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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NOW! The New Orleans radio station with
32.2% of the audience—**WTIX**—is

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20 times more powerful with 5,000 watts on 690 k.c.

TV'S ROCKY ROAD TO SIMPLER RATES

NBC Spot Sales and Blair Tv have tackled the problem of simplifying the rate card structure. Latest progress report indicates solution won't be easy

Page 27

Nighttime radio: After 7-p.m. slots fill up

Page 29

How high is your adv. agency I. Q.?

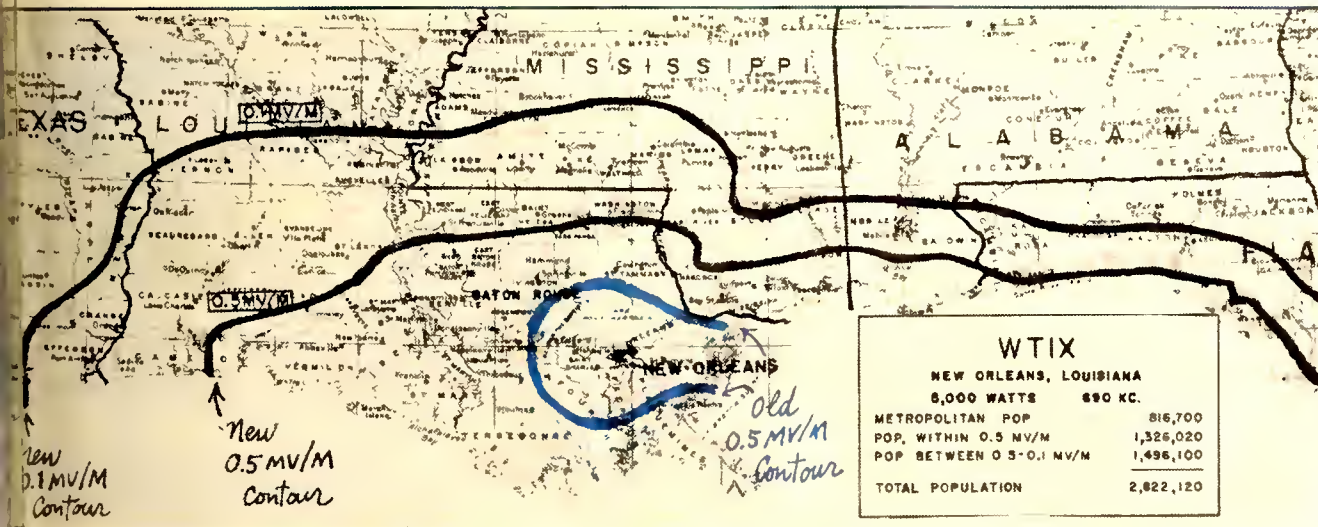
Second of a
SPONSOR series

Page 34

TV BASICS: latest figs. prove web viewers loyal

Page 39

DIGEST ON PAGE 2



happened May 7th, at 6 p.m. WTIX took
the 690 spot on the dial, and increased its
power 20 times—to 5,000 watts. Result? Over
100,000 new listeners added! Now WTIX's
service extends over the entire Gulf
Coast—from Texas to Florida. Now, more than
any other station, the big New Orleans buy is WTIX—the
station on which even before the change was more
valuable than the next 3 stations combined,**

and—first in every daytime Pulse ¼ hour, and
—first in 462 of all 504 Pulse quarters.* Talk
5,000 watts and 690
kc. to Adam Young
... or WTIX Gen-
eral Manager Fred
Berthelson.

*Current Hooper.
**Jan.-Feb., 6 a.m.-midnight.

WTIX

first... and getting first
... and now 20 times
more powerful with

**5,000 watts
on 690 kc.
NEW ORLEANS**

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING
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.

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

**NOW
ONE BUY**

delivers both —

**AT A 10%
SAVINGS!**

YOU NEED TWO LURES in Indiana!



In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover *two* major markets—South Bend-Elkhart and Fort Wayne—with *one* combination buy which saves 10%! The coverage they get is from *within*—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—\$2.8 billion Effective Buying Income. Yours, with just *one* buy!

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



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

during
DRIVING TIME

6-9 A. M.
4-7 P. M.

MORE PEOPLE
LISTEN TO
WPEN
THAN TO ANY OTHER
RADIO STATION IN
PHILADELPHIA*

YEAR IN
YEAR OUT
WPEN
IS FIRST IN
OUT OF HOME LISTENING
ALL DAY LONG
ALL WEEK LONG

*PULSE 1956-1957

WPEN

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Can tv rate cards be simplified?**
- 27** NBC Spot Sales and Blair Tv are studying the burden that complicated rate structures put upon agencies. But problem won't be easily solved
- Spot radio—Progress after dark**
- 29** Combination plans and saturation campaigns are moving more and more radio clients into after-7 p.m. slots. One day a smart client will dominate
- Radio packs Jamaica's retail stores**
- 31** When retail sales took a nose-dive due to shopping center competition, Jamaica merchants called in an expert, turned the tide with radio spots
- Tv: Network plus spot equals big audiences**
- 32** Nielsen study shows spot can add up to five times the local network audience. NBC Spot Sales offers clients free research to prove it
- How new packaging pushes clients into tv**
- 33** Today's push-button toothpaste is typical of close link between tv and packager. Food and drug admen look for "action" package, tv does rest
- Rate your advertising agency I.Q.**
- 34** The second of SPONSOR's reader quizzes, this one to test your knowledge of advertising agencies and the people who make them. Answers on p. 36
- In the good new summertime**
- 35** A new study by H-R Television points up the reason for tv clients to up their summer advertising schedules to meet the season's sales boom
- Why Stahl-Meyer banks on air media**
- 37** This New York meat packer sells brands separately by using kids' tv show for frankfurters; old-time personalities to sell ham on radio
- Web tv viewers: They're not fickle**
- 39** Latest ranking of show types remains the same as it was at start of season: western shows, first; quiz and 30-minute drama tied for second
- SPONSOR ASKS: How can you keep live tv show costs down?**
- 52** This week two admen and a packager describe the steps they are taking to keep costs down and show quality up as talent price levels move up

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 18 Agency Ad Libs | 68 Sponsor Hears |
| 49 Film-Scope | 9 Sponsor-Scope |
| 22 49th and Madison | 76 Sponsor Speaks |
| 50 Marketing Week | 55 Spot Buys |
| 57 News & Idea Wrap-Up | 76 Ten Second Spots |
| 4 Newsmaker of the Week | 16 Timebuyers at Work |
| 56 Picture Wrap-Up | 74 Tv and Radio Newsmakers |
| | 67 Washington Week |

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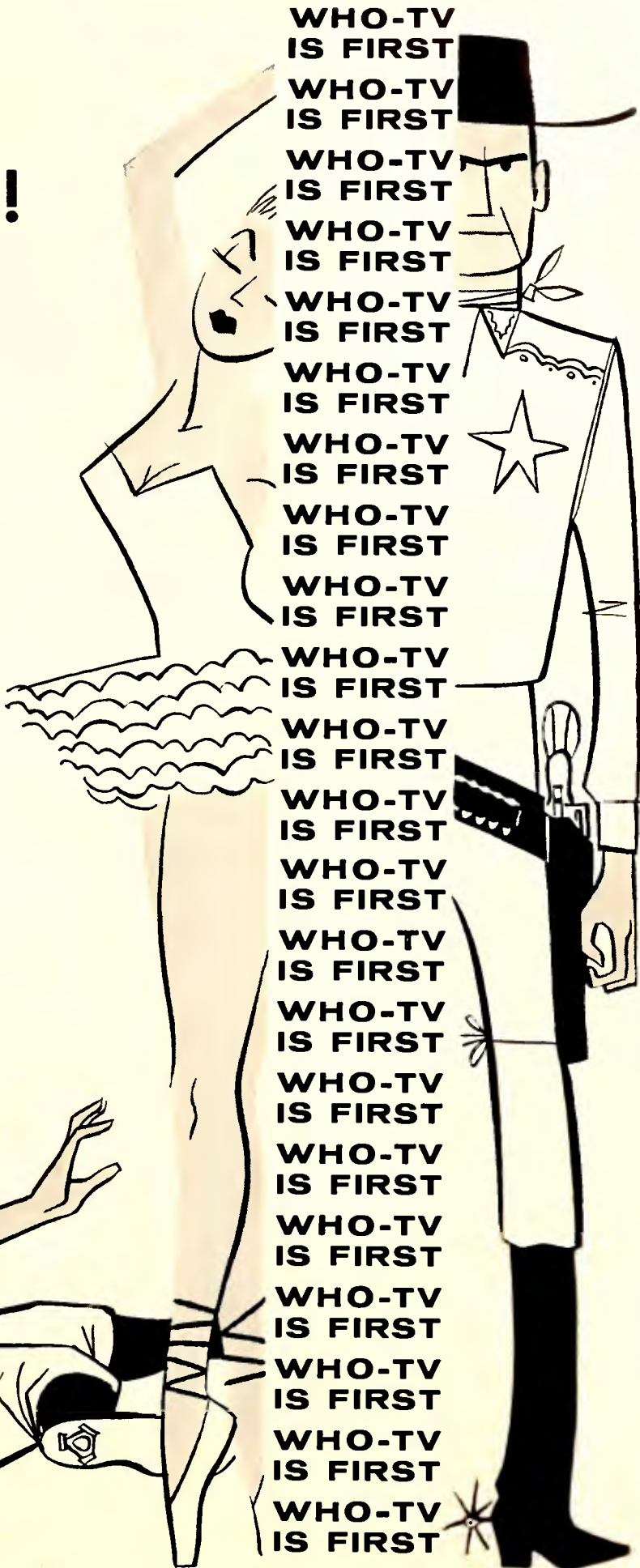
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WHO-TV HEADS the BILL!

DES MOINES METROPOLITAN AREA SURVEY
 AMERICAN RESEARCH BUREAU
 FEB. 8 - MARCH 7, 1958

	FIRST PLACE QUARTER HOURS		PERCENTAGE OF TOTAL	
	1 Week	4-Week	1 Week	4-Week
WHO-TV	256	232	54%	49%
STATION K	162	186	34%	39%
STATION W	47	51	10%	11%
TIES	8	4	2%	1%

WHO-TV is the top star in Central Iowa.
 WHO-TV's dominance is the result of decades of better programming, public service and highest integrity — a wealth of broadcast experience that has made WHO one of the great names in the radio-television industry. Ask your PGW Colonel for the full story.



WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President
 P. A. Loyet, Resident Manager
 Robert H. Harter, Sales Manager

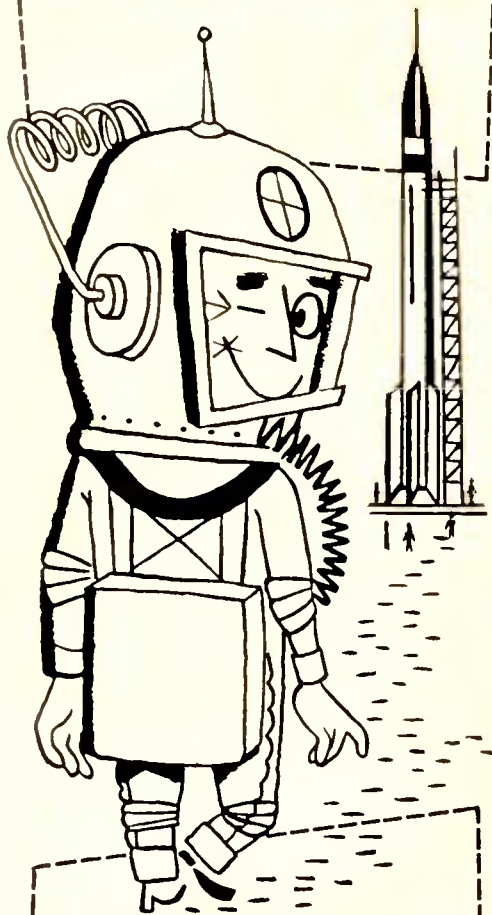


Peters, Griffin, Woodward, Inc.,
 National Representatives



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

use
CHANNEL 4-SIGHT

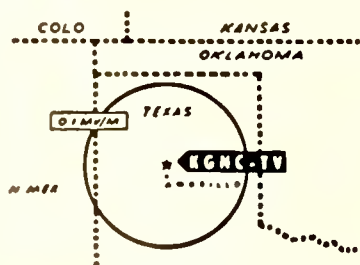


No need to flirt with success on the great Golden Spread. Get jet-propelled results with Channel 4-Sight.

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

Power: Visual 100 kw
Aural 50 kw

Antenna Height 833 feet
above the ground



KGNC-TV
CHANNEL 4
AMARILLO, TEXAS

CONTACT ANY KATZ MAN

NEWSMAKER of the week

This week Westinghouse (through McCann) bought an \$11-million Desilu network package, including trade merchandising support of Desi Arnaz and Lucille Ball. The buy, representing a \$4-million increase over the firm's current network tv effort underlines the anti-recession philosophy of Gwilym Price, Westinghouse board chairman: "Sell harder."

The newsmaker: A dynamic Welshman with a high regard for salesmanship, Gwilym A. Price, chairman of the board of Westinghouse Electric Corp., has always been a staunch believer in the power of television. In his 2 April speech to stockholders he offered a solution to lagging sales (particularly in the hard-hit consumer appliance field):

"We hope to create new sales opportunities this year with a vigorous promotion . . ."

This week his policy went into effect when Westinghouse (through McCann-Erickson) made one of the largest, most spectacular network tv buys ever contracted by a single firm: the \$11-million buy from Desi Arnaz and Lucille Ball.

Here's what Westinghouse is getting for its investment (some \$4 million higher in network tv than its current *Studio One* expenditure): 41 one-hour *Westinghouse Desilu Playhouse* productions consisting of dramas, Westerns, musicals and seven Desi-Lucy specials.



Gwilym A. Price

Said Westinghouse president Mark Cresap, Jr., when announcing the buy: "The seven special programs will feature the hour-long adventures of Desi and Lucy like those which were the four top-rated tv shows of the current season and which reached an audience of as many as 50 million people."

Top-ranking achievement: the Desilu merchandising support that goes with the shows. Perhaps the single most important feature of this recession-defying television buy is the "good-will ambassador" clause which underscores Price's belief in tying national tv advertising in directly with grass-roots promotion: Desi Arnaz and Lucille Ball, currently among the hottest tv properties, will travel the trade circuit as Westinghouse ambassadors, addressing sales conventions, trade meetings, dealer gatherings for the company.

By making such merchandising use of its top tv talent, Westinghouse is continuing a trend now gathering momentum among marketingwise tv sponsors who want to relate costly network efforts to their local market and trade promotions.

MONTH AFTER MONTH..... AFTER MONTH..... AFTER MONTH.....

Radio Memphis

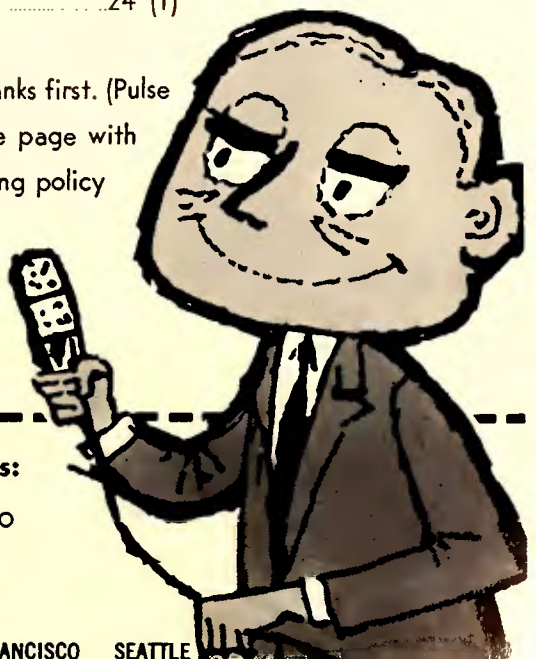
WMPS

IS FIRST! (PULSE, August 1956, through March 1958)

	MONDAY THROUGH FRIDAY	
	6 AM-Noon % Audience	Noon-6 PM % Audience
AUGUST 1956 .....	.22 (Tie) First	20 (2)
NOVEMBER 1956 .....	.23 (1)	22 (1)
JANUARY 1957 .....	.23 (1)	22 (1)
MARCH 1957 .....	.24 (1)	23 (1)
MAY 1957 .....	.23 (1)	23 (1)
JULY 1957 .....	.23 (1)	23 (1)
SEPTEMBER 1957 .....	.24 (1)	23 (1)
NOVEMBER 1957 .....	.24 (1)	24 (1)
JANUARY 1958 .....	.24 (1)	24 (1)
MARCH 1958 .....	.25 (1)	24 (1)

No, we didn't forget 6 PM to midnight where WMPS also ranks first. (Pulse March, '58) It's just that we thought we'd cluttered up the page with enough firsts as it was. So, here's proof that the programming policy of WMPS has withstood the test of time and competition.

This same outstanding programming is heard on the other Plough stations in Baltimore, Boston and Chicago.



Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore | Radio Boston | Radio Chicago
WCAO | **WCOP** | **WJJD**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE

television's most celebrated series

LASSIE

*now available for the first time
to help you sell locally*

... titled

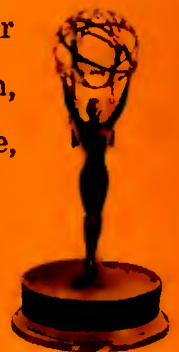
JEFF'S COLLIE

© L.P.I. 1958

Honored in two successive seasons with the Emmy, and with the Peabody Award, its greatest fame is in the marketplace where it has attained a brilliant sales-producing record, far outrating all series placed in opposition on the networks. As JEFF'S COLLIE, it will do the same for you right in your own market. Wire or phone Michael M. Sillerman, Executive Vice-President, TPA, 488 Madison Avenue, New York City, Plaza 5-2100.



PEABODY AWARD



THE "EMMY"

tpa





your advertising
dollar produces
more sales
on **WGAL-TV**

And there's a reason. This pioneer station is foremost in the three standard metropolitan markets in its coverage area: Lancaster, Harrisburg, York, as well as in numerous other cities—Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. In short, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Put your advertising dollar to work producing *more*—on WGAL-TV.

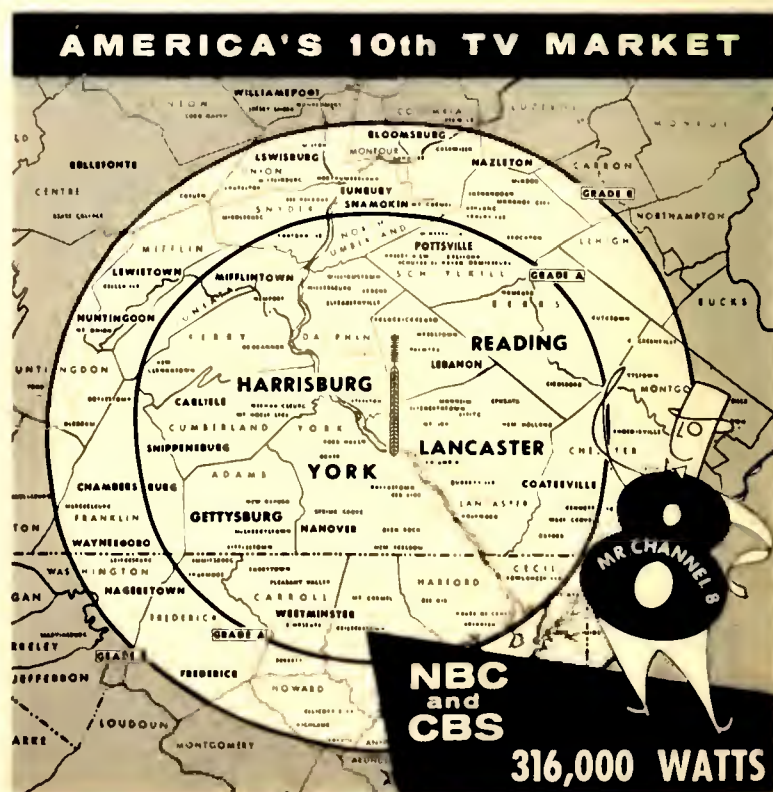
wgal-tv

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

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



SPONSOR-SCOPE

10 MAY 1958

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SPONSOR PUBLICATIONS INC.

If you have any doubts about Detroit's recognition of tv as the No. 1 sales medium, hear this: With auto sales running 60-70% behind last year, the Big Three collectively appears to be cutting back a mere 10-15% on regular network tv series for the fall.

What adds a note of astonishment to the network tv-automotive picture is the fact that General Motors apparently will be spending even more on regular programming than it did the previous year.

Based on commitments to date, here's how SPONSOR-SCOPE compares network tv expenditures (time and talent) for the two periods:

	1958-59	1957-58
Buick	\$6,000,000	\$6,500,000
Chevrolet	17,500,000	16,500,000
GM Family (WWWorld)	5,000,000	4,500,000
Oldsmobile	5,700,000	4,800,000
Ford	11,500,000	13,000,000
Dodge-Plymouth	8,500,000	12,000,000
Chrysler Family	3,500,000	7,000,000

CBS TV more and more appears to be acquiring the label of the "soft-goods network."

So far, it hasn't signed up a single dollar's worth of automotive business for the 1958-59 season.

Chrysler has offered to keep Climax! going if CBS TV is agreeable to an alternate-week cutback, but the network doesn't seem to be excited about the prospect.

CBS TV's only other remaining automotive client, Mercury, doesn't have to make a decision on the Ed Sullivan show for several months.

Pulse's Sidney Roslow (at an NAB panel meeting) estimated the latest plus for out-of-home radio listening at 20%—that is, in major metropolitan markets.

He expects this audience to become more sizeable with an expanding economy, population increase, and changes in living habits.

Barbers will now become beneficiaries of the concept of using spot tv to sell the customer's customer.

Stephan's Dandruff Remover Hair Tonic—directly available through barbers—will spend most of a \$1-million budget to urge an application after the haircut.

Cunningham & Walsh just got the account.

The buyer of syndicated films for a major agency this week expressed himself as miffed by the fact that some syndicators were jacking up the prices on what they considered "hot markets."

Definition of a "hot market": An area that's on the business upgrade even while other areas are feeling the pinch of the recession.

Included by marketers in the "hot" category these days: Denver, Dallas, Albuquerque, Omaha, Oklahoma City, Kansas City.

Note that these spots tend to have a strong agricultural base; and farm income currently is moving up.

Even if the big packager of grocery products were inclined to pull back on his air media spending, the burgeoning threat from private labels prevents him.

The supermarket chains have taken advantage of the recession's impact on the economy-conscious shopper to **step up their private label lines.**

Faced with this expanding shelf competition, the national brand has **no choice but to keep up its expenditures.**

Also working to advertising's advantage in this period of economic uneasiness are these two factors:

1) The **rigidity of the price structure** (an unprecedented situation in face of a diminishing output).

2) The tendency among the vast majority of manufacturers to **make the same gross profit margin available for advertising.**

In other words, the recession for the marketing forces has been quite soft in comparison with the trend in actual production.

(For more on the marketing theme see **MARKETING WEEK**, page 50.)

Westinghouse brought off the slickest coup yet in the use of tv names as ambassadors of goodwill:

The \$11-million deal with Desilu Productions for next year's program series includes the services of **Lucille Ball and Desi Arnaz** in Westinghouse's behalf at dealer meetings, salesmen conventions, and community affairs.

(See more details on the significance of this buy in **NEWSMAKER OF THE WEEK**, page 4.)

NBC Spot Sales this week put out questionnaire polling timebuyers on the use they're making of local radio.

The focus of the queries was on a comparison of three types of programed stations: (1) **top 40 tunes**, (2) **standard music and news**, and (3) **"varied programing"** (obviously network affiliates).

The questions deal with (a) **relationship of programing to a commercial's sales effectiveness**, (b) **degree of listener attentiveness**, (c) **value of a radio personality as a salesman**, (d) **which type of station best meets current listening demands** and (e) **preference of news programing.**

Come up with a click western and an advertiser, apparently, won't balk at a **\$5,000 raise** for the succeeding season.

It's happened in the case of **Wells Fargo**. The average weekly gross price is **jumping from \$38,500 to \$43,000** for **Buick** and **American Tobacco**.

As advertisers start renewing their tv network commitments for the fall, they find that **time billings will run 6-8% over what they were the year before.**

Here's how the prices of a one-time shot in prime time stack up on the networks:

NETWORK	MINIMUM LINEUP	AVERAGE LINEUP	MAXIMUM LINEUP
	(Half-Hour)		
ABC TV	\$39,600	\$47,500	\$54,430
CBS TV	49,980	65,000	73,170
NBC TV	50,750	68,000	85,000
	(One-Hour)		
ABC TV	\$66,000	\$74,000	\$81,000
CBS TV	83,300	105,000	121,950
NBC TV	83,500	110,000	123,500

Product Services, Inc., this week was looking for two-minute tv announcement availabilities for a mail-order campaign by Borg-Johnson pocket radios.

The schedules call for **20 spots week, day and night.** Adjacencies to sports, American Bandstand (ABC TV), and feature films are preferred.

Other new national tv spot activities include: Armstrong Tire (L&N), nighttime minutes for 15 weeks; **Bab-O (Brown & Butcher),** three a week in major markets.

Look for Pepsi-Cola and Coca-Cola to go high, wide, and handsome in both network and spot radio this summer.

Pepsi will be promoting its first **new jingle** in many a year in a massive way. Coca-Cola will be countering with heavy **co-op schedules.**

Wildroot (BBDO), which is dropping Robin Hood and sponsoring Bowling Time in some markets, **will likely focus a major share of its tv money in spot announcements this fall, using the top 50 markets.**

The hair conditioner has **found network somewhat awkward** for its purposes. Reason: It was riding three products that conflicted with each other.

NBC Radio's latest special-day gimmick to stimulate some quick business: **25 editorial spots on the theme of Father's Day** sprinkled among the network's programing the week of 9-14 June.

Commercial announcements will be sold fore and aft.

Network tv isn't the only medium picking up some chips from Detroit: **CBS Radio this week got about \$350,000 worth of business from Oldsmobile.**

As a stopgap—while taking a tv hiatus for the summer—Oldsmobile will spot **five-minute recordings on CBS Radio for 13 weeks, starting 17 June.** Seven of these will be aired per week.

It looks like a long hardworking summer for the tv networks in patching together a strong representation of nighttime sponsors. Activity this week was pretty much on the **dull side.**

One account that got itself set for next season is **Quaker Oats (via JWT):** alternate sponsorship of Ozzie and Harriet and The Naked City on ABC TV.

(See Network under NEWS WRAP-UP, page 57, for other sales and renewals.)

Bell & Howell president C. H. Percy discounted as baseless this week the Madison Avenue speculation that there were top echelon plans for Peter G. Peterson, who recently left McCann-Erickson to join B&H.

There's no fact, Percy told SPONSOR-SCOPE, behind the long-range guess that Peterson would take over Percy's spot and Percy would move into the chairmanship.

The N. Y. Yankee baseball team's management this week threatened to open tv warfare with the National League over the step-up of games fed to New York.

The Yankee's gripe: With National League games being channeled from three cities to two New York stations, the Yankee gate can be hurt appreciably. The Yankees now are the sole big league baseball club in Metropolitan New York.

The Yankee's veiled counter-threat: **It might make its game available for coast-to-coast sponsorship**—which, obviously, would put a crimp in the L.A. Dodgers' and the S.F. Giant's aspirations for pay-tv riches.

P.S.: The management of WNTA, New York, assured the Yankee ownership that none of the Dodger and Giants games will be fed New York viewers on Yankee home-playing dates.

CBS TV cites this as further proof that tv is a potent direct selling force:

A CBS-ordered survey by the Market Planning Corp. among 2,585 stores where the influence of the salesclerk is practically nil showed that **three-fourths of the managers preferred tv for pre-selling.**

The retail places were **grocery, drug, hardware, variety, and discount stores.**

An air of bullishness prevails at NBC TV over the billings outlook for 1958's third quarter.

The expectation at NBC TV: Not only will the **third quarter** exceed the billings for last year, but the network will show a margin over CBS TV in commercial nighttime hours.

NBC Corporate Planning tried to show **which way the wind was blowing** by issuing the following comparison of regularly scheduled commercial program time in terms of total hours and minutes for last April:

NETWORK	APRIL 1958	APRIL 1957
NBC TV	47:38 (36.9%)	43:38 (34.7%)
CBS TV	53:43 (41.6%)	59:20 (47.2%)
ABC TV	27:40 (21.5%)	22:50 (18.1%)
TOTAL TIME	129 hrs: 1 min.	125 hrs: 48 min.

The one-day strike called by the stagehands union (IA) against the N.Y. film producers this week is just the opening rumble in a long drawn-out battle over which union is to control the handling of videotape.

IA president George Walsh put out the fire, temporarily prevailing upon his N.Y. local to negotiate an agreement which will let the producers experiment with tape working conditions and wages until December 1959.

The key to all the coming turmoil is this: Are the networks going to do commercials on videotape? If so, **the film producers want to be protected,** since the wages paid IBEW or NABET people are **much below** those paid by the independent film producers under their agreement with the IA.

The same key question applies to the current jurisdictional debate between AFTRA and the Screen Actors Guild.

P.S.: Tele-studio this week before an invited trade press **produced a 45-second videotape commercial for Mennen After Shave Lotion** via McCann-Erickson.

For perhaps the first time NBC TV is arming itself statistically against competition from syndicated films.

A case in point occurred this week when a client disclosed to the network that he was **waivering between continuing with the Como Show or going syndication.**

NBC TV rapidly put together this table comparing the top-rated syndicated show in five major markets with Como's rating:

MARKET	SYNDICATED SHOW	COMO SHOW
New York	Sea Hunt: 25:3	44.6
Chicago	Silent Service: 26:0	39.4
Los Angeles	Death Valley Days: 19:0	27.7
Cleveland	Frontier Doctor: 31:7	43.6
Boston	26 Men: 25:6	44.7

Note: **All the above syndicated shows except Silent Service were scheduled before 8 p.m.—the Como Show's starting time.** Source of ratings: January ARB.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 55; News and Idea Wrap-Up, page 57; Washington Week, page 67; SPONSOR Hears, page 68, and Tv and Radio Newsmakers, page 74.

*the
true
measure of
success
in the
Philadelphia
market*

WCAU RADIO DOMINATES

1ST IN NIELSEN*
1ST IN PULSE**
1ST IN CUMULATIVE PULSE
reaching 941,400 different families or 79.6%
of all Philadelphia Metropolitan homes every week!***

It means in terms of buying power that WCAU RADIO families make up a \$345,000,000 to \$2,344,000,000 RICHER MARKET annually than that reached by the other 5 Philadelphia stations!****

*you
buy
responsiveness
when
you
buy*

WCAU RADIO

Represented nationally by CBS Radio Spot Sales

* Nielsen, Feb.—March '58
** Pulse of Philadelphia, Jan.—Feb. 1958
*** Cumulative Pulse, Dec. 1957
**** Sales Management, May 10—1957 Buying Income per Family

famous on the local scene...

Consistently successful sales campaigns continue to demonstrate that A Storer Station is a Local Station



Storer Broadcasting Company

WSPD-TV
Toledo

WJW-TV
Cleveland

WJBK-TV
Detroit

WAGA-TV
Atlanta

WVUE-TV
Wilmington-Philadelphia

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

National Sales Office: 625 Madison Ave., New York 22, Plaza 1-3940 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6491

Reprints of this advertisement available upon request



yet known throughout the nation

*The brilliant blush and
dignified beauty of cherry
blossoms are a part of the personality of
Washington . . . Personality of any community is the sum
of its local characteristics and habits, even to the
broadcasting preferences of its people. Storer Broadcasting
is known for the localized nature
of its stations in the
communities they serve.*

CASE HISTORY: AUTOMOBILES



Volvo... On the Go... Thanks to KBIG RADIO!

HERE'S VOLVO... that speedy, comfortable example of superb Swedish engineering reaching for the Number One position in foreign car sales in the huge Southern California market.

WHO WOULD HAVE DREAMED that an auto relatively unknown less than a year ago would be bought by so many Southern Californians in so short a time! Kent Goodman, President of Advertising Agencies Inc. who has been at the helm of Volvo's campaign since the car's introduction to the U.S., writes:

"**RADIO**—and for that matter KBIG radio—has played a large part in Volvo's success. KBIG's signal is perfect for covering dealers in San Diego and San Bernardino, as well as the giant Los Angeles-Orange County market. To put it another way, wherever your station hits, we have a dealer. KBIG gives us coverage that counts."

GOODMAN HAS USED OVER 1000 SPOTS for Volvo since mid-1957.

If *you're* looking for coverage that counts in added sales, contact your KBIG or Weed man for more case histories. Remember... KBIG is your *All-Southern California* radio station.



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

Timebuyers at work

Lois Green, Grant Advertising, Los Angeles, media director, who buys for Dr. Pepper, Southern California Dodge Dealers, Hotpoint Appliances and Marquardt Aircraft, feels that stations should offer a minimum guarantee of rating points per week on floating schedules. "This would eliminate the practice of random shifts," Lois says, "which can lead to a drop from 75 points to 35 points. A minimum of six shifts in a 21-spot schedule will keep a weekly rating total approaching the original level." Lois thinks that *time* is not as important as *quality*, which should involve not merely ratings, (she uses them as an "arbitrary yardstick,") but the *type* of adjacency: "That is, that the audience composition—adults, children, etc.—be the prime market for the advertiser."



Lois also sees penetration of a specific market as another important factor in station evaluation; she studies it carefully before setting up a schedule. "I place the weekly unduplicated audience of some stations as high as 90% of the multi-station market, as opposed to 50% unduplicated audience of some other stations."

Bob Kibrick, media director for Richard K. Manoff, Inc., New York, commends the SRA for its efforts in helping to standardize some of the tedious, costly routines of timebuying. "The new confirmation form adopted by the SRA is a simple but important step in the direction of more efficiency and economy in media," Bob says, noting the big workload a busy media department must face. In a recent spot radio buy, his department requested availabilities from 521 stations through 57 New York rep firms for schedules of varying duration and intensity in 124 markets. Orders were subsequently placed with 127 stations, through 35 rep firms. The estimating, interviewing, evaluating, ordering and budgeting had to be completed in less than two hours.



"Because pressure situations like this are not infrequent," Bob feels that stations and reps should standardize not only confirmation forms, but availability forms too, and generally improve the manner of submitting data. "Every delay means less time for objective study, and harms both advertisers and stations," he concludes.

Proof Again of WXEX-TV DOMINANCE!

Here's what the March, 1958 ARB Metropolitan Report for Richmond shows:

1 Sign-on to sign-off—
Sunday thru Saturday—
WXEX-TV has more 1/4-hr.
FIRSTS than any other
Richmond area TV station*

2 7 P.M. to sign-off—
Sunday thru Saturday—
WXEX-TV rates FIRST
in 46.7% of all 1/4-hours.
Station B—27.3%. Station C—26%.

*When at least two stations are on the air. Excludes children's hours of 5 to 7 P.M. Monday through Friday.

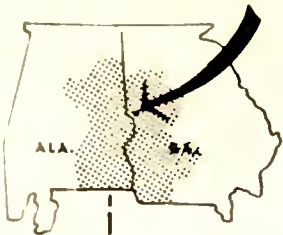
WXEX-TV

Tom Tinsley, President

NBC BASIC — CHANNEL 8

Irvin G. Abeloff, Vice-Pres.

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



C
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A

the Metro Area

IN THE TOP 50 OF ALL
262 METRO AREAS IN
PERCENTAGE OF GROWTH IN

- POPULATION
- E.B.I.
- RETAIL SALES

Source: Sales Management Marketing
on the Move—November 10, 1957

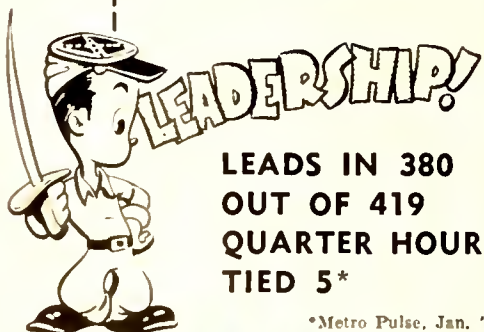
the TV Market

53 COUNTY
COVERAGE AREA

TV Homes	197,344
Population	1,195,100
Families	295,600
E.B.I.	\$1,288,883,000
Retail Sales	\$828,816,000

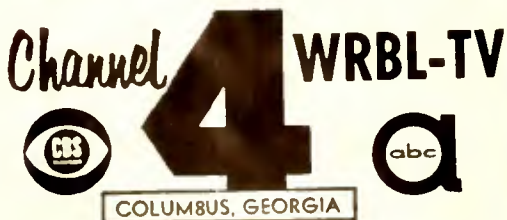
Source:
Television Data Book
March, 1958

the Station



LEADS IN 380
OUT OF 419
QUARTER HOURS
TIED 5*

*Metro Pulse, Jan. '58



CALL HOLLINGBERY CO.

Walter Guild
President,
Guild, Bascom & Bonfigli, Inc.

Agency ad libs

Commercial fusion . . . not rating fission

The victim lies bleeding on the floor. The dagger protrudes from his back. The villain raises his Luger and draws a bead on the noble hero. . . .

"And now, a brief message from our sponsor."

This is not only poor showmanship, it is incredibly bad salesmanship.

Yet it happens dozens of times every day, and on some of the highest rated programs.

And every day, thousands and thousands of times, the great rating battle goes on among agencies and advertisers. The rating fission process often leaves broadcasters and sponsors widely separated especially when this not uncommon event occurs: the sponsor is perfectly happy with a modestly rated show because it is selling his product; yet he can't get prime network or spot time because the broadcaster is concerned with building a maximum audience in given time blocks.

More and more agency men feel that ratings are only one, and by no means the most important one, of a number of ways of measuring the commercial effectiveness of a program.

The single most important element, in our opinion, is what we call commercial *fusion*.

No program either sells or fails to sell. That's not what a program is for. A program entertains, excites, stimulates . . . or it doesn't. From the sponsor's point of view, and from the agency's, all any program can do is to give him an *opportunity* to present a commercial message before a group of potential customers.

The commercial does the selling, not the program

So it should follow that the greater the audience the more sales can be delivered by the same commercial.

In our experience, it doesn't work that way. We have seen television programs that reach tremendous audiences sell small amounts of product . . . and with darned good commercials, too. It isn't only the recession that sees some of these programs scuffling for sponsorship as this is written.

The reason these programs don't work as advertising media is that they do not provide the right kind of climate within which the commercial can do its selling job.

When we look at any program for any client we ask ourselves:

"Does this show give us an opportunity to present our commercials at a time and in a situation when the audience is in a mood to receive them?"

"Will the commercials interrupt the program to a degree which the audience will resent?"

"Will the character of the program develop a receptivity for the commercial message, particularly the friendly, relaxed type of commercial message that we favor?"

Stack most of today's cliff-hangers and "adult" Westerns against these criteria and see for yourself how they measure up.

(Please turn to page 21)



**“14 carbons,
the man wants!”**



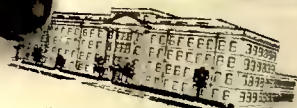
“Everybody and his brother gets one of these! It’s that latest letter from Nielsen on network efficiency. The boss takes one look at it and zowie! Copies to everybody! What’s it say? Same thing the last one said—ABC *still* delivers more homes per dollar than any other network! Here, look for yourself!”

(Right on the next page!)

Maybe you'll want to run off a few carbons yourself



A. C. NIELSEN COMPANY



WORLD'S LARGEST MARKETING RESEARCH ORGANIZATION
 500 FIFTH AVENUE · NEW YORK 36, NEW YORK · PENNSYLVANIA 6-2843

April 22, 1958

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

Dear Don:

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

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

Using this method of computation, based on Nielsen Average Audience and program cost data published for January-February 1958, the networks' cost-per-1000 commercial minutes are:

COST-PER-THOUSAND COMMERCIAL MINUTES
AVERAGE BY NETWORK
JANUARY-FEBRUARY, 1958

	Evening Programs	
	*	**
ABC	\$2.87	\$2.88
Network B	2.93	2.94
Network C	3.33	3.33

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

Sincerely,

A. C. NIELSEN COMPANY

Bill
 William S. Hamill

WSH:ik

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

Today the most efficient buy in network TV is ^{still} **ABC**

While high-rated network programs without this element of *fusion* have been bouncing about like ping-pong balls, we have had a medium-rated program for Skippy Peanut Butter on the network for seven years and another for Ralston Purina which is on its third year. Both these programs are good yardsticks because each represents the bulk of the sponsor's advertising budget. If advertising on the program doesn't sell the product there's nothing else working for us.

The sales results on both products prove that ratings and results are not the same thing.

There is a lesson in all this experience which sponsors seem to be learning more quickly than broadcasters, if the recent crop of "Top 20" show cancellations is any indication. Ratings alone may or may not be a good measurement of total audience size, but there is a difference between *reaching* an audience and *selling* it.

Wouldn't it be better to sell 50% of a nine million audience than 5% of a 30 million audience?

Or, to put it another way, is there any sound commercial sense in "reaching" 30 million people at a very high cost when you can only sell 1.5 million of them . . . and when, at a much lower cost, you can reach nine million people and sell four million of them?

These figures are hypothetical and exaggerated, but the real-life parallels to these figures are presenting many broadcasters and sponsors with their "moments of truth" in television.

It's interesting, too, to note that some of the medium-rated programs which provide the best fusion are also the ones that most of the critics (nasty word) consider the "better" television programs.

Exclusivity outranks ratings

Sponsors are becoming less concerned with *gross* audience and more concerned with *effective* audience. It is up to networks and stations to share this concern and lose some of the preoccupation with gross audience alone as measured by ratings.

We love a high rating as well as the next fellow, and we are as downcast as anyone when one of our shows drops a point or two.

But we consider fusion much more important than gross rating points, and there are two other things we think are more important as well.

Frequency, in our experience, is next to fusion in importance. We believe that selling is more effective on tv if it is done every week than every other week. We think a \$20,000 show getting a 15 rating every week is a better buy than a split-sponsorship of a \$40,000 show getting a 30 rating. Mathematically, the total audience reached in cost-per-1,000 is the same. But *effectively*, we have found that the every week frequency sells more. Look at the gaps in split-sponsorship availabilities and you'll see that lots of other people are learning this, too.

The third key element that out-ranks ratings is *exclusivity*. This raises another bugaboo, that of "sponsor identification." We feel that exclusive sponsorship has many plus values besides that of elimination of distraction. When one of the "Top 10" programs (*Playhouse 90* as measured by an ARB survey last year in Seattle) can only turn up a .2% sponsor identification for a long-term advertiser, the case for exclusive sponsorship is dramatically evident.

Concern with ratings is important. Preoccupation with ratings to the exclusion of fusion, frequency and exclusivity . . . this is the road to non-commercial television.



OVER THE PIEDMONT CAROLINAS

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

IT'S BIGGER THAN

ATLANTA	1,557,764
BIRMINGHAM	1,427,783
NEW ORLEANS	1,260,360
HOUSTON	1,226,924
MIAMI	699,103



CHANNEL 7
IS THE FIRST AND ONLY
VHF STATION COVER-
ING THIS GIANT SPARTANBURG - GREEN-
VILLE SUPERMARKET WITH CBS.

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

CHANNEL

7

WSPA-TV
GEO. P. HOLLINGBERRY
NATIONAL REPRESENTATIVES

JACKSON, MISSISSIPPI . . .
the South's fastest growing TV Market



260,778
OPEN DOORS

The South's fastest growing TV market — Jackson, Mississippi — now has 260,778* TV homes inviting you to display your wares. And the BUY-POWER is there, too — over 1,500,000 people with a \$1,300,-000,000-PLUS effective buying income. Only two stations reach this prime market — WJTV and WLBT.

*Television Magazine April 1958 issue.

260,778 TV HOMES
 SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
 KATZ

WLBT
CHANNEL 3
 HOLLINGBERRY



49th an
Madiso

Easy listening

Thanks for the very fine mention in your April 26 issue (Those easy listening radio commercials), concerning Bob and Ray and myself.

It's nice to be credited with having started "the present creative surge in radio copy." But the truth is I never would have written Harry and Bert without having seen and heard some of the work being done in tv commercials by John Hubley, and also the "Busy Day" Jello series written by Bob Shapiro at Y&R and art-directed by Jack Sidebotham. (He later teamed up with me on the art end of Piels.)

Ed Graham
president
Goulding-Elliott-Graham
Productions, Inc.

● SPONSOR feels all listeners are in debt to every pioneer in the field of creative commercials.

Subscription by deed

I am sending you these two ads apropos of your reprint of the editorial "Rating Madness" which reached my desk a few days ago.

It seems to me, at least, that we are subscribing to your editorial by deeds.

Louis Hausman
v.p. advtg. and prom.
CBS Radio

● SPONSOR reprints below one of these CBS ads.

THIS IS NOT RADIO TO DO HOMEWORK BY

THE CBS RADIO NETWORK

D.j. rebuttal

Mr. Arthur J. Berry, Jr., President of WEOK in Poughkeepsie, N. Y., seems to feel that disc jockey (I'd prefer the phrase 'disc emcee') chatter is empty-

headed. He states in his letter to SPONSOR that he's 'clammed-up' his d.j.'s.

Could Poughkeepsie be so different than Fort Payne, Alabama? If I 'clammed-up' my Doug Holerfield, Joe Baker, Adis Childers, B. L. Helms and Mac Cooper we wouldn't have a listener. My disc emcee's are 'friends of the family.' Of course I'm fortunate in having boys who are not 'empty-headed.' WFPA's Disc Emcees are alert, intelligent and a part of our station's over-all personality. With the exception of one, all of our Disc Emcee's are local boys. We've trained, developed and promoted them into a small town block-buster of entertainment and salesmanship.

As a former Disc Emcee in Cleveland, Ohio, (WSRS, WJMO, WERE) I feel that an announcer reading a commercial will never replace a Disc Emcee selling a product!

George Gothberg

president

*WFPA—Radio Ranch
Fort Payne, Alabama*

• Any other comments?

NAIB plug

Your issue of April 12 included an item in "Sponsor-Scope" that indicated there is little likelihood of the rebirth of the National Association of Independent Broadcasters.

We hope this organization materializes and becomes strong. As independent radio specialists, Broadcast Time Sales is for the NAIB and is ready with a check as a charter supporter.

Most reps have both network and independent stations on their list. Possibly for this reason they prefer to ignore the great differences between these two types of stations.

We can see the desirability of the NAIB because we are aware of the deluge of materials being sent out daily by the networks to everyone even remotely concerned with spending a national advertising dollar. We also think it would be beneficial to have someone representing independent radio.

The networks have every reason to sell aggressively. If the independent stations do not meet this challenge, they have no one to blame except themselves.

Carl L. Schuele

gen. mgr.

*Broadcast Time Sales
New York*

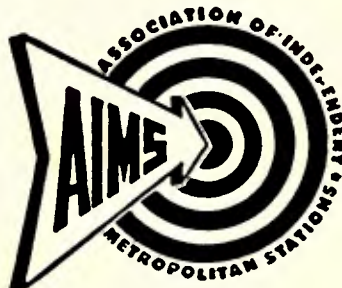
• We support those efforts which lead to a stronger industry.

* NIELSEN-

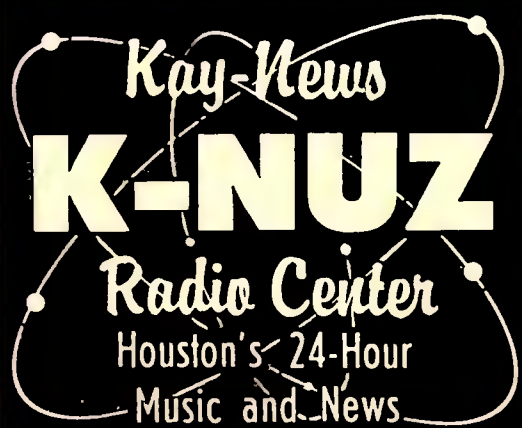
(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday 6 A.M. to 6 P.M. for total broadcast day average.

* PULSE-

(Jan.-Feb. 1958) Places K-NUZ in No. 1 position Monday thru Friday for total broadcast day average 6 A.M. to 12 midnight.



"On-The-Go" RADIO in HOUSTON!



National Reps.:

Forjoe & Co.—

New York • Chicago
Los Angeles • San Francisco
Philadelphia • Seattle

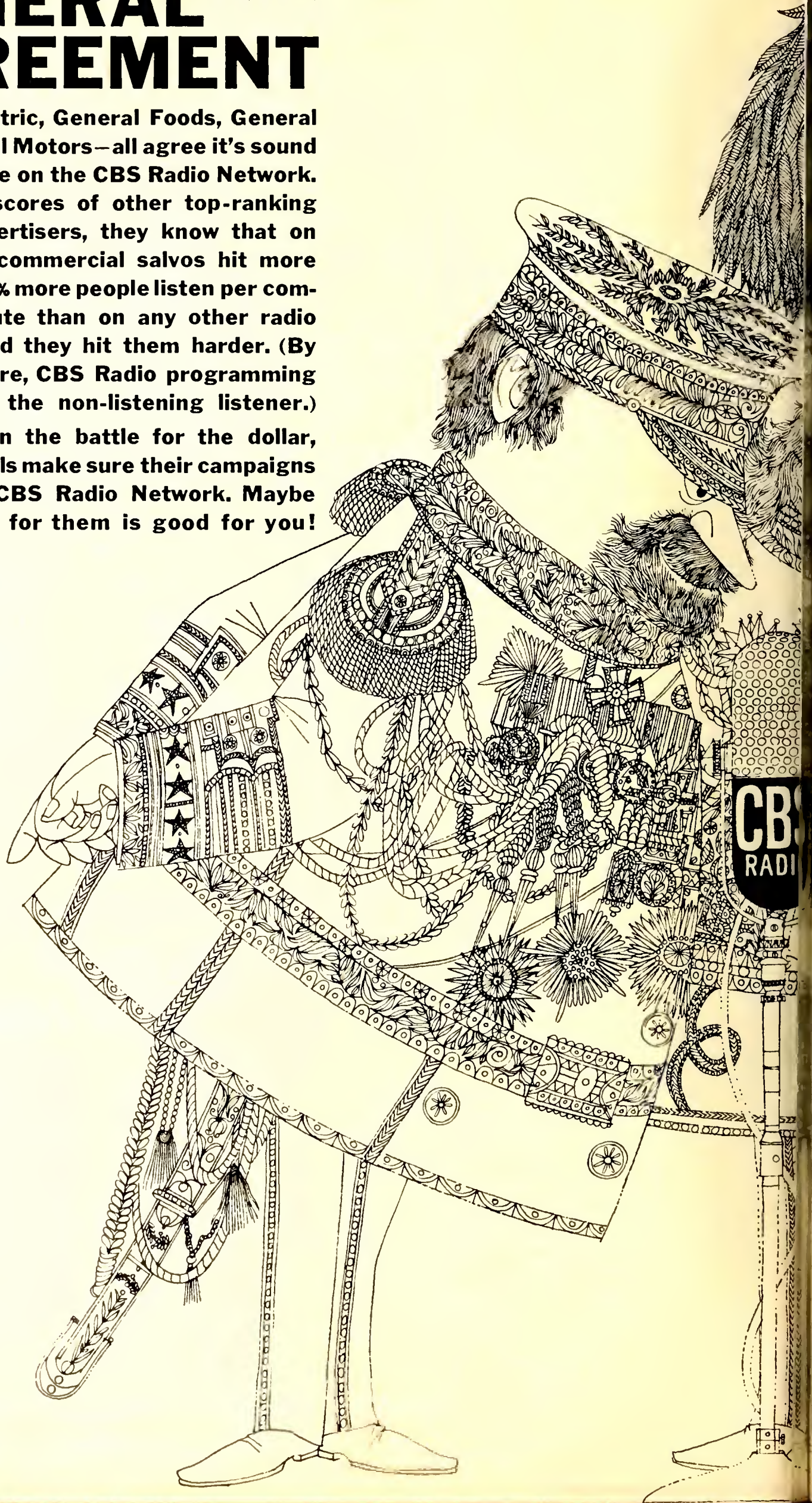
Southern Reps.:

CLARKE BROWN CO.

Dallas • New Orleans • Atlanta
In Houston:
Call Dave Morris
JA 3-2581

GENERAL★★★★ AGREEMENT

General Electric, General Foods, General Mills, General Motors—all agree it's sound strategy to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they know that on CBS Radio, commercial salvos hit more listeners (47% more people listen per commercial minute than on any other radio network). And they hit them harder. (By its very nature, CBS Radio programming screens out the non-listening listener.) That's why, in the battle for the dollar, these generals make sure their campaigns are on the CBS Radio Network. Maybe what's good for them is good for you!





Why is WDGY first in Minneapolis—St. Paul?

(HOOPER & PULSE)

*... because it's the
50,000 watt station
with the 50,000 watt
personalities ...*



You need coverage—you *get* coverage with 50,000 watt WDGY. But it takes more than coverage to get you *audience*. A 50,000 watt station needs 50,000 watt personalities, like Dan Daniel, here. Dan's the tall, thin, friendly, contest-minded, heavily-sponsored Texas drawler, who has made the Twin Cities safety-conscious. Dan is typical of the sound that has made WDGY *first* all-day per Hooper and Pulse . . . and of the "response-ability" that is giving WDGY its biggest billings ever! Talk coverage and audience to the Blair man . . . or WDGY g.m. Jack Thayer.

WDGY 50,000 watts
MINNEAPOLIS-ST. PAUL

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

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

Spot tv's rocky road to simpler rates

- NBC Spot Sales and Blair Tv are studying rate card changes as agencies become burdened with complexities
- Simplification will be a tough nut to crack as cards are basically a reflection of varying station audiences

By Alfred J. Jaffe

Agency buyers, who have become increasingly burdened with the complexities of tv station rate cards, may find some relief coming their way.

This week at least two important reps, NBC Spot Sales and Blair Tv, were studying the problem of rate simplification. Their aim: to make spot tv easier to buy as well as easier to sell.

Admittedly a tough problem to solve, rate card complexities have multiplied during the past year or so for a number of reasons. The most important are:

- Additional package plans are being ground out at a speed too fast for agencies to digest.
- Standard definitions of broad time periods (Class "A," "B," "C," etc.) are harder to find.
- The old frequency rate cards which provide discounts for the varied program and announcement lengths (the frequency usually ranging from one to 260 times) have become outdated in some respects. However, little has been done to bring them into line with current buying trends.
- Exceptions to the rate cards are legion, particularly with participation shows. These are often put into a separate category and, sometimes, each show will have a separate price.

Aside from the time consumed at agencies in calculating discounts, the variety of discounts available has put

an additional burden on buyers. The agency too often has to search the rate card (or query reps and stations) to find out if it is getting the best discount it is entitled to. This is the reason for P&G's proposal recently that its agencies review rates *at the end* of a contract and pick the discount most favorable.

A tipoff that the reps themselves are concerned about rate complexity is the fact that NBC Spot Sales' new chief-tain, P. A. (Buddy) Sugg has put down rate card simplification among

his first important jobs to tackle.

Sugg, who started at NBC 1 April as vice president for owned stations and Spot Sales, explained why:

"It takes a Ouija board and electronic calculator to figure out discounts sometimes. Suppose an agency wants to get some idea of what a campaign in spot tv will cost. It should be easy to calculate but it isn't. Now, that's bad for stations, too. It means that it's that much harder for us to sell ourselves."

The rep firm is now involved in studying the question for the NBC o&o's. Whatever changes are recommended will, of course, be suggested to other NBC Spot Sales stations.

Sugg made clear the rate study will start with bedrock. He is even concerned with the names of station sales officials listed in *Standard Rate* and *Data Service* books. "It should be



Rate card study is among first tasks undertaken by P. A. (Buddy) Sugg, above, new v.p. for NBC Spot Sales and o&os'. A uniform definition of time classification will be one target

RADIO RATES ARE BECOMING SIMPLIFIED

ANNOUNCEMENTS

	Minute or less	F L A T
<u>6-9 AM; 4-7 PM; Mon thru Sat</u>		
6 weekly, staggered, 1 per day	Each 25.00	Weekly 150.00
Less than 6, staggered	30.00	.....
Specified position (6-9 AM only)	35.00	.....
<u>9 AM - 4 PM, Mon thru Sat</u>		
6 weekly, 1 per day	22.00	126.00
Less than 6	23.00	.....
<u>After 7 PM, Mon thru Sat; all day Sun</u>		
6 weekly, 1 per day	15.00	90.00
Less than 6	16.00	.....

IMPACT PLANS

<u>9 AM - 4 PM, Mon thru Sat</u>		
12 announcements weekly	20.00	240.00
24 announcements weekly	19.00	456.00
48 announcements weekly	18.00	864.00
96 announcements weekly	16.00	1536.00
<u>After 7 PM, Mon thru Sat; all day Sun</u>		
12 announcements weekly	14.00	168.00
24 announcements weekly	13.00	312.00
48 announcements weekly	12.00	576.00
96 announcements weekly	10.00	960.00

Portions of Impact Plan announcements may be scheduled between 6-9 AM and 4-7 PM Mon thru Sat at the applicable rates for these periods. Since these announcements may count toward Impact Plan frequency, the balance of the schedule will be sold at pro-rata the Impact Plan rate.

ID's—50% applicable minute rate. ID's may not be combined with other broadcast service for the purpose of establishing frequency on either the ID's or the other broadcast service.

NEWS STRIP RATES

5 minute newscasts

<u>6-9 AM; 4-7 PM; Mon thru Sat</u>		
6 weekly, 1 per day	40.00	240.00
Less than 6	45.00	.....
<u>9 AM - 4 PM, Mon thru Sat</u>		
6 weekly, 1 per day	30.00	180.00
Less than 6	35.00	.....
<u>After 7 PM, Mon thru Sat; all day Sun</u>		
6 weekly, 1 per day	20.00	120.00
Less than 6	25.00	.....

Rate card above is used by southern station repped by John Blair, who has pioneered simplified cards. About two dozen Blair radio stations use a card with a format almost identical to it

clear to agencies what station man should be contacted," he said. "I admit that for some of our stations it's confusing. Some of our stations list two or three sales executives. Now, how do you know which one is the guy to talk to?"

The spot sales executive doesn't underestimate the problem of simplifying rate cards. The study currently underway is to determine just how much simplification is practical. Some areas,

however, Sugg points out, are due for obvious overhaul.

He feels, for one thing, that, except possibly for the west coast, there should be uniform definition of time classifications for his o&o's. He also fails to see the sense of having, for example, 260-time discounts for hour and half-hour periods. "Who uses five hours or half-hours a week on one station in spot tv?" he asked.

The Blair Tv discussions regarding

rate card changes came out of a conviction that the frequency discounts are becoming outmoded and are no longer an effective selling tool in spot.

This conviction is shared by some other reps, too, and, as a matter of fact, there appears to be the beginning of a trend toward a flat rate card. This would not affect the packages but would provide discounts based only on the length of the contract. The most commonly discussed figure is 20% off for 52 weeks of consecutive advertising, though there has also been talk of 13- and 26-week discounts.

Some stations already offer 20% for a year's advertising. CBS o&o's offer it and allow it to be applied against packages, too. In the latter instance, the discount is applied against the net price for the package. For example, a 12-Plan allows a 45% discount so that, say, \$10,000 of gross time is sold for \$5,500. The 20% is then applied against the \$5,500—not the \$10,000—so the net comes to \$4,400.

Other criticisms of frequency discounts (sometimes called the "basic" rate card though package discounts are usually the basic buy for daytime advertising) are that they are cumbersome and impractical. Advertisers, it is said, often don't know in advance how much frequency they will use. Most important is the feeling that it provides no incentive for clients since they will not buy more time just to get into the next discount bracket.

Some reps are not particularly sanguine about the ease of cutting through the tangle of discounts and packages now published.

Said one veteran rep: "The underlying problem is the fluctuations of ratings within one time classification. It's difficult to establish a rate equally saleable throughout the day from 9:00 a.m. to 6:00 p.m. That's why we have these discount plans in addition to the frequency discounts. Complicated rates are basically an effort to equalize the cost-per-1,000 for all time periods.

"I don't know what you can do about that. If a station has a hard time selling a certain time period, he's going to make allowances in his price. You can't expect him to let time go unsold—time which he can never recover—just to keep the rate card simple. This doesn't only apply to time periods. It applies to types of an-

(Please turn to page 70)

Spot radio—Progress after dark

➤ The process of popularizing nighttime radio to ad clients is a slow operation but it is getting results

➤ Here's a status report along with thoughts on programming and some high-power ammo for selling night

By **Bill Miksch**

Although radio advertisers are not exactly rushing back into nighttime radio, the fear of the dark that afflicted them since tv's advent seems to be dissipating. Between 10% and 20% of national spot radio business now rides at night—an improvement over two years ago when the period was nearly virginal.

This became apparent last year as national clients long absent from the night radio scene came trickling back. So far this year, the pattern continues. The problem now facing the broadcast-advertising industry is to step up the tempo of the comeback which presently seems somewhat tortoise-paced.

This could be accomplished in short order if just one major national account suddenly moved into nighttime radio, dominated it with a saturation campaign and then publicized its successes. At that point night spot radio would become as sought after as Sophia Loren at a stag smoker.

But until this happens, the process of popularizing night radio will have to be a gradual, step-by-painful-step operation.

In this pursuit much has been done; much remains to be done. Here is a rundown on thinking in advertising and broadcasting circles and what reps and stations are doing to influence thinking in favor of nighttime spot.

• Advertiser interest: "The favorable reaction among clients to nighttime radio," says Dick O'Connell, head of Richard O'Connell Co., "is not overwhelming, but there is definitely more interest being evidenced."

Says Sam Vitt, media supervisor at Doherty, Clifford, Steers & Shenfield Agency: "In general, there seems to be more interest among advertisers in nighttime radio mostly because the sellers are doing more to promote it both through rate adjustments and coming up with fresh audience data."

Jim Eshleman, sales manager in radio for Edward Petry Co., says, "Practically all accounts that are buying heavy schedules and aren't hitting specifically at housewife audiences in daytime are taking night slots along with day. It seems nighttime radio's long-term barriers are gradually being broken down."

None of these comments, however heartening, implies that nighttime spot radio is getting a big play. Much of the business that comes in for after 7 p.m. slotting is due in large measure to (1) overflow from saturation schedules in the daytime; (2) combination day and night rates that make the whole package an attractive buy; (3) lower nighttime rates; (4) an aim by the client to catch audiences at all hours with a scatter-load shot.

Nighttime formats

• Nighttime programming: Many stations are revamping night formats in an effort to attract advertisers with the argument of "important" programming. Many others aren't; indeed there are some who have thought so little of their own chances of selling nighttime at all that they have never even revised rate cards in those hours since pre-tv days—still listing night as "A" time.

"There doesn't seem to be much now to distinguish night from day radio programming," says Dick Pickett, Foote, Cone & Belding media man. "Radio stations will have to prove their audiences both in quality and quantity to attract more business at night, and probably the best way they can do that is through intelligent programming well-promoted. Such a pattern—as distinguished from background music and news—might bring in quality audiences."

Pickett's thinking is reflected by many other broadcasters and admen. "Programming and promotion are the twin prongs which will jolt national



Sam Vitt (Doherty, Clifford, Steers & Shenfield): "Action type shows attract attention"



Dick Pickett (Foote, Cone & Belding): "Intelligent programming well promoted may help"



Dick O'Connell (Richard O'Connell Co.): "Depending on market, more sweet music"

**Working women who
become night bonus
(CBS Radio Spot study)**

Following is a percentage breakdown of working women 14 years and older in the 14 markets of CBS Radio Spot Sales. Percentages represent a potential bonus listenership available at night as they listen to radio while catching up on homemaking. (They're also a radio bonus on weekends.)

Market	% Working Women
Chicago	34%
St. Louis	26
Minneapolis-St. Paul	36
Salt Lake	28
Los Angeles	30
San Francisco	37
Boston	31
Charlotte	39
Richmond	30
Washington	46
Jacksonville	32
New York (5 boroughs)	32
Portland	32*
Philadelphia	30

Source: U.S. Census of Population, 1950.

*Working married women—newspaper estimate.

spot advertisers out of their lukewarm acceptance of nighttime radio," says Paul R. Weeks, v.p. and partner of H-R Representatives, Inc. "Creative, incisive programing, geared to make full use of radio's intimacy and imagery transfer to build even higher nighttime audiences, and promotion to educate the advertisers that, even now, as many as 10% more families can be reached at night than in 'prime' morning hours for the same expenditure—both these things are needed."

What form might such programing take? Views on this are diverse.

DCS&S's Sam Vitt feels there is evidence that detective or other action type shows attract a good attentive audience, believes that such stanzas offer a still greater potential, bases the belief on Nielsen data on audiences for such programing. At the same time, Vitt sees many stations apparently successful with extending their daytime music and news operations throughout the evening hours.

Dick O'Connell advises many of his stations, depending on the markets, to do more *sweet* music and news. In the news category he frequently recommends the same coverage at night as is given daytime audiences.

Many of the John Blair Co. stations have found nighttime success with the *Open Line* format. The *Open Line* is a moderator-panel discussion with listeners phoning in their own comments and suggestions, had its start on Storz station WQAM, Miami, with Allan Courtney, local personality, conducting it.

Another type of programing that enjoys current success is the *Night Beat* format as represented by WSB, Atlanta, and which is a sort of pot-purri of interviews, community doings many of which are picked up remote from the city's streets.

Grand Ole Opry, hill-billy music nighttime stanza on WSM, Nashville, attracted Ted Bates agency for its Standard Brands products. Now JWT has also gone in on the same show with its Standard Brands line.

Off-beat formats

These two examples are by no means the limits of creative radio programing at night. Newscasts, sportscasts, country music, classical music and a wide variety of fare indicates a trend toward more thought in after-dark programing. One thing seems to recur: "off-beat" formats are frequently the most discussed among listeners. They may be the road back for nighttime radio.

Rates: A realistic reappraisal of nighttime rates by many stations has certainly played some part in the winning back of advertisers. Packages and combination day and night plans also have proved a stimulant. Night rates, in general, are presently running about 60% of daytime rates.

When a night-day combination package is set up it offers the advertiser a chance for "dollar-averaging" where cost-per-1,000 is concerned. As a result it has been responsible for many commercials for national products at night.

Adam Young Co. recently instituted a new package called the "Day-Night Plan" where half the announcements run in daytime, the other half at night at about 50% less. Several national advertisers including Vaseline Hair Tonic and Bristol Myers have bought into it.

In Boston, last month, WHDH initiated its "Around-The-Clock Plan." This consists of 24 one-minute spots to be broadcast during a seven-day period, each of the announcements to be scheduled in a different hour of the 24-hour clock. Depending on availability, all 24 spots could be broadcast during one 24-hour period. The plan is limited to 10 plans per week, may be purchased from one to five plans per week for from one to 52 weeks. Cost per plan is \$525.

Research: With all the research and evidence of a large nighttime radio audience that has been turned up in the past year, it is hard to understand why more advertisers aren't specifically asking for nighttime slots instead of simply accepting them. Perhaps the answer lies partially in the comment by Ray Henzy, vice president in charge of radio for John E. Pearson Co. "If it's sold hard enough," says Henzy, "advertisers may appreciate the potential of spot radio at night. It hasn't been promoted hard enough."

Here are some facts and figures from various sources all bolstering the case for nighttime spot radio.

The chart on working women (top left), prepared from U. S. Census material by CBS Radio Spot Sales, gives a good picture of the distaff audience available to radio at night while they catch up in their homemaking chores. These women are not so available during the day, however. When they do return from work, it is also reasonable to suppose that they do not all settle down to tv, but rather do their laundering, ironing or primping up for a later evening date to the accompaniment of radio.

Multiple-set homes

Since radio has become such a personal companion, the multiple-set home is far from a rarity. Indeed, sets are located in bedrooms, kitchens, dens, dining rooms and very frequently in the home workshops in the basements. The importance of the latter location, from a standpoint of catching the man of the house indulging in some "how-to" hobby is evident in the growth of this hobby. In 1946, the U. S. Department of Commerce reports 6 million "do-it-yourself" units (portable tools, grinders, drills, sanders, etc.) were sold to American males. Within seven years, retail sales of such tools rocketed to 95 million annually. The husband tinkering at the workbench is

hardly a video viewer, but he is often a radio listener.

A memo last month from Edward G. O'Berst to the CBS Radio Spot Sales salesmen on the subject of nighttime circulation had this to say: "Since many of our current advertisers are scheduling announcements on a run of schedule basis and are required to take nighttime spots I feel that the strength of our stations at night, as shown in the attached tables, highlight the fact that nighttime radio on our CBS stations is a good buy. The tables mentioned include weekly percent circulation for December 1957 CPA for seven markets (New York, Chicago, Los Angeles, Boston, Philadelphia, St. Louis, San Francisco) and weekly station total circulation based on NCS #2 for four markets (Charlotte, Richmond, Minneapolis-St. Paul, Salt Lake City). The weekly percent circulation tables contrast the CBS station homes reached between 6 p.m. and 6 a.m. with 6 a.m. to noon for competing outlets. The weekly station totals also contrast total homes reached by the CBS outlet at night with those delivered in the daytime by competitors. The delivery strength of the CBS stations at night is impressive in all cases and deserves careful study by any client who is still hesitant about nighttime radio.

A. C. Nielsen sets-in-use figures have shown that practically any night from Monday through Friday at 8 p.m. more than 4 million homes are tuned to radio plus about 1.5 million cars (with an average of about two listeners-
(Please turn to page 72)

SELLING HIGHLIGHTS ON NIGHT RADIO

• Nielsen sets-in-use figures show that practically any week night at 8 p.m. more than 4 million homes are tuned to radio plus about 1.5 million cars • RAB discloses that 63.4% of all U.S. families listen to radio at home at night • A three-market (New York, Chicago, San Francisco) study by NBC Radio Spot Sales and The Pulse showed that on such counts as car ownership, tv ownership, education, socio-economic level, age and family size the night radio audience is equal to the day radio audience, scotching old fear that listeners at night are inferior.



Mapping promotion plans are, (l.-r.): Herman Maxwell, WRCA sales director; Noris Donlon, Macy's Jamaica manager; Lewis Wolff, Force, Inc.; Wm. Kreitner and Chuck LeMieux, WRCA

RADIO PACKS JAMAICA'S RETAIL STORES

October 1956 was a black month for merchants of Jamaica, a section of Queens, one of New York's five boroughs. Jamaica ranks third in retail areas of metropolitan New York, but borders on Nassau county—where, in October 1956 three spanking new huge shopping centers suddenly sprang up.

Business along Jamaica Avenue plummeted overnight. Not only did Nassauites stop coming, but Jamaica residents deserted their own section.

A small group of Jamaica merchants met to work out a counter-offensive. The group called itself the Merchants' Bureau of the Jamaica Chamber of Commerce. Noris Donlon, manager of Macy's Jamaica, was named chairman, to be assisted by Harold Merhan, vice-president of sales for Gertz Department Store.

Remembering that Paterson, N. J., had solved a similar problem with a joint radio promotion, the group called in the architect of that campaign, Lewis Wolff, president of Force, Inc., a Paterson advertising agency.

Wolff outlined a program that called for contributions from all merchants to create a fund to promote Jamaica as a retail center via radio.

The Merchants' Bureau signed up participants for a half-year on a contribution basis of 1/10 of 1% of gross sales. Wolff called in Chuck LeMieux, account executive and Arthur Hamilton, manager, of station WRCA, NBC's flagship in New York. The trio planned a spot spectacular opener for early October: 50 one-minute commercials for one week. A quick sampling of Jamaica shoppers showed that most

of the people who heard these commercials were shopping on weekends.

The next phase went on with 10 one-minute spots—but all on Friday. Results were apparent after the first week. Based on this a pre-Christmas campaign of 50 one-minute spots a week for four weeks was set.

Early in January, when the Merchants' Bureau went looking for re-subscribers to the promotion, the results were documented. Not only did the charter members come back, but additional merchants signed up.

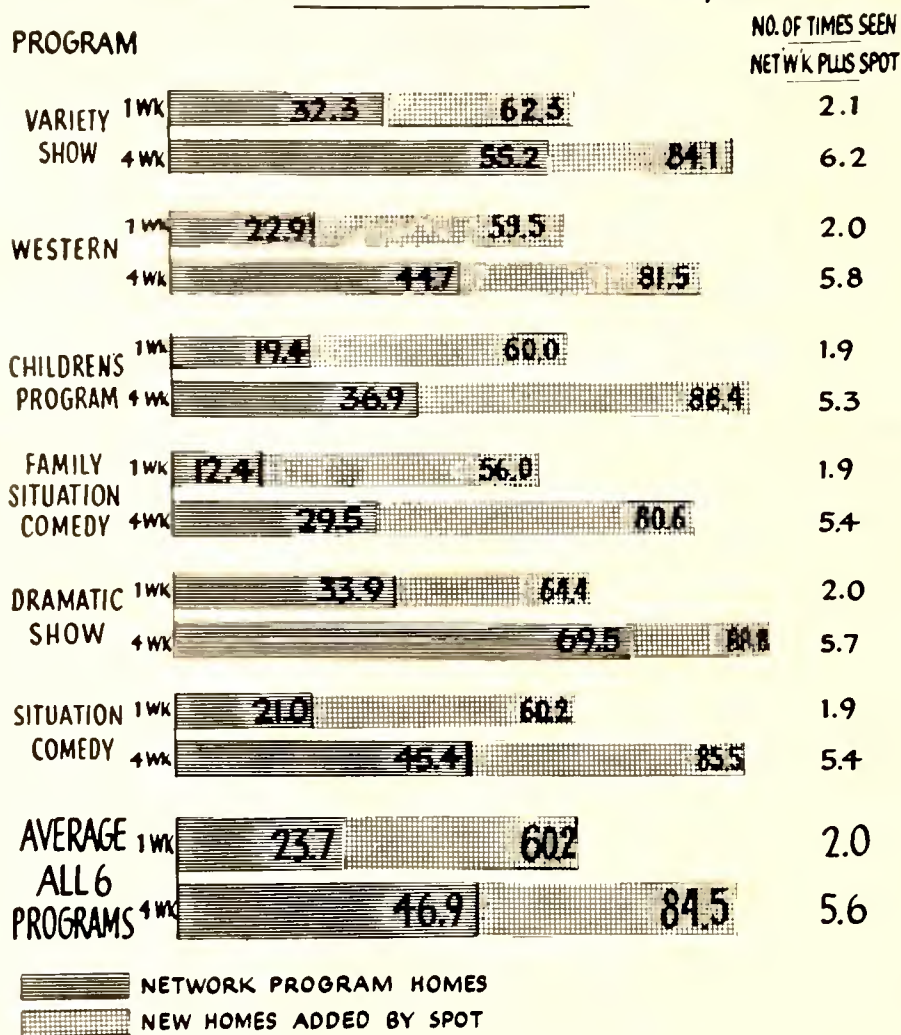
Another spectacular came the first week in March called "Salute to Jamaica." That week some 65 spots plus 100 or more mentions during programs appeared on WRCA.

The campaign, budgeted in excess of \$125,000, is now scheduled to run throughout the year. It will consist of seasonal promotions as well as special sales days called "Jamaica Days." The campaign is predominantly radio, of which about 90% goes to WRCA.

"An intensive radio promotion of this type is valuable," Wolff notes, "not as an entity, but as a pilot with which local merchants can coordinate their own advertising and promotion. Our idea is to bring shoppers to Jamaica; we leave it to the retailer to get the shopper into his store."

Has it been successful so far? "No question," reports Donlon. "The new shopping center competition coupled with the business downturn, should have produced a decrease in sales. Instead of that, the majority of our stores have lifted their volume above that of last year."

UNDUPLICATED AUDIENCE Network Alone vs. Network Plus Spot



NETWORK PLUS SPOT EQUALS BIG RATING!

NBC Spot Sales is offering free research to buttress its claim that a tv spot schedule can add a hefty number of viewers to a network advertiser's local audience.

The offer resulted from a special study A. C. Nielsen did for the rep firm. Any network tv client can qualify for the free research and the rep points out there is no charge or obligation. However, the research must be confined to New York, Chicago or Los Angeles.

The special Nielsen study was made in New York. Six programs were chosen, two from each network (see chart above), including high-rated and low-rated shows. Next, a schedule of 14 20-second announcements, based on December WRCA-TV availabilities, were measured. The schedule was composed of 10 announcements during the day, two on the weekend and two in the late evening hours.

On the average, it was found the spot schedule added 154% to size of the network audience over one week

in terms of unduplicated homes. The average network rating came to 23.7% of New York area homes. With the spot schedule added, the homes-reached figure rose to 60.2% on the average.

The study also showed, said Thomas B. McFadden, vice president in charge of NBC Spot Sales, that the addition of a spot schedule did not upset the audience composition balance.

The average audience composition to the six network shows broke down as follows: men, 33%; women, 41%; teen-agers, 12%; children, 14%. The spot schedule reached an audience divided as follows: men, 32%; women, 46%; teen-agers, 9%; children, 13%.

The study went into cost efficiency also. It was found that in a single week the six programs delivered, on the average, 155 different homes per dollar spent. The spot schedule would have delivered 486 additional new homes for every dollar spent. Over four weeks, the net shows added homes at the rate of 51 per dollar spent. ▀

Packaging

Even more than in the past, the new trends in food and drug packaging this year will dictate use of television:

During the first days of May, as Lever Bros. (through FC&B) geared for test-marketing its new "push-button" Pepsodent toothpaste, a major packaging revolution was getting under way.

These are the developments that make packaging "tv's best salesman yet":

- Packaging has become an important advertisable product difference in some of the most competitive food and drug lines. For instance, dentifrices, which fought the battles of chlorophyll, ammoniating, among others, found a new battlefield in packaging this year.

It started in October 1957, when Ipana Plus in its new squeeze bottle was introduced primarily on spot and network tv (through DCSS). By January, Colgate Ribbon Dental Cream was fighting back with a new aerosol container, also advertised principally on tv (through Ted Bates) because of its "easily demonstrable action feature." Currently both Bristol-Myers and Lever Bros. are planning to counter with "push-button" entries of their own.

"This is the year of new packages in dentifrices. But despite these innovations, we expect that the bulk of sales by year-end will still be in tubes," says John Kennedy, Bristol-Myers advertising supervisor. "These packaging changes are an intrinsic part of the

Tv ID's put over Ipana's new container



v's best salesman yet!

- The race for new food and drug package gimmicks is on. Impact of tv makes new package obsolete much faster
- Dentifrices are fighting the battle of push-button containers on tv. New package trend will spread to foods too

continuous search for advertisable differences."

• Aerosol containers, spray bottles and plastic squeeze packaging have made only a dent in food packaging to date. The move toward it is expected to accelerate during the next year, as the food giants decide to use blitzkrieg tactics on previously small-sale items in their line.

"We're now in the process of planning a spray container for seasoning," the advertising v.p. of a giant food manufacturer told SPONSOR. "Such packaging innovations are one way to take a prosaic product and give it an exciting tv personality. Many packaging decisions we make are influenced by the medium we intend to use to advertise it."

• Tv creates faster acceptance and faster obsolescence of new package devices. In many ways, tv has actually made packaging into a Frankenstein, forcing food and drug manufacturers into more variations of the same product for competitive reasons.

"Tv eats up new products as fast as it does new performers," says Edward H. Sonnecken, executive v.p. and general manager of the Market Planning Corp. "It can speed up national dis-

tribution and instant recognition of new packages on supermarket shelves more than any other medium. But at the same time, it is a factor in the segmentation of the market. Consumers are convenience-conscious. They've come to expect a choice not just of brands but of packaging. And, just as tv made new-product introduction a faster process, it has virtually forced manufacturers into variations on a theme."

This segmentation of the market is beginning to arouse some kicks on the retailer level. Supermarket operators now need to make shelf room not only for five brands of the same product, but for some three or four variations within each brand.

"It doesn't alter the over-all volume we do per brand, but it doubles and even triples the amount of space we have to give a type of commodity," says the manager of a 40-store southern chain.

• The high cost of new convenience-packaging forces use of tv for rapid national distribution. In most instances, manufacturers realize from the start that the new packaging device will only appeal to a fraction of the consumers per market. Therefore, the only

way to amortize the cost of repackaging is rapid national distribution.

"Package gimmicks are the big deal today. Tv is the medium that puts them over. But generally these package innovations, while costly, only fragment the total market," says C&W v.p. and Colgate account supervisor Wally Drew.


• New packaging is becoming an increasingly important boon to spot tv. In several instances, it has promoted new uses of the medium.

Bristol-Myers and Revlon are two advertisers who tend to make new packages national from the start by using their network tv vehicles, but use spot tv for additional impact in major markets.

For its Ipana Plus, Bristol-Myers tried an experiment and did it successfully: It used a short-term ID campaign to put over Ipana Plus.

"The technique worked beautifully for us," says John Kennedy. "Sales reflected a good knowledge of our new package story. And, since ID's were the primary effort we used in the introductory campaign, we can assume that they did the job. When we go to an aerosol container, we may use the same technique again—providing our packaging story is as clearly and easily demonstrable."

The extent of Ipana Plus' spot tv campaign: 2,150 prime-time ID's in over 100 markets during three weeks, with frequency ranging from four to 20 announcements weekly.

Bristol-Myers' successful use of ID's to introduce a new packaging concept may set the pace for advertising the avalanche of new packaging gimmicks anticipated in the drug and food fields during the next few months. 

John Kennedy of Bristol-Myers



Avalanche of new packaging fragments brand market, causes problem of overcrowded shelves

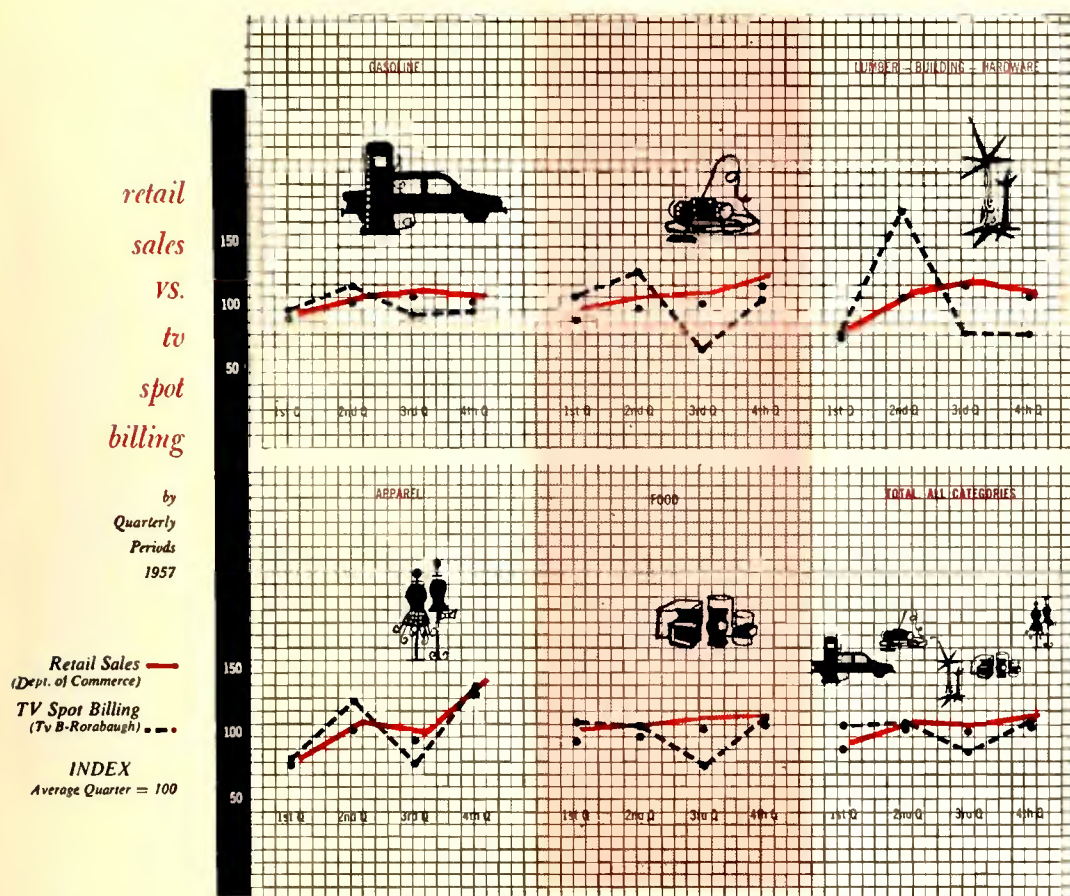


SPONSOR CHALLENGE:

Rate your advertising I. Q. in . . . ADVERTISING AGENCIES

This questionnaire on advertising agencies is the second in a series of "fun" quizzes to help you test your general knowledge in all phases of air media advertising. If you read SPONSOR regularly, these quizzes should be fairly easy, since the answers to the questions have, in most cases, appeared previously in print. Answers and scoring appear on page 36. Good luck with this challenge to your advertising I.Q.—and watch those trick questions.

- 1) The American Association of Advertising Agencies was established in:
a. 1917 b. 1921 c. 1932 d. 1939
- 2) The two agencies which handled the 1956 Republican and Democratic presidential campaigns were:
a. BBDO and Y&R c. NC&K and Y&R
b. JWT and BBDO d. BBDO and NC&K
- 3) The 4A's was founded with a membership of nearly 100 agencies. Today 4A's membership numbers approximately:
a. 200 b. 330 c. 420 d. 1,500
- 4) The top three agencies in 1957 air billings were:
a. JWT, Y&R, BBDO c. McCann, Y&R, JWT
b. McCann, Y&R, BBDO d. Y&R, JWT, B&B
- 5) The top-level advertising and marketing executives engaged by the 4A's to do a study of agency services is:
a. Prof. Albert Frey c. Charles Mortimer
b. Clarence Eldridge d. Emerson Foote
- 6) The father of Mc-E's Marion Harper was a partner in:
a. Lord & Thomas c. J. Walter Thompson
b. The Blackman Co. d. Sherman & Marquette
- 7) The 15% agency commission system was no longer binding on 4A members after they filed a:
a. consent decree c. dissent decree
b. retraction d. nolo contendere
- 8) One of these air-media agencies operates its media department with all-media buyers:
a. BBDO b. Y&R c. JWT d. B&B
- 9) The biggest spot tv and radio agency in 1957 was:
a. J.W.T. b. Y&R c. B&B d. Ted Bates
- 10) The newly-elected chairman of the 4A's is:
a. Fred Gamble c. Norman Strouse
b. Mel Brorby d. J. Davis Danforth
- 11) This Viennese psychologist made motivational research part of agency service, is now with McCann-Erickson:
a. Dr. Dichter c. Dr. Sulzberger
b. Dr. Lazarsfeld d. Dr. Herzog
- 12) This agency head specialized in research:
a. Bart Cummings, Compton c. Bill Lewis, K&E
b. Adolph Toigo, L&N d. Norman Strouse, J.W.T.
- 13) The ad agency with the largest number of overseas branches *bearing its own name* is:
a. Grant b. Y&R c. JWT d. BBDO
- 14) One agency, not headquartered in New York, has become known for its humorous tv commercials. It is:
a. Gardner b. Campbell-Ewald c. GB&B d. Tracy-Locke
- 15) Once an employee, Pat Weaver now works with them:
a. JWT b. Y&R c. BBDO d. B&B
- 16) An agency that recently acquired its first major automobile account is:
a. Compton b. Burnett c. C&W d. Ted Bates
- 17) Which of these agencies does *not* include any of the original management?
a. Bryan Houston c. Cunningham & Walsh
b. Leo Burnett d. Compton
- 18) Which two of these agencies have tv/radio directors who were well-known performers in their own right?
a. Y&R and BBDO c. C&W and FC&B
b. JWT and B&B d. JWT and FC&B
- 19) Which agency group is located in the following cities: Dallas, New Orleans, Detroit, Chicago and San Francisco?
a. Tracy-Locke, Fitzgerald, c. Gardner, Botsford-Constantine, Campbell-Ewald, FC&B, GB&B
Campbell-Mithun, FC&B, Gardner
b. Tracy-Locke, Fitzgerald, d. Fitzgerald, Tracy-Locke, Campbell-Mithun, Burnett, GB&B
Campbell-Ewald, Burnett, Grant
- 20) Mc-E's pr and marketing services are called:
a. Market Planning Corp. and Communications, Inc. c. Sales and Merchandising Corp. and McCann Public Relations, Inc.
b. National Market Service and CCI d. Marketing Counselors, and Communications, Inc.



Summer tv billings run behind sales

Last summer . . .

. . . gasoline sales were 26.7% of the year's total, while tv spot billing was only 22.8%.

. . . sales of household appliances were 24.9%; tv spot, 15.9%.

. . . sales for lumber, building and hardware materials were 28.2%; tv spot, 19.8%.

. . . sales for apparel were 23.1%; tv spot, 18.0%.

. . . sales for food were 25.8%; tv spot, only 18.4%.

. . . total retail sales were 25.4%; tv spot, only 20.7%.

Spot tv—the good new summertime

- Myth of a “summer slump” is challenged in a new spot tv presentation by H-R Reps showing exact opposite
- Retail sales in August are higher than in any month except December; it's also the best month for food sales

The persisting myth of the “summer sales slump” got some further exploding this week. In a 24-page presentation aimed at television advertisers, the station representative firm of H-R Television detonated the charge with facts and figures showing that in virtually every major product category the summer quarter exceeds the first quarter in retail sales, equals second quarter sales and is not too far below the acme of the last quarter.

Here are some surprising highlights from this new piece of research:

- Retail sales in August are higher than for any month except December.
- More durable goods are sold in July than in December.
- August is the year's best month for food sales.
- For non-durable goods, August is exceeded only by November and December.
- July is the best month for gasoline sales, with August slightly behind.

• Sales of household appliances, automotive, hardware, grocery and drug store products are higher in the summer than their average for the other three quarters.

“Everything has changed in the summertime except certain traditional timebuying practices,” points out Frank Pellegrin, H-R vice president and partner, who directed the research and production of the study.

The traditional timebuying practices referred to are the frequent client cut-back of television schedules during the warm weather months. This has usually been done on the grounds that either business or summer viewing is off. Both these reasons are worked over in the study, are shown to be fallacious. The traditional concept of “the seasonal hill-and-valley” is dispelled.

For example, the prediction is made that the volume of viewing this summer will outstrip the seasonal (October through June) peak viewership of two

years ago, that home hours of viewing during an average day this summer will top 190 million.

The sources from which H-R has drawn its data include U. S. Department of Commerce, A. C. Nielsen Co., Television Bureau of Advertising, Leo Burnett Agency research department, N. C. Rorabaugh, American Research Bureau—even *The Saturday Evening Post*.

Yet despite all the evidence, some advertisers that still cling to their pattern of buying in previous years will miss the boat. The chart at the beginning of this article points up the ironic pattern of buying less when sales are more. Last year, when gasoline sales were 26.7% of the year's total, gasoline clients were in spot tv with only 22.8% of their budgets. Manufacturers of household appliances were billing only 15.9% in spot tv last summer although retail sales were 24.9% of the year's total.

In the face of healthy retail buying, accounts still persisted in letting their summer investment in tv advertising lag behind. Total retail sales during last summer were 25.4% of the year's total, yet spot tv billing during the same quarter ran to only 20.7%.

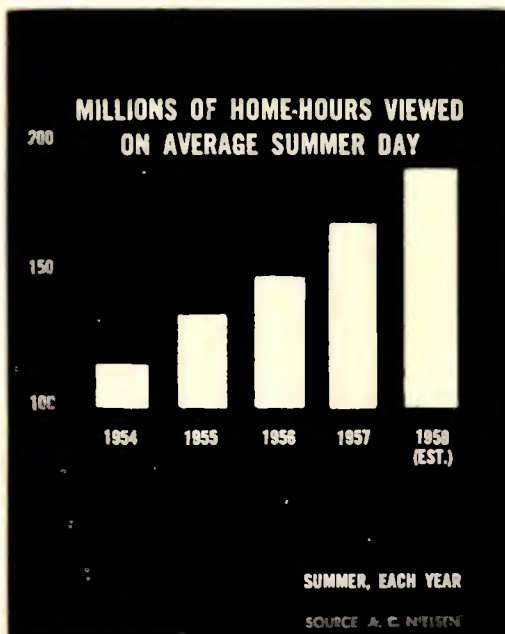
One of the major misconceptions that affects summer tv advertising is

the long-held belief that everybody is away on vacations, so why bother?

The fact is that only approximately two out of three families with annual incomes of \$5,000 and over travel on their vacations; of families under this income bracket, only about half leave home for their "two glorious weeks with pay."

During an average week in the summer of 1958, only 2% of the approximately 43 million tv families will be away from home for vacations (about 870,000 families). During the other seasons, 0.7% tv families will be vacationing away from home, an average per week of 298,000 families. So the summertime potential "net loss" due to vacation trips is 1.3%—only 573,000 families throughout the entire country.

Of these 573,000 families who play gypsy for two weeks, how many are actually lost as tv viewers? This is another point the H-R presentation emphasizes. "Vacationers are rarely out of reach of a tv screen," it points out. According to The Pulse, Inc., about 50% of vacationing families regularly watch tv. Hotels, motels, summer cottages have tv sets. Bars and restaurants that don't have tv are few and far between. And the fact most often lost sight of is that a great many families that do go away from their own homes simply move into somebody



This summer, daily home-hours of viewing may hit 190 million, topping Oct. '55-June '56

else's. They go back to their home towns, back to the farm to visit relatives or friends and there they meet up once again with the familiar set in the living room.

According to Advertest Research, Inc., there is someone at home on the average summer day in 97 out of 100 homes.

For the advertiser who still hesitates to invest in summer spot tv in the face of the foregoing evidence, the study goes still deeper—into the realm of cost-per-1,000. In several time seg-

ments, spot tv offers better cost efficiency in the summer than in peak winter months, based on sets-in-use totals.

ARB research shows that housewife viewing in the period from noon to 5 p.m. has more sets-in-use in July than in February.

A TvB analysis of the top 100 markets demonstrates that a Monday through Friday schedule in the 11:30 p.m. to sign-off time slot (local in each city has a better cost-per-1,000 during July than in the month of February).

Also brought to light is the fact that consistent spot advertisers who continue schedules throughout summer months fall heir to the 52-week discounts offered by most stations, thus realizing substantial savings. Case histories of such accounts are mentioned. For example, in Memphis, an advertiser saved 21% on each summer tv spot by extending a daytime five-plan from 39 to 52 weeks. In Boston, a client extended a prime nighttime schedule from 39 to 52 weeks and saved, through discounts, 40% on each summer announcement.

Research for the presentation took up the full time of two staff members for several weeks, and was written by H-R's Don Softness. Many copies are already in the mails, but others are available from H-R on request. ▀

Answers to agency I. Q. quiz

- 1) a. The 4A's celebrates its 41st anniversary this year.
- 2) d. So you thought it was Leonard Hall and Paul Butler, eh?
- 3) b. At SPONSOR's presstime there were 333, though numbers fluctuate.
- 4) c. SPONSOR listing of top 50 air agencies, 30 November 1957 issue.
- 5) b. His survey was initiated in 1957, when Prof. Frey's study of agency services neared completion.
- 6) b. Compton elder statesmen recall a summer in the early 30's, when Marion Harper, Jr., then in college, got his first agency job with the Blackman Co.
- 7) a. or d., depending upon whether you like yours in Latin or English.
- 8) b. Just ask the reps!
- 9) d. 20,000 little filters are bound to add up!
- 10) d. J. Davis Danforth was elected at Greenbrier on 24 April.
- 11) d. Ach, how I'm mit Weltschmerz overkum! Vy did you change brands, shugrplum?

- 12) b. He was head of research at William Esty prior to moving over to Lennen & Newell. Cousin John Toigo was then creative director at Biow.
- 13) a. A one-agency promotion for air travel.
- 14) c. They also like to be known as Grits, Bagles & Borscht!
- 15) b. As consultant to Kaiser Aluminum, Weaver again works with Y&R.
- 16) b. They weren't the only ones pitching . . . but, they got it.
- 17) d. Not one of the three original partners—Mead, Compton and Frazier—is with the agency today.
- 18) d. Danny Seymour was a big radio name and FC&B's Roger Pryor pops up on the tv screen in pre-1948 movies.
- 19) b. There's big money in those names. The five shops combined will bill some \$150 million in 1958 (SPONSOR estimate).
- 20) a. Both services are available to McCann clients (and others) for a fee.

HOW DO YOU RATE?

Score five points for each question you answered correctly. Here's how you rate:

85 to 100

You're an authority on advertising agencies, and can get a job tomorrow as an advertising agency consultant.

70 to 80

You know agencies pretty well, and you probably read SPONSOR regularly.

55 to 65

Better study up, if you hope to make the agency field your career.

50 or less

Let's face it—you're living in another world. Get yourself back into orbit.



Checking frankfurter commercial storyboard are, (l. to r.) Harry L. Hicks, Jr., acct. supervisor, Arthur C. Mayer, copy chief and Edward

Ricchiuto, acct. exec., of Hicks & Geist; and Stahl-Meyer's Frank Guthrie, sales manager and Alexander Hoedt, advertising manager

Why Stahl-Meyer banks on air media

- ◆ In a campaign that's unusual for a meat packer, Stahl-Meyer puts a majority of its ad budget into tv and radio
- ◆ This technique not only maintains brand identity, but permits use of a flexible schedule to promote seasonal sales



Should an advertiser with two brand labels—one competitively priced, the other premium-priced—match the higher-priced line with the higher-priced medium, tv?

Confronted with this situation Stahl-Meyer, New York meat packer, took an opposite tack: For its competitively-priced line of frankfurters, packed under its own name, the company uses tv heavily. For its higher priced line of canned, boneless hickory-smoked hams and bacon, packed under the name Ferris, the company runs an extensive radio campaign.

Both campaigns run simultaneously in the metropolitan New York market and in a few adjoining markets. Both are continuous throughout the year, peaking for seasonal promotions, returning to a reminder base in between.

Stahl-Meyer is not numbered among the largest meat packers, though its distribution and acceptance belie its dollar volume. Last year its total sales volume was about \$20,000,000. This

year it expects a slight gain—approaching \$22,000,000.

It is, at the same time, an old-line company, particularly for the meat business. The founding firm, E. W. Burr, was a pre-Civil war packer of barreled beef. The subsequent Stahl-Meyer company bought the F. A. Ferris Co. founded in 1836 and believed to be one of the first meat brands, possibly the oldest still in existence. S-M now operates Ferris as a wholly-owned subsidiary.

The company is both regional and national, depending on product. Distribution for its fresh meats (as opposed to canned meats) is centered in the metropolitan New York area, but ranges up through New England and south to Baltimore. Its canned line, both S-M and Ferris, has national distribution, with strongest sales areas on the east and west coasts.

Including Ferris, S-M's advertising budget, is not large by national standards. SPONSOR estimates it to be about

\$200,000 including production, of which about \$50,000 goes into tv, \$100,000 to radio and \$50,000 to print. An additional \$100,000 is probably devoted to promotions, displays, etc. While the print budget does show in national media, the tv and radio expenditures are concentrated in the Middle Atlantic area, mostly New York.

For a meat packer, this constitutes a heavy advertising budget concentration in air media. "We think tv and radio suit our purposes," says Alexander Hoedt, Stahl-Meyer's advertising manager. "Meat prices to the packer fluctuate greatly over a period of time, depending on seasons, supply, crops, weather and other unpredictable factors. Because of this we must have a flexible advertising program.

"Air media permit us to switch our advertising on short notice," he continues. "If a particular meat product becomes plentiful and consequently a good buy, we can make that fact known quickly. From a different stand-



Contest winner, with quarter midget racer, shown with Sandy Becker, one of kids' shows used

point, a change in approach could be dictated by sales. If we find one product is beginning to lag behind, we can quickly and easily apply a little extra effort," he notes.

The divorcement between the Stahl-Meyer and Ferris lines in advertising strategy is about as complete as possible. The former runs on tv, the latter on radio. S-M brand products are pushed in regard to establishing long-term brand loyalties but not on a consistent pattern; Ferris products get regular seasonal promotions which are constant from year to year.

Two campaigns

An analysis of two campaigns currently underway will indicate the differences in concept employed to achieve the desired objectives:

Stahl-Meyer is now devoting its major promotional effort to selling frankfurters, what with the coming summer season and its trend to lighter cooking and picnics. To capitalize on seasonal advantages, the company, and its agency, Hicks & Greist, decided to sell frankfurters through children, always big frankfurter consumers. The decision to concentrate on the children's market almost dictated use of kids' tv shows. Four are used.

"We believe it's necessary to offer children something other than a specific need, such as clothes or food," explains D. Edward Ricchiuto, H&G account executive for Stahl-Meyer. "So we developed an emotional appeal by building interest in something else which then permits us to transfer this interest to the product." To do this

the promotion was devised in four parts, each with a different purpose.

The promotion began on 27 January this year. The first part ran for three weeks, and was, in effect, a compromise in aiming at a kids' market. "Admittedly," notes Ricchiuto, "product advantage is not a hot appeal for children. But it does do two things:

"First, it prepares parents for later requests by children. No matter what program a child is watching on tv," he says, "the mother has a sixth sense as to what's on. The mother got our message about protein content and stronger bodies.

"Secondly, it introduces the product to the child. We used only kid personality shows. We had the personalities participate by eating the frankfurters. This helped us with the emulation factor.

"After three weeks we believed we had both mother and child exposed to the basic health sell," he explains. "We were not yet shooting for big sales."

The second step was a contest which ran for six weeks. First prize was a quarter midget racer, a vehicle that seats two children, has a self-contained engine. It can be driven on any hard surface, operates like a car, but has a low top speed for safety. The contest was to name the racer.

"A contest is the most valuable emotional tool for children," Ricchiuto says. "This prize was beyond their wildest dreams. Kids don't worry about odds; they believe they'll win. By printing the offer on the product, and making a package bottom neces-

sary for entry, we made the kids brand-conscious for Stahl-Meyer."

Four shows, four contests

Although the contest was being run only in the metropolitan New York area, it was being promoted on four different kids' shows, each with its own star. So the company set up, in effect, four contests. Each show personality was provided with a car, so that every show had a winner. This guaranteed for the star that one of his viewers would be a winner and he would not be left in the awkward position of explaining that the winner watched a different show or channel.

Entries were mailed directly to the show personalities. "Parents were still kept in the middle of this," Ricchiuto points out, "since they first had to buy a package of frankfurters, then help in addressing and mailing the entries."

The contest drew over 19,000 entries, and had a stimulating effect on sales. Four winners were picked and each show made an in-person presentation of the prize. In addition each show offered 25 second prizes—crash helmets for boys, Revlon dolls for girls.

The third step in the frankfurter promotion, which ran for three-and-a-half weeks, was a self-liquidating premium—a water sub-machine type gun. The contestant was required to send a package label, plus 50 cents, to a mail order house.

"At the end of the second step," Ricchiuto explains, "we had made 104 kids very happy. But there were 18,-

(Please turn to page 72)



Senator Claghorn, alias Kenny Delmar, is used by Ferris for radio spots, sales meetings

Web tv viewers: they're not fickle

- Ranking of shows by categories remains the same as it was at the beginning of the 1957-58 season, Nielsen shows
- Westerns still capture audience preference, with quiz and 30 minute general drama shows tying for second place

Can advertisers investing millions of dollars in network tv predict whether early season preferences of video audiences remain the same as the season draws to a close?

Latest Nielsen network tv viewing percentages indicate they can. The ranking of show types at the beginning of the 1957-58 season remained, as spring began, practically the same, according to Nielsen.

The figures below are a comparison of average audience percentage by

show categories for the two weeks ending 19 October, 1957 with the two weeks ending 22 March, 1958.

Westerns, which started off with a bang, are still the leading contenders for home viewing. The average rating for October was 25.9%, compared with a March rating of 31.2%.

Quiz and audience participation shows remain in second place. Their average rating for October was 25.1%—for March, 24.2%.

The 30-minute general drama cate-

gory, in third place in October with 22.7%, tied for second place in March.

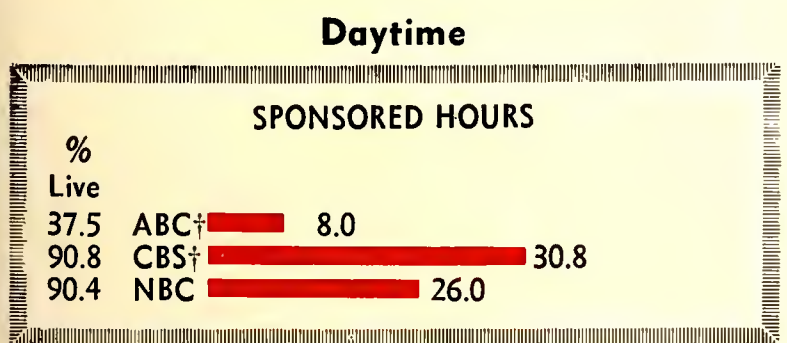
The rest of the show categories' ranking follows in this order:

In fourth place, situation comedy shows, with an October rating of 22.5% and a March rating of 23.7%; in fifth place, the 60-minute variety shows, with 22.3% for October, 23.1% for March; sixth place, suspense drama, with 19.7% for October, 21.8% for March; seventh place, the 60-minute general drama category, with 17.9% for October, 21.4% for March; eighth place, adventure shows, with 16.1% for October, 18.7% for March; last with the only real drop shown, is the 30-minute variety category, with an 18.0% rating for October, and a 15.7% average for March.

March figures, on the whole, are higher due primarily to a larger percentage of home viewing.

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 10 May



† Excluding participation shows.

AVERAGE COST OF NETWORK SPONSORED PROGRAMING

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour music-variety	
\$54,000	5	\$32,682	11	\$37,287	15	\$101,917	6
Half-hour music-var.		Half-hour adventure		Quiz		Half-hour western	
\$42,200	10	\$31,818	11	\$28,173	13	\$36,136	11

Averages are as of March. All programs are once-weekly and all are nighttime shows.

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Adventures at Scott Island: A-F	38,000	R. J. Reynolds, Esty	Tennessee Ernie Ford Show: V-L	38,000	Ford, JWT
Adventures of McGraw: MyA-F	33,000	P&G, Benton & Bowles	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Air Power: D-F	45,000	Prudential, Reach McClinton (5/18 S)	*George Gobel: V-L	115,000 (alt wks)	RCA & Whirlpool, KGE
Alcoa-Goodyear Theater: Dr-F	38,000	Alcoa, FSR; alt Goodyear, YGR	Godfrey's Scouts: V-L	32,000	Lipton, YGR; Toni, North
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis & Brorby; U. S. Time, Peck; Greyhound, Grey; Pharma-Craft, JWT; Polaroid (5/11, 5/31), DDB	Gunsmoke: W-F	38,000	LGM, DFS; Sperry Rand (1 wk in 4 YGR)
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, JWT
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Hitchcock Presents: My-F	36,000	Bristol-Myers, YGR
Baseball Corner	3,000	General Mills (6/1 S)	Robin Hood: A-F	29,000	Johnson & Johnson, YGR; Wildroot, BBDO
Jack Benny: C-F	65,000 (alt wks)	Amer Tobacco, BBDO	I Love Lucy: Sc-F	35,300	Gold Seal, Campbell-Mithun
Polly Bergen: Mu V-L	47,000	Max Factor, DDB	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
*Big Record: Mu-L	50,000	Oldsmobile, Brother	Jefferson Drum: W-F	32,000	Lorillard, L&N; Chemstrand, DD&B
Bold Journey: A-F	8,500	Ralston Purina, GBB	*Kraft Tv Theatre: Dr-L	53,000	Kratt, JWT
Pat Boone: V-L	45,000	Chevrolet, Campbell-Ewald	Lassie: A-F	34,000	Campbell Soup, BBDO
Jim Bowie: W-F	32,000	Amer Chicle, DFS	Leave It To Beaver: Sc-F	36,000	Remington Rand, Compton; alt 1/2 open
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk open
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	Line-up: My-F	34,000	P&G, YGR; Brown & Williamson, Bates
Caesar Invites You: CV-L	40,000	Helena Rubenstein, Ogilvy, B & M (L 5/25)	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt H. Bishop Spector
The Californians: W-F	37,500	Singer Sewing, YGR; Lipton, YGR	Make Me Laugh: C-L	17,500	American Tobacco, Gumbinner
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	Perry Mason: My-F	40,000 (1/2 hr.)	Libby-Owens-Ford, F&S&R; Pillsbury, Burnett; Armour, F&C&B
Cheyenne: W-F	78,000	Gen Elect, YGR, BBDO & Grey	Maverick: W-F	35,000 (1/2 hr.)	Kaiser Companies, YGR
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Meet the Press: I-L	7,500	Pan American Airways, JWT
Dick Clark: V-L	14,500	Beech-Nut Lifesavers, YGR	Millionaire: Dr-F	34,000	Colgate, Bates
*Rosemary Clooney: V-L	42,000	Lever Bros, JWT	Mr. Adams & Eve: Sc-F	41,000	R. J. Reynolds, Esty
Climax: Dr-L	59,000	Chrysler, Mc-E	Patrice Munsel: MuV-L	55,000	Buick, Kudner; Frigidaire, Kudner
Club Oasis: V-L	58,000	LGM, Mc-E	Musical Bingo: Q-L	23,000	Associated Products, Grey; (6/6 S)
*Perry Como: V-L	140,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, KGE; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Country Music Jubilee; Mu-L	8,000 (1/2 hr.)	Williamson-Dickie, Evans & Assoc.; Carter Prod., Bates	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	No Warning: Dr-F	31,000	Royal McBee, YGR; alt P. Lorillard, L&N
John Daly News: N-L&F	6,000††	Bristol-Myers, YGR; 4 days open	Original Amateur Hour: V-L	23,000	Pharmaceuticals, Parkson
December Bride: Sc-F	29,500	Gen Foods, B&B	Ozzie & Harriet: Sc-F	37,000	Kodak, JWT
Richard Diamond: A-F	35,000	Lorillard, L&N	Pantomime Quiz: Q-L	2,000	Associated Products, Grey
Disneyland: M-F	75,000	Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, YGR; Reynolds Metals, Buchanan; Frank	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Dragnet: My-F	35,000	LGM, DFS; General Foods, B&B	People's Choice: Sc-F	34,000	Borden, YGR; Amer Home Products, YGR
Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton	Person To Person: I-L	34,000	Florists Delivery Assn., Grant; alt Time-Life, YGR
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; American Can, Compton	Playhouse 90: Dr-L&F	39,000 (1/2 hr.)	Amer Gas, L&N; Bristol-Myers, BBDO; Kimberly-Clark, F&C&B; Allstate, Burnett; Chemstrand, DD&B; R. J. Reynolds, Esty
Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT	*Price Is Right: Q-L	21,500	Speidel, KGE; alt RCA, KGE
*Eddie Fisher: V-L	115,000 (alt wks)	LGM, Mc-E	Post Fight Beat	3,000	Bristol-Myers
			The Real McCoys: Sc-F	35,000	Sylvania, JWT
			Restless Gun: W-F	37,900	Warner-Lambert, SSC&B; alt sust
			Rin Tin Tin: A-F	36,000	Nabisco, KGE
			Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

10 May-6 June. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western

Listing continues on page 42

What Is A PULSE Radio Survey?

The PULSE is the trade name given to radio surveys conducted by PULSE, Inc. PULSE, Inc. has been taking radio surveys for seventeen years and is considered the most authoritative radio audience measuring company in the broadcast industry. Proof of this, is the fact that PULSE reports are used by more radio stations than any other method and/or survey company.

Unlike an "independent" survey, PULSE is an authentic, researched method in which the radio audience in a particular city is correctly measured. "Independent" surveys are more often than not surveys taken by radio stations themselves and the coefficient of error is very, very high! Besides that very important fact, radio stations often take these surveys in a method which clearly slants the answer and, of course, could only come out one way. Their way.

A PULSE report is usually ordered by a group of stations in a particular city or area. The date of the actual survey is not released to the stations involved but the survey month is usually known. Each subscribing station pays their proportionate part. Part of the cost of a PULSE report is born by (90) ninety of the leading national advertising agencies. Clearly, the advertising agency is interested in knowing the share of radio audience enjoyed by each station, since this report is used as a basic yardstick in determining which station will carry its client's message. Because this is most important, the ninety major advertising agencies subscribe to PULSE for its known reputation and authenticity.

Subscribing radio stations are free to use the final results of a PULSE report to sell local and national accounts. Understand, that whether or not a station subscribes, has no bearing upon the final outcome of a PULSE survey. The radio stations surveyed are not the only subscribers. Agency subscribers paying a share of the report are interested in the exact deposition of the audience too, and that is exactly what they get.

Quote, unquote...

Compliments of a friend

The foregoing quotation spearheads an advertisement by a radio station famous for its quality, integrity, and leadership.

Naturally we are pleased. But the important aspect is that this station's typical reaction explains the fundamental reason why Pulse has grown from one-market coverage back in 1941 to more than 200 markets in 1958.

And the first quarter of 1958 is our best in Pulse's entire history.

For pioneering an exclusive plus, out-of-home radio, correctly additive to in-home radio, per 15-minutes, per station, per program, the American Marketing Association gave Pulse a special award for its 1948-49 exploration. Since then, the out-of-home millions have been correctly reported by Pulse.

Currently Pulse finds that watching television out of home adds 4% to the in-home audience. As the service with the most subscribers, count on Pulse to incorporate this important and exclusive TV out-of-home when it becomes an important consideration for Pulse subscribers.

...and the same
holds true for
Pulse Television reports
covering 200
markets

Nothing
takes the
place of
INTERVIEWS
in the
home

P

PULSE, Inc.

LOS ANGELES • CHICAGO • LONDON

730 FIFTH AVENUE
NEW YORK 19, NEW YORK



3. NIGHTTIME

COMP A

	SUNDAY			MONDAY			TUESDAY			A
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00										
6:15		The Last Word sust	Meet The Press Pan Amer Airways							
6:30										
6:45		Air Power Prudential (5/18 S)	Outlook sust		D Edwards Brown & Wmson	News sust Bell & Howell (5/27 only)		No net service D Edwards Whitehall	News sust alt Carter	
7:00										
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	My Friend Flicka sust (L 5/18) Noah's Ark sust (5/25 S)	Sports Focus sust John Daly News sust	No net service D Edwards Brown & Wmson (repeat feed)	News sust (repeat feed)	Sports Focus sust John Daly News sust	No net service D Edwards Whitehall (repeat feed)	News (repeat feed)	Sports John D
7:30										
7:45	Maverick Kaiser Companies (7:30-8:30)	Bachelor Father alt Jack Benny Amer Tobacco	No Warning Royal Typewriter P. Lorillard	American Odyssey sust	Robin Hood Johnson & Jhsn alt Wildroot	Price Is Right Speldel alt RCA	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Treasure Hunt sust	Disn 7:31
8:00										
8:15	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen S. C. Johnson alt Greyhound U.S. Time Pharma-Craft	Campaign Roundup sust	Burns & Allen Carnation alt Gen Mills	Restless Gun War.-Lambert	Sugarfoot (alt wks 7:30-8:30) Am Chicle, Luden's, Colgate-Palmol.	Mr. Adams & Eve R. J. Reynolds	George Gobel (alt wks 8-9) RCA & Whirlpool	Disn Reynol Derb Gen Gen
8:30										
8:45	Adventures at Scott Island Reynolds	Ed Sullivan	Steve Allen Polaroid (5/11, 5/31 only)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Wells Fargo Amer Tobacco alt Buick	Wyatt Earp Gen Mills alt P&G	Wingo Toni	Eddie Fisher (alt wks 8-9) L&M	Tom Ter Brist
9:00										
9:15	Caesar Invites You Helena Rubinstein (L 5/25)	G. E. Theatre Gen Electric	Dinah Shore Chevy Show (9-10) Chevrolet	Voice of Firestone Firestone	Danny Thomas Gen Foods	Twenty-One Pharmaceuticals	Broken Arrow Ralston-Purina alt Miles	To Tell The Truth Pharmaceuticals	Adv. of McGraw P&G	Ozzie K
9:30	Baseball Corner Gen Mills (6/1 S)									
9:45	Enterprise sust	Hitchcock Theatre Bristol-Myers	Chevy Show	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	December Bride Gen Foods	Alcoa-Goodyear Theater Alcoa alt Goodyear	Pantomime Quiz Assoc. Products	Red Skelton Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Chese-Ponds	Scoti
10:00										
10:15	The Mike Wallace Interview sust	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young Show P&G	Welk Top Tunes	Studio One In Hollywood Westinghouse (10-11)	Suspicion (10-11) Sterling Drug (5/12, 5/19, 6/2)	West Point Phillips-Van Heusen	\$64,000 Question Revlon	The Californians Singer alt Lipton	Wes F Mann (10
10:30										
10:45	No net service	What's My Line Kellogg alt H Curtis	No net service	No net service	Studio One In Hollywood	Phillips-Van Heu- sen (5/26, 6/2) Bell & Howell (5/12) P&G (5/19)	No net service	No net service	No net service	

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

Index continued . . . Sponsored Nighttime Network Programs 6-11 p.m.

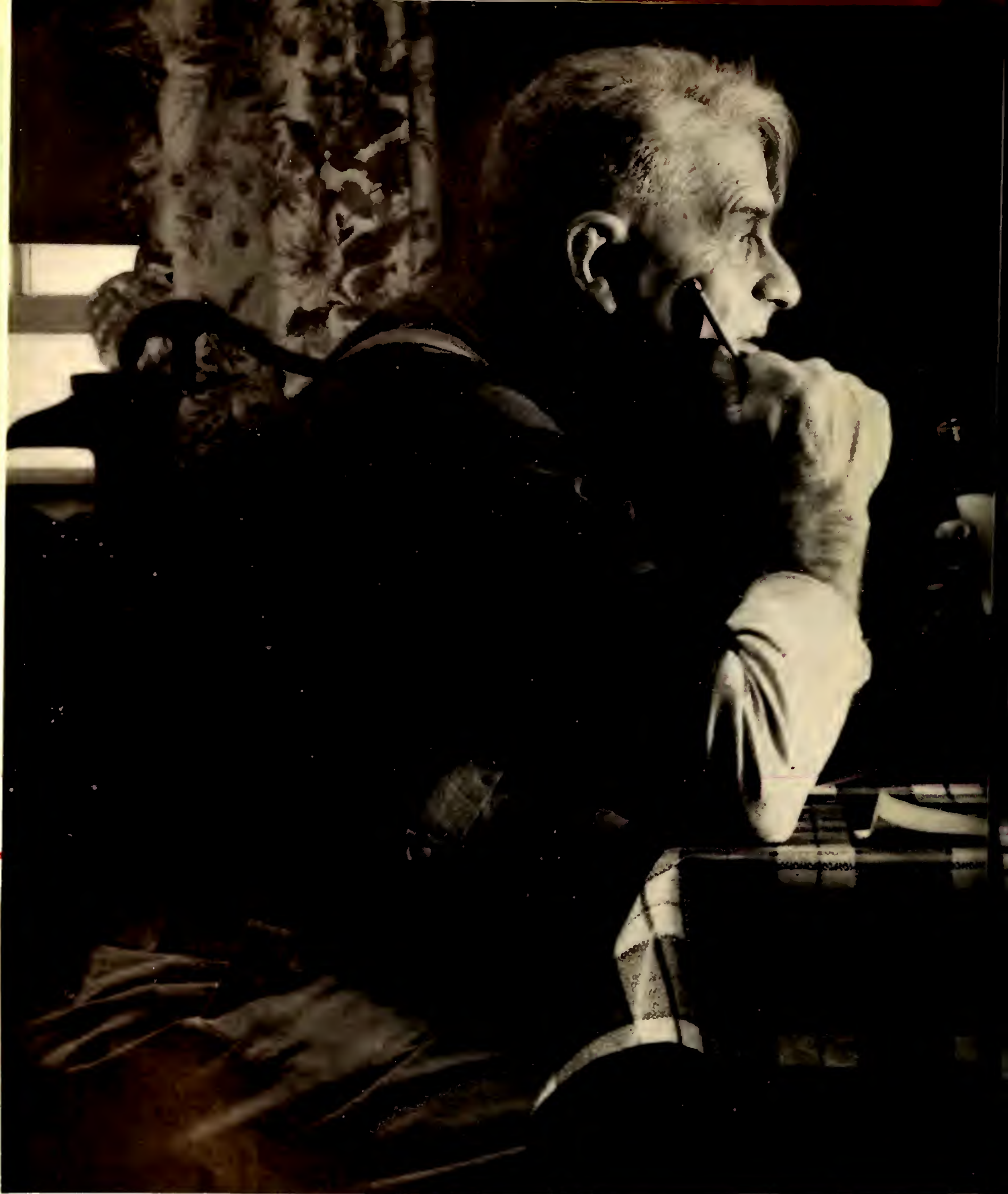
PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
*Dinah Shore Chevy Show: Mu-V-L	150,000	Chevrolet, Camp-Ewald	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, SSC&B; alt Kudner
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	The Thin Man: My-F	40,000	Colgate-Palmolive, Bates
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	This Is Your Life: D-L	52,000	P&G, B&B
Frank Sinatra: V-L&F	67,500	Chesterfield, Mc-E; Bulova, Mc-E	Danny Thomas: Sc-F	47,500	Gen Foods, B&B
\$64,000 Challenge: Q-L	35,000	P. Lorillard, Y&R; Revlon, BBDO	*Tic Tac Dough: Q-L	23,500	Warner-Lambert, Lennen & M RCA, K&E
\$64,000 Question: Q-L	39,000	Revlon, BBDO	To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson
*Red Skelton: CV-L&F	52,000	Pet Milk, Gardner; alt S. C. Johnson, FCB	Tombstone Territory: W-F	42,500	Bristol-Myers, Y&R
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, E. H. Weiss	Top Dollar: Q-L	24,000	Brown & Wmson, Bates
Studio One In Hollywood: Dr-L	55,000	Westinghouse, Mc-E	Trackdown: A-F	33,500	Amer Tobacco, BBDO; alt Mobil Oil, Compton
Sugarfoot: W-F	40,000 (1/2 hr.)	Amer. Chicle, Bates; Luden's, Mathes; Colgate-Palmolive, Bates	Twenty-One: Q-L	30,500	Pharmaceuticals, Parkson
Ed Sullivan Show: V-L	79,500	Mercury, K&E; alt Kodak, JWT	Turning Point	11,500	Schick, Warwick & Legler; alt JWT
Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Products, Bates	U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Suspicion: My-L&F	79,500	Sterling Drug (5/12, 5/19, 6/6) DFS; P&G (5/19) Gray; Phillips-Van Heusen (5/26, 6/2) Grey; Bell & Howell (5/12) Mc-E	Voice of Firestone: Mu-L	28,000	Firestone, Sweeney & James
			Wagon Train: W-F	25,000 1/2 hr.	Drackett, Y&R; Edsel, FCB eral Foods, B&B

WEDNESDAY	THURSDAY			FRIDAY			SATURDAY			
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Service										
News	News Kemper Insurance (L 6/4)		D Edwards Whitehall	News sust		D Edwards American Can	News sust			
Service	News Kemper Insurance (L 6/4) (repeat feed)	Sports Focus sust John Daly News sust	No net service	News sust (repeat feed)	Sports Focus sust John Daly News Bristol-Myers	No net service	News sust repeat feed			
Wagon Train	Wagon Train (7:30-8:30) Dreckett, Edsel, Gen. Foods	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough RCA Warn-Lambert	Rin Tin Tin Nabisco	Dick and The Duchess sust	Truth Or Consequences sust	Dick Clark Show Beech-Nut Life Savers	Perry Mason (7:30-8:30) sust alt Armour	People Are Funny Toni alt R. J. Reynolds
Wagon Train	Wagon Train	Zorro AC Spark, 7-Up	Richard Diamond Private Detective P. Lorillard	You Bet Your Life DeSoto alt Toni	Jim Bowie Amer Chile	Trackdown Am Tobac alt Socony	Jefferson Drum Lorillard alt Chemstrand	Country Music Jubilee (8-9) Williamson, Dickie Carter Prod.	Perry Mason Pillsbury alt Lib-Owens-Ford	Perry Como (8-9) Kimberley-Clark RCA & Whirlpool
Father Knows Best	Father Knows Best Scott Paper alt Lever Bros	The Real McCoy's Sylvania	Climax Chrysler (8:30-9:30) (3 out of 4 wks)	Dragnet L&M alt General Foods	Stars of Jazz sust (L 5/30) Musical Bingo Assoc. Prod. (6/6S)	Zane Grey General Foods alt Ford	Life of Riley Lever alt sust	Country Music Jubilee	Top Dollar Brn. & Wmson	Sunbeam, Nozema Amer Dairy Knemark
Kraft Theatre	Kraft Theatre (9-10)	Pat Boone Chevrolet	Shower Of Stars Chrysler (8:30-9:30) (1 out of 4 wks)	People's Choice Borden alt Amer Home Prod	Frank Sinatra Chesterfield Bulova	Phil Silvers P&G alt R. J. Reynolds	M Squad Amer. Tobac. alt H. Bishop	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Curtis	Polly Bergen Max Factor alt Club Oasis L&M
Kraft Theatre	Kraft Theatre	Navy Log U. S. Rubber	Playhouse 90 (9:30-11) Amer Gas alt Bristol Myers	The Ford Show Ford	Patrice Munsel Buick alt Frigidaire	Schlitz Plyhse Schlitz	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Turning Point Schick alt Scott
This Is Your Life	This Is Your Life P&G	Make Me Laugh Am. Tobacco	Playhouse 90 Kimb-Clark alt Allstate	Rosemary Clooney The Lux Show Lever	Holiday Handbook sust	The Lineup P&G alt Brown & Wmson	Cavalcade of Sports Gillette (10-concl)	San Francisco Crusade Billy Graham Evang. Assn.	Gunsmoke L&M alt Sperry-Rand	Original Amateur Hour Pharmaceuticals
No Net Service	No Net Service	No net service	Playhouse 90 Chemstrand alt R. J. Reynolds	Jane Wyman H. Bishop alt Quaker	No net service	Person To Person Florista Delivery Assn. alt Time	Jerry Lewis Show Oldsmobile (5/16; 10-11) Post Fight Beat Bristol-Myers	San Francisco Crusade	Show of Month Dupont (6/7; 9:30-11)	Your Hit Parade Amer Tobacco alt Toni

PROGRAM	COST	SPONSORS AND AGENCIES
Wallace: I-L	15,000	Philip Morris, Ayer
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Top Tunes: V-L	19,000	Dodge & Plymouth, Grant
Turning Point: A-F	12,000	Phillips-Van Heusen, Grey
My Line: Q-L	29,500	Helene Curtis, Ludgin; Kellogg, Burnett
Jane Wyman: Dr-F	37,000	Toni, North
Asked For It: M-F	36,500	H. Bishop, Spector; Quaker Oats. NLGB
You Bet Your Life: Q-L	18,000	Skippy Peanut Butter, GBB
Ma Young: Dr-F	51,750	DeSoto, BBDO; Toni, North
Your Hit Parade: Mu-L	42,000	P&G, B&B
Grey Theatre: W-F	49,000	Amer Tobacco, BBDO; alt Toni, North
AC Spark Plug: A-F	45,000	Gen Foods, B&B; Ford, JWT
	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
*Dupont Show of The Month: Dr-L	275,000	Dupont, BBDO—6/7
*High Adventure with Lowell Thomas: D-F	250,000	Delco, Camp-Ewald—5/28
*Jerry Lewis Show: CV-L	230,000	Oldsmobile, Brother—5/16
Omnibus: M-L	115,000	Union Carbide, Mathes; Aluminum Ltd., JWT—5/18, 6/1
*Shower of Stars: CV-L	200,000	Chrysler, Burnett—5/15
Wide, Wide World: M-L	210,000	Gen. Motors, McM JGA—5/11, 5/25



Chip Off the Farm Bloc

We'd like you to meet one of the bosses of a \$400 million business called farming in Central Ohio. He feeds his own corn into his own hogs, has two tractors and a city-shopping family that wants all of the better things of life.

You find him sharing his noontime, as usual, with Bill

Zipf, farm director and farm news reporter for WBNS-TV. They have been friends for nine years—personal friends, because Bill Zipf is a reporter who travels 30,000 miles of rural roads a year and shows up at the studio with dirt on his shoes.

You can see why the casual offer of a Farm Almanac, on Bill's "Farmtime" program, pulls requests from 33



Ohio counties and over 130 small towns. More important, you see an example of the face-to-face approach by which WBNS-TV, born and raised in Central Ohio, attracts its larger audiences, day and night.

Time buyers, too canny ever to fall off a hay wagon, have reduced volumes of these facts to one conclusion: "If you want to be seen in Central Ohio—WBNS-TV."

WBNS-TV

**CBS Television in Columbus, Ohio
Market Center of 2,000,000 people**

316 kw. Affiliated with The Columbus Dispatch, The Ohio State Journal and WBNS Radio. Represented by Blair TV.



4. DAYTIME

COMPARA

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			Carry Moore sust Lever alt sust	Dough Re Mi sust		Garry Moore Gerber alt Gen Foods Florida Citrus	Dough Re Mi sust	
10:15										
10:30										
10:45		Look Up & Live sust			How Do You Rate? sust (3/31 S)	Treasure Hunt Sterling Drug alt sust P&G alt Johnson (5/12)		How Do You Rate? sust (4/1 S)	Treasure Hunt sust Brillo alt Chese-Ponds	
11:00										
11:15		Eye On N. Y. sust			Arthur Godfrey Bristol-Myers Singer	Price Is Right Lever Bros alt Ches-Pnds Sandura alt Johnson (5/12)		Arthur Godfrey Armour Kellogg	Price Is Right Lever alt Sterling Chese-Ponds alt Stand Brands	
11:30										
11:45		Camera Three sust			Dotto Colgate	Truth or Consequences Sterling alt Lever sust		Dotto Colgate	Truth or Cons. sust Lever alt sust	
12N										
12:15		Our Miss Brooks sust			Love of Life sust Amer. Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Love of Life sust P&G alt sust	Tic Tac Dough Stand Brands P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You Dixie Cup alt Pharmaco Ches-Pnds alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Chese-Ponds alt sust Brillo alt P&G	
1:00										
1:15			Watch Mr. Wizard sust		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op	
1:30										
1:45			Frontiers of Faith sust		As the World Turns P&G sust	Howard Miller co-op		As the World Turns P&G Vick Chem alt Van Camp	Howard Miller co-op	
2:00										
2:15			No Net Service		Beat The Clock sust Bristol-Myers	Howard Miller		Beat The Clock sust	Howard Miller	
2:30										
2:45	College News Conference sust		Comment sust		Art Linkletter Stand Brands alt Lever Campbell Soup alt Stand Brands	Kitty Foyle sust		Art Linkletter Swift alt Toni Kellogg	Kitty Foyle sust	
3:00										
3:15	Johns Hopkins File 7 sust		Youth Wants To Know sust	American Bandstand co-op	Big Payoff Colgate	Matinee P&G alt Libby Chese-Ponds alt Johnson (5/12)	American Bandstand co-op	Big Payoff sust	Matinee (3-4) P&G sust	American Bandstand co-op
3:30										
3:45	Dean Pike sust (L 5/18)	No net service	Look Here sust	Do You Trust Your Wife? General Foods alt sust	Verdict Is Yours Stand Brands Bristol-Myers	Matinee Chese Ponds alt sust P&G	Do You Trust Your Wife? General Foods alt sust	Verdict Is Yours sust Swift alt Toni	Matinee sust P&G	Do You Trust Your Wife? General Foods alt sust
4:00										
4:15	Open Hearing sust	No net service	Wide Wide World (4-5:30, alt wks) Gen Motors	American Bandstand Eastco.	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Dixie Cup alt sust Toni alt Chese-Ponds	American Bandstand Welch Grape Juice Carter Products Hi-Pro	Brighter Day P&G Secret Storm sust	Queen for a Day Stand Brands	American Bandstand Leve alt Corn H
4:30										
4:45	Paul Winchell Hartz Mtn	Face-Nation sust	Omnibus (4-5:30, alt wks) Union Carbide Aluminium Ltd.	American Bandstand	Edge of Night P&G Stand Brands	P&G Modern Romances Sterling Drug Johnson (L 5/12)	American Bandstand	Edge of Night P&G Florida Citrus alt sust	P&G Modern Romances Brillo alt Sterling	American Bandstand
5:00										
5:15	Texas Rangers Sweets Co.	Great Challenge sust (5-6)	Israel—The Next 10 Years sust (5/18; 4-5:30)	Superman Kellogg Sweets Co.		Comedy Time sust P&G alt Pharmaco	Sir Lancelot Kellogg alt Corn Prod		Comedy Time Chese-Ponds alt sust P&G alt sust	Wild Bill K 1 Swe
5:30										
5:45	Lone Ranger Gen Mills Colgate-Palmol. Cracker Jack	Great Challenge	M. Saber Sterling Drug	Mickey Mouse Club B. F. Goodrich Am Par			Mickey Mouse Club Mars alt Armour			Mickey Mouse Club Matt alt G

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programming 10 May to 6 June, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00

GRAPH

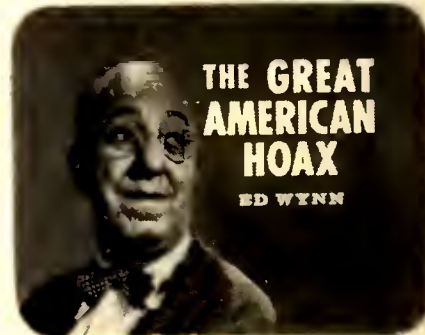
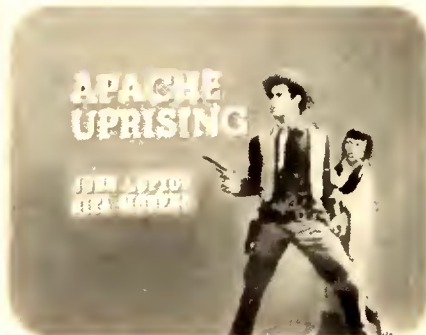
10 MAY - 6 JUNE

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY				
	NBC			ABC			CBS			NBC				
ore	Dough Re Mi sust			Garry Moore sust alt Libby Sunshine alt Gen Foods	Dough Re Mi sust			Garry Moore Sunshine Bisc alt Pitts. Paint Gerber alt Libby	Dough Re Mi sust			Capt Kangaroo (9:30-10:30) partic. Brown Shoe (10:15-10:30)	Howdy Doody Continental Baking	
You	Treasure Hunt Drackett (L 5/21) alt Sterling sust alt P&G			How Do You Rate? sust	Treasure Hunt Dow Chemical alt sust P&G alt sust			Garry Moore Gen. Mills alt Pittsburgh Paint Lever alt Florida Citrus	Treasure Hunt sust Corn Prod alt Sterling			Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt sust	
dfrey re- ers	Price Is Right Gen Foods Sterling Starkist alt SOS			Arthur Godfrey Gen Foods Gen Foods	Price Is Right Alberto Culver alt Lever Bros Dow Chemical alt Miles			Arthur Godfrey Standard Brands Libby	Price Is Right Lever alt Corn Prod Drackett (L 5/30) alt Sandura			Heckle & Jeckle sust	Fury Gen Foods alt Borden	
	Truth or Consequences sust Amer Home alt Gen Foods			Dotto Colgate	Truth or Cons. sust alt Lever Alberto Culver alt Miles			Dotto Colgate	Truth or Consequences Gen Foods alt Dixie Cup (5/16) Lever alt sust			Saturday Playhouse sust	Andy's Gang Minn. Mining alt sust	
ife Prod	Tic Tac Dough Gen Foods alt Starkist P&G			Love of Life sust P&G	Tic Tac Dough P&G Minnesota Mining alt P&G			Love of Life Atlantis alt sust Amer Home Prod	Tic Tac Dough SOS P&G			Jimmy Dean (12-1) Armstrong alt sust	True Story sust Sterling Drug	
or w ght	It Could Be You Gen Foods alt Chicken of Sea Corn Prod			Search for Tomorrow P&G Guiding Light P&G	It Could Be You Alberto Culver alt Miles P&G alt Brown & Wmson			Search for Tomorrow P&G Guiding Light P&G	It Could Be You Am Home alt Drackett P&G alt Corn Prod			Jimmy Dean	Detective Diary Sterling Drug sust	
ervice sust	Close-Up co-op			No net service News (1:25-1:30) sust	Close-Up co-op			No net service News (1:25-1:30) sust	Close-Up co-op			Lone Ranger Gen Mills alt Nestle	No net service	
orld	Howard Miller co-op			As the World Turns P&G Pillsbury	Howard Miller co-op			As the World Turns P&G Swift alt sust	Howard Miller co-op			No net service	No net service	
lock ever	Howard Miller			Beat The Clock sust Johnson & Johnson alt sust	Howard Miller			Beat The Clock Lever alt Kodak Sunshine Bisc alt Gen Mills	Howard Miller			No net service	No net service	
k ter ell	Kitty Foyle sust			Art Linkletter Kellogg Pillsbury	Kitty Foyle sust			Art Linkletter Lever Bros Swift alt Staley	Kitty Foyle sust			No net service	Major League Baseball	
ff	Matinee P&G Corn Prod alt sust	American Bandstand co-op		Big Payoff sust	Matinee (3-4) P&G sust			American Bandstand co-op	Big Payoff Colgate			Matinee P&G Whirlpool alt sust	No net service	(2:30 to concl.) Regional games Theo. Hamm Brew- ing Co., Jackson
ours alt	Matinee sust P&G	Do You Trust Your Wife? Gen Foods alt sust		Verdict Is Yours sust Johnson alt sust	Matinee sust P&G			Do You Trust Your Wife? Gen. Foods alt sust	Verdict Is Yours Gen Mills alt sust Gen Mills alt Atlantis			Matinee Drackett (L 5/30) alt sust P&G	No net service	Brewing Co., Na- tional Brewing Co.
ay Sym Prod	Queen for a Day Drackett (L 5/21) Chicken of Sea Amer Home alt Corn Prod	American Bandstand Lever Bros. Sergeant Hi-Pro Corn Products		Brighter Day P&G Secret Storm sust alt Gen Foods	Queen for a Day Brn. & Wmson alt Minn. Mining Miles alt Al Culver			American Bandstand Gen. Mills Eastco, Inc. Welch	Brighter Day P&G Secret Storm Amer Home Prod			Queen for a Day SOS alt Sandura Amer Home Prod alt Corn Prod	Baseball Games of The Week co-op (2-concl.)	
ght	P&G Modern Romance Sterling Drug	American Bandstand partic & co-op		Edge of Night P&G Pillsbury	P&G Modern Romance sust			American Bandstand	Edge of Night P&G Florida Citrus alt Swift			P&G Modern Romance Sterling Drug alt sust	(See above)	
	Comedy Time sust SOS alt sust	Woody Woodpecker Kellogg		Comedy Time Kraft Miles alt P&G	The Buccaneers Kellogg alt Corn Prod P&G			Comedy Time sust alt Dixie Cup (5/16) Gen Foods alt Mentho				(See above)		
		Mickey Mouse Club Bris-Myers, Pills alt Gen Foods			Mickey Mouse Club Gen Mills alt sust							(See above)		

a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 40.



“TV HOUR OF STARS”

... the BIG-TIME comes to daytime TV... Monday through Friday starting in the fall on...

America's dynamic new

NTA FILM NETWORK

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

Made especially for television

FILM-SCOPE

10 MAY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Postscripts to the NAB convention from the point-of-view of syndicators:

- Syndicators aren't convinced the broadcasters don't want them. Feeling is that **station men still want to see new film wares at the annual meetings.**
- There's disagreement among the syndicators as to whether regional meetings will be as effective for them, but they do agree on one point: **It's senseless to leave NAB.**
- Course of action to be taken will be rooted this week or next, when film leaders get together. Meeting will probably be at Screen Gems.

Schaefer Beer has about crystallized its summer and fall syndication plans.

With the Dodgers' move west, Schaefer's agency, BBDO, revamped media strategy to this extent: heavier concentration in tv films.

Schaefer's schedule to date: **New York Confidential** (TPA), slotted for September starts in Philadelphia, Washington, New Haven and Albany; **Decoy** (Official) starts in Norfolk this month; **Silent Service** (CNP), renewed in Boston, Syracuse, Plattsburgh and Bangor.

Only market still open for a film buy: New York City.

BBDO is looking for a syndicated series for Niagara-Mohawk, a New York State power company. The coverage area: Five upper New York markets.

Likely starting date: September.

Contrary to most agency opinion, syndicated film fare doesn't necessarily take a back seat to network when judged on a national rating scale.

Nielsen and ARB have both done special ratings on a national basis for several syndicated shows, using the same methods as employed when rating networks. Here're some results:

SHOW	WEIGHTED NAT. RATING*	TOTAL HOMES REACHED	PROGRAM COVERAGE (OF U.S. TV HOMES)
Annie Oakley (Nielsen, Oct.-Nov., '56)	30.2	10,029,000	88.2%
Death Valley Days (Nielsen, Oct., 1957)	22.9	8,158,000	86.6%
Highway Patrol (ARB, March, 1957)	29.0	9,610,000	87.1%
Silent Service (Nielsen, Nov., 1957)	22.4	8,157,000	88.2%
Sky King (Nielsen, Dec., 1957)	22.4	8,292,000	90.7%

*Total Audience.

Flashes from the field: CBS TV Film chalked up more than \$500,000 in station sales from its new off-network properties (You Are There, Eve Arden, Mr. Adams & Eve) at the NAB convention . . . Pre-renewal sales on a second year of Silent Service total 26 markets . . . For the sixth year Brooks Potato Chips is sponsoring The Cisco Kid in Springfield, Mo. . . . NTA has signed three sponsors to participate in its double impact programing: Max Factor, Schick and Carter Products.

(For further film news, see SPONSOR-SCOPE, and Film Wrap-up, p. 59.)

MARKETING WEEK

10 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Look for the giant grocery manufacturers to put a real fillip in the move toward packaging frozen food in plastic film. And expect some big developments in five to seven weeks.

Plastic film could upset the frozen food packaging field since it rides so well a trend of the times: convenience products. Food in plastic film can be heated in boiling water in five to 12 minutes compared to the 30 and 40 minutes often required for oven-prepared frozen food.

With demonstration commercials a natural for this kind of product, tv can expect some added business soon.

Already marketing products in this field are Seabrook Farms and Fox de Luxe. Pushing the plastic film is Continental Can's Shellmar-Betner division.

Improved shelf life is expected to be one important by-product of plastic film packaging. The film is actually in two layers: an outside layer of du Pont's heat-resistant Milar and an inner layer of air-tight polyethylene. The latter permits a high vacuum to be drawn, thus preserving food. While machinery for such vacuums are not fully-developed, they are not far off.

Talking about convenience foods, one adman quoted these statistics:

Before World War II, the average woman spent six hours in the kitchen; seven years ago the figure was two hours, 20 minutes; today, it's one hour, 20 minutes.

The Storecast System's new merchandising operation, which gets under way 12 May, highlights some behind-the-scenes storecasting developments arising out of a recent FCC decision.

In plumping for multiplexing last year, the FCC banned supersonic beeps over fm. These had been used by storecasters as a device to boost volume when commercials were aired and by Storecast System to cut out commercials from grocery chains not participating in a particular client's merchandising efforts. Storecast System, probably the biggest in its field, was believed to be the only storecaster sending its music-with-plugs to more than one chain via a single station.

With the deadline for the supersonic beeps just passed, Storecast System had the choice of (1) continuing as before, but permitting non-participating chains to pick up its client's commercials, (2) get into multiplexing and service each participating chain with a separate program or (3) take its commercials out of the stores. It elected the third alternative, and, while continuing the music side of its operation, moved the merchandising part over to am.

Some storecasters are moving into multiplexing, a technical development of great potential. Storecast System doubts whether multiplexing is ready for commercial use. The firm also feels that multiplexing in storecasting may develop some Robinson-Patman problems.

Storecast System's new project, called "Merchantising," so far ties in 230 grocery sponsors, three chains (American Stores, First National, National Tea) and three stations (WCFL, Chicago; WICC, Bridgeport, Conn., and WHAY, Hartford-New Britain, Conn.

The merchandising firm's "Stars of the Store" promotion provides:

- For clients: in-store merchandising by Storecast System, identification with the promotion via point-of-sale posters and plugs for the promotion over radio.
- For stores: a traffic-building promotion helped by radio plugs (plus, in some cases, fm music in the store by courtesy of Storecast System).
- For stations: identification in p-o-s material, opportunities for new business, personal appearances in stores by d.j.'s.

IF YOU USE RADIO ADVERTISING YOU SHOULD READ THIS MESSAGE FROM THE MANAGEMENT OF RADIO STATION WBT

Throughout its 36-year history, WBT has followed a program of philosophy of providing the best possible programs for all segments of the radio audience. We call this Full-Service Broadcasting because it is not limited to "popular" music and five-minute newscasts.

We provide our listeners with news—news in depth—reported by reputable, experienced news men and women from all corners of the globe. We provide our listeners with music—but not just one kind of music. WBT offers country music, "popular" music, classical music, and many variations of the three.

This Full-Service Programming gives our listeners discussion programs, drama, comedy and quiz programs. It means church services, educational programs—programs to stimulate the imagination, the ability to think—and the ability to feel.

Through the years, audience research surveys have shown us that this is the type programming most Charlotte and Mecklenburg County listeners prefer.

But the influence of Charlotte and its institutions is not confined to municipal boundaries. What of the listeners in Rock Hill?—In Hickory?—and in Gaffney? What do people in Winnsboro want from WBT and in Salisbury and Monroe? To find out, we recently asked the Pulse, Incorporated to send its representatives into the homes of listeners living in Charlotte and within a 60-mile radius of Charlotte to check program preferences. This was the acid test for WBT's brand of Full-Service Programming.

The results of this survey, conducted during the month of March, have just been released.

We are happy to say that WBT has met the test and its programming concepts have been justified.

The survey shows that WBT is the most popular Charlotte station in every time segment surveyed in the 25-county area (Sunday-Saturday, 6 A.M.-Midnight) except one. In that segment WBT won a tie.

For this over-whelming vote of confidence by our listeners and for the support of you, our sponsors, we are everlastingly grateful and sincerely humble and our pledge to you is a continuation of Full-Service programming and audience leadership in the future.

How can you keep live tv costs down?

This week two admen and a show packager described the steps they are taking to keep production cost to a minimum and still maintain their quality standard.

James S. Bealle, v.p. and director of tv/radio programming, Kenyon & Eckhardt, Inc., New York



Careful selection of people is most important

First of all, careful selection of people, from production and writing staff to cast, is by far the most important. People should be edited as carefully as lines in the script. The human pattern has a habit of repeating itself needlessly.

The same yardstick usually applies in reverse. The director who brought his last show in on time and according to plan is the director most apt to do it again. Barring the unexpected, of course. The actor who spends his time fiddling, or the fiddler who spends his time acting, have a tendency to follow the pattern throughout.

As has been said many times before in our field of mass communications—we may consider it a business of ideas, which it is, but in the end it is a business of personalities. Of course, there are the standard rules to watch—the rules known to nearly all in the business. Rules like getting the script well set in advance in the hands of at least the principals in the cast. Or, like bringing in the director at the outset to enable him to plan well ahead of smooth production, minimizing unnecessary time consumption.

The production meetings on most types of live shows should be held at least two weeks in advance of air date. Thorough meetings, of course, and preceded by casting of principals. Late

casting, particularly in variety shows involving heavy production, often entails revision of all elements in the show from billboard to billboard, and seldom without heavy expense. Conflicts between writers and producers or between producers and directors, or between staff and star, should be ironed out well in advance. The longer these conflicts, as earnest and legitimate as they may be, the costlier they become.

Pre-planning pays off everywhere, of course. The longer the dancers rehearse in leotards, the less likely they are to consume expensive camera time when the chips are down. In the end, it's the track-records of people on your show you should bet on—the people you send through the stage door.

Joe Spery, radio/tv production manager, Campbell-Mithun, Inc., New York



Habits usually cost money

The thesis is, we want a good commercial nonetheless. The whole area of whether to use four singers instead of six, of course, will be debated long after two-way television telephones are commonplace. As in any business undertaking, though, there must be a breaking point where quality need not be sacrificed for sheer cost considerations.

Probably the one best answer to the poser is: have a cost-conscious person create the original storyboards. Unfortunately, this is easier to say than to do.

Second best is: have a close supervision of all tv production by able gentlemen who have proved they can work within their budgets.

And, within the practicalities of time, every single item to be used on the air that comes through the pur-

chase order route must be cost-estimated or priced firm—in advance.

When all of these ground rules are adhered to, the “preventive maintenance” factors, as the military terms it, have been taken care of and should result in tv production cost that is in line—with advance estimates.

Some of these points, however, beg the basic issue which is not only keeping within budget but keeping costs to a practical minimum. The only answer seems to be: have the executive groups who pass on the creations become as familiar as possible with tv production and its inherent costs.

And, one of the rules of producing anything in business is to evaluate your methods every day of your life to see if there isn't a better—and cheaper—way of doing whatever you are doing.

The American Dairy Association, for example, recently has searched for an easier and better way of producing its opening billboards for the *Perry Como Show*. After enough searching and consultation with the parties concerned, it develops that, sure enough, there is a way of making these billboards at less cost with no sacrifice in quality—in fact, with an actual improvement in quality.

Habits usually cost money. And if you don't think there's a way to keep costs in line, look around a while. You'll find a way—or somebody else will!

Jerry Layton, Stark-Layton, Inc., tv packagers, New York



Economy begins with the writer

With inflationary costs in television, we feel it incumbent upon us, as producers, to meet these increases with-

out passing them on to advertisers and without affecting the values of the programs.

By this, we don't mean that we would eat the costs. We mean that we can, and have, effectively devised a method to control them.


How we stretch the program dollar beyond its natural limit begins—with the writer. We know that a well-constructed story, *primarily about people*, is what most interests the viewer. So, we play faces—not places.

By meeting with the writer before he has written a word, and by carefully pre-planning and pre-blocking, we are able to prepare a script well within the bounds of budget, but without limiting the writer's creativity.

This is no trick. We know our medium and we know its limitations. We know how to carefully plan a tv program that is pictorially and historically effective—one that won't be burdened with excess rehearsal hours, scenic and property elements that may never get on camera or burdened with casts that bulge at the seams.

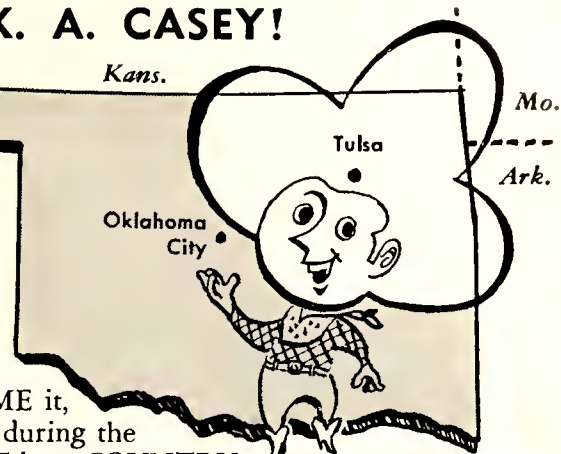
When we have decided on the *places* to play, we then come to the *faces* that play. The faces? Like Tony Perkins, Tony Franciosa, John Cassavetes, Neva Paterson, Lee Remick, Bradford Dillman, Ed Andrews, Phyllis Love, Signe Hasso, Carol Bruce, William Prince—the list is a long one. Some are stars—some will be—some have been; but all are pros. Rather than pay a small amount to many performers, we pay high prices to a few. In the long run, it more than evens itself out in favor of the advertisers.

Pre-planning — *an essential* — also simplifies the director's job. The script he receives is tight, comprehensive, lucid. The playing and shot areas are clearly defined . . . not in written stage direction, but in story progression and motivation contained in the finished script. The result we want—he knows. So his job is one of refinement with an aesthetic touch. To obtain this, we do not hamper him with ambitiously contrived effects.

As for the words, the director is able to have them delivered properly—and quicker—by the people who are cast to speak them. The "faces" we emphasize. Naturally, when the director gets what he wants more quickly, he requires less time and, naturally, less time requires less money. 

HOWDY! I'M K. A. CASEY!

**CONTINUOUSLY
FIRST ON THE
RICH TULSA
FRONTIER**

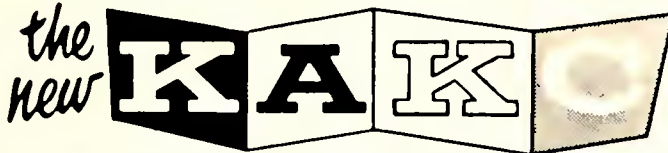


Hooper . . . Pulse . . . you NAME it, pardner! In every Tulsa survey during the last 18 months, I've been FIRST by a COUNTRY MILE! Match THIS with my reasonable RATES . . . and you get a cost-per-thousand so far below any OTHER Tulsa station that it's almost like hoss-stealin' to buy me.

Hey, and see that big HAT I'm wearing? Ahem! That's my big .5 mv Primary Coverage Pattern in the rich Tulsa Trade Area.

Come on! Get ACQUAINTED with me . . . and you'll get acquainted with SELLING POWER, the likes of which you've never seen BEFORE.

THE NO. 1 NEWS STATION IN THE NATION*



TULSA'S 24-HOUR MUSIC & NEWS STATION — 970 KC

Robert J. Hoth, V.P. & Gen. Mgr., American Airlines Bldg. Tulsa LU 7-2401 TWX: TU99

Rep.: Weed Radio Corporation

**Winner of coveted A. P. Award for best news coverage of all A. P. radio and tv stations for 1957*

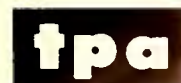


The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

- Altoona—Johnstown, Pa. . . . WFBG
- Amarillo, Tex. KFDA
- Ames—Des Moines, Iowa . . . KRNT
- Atlanta, Ga. WLW-A

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22





How many puffs in a station break—
or when does sales resistance become resentment?

Here's another place where film comes into the picture . . . because pre-testing is easy with commercials on film—lets you test to your heart's content before you show them. Important, too — film gives you full control of time and station . . . keeps you in the driver's seat all the way.

Use black-and-white — or color . . . there's an Eastman Film for every purpose.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

**Be sure to shoot in COLOR . . .
You'll be glad you did**

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The California Oil Co., Perth Amboy, N. J., is preparing a big-budget campaign in Eastern markets for its Chevron gasolines and oils (previously under the Calso trademark). The schedules start in early June, run into the middle of the summer. Minutes and chainbreaks are being bought, with frequencies varying. Buying is not completed. Buyer: Trow Elliman. Agency: BBDO, New York. (Agency declined to comment.)

William Wrigley Co., Chicago, is entering 40 markets throughout the country for its chewing gums. The campaign begins this month; minutes and I.D.'s during nighttime periods are slotted. Frequency varies from market to market. Buyer: John Russel. Agency: Arthur Meyerhoff & Co., Chicago. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is scheduling announcements in 35 Eastern seaboard markets for its Jiff Peanut Butter. Minute and 20-second announcements during nighttime segments are being slotted, with a family audience in mind. Frequencies vary from market to market. Media Supervisor: Gus Pflugler. Agency: Leo Burnett Co., Inc., Chicago. (Agency declined to comment.)

Lever Bros. Co., New York, is planning a campaign in top markets throughout the country for its Rinso Blue. Schedules kick-off this month for four weeks. Minutes and chainbreaks are being placed; frequency varies from market to market. Buyer: Tom Glynn. Agency: J. Walter Thompson Co., New York. (Agency declined to comment.)

RADIO BUYS

California Packing Corp., San Francisco, is initiating a campaign in top markets for its Del Monte line. The short-termer starts this month. Minutes are being scheduled during daytime hours; frequency varies from market to market. Media Director: Allen G. Jones. Agency: McCann-Erickson, Inc., San Francisco. (Agency declined to comment.)

RADIO and TV BUYS

The Texas Oil Co., New York, is setting up radio and tv schedules in 80 to 100 markets for its Texaco gasolines and oils. The campaign starts in late May, runs for four weeks. In radio, minute announcements are being slotted during early morning and late afternoon segments. In tv, minutes and 20's during prime time are being used. Frequencies vary from market to market. Buyer: Jack Bray. Agency: Cunningham & Walsh, Inc., New York. (Agency declined to comment.)

East Coast Division

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

Midwest Division

10 East Randolph Drive, Chicago 1, Ill.

West Coast Division

7 Santa Monica Blvd., Hollywood 38, Calif.

or

W. J. GERMAN, Inc.

Agents for the sale and distribution of
German Professional Motion Picture Films,
New York, N.J.; Chicago, Ill.; Hollywood, Calif.

PICTURE WRAP-UP



NAB's new Television Code Review Board, effective May 1, includes (l. to r.) E. K. (Joe) Hartenbower, KCMO TV, Kansas City; Mrs. Hugh McClung, KISL TV, Chico, Calif.; Roger Clipp, Triangle Stations, Philadelphia, new Code Review Board chairman; Donald McGannon, Westinghouse Broadcasting; and Richard A. Borel, WBNS TV, Columbus, Ohio



David Hardacre (r.), one of the 1958 co-winners of the Voice of Democracy award, was congratulated at the NAB convention by (l. to r.) NAB president Harold E. Fellows, McCann-Erickson president Marion Harper, and W. D. "Dub" Rogers, KDUB, Lovett, Texas. The award is given each year by NAB for the best essays on democracy TV



Colorful display at the NAB convention was NTA's Gold Rush Suite. Shown (l. to r.) are NTA sales exec Gerald Corwin; midwest sales v.p. Jonny Graff; Miss Gold Rush; Boston's Nick Russo and west coast v.p. Ed Gray



Harold E. Fellows (r.), NAB president and board chairman, presented the 1958 Keynote award to CBS president Frank Stanton. Stanton was keynote speaker at the 36th annual NAB convention in Los Angeles last week



Mutual Broadcasting System conventioners at NAB included this smiling group: (l. to r.) national sales manager Robert Marcato; Truman A. Morris, WBEA, Chillicothe, Ohio; Carl L. Lindberg and Howard Hayes, WOKO, Albany, N. Y.; and MBS station relations director Charles King. MBS radio network affiliates met at the Hotel Biltmore during the annual NAB convention

News and Idea WRAP-UP

ADVERTISERS

Max Factor and Schick bought participation schedules in NTA's *Twentieth Century Fox* program, to start 18 May.

This series is part of the network's "double impact" plan—Sundays and one evening during the week.

Promotions and campaigns:

- **Cameo Curtains Inc.**, kicked off off a zany radio campaign featuring satires on soap operas, rocket trips to Venus, etc. The campaign, currently in N. Y. on WRCA (via **Tex and Jinx** and **Tex Antoine**) and WMGM (via **Ted Brown**) is a four week test for a nationwide spot radio campaign slated for fall.

- **Five natural gas companies in Pa., Ohio and W. Va.**, are featuring a unique campaign via tv and radio to help home builders sell "all-gas" homes. **Ketchum, MacLeod & Grove**, directing the campaign, plans 400 radio commercials on nine stations and 200 tv commercials on six stations, in the Pittsburgh area alone.

- **Avis Rent-A-Car System** plans an animated "missile age" cartoon spot to promote its advance business trips reservations. An eight-week "test" tv ad campaign is now underway in Pittsburgh.

AGENCIES

FC&B reshuffled its tv-radio department this week and the changes worked out this way:

- **John B. Simpson**, v.p. and director of broadcast for the Chicago office, becomes v.p. and national director of broadcasting. He'll head-quarter in N. Y.

- **Roger Pryor**, v.p. in charge of broadcasting, N. Y., becomes broadcast production chief for all FC&B offices.

- **Edmund L. Cashman**, v.p., continues in charge of West Coast offices, and **Homer Heck** becomes head of the Chicago staff.

J. Walter Thompson is expanding its tv-radio department in Chicago.

Sherrill Taylor—formerly of RAB—is joining **Jack Mossman**, department head.

Tv-radio production head George Polk at 29 rates as the youngest v.p. at BBDO.

His has been a meteoric rise within the New York office. Polk started as a messenger 7½ years ago and worked through media research, time-buying and head timebuyer.

Agency appointments: FC&B, for **A.&M. Karagheusian, Inc.**, manufacturers of **Gulistan carpet**, billing between \$500-750,000 . . . **C & W** for **The Stephan Distributing Co.**'s dandruff remover hair tonic, with billings close to a million dollars, to be spent mainly in spot tv . . . **Killingsworth-Moreland**, L. A. for **Broco, Inc.** . . . **Ray Barron**, Boston, for **Radio-Electronic TV Schools**.

At McCann-Erickson, Chicago: Mitchell Streicker, named manager of media research . . . **William Ewart** and **John Hugunin**, to the creative staff.

More on new assignments: John Hogan, named account executive, **EWR&R** . . . **Hunter Jager**, account executive, **Grey** . . . **Peter Triolo**, associate media director and **Walter Teitz**, media supervisor, **DFS** . . . **Shirley Vierheller**, radio/tv copywriter on **Pet Milk** account, **Gardner** . . . **Alva Cuddeback**, account executive in the **GF coffee** group, **B&B** . . . **David M. Close**, to the service dept., N. Y., **Charles Kennedy**, service dept., Chicago and **Martha Gehring** to the media selection staff, **Phila.**, N. W. Ayer.

NETWORKS

ABC Radio will air the 1958 **Notre Dame** football games this fall, sponsored by **Pontiac**. Agency—**MacManus, John & Adams**.



"But Boss . . .

reform Traffic Court???"

"Certainly! We have always taken an editorial interest in civic affairs."



"But Boss, pop off on politics? Think of **CITY HALL!** Why not play it safe like everybody else?"



"That's not how we got to be FIRST in Cincinnati!"



Come to think of it, I guess he's right.

But Gosh . . . City Hall . . .

wsai

CINCINNATI

GORDON BROADCASTING COMPANY
SHERWOOD R. GORDON, BOSS
SOLD NATIONALLY BY ADAM YOUNG, INC.

New biz for the tv networks:

- **Kraft**, for full sponsorship of the *Milton Berle Show*, to air on NBC-TV next fall. in the Wednesday 9-9:30 p.m. slot.

- **Associated Products**, for *Musical Bingo*, to start on ABC-TV 6 June. 8:30-9:00 p.m. Grey is the agency.

- **Lever Bros.** and **Speidel** will share sponsorship of nighttime show. *The Price Is Right*, NBC-TV in 1958-59 season.

- **General Foods**, for alternate Friday quarter-hour segment of *The Price Is Right*, daytime. for 52 weeks.

Renewals: **Chevrolet**, for the *Dinah Shore Chevy Show*, NBC-TV, for next season . . . **Kaiser**, for ABC-TV's *Maverick* . . . **Mars**, for alternate week sponsorship of *Circus Boy*, returning to NBC-TV next October as a Saturday morning feature.

REPS

Robert E. Eastman Co. starts 1 June with **WNEW**, New York, as its first station.

Eastman, former ABN president, will shortly add four other radio stations to his list.

He's opening offices in New York, Chicago, and San Francisco.

H-R Reps has issued a presentation documenting with facts and figures why tv remains a strong advertising bet in the summertime.

The arguments include:

- A preponderant share of American families stay home in the summertime.

- A large number of consumer goods categories hit their peak sales in the summertime.

- Even those families that go on trips aren't "lost" to tv viewing.

- Retail sales, according to Department of Commerce, are higher than for any month except December. August is also the best month for food sales, while July is the biggest month for gasoline sales. More durables are sold in the June-August period than any other period of the year.

Reps appointed: **Edward Petry**, for **WGTO**, Cypress Gardens, Fla. . . . **John E. Pearson**, for **WHAY**, New Britain-Hartford . . . **Stars National**, for **WLOF**, Orlando . . . **Gates Reps**, L. A., and **Ted Hall**, San Fran., for **KBAB**, San Diego . . . **Richard O'Connell**, for **KTRM**, Beaumont, and **WJAC**, Johnstown, Pa. . . . **Venard, Rintoul & McConnell**, for **WPON**, Pontiac, Mich. . . . **Everett-McKinney**, for **WINR**, Binghamton, N. Y.

Renewal: **Blair Reps** and **ABC** continue their long-term association, with Blair representing: **WABC & WABC-TV**, N. Y.; **WBKB**, Chicago; **WXYZ & WXYZ-TV**, Detroit; **KGO & KGO-TV**, San Francisco.

Anniversary: The **Branham Co.** celebrates its 50th year this week.

Added personnel: **Ralph McCasky, Jr.**, to mid-western sales staff, and **David Cassidy**, to the L. A. office, **Adam Young** . . . **David Grimm**, to the tv division as N. Y. salesman, **Edward Petry** . . . **John Barry**, named sales executive, **AM Radio Sales** . . . **Charles Compton** and **Robert Manning**, to the Chicago staff, the **Meeker Co.**

ASSOCIATIONS

Starting in 1959, by a membership vote of 947 to 59, the **NAB** will:

- 1) **Restrict management conference registration** at the annual convention to the **ownership, management and officers of active association members.**
- 2) **Limit exhibits** to those associate members who are **manufacturers of broadcast equipment.**
- 3) Tailor the programing of fall conferences to the various operational phases of station management.

Bud Rogers, chairman of **TvB**, said at the conclusion of the board meeting in Lubbock, Tex.:

"Tv has its job cut out, and as other key business and industry leaders have indicated, now is not the time to re-trench."

Rogers added that **TvB** will base its 1958 program on:

- 1) Hard sell of the medium itself.
- 2) Expanded service in the inter-



The first advertisement announcing the sale of the famous **LASSIE** series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

Bakersfield, Calif.	KERO
Baton Rouge, La.	WAFB
Bellingham, Wash.	KVOS
Binghamton, N. Y.	WNBK
Bismarck, N. D.	KFYR
Boise, Idaho	KIDO
Boston, Mass.	WBZ
Buffalo, N. Y.	WGR
Butte, Mont.	KXLF

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22



est of advertisers, agencies and members.

Meeting results: The annual general membership meeting of the N. Y. chapter of the Academy of Tv Arts and Sciences, resulted in the formation of a committee for . . . "the expansion and improvement of tv in N. Y."

The Langer Bill in the Senate, which would prohibit all radio and tv advertising of alcohol beverages, continues to stir up protest.

Latest complaints registered before the Senate Commerce Committee by:

- **Harold E. Fellows, NAB president,** who termed the bill "discriminating against one perfectly legitimate item of commerce."

- **The Advertising Federation of America,** which protested the bill's invasion on the right to advertise . . .

- **The 4A's,** which decried the dangerous precedent such a bill would set.

They were elected:

4A's national operations committee: **J. Davis Danforth,** exec. v.p., BBDO, chairman; **George Reeves,** v.p., JWT, vice-chairman; **Joseph Epstein,** exec. v.p., Fitzgerald, sec.-treas.

FILM

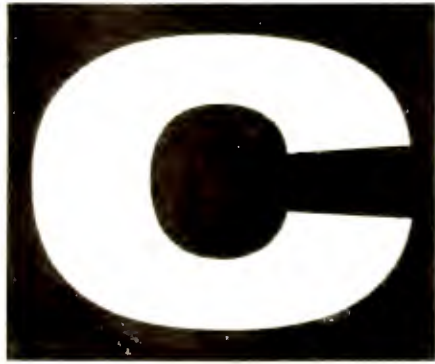
Syndicators could look back on some thoughtful comment offered by station management at the NAB convention.

Such comments as these:

- **NAB TV Film Committee's Frederick S. Houwink, WMAL-TV,** Washington asked syndicators to make uniform the legal form of contracts, said: *As it now exists, station management must refer every contract to its legal counsel before signing.*

- **A. James Ebel, KOLN-TV, Lincoln,** urged there be less of a turnover among film salesmen: **A good film representative informs and serves as well as sells,** Ebel noted.

- **Dwight W. Martin, WAFB-TV, Baton Rouge,** noted that his station had set up three criteria to help them use film properly: (1) the practice of varying film by classifying them, drama, comedy, etc.; (2) a prohibition against using a remun on the



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Cadillac, Mich.	WWTW
Cape Girardeau, Mo.	KFVS
Charleston, W. Va.	WCHS
Chico, Calif.	KHSL
Cleveland, Ohio	WJW
Colorado Springs, Colo.	KKTV
Columbus, Ga.	WRBL

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22



DOMINATES THE DAYTIME in Middle Tennessee

In 134 of 160 weekday quarter hours between

9 A.M. and 5 P.M., WSIX is in First or

Second place in Nashville's 3-station market!*

AGAIN Channel 8 delivers more audience per dollar!

ALSO

The Highest-Rated night-time movie (55.3 share of audience) Rating: 25.3

The Highest-Rated live program—wrestling (50.5 share of audience) Rating: 26.6

Represented by:
H. R. TELEVISION, INC.
CLARKE BROWN COMPANY

* (including ties)
March 1958 ARB

TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

same night of a week used for a first showing; and (3) the purchase of a sufficient variety of film packages to vary the stars.

An analysis of Ziv syndication sponsors shows an increase of 38% in the number of drug and toiletries companies.

Some Ziv drug sponsors: Sterling Drug, Bristol-Myers, Procter & Gamble.

Sales:

- Early renewals on CNP's Silent Service are to Schlitz Brewing, in Chicago; Shaefer Brewing and Robert Burns, Boston; General Cigar, San Francisco; Natural Gas in Pittsburgh, Society for Savings, Cleveland; O'Keefe Brewing, Buffalo and Carthage; Lee Optical, San Antonio; Schoenling Brewing, Dayton; Manufacturer's Light & Heat Co., Wheeling; and Pine State Creamery, Raleigh-Durham.

In addition, there have been 13 station sales.

- Ziv's Economee division for re-run station sales had a 67% increase in gross billings during the first four months of 1958, over the similar period last year.

Heaviest sales have been on *Science Fiction Theater*, *I Led Three Lives* and *Dr. Christian*.

- Seven station sales were made this week on Gross-Krasne's *African Patrol*. Five of the seven were made at the NAB convention.

- AAP, too, had a good convention sales picture. Four stations bought both the *Vanguard* and *Jupiter* packages, one station bought just the *Jupiter*, and four stations purchased segments of the *Gold Mine Library*.

WPIX, New York, is the latest entry into the syndication business.

Station will peddle its *Russian Revolution*, which came up with impressive ratings in New York, and an upcoming film, *Private Life of a Dictator*, to stations throughout the U.S. and Canada.

Under production: Writer Robert Bles and producer Gilbert Laurence are preparing a new series, *Trail of the White Poppy*, based on exploits of the Narcotics Bureau . . . *Barbary Coast* will be the first series of Allied Artists' subsidiary, Interstate TV. Series is

**HUNTINGTON
CHARLESTON**

is the
* **27th**

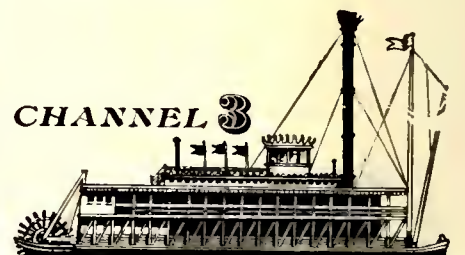
TV MARKET

and only

WSAZ-TV

**COVERS IT . . . AND
YOU GET HIGHEST RATINGS
AT LOWEST COST**

*SOURCE: TELEVISION MAGAZINE DATA
BOOK, MARCH 1958 (Population)

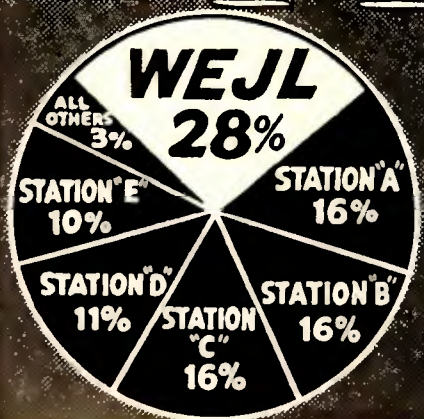


HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK

Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
C TOM GARTEN, Commercial Manager
Represented by The Katz Agency

**BILL PIERCE
Show**

SCRANTON'S TOP MORNING SHOW
BY NEARLY TWO TO ONE!



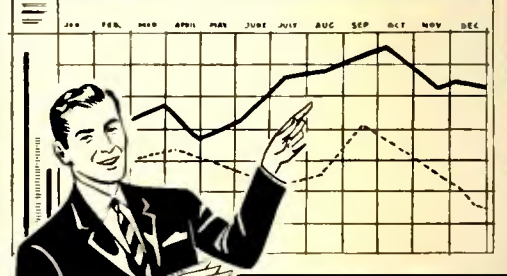
PULSE-NOV. 1957: CHART BASED ON AVERAGE SHARE OF AUDIENCE FOR 12 QUARTER HOURS, 6:00 TO 9:00 AM, MONDAY THRU FRIDAY!

• Ask Meeker



SCRANTON, PENNSYLVANIA

SALES IN WESTERN MONTANA



**TIMEBUYERS:
YOUR JOB IS
TOO TOUGH!**

IF YOU'RE NOT USING

KMSO ch 13

TO SELL WESTERN MONTANA

- 42,000 TV HOMES
- ONE DOLLAR PER 1000
- 80% UNDUPLICATED

CALL OR WRITE
NAT. REP. GILL-PERNA

KMSO — MISSOULA, MONTANA

INCREASING RATINGS AND REVENUE FOR YOUR STATION

Are you bothered by the thought that your audiences could be bigger, your sales higher and your profits rosier?

A number of aggressive radio and television station operators are taking advantage of a unique package service that integrates sales and audience promotion, research, merchandising, advertising and publicity in an overall battle plan to increase ratings and revenue.

The Wexton Company, Inc., specialist for 11 years in broadcast promotion, offers this comprehensive service on an exclusive basis to one TV, one AM and one FM station in each market.

By pooling the industry's top promotion, merchandising and advertising talent under the direction of John H. Eckstein, formerly Director of Advertising and Promotion of the American Broadcasting Company, Wexton insures against hit-or-miss handling of these vital activities—works as an integral part of the station-rep team.

The following services are available to Wexton clients:

AUDIENCE PROMOTION (jingles, contests, premiums, local ads, ID's, local publicity)

RESEARCH (audience and market studies)

SALES PROMOTION (presentations, including film and slide, sales kits, data files, direct mail)

TRADE PAPER ADVERTISING

MERCHANDISING (point-of-sale, tie-ins, merchandising strategy and materials)

PRODUCTION (station breaks, commercials, programs)

PUBLICITY (clearing house for receiving—via special teletype circuit—and placing day-by-day news releases from stations; developing feature stories, special events, personal appearances)

Markets already serviced by Wexton: Buffalo, New York, Pittsburgh, Rochester, Joplin, Scranton—Wilkes-Barre, Harrisonburg, Clarksburg, Parkersburg, Akron, Providence, Monroe, Steubenville.

To find out how you can increase your ratings and revenue on a reasonable budget, contact:

THE WEXTON COMPANY, INC.

Broadcast Promotion and Advertising

444 Madison Avenue, New York, N. Y., MUrray Hill 8-4050

being produced in conjunction with ABC . . . Sonia Henie will be starred in a new series of 90-minute variety films being produced by former Wide Worlder Alan Neuman.

Kudos: Albert G. Hartigan, ABC Film account executive, has been named alumnus of the year, by Syracuse University's Radio and TV Center . . . CBS TV Film's newsfilm team of Frank Kearns and Yousef Masraff received top awards from the Overseas Press Club.

New feature packages: Screen Gems is releasing two new groupings; 78 two-reelers starring the Three Stooges; and a new Shock package of 20 films, to be called *Son of Shock* . . . Academy Award winner La Strada headlines a new package of seven features to be released by Trans-Lux TV. The films will go to tv following completion of current theatrical engagements.

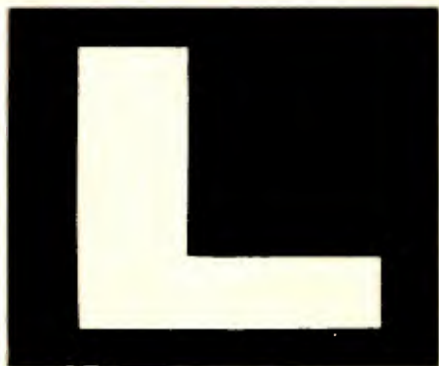
Strictly personnel: Dalton Danon, appointed western division manager,

Guild Films . . . Paul Weiss, named to sales staff of Gross-Krasne's new Minneapolis office . . . Jim Schulke, v.p. and general manager of Paramount's Sunset Corp., has been named v.p. in charge of Paramount TV Productions.

Robert Morin has joined MGM-TV as sales executive . . . Wilbur T. Blume, to Monopagic Productions as production head . . . Robert Lang, named account executive in NTA's west coast division . . . Sidney Yallen, appointed vice-president, Bentley Productions.

Also added: Max Brown, named office manager, NTA . . . Joseph J. Doyle, promoted to booking supervisor, Guild Films . . . Leonard Bogdanoff, to Bernard L. Shubert and Telestar Films as comptroller.

TPA this week added five account executives, including: Sherlee Barish, Edward I. Adler, Tom Privette, Edwin D. Staub, and Bryan D. Stoner. In addition Jose Garcia was named Puerto Rico sales rep.



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Las Vegas, Nev. KLRJ
 Lebanon, Pa. WLBR
 Lincoln, Neb. KOLN
 Los Angeles, Calif. KTTV

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22



COMMERCIALS

The Center for Research and Marketing, Inc., announces a program for measuring "the degree to which a tv commercial is communicating its major sales message."

The test areas: **communications** (what content comes across); **assimilation** (what it means and how important it is in the context of the consumers' needs, motives, and emotions) and **credibility** (whether or not it is actually or potentially believable within the framework of the product itself and the life experience of the viewer).

Storyboard Reports has set up a new air check service for tv and radio.

Method: Both pictures and sounds of tv commercials are taken off the air, and presented to clients in the form of a storyboard—an actual photo of each change of scene with the accompanying audio alongside it. The entire commercial is on one sheet of paper.

New Commercials: A series of three testimonial tv commercials produced by Wilding Picture Productions, Chicago, for FC&B and its client, Mercury-Edsel-Lincoln div. of Ford.

In time for a spring promotional campaign, the Edsel theme is "Swing Time Push."

Stan Freberg is doing a series of Plymouth radio commercials via Ayer.

Awards: To Academy Pictures by the New York Art Directors Club for:

Live action and animated color commercial for Timken Roller Bearings (BBDO), a distinctive award . . . Animated color commercial for Union Carbide (J. M. Mathes), a merit award. **More awards:** To the Gardiner Advertising Agency, Salt Lake City, for three live tv commercials produced for Cook's Tea & Coffee, by the National Federation of Ad Agencies meeting in California.

TV STATIONS

Tv stations represented by Katz are cooperating in gathering specialized market information requested by agencies and advertisers.

An audience trend that is...

KFABULOUS



Meet Joe Patrick!

Joe Patrick is another KFABulous factor in the big trend to KFAB in the Big Omaha Market. Joe is the genial emcee (7:00-9:00 a.m.) of Omaha's most provocative morning program, "The Morning Watch." He also has the top-rated sports programs in a new Pulse Area Survey of half-million radio homes.

Top personalities like Joe Patrick, combined with fresh, new program ideas and features, have made KFAB by far the best buy in Omaha radio. A Petry man will be glad to give you all the KFABulous facts...so will KFAB's General Sales Manager, E. R. Morrison.



OMAHA

BASIC NBC 50,000 WATTS

Affiliated with COLOR TELEVISION CENTER

Represented by EDWARD PETRY & CO., INC.



In the initial survey of this kind WOOD-TV, Grand Rapids, polled viewers of its sports show on their sports goods buying habits and preferences. The data had been requested by a rifle and ammunition manufacturer.

Reports from the videotape front:

- **KDKA-TV, Pittsburgh,** launched its newly acquired Ampex VR-1000 tape recorder last week with a taping of the arrival of the Pirates.

- **KYW-TV, Cleveland,** is ready to use its Videotape Recorder on the stations new science and engineering series. *Breakthrough.*

In an address at the general session of the annual convention of American Women in Radio and Television in S.F., Donald McGannon, president, Westinghouse Broadcasting Co., suggested:

"It might be wise to let more of the 'feminine touch' flavor commercial programing . . . for women best understand the motivations to which other women respond . . ."

Educational tv:

- **WTOP-TV, Washington, D.**

C., offers a series of live practical educational programs. The first subject will be shorthand. Title of the series is *Classroom 9: Shorthand.*

- **WJZ-TV, Baltimore,** along with the student tv workshop of Morgan State College, produces a new series entitled *Morgan State '58.* The first program will feature "A Look Into Russia."

"Buy Now" campaigns hits tv: **KTTV, L.A.,** airs daily reports calling attention to local business and industries who are proving that "business is better" . . . **WITI-TV, Milwaukee,** starts its "business is good" theme with a series of slides showing optimistic, factual business information.

RADIO STATIONS

KOFI, Kalispell, Montana, thinks that its proof that radio can still pay against all kinds of odds.

Within a depressed market the station in 30 months has doubled its studio space, doubled its staff, tripled

its power and seen the local tv station shutter.

Boasts the KOFI management: "A vital part of the station's growth has been rigid adherence to a ratecard, no double spotting, no double billing and a mature middle-of-the-road programing."

Radio broadcasters should talk in terms of the total audience over a month, instead of talking in terms of ratings, said **E. K. Hartenbower,** general manager, KCMO, Kansas City and chairman of NAB's radio research committee, at the NAB convention.

Other panelists included: **George Blechta,** v.p. and eastern sales manager, Nielsen; **Edward Hynes, Jr.,** president, Trendex; **Dr. Sidney Roslow,,** director, Pulse; **Frank Stisser,** v.p., Hooper.

"Buy Now" campaigns continue:

- **KELO, Sioux Falls,** under the slogan of "the Bellringer campaign" emphasizes the bright side of the economic picture. This idea was adopted by the Advertising Council for recommendation to all radio stations.

- **WKAB, Mobile,** conducts daily two-minute taped interviews with leading business men, to be aired every a.m.

- **WNEW, New York,** is translating the "buy now" theme into pop music, with the reminder that the key to economic recovery is buying. **Lonny Starr, d.j.** on *Music Hall* devotes a quarter hour to "BUY BUY blues" songs, like . . . "I'll Buy You A Star", "BUY A Paper Doll," etc.

What the convention-busy agency men may have missed: All L.A. radio stations ran spots welcoming NAB conventioners, but KFWB ran an added attraction—announcements by a sexy-sounding, husky-voiced gal greeting agency personnel there by name.

Promoting National Radio Month:

KMOX, St. Louis, conducts a listener contest on "I like KMOX because", awarding radios to the winners . . . **The Flint Radio Broadcasters Association** holds a "I like radio close to me because" contest . . . **WWJ, Detroit,** will feature week-to-week variations emphasizing the different roles

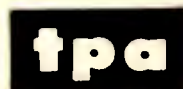


The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

- Madison, Wis. WKOW
- Medford, Ore. KBES
- Miami, Fla. WTVJ
- Minot, N. D. KMOT
- Montgomery, Ala. WSFA

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22



radio plays in the life of the individual, the community and the nation.

New Company: Gilson Broadcasting, Inc., Cal., was formed this week with Lee Gillette as president; Ken Nelson, secretary-treasurer; Frank Carlson, v.p.

New Owners: KIST, Santa Barbara, sold to a group headed by Karl Rembe, general manager of the station. The purchase is subject to FCC approval . . . **Stark Broadcasting Corp.**, operators of WCMW, Canton, Ind., purchased **WARU, Wabash** . . . subject to FCC approval.

First Multiplexing operation in San Diego: KITT, a new FM station. (Multiplexing is a new electronic marvel enabling an FM station to put three separate program services on the air at the same time over the same frequency.)

Some station sidelights: WNTA, Newark, will broadcast language lessons for tourists travelling abroad . . . **KAKC, Tulsa**, is offering a free wake-up service to anyone in the city. This service operates on a 24-hour-a-day basis by station staff members . . . **WINS, New York**, is looking for a pooped pooch to send to Miami for a vacation. Two humans will be allowed to accompany it.

Personnel appointments: Frank Droege, account executive, WSAI, Cincinnati . . . **Alan Allen**, appointed production writing head, KFMB, San Diego . . . **Eugene Corrigan, Jr.**, named manager, WTAL, Tallahassee . . . **James Dowell**, appointed v.p. and general manager, KIOA, Des Moines . . . **Edwin Roberts**, advertising director, Washington Post Broadcast Div. . . **Edward W. Hearn**, account executive, WFBR, Baltimore . . . **Tom North** and **John Olson** as account executives, KGLA-FM, Los Angeles . . . **Bud Haggart** to the staff of WWJ, Detroit . . . **Don Chase**, sales manager; **Richard Thompson**, operations director; and **Bob West** to the staff of KBAB, San Diego . . . **Paul Carey**, assistant sports director, WJR, Detroit . . . **Charles Klug** named FM coordinator for Westinghouse Broadcasting Co. . . . **George Fee**, appointed station manager, WALT, Tampa . . . **William Rolley**, appointed sales development director, WCAU, Philadelphia.

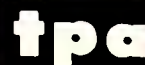


The first advertisement announcing the sale of the famous LASSIE series for syndication appears in the front part of this magazine. So great has been the demand for this show that, prior to general release, these represent but a few of the hundred-plus markets from A to Z already sold!

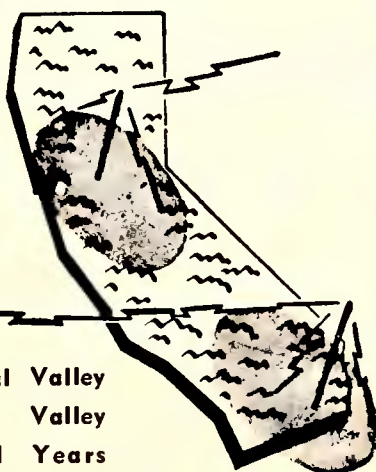
New Haven-Hartford, Conn. . . WNHC
New Orleans, La. WDSU
New York, N.Y. WPIX

For your market, contact

Television Programs of America, Inc., 488 Madison Ave., New York 22



REACH 2 GREAT INLAND EMPIRES



KXO

El Centro - Imperial Valley
Over 50% of Valley
Audience for 31 Years
(Every Survey)

Nation's 7th Farm County

KXOA

SACRAMENTO

1ST PULSE OCT. 1957

more quarter hour firsts
6:00 a.m. to midnight

51st Market population*

45th Market Retail Sales*

22nd Market Sales Per
Hsld*

*SRDS

KXOA

Rep—McGauren-Quinn or
Howard Haman, V.P.

KXO

Rep—Raymer or
Riley Gibson, Pres. KXO-KXOA



For outstanding Service to Wisconsin and Michigan Agriculture*
...The Land of Milk and ~~M~~^Money
*and named runner-up nationally by
the American Farm Bureau Federation
WBAY Channel 2 Green Bay, Wis.

WASHINGTON WEEK

10 MAY 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

The networks are on notice that they must prepare to send their top officials to Washington again.

A definite date has been set for hearings on a bill which would put the webs under FCC regulation on the same basis that stations are now regulated. **The sessions start 2 June.**

The bill was introduced by Sen. John Bricker (R., Ohio), ranking minority member of the Senate Commerce Committee. But Bricker doesn't have much support for the bill within the committee.

Nevertheless, the hearings will be full-dress affairs and will call for the expensive attendance of the best network brains.

The date was earlier than had been expected. With the FCC far, far from the report stage on its own network investigation, the Committee can hardly expect to get much in the way of definitive testimony from the commissioners.

This, in turn, will slow up the Senate Committee's own deliberations. It isn't in the cards for the Bricker bill to make any progress this year. After which the bill will die and will have to be reintroduced next year.

Before the network hearings the same Senate Commerce Committee will hold hearings starting 27 May on TV allocations problems.

Probably at the series of dates starting 27 May, there will only be time for the FCC to be heard. The committee issued an interim report on allocations last year. It called for **FCC consideration of a shift of all TV to the UHF band.** It also wanted **selective deintermixture considered.**

The FCC issued an order just before that report in which it was stated that these alternatives would be considered, and the report applauded that decision. Since that time, both methods have been allowed **to die on the vine.**

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Legislative Oversight subcommittee, indicated that group is far from finished with its probe of the FCC.

In a speech before the Washington Bar Association, Harris raised a threat to many, many TV licenses. He noted that **illegal contacts** with Commissioners had been made in many contested TV cases. He raised the question of whether these licenses should not be voided.

He also spoke of questionable conduct by more than one FCC commissioner, and insisted that public confidence in the FCC must be restored.

Notwithstanding what might have been an implication in the Harris speech, **President Eisenhower nominated Robert T. Bartley for reappointment to another 7-year-term on the Commission.** The Texas Democrat is a nephew of House Speaker Sam Rayburn (D., Tex.).

It is the Senate Commerce Committee which will have to pass on the Bartley renomination and confirmation is considered certain.

ASCAP has its troubles.

BMI this week unleashed another army of witnesses at Senate Commerce Committee hearings on the ASCAP charges against BMI.

In the House the Small Business Subcommittee, headed by Rep. James Roosevelt (D., Calif.), called on the Justice Department to probe whether ASCAP has been guilty of anti-trust law violations.

SPONSOR HEARS

10 MAY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Network tv programing this fall could take a sharp turn in the direction of the sideshow.

The new **Garry Moore Show**, which CBS TV is offering at \$59,000 gross per half hour, will contain such routines as a **dog that tapdances** and a **rabbit that shoots a bow and arrow**.

NBC Radio speechmakers playing the luncheon circuit these days have evolved this cheery thesis.

If network radio could pick itself up from the floor and stage the comeback it has, then there's every chance the same thing will happen to the American economy.

Admen who had been gunning for the \$6-million Frigidaire business posed this query across luncheon tables this week:

If Grey gets the account, will it have to give up its RCA connections? (RCA holds stock in Whirlpool and is also in the cooking-range field.)

Revlon will take another stab at turning out an acceptable kine of the bingo gimmick, Bid and Buy, that it hopes to use as a summer replacement for the \$64,000 Question.

CBS TV turned down the original audition version as substandard.

Emerson Foote's return to McCann-Erickson has started a flow of speculative forecasts along these lines:

- 1) Terry Clyne may leave to take a post at Bulova.
- 2) Tom McAvity is slated for a top corporate spot on tv programing.

A Park Avenue agency had a research organization do a viewer profile on enthusiasts of bingo programs.

A thumbnail of the findings: The audience was overwhelmingly 1) in the upper age brackets, 2) in the low income group, and 3) of quite limited education.

Added observation: Their range of social activity is very restricted.

It may sound like dreamstuff right now, but the years aren't far off when the soaps and detergents could feel the effects of another great turn in the home appliance field:

Economically-priced automatic clothes washers and dishwashers that clean and disinfect electronically.

Watch for one of the appliance giants to market such a portable dishwasher within about a year.

Reports of looming account switches stepped up in volume this week.

Among those mentioned were: the chemical division of Eastman Kodak (\$1.4 million); Goodyear Tire (with Compton as the bidder); and a slice of the Westinghouse appliance empire.

Additional scuttlebutt: Relations between Coca-Cola (the dealer section) again are at the straining point.



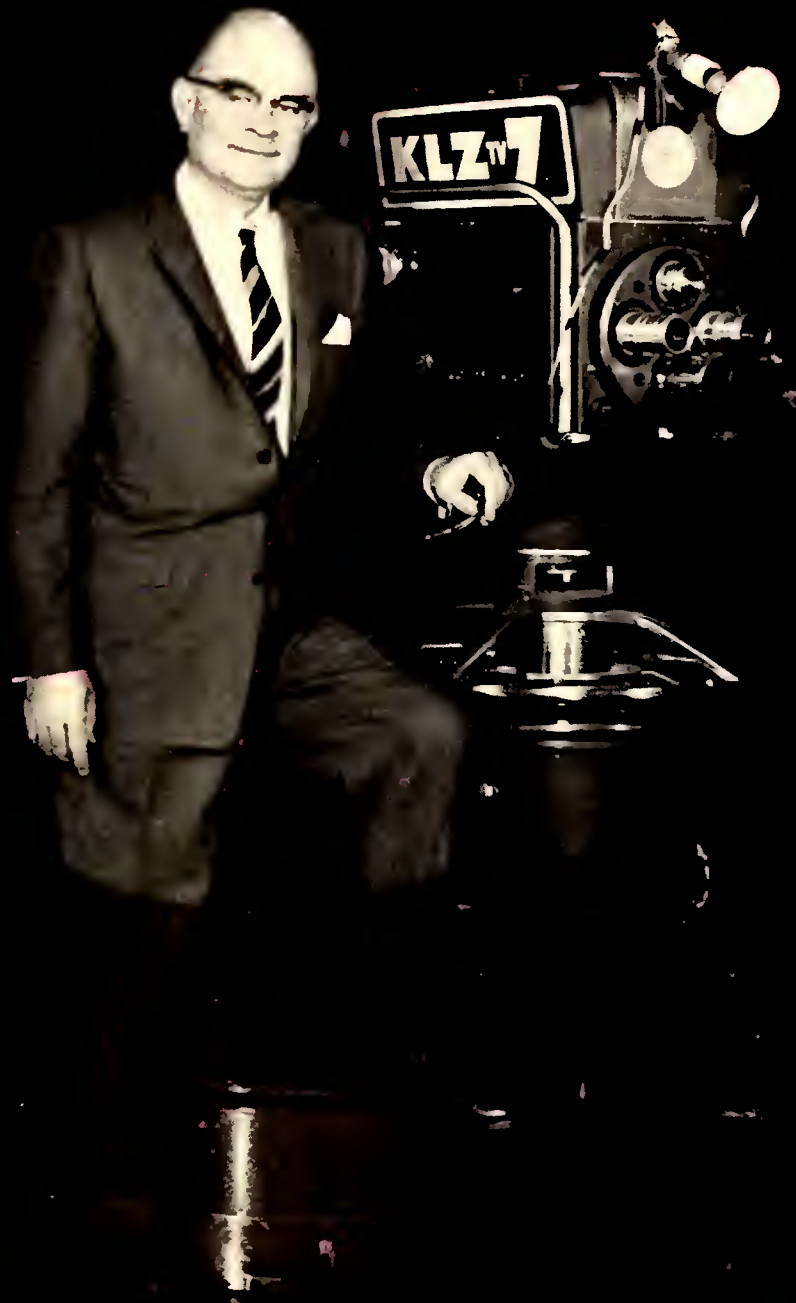
**"...a notable achievement
in creative television
on the local level."**

KLZ-TV's imaginative weekly live remote series, "Panorama," has earned one of TV's highest awards, George Foster Peabody—for Local Meritorious Public Service.

Says the Peabody citation:
"Panorama, through the inquisitive and revealing eye of the TV camera tells the story 'This is our land and these are our people' with particular emphasis on the West...a notable achievement in creative television on the local level."

It marks the first time any Colorado radio or TV station has won this distinguished honor.

KLZ-TV president, Hugh B. Terry, and Channel 7 personnel are grateful for this high tribute—pledge themselves to continued showmanship and service in the public interest.

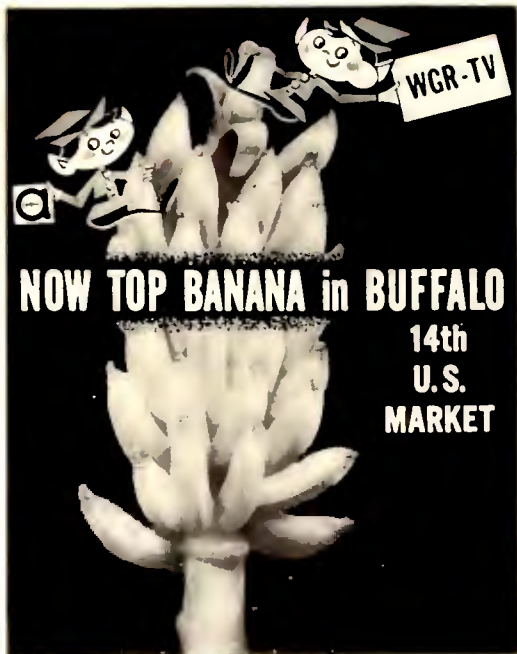


CBS IN DENVER

KLZ
TELEVISION
Channel **7**



Represented by the KATZ Agency.



WGR-TV now leads all Buffalo stations with the largest share of the viewing audience from sign-on to sign-off seven days a week. Source: ARB. ABC Affiliate. Call Peters, Griffin, Woodward for availabilities.

WGR-TV

ABC CHANNEL 2

BUFFALO

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

A BILLION DOLLAR MARKET*

AND CHANNEL 3
KTBS-TV

DOMINATES

ARB — Nielson prove it!
 Ask your Petry man for details

NBC * . . . 46 counties and parishes in East Texas, South Arkansas and North-west Louisiana.
ABC



The Biggest Show on Earth
 SHREVEPORT, LOUISIANA
 E. Newton Wray, Pres. & Gen. Mgr.

SIMPLER TV RATES

(Cont'd from page 28)

nouncements. For example, if a station has a hard time selling ID's, it's going to set up a separate classification for ID's."

Since the rate card jungle is, in the final analysis, a way of coming up with competitive cost-per-1,000 figures, the proposal to set cost-per-1,000 guarantees has been made more than once.

Such a guarantee would simplify the rate card to a fare-thee-well. There would, presumably, be little left of the rate card in the traditional sense. All that would be necessary would be a basic cost-per-1,000 figure for each of the various program and announcement lengths plus frequency or dollar volume discounts.

While the idea is beguiling on the surface, nearly all stations are dead set against it. In the first place, it's regarded as abject surrender to the principle that the number of people viewing a tv program is the only measure of its advertising effectiveness. Secondly, there's not enough confidence in the rating services. Stations' opinions on sample size and the degree of audience fluctuation shown from one report to another and within the same report are too well known to bear repeating.

Cost-per-1,000 guarantees have been tried, but they've been usually out of desperation so that a real test of their workability has never been made.

One rate card problem is the reluctance of stations to tamper with the "basic rate," used in the frequency discount tables. When stations had a hard time selling daytime, instead of changing the 50% traditional ratio of Class "C" to Class "A," they set up package plans with discounts of 40 and 50% weekly off the one-time Class "C" rate. This compared with a smaller maximum discount (usually about 25%) for buying 260 announcements.

It is true that the frequency discount tables provided little incentive for buying short bursts of a dozen or two dozen announcements. However, the stations could have, it is pointed out, converted these tables to a weekly basis in response to the prevailing demand and then added a simple discount structure to reward long-term advertisers.

While the same problems of rate complexity exist in radio, the fact that announcement buying is the prevail-

ing mode has helped pave the way for simpler cards. Blair has been a pioneer in this work and about two dozen of its stations now have brief rate cards almost identical in format.

The Blair format neatly provides for a radio rate card that is basically comprised of three sections:

- *Traffic time announcement rates:* These usually cover 6:00-9:00 a.m. and 4:00-7:00 p.m. Monday-through-Friday or Monday-through-Saturday. There is a price for less than six rotating announcements per week, one for six or more (at least one a day) rotating announcements and a premium price for fixed position. Sometimes morning and evening have separate rates and sometimes the same.

- *Other times:* Announcement rates here are usually dubbed Impact Plans by the Blair stations. There are prices for 12, 24, 48 and 96 announcements weekly. Here, too, morning and evening rates are sometimes identical and sometimes different.

- *Newscasts:* Announcement rates are divided into traffic and non-traffic times with separate prices for one a day or more and less than one a day.

ID's are usually 50% of the applicable minute rate but may not be combined with other buys for establishing frequency discounts. Impact Plan announcements scheduled in traffic times are counted in figuring out Impact Plan frequency discounts. Six-month rate protection is the rule. There are no rates for program buys. In the event this unusual type of radio buy is sought, advertisers must contact the station or rep.

There is little likelihood of tv stations coming up with rate cards as beautifully simple as the Blair card. For one thing, tv stations have to cover time charges for programming. For another, there is greater fluctuation in tv audiences than in radio. Finally, the higher costs of tv make differences in rate classification an important matter.

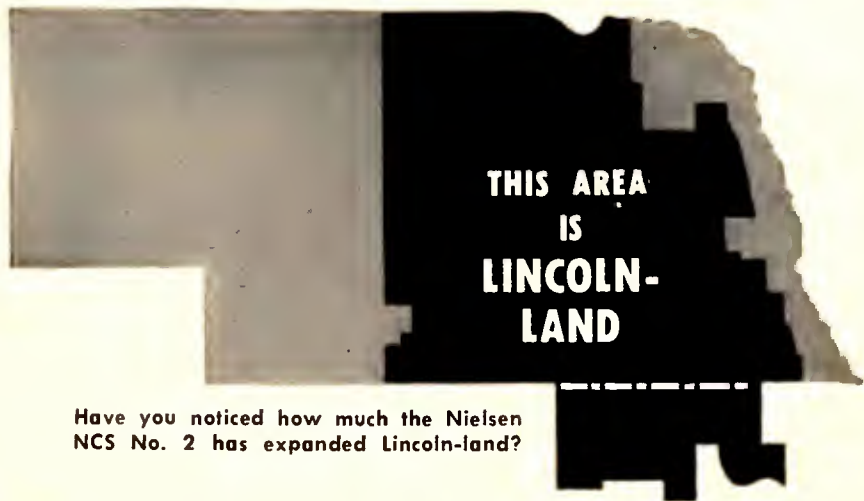
One step NBC's Sugg would like to see taken is the setting up of a code of ethics covering rates. One reason, nobody needs be told, is the occasional practice of stations in setting up special plans for advertisers without publishing them. A code, he said, would not only simplify the rate card situation but remove the cloud of uncertainty that sometimes hovers over the broadcast business and brings buyer and seller into tough horse-trading over the bargaining table. ▀



YOU'RE ONLY HALF-COVERED

IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

ARB SURVEY — METROPOLITAN LINCOLN Jan. 12-18, 1958

KOLN-TV is TOPS on the 10 P.M. NEWS. Sunday through Saturday, the picture is as follows:

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
KOLN-TV (10:00 News)	44.1	46.4	47.6	42.4	43.8	45.8	39.5
Omaha Sta. B (10:00 News)	5.8	3.7	5.2	6.3	5.8	2.3	4.3
Omaha Sta. C (10:00 News)	6.1	4.6	4.0	4.6	4.9	6.1	8.6
Omaha Sta. D (Movie)	6.6	5.5	4.0	0.9	4.0	4.3	6.3

Nebraska has only two big television markets — and it takes TWO stations to cover them both.

KOLN-TV is your *only* satisfactory outlet for Lincoln-Land — 232,397 sets in 69 counties. *All* surveys prove that KOLN-TV is essential in this area.

Ask Avery-Knodel for complete market and coverage data on KOLN-TV, the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

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

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer Stations

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

Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

STAHL-MEYER

(Cont'd from page 38)

896 kids who had sent in a label with an entry naming the car, and received nothing. The premium step was inserted to take care of the losers.

Besides giving the original losing entrants a chance to win a prize, this phase of the promotion built more new customers and caused most of the original 19,000 to buy another package in order to get the label for the premium.

The fourth phase is currently running. Now the product is in the home. The children are aware of the brand name; so, too, are the parents who have probably helped fill out blanks once or twice.

"By this time the contest entrants have forgotten the contest," says Ricchiuto. "The premium winners have stopped playing with the gun. So we must introduce the memory factor, by having the show personality continue to eat the product. And we must transfer the idea of continuing to buy the product."

The vehicle for this is a new animated character, called "The Bwight Li'l Kid." This is a studious-looking, Lord Fauntleroy-type little boy, but self-admittedly savvy. He is presented as superior to his child contemporaries, yet, it is believed, not obnoxiously so. It's a difficult character to engineer.

How long will this fourth step be maintained? "Stahl-Meyer keeps a daily check on sales figures," Ricchiuto notes. "As long as the animated portion maintains its effectiveness, we'll continue to use it."

The schedule calls for 11 one-minute participations a week, spread over four shows. Three a week are scheduled on *Terry-Toons*, with Claude Kirschner on WOR-TV; *Time for Fun*, with Johnny Jellybean on WABC-TV; and the *Sandy Becker Show* on WABD. Two a week run on *Wonderama* with Herb Sheldon on WABD.

In contrast to this the Ferris campaign, which began on 27 November last year, has an entirely different focus. The appeal here is to adults; indeed the voice used for the commercials is that of Kenny Delmar, as Senator Claghorn. It assumes listeners will identify the Senator with the late Fred Allen's classic "Allen's Alley."

Use of Delmar's Claghorn character is to suggest a Southern invitation to gracious hospitality, as well as a re-

affirmation of the meats' hill-country appetite appeal. The Senator is now spokesman for the Ferris brand—on radio and in newspapers, and at company sales meetings.

"We were looking," reports Frank Guthrie, Stahl-Meyer's vice-president in charge of sales and advertising, "for a distinctively American theme to convey the idea that an American product prepared for American tastes is preferable to an imported canned ham. At the same time we wanted to forcibly remind the public that Ferris hams and bacon are hickory smoked the old-fashioned way . . . that they are worth a slightly higher price because of premium quality."

Holidays are the backbone of Ferris ham sales. Its bacon moves well throughout the year, and, of course, some ham is sold regularly.

The Claghorn campaign was introduced the month before Christmas. For the first four weeks some 97 one-minute spots ran weekly on seven radio stations in New York and vicinity. After Christmas the campaign dropped to about 18 spots a week on two stations. A similar pattern occurred at Easter.

"Results of the Ferris radio promotion have been excellent," reports ad manager Hoedt. "Each successive holiday promotion has set new sales records, and intervening periods reach higher base levels. We expect to set all-time high sales figures for each of the holidays in 1958."

Retail food dealers, whether chain stores or independents, traditionally are anxious for packer support by advertising to consumers. It's common for salesmen calling on the retail trade to carry around tear sheets of recent print ads to prove such support.

With a majority of his ad budget going into air media, Hoedt was unable to supply his salesmen with this type of documentation. So he has devised a system of preparing brochures before each major promotion for each product line. The brochure explains what the theme and content of the promotion will be, and lists the heavy support it will be given, by showing the air media schedules.

Though somewhat unusual, the heavy-weighted air campaign for Stahl-Meyer is working out well. It permits the company to make a sizable splash in a major market, on a relatively modest budget. And, most importantly, it's paying off in sales. ■

NIGHTTIME RADIO

(Cont'd from page 31)

ers per car). Nielsen also has scotched the "everyone's-watching-tv-at-night-so-who's-to-listen?" myth by uncovering such evidence that the cumulative radio audience in a week comes close to half the cume tv audience.

The quality of the nighttime radio audience, often questioned by advertisers, has also been proved by NBC Radio Spot Sales based on research by *The Pulse* last November. On such scores as auto ownership, socio-economic level, tv ownership, age of housewife, education of head of the house, and family size, the nighttime radio family was demonstrated to equal in quality the daytime radio family. The survey was conducted in three major markets: New York, Chicago and San Francisco.

The Radio Advertising Bureau has reported that 63.4% of all U. S. families listen to radio *at home at night*.

A Peters, Griffin, Woodward presentation based on a study of 23 stations representing 31% of total radio homes showed that in "prime" daytime traffic periods radio reaches 786,611 families in and out of homes while nighttime radio delivers 650,511. Yet the cost-per-1,000 between 6:30 and 9 a.m. is 80¢ against 73¢ between 6 and 10 p.m.

A study by *The Pulse* showed 10 to 15% more listeners per radio set at night than in "prime" 7 to 9 a.m. period and 30% more than in afternoons.

Perhaps no more dramatic proofs of nighttime radio's performance for advertisers has been offered than the continuing series of tests run by RAB. These tests which advertised with nighttime commercials on stations in markets to which the product advertised was not only a stranger but completely unobtainable all showed a high incidence of recall when people were later stopped in the street and questioned about what they had heard. Typical was the experiment in San Diego (where nobody buys coal; average temperature 59°). RAB ran a radio jingle for Blue Coal exclusively in the night schedule of KFMB. After the last of 52 announcements were aired, a random check of San Diegoans turned up the fact that 11% recalled the ads, many could sing back the jingle. ■

In Rochester, N. Y.

All of the

TOP 12

Favorite Radio Shows
are heard on


WHEC

(BASIC CBS)

* Out of 72 competitive
quarter hours, WHEC rates
58 firsts and 3 ties for 1st!

all this . . . and HONORS, too!


GEORGE WASHINGTON HONOR MEDAL of the
Freedoms Foundation at Valley
Forge for "Youth Asks The
Question" series... Awarded
February 22, 1957




NATIONAL SAFETY COUNCIL'S Public Interest
Award for exceptional service to
Farm Safety.
Awarded November 18, 1957



OUTSTANDING SERVICE TO THE COMMUNITY...
Safety Award of the Rochester
Safety Council.
Awarded June 6, 1957



THE MARCH OF DIMES
...National Foundation for Infantile
Paralysis Certificate of Apprecia-
tion of Outstanding Service . . .
Awarded February 9, 1957



* Rochester Metropolitan Pulse, Oct., 1957

- AL SIGL
NEWS
- WARREN
DOREMUS
NEWS
- "Helen Trent"
- ED MEATH
MUSICAL CLOCK
- "Wendy Warren"
- "OUR GAL SUNDAY"
- Edward R.
MURROW
- "AMOS 'N' ANDY"
- ARTHUR
GODFREY
- Lowell Thomas
- "MUSIC HALL"
- "NORA DRAKE"

9382



... that's how many times Dave Campbell figures he has heard the salutation, "Hello, Dave," as listeners phone him to air their pet peeves and ideas on his popular, award-winning show, "The People Speak!"

These same words greet Dave as he makes calls to sportsmen in leading hunting and fishing areas throughout the state on "Sports Outdoors."

His warm, genial personality and sincere interest in people and their problems make Dave a personal friend to his many listeners. Why not let Dave deliver *your* clients' sales messages?

Alabama's Oldest Station
Alabama's Newest Program

WAPI

BIRMINGHAM

The NEW Voice of Alabama

Represented by
Henry I. Christal

Tv and radio NEWSMAKERS



Paul A. Louis has been named vice president in charge of network relations and programing for the Leo Burnett Company's New York office. He joined Burnett in 1956 as a vice president in the broadcasting program division, where he specialized in radio and tv programing at the agency's Chicago headquarters. Louis began his career in broadcasting in 1932 as a writer and producer for NBC, Chicago. Later he came to New York to join CBS where he handled the radio activities for the network's Columbia Concert Corp. During his seven-year tenure at CBS he was in charge of the opera and concert schedules. Louis first focused his interest on the ad agency when he joined D'Arcy Advertising as v.p. in charge of broadcasting activities, where he is credited with the production of the *Ken Murray Show* and the *Walt Disney* spectacular.

John Grogan's appointment as vice president in charge of radio programing has pointed up Du Mont's interest in radio expansion. Further evidence of this interest is Du Mont's FCC-approved acquisition of WHK, Cleveland, (the first of a series). Grogan began his career in broadcasting at KNBC-TV, Kansas City, where he was staff announcer. In 1945 he joined WNEW, New York, as a director and was later appointed production manager. After a tour as production manager for WRCA-TV, he moved in 1953 to William Esty where he was producer-director for the *Camel Caravan*. In 1955 he returned to WNEW as program manager, then shifted to WABD in June 1957.



Leon H. Lowenthal has been appointed general manager of WKRC-FM, Cincinnati. The move is indicative of the comeback of fm. What has actually happened is this: The WKRC ownership has not only embarked on an expansion of its fm facilities but separated the operation of fm from am. Lowenthal's background: He was vice president and general manager of Musicast, Inc., for the past two years, specializing in the commercial broadcasting of background music. He was also in the retail record field as an executive and buyer. WKRC-FM will start a new format—a full 15-hour schedule of music—show hits and pop tunes during the day, classical music from 6 p.m. to midnight.

INSTANTANEOUS COMBUSTION

876%
GAIN



*6 Times the Audience in 60-Days
9 Times the Audience in 90-Days
and getting hotter every minute*

HOOPER, March, April, 1958

TRENDEX, Feb., 1958

*Sell St. Louis with the
"hottest" station in the Midwest*

Wonderful



St. Louis, Mo.

JOHN F. BOX, JR., Executive Vice-President

Sold Nationally by
ADAM YOUNG, INC.

One of the Balaban Stations . . . in tempo with the times

Copyright 1958 The Balaban Stations

Never before in the history of St. Louis has a radio station scored such solid audience gains in such little time.

St. Louis fell in love with Wonderful WIL Radio's bright, happy personalities . . . enjoyable music . . . complete news . . . 24-hours a day.

WIL, now in its 37th-year, was reborn in 1958, when it became a Balaban Station.

The result:
Instantaneous Combustion.

Yes, wonderful WIL is setting this great midwestern market on fire! So, get hot with WIL radio. Add Motion to Promotion! For instantaneous action, call John Box or your Adam Young man.

SPONSOR SPEAKS

Convention after thought

You've undoubtedly been to those industry conventions where the industry's bright future is emphasized by speaker after speaker, where all is sweetness and light, where nothing lies ahead but hope and joy. You come back with the feeling that constructive accomplishment has been next to nil.

The 36th annual convention of the National Association of Broadcasters in Los Angeles was anything but this. In fact, we're proud to be part of an industry which, above all else, is aware that it has problems and challenges—and is willing to face them openly, talk them out and seek a solution.

You have only to look at the subject matter of several of the prominent speakers to see this. McCann-Erickson's Marion Harper could have talked about radio and television's great contribution to the economy—but he didn't. He said very frankly that the industry has a real job ahead, and it had better get down to doing it.

CBS president Frank Stanton could have used the NAB rostrum as a platform for any one of a number of purposes, but with his usual objectivity, he called on radio and tv to fulfill its responsibility to the country and the public in keeping people informed on world issues.

Even FCC chairman Doerfer could have offered a pacific message on the industry—but he didn't; he took radio and tv to task, in effect, for not taking advantage of the right to editorialize.

This attitude of constructive criticism, of earnest effort to do what should and must be done, is typical of our industry. It is one of the reasons why broadcast media have grown faster and more mature in such a short period of time. It took print media many more years to accomplish the same thing—and there are some doubts even today about print media's maturity in light of its attitude toward competitive media.

The NAB convention once again affirmed the stature of this industry. All that is lacking is honest effort to resolve the problems before us, and judging from NAB members at the convention, that effort will most assuredly be forthcoming.



THIS WE FIGHT FOR: *Broadcasters have the right to editorialize, but some hesitate for fear of sponsor disapproval. Advertisers should make it clear they believe radio/tv has editorial rights—without any fear of reprisal.*

10-SECOND SPOTS

Butts: Those public ash trays New York City is installing along Madison Avenue are begging for gags. Best to date was this one by WMCA's d.j. team of Gallagher and O'Brien:

GALLAGHER: Do people who work on Madison Avenue smoke more? Is that why the street was first to get those sidewalk ashtrays?

O'BRIEN: I don't think so. They're also very good for olive pits.

Lucky: A few weeks ago, R. Clifton Daniel, manager of WCAE, Pittsburgh, was held up while parked for a red light. The thug slugged him with a pistol, stole his wallet and car. The car was recovered, but not the wallet. The other day, Pittsburgh police picked up several suspects, one of whom had Daniel's wallet and some cards and papers. Would Daniel come to No. 1 Station to identify the thief? Daniel couldn't make it. During the night, someone had stolen his car again. *Troubles come not single spy but in battalions.*

Pop! Heading on news release from Gillette Safety Razor Co.:

\$1,300,000 in Advertising Support for Gillette's '58 Father's Day Promotion. *As usual, Daddy gets the sharp edge.*

Quote: By CBS Radio's Galen Drake: "A wedding ring is a matrimonial tourniquet designed to stop circulation."

D.S.T: We heard this story attributed to a WNEW, New York, newscast: Out in Wisconsin, the d.j. of a radio station kept reminding listeners about every quarter hour on Saturday, 26 April, to be sure to turn their clocks ahead for Daylight Time that midnight. On Sunday the d.j. was late for work. He'd forgotten to turn his own clocks ahead.

Up, psychos! From classified ad in the *N. Y. Times*.—"WANTED, persons with extrasensory, clairvoyant powers to appear on new TV series. . . ." *Isn't that carrying "remote pickups" a little too far?*

How to: Quote from Charles F. Adams, vice president of MacManus, John & Adams, Inc.—"When I decided to embark on an advertising career, I simply went to the head of one of the nation's largest advertising agencies and asked, "Do you suppose you could find a place in the organization for me, Dad?"

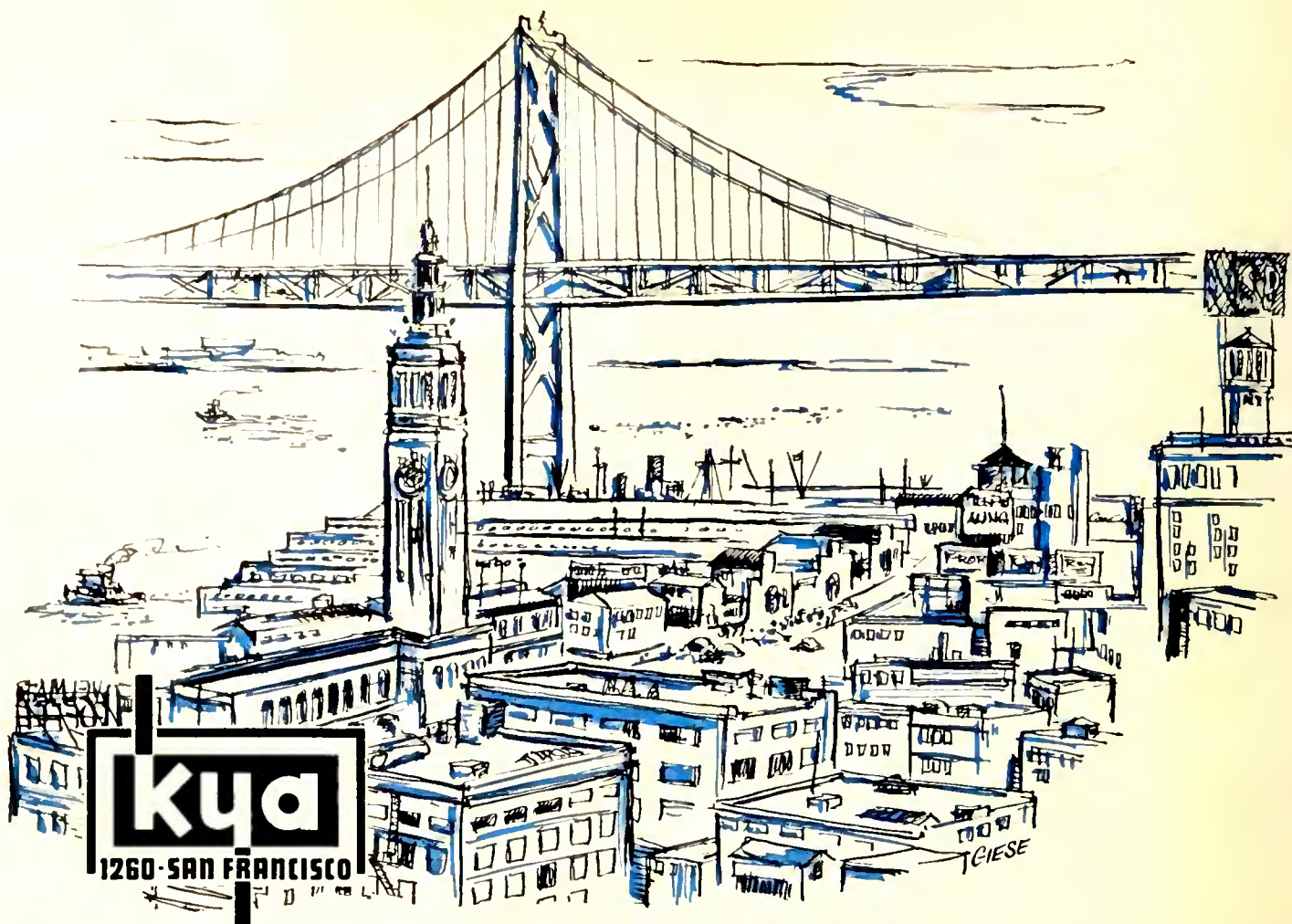
It was
a great
first
quarter
!



For the full broadcast day, sign-on to sign-off, WRCA-TV's share of audience in the first quarter of 1958 was *up* 17% over last year.* WRCA-TV's national sales for the first quarter were 17.5% *greater* than last year's. (*ARB JAN., FEB., MAR. 1957 VS 1958)

We're now enjoying another great quarter. Come on along and sink your teeth into the juiciest market in the United States... with a schedule on the NBC *leadership* station in New York!

WRCA-TV • 4 NEW YORK *Sold by NBC Spot Sales*



UNIQUELY SAN FRANCISCO

**BARTELL
FAMILY
RADIO**

Here is one of the truly great cities of the world. Sophistication to satisfy the cosmopolite. Mecca for education, music, art. Western hub of business and finance.

Ever alert to excitement, Golden Gate people will enjoy the new KYA . . . its companionable music, stimulating Games for Family Fun, its gaiety, reminiscences, vitality — all familiar to San Francisco's pattern of living. And for the added fillip, incisive news reports with terse, tart editorials.

Uniquely San Francisco in composition and quality, this radio is a carefully researched programing bearing the Bartell Family stamp of scholarship, salesmanship, showmanship.

Bartell It... and Sell It!

AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by Adam Young, Inc. for WOKY The KATZ Agency