client what he can get with this technique." Streech recently did semi-animation for Sinclair, Crayola, Q-Tips and the Air Force Reserve. Streech's work is split about 50-50 between live action and animation.

**Robert Hall use:** Robert Hall Clothes, a \$3.3 million spender in spot tv for the first nine months in 1957, according to TvB figures, started supplementing its other commercial approaches with semi-animation about two years ago.

"We went into it heavily in 1957 for our 'Children's Jamboree,' a special back-to-school promotion," says Tom Mannos, assigned to Robert Hall as radio/tv production head from Frank B. Sawdon Inc. agency.

Filmack did the Hall commercials with what is termed by animators as "cycle animation,"—a restricted form of semi-animation.

Cycle animation is limited to one continuous action repeated over and over again. For instance, in Robert Hall's commercials, (see cut, page 37), a clown's arm moves up and down to beat a bass drum. Each time the drum is struck a new title is popped onto it. Voice-over and a march rendition of Robert Hall's theme provides the audio.

Instead of hundreds, or even thousands of cells (the acetate base drawings used in animation) normally required for full animation—the Robert Hall film needed only seven. Each one, as in full animation, has the arm in a different position and is photographed in stop-motion. Continuous action is produced when the film is run for telecast.

Economies are effected right down the line with this technique—from planning and artwork to camera shoot-

ing time on the animation stand. Don Mack says camera time for full animation might take a week for a minute spot—at \$27 a day for a cameraman. The Robert Hall spot was shot in a day. Total cost: About \$30 a foot.

Incidentally, here are animation studio personnel costs, as estimated by Mack: Animator, \$150 to \$400 a week; artist, \$200 to \$300 a week; inkers and opaquers, \$100 to \$200 a week.

“Semi-animation slashes the time spent by these men on a commercial—and consequently offers the client tremendous savings,” says Mack.

Though, admittedly, cycle animation is a limited form of the semi-animation technique, similar savings are reflected in the advanced forms too.

At Gray-O'Reilly the most common semi-animation involves no cells at all. Instead, figures are cut out in silhouette and moved on the animation stand between each stop-motion photograph. End result: Figures dance, typewrite, drink coffee—or do a myriad assortment of other commercial actions.

Filmack sometimes refers to one of the least expensive (\$15 a foot) types as “stop-motion” animation, although all animation is done on the basis of stop-motion photography.

Here's how Filmack used this technique in its commercial for Holsum bread: A single drawing was made of a small boy—with cutouts for eyes. Eyeball artwork was inserted behind the cutouts, positioned and a frame of film shot. The process was repeated several times throughout the camera shooting—with this end effect: Eyeball animation only in so far as the boy's figure was concerned.

“Very striking effects can be accomplished through semi-animation—effects that almost make a commercial look like full animation,” Don Mack told SPONSOR. “Naturally, the normal camera techniques for panning an object across the tv screen, wiping on text, enlarging or reducing an image with zoom effect—as well as live action, dissolves and fades—can all be used in conjunction with semi-animation. However, the more complex the requirements, the more the cost.”

Robert Hall's Mannos praises semi-animation effects highly. “These (commercials) are a boon because you can take a theme and develop it. On our ‘Children's Jamboree’ we couldn't have afforded full animation and I don't think live action would have sold the

event at all—but the semi-animation of the circus clown gave us action at money we could pay—and it was a natural for the jamboree theme.”

Mannos indicated that semi-animation is going to get increasing attention from Robert Hall in 1958. He feels the technique lends itself particularly well to special promotions.

“We use live action primarily because we feel it's better for selling specific clothing items. But when you have a big sale or a special on a whole group of items—semi-animation does a better job at less money,” Mannos says. “Just think of it from a retailer standpoint where you've got Mother's Day, Father's Day, Washington's Birthday and a host of other ‘specials’—and you can see the value.”

The ever-present time problem with full animation commercials is beaten easily with semi-animation. “We've put a commercial together in as little as two days for a client,” says Don Mack. He estimates full animation can

take up to eight weeks on a complicated commercial.

This speed factor was noted by all film executives contacted by SPONSOR, with Wilbur Streech defining it as “one of the biggest points in favor of this technique.”

How about quality of semi-animation as compared to full? “There's no difference at all,” says Don Mack. “Exactly the same equipment is used in semi-animation shooting and film processing as in full. And we shoot the negatives on 35mm. Reduction prints to 16mm are made for station use. We don't shoot a 16mm negative because there's no cost saving and there is deterioration in quality.”

What are semi-animation's drawbacks? “The limitations imposed naturally mean it can't be as artistic as a top-notch full animation,” Mack states. “But with the cost and time difference the loss of artistic value sometimes doesn't seem too important to the advertiser.”

**Clown**, with arm moving in continuous cycle, carried Robert Hall's pitch for its Children's Jamboree sale. Only seven cells were needed for the commercial. Form here is used by Filmack in place of usual storyboard

1	<b>VIDEO</b>	<b>ANIMATION &amp; BACKGROUND</b>
	<b>TIMING</b> 3 Seconds	CAMERA CATCHES ON CLOWN BEHINDER CLOWN BEATING ON A BLANK DRUM IN A CONTINUAL ROTATING MOTION.
		<b>AUDIO</b>
		HEY KIDS! WATCH FOR THE GIGANTIC ROBERT HALL CHILDREN'S JAMBOREE!
2	<b>VIDEO</b>	<b>ANIMATION &amp; BACKGROUND</b>
	<b>TIMING</b> 2 Seconds	THE ROTATING MOTION OF THE CLOWN BEATING ON THE BLANK DRUM IS CONTINUED THROUGH THIS FRAME.
		<b>AUDIO</b>
		FREE GIFTS! AND VALUABLE PRIZES!
3	<b>VIDEO</b>	<b>ANIMATION &amp; BACKGROUND</b>
	<b>TIMING</b> 2 Seconds	CLOWN CONTINUES TO BEAT DRUM AND FIELD "FABULOUS CLOTHING 'SPECIALS' POP UP IN CENTER OF DRUM IN SYNC WITH AUDIO
		<b>AUDIO</b>
		FABULOUS CLOTHING SPECIALS
CHICAGO	<b>Filmack Studios</b>	NEW YORK

LUCKY STRIKE CIGARETTES  
 KRAFT FOODS  
 QUAKER STATE OIL  
 EX-STERLING SILVERSMITHS GUILD  
 GENERAL FOODS  
 HUDSON VITAMIN SUPP.  
 RAMBLER CARS  
 CAMEL CIGARETTES  
 OLD SPICE SHAMPOO AND LOTION  
 FORD MOTOR CO  
 BRISTOL MYERS  
 WINSTON CIGARETTES  
 PROCTER & GAMBLE  
 H. J. HEINZ  
 CHRYSLER CARS  
 COLGATE-PALMOLIVE

NEWPORT CIGARETTES  
 BENRUS WATCHES  
 NYRONG ICE CAKE  
 DOW CHEMICALS  
 SUN OIL  
 GILLETTE  
 GROVE LABORATORIES  
 LIGGETT & MYERS  
 COTY PRODUCTS  
 GENERAL MOTORS  
 BEST FOODS, INC.  
 CAMPBELL SOUP  
 B. T. BABBITT  
 STANDARD BRANDS  
 BELL TELEPHONE  
 CARTER PRODUCTS

*Bur-Mil Cameo Hosiery*  
*Flexo-glass Storm Windows*  
*Knapp Monarch Picnic Supplies*  
*Permaglas Water Heaters*  
*Lee County Land & Title Co.*  
*American Institute Men's & Boy's Va.*  
*Irish Linen Guild*  
*Masland Carpets*  
*Rustcraft Greeting Cards*  
*Fred Fear Easter Egg Dyes*  
*Waverly Bonded Fabrics*  
*Magla Products*  
*Harvard College*  
*Black & Decker Tools*  
*Ruberoid Shingles and Siding*  
*Niagara Therapy Mfg. Co.*  
*Florida Realty Bureau*  
*Gulistan Carpets*  
*Midas Mufflers*

## THOSE NEW RADIO CLIENTS

What's behind the new "off-beat" move in web radio—where rugs, real-estate and ladies blouses share the air with the big, traditional advertisers of foods, tobaccos and autos? The answer lies in show prestige plus local merchandising

by Bill Miksch

**B**y now it's obvious that advertisers have contributed as much to the new "sound" of network radio as have the programers. Because the "sound" which began last year as a whisper, and has since swelled to the point where it results in about a \$100,000 weekly revenue to net radio, is distinguished largely by new types of sponsors.

Ten or more years ago, in its pre-tv heyday, the medium belonged to the giants—tobaccos, soaps, automotives, foods, toiletries. An adman then who tuned in to a net radio show to find it

sponsored by a manufacturer of Easter egg dyes or ladies' blouses probably would have rushed out to get his hearing tested.

Today, the giants are back, to be sure. But net radio no longer is their exclusive domain. Now they share time with clients with modest budgets and products heretofore strange to air media. Of the approximate \$60 million annual investment now in network radio, about \$5 million is being contributed by such "off-beat" national accounts as textiles, silverware, auto re-

placement parts, picnic supplies, ironing board covers, Florida real estate, carpets, roofing supplies, storm windows, and home workshop tools.

Where did such clients come from? And what brought them to radio?

- A look at the product types is the tip-off to where they came from—print media. The reasons behind their new move into radio are, on the one hand, as varied as their individual products and marketing problems.

- On the other hand, since each of these clients has one thing in com-

mon—a modest advertising budget—the basic reason for buying into network radio shows is simple. Bill Hoffman, director of network radio at BBDO (an agency that has played a considerable role in introducing clients to the medium) points out that net radio now offers the advertiser (1) a good media value, and (2) extension through merchandising. “It is the latter contribution,” Hoffman says, “that is almost as helpful as the basic buy.”

How important is this plus factor of merchandising? Today, with competing brands piled high on supermarket shelves and department store counters, it is often the difference between profit and loss. It is especially important to the small manufacturer whose ad budget may fall short of the \$½ million mark.

Says Matthew “Joe” Culligan, NBC vice president in charge of radio network, who also has played a considerable role in introducing clients to the medium through such concepts as “imagery transfer” and the new NBC Sales-advertising plan, “The small advertiser who tries to dominate magazines or net television on a national scale or newspapers on a market basis finds he can’t do it. When he goes to the local dealer for window space or a floor display, he’s in real trouble. Without some real merchandising support, how can he hope to break through the crust of indifference at the local level? He can do it if he’s in radio, identifying with big-name stars. Moreover, he can on a limited budget still dominate a weekend, for example, through radio. How does a little guy become a big guy? You give him a gun.”

How are these new radio “neighbors” using the medium as the gun—the equalizer that gives them a comparable prestige to the fast company in which they travel?

The big clients (General Foods, Colgate, Lever, etc.) use net radio for its circulation since they already have their own television shows. But the small client uses it, in addition to its circulation, for the glamor of name stars plus the effectiveness extension they derive from merchandising tie-ins, local dealer radio cut-ins, more judicious spending of co-op dollars—and all of it tied to the national effort. For an ad campaign, they like the flexibility of radio (American Motors’ Rambler automobile established its 1957-over-1956 81% sales gain on a Friday

afternoon; the news was part of its commercials over the week-end over NBC’s *Monitor*). Naturally they are swayed in their buys by the plus audience of car radio listeners. But probably the key to the whole trend now developing is the merchandising angle.

“Radio has an advantage over print,” BBDO’s Hoffmann says, “inasmuch as it has drama to it. It represents show business rather than just a printed page. It gives the small advertiser a chance to be important with a package that may include some big name star like George Gobel or Jack Benny. It makes them important not alone in the eyes of the consumer but also in the eyes of their distributors and retail outlets. It is in this area that the product often succeeds or fails. Radio sellers are out to see that they succeed.

Here are thumbnail sketches on some of the strange new neighbors who have moved into net radio—how they were sold and how they are doing:

• **Sterling Silversmiths Guild** (Fuller & Smith & Ross): A newcomer to NBC, out to catch not only the June bride market but the year-round marriage-go-round. Traditionally, silver patterns have been advertised in print, but since the magazine page can show pictorially only a handful of patterns, it has seemed smarter to get the bride-to-be into the store to see the entire line. Commercials are built around pop-tune jingles, aimed at the older teen-agers and young marrieds. Theme is: “Silver is for now; buy it and use it.”

• **Midas Mufflers**: See two-column story on next page.

• **Bur-Mil Cameo Hosiery** (Donahue & Coe): Taking advantage of radio’s flexibility, this company is in and out at NBC to hit holidays. The present campaign is keyed to Easter. Although the campaign, unlike many, is not geared to local merchandising, a number of unsolicited requests from retail stores across the country have come in asking for radio copy that can be tied in locally to the national push.

• **Niagara Therapy Co.** (George L. Mallis, Inc.): A health appliance which features a new kind of massage with controlled heat, this item began advertising on a local basis in Philadelphia, soon became sold on “personality” selling, now is a sponsor of *Arthur Godfrey Time* on CBS Radio and *Long John Show* on Mutual Broadcasting. (Article continues next page)

## HELP FOR THE CLIENT WITH CO-OP PROBLEM

*This skit by Bob and Ray is an imaginary conversation between a local Pepsi-Cola bottler and a company representative who has called to talk him out of wasting co-op ad money. It is recorded by NBC and used by its staff to help national clients get the right support in local radio from local dealers.*

**REP:** The home office has been examining some of your co-op expenditures, and sent me out here to—

**BOTTLER:** Sit down, son. So they finally discovered there’s real creativity out here in the grass roots?

**REP:** Er, frankly, some of the media you’re spending co-op money on are . . . well—different. Like expecting us to help pay for that deal you worked out with the highway department, those traffic signs—

**BOTTLER:** The one, “Warning! Drink Pepsi-Cola!”? How about that?

**REP:** A negative approach—

**BOTTLER:** You don’t understand back there in your ivory tower. I’ve told you over and over—*my* market is different.

**REP:** And that invoice for printing traffic tickets with “Drink Pepsi-Cola” on the backs.

**BOTTLER:** Pretty good, eh? Every time a guy gets pinched, he gets the message.

**REP:** I don’t think the company wants people to associate its name with—

**BOTTLER:** We look ahead in my market. Ear to the ground. Spot trends. Lemme bounce some new ideas off you, son. The missus and I thought them up.

**REP:** We wondered who else—?

**BOTTLER:** Got a tie-in with the movie house. “Drink Pepsi-Cola” on the backs of theater tickets.

**REP:** But the usher always tears the tickets in half. Besides, it’s pitch-black inside—

**BOTTLER:** And that underwater sign painter I discovered. Reach the skin-diving market! And here’s a national idea for you. A deal with Uncle Sam—when those big yearly envelopes come along have them read: “Your Federal Income Tax Forms are Enclosed—Drink Pepsi-Cola.”

**REP:** Er, what’s this expenditure for real estate; a tract in the middle of town?

**BOTTLER:** Gonna tear down the building on the land and build a parking lot.

**REP:** But how will that help Pepsi-Cola sales? What’s the building you’re tearing down?

**BOTTLER:** The Coca Cola bottling plant.



**Plus-factor:** George Graham (l), NBC director of net radio sales, and Phil Rouda, Bozell & Jacobs vice president, plan Midas sales meeting

### There's radio gold in the Midas touch

Last Monday afternoon, Midas Inc., a nation-wide chain of auto exhaust system specialists with headquarters in Chicago and a relative newcomer to radio, held its sales meeting in about 50 cities. Headquarters of the meeting was an NBC radio studio in New York's Rockefeller Center. Linking it to the other half hundred cities was a closed circuit NBC "hot line" hook-up. For NBC, producing such a sales meeting is fairly commonplace by now; they handled about a dozen last year, expect to conduct 40 or more in 1958. For Midas, it was the first of its kind.

Gordon B. Sherman, president of Midas, spoke to his franchise dealers assembled in NBC radio stations across the country. He spoke of 1957 success and 1958 plans. With him were NBC news personalities Huntley, Beatty, and Grauer. It was typical of the merchandising extension of net radio today.

Midas came into network radio for the first time last Spring through the Chicago office of Bozell & Jacobs, Inc. They began with a single minute commercial per weekend on NBC *Monitor*. At that time they had a total of about 100 muffler-tailpipe franchise shops across the U. S. By now, Midas Mufflers is a co-sponsor of NBC *News on The Hour* and Paul Hervey News on ABN. The investment that began with a one-minute-per-weekend spot has, in less than a year, swelled to a stake of about \$1.7 million in net radio.

But the Midas operation has swelled also in the same time. Where there once were about 100 franchise dealers, there are now nearly 230. Philip Rouda, vice president of Bozell & Jacobs, Chicago, says client and agency are enthusiastic about results from their year in radio; that those results have justified the thinking that originally led them into the medium.

"*News on The Hour* reaches the auto audience at traffic times," says Rouda. "and the prestige of our program personalities implies the quality of our Midas shops. We're also interested in, and are getting the woman audience. At the local level, many of our shops are tying in with radio to our national effort." ◆

- **Waverly Bonded Fabrics** (Ehrlich, Neuwirth & Sobo): This division of F. Schumacher & Co. textiles advertises its whole line of fabrics on NBC to create brand recognition at the retail level. The campaign began last July with a seven-week buy; by the time it was in fifth week, it was extended for another six. It is still on. By 1 January, a total of 2,580 stores (department and specialty) bought about 13,500 announcements on local radio stations to tie in with the network schedule. This was the dealers' own money — not co-op funds. On *Monitor* it uses Fashion News and stars such as Bob & Ray, Fibber McGee & Molly.

- **Magla Products** (Edward Lieb Agency): Now on ABN, advertising silicone ironing board covers to housewives. It is just the kind of sponsor that would never have been found in the old days of net radio, but who now is capitalizing on star names and merchandising extensions.

- **Knapp Monarch** (Frank Block Associates): This manufacturer of picnic supplies has a campaign on NBC's *Monitor* to run through July. The merchandising plus behind the buy: NBC plans an editorial series on several programs promoting picnics and *al fresco* eating. Promotion kits on the subject are going out to stations. The outdoor theme will make a good backdrop for any advertisers who have such things as camping or barbecue supplies to sell.

- **C. H. Masland & Sons** (Anderson & Cairns, Inc.): How CBS sold this manufacturer of carpets a four-week saturation campaign plus a two-hour radio extravaganza on 4 May is an excellent example of network radio strategy today. John Karol, vice president in charge of CBS Radio network sales, went to Carlisle, Pa., along with show personality Robert Q. Lewis, and explained the buy to the client company's sales force. Karol took along special tapes cut by stars which Masland had bought (Mitch Miller, Amos 'n' Andy, Rusty Draper, Galen Drake). The sponsor is pressing disks of these tapes for the use of its salesmen in calls and at points-of-sale. The buy includes 81 five-minute segments plus the big-name production that culminates the drive; it represents 16,200 commercial minutes or 270 station hours.

Perhaps one of the most unusual

(Please turn to page 67)





**YOU MIGHT WATER SKI 400 MILES\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO COME OUT ON TOP  
IN KALAMAZOO-GRAND RAPIDS  
AND GREATER WESTERN MICHIGAN!**

Here's how to set sales records in Kalamazoo-Grand Rapids and Greater Western Michigan! Reach and hold the biggest share of the radio audience with WKZO. Pulse figures at the left prove that WKZO delivers it—morning, afternoon and night!

Many of the most impressive ratings are for WKZO local shows—with several giving up to 41% Share of Audience—or over twice the share of the nearest competition!

Want more facts? Ask your Avery-Knodel man!

# WKZO

**CBS Radio for Kalamazoo-Battle Creek  
and Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives

*\*Lyle Lee, Galatia, Illinois, set this record in 1955.*

**6-COUNTY PULSE REPORT**

**KALAMAZOO-BATTLE CREEK AREA—MARCH, 1957  
SHARE OF AUDIENCE—MONDAY-FRIDAY**

	WKZO	Station "B"	Station "C"
5 A.-12 NOON	35	20	9
12 NOON-6 P.M.	30	21	10
5 P.M.-12 MIDNIGHT	29	21	10

*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS



## Should national advertisers use local

Three station men in widely separated parts of the country answer SPONSOR's query and compare timebuying techniques of national and local advertisers.

**Ben Ludy**, *president and general manager, KFFT, Wichita Falls, Tex.*



*Both could profit from other's methods*

On the local level, the time buying function is usually handled by principals of the advertiser. You usually are dealing with the owner of the business, or at least the largest or next to largest stockholder. As a result they have one interest at heart: sales results, tangible and immediate. He or they are particularly interested at what the drive-in retail trade prefers in its radio diet, and usually are very close to the pulse of their customers.

There were many stories circulating in the heyday of network radio that the sponsor's wife exercised the ultimate control of the programing choice. On the local level, not only is this often true, but you have to please the whole family as well. And more particular critics are hard to find!

Our chief approach to the local buyer is in terms of what the schedule will deliver for him in sales results; he is not primarily interested in the prices or ratings. We must remember that the local buyer can feel the results far more quickly than on the national level, and consequently extremely good judgment and conservatism must be used in any presentation that

is made to him.

It is easier on the national level for the buyer to be influenced by the buying formula fad of the moment; and all too often he steps into the common pitfall of projecting metropolitan ratings into the small towns and rural areas.

By and large, the local buyer with his own pro or con prejudices on stations and personalities will buy on a more or less emotional level.

On the other hand, the national timebuyers makes the major part of his decision on the basis of a rating book and a slide rule. Perhaps both of them could profit by using a little more of the others' methods.

**Neal Edwards**, *Sales Manager, WMAL-TV, Washington, D. C.*



*Local buyers use ratings as guide, not criterion*

From what I have seen, too many national time buys are still determined by the following criteria:

First, there are the advertisers who want only the best spots in a market regardless of cost efficiency. These announcements are sometimes referred to as "Cadillac" adjacencies, and they often are purchased for their prestige value—that is to impress local distributors, salesmen, and retailers.

Secondly, there are the advertisers who buy cost-per-thousand, with little regard to a station's character and local public acceptance. The latter method is the more common practice.

Local buying is quite different in

many ways. Local advertising agencies and clients utilize ratings as a guide to a good purchase, but far less frequently as the sole criterion. Because of their proximity to the station they are in a position to become familiar with all facets of the station: its personnel, management, operation, and talent. Furthermore, they know the station's character, amount of public acceptance, believability, and most important the end result of these intangibles—the station's selling ability. Local clients are far more sensitive to immediate sales results than national advertisers and consequently must see concrete sales evidence far quicker. This means the locals are far more likely to buy a station on the basis of past sales performance than rely strictly on the numbers.

The local agency and advertiser look closely at the station's personalities. To them, a top personality with the proven ability to move merchandise and sell services is given prime consideration. Time and time again, local advertisers have discovered that a schedule which is not outstanding on a cost efficiency basis delivers greater sales results than one which meets the formulae requirements.

In summation, local buying is far more intimate than national. Local ratings are not all-important. They are secondary to a station's acceptance by its viewers and the selling power of its personalities. That this personal knowledge of stations held by local advertisers is important in buying is demonstrated by the fact that several top national agencies are now creating local service departments. They are staffed with personnel whose duty is to visit tv stations and get to know them as well as local advertisers, in order to better service and counsel the national clients.

# Techniques?

**George H. Morris**, vice president and national sales manager, *WSIX-TV*, Nashville, Tenn.



*National approach is more efficient*

The local timebuyer has an intimate and first-hand knowledge of all the media in his area. He has close day-by-day familiarity with the programming, personnel, and personality of the stations he buys. This gives the local timebuyer an obvious advantage, which greatly outweighs any concurrent disadvantages. On the local level, there is careful selectivity of programs and adjacencies and less dependence on the statistical criteria. While it is true that local buying decisions are more apt to be influenced by personal preferences in sales and talent personnel, subjective buying is not so prevalent as commonly believed.

Since local advertisers rely less on rating figures in arriving at decisions, station salesmen have a greater scope of creativity in their presentations to agencies and sponsors.

Among the advantages of local timebuying is the happy fact that media decisions are frequently completed simultaneously with the creative copy.

Local advertisers have mastered one of the most important concepts of timebuying: the fact that ratings do not necessarily indicate sales results. But by and large, the unemotional and scientific approach used by the large national agencies results in more consistent, efficient timebuying.



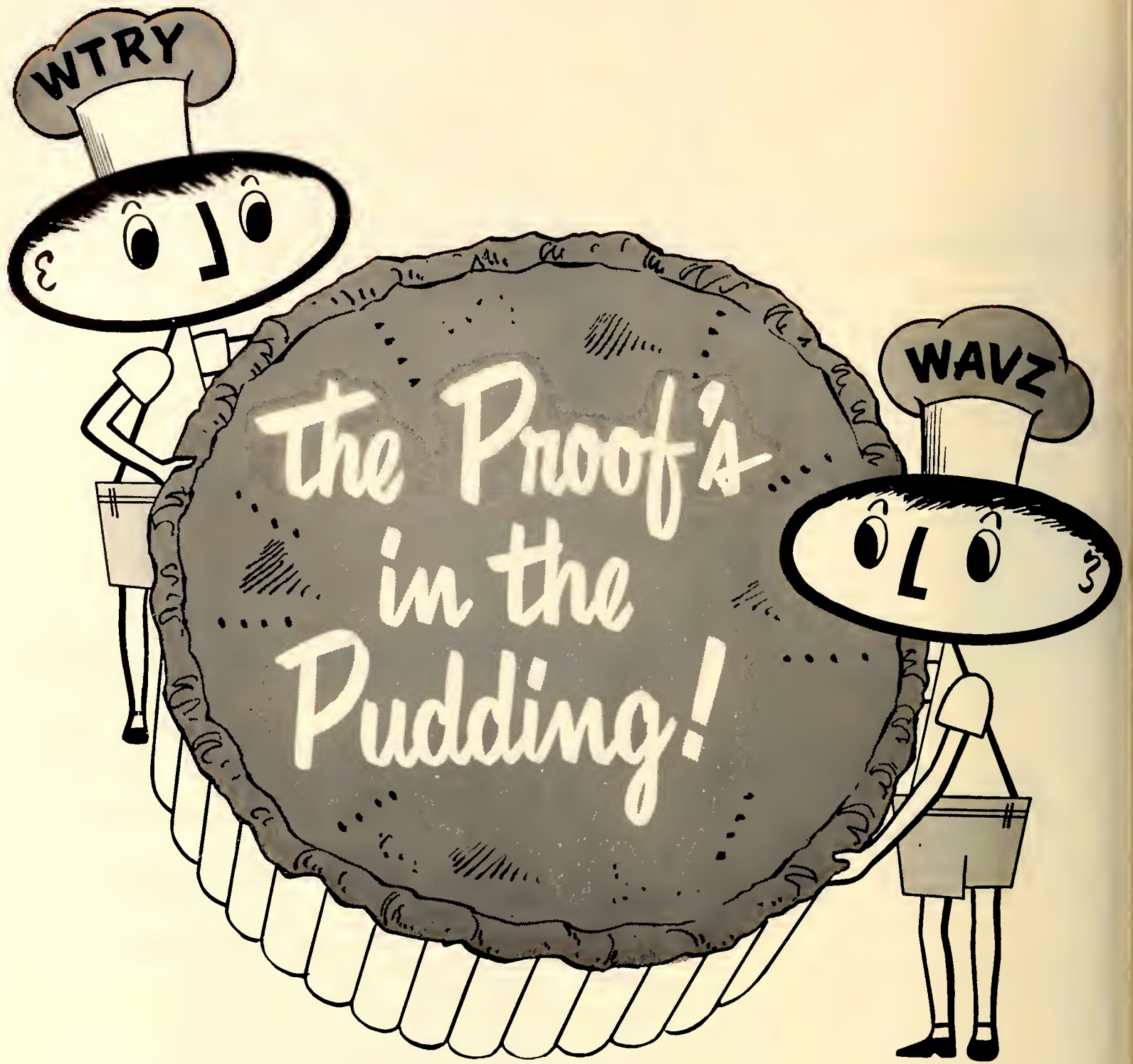
## Member of the Family in 238,000 TV Homes of this Maine-New Hampshire Market



**NBC-TV Affiliate  
WEED-Television**

**WCSH-TV**  
**PORTLAND, MAINE**

**6**



*We ought to know...*

**We watch our Advertisers' Results**

And we see that they get the most for every advertising dollar. (Of course, we love our audience ratings, too . . . . tops in Pulse and Hooper for years.)

Representatives: **WTRY**  
John Blair & Co.

**WAVZ**  
National: Hollingbery Co.  
New England: Kettell-Carter



**ALBANY, SCHENECTADY, TROY, NEW YORK  
NEW HAVEN, CONN.**

Daniel W. Kops, President • Richard J. Monahan, Vice President and National Advertising Manager

# WEB RADIO ADVANCE CONTINUES

Total of program time sold for current week up 8.2% from previous SPONSOR total four weeks ago. NBC paces net advance with 14.6% increase. Web radio breakdown found in this section

Network radio sales, in terms of program time, are continuing their steady pace upwards.

The four-network total of sponsored hours sold for the week beginning 1 March comes to 143.7 hours. This compares with 132.8 hours for the week beginning 1 February.

NBC is continuing its heavy sales record with an added 8.4 hours of time sold since the last week measured by SPONSOR (see chart, following page). Some clients responsible for this jump are: Oldsmobile, with 23

minute spots on *Monitor* and *Nightline*; Bab-O with 50 minutes of time on various shows, (see listing); Campbell Soup with 95 minutes on various shows.

Among the new buys on CBS are the Columbia LP Record Club, Calgon and Best Foods. Indicative of the network attraction for a variety of clients is the one hour sale to Harvard College for an educational show.

On ABN, Toni, for Thorexin, increased its buy of the new live shows. Another buy was by Liggett & Myers.

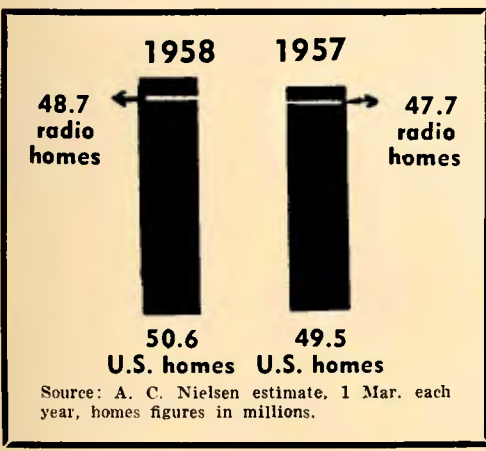
Some new clients on Mutual are Bristol-Myers for Bufferin and Liggett & Myers for L&M filters.

NBC is pacing the network advance, according to SPONSOR calculations, and now has 66 hours sold compared to 39.3 hours for CBS, 19.8 hours for ABN and 18.6 hours for MBS. Note that individual network totals, like the sponsored hours totals, are not actual billings figures, but a measure of the amount of time sold.

For an explanation of how this is calculated, see the following page. ▀

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of January 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3210	94	397	108
Fm	536	62	39	9
End of January 1957				
Am	2983	123	288	120
Fm	514	24	8	0

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

Radio set index

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

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

Radio set sales index

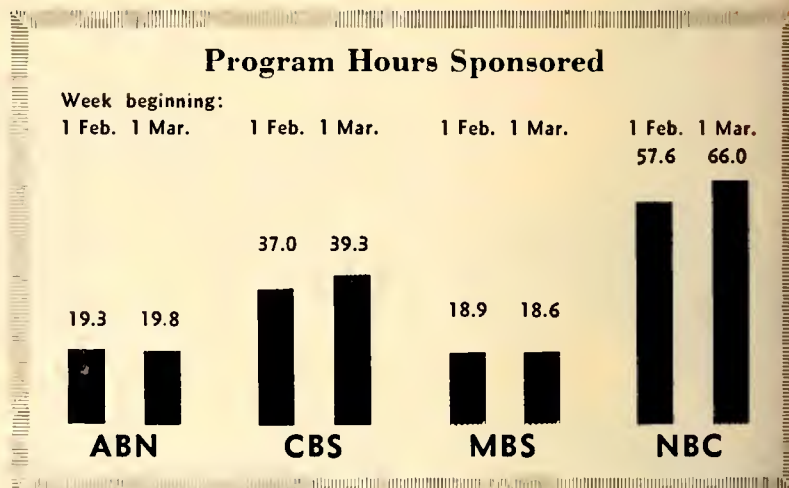
Type	Dec. 1957	Dec. 1956	12 Months 1957	12 Months 1956
Home	2,031,444	1,651,950	9,721,285	8,332,077
Auto	570,617	840,359	5,495,774	5,057,409
<b>Total</b>	<b>2,602,061</b>	<b>2,492,309</b>	<b>15,217,059</b>	<b>13,389,486</b>

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

## 2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network breakdown of radio sales, in terms of program time, for the current week compared with four weeks ago. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week beginning 1 March, minute commercials sold as such are figured as five minutes of program time.

### NETWORK BUSINESS INDICATOR



### ABN

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

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

**American Bird Food Mfg. Co.:** *Breakfast Club*; 5 min.

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

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

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

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

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

**Duffy-Mott:** Sunsweet prunes, juice; *Breakfast Club*; 10 min.

**Florida Realty Bureau:** Highland Park Estates; *Milton Cross, News*; 20 min.

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

**General Foods:** Calumet; *Breakfast Club*; 5 min.; Post Cereals; *Breakfast Club*; 25 min.

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

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

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

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

**Kitchen Art Foods, Inc.:** Py-O-My Apple Thins and Blueberry Muffin Mix; *Breakfast Club*; 15 min.

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

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

**Lever Brothers:** Breeze detergent, Dove; *Breakfast Club, Herb Oscar Anderson, Jim Reeves, Jim Backus*; 55 min.

**Liggett & Myers Tob. Co.:** cigarettes; *Herb Oscar Anderson, Jim Backus*; 20 min.

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

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

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

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

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

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

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

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

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

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

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

**Sleep-Eze:** sleeping tablets; *Breakfast Club*; 15 min.

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

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

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

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

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

### CBS

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

**American Bird Food:** *Houseparty*; 7½ min.

**American Home Foods:** Chef Boy-ar-dee pizza pie; *Arthur Godfrey, Robt. Q. Lewis*; 20 min.

**Armour:** *Arthur Godfrey*; 45 min.

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

**Best Foods, Inc.:** *Gunsmoke, Galen Drake, Amos 'n Andy*; 15 min.

information was not available from CBS. List shows complete client roster up to 18 Feb. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan. All data are in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC radio, minute commercials are arbitrarily credited as five minutes of program time.

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

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

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

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

**Carnation:** *Houseparty*; 15 min.

**Carter Prod.:** *Second Mrs. Burton, Couple Next Door, Our Gal Sunday, Backstage Wife, Road To Life*; 37½ min.

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

**Clairol:** *Galen Drake*; 5 min.

**Colgate-Palmolive:** *Backstage Wife, Second Mrs. Burton, Wendy Warren*; 85 min.

**Calumbia LP Record Club;** *TBA*; 40 min.

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

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

**Ex-Lax:** *City Hospital, Robert Q. Lewis, Suspense*; 25 min.

**Ford Motor:** Ford div.; *Ford Road Show—Bing Crosby, Rosemary Clooney, World News Round Up, Ford Road Show—Arthur Godfrey, Edward R. Murrow*; 280 min.

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

**General Electric:** *Arthur Godfrey*; 15 min.

**General Foods:** *Arthur Godfrey*; 45 min.

**General Motors:** Chevrolet; *News, Allan Jackson—News, Robert Trout—News*; 90 min.; Delco; *Lowell Thomas*; 75 min.

**Grove Labs.:** *Johnny Dollar, FBI in Peace & War, Gunsmoke, Sez Who?, Mitch Miller, Sports Resume, Amos 'n' Andy, Robert Q. Lewis, World Tonight, Galen Drake, City Hospital, Rusty Draper, Sat. Night Country Style, Suspense, World News Roundup*; 140 min.

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

**Harvard College:** *educational program*; 60 min.

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

**Hudson Vitamin Products:** *Galen Drake, Robert Q. Lewis, Garden*; 15 min.

**Johnsan & Johnson:** *Amos 'n' Andy, Mitch Miller, FBI in Peace & War, Gunsmoke*; 30 min.

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

**Kiplinger Agency:** *Changing Times*; 15 min.

**Kitchens of Sara Lee:** *Arthur Godfrey*; 22½ min.

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

**Lewis Howe:** *Robert Q. Lewis*; 5 min.

**Libby, McNeil & Libby:** *Arthur Godfrey*; 30 min.

**P. Lorillard:** *Rusty Draper, Indictment, FBI, Sports Resume, Mitch Miller, Amos 'n' Andy, Johnny Dollar, Suspense, Wash. Week, World Tonight, Robt. Q. Lewis, Galen Drake*; 75 min.

**Marlboro:** *Robinson & Basillio Fight (after)*; 10 min.

**Mennen:** *Robinson & Basillio Fight*; 15 min.

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

**Miles Labs:** *Wendy Warren, Bill Downs—News, Robinson & Basillio Fight*; 65 min.

**Dumas Milner Products:** *Robert Q. Lewis, Nora Drake, Ma Perkins, Second Mrs. Burton*; 28½ min.

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

**Philip Morris:** *Country Music Show*; 50 min.

**Peter Paul:** *Arthur Godfrey*; 15 min.

**Chas. Pfizer & Co.:** *Couple Next Door, World Tonight, Johnny Dollar, Gunsmoke*; 35 min.

**Pharma-Craft Corp.:** *Arthur Godfrey, Helen Trent, Nora Drake, Young Dr. Malone, Houseparty, Ma Perkins, News*; 102½ min.

**Plough, Inc.:** St. Joseph aspirin, Musterole; *Robert Q. Lewis*; 20 min.

**Ralston Purina:** *Backstage Wife, Helen Trent, Our Gal Sunday, Nora Drake, Ma Perkins, Second Mrs. Burton*; 45 min.

**R. J. Reynolds:** *Phil Rizzuto—Sports*; 15 min.

**Seeman Bros.:** *Arthur Godfrey*; 15 min.

**Singer:** *Arthur Godfrey*; 22½ min.

**A. E. Staley:** *Peter Lind Hayes & Mary Healy, Ma Perkins*; 57½ min.

**Standard Brands:** *Arthur Godfrey*; 15 min.

**Sterling Drug:** *Gunsmoke*; 5 min.

**Vick Chemical:** *Amos 'n' Andy, Robert Q. Lewis, Gunsmoke, Mitch Miller, Johnny Dollar, Sez Who?, Rusty Draper, Indictment*; 90 min.

**Weco Products:** *Arthur Godfrey*; 15 min.

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

## ..... MBS .....

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

**Beltone:** hearing aid; *Gabriel Heatter—News*; 5 min.

**Bristol-Myers Ca.:** Bufferin; *John MacLean—News, Jaffrey Ford—News, Les Smith—News, John Scott—News*; 25 min., 15 20-sec. adjacencies.

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

**Coca-Cola:** Coca-Cola; *Eddie Fisher*; 30 min.

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

**Consumer Drug Corp.:** Oragen; *Gabriel Heatter—News, John Scott—News*; 30 min.

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

**Dawn Bible Institute:** religious; *Frank and Ernest, Datelines and the Bible*; 25 min.

**Dawn Bible Students Assn.:** *Datelines and the Bible*; 10 min.

**Ex-Lax, Inc.:** Ex-Lax; *True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 25 min.; *Gabriel Heatter*; adjacencies; 10 20-sec.

**First Church of Christ, Scientist:** religious; *How Christian Science Heals*; 15 min.

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

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

**Halogene Corp.:** Halogene; *Cedric Foster—News, Robert F. Hurleigh—News, Bill Stern—Sports News*; 60 min.

**Hudson Vitamin Corp.:** vitamins; *Gabriel Heatter*; 5 min.; *Barry Gray Show, Answer Man*; 15 min.

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

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

**Liggett & Myers Tobacco Ca.:** L & M; *Westbrook Van Voorhis—News, True Detective Mysteries, Squad Room, Exploring Tomorrow*; 25 min.

(Please turn to page 50)

VERY LATEST NIELSEN PROVES IT:

# WCCO Radio listeners than Minneapolis stations . .

**Nielsen Station Index for Nov.-Dec. '57 Shows:**

- **SHARE OF AUDIENCE**—WCCO Radio is the clear leader with 47.3%. That's greater than the next five stations combined!  
(Station total, total day, seven-day week)
- **DAYTIME DOMINANCE**—WCCO Radio is way on top with an average of 52,200 families per quarter-hour. Again, more than the next five stations combined!  
(Station total, 6 AM—6 PM, Mon.—Fri.)
- **QUARTER-HOUR WINS**—In the metro area, where competition is keenest, it's WCCO Radio all the way with 342 first places. That's 2¼ times more than all other stations combined!  
(Total day, seven-day week)



has more  
the next five  
St. Paul  
combined!

# WCCO Radio

*Minneapolis-St. Paul  
The Northwest's 50,000-Watt Giant  
Represented by CBS Radio Spot Sales*

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

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

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

**Dumas Milner Corp.:** Pine-Sol, Perma Starch, Pine-Sol Room Deodorant, White Wave, Mystic Foam, Mysticlene; *The Kate Smith Show*; 15 min.

**Niagara Therapy Manufacturing Co.:** therapeutic equipment; *Long John Show*; 125 min.

**Nylanet Corp.:** Ice Cake; *Westbrook Van Voorhis—News*, *Steve McCornick News*, *News*; 55 min.

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

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

**R. J. Reynolds:** Camels; *newscast adjacencies*; 14 20-sec.

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

**Sleep-Eze Co.:** Sleep-Eze; *Gabriel Heatter—News*, *Westbrook Van Voorhis—News*; 20 min., 4 20-sec. adjacencies.

**Spring Air:** mattress; *Gabriel Heatter—News*; 5 min.

**Sterling Drug:** National Brands Div.: Fizin analgesic alkalizer; *Gabriel Heatter*, *John Wingate*, *Bill Stern's Sports Beat*, *True Detective Mysteries*, *Squad Room*, *Exploring Tomorrow*, *Secrets of Scotland Yard*; 85 min.

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

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

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

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

**NBC**

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

**American Dairy:** dairy products; *Bandstand*, *True Confessions*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Woman in My House*; 50 min., 10 30-sec.

**American Motors:** Rambler; *Monitor*; 55 min.

**B. T. Babbitt Co.:** Bab-O; *My True Story*, *Bandstand*, *True Confessions*, *One Man's Family*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Woman in My House*, *Pepper Young's Family*; 50 min., 10 30-sec.

**Bell Telephone:** *Telephone Hour*; 30 min.

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

**Bristol-Myers:** Bufferin; *Hourly News*; 105 min., 21 30-sec.; Trushay; *Bandstand*, *True Confessions*, *One Man's Family*, *5 Star Matinee*, *Woman in My House*, *Pepper Young*, *Monitor*; 20 min., 19 30-sec.

**Brn. & Wmsn.:** Kools, Viceroy; *Hourly News*; 200 min., 40 30-sec.

**Calif. Packing Co.:** Del Monte; *News on the Hour*; 200 min., 40 30-sec.

**Campbell Soup Co.:** soup; *Bandstand*, *True Confessions*, *One Man's Family*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Woman in My House*, *Pepper Young's Family*; *Monitor*; 95 min., 11 30-sec., 5 6-sec.

**Carter Products:** Arrid, Little Liver Pills; *Bandstand*, *True Confessions*, *Woman in My House*, *One Man's Family*, *Pepper Young's Family*, *News of The World*, *Monitor*; 45 min.; *Colonaid*, *Woman in My House*, *Affairs of Dr. Gentry*; 10 min.

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

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

**Ex-Lax:** Ex-Lax; *Bandstand*, *Pepper Young's Family*, *One Man's Family*, *People Are Funny*, *Great Gildersleeve*, *Life & The World*, *My True Story*; 45 min., 5 30-sec., 2 6-sec.

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

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

**Grove Labs:** hair products; *Monitor*; 50 min.; Bromo-Quinine; *My True Story*, *Bandstand*, *True Confessions*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Pepper Young's Family*, *One Man's Family*, *Great Gildersleeve*, *X Minus 1*, *Monitor*; 60 min., 18 30-sec.

**Kiplinger Washington Agency:** *Changing Times magazine*; 4 15-min. prog.

**Lever Bros.:** Pepsodent; *Various Shows*; 85 6-sec.; Rinso; *Various Shows*; 12 30-sec.

**Libby McNeill & Libby:** canned foods; *My True Story*, *Woman in My House*, *Pepper Young's Family*, *Bandstand*, *True Confessions*; 45 min.

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

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

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

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

**Northwest Airlines:** *Monitor*; 25 min.

**Oldsmobile Div. of GMC:** *Nightline*, *Monitor*; 115 min., 3 30-sec.

**Pabst Brew:** *Monitor*; 500 min.; *Various Shows*; 10 30-sec.

**Plough, Inc.:** St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*, *My True Story*, *Bandstand*; 90 min., 9 30-sec.

**P&G:** Gleem; *Various Shows*; 21 30-sec., 20 6-sec.

**Puralator Products:** oil filters, etc.; *Monitor*; 45 min., 9 30-sec.

**Quaker Oats:** Quaker Oats and Mother's Oats; *Various Shows*; 4 30-sec., 2 6-sec.

**Q-Tips, Inc.:** *Bandstand*, *True Confessions*, *Woman in My House*, *News of the World*; 50 min.

**RCA:** appliances, radios, tv sets, etc.; *Monitor*; 500 min.; Victor records; *Various Shows*; 9 30-sec.

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

**Reader's Digest:** Magazine, Condensed Book Club; *Hourly News*; 525 min., 21 30-sec.

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

**Sterling Silversmith Guild:** silverware; *Monitor*; 20 min.

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

**Swift & Co.:** Allsweet marg.; *True Confessions*, *My True Story*, *Bandstand*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Woman in My House*; 45 min., 7 30-sec.

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

**Vick Chemical Co.:** Vaporub; *Various Programs*; 30 6-sec.

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

**Waverly Fabrics:** *Monitor*; 100 min.

**Whitehall Pharmacal Co.:** Anacin; *Bandstand*, *True Confessions*, *Affairs of Dr. Gentry*, *5 Star Matinee*, *Woman in My House*, *Nightline*, *Monitor*; 90 min., 1 6-sec.



# RESPONSE



# BARTELL FAMILY RADIO

7,366 San Diegans wrote KCBQ in a five day response in January. At WAKE Atlanta, 5881 letters. Both piloting one of our ever-changing stream of copyrighted Games for Family Fun.

Bartell Family Radio keeps audience alert for constant participation . . . creates a continuing climate of response.

### Result: Advertisers always reach buyers

Add rating dominance and you have the reasons why FORTUNE selects Bartell Family Radio as America's most successful in the use of scientific methods for maximum audience.

*Bartell It... and Sell It!*

**BARTELL  
FAMILY  
RADIO  
COAST TO COAST**

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

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

## SPOT BUYS

### TV BUYS

**General Foods Corp.**, White Plains, N. Y., is lining up schedules for its new oat cereal, Alpha-Bits. Schedule begins this month for 10 weeks. Minutes are being bought on children's shows. Buyer: Irv Wilson. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

**Lever Bros.**, New York, is buying saturation frequencies for its Dove soap. Schedules begin this month. In some major markets, 30-65 announcements per week are being placed and many stations are making up special saturation packages. Buying is not completed. Buyer: Henry Cleff. Agency: Ogilvy, Benson & Mather, Inc., New York. (Agency declined to comment.)

**The Wander Co.**, Chicago, is going into 20 markets for its Ovaltine. The advertiser is placing minute announcements during daytime and nighttime hours; the saturation schedule will run for approximately 10 weeks, depending upon sales results. Target is strictly adults, since former tv campaigns aimed at both children and adults indicated that Ovaltine's most productive audience was adult. Buying is not completed. Buyer: Donald Grasse. Agency: Tatham-Laird, Inc., Chicago.

**Sandura Co.**, Philadelphia, is scheduling announcements in 10 of the top 20 markets to promote its floor covering; spot schedule is to reenforce its network tv. The campaign starts late this month and runs for 13 weeks; frequency depends upon the market. Buyer: Vince Daraio. Agency: Hicks & Greist, Inc., New York. (Agency declined to comment.)

### RADIO BUYS

**MGM**, New York, is preparing campaigns to promote its *Brother Karamazov* film. Short-term schedules are being initiated, market by market, prior to the showing of the movie; saturation packages are being used. Kick-off is in New York and Los Angeles. Buying is not completed. Buyer: Joe Fierro. Agency: Donahue & Coe, Inc., New York. (Agency declined to comment.)

**United Fruit Co.**, New York, is running a special campaign on bananas. Schedule begins 10 March and runs for 10 weeks in 50-60 markets. Minute announcements are being placed, with frequency depending upon the market. Buying is not completed. Buyer: Ted Wallower. Agency: BBDO, New York. (Agency declined comment.)

**Duffy-Mott Co.**, New York, is entering various markets to push its apple juice and apple sauce. The schedule starts this month for 13 weeks; average frequency: 15-17 announcements per week in each market. Buyer: Steve Suren. Agency: SSCB, New York. (Agency declined to comment.)

She's lovely to look at,



delightful to know.....  
and her buying habits are  
sensational. Meet her in  
Portland, Oregon, and 30  
surrounding counties through  
her station, **KOIN-TV** on 6.  
The gentlemen from CBS-TV  
Spot Sales will be happy  
to acquaint you with  
**KOIN-TV**'s lovely  
ratings and delightful  
coverage.

# WORKING PARTNERS



FRANK HEADLEY, President  
 DWIGHT REED, Vice President  
 FRANK PELLEGRIN, Vice President  
 PAUL WEEKS, Vice President



The selling policies we instituted as a group of Working Partners when H-R was started have been maintained throughout the years. They have enabled us to *harvest* a continual volume of orders for our stations and to *reap* the rewards of friendship (and respect) of those we serve, both stations and buyers of time. The H-R partners are still working partners; the H-R staff is a sales seasoned group of professionals. So the policy we established when we started is still our policy today . . . *"we always send a man to do a man's job."*

380 Madison Ave.  
 New York 17, N. Y.  
 OXford 7-3120

35 E. Wacker Drive  
 Chicago 1, Illinois  
 Financial 4-6440

6253 Hollywood Boulevard  
 Hollywood 28, Calif.  
 Hollywood 2-6453

155 Montgomery Street  
 San Francisco, Calif.  
 YUkon 2-5837

416 Rio Grande Bldg.  
 Dallas, Texas  
 RIVERSIDE 2-5148

1065 Penobscot Bldg.  
 Detroit 26, Michigan  
 WOODWARD 1-4148

101 Marietta Street  
 Atlanta, Georgia  
 JACKSON 3-7797

520 Lovett Boulevard  
 Room No. 1D  
 Houston, Texas  
 JACKSON 8-1601

910 Royal Street  
 Canal 3917  
 New Orleans, La.

## PICTURE WRAP-UP



**Dedication** of the Francis Martin Branch Library, named for his father, is made by Frank Martin, account executive at Blair-TV. Listening (l. to r.) Hon. F. H. Zurmuhlen, Commissioner, Department of Public Works, and E. G. Freehafer, director, N. Y. Public Library



**Beaming buyer**, Dick Driscoll (center), timebuyer, William Esty is presented with travel bags as a symbol of trip for two to the Brussels World's Fair. This was a door prize at party thrown by Re Rand (r.) and staff, of WINZ, Miami. Model Charlene Holt assist

**Willing woman** Mrs. Marilyn Mahan gets a lift from Sandy Spillman, emcee of *The Money Tree* show on KPIX-TV, San Francisco, after her attempt to water-ski on choppy bay as one of five "Herculean tasks" she accepted when volunteering for the show's "Woman Willing To Do Anything" contest. Boat operators look on



**Caravan** of convertibles lines the streets of Cincinnati as the disc jockies of WCPO promote the station's revamped music and news format. The station's new approach is labeled "color radio"



**Publicity twist** for *Pretzel Party*, a new live musical program on the Badger Television Network, is supplied by girls dressed in German costumes delivering pretzels to Milwaukee advertising people. Here Ed Ritz, media director of Klau-Van Pietersom-Dunlap, gets his supply from WISN-TV tour guides Martha Meinert (l.) and Julie Haislmaier. Show will feature waltzes, polkas, community sing



# News and Idea WRAP-UP

## ADVERTISERS

**Exquisite Form Brassiere is going all out in a 60-day promotion, starting 1 May.**

Its dimensions:

- A consumer-retailer contest with many prizes.

- Use of daily tv announcements in 175 markets, for a total of \$1.5 million.

**Premiums and promotions: Kellogg is supporting a Rice Krispies premium offer via its network tv shows. The premium: a music-playing Woody Woodpecker Kazoo—to be had for a box top and 25¢ . . . Maytag pointed out to Honolulu dealers how to snowball their Maytag home laundry appliance business via—you guessed it—a shipment of 200 handmade snowballs, down in from Iowa.**

**Westinghouse will re-enter the FM radio field with an AM-FM table receiver, available in the stores sometime this month.**

Two new all-transistor radios and three new portable models are also being offered.

**New appointees: Thomas S. Carroll, general manager-marketing services for Lever Brothers, New York . . . Robert L. Eskridge, assistant advertising and promotion manager for Ralston Purina Co. . . . J. Russ Boylan, southwest regional sales manager for Ronson Corp. . . . Erwin Schuller, director, finance, international sales for RCA . . . Joseph Anastasio, general sales manager for consumers' products, footwear and general products division, J. S. Rubber Co. . . . Remus A. Harris, new products manager of the toilet articles division for Colgate-Palmolive Co. . . . Emanuel Goldstein, administrative v.p. for Chunky Chocolate Corp., Brooklyn . . . William M. Schmitt, general manager of advertising for the Sun Oil Co. He has been with the advertising department of**

Sun Oil for 30 years . . . David P. Reynolds, elected executive v.p. for Reynolds Metals Co. . . . Charles R. Denny, v.p., product planning for RCA.

## AGENCIES

**American Machine & Foundry this week switched \$1.7-million worth of business from Fletcher D. Richards to Cunningham & Walsh.**

Involves the corporate advertising and 11 AM&F divisions—or half of the company's billings.

**Slated for summer-rerun: 13 *I Love Lucy* shows for Sanka as replacement for *People's Choice* (NBC TV), if Y&R can clear the final hurdles with Desilu and CBS.**

**Earle Ludgin told the Chicago Advertising Executives Club:**

"It is becoming increasingly difficult for sponsors to gain attention in today's crowded market place of spot-saturated radio and tv.

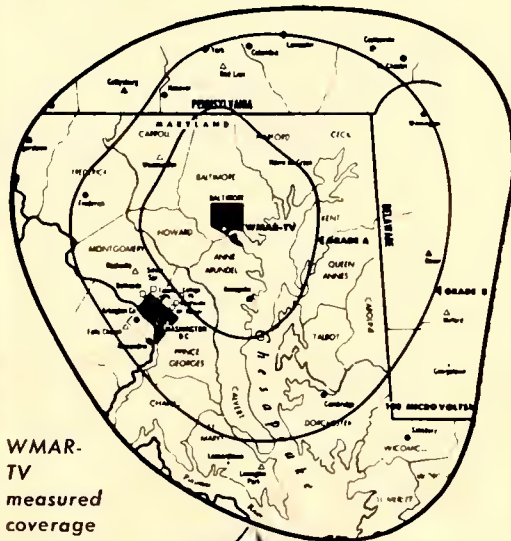
"The over-commercialization of radio and tv is a problem created by the advertisers themselves, and one that can best be solved by creating an element of surprise—or the unexpected—in commercials."

**Ted Bates has moved its headquarters to New York's new Tishman Building at 666 Fifth Avenue.**

The new office area covers some 150,000 square feet and boasts a closed circuit tv system to its executive offices.

**Agency appointments: Keyes, Madden & Jones, the Pabulum division of Mead Johnson & Co., effective 20 April. Former agencies were Campbell-Mithun and McC-E . . . McCann-Erickson Chicago office, Nylonnet Corp.'s New Ice Cake Foot Lotion, Miami, Fla. . . . Ross, Reisman & Co., L. A., Karl Shoes. Radio and tv**

# WMAR-TV Channel 2 delivers more viewers in this 3 station market . . .



WMAR-TV measured coverage

**wmar-tv**

during one week  
sunday thru saturday  
sign-on to midnight  
reached

**38,146,800\***

Quarter Hour Homes

\*Nielsen Report: Jan. 1958  
Aggregate of WMAR-TV  
Quarter Hour Homes.  
Sun. thru Sat.  
Sign-on to Midnight



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.  
New York, Detroit, St. Louis, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

in local markets will be used . . . **Swafford-Mullé**, Beverly Hills, appointed by Sues, Young & Brown, distributors, to handle all advertising and sales promotion. Zenith radio, tv and hi-fi sets and Vornado, air conditioners . . . **McCann-Erickson**, to handle the radio-tv advertising for City Loan and Savings Co., Lima, O. . . . **H. B. Humphrey, Alley & Richards**, New York, for Delson Candy Company.

**New on the job:** **Charles F. Bennett**, director of merchandising, Erwin, Wasey, Ruthrauff & Ryan . . . **Edward F. Baltz**, marketing director and account supervisor, Compton's L.A. office . . . **Noel Digby**, tv copy writer, Gardner Advertising, St. Louis . . . **Karyl D. Long**, publicity and public relations director, Irving J. Rosenbloom & Associates, Chicago . . . **Dean Bartmess**, art director, John W. Shaw, Chicago . . . **F. Clinton Jones**, radio-tv director and account executive for Cummings and Associates, Sacramento, Cal. . . . **Henry Slamin**, account executive, Kenyon & Eckhardt . . . **Alice Ross**, radio-tv time buyer, Heineman, Kleinfeld, Shaw & Joseph, New York . . . **T. R. Meredith**, media supervisor, and **William L. O'Brien**, media buyer, BBDO . . . **David Youner**, account executive, Heritage Advertising, Bridgeport, Conn. . . . **William H. Kennedy, Jr.**, group supervisor, tv-radio time buying, McCann-Erickson, Chicago . . . **Donald F. Danese**, production manager, Albert Frank-Guenther Law, Philadelphia . . . **Alton B. Copeland**, assistant media director, and **Thomas D. Thomas**, tv-radio producer, Needham, Louis & Brorby, Chicago . . . **George Soter**, copy director, Needham, Louis & Brorby, New York . . . **Robert Betts**, manager of tv-radio commercial department, Kudner . . . **Gilbert J. Supple**, in charge of commercial production, and **Larry C. Varvaro**, assistant to the president, Richard K. Manoff.

**Agency notes:** **Abe Weinstein** and **Carolyn Harris** have organized a new agency in Atlanta under the name, **Harris & Weinstein Associates** . . . **Swafford and Co. Advertising**, Beverly Hills, will now be known as **Swafford-Mulle, Inc.** The change incorporates the name of **Sherman G. Mulle**, v.p. of the firm.

## NETWORKS

**Universal C.I.T. Credit Corp.** has bought 276 announcements on **NBC's Monitor** to be run during four week-ends the next four months.

The objective: stimulate spring auto sales.

CBS Radio closed for \$1-million worth of business from **Hertz U-Drive-It**.

(See this week's and 22 February SPONSOR-SCOPE for other new and recent air media developments in the automotive and related fields.)

**John Karol**, CBS Radio v.p., speaking before the **Oregon Advertising Club** in Portland said:

Today's partly cloudy economic climate will put a great new burden on advertising, and copy must cater more to facts and "reason why" and move away from the cute trick and gimmick.

**Program note:** The annual *College All-Star Football Games* will be aired exclusively over ABC TV and radio the next three years.

**Network buys:** **Edsel** has renewed full alternate week sponsorship of *Wagon Train* on NBC through 24 September . . . **General Foods** will sponsor an alternate week half-hour of *Wagon Train* from 9 July . . . **Eastco**, for **Clearsil**, and **Welch Grape Juice** will sponsor quarter hours of **American Bandstand** on ABC TV.

**Elected to ABN's Radio Station Advisory Committee:** **Jim Wallace**, committeeman, and **Pat O'Halloran**, alternate, both of KPQ, Wenatchee, Wash.

**Promoted at NBC this week:** **Joseph O. Meyers**, director of NBC news; **Rex Goad**, manager of NBC news; **Leonard Allen**, manager, tv news assignments; **Chester E. Hagan**, producer, news programs; **Arthur H. Wakelee**, manager, special news projects; **Stanley G. Rotkiewicz**, manager, budgets and prices; and **Leslie C. Vaughan**, manager, administration.

**Other appointees:** **John M. Hollywood**, scientific aide to the president of CBS Laboratories, New York . . .

**P. A. (Buddy) Sugg**, head, NBC-owned stations and Spot Sales Division, on 1 April . . . **Thomas B. McFadden**, v.p. NBC Spot Sales, reporting to Sugg . . . **William Callaway**, manager of financial planning for NBC-owned stations . . . **Elmer W. Lower**, director of operations, CBS News . . . **Newell T. Schwin**, manager of special projects, CBS Television Network Sales . . . **Bob Feller**, play-by-play broadcaster for Mutual . . . **G. Gerald Danford**, account executive, ABN.

## FILM

Film distributors continue to report new high levels in sales for January.

The latest is **TPA**, which says that its January gross was twice that it had been for January 1957.

Foreign sales in excess of \$300,000 helped push up the TPA total.

**R. J. Reynolds** has bought **ABC Film's 26 Men** in three western markets for **Winston Cigarettes**.

Markets include **KOMO-TV**, Seattle; **WFAA-TV**, Dallas, and **KFEB-TV**, Great Falls.

**Other sales:** **Gross-Krasne's Africa Patrol** was sold to four stations this week: **WHDH-TV**, Boston; **KSD-TV**, St. Louis; **KONO-TV**, San Antonio; and **KFVS-TV**, Cape Girardeau.

**KMGM-TV**, Minneapolis and St. Paul, has just purchased 194 feature films from various sources, including 8 from **RKO**, 24 from **AAP's Warner Bros.** library, and **NTA's Champagnre Package** of 58 films.

**Re new series:** **CNP** has two prototypes under production, one for a intrigue series and the other a newspaper (wire service) comedy.

**Hal Roach Jr.** and **Jay Dratler** will film *The Fabulous Oliver Chantry* starring **George Sanders**, for the 1958-59 season.

**Promotion Plans:** **Lloyd Bridges' Ziv's Sea Hunt** star, will appear this week at the **Chicago National Book Show**. **Bridges** also spoke at sales meetings for the **Heileman Brewery**, sponsor of the show in nine markets. **ABC Film** has recorded the theme music from **26 Men**, and



making it available as a premium for sponsors. The recording and sheet music will also go on sale in music stores and supermarkets.

**Rating news:** MCA's Mike Hammer bowed into New York with an 18.9 special ARB coincidental, and 44.3% audience share.

**Strictly Personnel:** William C. Hutchings and Edward W. Rinker, named vice-presidents, Kling Film . . . William Sackheim, appointed programming director, Screen Gems . . . Otto Lang, producer, and Albert B. Taylor, to the Hollywood staff of Ziv . . . Joseph Brun, named director of cinematography, Transfilm . . . Leslie H. Norins and Terry O'Neill, to the sales staff of TPA.

## RADIO STATIONS

WPTR, Albany, N. Y., is one station to have got a foot in the door in the nationwide campaign to admit radio and tv to all public hearings and courtrooms.

The New York State Legislature allowed WPTR to tape record for re-broadcast the hearing of its Joint Committee on Obscene Literature. The station later aired a couple hours of the most vital testimony.

The staff of WINZ, Miami independent station, staged a New York party on 13 February that sent its guests flying all over the world.

About 500 advertising people attended the event, and these were among the prizewinners: Dick Driscoll, Esty timebuyer, a trip to the World's Fair in Brussels; Chips Barrabee, Lennen & Newell timebuyer; two weeks in Bermuda; Hal Simpson, Esty, a junket to Havana and Nassau.

**Contests, stunts and promotions:**

- **Southern cooler:** WAKE, Atlanta, Ga., drew forth 5,000 Atlantans in the 5-degree-above-zero-weather of 17 February to attend a 2½ hour family night performance well titled *Holiday on Ice*.

- **WQAM, Miami,** asked contestants to guess the combined height of the 21 chorus dolls in Miami Beach's Latin Quarter. Winner Harold Leen got to take all 21 to dinner while Mrs.

# A NEW LEADER IN SACRAMENTO!



**1st PLACE**  
**PULSE-OCT. 14-18 1957**

KXOA placed 1st in more quarter-hours periods 6:00 a.m. to midnight than any other station . . .

**SERVING A GREAT INLAND EMPIRE**  
**NATION'S 45th IN RETAIL SALES**  
**51st IN POPULATION**  
**22nd IN SALES PER HSLD.**

SRDS

Nat'l. Rep.—McGavren-Quinn  
V.P.-Mgr.—Howard Haman

Leen remained home to mind the kiddies.

• **St. Valentine's helper:** WDGY, Minneapolis-St. Paul, offered to pay for all marriage licenses applied for between 10 a.m. and 2 p.m. that day. Forty-one engaged couples accepted the gambit.

• **Up the creek:** WINS, New York, offered a canoe in a letter contest. received 15,550 bids for it. The winning entry: "I'm Up the Creek without a paddle/ I sure could use a Canoe/ I've 12 dozen campers from the

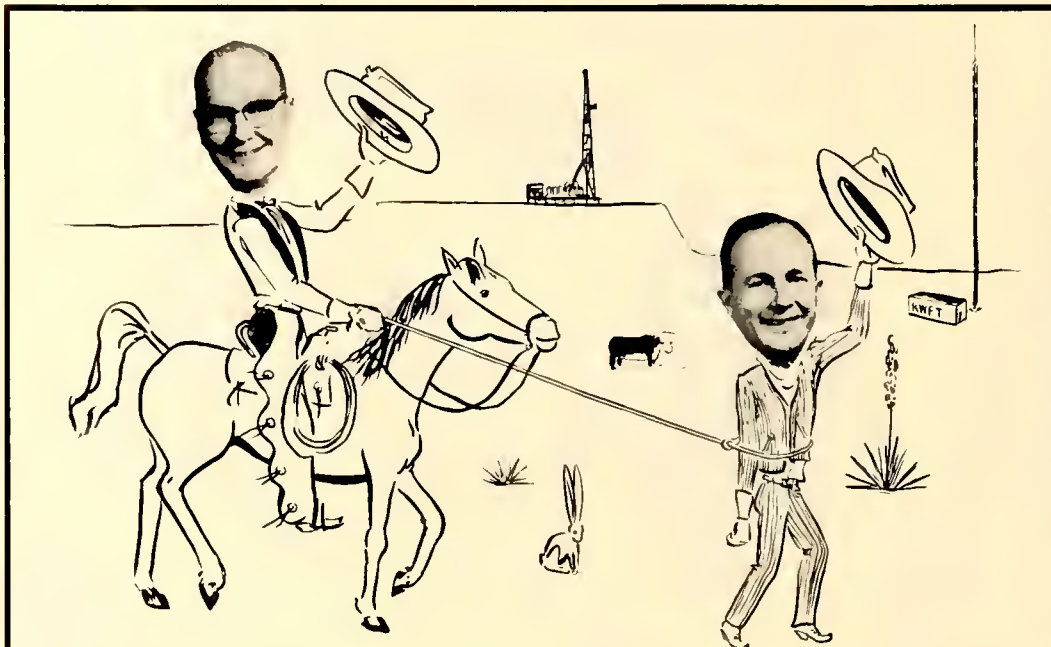
city/ Who've never paddled the blue" —by Owen Engler, director of a camp for underprivileged children.

• **Slightly bovine:** KMOX, St. Louis, decided to find out what effect rock 'n roll would have on the milk production of cows. It had farmer Walter Faeth play rock 'n roll music and farmer Milton Hitz play dreamy waltzes during milking sessions. Result: a comparatively greater increase in milk production over the same period a year ago in the milking parlor of low key music man Walter Faeth.

**Affiliations:** WEDO, McKeesport-Pittsburgh, Pa., with CBS Radio on 2 March, replacing KQV, former CBS Pittsburgh affiliate . . . KOY, Phoenix, and WMPT, Williamsport, Pa., have joined ABN . . . WHOO, Orlando, Fla., and WAKU, Latrobe, Pa., now affiliated with MBS.

**People:** Roy Stanley, station manager for KBKC, Kansas City . . . Frederick DeSloovere, new director for WIBG, Philadelphia . . . Walter Sondheim, Jr., to the board of directors of WFBR, Baltimore, Md. . . James E. Goldsmith, general manager for WAMV, East St. Louis, Ill. . . Walter Weightman, to the sales staff of WAVZ, New Haven, Conn. . . Sydney E. Byrnes, president and general manager for WADS, Ansonia, Conn. . . Robert P. Keim, v.p. and board member for Valley Broadcasting Company, Ansonia, Conn. . . Rolf Hertsgaard, to the news staff of WBAL, Baltimore, Md. . . Frederick H. Elliott, Jr., local sales manager for WHAM, Rochester, N. Y. . . Raymond J. Cheney, v.p. of Mt. Vernon Radio and Television Company, Mt. Vernon, Ill. . . Bobby Cox, to the national sales staff of WDGY, Minneapolis-St. Paul.

**Also appointed:** John Hierlihy, supervisor of programs for WAMP and WFMP, Pittsburgh, Pa. . . James P. Hensley, v.p. and general manager for KOME, Tulsa, Okla. . . Carol Ann Hogshead, merchandising director for WJBK, Detroit . . . Robert O. Archer, Jr., to the sales staff of WLS, Chicago . . . Chris Robinson, Jr., national sales manager for KXYZ, Houston . . . George Pruette and Don Perrie, to the news department of WWJ AM-TV, Detroit . . . Dick Horning, night news editor for WTCN AM-TV, Minneapolis-St. Paul . . . Robert E. Dolan, to the sales staff of KXOX, St. Louis, Mo. . . William F. Ward, producer-director for KNX-CRPN program staff . . . Norton Virgien, general manager for WEZE, Boston . . . Robert Rohrs, local sales manager for KJAY, Topeka Kan. . . Bill Richie, evening news editor for KWFT, Wichita Falls . . . Matthew Bracic, manager of technical operations for WAMP and WFMP, Pittsburgh . . . R. Peter Straus, program director for WMCA, New York . . . George Andrick, station manager for WSAZ, Huntington, W. Va.



## This Man I Had to Get

KWFT serves 590,260 farm and ranch people within the 1/2 mv/m contour. Gross farm and ranch income: \$814,726,000.

A long-time, well-known pal to these folks is EARL SARGENT. Earl was formerly Agriculture Department Manager of the Wichita Falls Chamber of Commerce. Now he's full-time FARM AND RANCH SERVICE DIRECTOR for KWFT.

He has an M.S. degree in agriculture. He is president of the Wichita Falls Farm and Ranch Club, and holds area-wide offices and honors galore.

With KWFT he's keeping right on with these activities—and doing three broadcasts daily. Object: to make EVERY family of this area a steady KWFT listener and friend.

The KWFT farm-and-ranch market is BIG. Your H-R man has new and complete data. Call him up.

BEN LUDY

President and General Manager

LOW  
FREQUENCY

MAXIMUM CONDUCTIVITY

620 **KWFT** Call Your  
H-R  
Man

620 kc -- Wichita Falls, Texas

... **Peter Gerald**, d.j. for KAKC, Tulsa, Okla. . . . **Ted Knightlinger**, program director for KMO, Tacoma, Wash. . . . **Edward T. McCann, Jr.**, sales manager for WCOP, Boston . . . **Donald L. Perris**, assistant general manager for WEWS, Cleveland . . . **Art Abell**, merchandising director for KGO, San Francisco . . . **Vernon L. Wickre**, station manager for KOSI, Aurora, Col. . . . **Ralph Glazer**, to the sales staff of KSFO, San Francisco.

## TV STATIONS

**What could turn out to be a serious setback for fee tv on the West Coast:**

Skiatron and Telemeter this week turned back their franchises to the Los Angeles City Counsel so that a referendum could be held on the people's wishes about fee tv. Theatre owners had insisted that the Counsel leave it to a referendum to determine whether an ordinance authorizing fee tv franchises be adopted.

**Proposals by the Barrow Committee to limit multiple ownership of tv stations and to suspend network option time came under sharp attack by WBC's Don McGannon before the 10th Annual Radio and Television Conference in San Francisco.**

The committee recommendation that station ownership be limited eventually to one to a customer was reached, declared McGannon, "without any supporting factual indication that multiple ownership has been harmful to the public interest or that it has in any way failed to fulfill statutory or public responsibility."

McGannon also defended network option time as the element that permits network tv to be a national advertising medium. The "must-buy" station list, he claimed, is network tv's "basic circulation" whose elimination would reduce vital competition in this area.

**Storer's income for 1957:** Net earnings after taxes totaled \$6,396,164 and \$2.58 per share for common and class "B" stock.

Earnings include a net capital gain of \$2,621,496, realized from the sale of stations in Birmingham, Miami and Portland, Ore., during the year.

**On the color front:** It is estimated that there are about 275,000 color sets in U. S. homes. Sales last year totaled 125,000, compared to only 85,000 in 1956.

**Crown Stations** (KING, Seattle; KGW, Portland; KREM, Spokane) finished off their series of transcontinental sales presentations with a salmon bake in San Fernando Valley.

The coast-to-coast road show began in New York with a treasure hunt on 23 January.

**Guest "professors" from the industry will headline a series of radio-tv seminars for graduate students of Syracuse University throughout the spring.**

**Norman Glenn**, publisher of SPONSOR, will conduct three such sessions. Other guest "professors": **Eugene Accas**, ABC; **Hugh M. Beville**, NBC; **Irving Gitlin**, CBS; **Robert Hudson**, ETRC, Ann Arbor, Mich.; **Don McGannon**, Westinghouse stations; **Sydney Roslow**, The Pulse; **Dan Seymour**, J. Walter Thompson, and **Davidson Taylor**, formerly CBS and NBC.

**The five "television talks" clinics conducted last year by BMI have been permanently recorded in a volume entitled Television—Today and Tomorrow.**

The series of talks and discussions touched on practically every aspect of tv programing. More than 30 leaders of the industry spoke on such topics as special event programing, the use of network and syndicated film, children's programing, color tv, local service programing, program and station promotion, and the low cost programing.

Publisher: Channell Press.

**Now it's round-the-clock tv.** Triangle station **WNBF-TV, Binghamton, N. Y.**, has become the nation's first station to provide continuous 7-day, 24-hour telecasting. Sister station **WFIL-TV, Philadelphia**, has followed suit with 24-hour programing five days a week.

**They're here now: Stan Schloeder, Richard C. Landsman, Paul Maguire and Charles McGregor**, account executives for WABD-TV, New York . . . **Bill Taylor** and **Chet Zaniewski**, sales executives for KOVR-TV, Stockton, Cal. . . . **Jean Grant**,

assistant promotion manager for KFSD-TV, San Diego, Cal. . . . **Bob Vache**, program director for KVAR-TV, Phoenix, Ariz. . . . **Bill Baumgarten**, account executive for KHSL-TV, Chico, Cal. . . . **Robert Wolff**, to the sales promotion department of WHCT, Hartford, Conn. . . . **William R. Hohmann**, sales promotion manager for WBBM-TV, Chicago . . . **William Drenten**, news editor for WBNS-TV, Columbus, O. . . . **Dean McCarthy**, station manager for WITI-TV, Milwaukee, Wisc. . . . **Howard Springer**, comptroller for WJBK-TV, Detroit . . . **Richard W. Holloway**, national sales manager for WDEF-TV, Chattanooga, Tenn. . . . **Frank Sisson**, to the sales staff of WOOD-TV, Grand Rapids, Mich. . . . **Chet Collier**, executive producer in the national program department for Westinghouse Broadcasting Co. . . . **Robert L. Brown**, national sales manager for KBTB, Denver, Col.

## FINANCIAL

**Surpassed by '56.** Gillette reports its 1957 sales of \$194,929,175 reached the second highest level in company history. 1956 total: \$200,714,707.

1957 earnings after taxes stood at \$25,940,570 and \$2.80 per share of common stock, compared with \$31,544,304 and \$3.40 per share in 1956.

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

Stock	Tues. Feb. 18	Tues. Feb. 25	Change
<i>New York Stock Exchange</i>			
AB-PT	14 $\frac{3}{8}$	14 $\frac{3}{8}$	- $\frac{1}{4}$
AT&T	172 $\frac{3}{8}$	172 $\frac{3}{8}$	- $\frac{1}{4}$
Avco	6 $\frac{3}{8}$	6 $\frac{1}{8}$	- $\frac{1}{4}$
CBS "A"	26 $\frac{1}{2}$	25 $\frac{1}{2}$	-1
Columbia Pic.	13 $\frac{3}{8}$	13 $\frac{3}{8}$	- $\frac{1}{4}$
Loew's	14 $\frac{7}{8}$	14 $\frac{1}{2}$	- $\frac{3}{8}$
Paramount	35 $\frac{7}{8}$	34	-1 $\frac{7}{8}$
RCA	34	33	-1
Storer	22	22	
20th-Fox	24 $\frac{3}{4}$	24 $\frac{1}{2}$	- $\frac{1}{8}$
Warner Bros.	18 $\frac{1}{4}$	18	- $\frac{1}{4}$
Westinghouse	62 $\frac{7}{8}$	61 $\frac{1}{4}$	-1 $\frac{5}{8}$
<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{4}$	3 $\frac{3}{8}$	+ $\frac{1}{8}$
Assoc. Art. Prod.	9 $\frac{1}{4}$	9 $\frac{1}{4}$	
C&C Super	$\frac{7}{16}$	$\frac{7}{16}$	
Dumont Labs.	3 $\frac{1}{2}$	3 $\frac{1}{2}$	- $\frac{3}{8}$
Guild Films	2 $\frac{7}{8}$	2 $\frac{7}{8}$	
NTA	6 $\frac{1}{8}$	5 $\frac{7}{8}$	- $\frac{1}{4}$

*Great Albums of Music Station*



PULSE REPORT \*  
a 3 months study  
of listening habits  
*reveals*

**WVNJ**

has more listeners  
in essex county  
than any radio station  
in New York or New Jersey



Represented by:  
Broadcast Times Sales  
New York OX 7-1696

Essex County: population 983,500  
Effective Buying Income \$2,324,743,000  
per family E.B.I.—\$7,940

Source: Sales Management—  
Survey of Buying Power—May 1957

**WVNJ** Newark, New Jersey  
RADIO STATION OF The Newark News

\* A copy of this revealing report will be mailed to any advertiser or agency.

# WASHINGTON WEEK

1 MARCH 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

If you're an adman with a stake in tv, you've probably wondered what all the backwash coming out of the House Commerce Legislative Overnight subcommittee's probe will lead to eventually.

Here's what industry people close to the Washington situation are predicting:

- The resignation of three FCC commissioners.
- Re-examination by the Commission of the licenses of about 10 tv stations.
- Adoption by regulatory agencies of codes of ethics. More likely, Congress will do that little job for them.
- Free and easy relationship between broadcasters and FCC members will become a thing of the past. Commissioners will probably be required to stand off and away from those they regulate in the fashion of judges.
- Congress may even go so far as to forbid legislators from attempting to influence the regulators. Bills are hitting the hopper, ranging all the way from measures which merely make it illegal for Commissioners to accept expense money and gifts to one bill which would close off the ears of Commissioners from intervention of any kind except on the public record.
- A wholesale move by the reconstituted Commission to put the networks on the frying pan. Obviously, the FCC can't hit back at Congress, but it can vent its chagrin and humiliation on the networks by showing the public it's not afraid to kick around the big boys.
- By the time the hullabaloo of this investigation and the various industry hearings now docketed for the Senate and FCC expire, the shape of the commercial broadcast structure as concerns networks may be radically altered.

Even more important than the bills in the Congressional hopper—few of which get passed anyway—is the present mood of the House Commerce Legislative Oversight subcommittee.

**Subcommittee members now try to outdo each other as prosecuting attorneys in ripping to shreds the stories of witnesses.**

The chairman of the full House Commerce committee, Rep. Oren Harris, and the ranking minority member, Rep. Charles Wolverton, have agreed publicly that the situation is a mess.

They both remarked that influences on FCC commissioners have been shocking. They agreed that the mess must be cleaned up. Harris went so far as to state that Commissioner Mack and Florida lawyer Thurman Whiteside had violated the Communications Act and were subject to one year prison terms and/or \$10,000 fine.

The climactic points of Whiteside's testimony included: (1) His incredible story of promissory notes he got from Mack to cover previously publicized loans; (2) His gift to Mack of stock in an insurance company which handled all the insurance for the National Airlines subsidiary that snared Miami Channel 10 and (3) His gift to Mack in 1957 of a corporation that collected dividends on this insurance.

The Justice Department meantime denied it had recommended Mack's removal to the White House and said the FBI investigation of the Mack case is going forward.

**The Senate Commerce Committee, by a 7-6 vote, reported out a resolution putting the Senate on record as against the FCC's proceeding with any fee tv trials until and unless Congress specifically approves the system.**

Previously the House Commerce Committee passed a resolution asking the same thing, but without stipulating the House's approval.

# SPONSOR HEARS

1 MARCH 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

A New York radio station got this suggestion from an agency: **Caution your disk jockeys about kidding their cancellations on the air.**

Cause of the complaint: The d.j. had prefaced the agency's commercial with the comment, "Here's a message you won't be hearing from us much longer."

Watch for the interlocking this year of two upper-rung agencies, whose merged billings would take them well over the \$125-million level.

One of the agencies ranks among the most successful package-goods shops.

Latin America's a tv paradise for the promoter with lots of spondola.

There's no objection to monopoly. Applicants can lock up as many channels—even in the same city—as they desire.

One company owns 18 channels—nine on the air and the others protected indef.

Revlon is contemplating putting the \$64,000 Question on ice for the summer and substituting a situation comedy (perhaps the Great Montague).

When it returns in the fall, the Question would have a new emcee and a completely re-gimmicked format.

Among the most active swappers of their products for air time these days are the perfume companies.

Stations find the bottled smells not only suitable for giveaway shows but handy gifts for timebuyers at Christmas and other occasions.


A practice that creates a continuing battle between stations and syndicators: Basing the price on the size or stature of the city instead of the size of the tv market (number of sets).

Case in point: Richmond, Va., broadcasters argue that even though theirs is the largest city in the state, Norfolk and Roanoke—each of which pays a lesser rate—cater to more tv homes.

The executive turnover through the years may have been sizable, but the NBC roster of vice-presidents includes seven who have seen service with the network for 20 years or more.

Here's their status 20 years ago and now:

	THEN	NOW
Hugh M. Beville	Chief statistician	V.p., planning & development
William S. Hedges	V.p., station relations	V.p., integrated services
Jules Herbuveaux	Prog. mgr., Chicago	V.p., g.m., WMAQ, Chicago
Edward R. Hitz	Salesman, New York	V.p., tv sales Central Div.
Frank M. Russell	V.p., Washington	V.p., Washington
Carlton D. Smith	Presidential announcer	V.p., g.m., WRC, Washington
Lloyd H. Yoder	Mgr., KPO, San Francisco	V.p., g.m., WRCV, Phila.



M-G-M  
ACADEMY  
AWARD  
PACKAGE

M-G-M  
MYSTERY  
AND ACTION  
PACKAGE

M-G-M  
ANDY  
HARDY  
THEATRE

### **M-G-M Academy Award Package\***

26 of Metro's most memorable films—13 Academy-Award winners and 13 Academy-Award nominees including such titles as:

"Blossoms in the Dust" • "Boys Town"  
"Boom Town" • "Gaslight"  
"Waterloo Bridge" • "Madame Curie"

### **M-G-M Action & Intrigue Package\***

26 of Metro's most exciting big-thrill features including such titles as:

"Dr. Jekyll and Mr Hyde"  
"White Cargo" • "Mr. and Mrs. North"  
"The Postman Always Rings Twice"  
"Shadow of the Thin Man"  
"Too Hot To Handle"

### **M-G-M Andy Hardy Theatre\***

15 wonderful films... starring Mickey Rooney in Metro's heart-warming series about America's favorite family.

**3** Great Hand-Picked Packages...

# THE BEST OF M-G-M

## Each package is a daisy...

designed to give you a dilly of a rating. A new, selective, practical way to purchase feature pictures. The very best of the films from the studio that has always been known for having made the very best.

Call us, write us, wire us for more complete information on these three powerhouse packages.

**MGM-TV**

A SERVICE OF  
LOEW'S INCORPORATED

Richard A. Harper, General Sales Mgr.  
1540 Broadway, New York 36, N.Y., JUdson 2-2000

\*Not available in the markets where the entire M-G-M Library of pre-'49 features is now being programmed.

# WDNG

ANNISTON  
ALABAMA

serving  
and  
selling  
over

110,000

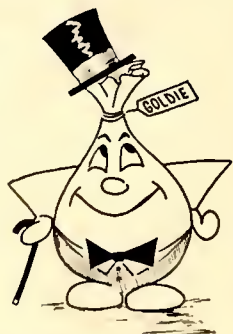
with good

popular music

Rep: Everett-McKinney Inc.

THE **TOPS** IN ENTERTAINMENT

OFFERED  
CONTINUALLY  
TO  
A



**RICH-DIVERSIFIED-GROWING  
CALIFORNIA MARKET**  
WITH FIRST CLASS COVERAGE  
GO WITH A GROWING MARKET  
★ FEATHER RIVER PROJECT  
★ TRINITY DAM PROJECT  
★ CORNING IRRIGATION PROJECT  
ALL PART OF NORTHERN CALIFORNIA'S WATER AND POWER DEVELOPMENT

**KHSL-TV**  
**CHANNEL 12**  
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA  
CBS and ABC Affiliate  
Represented nationally by Avery-Knodel, Inc.  
San Francisco Representative  
George Ross, National Sales Manager  
Central Tower

## STATION RATE

(Continued from page 31)

of these is the problem of administering any kind of long-range rate protection. The problem here is rate changes which involve increases in some areas and decreases in others. Very often, the decreases are only granted because the stations can get compensating income from the increases. But, since rate protection is a ceiling and not a floor, stations lose the benefit of the increase from clients on the air before the rate change, while also losing income because all advertisers are granted the decrease. (In some cases, the advertiser has to take the entire old rate or entire new rate, whichever is more favorable.)

It has occurred to some stations that rate protection should lock clients into a rate which can neither go up or down while they are on the air. One rep suggested a policy of giving conventional rate protection for six months or the life of the contract, whichever is greater.

The argument that 12-month rate protection wouldn't hurt stations because of the prevalence of short-term campaigns is not a convincer to most stations. This is because rate protection is an umbrella over the corporate buyer, not just the brand. The large multi-product advertiser often spaces the campaigns of his brands so that one or another is on the station in a continuous advertising chain. The result is that all brands will get rate protection for 12 months even though none of them was on the air that long. It appears clear to some broadcasters, as a matter of fact, that the basic question of the 12-month protection policy revolves around the multi-product client. Nor does it make them feel any better when P&G, whose hand is evident in most industry squabbles involving rates, sends out form letters via its agencies pointing out the "benefits" of a 12-month rate protection policy.

Since the Storer policy change, stations and reps have been looking ever more longingly at the print media where rate protection of 90 or 60 or, even 30 days is common.

The networks, which also grant six-months' protection, are just as reluctant as station broadcasters to guarantee rates for a longer period. The networks' attitude is particularly important since any rate protection policy change on their part would

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

NEW 1000 FT.  
TOWER

BIG 100 KW  
POWER

EXPANDED REGIONAL  
COVERAGE



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

# WHBF-TV

CBS FOR THE QUAD-CITIES

REPRESENTED BY AVERY-KNODEL



Gets Sales on

**WD** *OK*  
1260 KC

CLEVELAND'S STATION FOR MUSIC & NEWS



make it particularly difficult for stations not to follow suit.

The stand taken by agencies and advertisers on rate protection is basically a simple one: In order to plan properly for advertising on tv, the client must have some idea in advance of how much it is going to cost. If rate increases force him beyond his budget, it can not only upset plans for tv but for other media, too. While he would have liked 12-month rate protection during tv's fast growth period, he can understand the station's desire to get paid for the audiences that were increasing so rapidly. Now that tv is mature, however, the resistance to 12-month protection makes less sense. And aren't rates slowing down anyway?

The leveling off of rates is probably the most effective argument for 12-month protection, though—as pointed out previously—it can be used as an argument for both sides. A Katz study of announcement rates in 60 tv markets (see the chart and accompanying explanation on pages 30 and 31) shows a marked leveling off of nighttime rates for 20-second commercials in prime time. The increase from September 1956 to September 1957 (9.5%) is half of what it was during the corresponding period from 1954 to 1955, and only a third of the increasing during the 12 months before that.

The picture for daytime minute announcements is not clear from the Katz study since packages were not included in the figures. However, the steady increase in the number of packages offered by stations underlines an easing of costs. So that while rate cards for the highest cost stations in the 60 markets covered by the Katz study show an increase in minute daytime rates of 75% over 1951, the actual cost to advertisers is considerably less.

In another Katz study, it was found that nowadays the average discount range for six daytime announcements per week is 18-29% off the one-time rate while a package of 12 gives the advertiser a discount of 37-44%. In the days before packages were common—during the early 50's—the maximum frequency discount ran in the neighborhood of 20 to 25%.

Rate increases are not over by a long shot, even during the day. But increases will more and more be the result of audience strides made by particular stations in particular segments of the day, or evening. ▀

the fabulous

45

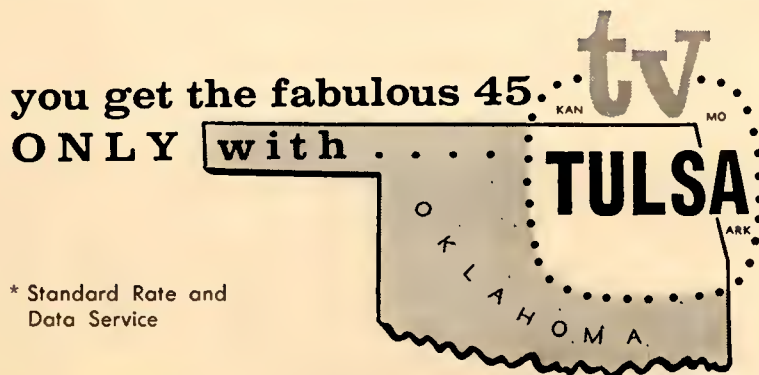


TV-TULSA covers 45 counties where . . .

## GROSS FARM INCOME TOTALS \$285,832,000.00\*

Oil-rich Tulsa — Farm-rich counties! Just 31 of the "fabulous 45" counties produce more than half Oklahoma's total gross farm income — *the half that you can't reach without TV-Tulsa!*

Farmers in Kansas, Missouri and Arkansas Counties are an added bonus to this rich Oklahoma market.

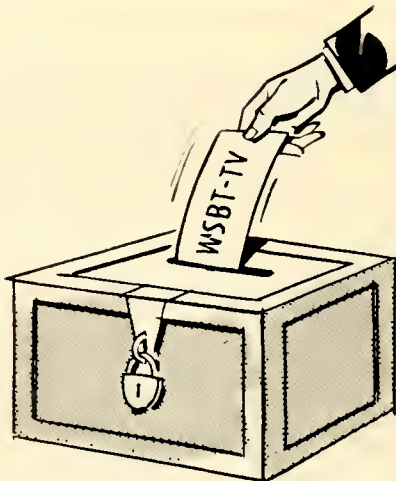


\* Standard Rate and Data Service

**WSBT-TV** SOUTH BEND, INDIANA'S  
DOMINANT STATION

PRIMARY COVERAGE—  
650,000 TV VIEWERS IN  
PROSPEROUS MICHIANA\*

# WSBT-TV WINS BY A LANDSLIDE!



You can reach only one conclusion when you study A.R.B., Pulse, Hooper and other rating reports: People here have an overwhelming preference for WSBT-TV! No other area station comes close to WSBT-TV in the number of top-rated shows carried. Chicago and Michigan stations aren't even in the running.

There's more to this market than meets the eye. The 14 counties in WSBT-TV's primary coverage area account for annual sales of \$974,611,000—.5063% of the Nation's total!

Ask your Raymer man for the details or write to this station.

*\*14 counties in Northern Indiana and Southern Michigan. Set count, 180,570—3.6 persons per family.*

**WSBT-TV** SOUTH BEND, IND.

CBS... A CBS BASIC OPTIONAL STATION

CHANNEL 22

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

## HOW DO YOU MATE EM?

(Continued from page 33)

Agreements had to be reached among the three sponsors on such pertinent questions as: Who gets the opening commercial on the first show?; Whose announcer will do the opening and closing billboards?

On the announcer question, Ayer held an audition in which the three client announcers and three other announcers were each given a chance to read the same piece of copy. A recording was made, with the men identified only as "A," "B," etc.

Disks were sent to all three clients and each was asked to vote for the announcer's voice he preferred. Although each sponsor recognized his own announcer, all agreed that Breck's man could do a good job for everybody on the opening and closing billboards on the program.

A flip of a coin by Tom McDermott determined which client would have the opening commercial on the first show. Breck won the flip.

"With all three clients in one agency (Breck and Sealtest through Ayer's New York office, Hills Bros. Coffee through the San Francisco office), we couldn't afford to have a winner and two losers whenever any question came up," says John D. Upton, head of Ayer's New York service office.

"Everything had to be balanced and fair," he says, "and if a client didn't get exactly what he wanted in one case, we had to make sure that he had it made up to him another time."

In the telecast setup, there are some markets in which only one sponsor is interested. For these, half of the show is sponsored, while the rest of the commercial time is filled with station public service announcements.

Also, some delayed markets are getting prints of the *Storybook* kinescope one or more weeks after the live telecast—with the proper commercials inserted.

In discussing the whole intricate project, Joseph J. Battaglia Jr., head of Ayer's tv/radio traffic staff, had this to say:

"NBC gave us fine cooperation in arranging all the details. Networks are often accused of piling up costs without regard for the sponsor's budget. It's only fair to point out that in this case the network made a great many helpful suggestions that worked to save us money."

**NEW RADIO CLIENTS**

(Continued from page 40)

newcomers to net radio is Harvard College (BBDO) which is sponsoring a one-hour show on 28 March over CBS. Designed to promote the advancement of liberal education, it will include some really "hard-sell" commercials in connection with the college's \$85 million fund-raising drive.

• **Black & Decker** (Van Sant, Dugdale & Co.): Home workshop tools, traditionally advertised in print media where pictures of the various models may be shown, got a pre-Christmas play in radio this year on *Monitor* tied to the "do-it-yourself" trend.

• **A. & M. Karagheusian** (Fuller & Smith & Ross): Gulistan Carpets will get a radio push in a campaign starting 12 April with Bob & Ray on NBC. Merchandising of this schedule began as early as two months ago when net, agency and client began working together at the Home Furnishings Show in Chicago, pointing up to the trade, at that time, that Gulistan would have a radio show. Merchandising kits, Bob & Ray recordings have gone out, and local radio tie-in sales are already substantial.

There seems no end to the ingenuity of advertisers and their agencies in their use of radio. Florida Realty (Stuart, Schwartz Inc.) and Lee Land & Title Co. are selling real estate on ABN and MBS respectively; Rustcraft promotes greeting cards on CBS; while such bureaus as the Irish Linen Guild and the American Institute for Men's and Boys' Wear recently have used NBC for seasonal drives to spark-plug whole industries. All of them know they are buying an audience of consumer ears; but what they're counting on beyond that is prestige in the grass roots of America—the kind that will gain them a valuable bonus in display space and personal attention by the Main Street merchants.

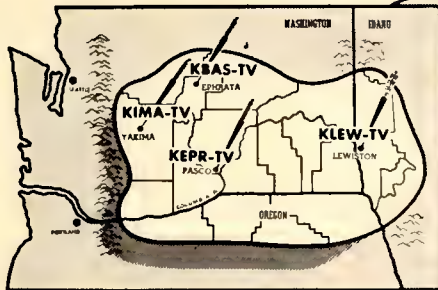
The trend of "unexpected" neighbors moving in alongside traditional advertising Goliaths of the air is not by any means peculiar to net radio. It already is an established thing in spot radio. Indeed, it is probably networks' adoption of some of spot radio's flexibility that has made it possible to attract the modest budget clients. ▀

**It's EXCLUSIVE, Smidley,  
E-X-C-L-U...**



Get it, Smidley . . . EXCLUSIVE! This KIMA-TV with its satellites is not just number one in the market . . . but the ONLY one in the market. Ever see such a neat, one-buy, four-station, three-state package? A big market—over 500,000. A wealthy market—nearly a billion dollars. It's enough to make the average time-buyer do flip-flaps. Right, Smidley? Right!

**Quite a market . . .**  
Eating and drinking . \$45,126,000  
Lumber and building materials . \$87,656,000  
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

**IMPACT!**



**62.5%**

**BIGGEST SHARE OF AUDIENCE  
IN AMERICA IN MARKETS  
OF 3 OR MORE STATIONS\***

- FIRST in the nation in share of audience
- FIRST in 407 of 469 rated quarter-hours
- FIRST with 15 of the top 15 shows
- FIRST with 5 of the top 5 syndicated shows

\*ARB, December 1957



**KROD-TV**



CBS Television Network • Channel 4 • El Paso, Texas  
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY  
Derrance D. Rodarick, Pres.; Val Lawrence, V. Pres. and Gen. Mgr.; Dick Watts, Gen. Sales Mgr.

# THE HIGHEST

## tower in

## the South

(5th highest  
in the world)

is at

## Augusta, Ga.

1,292 feet tall

1,375 feet above  
average terrain

1,677 feet above  
sea level

serves . . .

1½ million people

covers . . .

more of S. C. than  
any So. Carolina

station, PLUS . . .

more of Ga. than  
any station outside  
of Atlanta.

maximum power . . .

100,000 watts

low band VHF

NBC & ABC networks



### AUGUSTA

Represented by Hollingbery

## Tv and radio

## NEWSMAKERS



**William C. Pank** has joined the executive staff of Reach, McClinton & Co., Inc. as vice-president and account supervisor. He also will be a member of the agency's plans board. Pank comes to Reach, McClinton from Calkins & Holden, with whom he has been associated since 1950 as a senior vice-president, director, member of the plans board, and account supervisor.

Before that, he was a vice-president at Roy S. Durstine, a position he held for five years. Earlier, he did promotion work for Crowell-Collier and the *World-Telegram*. Previous to that, Pank was editor of trade magazines in the department store and hotel fields. Reach, McClinton Prudential Insurance commercial was SPONSOR's choice as one of the year's 10 best tv commercials. (SPONSOR, 28 Dec. 1957.)

**Clarence E. Eldridge**, a vice-president of George Fry & Assoc., Inc., will serve with a newly-created three man senior consulting group to guide the firm's latest venture. This is a new marketing management service to audit and evaluate advertising programs and procedures and to analyze the operational and merchandising plans of consumer products and industrial manufacturers. Eldridge will be joined by Franklin Bell, who previously served with the Lord & Thomas and N. W. Ayer advertising agencies, and who for 28 years was chief advertising executive of H. J. Heinz Co. The third member of the consulting group is Stuart Peabody, who served with the Borden Co. for 33 years, lastly as assistant v.p. for advertising and public relations. Eldridge was formerly exec. v.p., Campbell Soup, and marketing v.p., General Foods

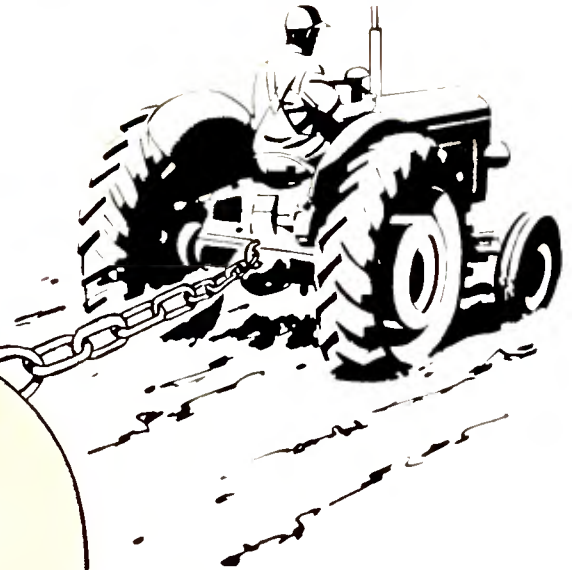
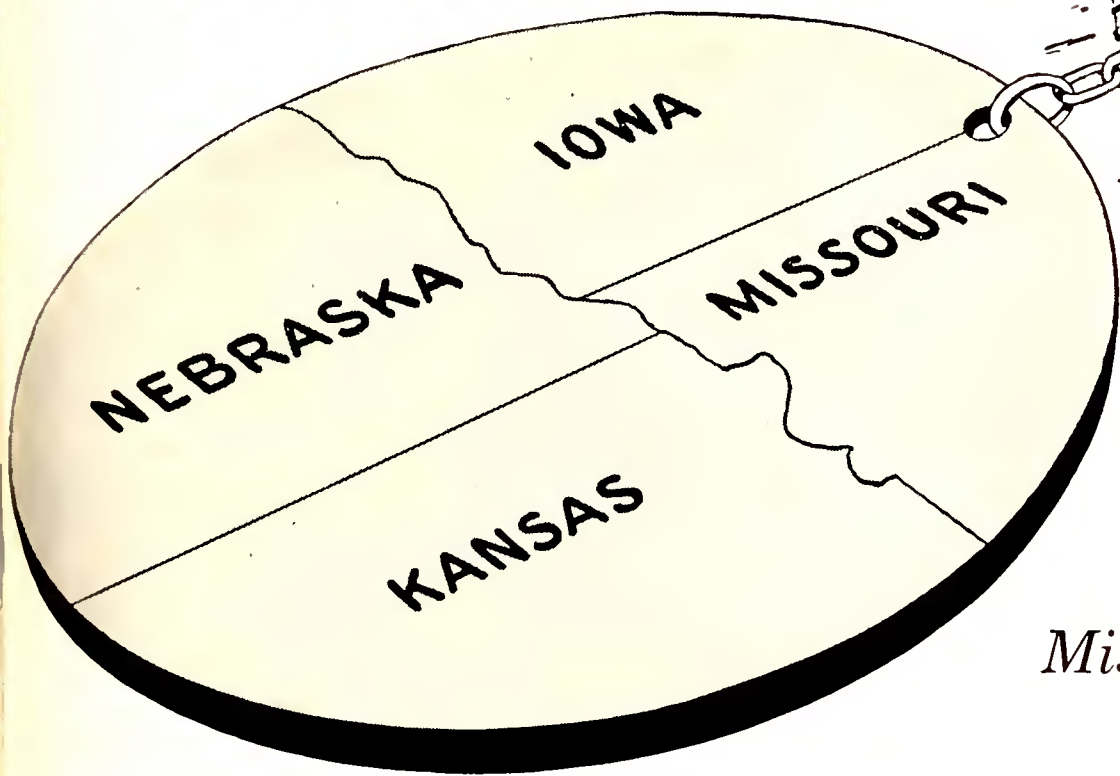


**P. A. (Buddy) Sugg**, executive vice-president and director of WKY Television System, Inc., a subsidiary of the Oklahoma Publishing Co., will join NBC on 1 April as head of the company's owned stations and Spot Sales Division. He will be proposed for election as a vice-president at the NBC Board of Directors meeting on 1 March. In his present position, Sugg is

general manager of WKY and WKY-TV, Oklahoma City; WSFA-TV, Montgomery; and WTVT, Tampa. He also is a director of the Oklahoma Publishing Co. His first job in the broadcasting business was with KPO, San Francisco as a control room engineer. He became supervisor of engineers for NBC in San Francisco, a post he held until 1940 when he joined the Navy as Lt., later became Capt

You need the RIGHT

# PULLING POWER



*...to get the job done in this soil-rich Missouri River Basin*

A **BIG 69%** of the people live on highly productive farms or in small towns of 2500 or less!

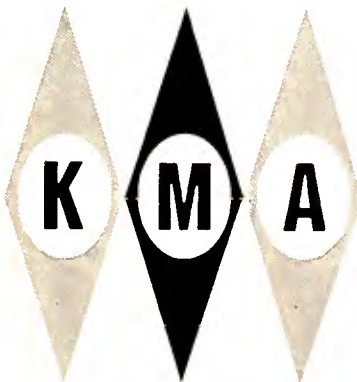
**FARM-WISE** programming, 33 years of prestige and an acute awareness of the needs and wants of the **BIG 69%** are some of the reasons why the latest area Pulse shows that —

**MORE PEOPLE** prefer KMA for

Farm Programming—for News—for Weather—for Music—and prefer KMA Homemakers.

**THAT'S WHY** your sales message gets results on KMA—the friendly station that reaches the **BIG non-urban 69%**.

THE HEART BEAT OF THE CORN COUNTRY



**SHENANDOAH, IOWA**

5000 WATTS, 960 KC ABN

AFFILIATED WITH

Represented by EDWARD PETRY & CO., INC.



# SPONSOR SPEAKS

## Tv's new catch-all

A new problem-concept is building up some steam that may blow your way any day now. It's labeled "sponsor identification" (see SPONSOR, 22 February) and to Michigan and Madison Avenues it implies that not enough listeners make a connection between the sponsor and his tv program.

Let's face this squarely before it gets imbedded too far in the language. In many ways, the new label is a handy catch-all for older problems on these fronts:

- Quality of commercial messages.
- The perils of co-sponsorship.
- Multiple-spotting.

Separately, each of these headaches is being doctored already. For example: The recent moves by Libby-Owens-Ford to straighten out the co-sponsorship pattern seem to be on a sensible track. So also the efforts of agencies to get commercials out of stereotyped patterns.

Basically, of course, tv hasn't much to worry about so long as it can (1) deliver vast audiences at low cost, and (2) keep moving merchandise. But today's situation is emotionally touchy: Competition among the networks is stiffer (which tends to flatten ratings somewhat); turnover among agencies has been high; and everybody is cost-conscious.

What's called for, in short: continued demonstration that tv cost-wise and impact-wise continues to be a terrific buy. Such proof won't be hard to come by.

## Color Cue

In the foregoing connection, RCA rates recognition once more for its dogged efforts to put color tv across to give the medium still more impact. Sure, you can't find it in every tavern and only a modest number of homes has it. But the print media will be quick to tell you that, unless they can deliver color almost any time and any place, they would be behind the eight-ball. The advertiser wants it to drive his message home. Tv's very prosperity surely will force it in the same direction. Our superfluous suggestion to RCA: Keep it up.



**THIS WE FIGHT FOR:** *Despite business uncertainties, this is no time to "play safe" by shying away from new approaches to creative programing. The future of television depends on a constant flow of fresh thoughts and ideas.*

## 10-SECOND SPOTS

**Understood:** From a Marine Midland Trust Co. ad in the *N.Y. Times*—  
IN ADVERTISING?

OUR BANK AT 46TH AND PARK UNDERSTANDS ADVERTISING PEOPLE

*Even when we overdraw?*

**How to . . . :** Title of a speech by RAB President Kevin B. Sweeney to the Southwest conference of the 4A's was—"How I Conquered My Nervousness and Embarrassment at The Lingerie Counter." *Apparently courage comes easy to someone who sold radio in 1952.*

**Product conflict?** Former public relations representative in New York and now handling p.r. in Evansville, Indiana, for Aluminum Co. of America is named Joe Steel.

**Post-Cupid:** Still promoting its *Shock* film package, WABC-TV sent out weird Valentines (featuring a broken mirror and signed: "From all the ghouls and monsters") to 1,500 admen. *The Wolf Man Meets the P. R. Man.*

**Hot Cupid:** Another Valentine promotion—KYW, promoting "the hottest station in Cleveland" theme, sent out cans of red hot peppers. *Sure sounds romantic.*

**Triple:** At the New York party of Miami's WINZ, Walter Teitz, the D-F-S timebuyer who recently won two contests in less than a week (See "How I became the world's luckiest timebuyer," 8 Feb. SPONSOR) was lucky again—won a portable radio. *Bet he gets good costs-per-1,000 too.*

**Fragile:** Elsa Maxwell quoted in a *Newsweek* article: "Tv is a very delicate medium." *Only the sell is hard.*

**Rockin':** According to CBS Radio's Walter Cronkite, rock 'n' roll has been banned in Iran because of hip injuries to dancers. *Middle-East crisis.*

**Dandruff:** A recent survey by the Curtis Dandruff Treatment Council shows that dandruff is closely related to emotional stress. "Executives and junior executives," the survey reports, "in the fields of advertising, public relations, radio and television who probably work under the most nervous pressure, lead the survey." *How do you mean—probably?*

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Radio Stations ran

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Programs of 5 minutes or

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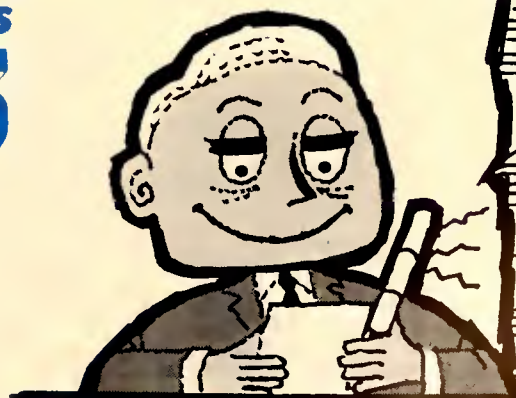
*Radio Boston*  
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*Radio Chicago*  
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*Radio Memphis*  
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alone  
does not  
"a reporter"  
make...

Short-wave mobile News Cruisers . . Aerial News Cruisers . . Roving Mikes . . Portable tapes . . Beeper pick-ups . . K-JOE has them all . . BUT, we haven't overlooked the HUMAN ELEMENT. K-JOE has newsmen with real SAVVY! Men with sources . . who can dig out facts . . write . . report intelligently. No teletype rippers here! The K-JOE News Center, under the direction of Joe Keith, is the largest, most complete news operation of any radio or TV station in this area. The old-fashioned newscasts have been replaced by the "running account" concept, with MICRO-NEWS bulletins anytime . . KWICKIE headlines on the half hour . . WEATHER-CHECK on the quarter hour . . MARK "55" news five minutes before the hour . . plus a continual flow of reports, on land, in the air, from the K-JOE Mobile news cruisers. For the ever-changing drama of NOW, folks in these parts KEEP posted to K-JOE.



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