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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# Proof Again of WXEX-TV DOMINANCE!

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

**1** Sign-on to sign-off—  
Monday 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

President

**NBC BASIC—CHANNEL 8**

Irvin G. Abeloff, Vice-Pres.

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

## WHAT ARE TODAY'S HOT SPOT MARKETS?

Many of the currently "hot" markets are in the farm areas, where income is rising. While there is no spot buying rush, action should start in the near future

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## Dave Susskind: tv critic who won't keep quiet

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## How tv film producers rate with ad agencies

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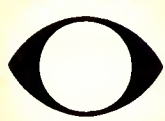
## What d.j.'s think about your radio ad campaign

Page 38

DIGEST ON PAGE 2

**THIS 2-LB. KANSAS CITY STEAK**  
 is prime strip sirloin taken from pure-  
 bred American Hereford. Kansas City  
 exports tons of it every day.

Photo: CPI



KCMO-TV: Basic CBS. Channel 5.

## YOUR STAKE IN KANSAS CITY

And a whopping big stake it is in the steak capital. Survey after survey, KCMO-TV has more quarter-hour firsts (according to ARB and Nielsen) than any other station.

And KCMO-TV reaches its dominant-size audience in the million-population Kansas City mar-

ket by broadcasting at maximum power from the world's tallest self-supported tower. Your message is delivered with full electronic impact.

Stake your claim here. Do it with Mid-America's No. 1 station in size of audience, picture clarity and sales success.

# KCMO-TV/

Kansas City, Missouri  
 Joe Hartenbower, General Mgr.  
 Sid Tremble, Commercial Mgr.

KANSAS CITY  
 SYRACUSE  
 PHOENIX  
 OMAHA  
 TULSA

KCMO  
 WHEN  
 KPHO  
 WOW  
 KRMG

KCMO-TV  
 WHEN-TV  
 KPHO-TV  
 WOW-TV

John Blair & Co.—Blair-TV

The Katz Agency  
 The Katz Agency  
 The Katz Agency  
 John Blair & Co.

Represented nationally by Katz agency

Meredith Stations Are Affiliated with  
 BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines.



*Every Way You Look At It-*

**DES MOINES, Iowa**

**Prefers**

**KRNT-TV**



**COWLES**

- ▲ **The Station Most People Watch Most!**
- ▲ **The Station Most People, by Far Depend on for Accurate News!**
- ▲ **The Station With Far and Away the Most BELIEVABLE Personalities!**

*This Central Surveys study reveals many interesting facts that show without question KRNT-TV is the one to use to get the kind of results an advertiser must get these days.*

**KATZ has the NEW — the TRUE — facts on television viewing in Des Moines. Ask them for your copy.**

Central Surveys has been engaged in nation-wide market research and public opinion surveys for over 20 years. Among the more than 200 clients are many PUBLIC UTILITY companies. List shown on request.

**New DEPTH Study**

**PROVES It! New ARB Shows It, TOO**

**Over 50% Named KRNT-TV Personalities EXCLUSIVELY!**

**Compare that to the other stations' total of 6%**

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Where are today's hot spot markets?

- 31** Many of them are in the farm areas, which are currently enjoying rising prices. There's no rush to buy, but look for action before year is out

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### Admen: how you can use international tv

- 34** Last week, for the first time, international admen stressed growing importance of tv for overseas advertising. Here are convention highlights

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- 35** Third of SPONSOR's reader quizzes. This week test your know-how on the men behind the products. Check your answers against those on page 39

### How ad agencies rate tv commercial film producers

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### U.S. Steel adds net news for canned soft drinks

- 40** Beginning next month, U.S. Steel Corp. is adding CBS TV *Morning News* time to its schedule to stimulate the sales of canned soft drinks

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- 48** Here are three admen's replies to SPONSOR's question of the week. Their reaction: As adult as it wishes. Viewers object to bad taste, not sex

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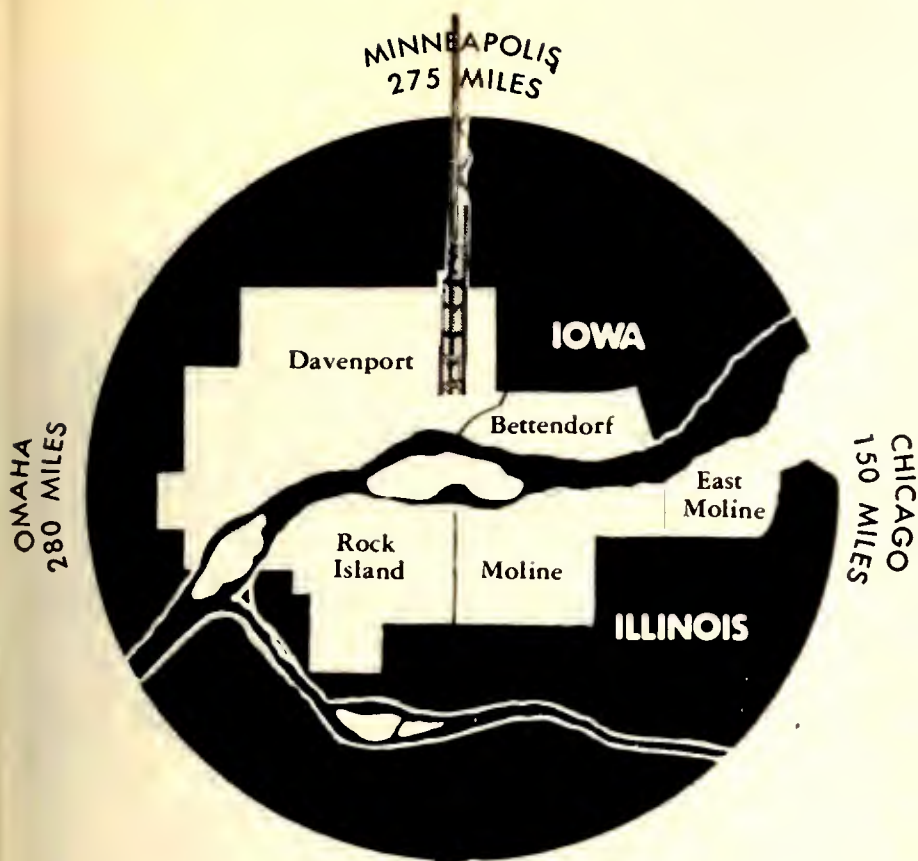
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# WOC-TV

Covers the Quint-Cities  
Plus 39 Surrounding Iowa  
and Illinois Counties.

Population — 1,583,800\*

Families — 489,700\*

Effective Buying Income —  
\$2,686,413,000\*

\*Source: Sales Management  
"Survey of Buying Power,"  
1957

The WOC-TV tower is 220 feet  
higher than the tower of neigh-  
boring TV station, assuring  
satisfactory signal throughout  
this Big Area of 317,902 TV  
homes.  
Ask your P.G.W. Man to show  
you NCS Coverage Report.

# WOC-TV

On-the-Air since October, 1949

. . . First in the Quint-Cities  
and First in Iowa . . . Serving the  
largest market between Chicago  
and Omaha . . . between Minneapolis  
and St. Louis.

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

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



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



# Steel means Business

It always does. U. S. Steel's decisions have long been watched as an index of future business activity.

Its early decision to renew its distinguished dramatic series on the CBS Television Network\* and to increase its investment in television with a program in the daytime\*\* — indicates its confidence in the nation's economy.

It also suggests its confidence in network television. No mere patron of the arts, Steel knows what to expect from network television — and gets it.

It knows that television's audience is constantly growing. It knows that the audience to its own dramatic program (*an audience which averages more than 20,000,000 for each broadcast*) grows increasingly responsive.

It knows that three out of every four adults in the nation have seen the program and that those who watch it have an even higher opinion of Steel's products and policies than those who don't.

It knows that to open up new markets, expand old ones and maintain a favorable image in the public mind, there is no more powerful medium at its command than network television.

Like Steel, other major television advertisers who mean business have announced their renewals for the coming season: Allstate Insurance, American Tobacco, Campbell Soup, Kimberly-Clark, Socony-Mobil, and Westinghouse.

And like Steel they employ the medium that provides the largest nationwide audiences in all advertising.

**THE CBS TELEVISION NETWORK**



\*The United States Steel Hour, the award-winning series of live dramatic programs produced by the Theatre Guild.

\*\*Beginning on June 4, the Wednesday reports of the CBS Morning News with Richard C. Hottelet.

# WHLI

THE VOICE OF LONG ISLAND

# 10,000 POWERFUL WATTS

reaching 5,500,000 people . . .  
at an AMAZINGLY LOW, LOW  
COST-PER-THOUSAND!

DELIVERS THE  
2nd LARGEST MARKET  
IN NEW YORK STATE...  
GREATER LONG ISLAND  
(NASSAU-SUFFOLK)  
RETAIL STORE SALES  
\$657,030,000

"PULSE" proves WHLI HAS THE  
LARGEST DAYTIME AUDIENCE IN  
THE MAJOR LONG ISLAND MARKET.

→ 10,000 WATTS  
**WHLI** AM 1100  
FM 98.3  
HEMPSTEAD LONG ISLAND, N. Y. *the voice of  
long island*

## NEWSMAKER of the week

*Eenie, meenie, miney, mo—Compton, Grey, BBDO? Last week the game finally ended. Dancer-Fitzgerald-Sample got the \$6 million tap from GM's Frigidaire. Now that the suspense is over, the questions begin. Why? Why did this durable goods account choose an agency whose chief claim to fame is moving impulse items such as soaps and drugs?*

**The newsmaker:** Dr. Lyndon O. Brown, veteran market researcher and vice president of Dancer-Fitzgerald-Sample Agency in New York, may well be the key to Frigidaire's selection. When this appliance manufacturer withdrew from Kudner near the end of March, it was part of a mass exodus of GM products from that agency. But the problems inherent in Frigidaire's sales operation for some time has little or nothing, many admen feel, to do with agencies.

The fact is that the white goods durable has become a problem product in the last few years.

White goods durables—refrigerators and kitchen ranges—got their big play in the appliance-hungry years following World War II. Worn out units from the early '30's were replaced; each new home that went up called for new kitchen equipment. 1948 saw 4.7 million units sold.

A decade later, sales have dropped off to 3.5 million. The white goods durables have proved too durable. So well have refrigerators been built that they have a life expectancy of a quarter century. And unlike auto builders, refrigerator manufacturers haven't been able to establish in the public psychology a theory of obsolescence. The styling can be enhanced by a new ice-cube tray or lazy-Susan shelf, but somehow it doesn't stimulate mass sales like adding fins to a car. Perhaps strong research is the answer.

Some admen in the know believe this is why Willet F. Switzer, merchandising manager for Frigidaire who was out scouting for a new agency, finally settled on DFS. There is nothing in its shop at present comparable with refrigerators. But DFS has done well with some of the colossi in quick-turnover items—Sterling Drug, P&G, General Mills. Research has played a big part in the success of such accounts—and research is synonymous with Dr. Brown.

Tall, balding, scholarly, Dr. Brown is the prototype of the academician who brooks no nonsense. Author of *Marketing and Distribution Research* (a standard work on this field for more than 20 years), a former professor of marketing and advertising at Detroit University and Northwestern, president of Knox College, partner in Stewart, Brown (now Stewart, Dougall) research consultants, Dr. Brown plus the DFS emphasis on air media (close to \$50 million last year) may well be the perfect battery for the Frigidaire team. ▀



Dr. Lyndon O. Brown

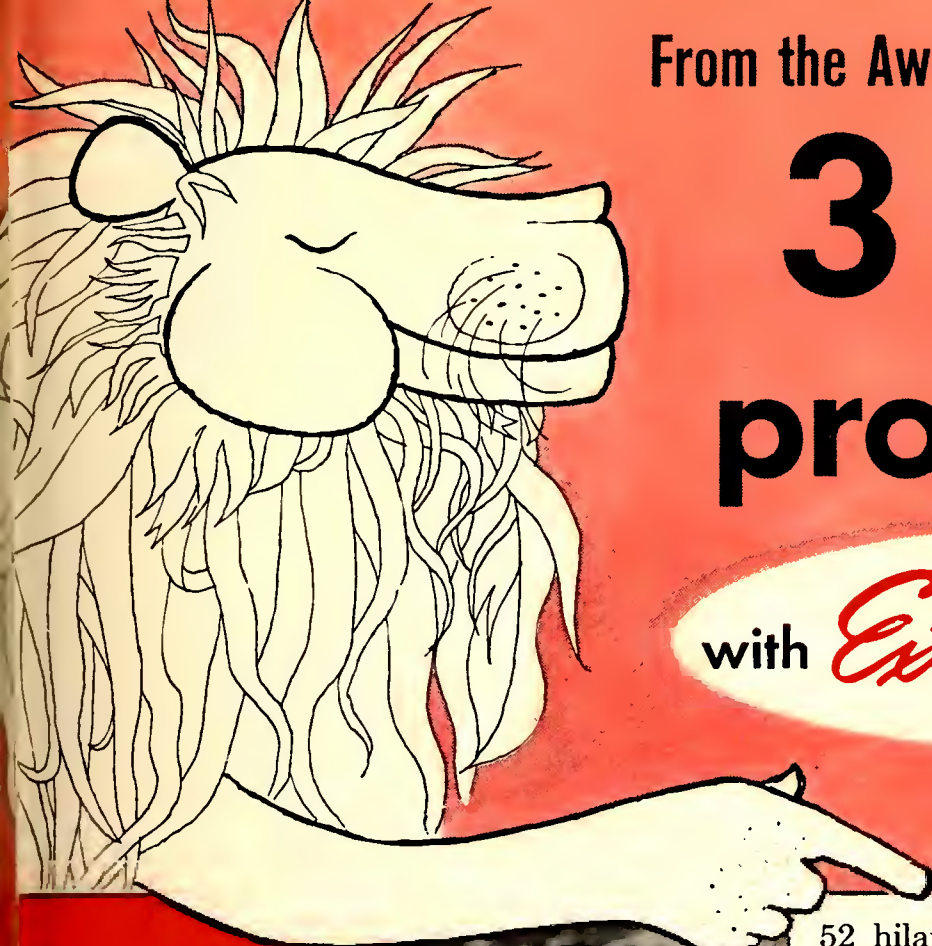


From the Award-Winning MGM Library of Shorts...

# 3 great new program series

with *Extra Profit Potential*

## for local TV stations!



**OUR  
GANG  
COMEDIES**



52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming *newer* subjects than have ever been shown before—and watch the moppets skyrocket your ratings!

*Extra Profit Potential*

MGM-TV offers *unlimited runs* on these versatile films. Run singly as quarter-hour shows, or combined into half-hours... a natural any hour of the day... morning, noon or night.

**CRIME  
DOES  
NOT  
PAY**



48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary staccato style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others!

*Extra Profit Potential*

MGM-TV suggests that since each film runs only 21 minutes, they can be programmed as a 25-minute series, offering stations an extra profit-making 5-minute segment in which to slot news or weather reports. Ideal for spitting just before joining or leaving the network.

**JOHN  
NESBITT'S  
PASSING  
PARADE**



69 breath-taking adventures in science, history, medicine or geography... scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.

*Extra Profit Potential*

MGM-TV considers these 10-minute films just right for the advertiser with a longer-to-tell message in a quarter-hour segment. Or follow these audience-winners with a 2-minute sponsored weather bulletin for extra profit pick-up.

WRITE... WIRE OR PHONE  
TO LOCK-UP YOUR MARKET  
BEFORE IT'S SOLD!

**MGM-TV**  
A Service of  
Loew's Incorporated



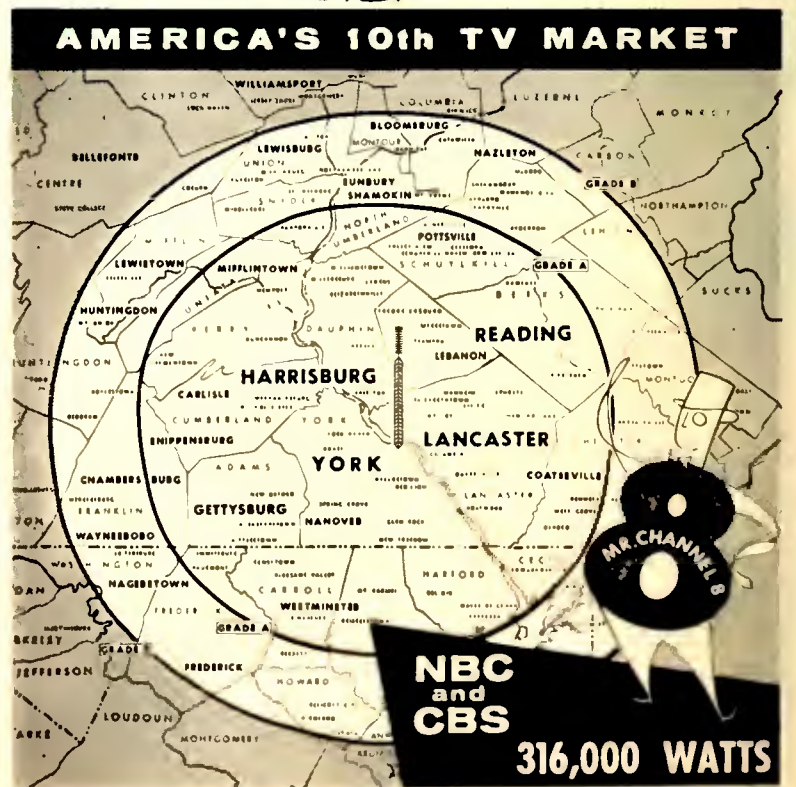
Richard A. Harper, General Sales Mgr. 1540 Broadway, New York 36, N. Y. • JUdson 2-2000



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

24 MAY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

A profound change is taking place in the advertising agency vis-a-vis the air media. Painted in its broadcast strokes, the emerging picture is this:

As a creator of programs, the agency is through—completely. So the emphasis is being shifted to the building of better commercials, an area heretofore often cultivated only with the left hand.

Here's how observers sum up the situation:

- Agencies virtually have become a **negative force in the production of tv programming.**
- In the field of **network relations** they now can serve only in **administrative or advisory capacity.**
- **Research** has pretty well determined the vagaries and compartments of the **tv audiences.**
- The one field left open to the agency for broad and incisive exploration is the creation of more effective commercials—**particularly in these sales-minded times.**

This is what might well happen in concrete terms:

- 1) **The centralizing of all commercial creation, production, research, and extra-curricular experimentation under a single head.**
- 2) The commercial high chief will be given **senior v.p. status**—certainly a rung or two above the head of the tv-radio department.
- 3) Top-notch commercial people will be **rewarded with the kind of salaries to which top copymen have been accustomed.**

**Major spot tv placements** this week included **Bayer Aspirin (DFS)**, **Carter's Whirl-On (DSF)**, and **Warner Hudnut's Fizzies (Lennen & Newell)**. The Fizzies orders will be for 13 weeks.

**Schenley's Dubonnet (BBDO)** was the big one of the week in **spot radio**—30-40 announcements a week in top major markets in traffic time.

For a measure of what tv means for the soap giants, note this: both **P&G** and **Lever Bros.** will spend over **80%** of their next fiscal year's ad budget in tv.

Both will have more **nighttime networks** than ever, and their stakes in **daytime tv** will be record dimensions.

**Where spot will benefit:** Each company will be unveiling a number of **new products**—Lever with at least seven.

**Several of the reps in Chicago** did something this week about coordinating their efforts at selling the values and advantages of spot as a medium.

It's the first project of its kind outside the precincts of a trade organization, and it will enlist stations to:

- 1) **Make the placements of programs as attractive as possible** to advertisers.
- 2) If feasible, **offer "program contributions,"** or special discounts, to market-by-market advertisers who bring in their own programs.

The committee consists of **Harry Smart and Art Stringer, Blair-TV**; **Bill Condon, the Katz Agency**; **Art Curtis, Peters-Griffin-Woodward**; and **Ed Podolinsky, Weed & Co.**

Like many a co-operative idea, this one was triggered by a particular circumstance. **While pitching for next season's Kellogg tv budget against ABC TV,** it occurred to the quintet that it could be made the springboard for a **permanent enterprise.**

**P&G has taken the leadership in still another product category: Comet is No. 1 in the cleanser field, edging the long-reigning Ajax (Colgate).**

Another interesting facet about Comet: The agency business considers its **demonstration commercial one of the slickest in tv to date.**

Before Comet's advent, Ajax held 54% of its market. P&G also heads in dry detergents: **1) Tide, and 2) Cheer.**

**Here's bright news for radio and tv stations in farm areas: You're in for special attention from appliances and automotives.**

These manufacturers are **shifting the work-off of inventories from metropolitan to farm and cattle markets** because of their more favorable economic situation (see story, page 31).

The geographic dimensions of their sales effort run down through the **Mississippi Valley, across the South, and through the Southwest.**

**The big selling breaks continue to swing from one producer to another.**

Last season **MCA's Revue Productions** was riding high on the tv networks. At the moment the company with the high pile of chips in front of it for the 1958-59 season is **Screen Gems.**

Sales include the Goodyear-Alcoa anthology, **Naked City**, the **Donna Reed Show**, the **Ed Wynn Show**, the **Man from Tallahassee**, an animation deal with Kellogg, and a renewal of **Rin Tin Tin.**

**NBC Radio is introducing a new twist to its programing for national holidays when such events fall on a weekday.**

As quickly as practical, the Monitor format will be substituted for the regular weekday schedule. The format's billing: **Monitor-Holiday.**

**CBS Radio also is taking a fling at exploiting the opportunity for special business during national holidays.**

How this market can produce added sales for advertisers is described in a promotional booklet just put out by CBS. It's entitled **Happy Holiday.**

**Bulova's complete withdrawal from spot tv, as of 15 June, may be only in the nature of a holiday.**

**McCann-Erickson**, agency for this oldest and most consistent user of spot, offers these two thoughts:

1) **For reps to pass along to tv stations:** The account found it imperative to pull in its horns because it had gone **overboard in its investment on the Frank Sinatra Show**—an investment that didn't turn out too happily.

2) **To SPONSOR-SCOPE:** The account is taking a hiatus from tv in order to make a **complete reappraisal of all media.**

Bulova—which came into radio in '29 and into tv in '47—was credited by TvB as spending \$4 million gross in spot last year.

**According to NBC Corporate Planning's count for the week ending 4 May, NBC Radio's margin of commercial time was about eight hours over CBS Radio.**

NETWORK	SPONSORED	PERCENTAGE OF TOTAL
NBC	36 hrs. 23 min.	38.3%
CBS	28 hrs. 13 min.	29.7%
ABC	14 hrs. 7 min.	14.9%
MBS	16 hrs. 10 min.	17.1%
TOTAL	94 hrs. 53 min.	100.0%

Here are some rules-of-thumb the trade has developed to measure the values of daytime vs. nighttime network tv.

**RULE I:** In the daytime you get 30% as much audience as you get at night but you pay only 20-25% as much in dollars.

**RULE II:** The cost per commercial minute comes out to \$6,000 for daytime and \$33,000 at night (this, of course, in terms of talent plus time).

**RULE III:** The cost for a quarter-hour of daytime—100 stations and talent—is \$21,000. (With four quarter hours a week, an advertiser can accumulate enough discounts to reduce this to \$14-\$15,000.)

H. J. Heinz is making its bow into daytime network tv with four quarter-hours a week on NBC TV.

Other daytime network tv developments include swaps between NBC and CBS. Pillsbury, a Garry Moore tenant, shifted its three quarter-hours over to NBC, while Sterling and Miles Laboratories teamed up with CBS.

The first hassle of the new buying season broke this week when Schick beat out Whitehall for the alternate sponsorship which opened up on the Phil Silvers Show.

CBS TV pointed out that it had a confirmation from Schick before the Whitehall order came through, but Whitehall nurtured this impression: The network had learned that R. J. Reynolds, the remaining sponsor, deemed Schick a more compatible co-tenant.

The rule restricting eligibility for the contiguous night-time rate to sponsors with back-to-back programs apparently has been modified by CBS TV and NBC TV.

Exceptions have been made for next season to General Foods at CBS and to Liggett & Myers at NBC. Each has two shows on Thursday night separated by an intervening half hour.

The networks' explanations to agencies: The intervening periods were needed to accommodate obligations or orders from standing clients.

Judging from sales to date, the percentage of live shows vs. film will take another sharp dive on the networks this fall.

The count in prime time for the three networks comes to 20 hours live programing and 34 hours of film—a ratio of 35% to 65%.

At the peak of the 1957-58 season the proportions were 45% live and 55% film.

What cushioned live shows during the past season was the vogue of now-vanishing singing shows.

NBC TV's general pitch for business this season includes this provocative thesis: The advertiser doesn't know the dominant size of the families he's getting when he buys into chainbreaks as against network.

The points the presentation makes are that:

1) Within the span of a program, people dial in and out—meaning that although the rating is fairly constant, the total number of viewers is affected by size of family.

2) In a full-length program, this accumulation of viewers sometimes is a distinct—and measurable—plus.

As a case in point the presentation cites these two CBS Monday shows which are back to back (7:30-8:30):

CBS PROGRAM	TOTAL RATING	RATING BY NUMBER OF PERSONS IN FAMILY		
		(1.2)	(3-4)	(5 and Over)
Robin Hood	20.4	14.9	21.0	25.9
Burns & Allen	21.2	24.1	20.3	19.3

Source: January-February 1958 Nielsen.

**CBS Radio is widening its discount horizon to encourage advertisers to mix participation in daytime, nighttime, and weekend schedules.**

**It's the first time that the network has offered a wrap-around discount for five-minute units, 2½ minute units, and five-minute segments.**

NBC Radio has had this type of discount flexibility in effect for some time.

**A Rochester, N. Y., radio station—WBBF—has devised what it hopes is a solution to the local vs. national rate question.**

The station this week put itself on a **single rate policy.**

WBBF's management says it acted from this premise: Since there always are a number of advertisers who claim they are **borderline cases**, why not resolve all doubts by the **simple expedient of one rate.**

**It's beginning to look quite doubtful whether Chrysler will be back this fall with an institutional, or all-models, network tv series.**

CBS TV and NBC TV appear to have reconciled themselves to bringing the Chrysler corporate image back into network via the **high voltage route—specials.**

Meantime Chrysler is under the gun to dispose of its inventory of 850,000 cars, and there's an expectation that no small part of the company's 1959 money will be used this year for the task. **A goodly chunk of it will likely go into spot.**

**RAB's Kevin Sweeney this week flung another one of his dramatic challenges at the type of advertisers who are traditionally lukewarm to radio.**

The particular target this time: **department stores.**

Speaking at the sales promotion division of the National Retail Merchants Association, **Sweeney offered to invest \$64,000** in radio time over a 52-week period, if a store doing \$30 million a year were willing to commit itself for \$32,000.

In return the RAB would expect to: (1) pick the **stations**, (2) write the **copy**, (3) participate in picking the **items**, and (4) have **access to the results** of all the store's advertising and rights to publish for one year.

NBC TV estimates that its **one-time rate for maximum lineups in prime time** will look thus as of 1 October:

NETWORK	HALF HOUR	HOURLY
CBS TV	\$76,200 (196 stations)	\$127,000 (195 stations)
NBC TV	73,920 (193 stations)	123,000 (193 stations)

Note: The estimates are based on an increase of 2% (½% per month) over the May rates for the two networks. (In terms of average lineups, the costs come out **roughly to \$65,000 for a half hour and \$105-110,000 for an hour.**)

**Tv network sales for the fall didn't pick up much momentum this week.**

Each of the networks, however, had a **number of prospects that couldn't be accommodated until the schedules are shifted to get a better fit.**

Thus—according to trade reports—NBC TV's **Bob Kintner** has a batch of orders pending final decisions on how to move the pieces on the board.

Among the week's confirmations: **P&G** into Restless Gun, alternate weeks; **Liggett & Myers** into Brains or Brawn and Steve Canyon, NBC TV Thursday, each alternate weeks; **Johnson & Johnson** and **American Chicle**, Cheyenne, alternate week half-hour.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 57; Washington Week, page 71; SPONSOR Hears, page 72; Tv and Radio Newsmakers, page 78, and Film-Scope, page 53.

# PURSE-SUASION

fits Dove's marketing plan...



...as perfectly as fits a woman's hand

It's no secret that Dove's very extensive advertising has one simple objective. That objective is: to move the most Dove per dollar from stores to homes. Toward that end, PURSE-SUASION gives Dove's advertising dollars unusual selling power. Dove likes the *sight* plus *sound* plus *motion* of Television. Dove also likes daytime frequency, with a great many convincing sales messages every week... and Dove likes PURSE-SUASION rates... and *PURSE-SUASION results.*

That's why PURSE-SUASION has become part of Dove's schedule in so many major markets.



Put PURSE-SUASION'S selling power at work for you.  
Phone Blair-TV now for the complete, exciting details.

**BLAIR-TV** Television's First Exclusive  
National Representative

NEW YORK  
TEmpleton 8-5800

CHICAGO  
SUPERIOR 7-2300

BOSTON  
KENmore 6-1472

DETROIT  
WOODWARD 1-6030

JACKSONVILLE  
ELgin 6-5770

ST. LOUIS  
CHEstnut 1-5686

DALLAS  
Riverside 1-4228

LOS ANGELES  
DUnkirk 1-3811

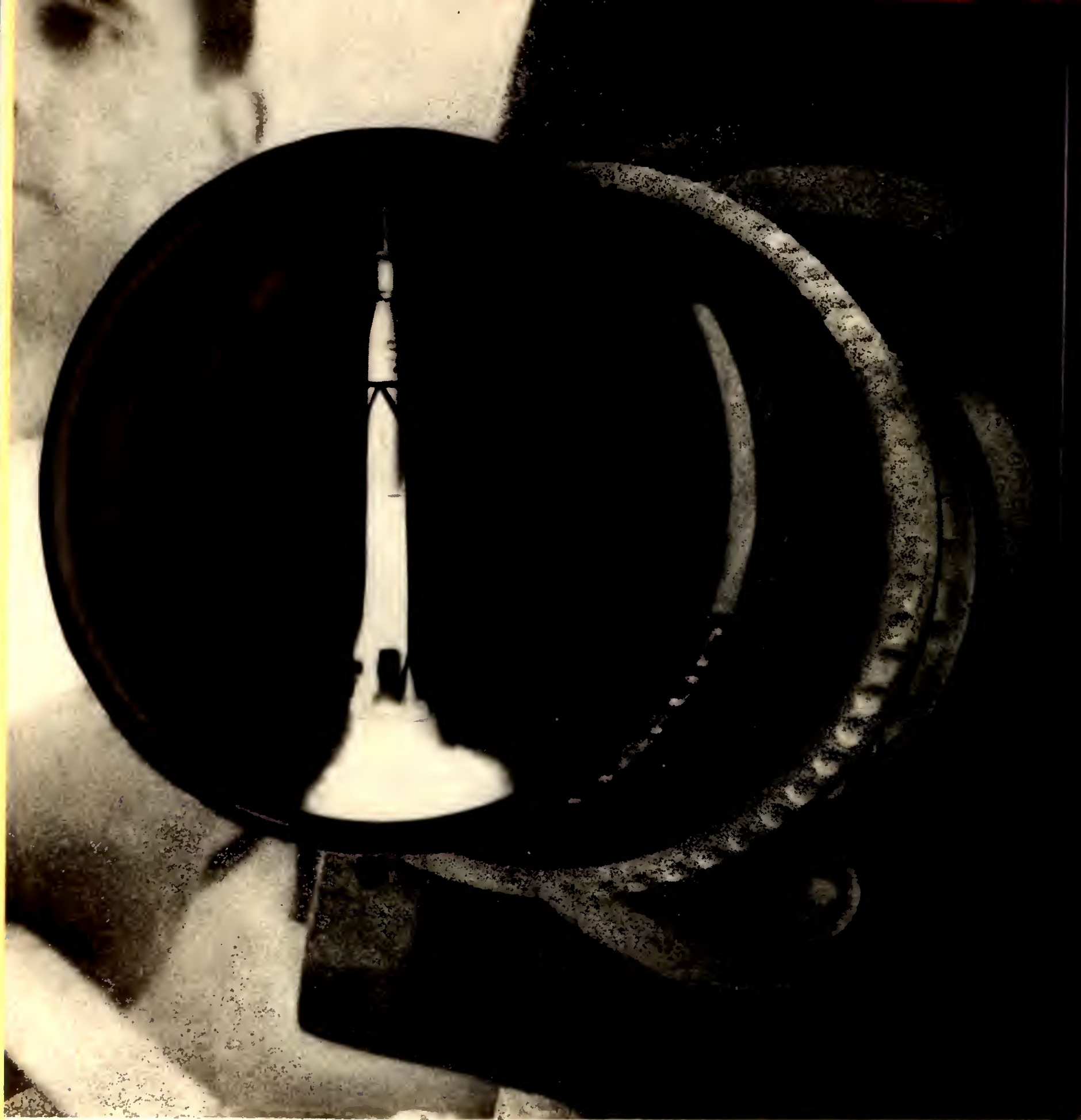
SAN FRANCISCO  
YUkon 2-7068

SEATTLE  
MAin 3-6270

Blair-TV represents these major-market stations:

WABC-TV—New York  
WBKB—Chicago  
KTTV—Las Angeles  
WFIL-TV—Philadelphia  
WXYZ-TV—Detroit  
WHDH-TV—Boston  
KGO-TV—San Francisco  
WIBC—Pittsburgh  
KTVI—St. Louis  
WEWS—Cleveland  
WJZ-TV—Baltimore  
KFJZ-TV—Dallas-Ft. Worth  
WNHC-TV—Hartford-New Haven

KING-TV—Seattle-Tacoma  
WPRO-TV—Providence  
WCPO-TV—Cincinnati  
KGW-TV—Portland  
WDSU-TV—New Orleans  
WFLA-TV—Tampa  
WBNS-TV—Columbus  
WMCT—Memphis  
KFRE-TV—Fresno  
WOW-TV—Omaha  
WNBF-TV—Binghamton  
WFBG-TV—Altaona



## SHARP FOCUS ON HISTORY AS IT HAPPENS

When Explorer I soared into orbit, the story was first flashed to a waiting world by NBC News. Such speed, responsibility and drama are characteristic. This year, they have helped NBC News win more awards than any other news service in the broadcasting industry.

The Sylvania "Best Network News Award" was given to the NBC News department "because it has taken a big step in 1957 in doing more things and greater things with news than it has ever done before."

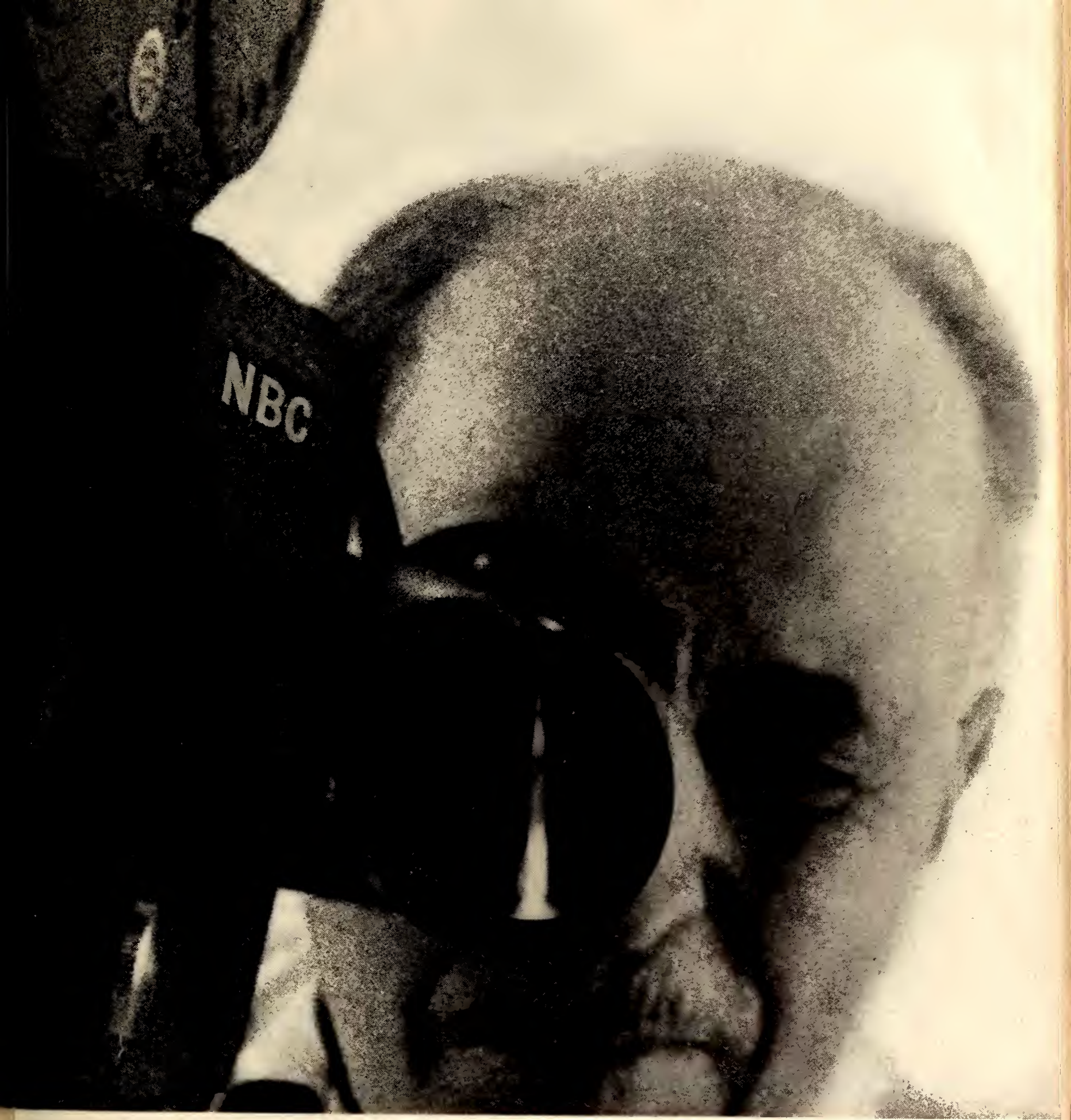
The Saturday Review award for Distinguished Achieve-

ment in the Public Interest went to NBC News for showing "independence of editorial opinion . . . symptom of the general emergence of NBC as the leader in radio and television news coverage."

The Overseas Press Club honored Chet Huntley for "Best Radio or Television Interpretation of Foreign Affairs," and cited Welles Hangen, NBC Cairo, for "Best Radio or Television Reporting from Abroad."

Du Pont honored commentator Clifton Utley, of NBC News in Chicago, "for his authoritative, intelligent





responsible and literate reporting and analysis" and  
because "he epitomizes the best in American news."

Eight of the fifteen National Press Photographers An-  
nual Awards went to NBC News cameramen. Maurice  
Evans, with his film of a tornado in Dallas, won a Head-  
line Award for the best coverage of a news event.

The NBC News series with Chet Huntley and David  
Brinkley was voted the best news program on the air  
in the annual Look-Listen Opinion Poll conducted by

the American Council for Better Broadcasts. "Outlook"  
was honored by the National Conference of Christians  
and Jews and by the National Association for Better  
Radio and Television.

More and more, America is turning on its broadcast dials  
for the sight and sound of history as it happens. NBC  
News provides that history with a force, clarity and con-  
viction that have made it, this year, the most honored  
news-gathering organization in broadcast journalism.

**NATIONAL BROADCASTING COMPANY**



## With the Catalina Station You Can Take It With You!

**VACATION TIME**... when KBIG, always a GOOD radio buy in Southern California, becomes a MUST buy for advertisers who want to keep their sales message before their prospects!



**THE CATALINA STATION** is The Vacation Station for millions of southlanders and an additional million out-of-state tourists, because it's the station *you can take with you*... from L. A. to Vegas. Laguna to Arrowhead. Ensenada to Santa Barbara.



Mail tabulation of current contest entries confirms the surveys: KBIG has listeners in 234 communities of all eight Southern California counties, *plus* the huge tourist bonus.

**FOR STAY-AT HOMES**, KBIG provides a *daily musical vacation*, weaving the magic of romantic Catalina into every program... conjuring up visions of honeymoon and holiday on the isle which symbolizes attainable escapism to Southern Californians.



**KBIG SUPPLEMENTS** its great musical programs with award-winning newscasts and hot-weather specials which are hot summer buys!

- FISH & GAME REPORTS
- MARINE WEATHER REPORTS
- BEACH WEATHER REPORTS
- JIM HEALY SPORTS REPORTS
- HOURLY NEWS HEADLINES

A KBIG summer feature may be tailor-made for you. Ask your station or Weed contact for details.



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


# Timebuyers at work

**Shirley Crowder**, Stromberger, LaVene, McKenzie, Los Angeles, media buyer for So. Calif. G. E. Distributors and Plymouth Dealers Association, urges timebuyers to enlist stations to provide more information on audience composition. "Knowing audience components," she feels, "would help buyers persuade account groups and clients to accept buys made on other than a strictly mathematical basis." Shirley sees the current dependence on ratings as stemming from this lack of audience information, which, she notes, most magazines supply. Believing that compatibility between product and station identity is extremely important, she feels stations should "provide audience data such as mean age group, predominant sex, location, income and general characteristics derived from mail responses or special surveys. With this information, it can be proved that a station considered too expensive can deliver a selective audience of potential customers. Until this is done, we will find ourselves in the position of having to defend every creative buy not completely supported by ratings."



**Jack Walsh**, chief timebuyer at D. P. Brother & Co., Detroit, for Oldsmobile and A. C. Spark Plug Divisions of General Motors, views with concern the National Association of Broadcasters' plan to limit its future annual conventions to top station personnel alone. "Past conventions," Jack says, "have been valuable to buyers as central meeting places where first-hand contacts can be made with station personnel and valuable market and broadcast data can be obtained." He feels the NAB would do better to concentrate on a more practical geographical separation of exhibits—limiting film sales to one floor, technical to several floors, networks to another, and reps to a series of floors. Also an attempt might be made to seek a "closed site" where the customary throng might be reduced to only those who are registered, Jack thinks. "The proposed small closed meeting of top station executives for the purpose of discussing and settling big industry problems could be expedited by holding morning, afternoon and evening meetings for one or two days prior to or just after the convention."





**When people  
who have measured  
radio returns in the New York  
area talk shop...**

**all you hear is wmgm  
RADIO NEW YORK CITY**

**the liveliest station in town • 50,000 watts**



**IDENTIFICATION**

through sole sponsorship of top-flight, half-hour programming from 20th Century-Fox and Desilu Studios, two of the foremost producers of film entertainment.

**SATURATION**

in an initial line-up of 115 TV stations, reaching 96.9% of U.S. TV homes, accounting for 95.6% of all U.S. retail sales.

**PENETRATION**

in constant repetition in three great programs, at three different times, reaching three different television audiences.

**FLEXIBILITY**

thanks to no "must-buy" station lists, providing greater adjustability to your own sales and distribution pattern.

**LOWER COSTS**

in the elimination of costly coaxial cables... and through the lower time charges of NTA's Film

America's newest media concept...

# MULTI-VISION\*

It consists of three great television programs, reaching three different audiences, at three different times... providing the nation's advertisers and their agencies with *five* virtues not obtainable with just one program.

**Retaining IDENTIFICATION for the sponsor, MULTI-VISION produces SATURATION and PENETRATION...with wider FLEXIBILITY... and this at much LOWER COST... in prime time, late time, and day-time.**

In an era when every dollar must stretch as far as possible for maximum impact, MULTI-VISION enables advertisers and their agencies to spread their sales messages over a maximum number of unduplicated

television homes at a lower expenditure than ever before. The practical response to today's needs of sponsors... beset by split audiences, split sponsorship and murderously high costs... it's an *integrated* solution to these formerly insoluble problems.

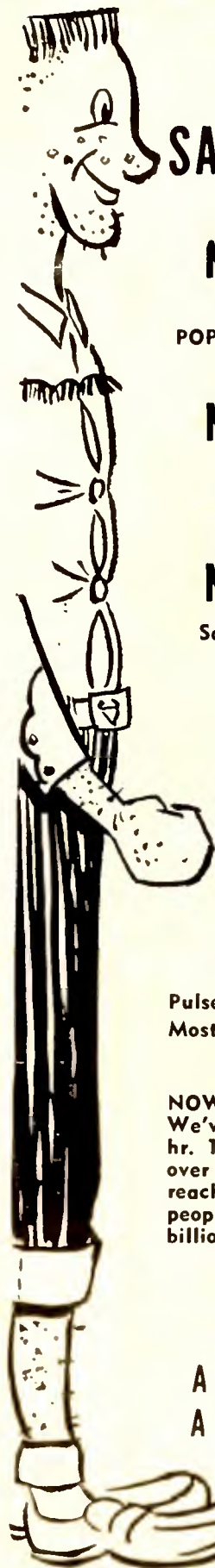
If you're a television sponsor who finds the wired TV networks becoming increasingly unsuited to your needs, look into this *new frontier* in network television open to you now in the *multi-visual* approach of the NTA Film Network.

Visible conclusion: today, display some MULTI-VISION of your own...and hear the *full* story of this far-sighted new concept from...

## NTA FILM NETWORK

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

# WE'RE POPPIN' OUR BUTTONS!



**SACRAMENTO**

**NOW 50th**

U. S. MARKET  
POPULATION 426,100\*

**NOW 46th**

Retail Sales  
\$598,167,000\*

**NOW 35th**

Sales per Household  
\$4699

**KXOA**

**NOW 1st**

Pulse, March 1958  
Most ¼ Hr. 1sts & Ties

**NOW INDEPENDENT . . .**  
We've increased our ¼  
hr. 1sts 625%! (Mar. '58  
over Mar. '57) KXOA  
reaches over a million  
people who spend over a  
billion dollars.

**A GREAT MARKET  
A GREAT STATION  
GROWING  
TOGETHER!**

\*SRDS

Another great Inland Market—Imperial  
Valley—Nation's 7th Farm County best  
covered by

KXO—57.2% Share—Feb. '58,  
El Centro

*George H. Gribbin*  
Senior vice president  
in charge of copy,  
Young & Rubicam

## Agency ad libs

### Tv viewers vs. tv commercials

The other day someone asked me what our creative department was doing to meet the growing criticism of tv commercials. This is like the old wife-beating question. It presumes there is growing criticism, and I'm not at all sure this is true. I know there will always be some criticism. Tv is literally so much in the public eye that it invites it, especially from professional critics.



But let's take a closer look at this question of "growing criticism." Does it really come from the average viewer, or mostly from a vocal minority? Is it aimed at the individual commercial, or at how commercials are used, their length, their numbers, their positions?

#### It's how they are used

The answers to these questions are not easy to give except in fairly general terms. Part of it deals with people's reactions. Everyone in the tv business knows that many viewers consider it fashionable or a sign of intelligence to appear to be anti-commercials. But it is also true that people often do not say what they really feel. We've done some research on this question with the public. What feelings do they have toward commercials? We find that a surprisingly small minority object to commercials generally, and then only because they feel commercials interrupt or dilute the entertainment. The majority of viewers are willing to accept the fact that someone has to pay for their entertainment. Being exposed to some commercials seems to them a reasonable price to pay.

Where this price seems unreasonable is in the area of how commercials are used. The controversy over "triple-spotting" is an example. This is an extreme instance. In many cases this would appear to be in violation of the NARTB-TV Code and is not general network practice. But there are also situations in general practice, well within the Code, where commercials pile up at the station break in large numbers. This can be especially disturbing to viewers of longer shows or feature films, and can leave an impression that commercials are too many and too long.

Can a commercial writer do anything about this? From the creative side, part of the answer to these criticisms is to produce commercials so interestingly that they will not give viewers this bad impression. The viewer will not feel he is paying too high a price for entertainment if the commercials he sees impress him favorably.

Actually an increasing number of commercials have been trying to do just this. Starting about three or four years ago many commercial writers realized that the novelty of tv had worn off in that viewers would no longer look happily and uncritically at everything, commercials especially. Viewers' reactions toward commercials became an important factor and led to fresher, more original approaches in commercials with less straight sell. This shift has been gradual. Perhaps the public is not aware of it. However we do find that there is a big difference between a viewer's opinion of

(Please turn to page 24)



Where you been?

*Out to lunch.*

Why is your face so red?

*Played a game and got stuck with the check. Why's yours?*

No time to make a new cut. What game?

*Write down the names of all the states in five minutes.*

Yes?

*I left out Iowa.*

---

*Note: We'll give a whole year's supply of batteries for a transistor radio for the best finish to the conversation reported above. Winning entry better include the following: WMT-TV is CBS Television for Eastern Iowa; the mail address is Cedar Rapids; the national rep is The Katz Agency; the station dominates Cedar Rapids, Waterloo, and Dubuque, three of Iowa's six largest cities, plus a 35-county area constituting 41% of the Iowa market. Mail your entries to Everybody Talks About Eastern Iowa But Nobody Ever Does Anything About It. Before midnight.*





## Some homes are more VALUABLE



**FOOD FOR THOUGHT:** *GET AGE* homes comprise the most valuable audience in America today. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious . . . whose buying habits have yet to jell. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. *GET AGE* families spend an average of one-third more money, per household, than any other age group.\*

\*Source: Alfred P. Lippitt, "Life Study of Consumer Expenditures," 1957. \*\*Average audience based on homes with housewife as classified by A. C. Nielsen. \*\*\*Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NY). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.





than others

**COLD FACTS:** 72% of ABC Television's average audience\*\* is made up of *GET AGE* homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for *GET AGE* householders on ABC-TV is \$3.92. The other two: \$4.95 and \$4.55.\*\*\*

Household for household, *GET AGE* families buy far more groceries than anyone else. They buy far more home appliances, far more automobiles, far more of almost everything that's advertised on television. And remember:

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

**IN 6 MONTHS:  
NOW  
8<sup>th</sup>  
NATIONALLY!**

8th (from 19th) among all CBC shows! Outrates "Have Gun Will Travel", "Dinah Shore", "Disneyland", etc.

**Network rating higher every rating period, now 41.0!**

**21% increase in homes reached!**

**30% increase in viewers!**

Pre-tested as popular movie and through dozens of famous Saturday Evening Post stories, TUGBOAT ANNIE helps Lever Brothers Limited of Canada win friends and influence sales. Lever Brothers' success story gives proof of greater profit than ever for you in your own market. Of course, the American premiere market showing is swamping all competition too!



*the adventures of*  
**TUGBOAT  
ANNIE**

**tpa**

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

specific commercials he has just seen and his general opinion of commercials when he has no particular ones in mind. When he is brought down to real cases, the viewer's reaction is many times more favorable. It is as if he feels each commercial is an exception to the rule, or to what might be called his "image" of commercials.

Another way of looking at this is to see what changes have taken place in people's opinions of commercials for certain product types. A good example, and not the only one, is beer commercials. As little as two years ago hardly anyone had a good word to say for the average beer commercial. Today, beer commercials rank among the national favorite. (We like to think Harry and Bert had something to do with this.)

### Aim for Interesting Sell

I mentioned greater concern with viewer's reactions. Copywriters and advertisers know that there are plenty of other commercials on the air besides their own. With this competition, their commercials will have little effect unless they interest the viewer, hold his attention, and communicate something of individual value to him. There are many ways of doing this and many champions of the different ways. One of today's big arguments in commercial writing is facts vs. feeling. Is Hard Sell better than Soft Sell? (These are misleading terms implying a choice between selling aggressively and not caring about selling at all.) To me, this argument is beside the point. Commercial effectiveness is not a question of Hard or Soft Sell. It is a question of Interesting Sell.

The product may be a piece of machinery where factual information is important. Or the product might be for leisure fun where the development of certain feelings is important. For either product the purpose of the commercial is the same,—to interest the viewer in buying. This fundamental principle of interest works in all cases. Information, sales features, facts, product benefits, pleasure, fun, moods,—all must be made interesting to the viewer before they can become memorable, meaningful, and convincing.

Whether this is done with demonstrations, jingles, Chinese babies, two brothers, shaving peaches, or pitting the B's against the A's makes no difference as long as there is the quality of interest.

As always, statements like this tend to be oversimplifications. Obviously there is more to the art of creating effective commercials than this. My point is that without interest the commercial will never get off the ground. Even if the viewer is still watching, he will hardly be affected by any other creative qualities the commercial may have.

From the creative side, interest is the answer to raising viewers' opinions of commercials. This does not mean writing commercials of just certain types, even if all products could be advertised this way. A really creative commercial can use any approach.

So, to get back to our starting point, the answer to criticism of commercials seems not to depend on the type or length or number of commercials. It depends on acceptability, on giving the viewer a good impression of the commercial itself, as well as the product or service that is being sold. And, acceptability in turn depends primarily on just one thing . . . how well a commercial is done. Doing it very well leads only in one direction, toward more interest, more acceptability and less criticism.


# WANE-TV

FORT WAYNE

*A television market is more than a city*

When you use WANE-TV  Fort Wayne, you sell a television market whose:

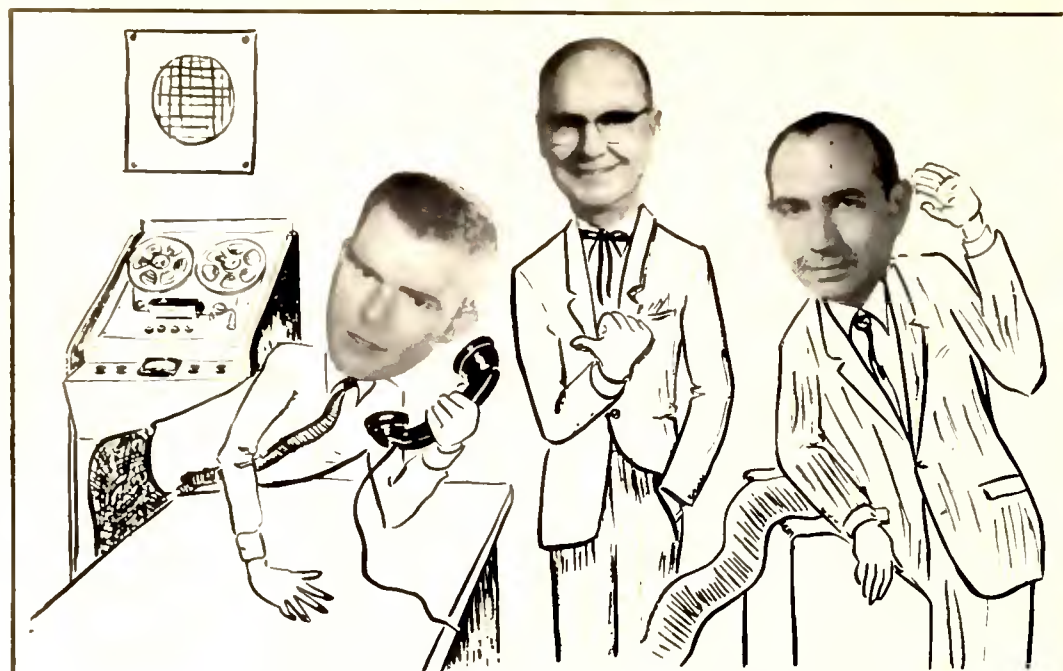
- Total Retail Sales are greater than those of Metropolitan Nashville and Syracuse combined
  - Effective Buying Income is over \$1,250,000,000
  - Automobile Sales are equal to those of Metropolitan San Diego

Smart advertisers want to tap this market. They do it over WANE-TV  as more families watch WANE-TV than any other station in the billion-dollar all-UHF Fort Wayne market. Represented by Petry.

Sources: Area ARB 11/57; TV Mag. 3/57, Copyrighted . Sales Management 1957

A CORINTHIAN STATION *Responsibility in Broadcasting*

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



## PERSON-TO-PERSON TO IGOR GREGORIAN

The same day Russia launched Sputnik #2, KWFT listeners heard the voice of Igor Gregorian, Russian government official, chatting by telephone from Moscow with Dave Dary, KWFT News Director.

The Cuban revolt . . . the Starkweather killings . . . the Mike Todd crash . . . all were reported BY PHONE FROM THE SPOT, over KWFT.

Alert reporting by Dave Dary and Bill Ritchie . . . backed by AP, UP, and over 50 correspondents . . . makes KWFT's daily newscast uniquely exciting . . . and puts solid impact behind sponsor commercials!

LEARN MORE . . . about the Southwest's sellingest radio station! Call your H-R man!

Ben Ludy  
President & General Manager

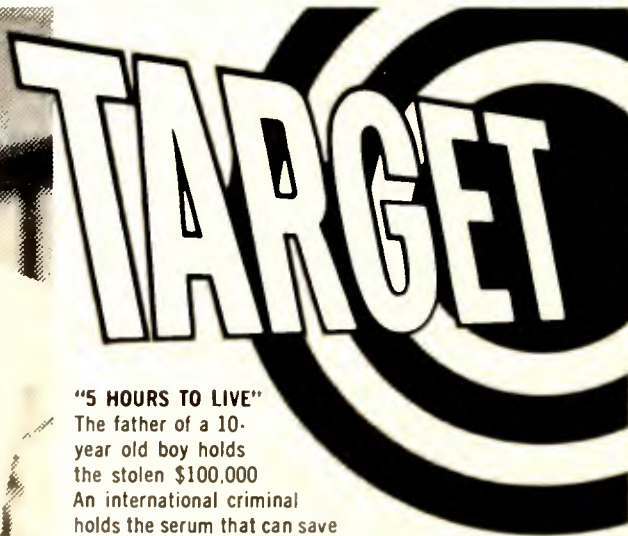
LOW  
FREQUENCY

MAXIMUM CONDUCTIVITY

**KWFT** Call Your  
H-R  
Man

**620** kc -- Wichita Falls, Texas

STEVE  
McNALLY  
STARS IN  
ZIV'S  
ALL NEW  
IMPACT  
SERIES!



"5 HOURS TO LIVE"  
The father of a 10-year old boy holds the stolen \$100,000. An international criminal holds the serum that can save the boy's life. Will the exchange be made in time to save the boy's life?

SUSPENSE!

**NOW SHOOTING AT ZIV STUDIO!**

49th and  
Madison

### No down-turn here

Here are several examples of what we are doing to prove to folks there has been no down turn in business in Nebraska.

We have quoted not only state-wide figures, but figures for specific cities in our coverage area. These are announcements we are using in rotation six times daily for a thirty-day period and then tapering off to two a day indefinitely. We will up-date the figures quoted as new statistics are available.

We have had much favorable comment from businessmen, Chambers of Commerce, agencies and others. We will be glad to provide any further information you may want.

Jack Gilbert  
station manager, KHPL-TV  
Hays Center, Nebr.

• We applaud KHPL-TV's anti-recession activities. For more on similar station activity, see *Let's Sell Optimism*, 26 April SPONSOR.

It was with considerable enjoyment that I read your article "Radio 1958: Light Sell." Radio commercials for Pepperidge Farms were pointed out as achieving "without boredom, the most difficult task of a radio commercial: telling the whole product ingredient story." Evidently these commercials are not heard in this part of the country as I have never had the pleasure of hearing them. In fact, I have never heard any commercial which accomplishes this task—without boredom.

Is there any way I could obtain an example from you. I'm presently writing for a class at Texas University concerning the trends in radio advertising. This information would be most helpful.

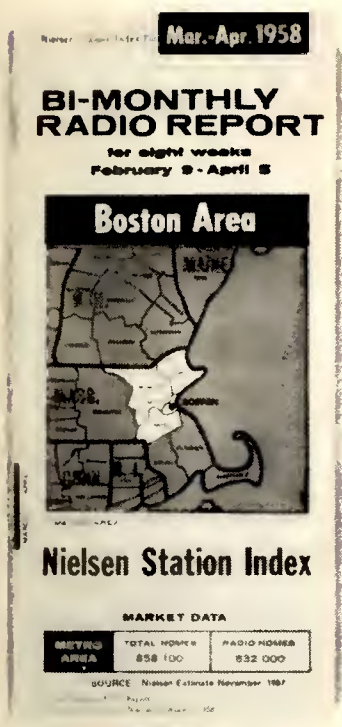
I'd like to add that your magazine is read literally from cover to cover by this eager reader. Thanks for helping us learn painlessly.

(Miss) Scottie Robinson

• We've asked the agency to send you a few Pepperidge radio scripts.

The attached statement from Frank P. Zeidler, Mayor of Milwaukee, acknowledging May, 1958 as National Radio Month is his own. I think that he has

(Please turn to page 29)



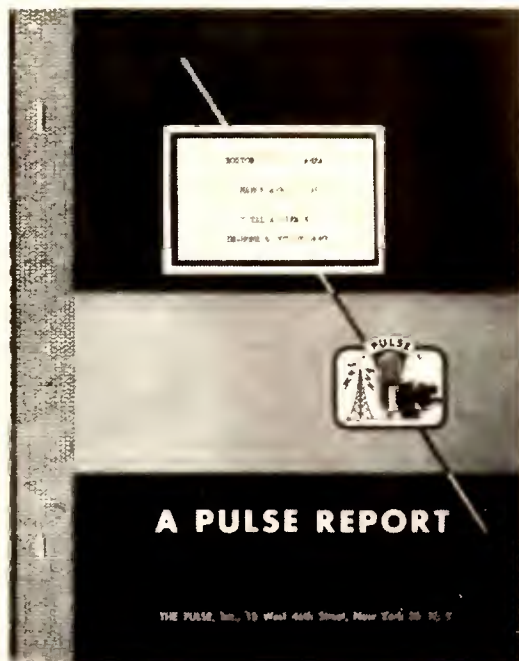
Boston  
March-April

**NIELSEN !**



Boston  
March-April

**HOOPER !**



Boston  
March-April

**PULSE !**

agree that

**Radio Boston**

**WCOOP**

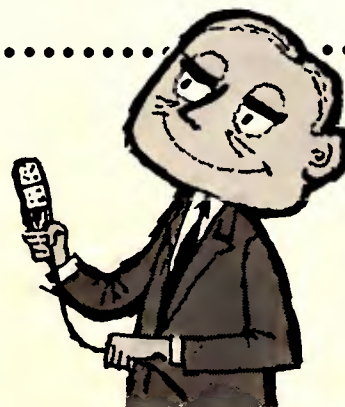
**is BOSTON'S BEST BUY!**

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

Radio Baltimore | Radio Chicago | Radio Memphis  
**WCAO** | **WJJD** | **WMPS**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE





stereophonic

## Detroit is listening to a new sound!

Michigan's result-producing independent radio station is now first and only with regularly scheduled *stereophonic sound*—a new world of listening pleasure! The superb mike-side fidelity of this dimensional sound is capturing the attention and enthusiastic endorsement of all Detroit.

WJBK's added *acceptance bonus* captures a greater measure of this vast market of millions . . . WJBK—first in news, music and sports—now in modern sound!

"Famous on the local scene"

# WJBK

THE MODERN SOUND OF RADIO IN  
DETROIT

Represented by THE KATZ AGENCY, INC.



# Storer Radio

**WJBK**  
Detroit

**WSPD**  
Toledo

**WJW**  
Cleveland

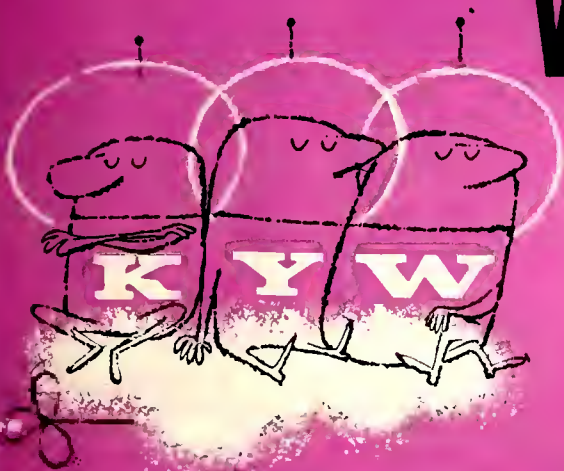
**WIBG**  
Philadelphia

**WWVA**  
Wheeling

**WAGA**  
Atlanta

**WGBS**  
Miami

# KYW's ON CLOUD 1 'CAUSE OUR RADIO RATINGS ARE OUT OF THIS WORLD!



No Asterisks  
No Averages  
No Ifs, Buts,  
or Exceptions  
Just **FIRST**

PULSE • HOOPER • NIELSEN

**KYW** Cleveland

Represented by Peters, Griffin, Woodward

WESTINGHOUSE BROADCASTING COMPANY, INC.



## 49TH AND MADISON

(Cont'd from page 26)

expressed the feeling of a dedicated public servant to the contribution that radio makes in the everyday life of a community's citizens, its government and civic pride.

Hugh Boice, Jr.  
general manager, WEMP  
Milwaukee, Wis.

### STATEMENT:

Through the cooperative efforts of the radio stations of our nation, the month of May 1958 has been designated as NATIONAL RADIO MONTH.

This observance will help to acquaint the public with the many useful services offered by the industry—services which meet the needs of public purposes.

Radio broadcasting, more than most methods of communication, satisfies the requirements of the individual. Through radio there is available to the listener a unique and selective variety of choices to fit one's personal tastes.

To the community, also, radio broadcasting makes absolutely vital contributions. Up-to-the-moment news reports, the availability of broadcast facilities for governmental use in civil defense and natural disasters, supplying of cost-free information, and support of worthwhile community projects including United Chest, American Red Cross, Polio, and others are but a few of the public services.

Because of all these services, I am happy to call upon Milwaukeeans to join in this observance of NATIONAL RADIO MONTH. Let each one of us take note of the many achievements of radio and salute the men and women of this great industry, especially through personal expression of our appreciation.

Frank P. Zeidler  
Mayor, Milwaukee

### Case history

We think the Miles' story is great and particularly wish to thank SPONSOR for their conscientious and thorough cooperation.

We would like to have 50 reprints of the article and would appreciate your letting us know what the cost would be.

Snowden M. Hunt, Jr.

Wade Advertising Agency, Inc.  
Hollywood, California

• Reprints of this article, (How Miles Calif. Measures Air Media Effectiveness) which appeared in SPONSOR's 5 April issue are available. Minimum order is 500, although in some instances it may be possible to furnish a smaller amount.

In Kansas City . . . WHB reaches more men & women . . . than the next 3 radio stations combined



**WHB**  
**51.7%**



**Station**  
**"A"**  
**26.5%**



**Station**  
**"B"**  
**12.3%**



**Station**  
**"C"**  
**9.5%**



**It's a Don Loughnane Noon, Too!**

Noon to 2 . . . Don talks to 53% of all the men and women who listen to the top 4 Kansas City stations. This remarkable record may be attributed to Don's deep, resonant, easy-going air voice and the professional air approach which characterizes everything WHB does.

Sure, WHB is consistently and dominantly first in total audience every hour of the day.\* But you want to know men and women? Great!

Of all the men and women who listen to the top 4 Kansas City radio stations . . . 51.7% listen to first place WHB. (Nielsen, Nov.-Dec., audience composition analysis, 6 a.m.-6 p.m. average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man . . . or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus fantastic audience appeal.

\*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hooper . . . Area Nielsen or Pulse.

**W H B**

**10,000 watts • 710 kc.**  
**KANSAS CITY, Missouri**

**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.



# Where are today's hot spot markets?

- Answer: Many of them are in farm areas, where rising prices are countering the recession mood elsewhere
- There has been no rush to buy these markets but some buying action is expected before the year is over

The brightening farm price picture this year will require spot advertisers to take another look at the buying income figures in their key markets.

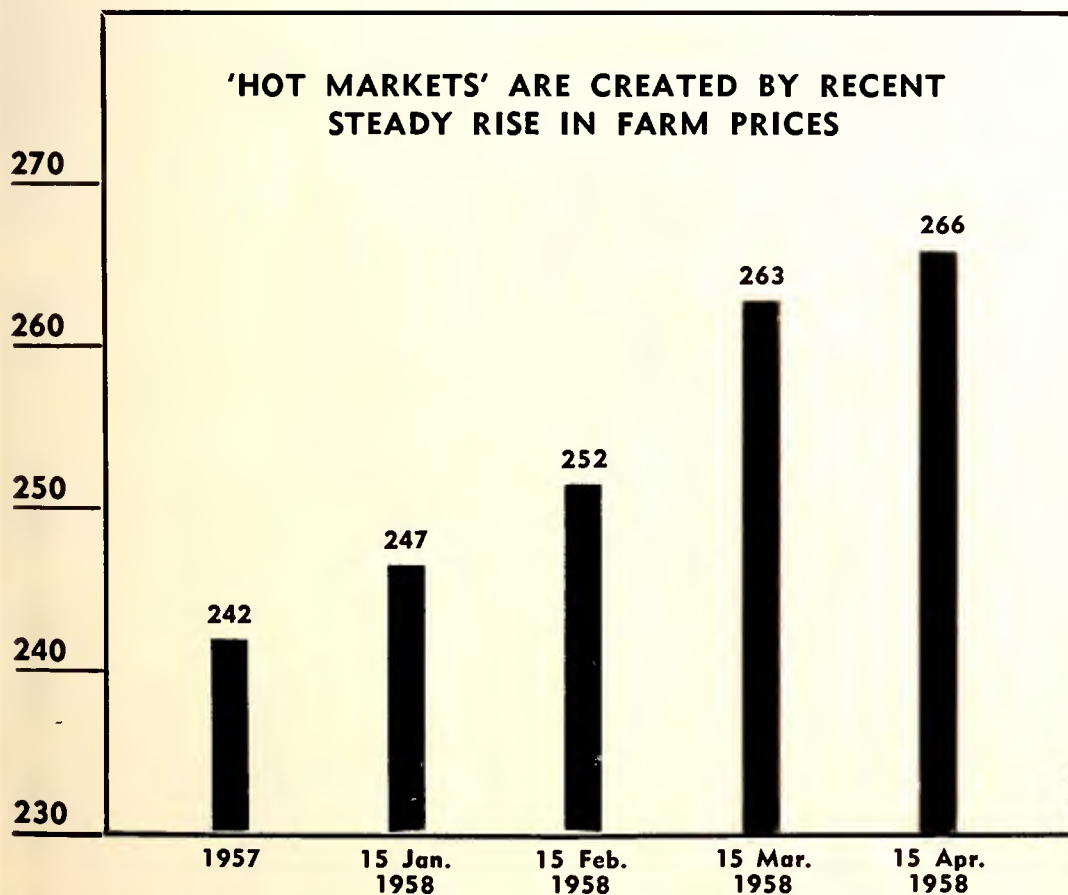
This fact became clearer this week as latest data from the Department of Agriculture showed the over-all index of farm prices continuing to rise.

There are already signs that a number of markets are becoming "hot"—that is, getting a second look because of healthy business indicators. A good number of these are centered in farm areas.

One straw in the wind is the fact that some syndicators are hiking film prices in markets showing a counter-trend to the slowdown elsewhere in the country. (See SPONSOR-SCOPE, 10 May 1958.)

While there is no solid evidence that spot radio and tv clients are rushing into the hot markets, one veteran New York marketer, who said that advertisers are slow to react to changes in buying patterns, expects some reaction before the year is out.

This prediction was bolstered by another from Chicago relating specifically to advertisers of farm products. Bob Walton, veteran farm expert of John Blair & Co., said that the improvement in the farm economic picture will undoubtedly be reflected in increased expenditures by farm clients during the last quarter of the year. Walton added that judging by com-



Source: Agric. Dept., index of prices received by farmers compared with 1910-14 base of 100

## SOME KEY FACTS ON THE FARM PICTURE

### FARM PRICE UPTURN BEGAN IN 1957

	All prices	Crops	Livestock & products
1951	302	265	336
1952	288	268	306
1953	258	242	272
1954	249	242	255
1955	236	236	236
1956	235	240	230
1957	242	234	249
Apr. 15 1958	266	257	275

Source: Dept. of Agriculture, prices received by farmers compared with 1910-14 base

### NET FARM INCOME UP AFTER POST-KOREAN DIP

	(Billions)
1951	\$16.1
1952	15.1
1953	13.3
1954	12.7
1955	11.9
1956	11.6
1957	12.1
1st qtr. 1958	12.8

### FARM INCOME DIVIDED AMONG FEWER FARMS

	Millions of U.S. farms
1951	5.5
1952	5.4
1953	5.3
1954	5.2
1955	5.1
1956	5.0
1957	4.9
1st qtr. 1958	4.8

**The big switch:** While the farm economy dipped during the unprecedented prosperity of the 1950's, now that a recession in hard goods has taken hold, farming is showing a contradictory trend. Figures on number of farms show why per capita income didn't decline too much in past

ments "from people behind the scenes at the large agricultural factories and among growers, farm radio advertising will probably enjoy greater prosperity during the last half of 1958 than ever before."

While the hot market picture is a complicated one and will require close study by marketing researchers, the current situation generally reflects an ironic see-saw between urban and farm income that has been going on for years and has been particularly noticeable since the Korean War. Following the Korean conflict, farm prices began a descent that didn't end until last year. This took place while the urbanites were enjoying unprecedented prosperity.

The big switch began in 1957 when the Department of Agriculture index

of farm prices bent upward slightly, going from 235 the year before to 242 last year. (These index figures are a comparison with the 1910-14 base of 100.)

During the first quarter of 1958, the farm price rise really hit its stride. The index rose to 247 on 15 January, 252 on 15 February, 263 on 15 March and 266 on 15 April.

While the various segments of the farm economy are not enjoying this new-found prosperity to the same extent, the midwest is generally doing very well. For example, reports of cash receipts by farmers during the first quarter of this year were reported up over the corresponding quarter in 1957 by the following amounts—Nebraska, 35%; Kansas, 22.5%; Iowa, 11.1%.

One factor in this rise is excellent

weather conditions, expected to result in a bumper wheat crop. These three states, plus Texas and Oklahoma, are expected to benefit particularly. Grain belt states to the east should show up well, too, but the general economic picture is a little less bright because of unemployment in the larger industrial cities.

The Midwest and the Southwest are also in good shape because of cattle prices. These suffered more severely than crop prices following Korea but bounced back higher. A smaller supply of cattle is one reason for this, the result of seven years of drought plus competitive factors such as the holding back of cattle by western ranchers to replenish stock herds.

It is not strange, therefore, that among the list of hot markets cited are a strong representation of midwest and southwest cities. These include (and this is, by no means, all-inclusive) Albuquerque, Dallas, Denver, Kansas City, Minneapolis, Oklahoma City, Omaha and Tulsa.

Of the 10 cities listed by the Rand McNally business trend bulletin as showing the best business gains in April compared to a year ago, five were from the Midwest: In addition to Albuquerque and Omaha, mentioned above, there were Des Moines, Phoenix and Sioux Falls. The other five were New Orleans, New York, Roanoke, Shreveport and Tampa.

The farm price rise is not the only factor explaining these economically healthy markets. For example, the Omaha area is benefiting from the Government's construction of a \$25 million missile base, upping the Government's investment in the area this year to double that figure. The payroll for the Strategic Air Command in the Omaha environs now comes to around \$30 million. Denver is another market benefiting from Air Force installations.

Nor is the farm price picture uniformly good. The government's price index shows cotton and even food grain prices down in April 1958 compared with the same month last year. Fruit and vegetable prices, however, are up considerably, especially fresh market vegetables. Here, the price index jumped from 294 to 416. Potatoes, too, are doing nicely, having risen from 145 to 268.

While prices paid by farmers are up, they are more than offset by prices received.

# Why packager David Susskind won't keep quiet



Davis Susskind of Talent Associates finds 90% of tv is "drivel." He puts the blame for this on the networks and sees the advertiser tagging along

➤ **Madison Ave. doesn't cotton to his criticism of video programing but he won't bow to the 'conspiracy of silence'**

➤ **He warns that viewer can tune in his set but tune out his brain, which can hurt effectiveness of commercials**

**By Alfred J. Jaffe**

**D**avid Susskind, vice president and co-owner of Talent Associates, is not the only man in the tv business who has called video programing dull, but he is certainly the only packager in the business who is so outspoken and probably the only one who is outspoken at all. As next season's network lineup shapes up, Susskind finds no reason to hold his fire.

An intense man of 37, he has been carrying on a relentless, sometimes bitter, campaign to upgrade tv. His single-mindedness has made some of his advertising friends wince and one of them, a highly-placed ad agency executive, said recently:

"Dave is a talented guy. But he's going to hurt himself with all this criticism. I don't know why he does it."

Susskind has been taken to task before—many times behind his back and occasionally to his face. On one of the latter occasions, which took place at a programing session sponsored by Westinghouse Broadcasting Co., a sta-

tion man said to him, "Why don't you stop shooting off your mouth? Why do you bring these things up? Did you ever hear the editor of *Life* criticize his magazine?"

Since this particular session had to do with public service, Susskind had an obvious answer to *that* one. But defending himself in a more general vein, he said recently, "I'm sick of this conspiracy of silence. 'Don't say anything Dave. If you keep quiet, nobody will notice. Live and let live, Dave.' That's nonsense. I'm not interested in protecting anybody."

Quite the opposite. Susskind feels there are too many people in tv programing who have no business there. (He won't name names; he's not that foolish.)

"Sure, you can say that if man doesn't deliver, he's fired. But if he's got experience, somebody else hires him. A guy can be kicked out of a network and end up at an agency. So, it's the same people picking shows."

Susskind's beef about television pro-

graming is that it is (1) unimaginative, (2) prone to copy-cat methods, (3) lacking in dynamics and (4) becoming a captive of the Hollywood film mind. He is a great protagonist of live shows in general and a great booster of New York live programing in particular. Live shows in New York, he says, are cheaper than film and comparable to live programing in Hollywood. "I hear talk about live shows being cheaper on the coast. That's a myth."

While he views the future of live programing hopefully, he is understandably discouraged at present, particularly with the fact that the only live dramas being retained for next season are *U. S. Steel Hour*, *Armstrong Circle Theatre* (a Talent Associates' package) and *Playhouse 90*.

To many a hard-boiled adman, Susskind views are laudable but overladen with an air of innocence. But agency men who have worked with him describe him as a realist, a hard-driving craftsman devoted to his task, a man with unusual show business judgment and a fine understanding of the value of a dollar. "He is a very persuasive talker," commented the programing chief at one of the top agencies. "He leaves you with the impression that he knows his business."

Certainly, Susskind's list of credits entitle him to the reputation of a man with know-how. After a stint with

MCA. he joined his present partner, Alfred Levy, in 1949 to set up Talent Associates as an agent concentrating on representing tv writers, directors and producers. TA signed Fred Coe, David Shaw, Robert Alan Arthur, Gordon Duff, among others, and contributed no little to the live, hour-long drama, one of brightest tiaras in tv's crown. Levy-Susskind packages included *Philco-Goodyear Tv Playhouse*, *Mr. Peepers*, *Jamie* and *Justice*. Beside Armstrong's *Circle Theatre*, Susskind is now executive producer on duPont's *Show of the Month* and the Kraft hour. Armstrong and duPont will have Susskind work for them next season, too. As for Kraft, the decision was made to

cancel before Susskind was called in by J. Walter Thompson to finish the season.

Susskind has the reputation of an intellectual in ad circles but he wants to avoid the egghead connotation and make clear he is not wedded to literary classics, past and present. "Look," he said, "we've made kines of two situation comedies. There's *Too Young to Go Steady*. It's with Don Ameche, not John Gielgud. And there's *Young Mr. Middleton*. It's with Martha Scott, not Clair Bloom."

Susskind's pitch for better programing embraces a wide variety of types. He goes for *Father Knows Best*, he's crazy about Sgt. Bilko and he thinks

*What's My Line* is fine programing. These to him are islands of quality in a sea of drivel—the waters thereof including most Westerns.

What it comes down to, says Susskind—and here he is talking directly to the advertiser—is that most programing in tv comes through at a low level of intensity. "The viewer is lulled, not galvanized. He sits there with his brain tuned out and that carries over into the commercials. There's nothing to open the pocketbook. And where's the identification? Circulation is important, sure, but that's only 50% of the equation."

Whose fault is it? Susskind lays the major blame at the feet of the net-

## ADMEN: HOW YOU CAN USE INTERNATIONAL TELEVISION



TVB's H. Barrett sees overseas tv growing



WABC-TV's D. H. Polinger calls for ratings



NBC's A. Stern: State, commercial tv coexist

**T**v has taken its first seven-league step beyond the confines of the U.S.

Last week, for the first time, at the annual International Advertising Association convention in New York's Roosevelt Hotel, agency men and advertisers from far-flung Athens, Stockholm and points south (some 800 delegates from 50 countries), pointed up television as an important and growing international advertising medium. (For breakdown of international tv growth, number of stations and sets in 43 major foreign markets, see SPONSOR 5 April 1958.)

One-quarter of the convention time was devoted to the 15 May afternoon panel on international tv advertising. Three industry spokesmen (Halsey Barrett, TvB director of national sales; David H. Polinger, WABC-TV account executive; Al Stern, director of international operations, NBC) talked about the commercial uses of tv overseas.

Here's how the international tv picture shapes:

**Tv coverage**—Outside of the U. S. there are over 530 tv stations and some 22 million sets in U. S. Said Halsey Barrett: "In 1957 alone, the number of international tv stations increased by 60% and tv sets increased 52%. This is a far greater rate-of-increase than the current growth of U. S. television which added 6.2% new stations in 1957, had a 12% increase in sets."

**Commercial availabilities**—Most significant to international admen are the

restrictions and limitations frequently put upon commercial tv use overseas. However, in a growing number of overseas markets, governments have come to the conclusion that state tv and private tv can exist side-by-side.

Said NBC's Al Stern, who recently returned from a 40,000-mile tour examining tv in Britain, Austria, Germany, Japan, Hong Kong, Malaya, the Philippines and Australia: "State tv can put the emphasis on cultural programing. Commercial tv, operating as an advertising medium, must program to draw large audiences—with emphasis on entertainment. In some countries—Germany, for instance, the state system sells advertising time on an insertion basis for one half-hour per day."

**Ratings and research**—Traditionally, in international radio as in tv, the lack of rating services has been a deterrent to a handful of research-minded American companies who sell overseas.

WABC-TV's David Polinger feels that overseas markets should endeavor to organize at least one impartial ratings service to satisfy reluctant advertisers. "A market should be serviced in one of two methods: either a service sponsored and supported mutually by the advertising community, such as in Havana—which I understand to be a highly successful and acceptable method; or by having two survey companies, such as Puerto Rico had. This latter method I feel is necessary to provide a system of checks." ■

## RATE YOUR I. Q. ON ADVERTISERS

works. "They decide what goes into what time slots." A year ago, Susskind would have put all the blame on the webs, but with the change-over to a buyers' market, he is beginning to feel that most advertisers are just as bad.

Interestingly enough, Susskind has a soft spot for CBS. "It's the best network because it is the best fusion of show business and big business." But here, too, Susskind is driven to gloomy thoughts. CBS, he complains, is following the crowd, displaying a lack of confidence in its creativity. "You can't beat a Western with a Western." It's not necessary to be told that Susskind would like to see Pat Weaver back in network tv.

Susskind acknowledges that it's easy to criticize (though no one can say that he doesn't practice what he preaches) and sympathizes with the problem of programing a network, hour by hour, every day of the week. He's not looking for perfection. He would just like to raise the ratio of quality programing on tv from, say, 10% to, say, 35%.

If anyone doubts the sincerity of Susskind's views, he can easily come back and say (as he did) that he could make more money in film. "I could sell residuals, take my profits in capital gains. If I only wanted to be rich, that's what I'd do. I have 1,000 kines, worth nothing. But I love live television. There's a tension about it that makes it come across. There's a magic in it. With film there's always the feeling that if a scene doesn't come out right you can always do it over."

While Susskind is enthusiastic about tape ("the quality is terrific") he finds there is the same pitfall of the actor relaxing under the knowledge that the scene can be shot again. He feels tape will eventually replace a great deal of film programing.

So, for the foreseeable future, Susskind will stick to his last. For this, many viewers will be grateful. As for Madison Ave., while it admires Susskind, his views do not exactly evoke gratitude. Perhaps there is some case for complaining that tv has become singled out for criticism while the print media remain unscathed. Perhaps in the daily hurly-burly of a crackling business, gratitude is considered a little sentimental, anyway. But, note, that no one has said, so far as his creative superintending is concerned, that Dave Susskind is doing a bad thing. ■

- 1) What was the biggest account shift among major air users in 1957?  
a. Studebaker-P'ck'rd    c. Pabst  
b. Buick    d. Lucidin Eye Wash
- 2) Gillette sells what products besides shaving products?  
a. cake mixes and syrup  
b. auto tires and fishing rods  
c. home permanents and ball point pens  
d. hair restorers and hair tonic
- 3) Who is president of Procter & Gamble?  
a. Howard J. Morgens    c. Charles E. Wilson  
b. Neil H. McElroy    d. Edward H. Little
- 4) How many brands did American Home products advertise on spot tv in 1957?  
a. 40    c. 11  
b. 22    d. 73
- 5) What advertiser introduced situation comedy to air media?  
a. Philip Morris with *I Love Lucy*  
b. P&G with *Vic & Sade*  
c. Lever Bros. with *Amos 'n' Andy*  
d. Pillsbury with *Today's Children*
- 6) How many new brands will Lever Bros. introduce this year?  
a. 3    c. 25  
b. 16    d. 8
- 7) What percent of *all* advertising did clients spend on tv in 1957?  
a. 10.0%    c. 30.6%  
b. 5.6%    d. 12.6%
- 8) What category of national or regional advertisers is the largest user of syndicated film?  
a. Brewers    c. Cigarette firms  
b. Oil firms    d. Auto mfrs.
- 9) How do chewing gum companies rank in sales?  
a. Beech-Nut, Wrigley, American Chicle  
b. Wrigley, American Chicle, Beech-Nut  
c. American Chicle, Wrigley, Beech-Nut  
d. Wrigley, American Chicle, Lucidin
- 10) What advertiser has the longest record as a continuous network radio client?  
a. Kraft    c. Firestone  
b. P&G    d. Lucidin
- 11) What advertiser has the longest record as a continuous network tv client?  
a. Kraft    c. Firestone  
b. P&G    d. Lucidin
- 12) What advertiser launched the first big comedy-variety shows on both network radio and network tv?  
a. Texaco    c. American Tobacco  
b. Buick    d. Chase & Sanborn
- 13) What did the Big Three soap firms spend on gross time in tv during 1957?  
a. \$73 million    c. \$124 million  
b. \$25 million    d. \$331 million
- 14) Who sponsored the first dramatic series on network radio with a stock cast?  
a. Street & Smith with *True Story*  
b. Lever Bros. with *Lux Radio Theatre*  
c. Lucidin with *Love is Forever*  
d. Campana with *First Nighter*
- 15) Who bought the biggest station lineup for a single syndicated show in the history of tv?  
a. Ballantine    c. Carnation  
b. Conoco    d. Lucidin
- 16) What category of advertisers ranked first in gross network tv time spending for 1957?  
a. Toiletries    c. Drugs  
b. Food    d. Automotive
- 17) Two decades ago, a well-known client was top spender in network radio. Who was it?  
a. P&G    c. American Tobacco  
b. Lever Bros.    d. General Motors
- 18) How many advertisers spent \$20,000 or more in gross time in spot tv during 1957?  
a. 128    c. 2,287  
b. 1,287    d. 12,870
- 19) How many advertisers spent \$100,000 or more in gross time in network tv during 1957?  
a. 20    c. 207  
b. 107    d. 702
- 20) Was there ever actually a Lucidin Eye Wash?  
a. Yes    c. Maybe  
b. No    d. Who cares?

(Answers on page 39)

## SURVEY SUMMARY: WHO WON, HOW THEY RATED, WHO VOTED

### 12 TOP-RATED COMMERCIAL FILM PRODUCERS

(Listed alphabetically)

Cascade  
 Elliot-Unger-Elliott  
 Filmways  
 Klaeger Films  
 R. Lawrence  
 Lou Lilly  
 MPO TV Films  
 Sarra  
 Universal International  
 UPA  
 Van Praag  
 Wondsel-Carlisle-Dunphy

### CHARACTERISTICS ON WHICH FILM PRODUCERS WERE RATED

Quality  
 Reliability  
 Most economical  
 Flexibility  
 Best facilities  
 Most creative  
 Best animation  
 Best on-location

### AGENCIES DOING THE RATING

(Listed alphabetically)

N. W. Ayer  
 Ted Bates  
 BBDO  
 Benton & Bowles  
 Campbell-Ewald  
 Compton  
 Cunningham & Walsh  
 Doyle Dane Bernbach  
 EWR&R  
 Wm. Esty  
 Fletcher D. Richards  
 Foote, Cone & Belding  
 Fuller & Smith & Ross

## How agencies rate television

**T**o most advertising agencies, the best tv commercial film producer isn't the lowest-priced, the best-equipped or the most experienced. He's simply the producer with the best personnel.

This is the outstanding conclusion from an exclusive SPONSOR survey of 37 top television executives in 26 of the biggest agencies. The survey, conducted in New York, Chicago and Los Angeles both by mail and in-person interview, turned up these surprising results:

- *Out of 50 commercial film producers nominated as best in certain categories, 12 stood out (see list above). One, MPO TV Films, ran well ahead of the entire field.*

- *Almost every agency is more concerned with quality than price, and most believe that quality is most influenced by personnel caliber. Says Geo. Harrington, acting head, N. W. Ayer film dept.: "If they are good professional motion picture people with an understanding of tv commercial problems, this is the vital key to success."*

Foote, Cone & Belding radio/tv v.p. Roger Pryor echoes this. "Assuming adequate financing and physical facilities, the single most important consideration is the creative ability of the key members of the permanent staff,

since everything else is for hire. Cameras can be rented, opticals can be bought, but the creative ability of the key people is all we are really buying, and the permanent staff determines this."

- *Agencymen believe that too many tv commercial film producers are disorganized and inefficient. The tv director of one of the top five agencies puts it this way:*

"Our biggest problem is to find a producer who will arrive in the studio on the day of shooting completely prepared so that nothing can go wrong. If they would take notes at the pre-production meetings, so that they didn't have to hold up shooting looking for props, sets, costumes, etc., the lives of agency producers would be happier. Producers at film houses don't use their heads in selection of props, fabrics, colors, etc. If the background is grey, they come up with grey fabrics; if we want Tiffany props, they select Woolworth quality."

- *Agencies generally dislike the way film producers compete. They call the bidding "viciously competitive" and unrealistic, and especially dislike a film producer who bids too low and then has to come back and ask for more money to finish shooting. Says*

one top agency tv executive: "Many film producers, in order to get into the agency, will make a low bid—but soon start asking for money by screaming about costs. Or else they begin to hurry their crews with stopwatches."

Another agencyman adds that most bids don't allow adequate time for developing another viewpoint on the set. "The pressures are on the director to get done with the job quickly because the bid doesn't allow for extra time."

- *Agencies recognize that tv commercial film producers are film experts—but many producers are vague on television's special problems and requirements. The tv director of one of the biggest agencies explains it this way: "Too many old-time film producers have not adapted themselves to the needs of radio/tv producers. They could be a big help, for example, if they would submit breakdowns on cost." Another agency executive adds that film producers are beginning to understand the problem of tv—that deadlines, for example, must be met.*

In rating the individual tv film producers, agencyman were asked to name the *one* producer who rated highest for quality, most reliable, most economical, most flexible, etc. It's interesting

Gardner  
 Grant  
 Grey  
 Kenyon & Eckhardt  
 Leo Burnett  
 Maxon  
 McCann-Erickson  
 Needham, Louis & Brorby  
 Ogilvy, Benson & Mather  
 Teach, McClinton  
 SC&B  
 WT  
 Y&R

### HOW AGENCIES COMPARED NEW YORK, CHICAGO AND LOS ANGELES FILM PRODUCERS

New York best	17
Chicago best	none
Los Angeles best	18

### WHERE THE AGENCYMEN DOING THE RATING WERE LOCATED

New York	20
Chicago	7
Los Angeles	10

➤ To the agency tv v.p., a film producer's personnel is the most important factor

➤ Other factors: is the producer efficient, does he understand television?

## Commercial film producers

to note that the 12 producers who came out on top were those who scored well across the board and not just in one category. Sarra, for example, got the vote of three agencies for highest quality, four for most reliable, two each for most economical, best facilities and most creative, and one for best on-location. Sarra's total of 14 first-place votes, therefore, came out higher than another producer who got six agency votes for best animation and three for most creative—a total of nine first-place votes.

In SPONSOR's survey, agency executives were also asked whether New York, Chicago or Los Angeles has the best tv commercial film producers (20 of the participating agency men were in New York, seven in Chicago and 10 in Los Angeles). Except for Chicago, agency men tend to vote for the city in which they work: 17 agencies picked New York producers as best, 18 chose Los Angeles, and not one agency man named Chicago.

One agency tv director chose New York because "New York producers have essentially devoted their lives to tv commercials. In Los Angeles the attitude is that commercials are a necessary evil—something to be inserted in a lovely film to spoil it." Another

New York agency executive claims that producers in L.A. are "old motion picture people with a dyed-in-the-wool attitude who refuse to make a change. We find they won't be bothered with 20-second commercials, even though they're already a million-dollar business."

Another part of the survey asked agency tv directors for any other comments or suggestions involving agency-film producer liaison. Here are some sample comments:

*Seymour Frolick, radio/tv v.p., Fletcher D. Richards, New York:* "Liaison with clients is extremely important. 'Salesmen' who do not know all they should about production are harmful to some film companies."

*New York agency tv producer:* "Consistency is important in evaluating commercial tv film producers. Much has to do with the people you are working with. Good job one week, lousy next."

*Art Ross, radio/tv director, Campbell-Ewald, New York:* "Agencies should encourage the creative aspect of film companies—as well as the mechanical utilization of their productive services."

*Ray Lind, tv commercial v.p., Benton & Bowles, New York:* "There is

a great deal of non-commercial talent, cameramen and directors, that could make a healthy contribution to advertising with the right guidance. These people should be sought after and exposed to us for use in advertising."

*Los Angeles agency v.p.:* "More time and more money should be expended on actual work and less on bars, agency offices on the lot, and the ever-present and slightly soiled red carpet."

*Frank Martello, supervisor of tv commercials, Kenyon & Eckhardt, Chicago:* "Generally speaking, most film producers do a good job but it is important to realize that it is the duty of the agency producer to direct the staff of the production outfit and be able to transmit to them all the necessary information and leadership."

*Los Angeles agency v.p.:* "Agency representatives generally do not give the individual studio or producing company proper credit for production. The taste of the individual art director or set dresser can make or break a commercial."

*New York agency v.p.:* "I think all of the film production houses will eventually dwindle into three or four top houses. The rest must fail because of the keen competition and the lack of manpower." ➤

# Radio advertising as D.J.'s see it

➤ National advertisers can profit from the advice of disk jockeys, for they are the friends of the consumers

➤ SPONSOR polled jockeys from all over the U. S., and here are their views on copy and merchandising

By Bill Miksch

The paper bridge between Madison Avenue and the radio station in America's grassroots—a flimsy span constructed of ratings reports, confirmations and invoices—is rarely crossed from either direction. At one end are the agency buyers and copywriters, at the other the local disk jockey. If they ever do get together they will have some interesting notes to compare.

SPONSOR, at the recent Pop Music Disk Jockey Convention staged by the Storz Stations in Kansas City, set out to cross the bridge in part by bringing back to the national advertiser some views on his advertising from the personalities who take his message to their

local audiences. A sampling of the convening d.j.'s was polled with a number of questions relating to radio commercial copy, slotting, merchandising and how they can do a better job as local salesmen.

The jockeys polled were from no single part of the country. They are representative of large and small stations in all sizes of markets. The Eastern Seaboard, Midwest, Deep South and Far West were heard from. Their views were divergent on some points, almost unanimous on others.

The chart on this page is a compilation of their opinions on several of the questions, but is only part of the story.

Some of their individual comments indicate that buying a national spot campaign involves more than numbers and rate cards; that a timebuy includes the personality who runs the show.

## D.j.'s want to belong

Perhaps one of the most significant things uncovered in the SPONSOR survey was the desire of most disk jockeys to "belong" to the national family whose products they advertise. It is reflected in part by the fact that the majority (60%) would like to do more commercials "live," while 35% would prefer at least to "get into the act" through transcribed announcements with open ends to allow them time for a personal endorsement. The desire to "belong" also is indicated by a general feeling that they don't have enough personal contact with local distributors of the national product.

To a question on how the national client and the disk jockey can improve local sales, more than 60% of the d.j.'s saw personal acquaintance with the advertiser's local representative as an answer. "It would help," said Ken O'Donnell, star of *Twilight Moods*, KNCO, Garden City, Kansas. "if national advertisers would work through station commercial managers to meet the air people and, when possible, for air people to know advertisers." Apparently many station managers feel this same gap in communications. Said D. J. Leary, general manager of KSMW, Winona, Minnesota, "It's getting harder and harder to find out who the local salesmen are."

Here is a suggestion on how knowing the local salesman might be of benefit to a d.j. selling through the very personal medium of radio. "A talk with a salesman might produce names of local buyers," says Duke Bowman whose show, *Jazz, Made In America*, emanates from KCMO, Kansas City. "For example," he points out, "you might come up with some such neighborly endorsement as 'Ed Smith just bought a (brand name) tractor and now finds he has more time to go fishing.'" The d.j. can frequently spot what the national account may miss—that radio, in many communities, plays the same intimate role as the country weekly. (Remember,

### SPONSOR'S D.J. POLL REVEALS RADIO AD VIEWS

WHAT KIND OF COMMERCIALS ARE MOST EFFECTIVE?	% OF D.J.'s REPLY—
Straight TA's; no sales pitch added by d.j. ....	10%
Shortened TA's with open end for d.j.'s endorsement .....	35%
Live commercials delivered by d.j. ....	60%
<b>IN A THREE-HOUR MUSIC &amp; NEWS SHOW, WHICH SCHEDULING IS BETTER?</b>	
Three one-minute commercials .....	35%
One one-minute with six 20-second reminders .....	50%
<b>WHAT IS ADEQUATE "PRODUCT PROTECTION" FOR COMMERCIALS?</b>	
Half-hour separation .....	35%
Quarter-hour separation .....	50%
Whole hour separation .....	10%
<b>WHAT ABOUT THE PURCHASE OF SHOW SEGMENTS RATHER THAN JUST SPOTS?</b>	
15-minute segments would benefit advertisers.....	65%
15-minute segments would improve programing.....	60%
See a trend in this direction.....	20%
<b>WHAT KIND OF LOCAL MERCHANDISING COULD BE ENLARGED UPON?</b>	
More in-store promotions .....	70%
More tying in of products to community affairs .....	30%
More personality appearances at regional sales meetings, etc.....	25%



there are even stations that program obituary notices.)

In addition to a closer relation between the d.j. and the advertiser's representative at the local level, here are a few other suggestions advanced by d.j.'s for better ties: (1) Air checks, (2) Product samples, (3) Releases, tapes or flyers from the station to the advertisers.

In the area of commercial copy, the survey of d.j.'s revealed some interesting views. For example, SPONSOR asked, "What trends in transcribed commercials do you see for 1958?" About 50% of the d.j.'s were equally divided in the feeling that this year would see more jingles and more combinations of jingles plus talk. About 40% foresee a spate of the comedy "talk" announcements. Less than 10% look for more straight, hard-sell commercials.

#### D.j.'s want to sell

From their own experience in their own markets, the majority of d.j.'s feel personally-delivered "live" announcements (ad-libbed from fact sheets) have proved most successful for all advertisers. Only about 10% of those queried felt that all-electrically-transcribed pitches do a maximum job. Norman Wain, star of *Album Merry Go Round* on WDOK, Cleveland, explains, "The air personality must be used to sell; otherwise the advertiser buys only time—not time plus personality."

Jim Gaines, KALB, Alexandria, Louisiana, says, "The d.j. in any community is still the power behind radio. His personal endorsement of any product has twice the power and credibility of the e.t." Others gave such reasons as: "identification," "national recognition with local flavor," and "sincerity."

In light of many recent charges of "over-commercialization" of radio, the views of d.j.'s on product protection for competing or conflicting commercials were interesting. About 50% were in favor of 15-minute separation between such commercials; 35% wished for half-hour protection, and about 10% went so far as an entire hour's separation. Dave Teig, star of his own show on WILK, Wilkes-Barre, Pa., was one who recommended the latter, commented, "If I had my way there would never be a product conflict." The eagerness of d.j.'s to serve clients was apparent in the survey.

A question that brought up fairly

diverse answers was, "From your own experience, what bearing has the length and number of commercials on product sales? For example, within a three-hour music and news show which would you recommend for a client—three one-minute commercials or one one-minute plus six 20-second reminders?" About half voted for the latter; 35% for the former.

"I believe," said Chuck Renwick, d.j. of his show on WSRS-AM-FM, Cleveland, "that frequency, familiarity and brevity are more effective than fewer lengthy pitches. This is contingent, however, on the product." Hence he voted for a minute plus six 20-seconds. "Repetition to reach a changing audience," "blanket coverage," "more impressions," were replies from some who agreed with him. On the other side of the coin, Shel Smith, KMAN, Manhattan, Kansas, felt three minutes would do the trick since it "provides adequate sales stimulus without over-saturation."

#### The segment buy

Irv Smith, WINS, New York, whose *Wake up to Music* runs from 6 to 9 a.m., also favors the three-minute spots to get across the whole product message to his constantly changing audience. Dale Green, *Dancing Party*, KBRS, Springdale, Ark., goes along on the basis that it is "enough, but not too repetitive."

Of the d.j.'s questioned, 65% felt that advertisers could benefit by buying 15-minute program segments, but an overwhelming 80% see no trend in this direction. Segment buys would give sponsors identification is the view of Jean Arnold, star of *Night Train* on K-REL, Baytown, Texas. It's a chance to sell without other distractions," said another d.j. Said WSRS' Chuck Renwick, Cleveland, "Segments are the most effective way to really do a sales job, provided a close tie-in with a local distributor is arranged."

Nearly all of those favoring segment buys also feel it would help programing—"keep it more clean-cut," as one d.j. put it. If segment buys would appear to benefit both product sales and programing, why then is there no trend developing that way? Perhaps because some national advertisers feel, as did a minority of the responding jockeys, that radio's strength lies in saturation.

On the subject of merchandising, a facet of radio advertising that has

(Please turn to page 74)

## ANSWERS TO I.Q. QUIZ ON ADVERTISERS

- 1) c. To Norman, Craig & Kummel. Pabst billings are about \$8 million.
- 2) c. Toni and Paper-Mate.
- 3) a. He succeeded the now Secretary of Defense.
- 4) b. P&G, if you're interested, had 40.
- 5) c. And they're still around.
- 6) d. Lever's test labs have been busy.
- 7) d. As estimated by McC-E.
- 8) a. Because of regional distribution.
- 9) b. This ranking is of long-standing.
- 10) c. Want to argue the point?
- 11) a. Their dramatic hour is still on.
- 12) a. The shows starred Ed Wynn and Milton Berle.
- 13) c. As estimated by TvB and PIB.
- 14) d. Remember Don Ameche then?
- 15) c. Carnation had CBS Film's *Annie Oakley* in about 142 markets.
- 16) a. Last year was the first time toiletries ranked first. Source: PIB.
- 17) a. Easy, wasn't it?
- 18) b. As estimated by TvB.
- 19) c. As estimated by PIB.
- 20) a. Bet you thought we made up the name.

### 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 advertisers in air media. You should go into your own business. If you are already, increase your air spending.

#### 70 to 80

Pretty good. You should consider going into your own business or, at least, up your salary demands.

#### 55 to 65

Well, fair. Don't move into another job too quickly until you bone up on your subject.

#### 50 or less

Be careful, somebody may soon replace you. You're dispensable.

## U.S. Steel's new campaign: sell canned soft drinks via air



Both live (above) and animated commercials will be used for promotion

- ◆ Next month U.S. Steel is adding CBS-TV's *Morning News*, carried on 64 stations, to its existing tv schedule
- ◆ The time will be used for seasonal promotions; the first, this summer, is for soft drinks in cans

**U**nited States Steel Corp., already a significant spender in network tv, is going to enlarge its activity substantially beginning June 4. The vehicle is CBS-TV *Morning News*, carried on 64 stations on the network; the promotion is for soft drinks in cans.

The show runs between 8:45 and 8:55 a.m. in the East and Midwest, and 7:45 and 7:55 a.m. on the West Coast. U.S.S. is buying the show for Wednesday mornings; it carries two commercial minutes. The original buy was for 40 weeks, though it will probably go to 52 and possibly beyond.

The new campaign will be added on top of the company's existing promotions, notably the "Operations": Snowflake, Spring Shower, etc., and to its long-time (October 1953) nighttime dramatic show, *U. S. Steel Hour*.

Commercials on the canned soft drink theme will be carried on the *Morning News*, as well as the *Steel Hour* commercials on 2 July and 30

July and parts of three other *Hour* commercials. The latter show is carried on 135 stations of the CBS TV network.

Cost of this new promotion? SPONSOR estimates it will be in the neighborhood of half a million dollars. The major part goes into tv, the balance for ads during the summer in 42 newspapers in 32 markets.

As is the case with its other promotions, U.S.S. is looking for indirect sales for itself. It does not make soft drinks, neither does it make cans. What it does produce, though, is "tinplate," steel plate with a light spray of tin on the surface. Some industry estimates rank tinplate as the third largest consumer of steel (behind automobiles and construction).

The idea of selling soft drinks in cans is not new. It's estimated that about 1% of soft drinks today are packaged in cans. This promotion will, U.S.S. hopes, push that figure to its

first stage, 5%, in four to five years. This compares with a figure of about 35% for packaged beer in cans.

Canned soft drinks first became a commercial factor in the early 1950's. A sales trend was established showing progress during 1953. A pattern of decline set in the next year, continuing through 1955 and 1956. The trend started back up slightly in 1957.

The intent of this promotion will be to generate public acceptance of canned soft drinks again. It will also be an educational campaign directed at grocers to stress handling economics. Once these are realized, U.S.S. believes, distribution problems will be minimized. A third prong of the promotion will be to assist franchised bottlers to promote and merchandise their product at the local level. The company will supply service material for tie-ins with the tv time.

The tv consumer ads will employ both live and animated commercials. For the most part they will be situations with women participants. The subject of soft drinks will be introduced providing a hinge on which to hang the benefits of soft drinks in cans: they are lightweight, save space, require no deposits or returning of empties, chill quickly, are unbreakable.

(Please turn to page 75)



# A product that 'double sells' on tv

- Until recently Welch's Tomato Juice had limited distribution, neither needed nor received much promotion
- With production increasing, the company sought deeper market penetration. Answer: "personal" selling via tv

**"T**he best way to sell a product is face-to-face. Today, however, distribution has become too widespread, life has become too complicated, selling too expensive, there are too many people to be sold, there are too many products to sell.

"You have to do selling on a mass basis."

The speaker is Richard K. Manoff, head of the New York advertising agency bearing his name. The philosophy is one which has taken Welch's Tomato Juice from a relatively non-important standing to a very respectable market position in markets up and down the Eastern seaboard.

The product has, in its day, presented several marketing problems. It is packed by the Welch Grape Juice Co., Inc., Westfield, N. Y. As the company name suggests, grape juice, not tomato juice, is the primary product.

The company is owned by the National Grape Cooperative Association, a group of growers in four regions; Lake Erie, and the states of Michigan, Arkansas and Washington. While the main crop is grapes, these growers do

produce some tomatoes, and it's these that make the annual pack of tomato juice.

The supply, however, is anything but limited. The pack lasts only as long as the growers' crop. The pack is not big enough to support national distribution, but it is big enough to need advertising, and it has grown sufficiently to permit distribution along the entire East Coast.

The first major advertising effort for the tomato juice began in September, 1953 when the company bought a half-hour segment of *Pleasure Playhouse*, a feature movie presentation on WBZ-TV, Boston. Now, almost five years later, the company is still using the same schedule.

The buy in Boston came about this way: For years the Welch Grape Juice Co. marketed the tomato juice in the Eastern half of the country, within practical shipping and freight distance from the plant in Westfield, because of the tremendous additional costs involved in other transportation. Welch never advertised it or promoted it, for the reason that there never were enough tomatoes.

Welch was a grape-growing company and the grape growers grew some tomatoes. As part of the marketing arrangement the company bought the tomatoes. But the supply began to increase, and the market began to develop. So it decided, for the first time, about five years ago to go into New England and see what could be done with consistent advertising.

The results were immediate. From what has been termed "a fairly nice business," sales tripled between 1953 and this year. Selection of the *Playhouse* was made carefully, the company reports. It picked the show for two reasons, first because it had, and still has, a high rating.

More than that, it runs an hour-

and-a-half, on Sunday. Welch has to sell twice—first to the grocery store buyer, then to the consumer. Picking a show on Sunday afternoon provides both of these audiences. Just like any other family man, chain or cooperative store buyers watch tv on Sunday. So it sells them at the same time it sells the housewives. It knows this because trade reaction began the following week.

To shore up the tv advertising emanating from Boston, the company added radio spots throughout New England. Results were uniform; sales have tripled throughout the New England area since the radio spots were added.

Again, there is a definite buying philosophy with the radio spots. They are bought as one-minute participations for the entire year. They are always done live, by a station personality. Special shows about food and furnishings for the housewives are chosen whenever available.

The primary radio buy is the Yankee Network, 30 stations in New England. The show used is the *Yankee Home and Food Show*, originating live from Boston. The host, Duncan MacDonald, does the commercials. The network is supplemented in larger cities with WICC, Bridgeport, WTIC, Hartford, and WAVZ and WELI in New Haven, all in Connecticut, and WJAR, Providence, R. I.

This past year the company decided



Howard F. Nuss is Welch's Grape Juice exec vice president for sales and advertising



Richard K. Manoff, head of Welch's agency, sets product sales goal, matches it with tv



Identification of tomato juice with its better-known grape juice, is theme of Welch's car card

to extend the effort into the metropolitan New York market. The pattern was the same as in Boston—a feature film buy on tv. It is *Million Dollar Movie* on WOR-TV, a feature-film presentation that runs a weekly movie 16 times. Participating sponsors, such as Welch, get a minute on each of the 16 showings, plus a billboard mention before each show. The show is said to have a cumulative audience for each movie (week) of over 50% of all the tv homes in the metropolitan area, with a high concentration of women in the audience.

Besides the two tv stations in Boston and New York, and the radio in New England, Welch uses one other radio station WCAU, Philadelphia, where it buys participations on the Housewives Protective League show.

Exact budget figures for Welch's Tomato Juice are not released by the company. Indeed, it would be difficult to isolate the precise spending for tomato juice since the company builds a corporate-product image by rotating products in its air media buys. The total Welch advertising expenditure has been estimated to be in the neighborhood of \$2 million. Of this, estimates SPONSOR, perhaps 10% goes to tomato juice. About 90% of the to-

mato juice ad budget goes into air media, the rest into other media, SPONSOR believes.

Why the heavy concentration in air media? "We work on the premise that advertising is selling and that advertising must be managed the way a sales manager manages his sales force," explains Richard Manoff.

"We say to clients: 'if it were possible for you to devise some way to sell your merchandise face-to-face with consumers, we would advocate no advertising expenditure at all, because the best way to sell is directly to your customer.'

"But today," he continues, "you have to do selling on a mass basis. It is economically and practically impossible to send salesmen around the country on a personal selling operation, so selling has to become automated. Advertising, basically, is the automation of salesmanship."

Manoff speaks with certainty about the method of achieving such automation. "There's no question about it; television is the advertising medium that comes closest to being face-to-face selling," he says.

"We can't see our customers, nor can we feel their presence," he adds. "But we have ways of feeling them be-

cause we have ways of evaluating what they're like by the kind of program they're watching. So we wouldn't put a shaving cream commercial on *Queen For A Day* because we know there are almost no men in the audience. This audience evaluation is the heart of smart tv selection, and underlies the whole question of using tv properly."

The concept of personal selling via tv is carried further. Manoff explains it this way. "We know, in a statistical way, what our typical customer is like, how frequently our typical home makes a purchase of our product. We also know that there is no longer any such thing as one-brand loyalty in tomato juice. A truly brand-loyal family buys at least two brands; one they swear by and any other one which happens to be on sale.

"Knowing this, we are able to go on and establish a statistical market for ourselves, by learning the average number of tomato juice purchases in a year. The number of bottles we sell in a market, divided by the average family purchase, gives us the number of families that are now buying.

"Through experience, and by knowing the competition in the market, the degree of brand loyalty and the degree of resistance people will put up in brand-switching, we are able to get a very close idea of how much selling, that is, how many sales calls, it will take to make a Welch tomato juice customer," Manoff continues.

"Let's assume, for instance," he says, "that out of every 10 people we talk to, five will try the product. Out of this five, one will stay as a steady customer. We then know that we can figure on one regular customer for every 10 calls. Now I'm not speaking of one-shots, or calling only once and then not reappearing. I mean calling regularly; making 52 calls a year.

"If this one-for-10 ratio were the case, then, it becomes a simple matter to decide how much more business we would like to do in a market next year. For example, if it were 10%, we would translate that in terms of cases of merchandise. Then we break that down into customers, based on frequency of consumption.

"Knowing the number of customers we need, we can use our prospect-to-sale percentage to determine precisely how many people we must talk to, or doorbells we must ring, or tv sets we must light up in order to achieve, at  
(Please turn to page 76)

# Set sales dip, but circulation is up

- Sale and production of radio sets for March is 554,000 under last year. Set circulation is up 4.5 million over July
- New web clients for week ending 23 May include Glamorine, GMC Trucks, Grove Labs. Out are Nylonet, Hearst

The slowing down in radio set sales is not affecting the growth in radio circulation.

According to figures on set sales and production for the month of March (see chart, on bottom of page) this year shows a 554,200 decrease from the same time last year.

But, according to findings released by the joint RAB-Radio Network Research Committee, as of 1 January, 1958, there were 139.5 million U.S. ra-

dios in working condition. This is a 4.5 million increase over 1 July, 1957 (see chart).

Here's the RAB breakdown on where these sets are located: 93.0 million in homes; 36.5 million in autos, and 10.0 million in public places.

This radio set total shows that there are 81% more radios in the U.S. today than in 1948, which is the year tv began.

As for set sales, the total for the first

three months in 1958 is 2.3 million, compared to 3.5 million set sales for the same time last year.

SPONSOR's network client list shows these incoming and outgoing sponsors for the week ending 23 May:

**ABC:** Clairol, GMC Trucks and Glamorine are among the new sponsors. Clients out include Buitoni, Lewyt, Nylonet and Philco.

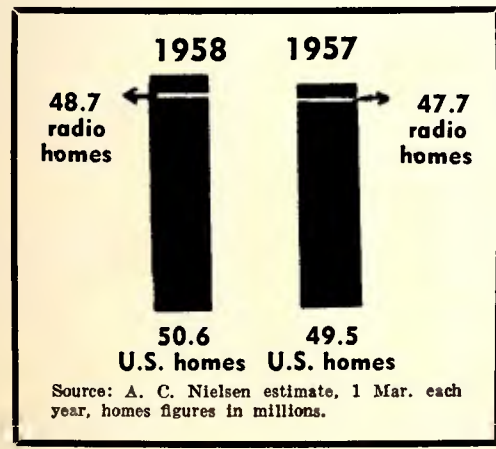
**CBS:** Some incoming sponsors are Grove Labs, Glamorine, Staley and Tetley Tea. Out are Aero Mayflower, Hearst Publications, C. H. Masland and the O'Brien Corp.

**MBS:** Little change here except for buys by General Foods and GMC Trucks.

**NBC:** New clients include American Tobacco, Grove Labs, Scholl Mfg., and Dunlop Tire & Rubber. Out are B. T. Babbit, Libby McNeil & Libby, Commercial Investment Trust Co., Nylonet and Northwest Airlines.

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of April 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3239	82	430	115
Fm	540	80	46	11
End of April 1957				
Am	3024	133	303	145
Fm	540	23	10	0

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

Radio set index

Set location	1958	1957
Home	93,000,000	90,000,000
Auto	36,000,000	35,000,000
Public places	10,000,000*	10,000,000
<b>Total</b>	<b>139,500,000</b>	<b>135,000,000</b>

Source: RAB, 1 January 1958, 1 July 1957, sets in working order. \*No new information.

Radio set sales index

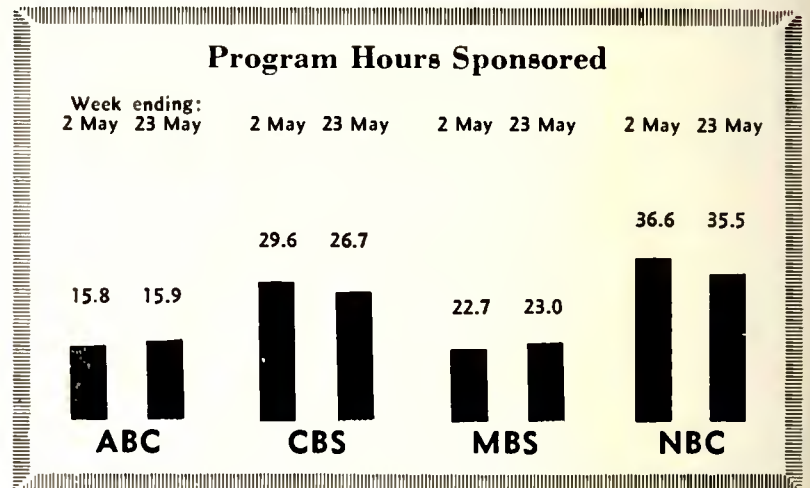
Type	Mar. 1958	Mar. 1957	3 Months 1958	3 Months 1957
Home	538,963	730,584	1,493,668	1,818,976
Auto	234,911	597,532	853,035	1,642,015
<b>Total</b>	<b>773,874</b>	<b>1,328,116</b>	<b>2,346,703</b>	<b>3,460,991</b>

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

## 2. NET RADIO'S CURRENT CLIENT LIST

Chart at right shows a four-network breakdown of radio sales, in terms of program time, for the current week compared with four weeks ago. Sales figures in business indicator are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week ending 23 May, minute commercials sold as such are figured as five minutes of program time. Where major-minor clients on NBC share 1½ minutes of commercial time, only major client is credited.\*

### NETWORK BUSINESS INDICATOR



### ABC

- AFL-CIO:** institutional; *Ed. P. Morgan, J. W. Vandercook*; 100 min.
- American Cyanamid Co.:** Ancronized chicken; *Breakfast Club*; 10 min.
- Assemblies of God:** religious; *Revivaltime*; 30 min.
- Bankers Life:** White Cross Hospital Plan; *Paul Harvey*; 15 min.
- Breatrice Foods:** Thomas D. Richardson Co.; *Breakfast Club*; 10 min.
- Bristol-Myers:** Bufferin; *Breakfast Club*; 15 min.
- Campana Sales:** Ayds, Italian Balm; *Breakfast Club*; 5 min.
- Clairel:** *Breakfast Club*; 10 min.
- Ex-Lax:** *Newscasts*; 20 min.
- Faod Specialties:** Appian Way pizza pie mix; *Breakfast Club*; 5 min.
- General Mills:** Cheerios; *Weekend Newscasts*; 60 min.
- Glamorene, Inc.:** Wool, rug and upholstery cleaners; *Breakfast Club*; 15 min.
- GMC Truck Division:** *Speaking of Sports with Howard Cosell*; 25 min.
- Gospel Broadcasting:** *Old Fashioned Revival Hour*; 30 min.
- Billy Graham:** religious; *Hour of Decision*; 30 min.
- Harrison Home Products:** Addiators; *Newscasts*; 50 min.
- Highland Church of Christ:** religious; *Herald of Truth*; 30 min.
- Kitchen Art Foods:** Py-O-My Mixes; *Breakfast Club*; 10 min.
- Krechmer Corp.:** wheat germ; *Breakfast Club*; 5 min.
- KVP Co.:** freezer wrap, shelving paper; *Breakfast Club*; 5 min.
- Magla Products:** silicone ironing board covers; *Breakfast Club*; 5 min.
- Midas Muffler:** auto mufflers; *Weekday Newscasts*; 25 min.
- Miller Brewing:** High Life; *Newscasts*; 45 min.
- Milner Products:** Perma Starch, Pine-Sol; *Breakfast Club*; 10 min.
- National Brands, div. of Sterling Drug:** Dr. Caldwell's; *Sunshine Boys*; 25 min.
- Niagara Manufacturing Corp.:** *Breakfast Club*; 30 min.
- Oral Roberts Evangelistic Assn.:** religious; *Oral Roberts' Broadcasts*; 30 min.

NOTE: Data on this page refer to week of advertiser total. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand information was not available from CBS. List shows client sales known up to 11 May.

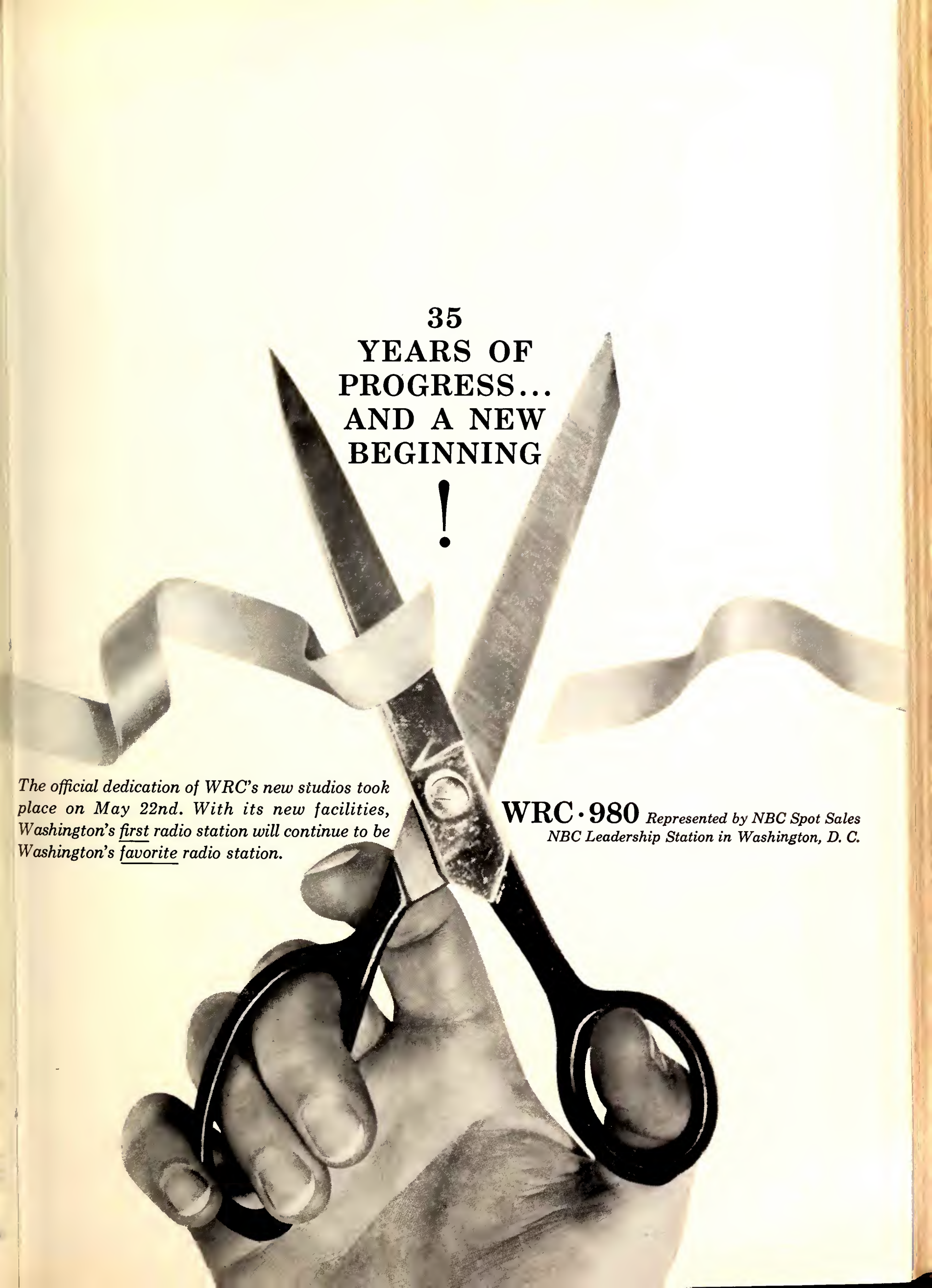
- Plough:** Musterole, St. Josephs Aspirin, etc.; *Newscasts*; 15 min.
- Radio Bible Class:** religious; *Radio Bible Class*; 60 min.
- R. J. Reynolds:** Camel; *Weekday Newscasts*; 25 min.; *Weekend Newscasts*; 90 min.
- Sandura Company:** floor covering; *Breakfast Club*; 5 min.
- Scholl Manf.:** Zino Pads; *Breakfast Club*; 10 min.
- Van Nuys Savings and Loan Assn.:** *Breakfast Club*; 10 min.
- Voice of Prophecy:** institutional; *Voice of Prophecy*; 30 min.
- World Vision, Inc.:** religious; *Dr. Bob Pierce*; 30 min.
- Dr. Thomas Wyatt:** institutional; *Wings of Healing*; 30 min.

### CBS

- American Bird Products:** *Houseparty*; 7½ min.
- American Home Foods:** *Ma Perkins, Dr. Malone*; 20 min.
- Armour:** *Arthur Godfrey*; 15 min.
- Barbasol:** *Sports Time*; 15 min.
- Beechnut-Life Savers:** *Helen Trent, Nora Drake, Dr. Malone, Couple Next Door*; 50 min.
- Best Foods:** *Gunsmoke, Galen Drake, Amos 'n' Andy, Suspense, Johnny Dollar*; 30 min.
- Bristol-Myers:** *Helen Trent, Ma Perkins, Backstage Wife, Our Gal Sunday, Nora Drake, Dr. Malone*; 32½ min.
- Campana Sales:** *Robt. Q. Lewis*; 5 min.
- Carnation Co.:** *Houseparty*; 15 min.
- Chun King Sales:** *Arthur Godfrey*; 15 min.
- Clairel:** *Galen Drake*, 5 min.
- Colgate-Palmolive:** *Backstage Wife, 2nd Mrs. Burton, Our Gal Sunday, Dr. Malone*; 37½ min.
- Camstack Foods:** *Robert Q. Lewis*; 5 min.
- Cowles Magazines:** *Robert Q. Lewis*; 5 min.
- Curtis Circulation Co.:** *Arthur Godfrey*; 15 min.
- Ex-Lax:** *City Hospital, Galen Drake, Gunsmoke, Johnny Dollar, FBI, Sez Who, Amos 'n' Andy*; 55 min.

(Please turn to page 46)

All data are in terms of program time except for MBS and NBC where commercials shorter than a minute are listed separately.  
On NBC, major-minor clients, shown with (m-m) designation, alternate with minute and 30-second commercials in scattered program segments. In such cases, the 30-second commercial is not listed and the major client only is given credit in each segment.

A black and white photograph of a hand holding a pair of scissors, cutting through a ribbon. The ribbon is split into two strands that curve outwards. The background is a plain, light color.

**35  
YEARS OF  
PROGRESS...  
AND A NEW  
BEGINNING**

**!**

*The official dedication of WRC's new studios took place on May 22nd. With its new facilities, Washington's first radio station will continue to be Washington's favorite radio station.*

**WRC·980** *Represented by NBC Spot Sales  
NBC Leadership Station in Washington, D. C.*

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

**Ford Motor:** Ford div.: *World News Round-up, Arthur Godfrey, Edward R. Murrow, Musical Variety*; 280 min.

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

**General Electric:** *Houseparty, Arthur Godfrey*; 22½ min.

**General Foods:** *Arthur Godfrey*; 30 min.

**General Mills:** *Gunsmoke, Amos 'n' Andy, Galen Drake, Sez Who*; 25 min.

**General Motors:** *Chevrolet, News, Farm News, Business News, Saturday Night—Country Style, United Motors, Lowell Thomas, Suspense*; 162½ min.

**Gillette:** *Preakness*; 30 min.

**Glamorene:** *Couple Next Door, Houseparty*; 45 min.

**Grove Labs:** *No-Doz, FBI, Amos 'n' Andy*; 15 min.

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

**Hertz Systems:** *Business News, News*; 60 min.

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

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

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

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

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

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

**Libby, McNeil & Libby:** *Arthur Godfrey*; 15 min.

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

**Miles Labs.:** *News*; 50 min.

**Dumas Milner Products:** *Robt. Q. Lewis, Nora Drake, Ma Perkins, Mr. Malone, Helen Trent*; 45 min.

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

**Niagara Therapy Mfg. Corp.:** *Arthur Godfrey, Robert Q. Lewis*; 20 min.

**Nylonet Corp.:** *2nd Mrs. Burton*; 7½ min.

**Philip Morris:** *News*; 5 min.

**Phorma-Croft Corp.:** *Arthur Godfrey*; 15 min.

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

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

**Shulton, Inc.:** *Arthur Godfrey*; 15 min.

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

**A. E. Stoley:** *Peter Lind Hayes & Mary Healey*; 50 min.

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

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

**Tetley Teo Co.:** *Our Gal Sunday, Ma Perkins, Dr. Malone, 2nd Mrs. Burton*; 25 min.

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

*ploring Tomorrow, Secrets of Scotland Yard*; 25 min.; *Gabriel Heatter*; *adjacencies*; 8 20-sec.

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

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

**General Foods Corp.:** *Calumet Baking Powder; Gabriel Heatter—News*; 5 min., 7 8-sec.

**GMC Truck & Coach Division:** *General Motors; Gabriel Heatter—News*; 10 min.

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

**Billy Grohom Evongelical Assn.:** *Billy Graham*; 30 min.

**Grey Industries, Inc.:** *Silvplate, Rub-on-Silver, Silvacrystals; Newscasts*; 50 min.

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

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

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

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

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

**Lutheran Loymen's Leogue:** *religious; Lutheran Hour*; 30 min.

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

**Notional L. P. Council:** *Steve McCormick—News, John Wingate—News, Ken French—News*; 25 min.

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

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

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

**Quaker State Oil Refining Corp.:** *Game of the Day*; 150 min.; *Ken French—News*; 25 min.; *Sports Flashes with Frankie Frisch*; 30 min.

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

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

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

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

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

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

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

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

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

**MBS**

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

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

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

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

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

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

**Ex-Lox, Inc.:** *Ex-Lax; True Detective Mysteries, Squad Room, Ex-*

**NBC**

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

**American Motors:** *Rambler; Monitor*; 55 min. (m-m)

**American Tobacco:** *Lucky Strike; Monitor; Nightline*; 50 min.

**Behlen Mfg. Co.:** *Pre-fabricated farm buildings; This Farming Business*; 15 min.

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

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

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



**Brn. & Wmsn.:** Kools, Viceroy; *Hourly News*; 110 min. (m-m)

**Calif. Packing Co.:** Del Monte; *Hourly News*; 105 min. (m-m)

**Carling Brew:** Red Cap Ale; *Monitor*; 75 min.

**Carter Products:** Little Liver Pills; *True Confessions, Woman In My House, One Man's Family, News of The World, 5 Star Matinee, Nightline*; 50 min.

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

**Dunlop Tire & Rubber Co.:** *Monitor*; 50 min.

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

**Evinrude Motors:** outboard motors; *Monitor*; 25 min.

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

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

**General Electric:** various products; *Bandstand*; 10 min.

**General Foods:** Calumet baking powder; *Various Shows*; 8 6-sec.

**General Mills:** Cheerios; *Monitor*; 50 min. (m-m)

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

**Grove Labs:** Fitch shampoo & hair prods.; *Monitor, Nightline*; 65 min.; No Doz; *News of the World*; 10 min

**Heller Sperry:** pearls; *Bandstand*; 5 min

**A & M Karagheusian:** Gulistan carpets; *Monitor*; 50 min.

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

**Lever Bros.:** Rinso; *Various Shows*; 12 30-sec.; Breeze; *Various Shows*; 12 30-sec.

**Liggett & Myers:** L&M; *Monitor*; 25 min.. (m-m)

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

**Olin Mathieson:** auto radiator drainout; *Monitor*; 25 min., (m-m)

**Midas Muffler Shops:** mufflers; *Hourly News*; 110 min., (m-m)

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

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

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

**Pabst Brew:** *Monitor*; 50 min., (m-m); *Various Shows*; 10 30-sec.

**Plough, Inc.:** St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*, 55 min., (m-m); *My True Story*, 30 min.

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

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

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

**RCA:** appliances, radios, tv sets, etc.; *Monitor*; 50 min., (m-m)

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

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

**Ruberoid Co.:** roofing & siding; *Monitor*; 50 min.

**Scholl Mfg. Co.:** Zino Pads; *Bandstand*; 10 min.

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

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

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

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

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

**Westclox Div. of General Time:** clocks, watches; *Monitor*; 20 min., 4 30-sec.



## MIDDLE GEORGIA'S FAVORITE SWITCHBOARD FEATURES *Tony Pavone*

All over Middle Georgia listeners know that, for more pure pleasure and information, nothing beats SWITCHBOARD. Tony Pavone, the master switcher, sits in for two hours every night, (8:35-10:35 p.m.) Mondays through Fridays, and brings his listeners the very best in music and information.

The wide range of interviews on SWITCHBOARD ranges from a hypothetical interview with Mr. Death in promotion of Deathless Weekend to a long chat with Georgia's top Lutheran preacher. Every night, Tony talks with the folks who made news that day.

As for music, it's the best there is . . . music for living. And, of course, the master switcher inserts baseball scores, news bulletins and other information of interest to the listeners.

Listeners are finding that, for the very best, it's always SWITCHBOARD. And, the sales results are showing. Get your line into the Switchboard now and find out how "live" radio can make more money for you in Middle Georgia.

**10,000 WATTS  
CBS**



**MACON, GA.**

NATIONAL REP  
AVERY KNODEL

# How adult can television go

Tv viewers accept adult sex situations, reject the use of sex as substitute for lack of talent. So say three tv men in reply to SPONSOR's question of the week.

**Howard M. Wilson**, vice president and copy director, Kenyon & Eckhardt, Inc.



*Handled well and wisely sex does not offend*

I feel gratified to be called upon for an answer because its publication should stamp me as an expert on the subject. After careful re-reading of Kinsey, Ellis (Havelock not Jim), and Max Lerner, and equally careful study of the opposite sex, I have this to say:

Tv can and should get as adult as it wishes about sex.

Before too many howls of protest arise from the puritanical and howls of glee from the prurient, let me point out that the words "adult" and "sex" must be clearly defined.

Today, the word sex in mass media seems to be concerned with the display of the female mammalian glands. I have seen one of our most prominent tv m.c.'s waste precious minutes of rehearsal time arguing with a screen star about covering her cleavage.

These concerns are neither adult nor particularly sexy. They are the symbols of an immature society, the hallmarks of the juvenile delinquents of sex. They belong on the covers of paperbooks in drugstores—if they belong anywhere. They provide censors with work, and actually prevent them from recognizing the truly adult kind of sex. For the sake of friends who may think I've grown old before my time, a few examples:

Ingrid Bergman and Cary Grant kissing each other with delicious in-

tensity while a series of doors opened in delicate superimposition on their heads. I've described it miserably, but if you've ever seen it, you're still warm—if you're an adult. Remember, both people were fully clothed and not a dirty word was uttered.

The look in her eyes, sometimes the curve of her lips, the twist of her well-clothed body, whenever any good Method actress talks of love with her man.

Lauren Bacall kissing Humphrey Bogart and telling him to whistle when he wants her.

Those are adult. They are sex. And the bluest-nosed censors can't take them away from us.

**Roly Howe**, production manager, radio-tv department, Erwin Wasey, Ruthrauff & Ryan, Inc., New York



*Not how far can I go, but how far should I go?*

Sex on television is treated in many ways.

We have its most popular form, the out-and-out appearance on big variety shows of people who are supposed to be able to make up in sex appeal what they lack in artistic talent.

Next, we have the discussion programs wherein some aspect of sex is treated by a group of experts or specialists in the scientific or psychological side of the subject.

Then there are dramatic programs which have as their theme some sexual problems which are developed in the story line.

Lastly, there are the comedy shows where suggestiveness with sexual overtones is frequently substituted for real humor.

To be grown-up or adult about sex, it would seem that one should be able

to accept it as a natural human function. Television depicts in one way or another human functions with varying degrees of realism and abstraction. Often the two are successfully combined. However, television too often points up sex in a way which would indicate that the responsible parties thought of it as the *only* human function.

Perhaps the best guide for the individuals who find themselves faced with the problem of presenting, discussing or treating "sex" on television would be to ask themselves "How far should I *want* to go with this subject?" Too often, it would appear that the question is "How much can I get away with?" The result is cleavage alone, rather than a combination of artistic integrity and physical attractiveness.

**Fritz Lamont**, producer, radio-tv programming dept., Compton Advertising, Inc. New York



*Very adult if subject is handled in good taste*

The other night I happened to be watching the *Jack Paar Show* which has been titillating viewers in the late evening hours for quite a few months now and Mr. Paar had as one of his guests Mr. Stockton Helffrich, the Director of NBC's Continuity Acceptance Department, which is, as almost everyone knows, just a fancy phrase for network television censor.

I am not quite sure why Mr. Helffrich was asked to come on Mr. Paar's Show except for the fact that he is a very interesting and intelligent man and, also, that there had been rumors in the entertainment industry that some of Mr. Paar's guests had become a little too "off color" for comfort. Mr. Helffrich explained that

about sex?

there was nothing really to worry about and that the two or three incidents in question were no more than part of a pattern. This pattern seems to be that there are always people or groups who object to certain forms that television must take in presenting its entertainment and informational wares to the public.

Television, since it is and should be the medium of immediacy in our entertainment world, must necessarily come to grips with more problems that deal with sex than theatrical motion pictures.

The very fact that television is dealing with situations in its dramatic programs and news and interview programs that require a little more adult thinking about the problem of sex censorship is one that I think the networks have handled very well. If a man has a mistress in a dramatic script people are no longer surprised to find that this relationship is very well defined. I suppose the basis for all the charges of "blandness" that have been laid at the agency doorstep are based upon the fact that television shows are seen by a great many more people in a great many more walks of life and at a greater variety of hours than the theatrical motion picture industry could fondly hope for.

Mr. Helfrich said the following in a recent *Variety* article and I quote: "But what about the challenging new ideas, the ground-breaking art, the calculated risks taken not just to be different but in refusal to be the same? What about those grown up contributions whose very honesty is their defense against censorship? Well, as far as I'm concerned, I say that as long as the writer is honest and the situation is honest in its treatment of sex you will find the American public being very adult and that the letters of protest will recede into the middle-distance. But then, as Mr. Paar has said "You're bound to get letters about all of the things you do and they're usually from the same people".

## MAINE CITIZEN AT WORK



(Maine Dept. of Economic Development photo)

Plastics is only one of the new industries that rocketed Sanford, Maine to national acclaim as "the town that wouldn't die" when a major industry moved South a few years ago. Today Sanford industries play a major role in the southwestern Maine region whose nearly 700 plants employ over 44,000 workers. Their earnings represent more than a fifth of the \$1,110,896,000 effective buying income\* of the 13-county southern Maine-eastern New Hampshire area.

### SERVED AND SOLD BEST BY WCSH-TV

Latest ARB Metro just in (April 1958) again proves continuing Channel 6 dominance: of 498 total quarter hours surveyed 64.9% first places to WCSH-TV. 34.3% to nearest competitor. Ask any WEED-Television man. (\*Preliminary: data SM Survey of Buying Power subject to final revision.)

NBC Television affiliate



# WCSH-TV 6

PORTLAND, MAINE



... that's how many times Owen Spann estimates that his alter ego, John Q. Pixie, has interrupted him as he introduces the finest in recorded music, gives weather, news and comments on anything and everything!

This gremlin reads insulting letters, swaps gag lines, and owes his existence to the high falsetto at which Owen can pitch his voice.

For commercials that will be delivered in an attention-riveting manner, place *your* clients' sales messages on either "Spann-The-Morning-Man" or "Spannland" ... or *both!*

Alabama's Oldest Station  
Alabama's Newest Program

# WAPI

BIRMINGHAM  
The NEW Voice of Alabama

Represented by  
Henry I. Christal

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**The Procter & Gamble Co.**, Cincinnati, is going into major markets for its Whirl Liquid Shortening. The campaign kicks off this month; minutes and chainbreaks are being used, with frequencies varying. Buyer: Paul Roth. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

**The Procter & Gamble Co.**, Cincinnati, is slotting announcements in major markets for its Ivory soap. Schedule starts this month, with minutes and chainbreaks being used. Frequency varies from market to market. Buyer: Ethel Weider. Agency: Compton Advertising, Inc., New York. (Agency declined to comment.)

**The Armstrong Rubber Co.**, West Haven, Conn., is entering major markets to push its tires. The campaign starts this month, runs for 15 weeks. Minute announcements during nighttime segments are being scheduled; frequency depends upon the market. Buyer: Marion Jones. Agency: Lennen & Newell, Inc., New York. (Agency declined to comment.)

**Bristol-Myers Co.**, New York, is planning a big-budget campaign in about 100 markets to introduce its news aerosol-powered Ipana Touch-n-Brush. The schedule starts in June for 13 weeks. Minutes and chainbreaks are being placed, frequencies varying from market to market. Buyer: Charles Willard. Agency: Doherty, Clifford, Steers & Shenfield, New York. (Agency declined to comment.)

### RADIO BUYS

**Carter Products, Inc.**, New York, is planning a campaign in major markets for its Arrid Deodorant Cream. The schedule starts 26 May for seven weeks. Minutes during daytime slots are being used; average frequency: 10 per week per market. Buyer: Steve Suren. Agency: Sullivan, Stauffer, Colwell & Bayles, Inc., New York. (Agency declined to comment.)

DAVID  
BRIAN  
STARS IN  
ZIV'S  
ALL NEW  
IMPACT  
SERIES!

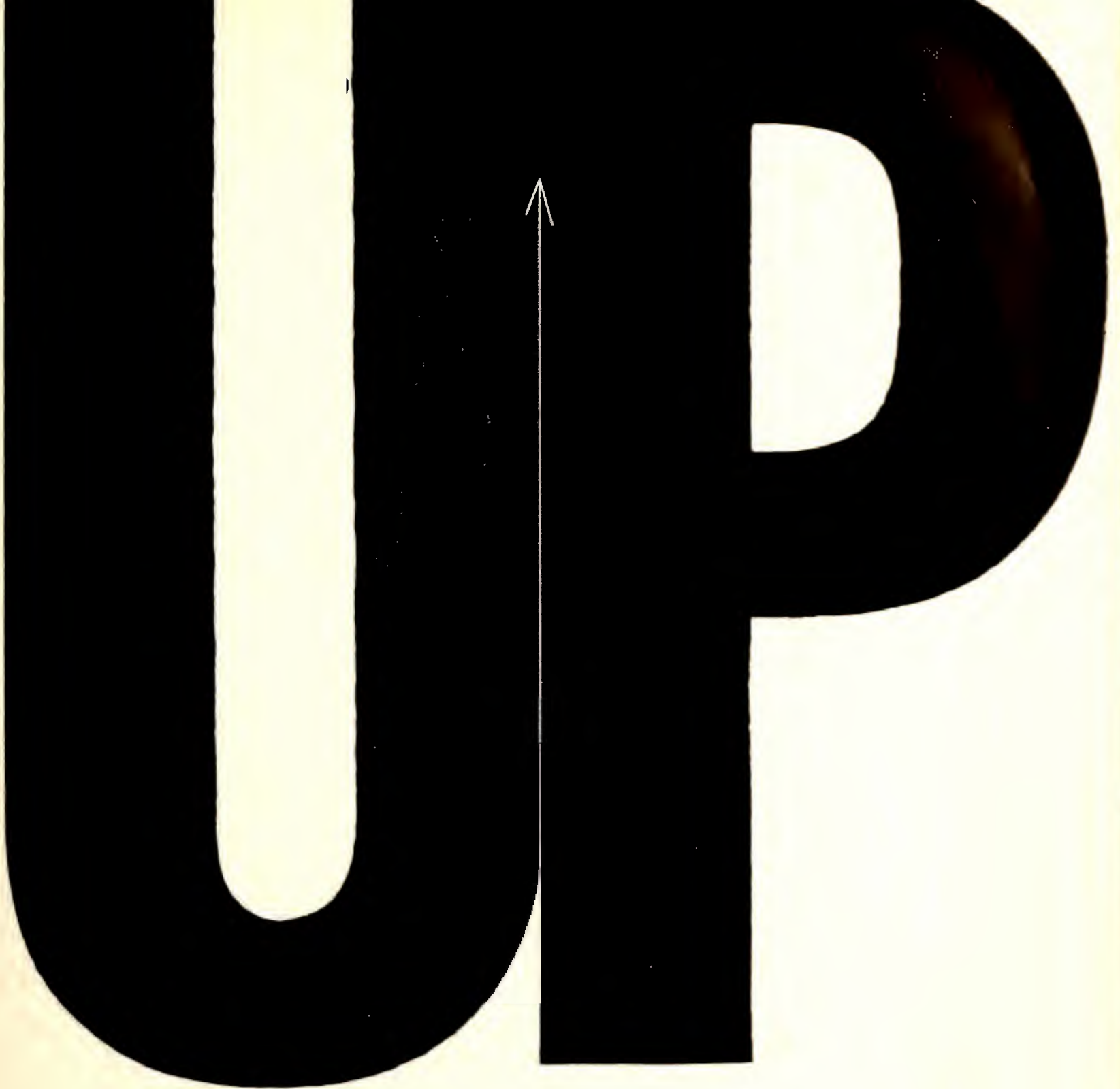


# TARGET

"TATTOO ARTIST"  
The police find the body of a dead man—dead but very much "alive" with intriguing clues to his murderer. Can police decipher the clues and come to grips with the killer?

LAW ENFORCEMENT

NOW SHOOTING AT ZIV STUDIOS



Up goes Los Angeles into the number two spot! Steadily-rising retail sales have made metropolitan Los Angeles the *new number two market* in the nation, up from third position last year. In the KNXT 9-county coverage area, retail sales have increased *621 million dollars* in a single year. Television homes and effective buying income have shot up, too...making a combination which can send *your* sales zooming. Tell your story on KNXT, Southern California's number one advertising medium, reaching nearly 60% of *all* California's people and wealth! Last year, this year—*always*—KNXT tops all competition in 7-station Los Angeles, currently with a 29% share of audience and a 21% lead over the nearest competition.

KNXT MARKET DATA (and % of California reached): population 8,000,300 (56.0); television homes 2,478,318 (53.5); retail sales \$11,567,162,000 (58.3); food store sales \$2,805,427,000 (56.5); drug store sales \$379,078,000 (59.5); general merchandise sales \$1,410,067,000 (61.9); effective buying income \$16,971,399,000 (56.2). Sources: Sales Management "Survey of Buying Power," May 10, 1958; L. A. Nielsen, January 1957 through March 1958; Television Magazine, March 1957-March 1958.

CBS Owned **KNXT** Channel 2, Los Angeles—Represented by CBS Television Spot Sales

*we were talking about good television commercials...*



*and the name Cascade came up...*

Cascade Pictures of California, Inc., 1027 No. Seward St., Hollywood 38, Calif., HO 2-4

# FILM-SCOPE

24 MAY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Despite all the furor among the various Hollywood guilds for participation in post-1948 feature films, N. Y. banking sources predict the only way they'll become available to tv in large lots is via outright liquidation of the big studios.

The bankers—with heavy stakes in Hollywood studios—appear convinced that the unions are most interested in keeping the post-1948 product off the tv market than in working out a deal.

In the event of liquidations—and a couple of them are expected within the next two or three years—there'd be nothing to worry about from the clamoring unions.

Take it from Dancer-Fitzgerald-Sample, there's nothing to the report that Falstaff Beer is cancelling State Trooper.

Said the agency to FILM-SCOPE this week: The brewer is merely suspending State Trooper in those markets where it's sponsoring the Game of the Week.

Present plans call for State Trooper's renewal in all 66 Falstaff markets when renewal time comes up in January. A glance at these Trooper's time clearances in the Falstaff markets will suggest a pretty good reason why:

Time Period	Number of Falstaff Markets
7:00- 7:30 p.m. ....	3
7:30- 8:00 p.m. ....	9
8:00- 8:30 p.m. ....	5
8:30- 9:00 p.m. ....	8
9:00- 9:30 p.m. ....	11
9:30-10:00 p.m. ....	28
10:00-10:30 p.m. ....	1
10:30-11:00 p.m. ....	1
<b>Total</b> .....	<b>66</b>

Considering the fact they're being offered as a single package by Screen Gems, the 240 off-the-network Burns & Allen films will likely be used by many stations for daytime stripping.

SG is reported to have paid McCadden \$6 million for the collection.

Standard Oil of California is in the market for a second syndicated series, but it hasn't yet found one it likes.

Calso wants a first-run dramatic-documentary show for institutional advertising in 24 markets to supplement Sea Hunt, which does a product job.

CBS TV Film's You Are There was considered, but Calso rejected it because it's a re-run. BBDO is helping Calso conduct the search.

You can look forward to film series stars getting even more involved with their sponsors' products.

In addition to personal appearance tours, series stars are now making sales-training films and doing tie-ins with products.

Examples: Adolphe Menjou, Target star, and Duncan Rinaldo, star of Cisco Kid. Both have made training films and sales pep talks for several sponsors.

(For further film developments see SPONSOR-SCOPE, page 9 and WRAP-UP, page 62.)

# MARKETING WEEK

24 MAY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

The tv I.D.'s Bristol-Myers shares with General Foods are being meshed smoothly with one of the heaviest national promotions B-M ever turned loose behind one of its products.

A three-week flight, now going on, is plugging the new one-ounce roll-on Ban deodorant. Network tv is also being used, as are consumer magazines, supplements and point-of-sale motion displays for drug, variety, department stores and supermarkets.

The new size, selling at 73¢, is added to the 1½-ounce size, which retails for 98¢. The latter has been Ban's only size since it was introduced as the first roll-on deodorant about three years ago.

One-ounce Ban meets two marketing problems head-on: (1) the consumer's reluctance to spend more than \$1 (including tax) for a deodorant and (2) the flood of competitive roll-ons in the one-ounce size. Despite these problems, however, B-M reports Ban leading all other deodorants in dollar sales.

Timing of the promotion coincides with the usual spring-summer sales peak for deodorants. The Ban campaign gets under way in earnest at the end of this month.

With the Ban promotion, Bristol-Myers is riding a rising market for deodorants. Retail sales this year may well hit \$100 million, compared with an estimated \$90 million in 1957, \$77 million in 1956. In 1942, retail sales were less than \$15 million.

An important factor in the deodorant boom is their increasing use by men. It's estimated that about half of U. S. men use a deodorant. B-M is tapping this market with its new Trig.

Though spring and summer see more consumption of deodorants than other times of the year, its spreading use has cut down the differential.

Incidental note: Nearly all deodorants are also anti-perspirants these days. The only major brand that isn't is B-M's Mum.

U. S. Steel's new tv and newspaper promotion for soft drinks in cans (see page 40) presents some unique—not to say formidable—marketing challenges to can-makers.

- A major target are bottlers of Coca-Cola, Pepsi Cola and 7-Up, who account for more than 70% of the soft drink business and have handsome investments in bottling equipment. The Coca-Cola bottlers have recently spent considerable sums to tool up for handling three new bottle sizes.

- While cans offer bottlers the theoretical opportunity of substituting one-man for two-man trucks ("Men on the trucks carry an awful lot of glass and carry it both ways," commented a can-making executive), the Teamsters Union will be a tough bunch to deal with on this issue.

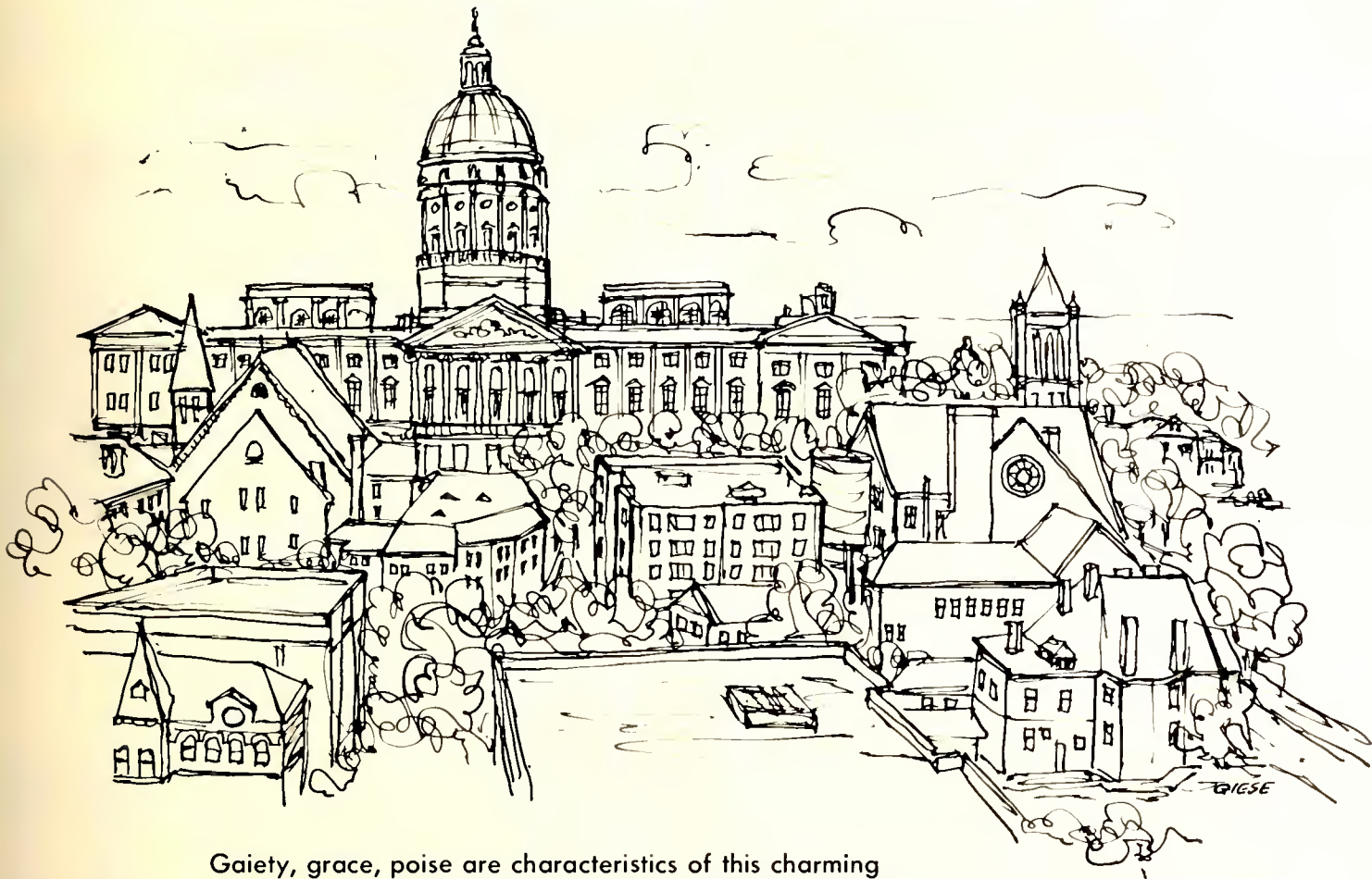
- Multiple packs as a means of merchandising soft drinks in cans is out initially since bottlers will probably stress ways and means of getting consumers to sample drinks in cans. And that means selling one can at a time.

- Can-makers don't expect much help from supermarket private brands since the supers historically leave missionary work to others and then cash in after demand is established.

The problem of changing consumer habits is no minor one, either, but current demand for soft drinks in cans is considered "plus" business. It is, in other words, additional consumption by people who, for one reason or another, don't buy bottled drinks.



# UNIQUELY ATLANTA



Gaiety, grace, poise are characteristics of this charming southern city. Busy distribution point for America's southeast. Cultural center of art, literature, education.

**Atlanta loves Bartell Family Radio . . .** its companionable music, neighborhood news with thoughtful editorial capsules, its sentimental reminiscences, exciting games for family fun. More than a decade of Bartell radio leadership has produced programing based upon local customs, tastes under local management.

Uniquely Atlanta in quality and manner, WAKE radio bears the Bartell Family Radio stamp of scholarship, showmanship, salesmanship.

***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

## PICTURE WRAP-UP



**Pooped pooch:** Over 500 dogs entered contest run by WINS, N. Y., to find the New York's most pooped pooch—the dog who most needs a week's vacation in Miami. Canine winner gets to take two persons along on free trip, with a luxury suite, reserved box at the dog races



**Focus Pokus:** Bob Hope, with KYW-TV's newly installed videotape recorder, makes sure that the cameras are perfectly adjusted for his antics. Videotape showing Hope in vaudeville routine was broadcast on the Arthur Murray Medal Ball program



**Have Basket, Will Travel:** To celebrate one year's anniversary of KABC, Los Angeles, "Country America" show, 20 picnic baskets were delivered to consumer newspaper and magazine press by show's (l. to r.) Betty Kay, Ginny Jackson, Arnold Carr, Betsy Kay



**Winner again:** D-F-S contest winner Walter Teitz, received \$100 first prize from PGW a.e. William G. Walters (with PGW a.e. Hap Eaton looking on) in WDSM-AM and TV contest to calculate speed of first ship through Delutch Ship Canal



**With a song in their hearts:** (l. to r.) Karen LeMasters, Julie Wilson and Linda Hirt are excited over winning Westinghouse Broadcasting's national singing contest. Trio talks to Cal Bollwinkle (r.) of WOW, Fort Wayne, which sponsored them, and d.j. Marv Hunter



**Certificate of Merit:** Todd Storz of Storz Stations is honored by Mayor deLesseps S. Morrison for the City of New Orleans for contribution of the former Storz 1450 frequency to the city's schools. Storz WTIX has moved to newly acquired 690 frequency

# News and Idea WRAP-UP

## ADVERTISERS

The American Chicle Co. has been ordered, by the FTC to stop implying, without proof, that its 'Rol-aids' are endorsed generally by the medical profession.

The complaint charges that the company's tv commercials are deceptive, and orders that future advertisements omit the "man in the white coat."

The controlling stock of Hazel Bishop was purchased this week by Matty Fox's C & C TV, Inc.

Raymond Spector, president of Hazel Bishop, sold his shares to C&C, but will remain president and chief executive of the company under a five-year contract.

Advertisers were urged this week, to put "news" into their advertisements. Maxwell Sackheim, head of his own agency and exponent of the hard sell technique, gave his views at a Premium Club luncheon.

"Let's cut out the foolishness and put more sell in our advertising," Sackheim said, "whether it's publication advertising or radio or tv advertising. Let's interest the public—not ourselves."

With warm weather setting in, advertisers are beginning to kick-off their summer campaigns. Here are some of the latest buys:

- **Mars, Inc.**, will continue using network tv during the summer months, with alternate sponsorship of *Circus Boy* and the *Mickey Mouse Club*. Both on ABC-TV.

- **Good Humor** plans a heavy summer push on radio and tv. The radio campaign features saturation spots on KABC, L. A.; KDAY, Santa Monica; KBIG, Avalon. Participations are planned via KABC-TV, L. A.

- **Sergeant's Dog Care Products**, will participate in two network tv shows this summer—*Jack Paar* (NBC-TV) and *American Bandstand* (ABC-TV).

(For more on summer buys, see NETWORKS, WRAP-UP.)

- **M. K. Goetz Brewing Co.**, kicks off its summer campaign this week in 60 spot markets, for Country Club Malt Liquor, via John W. Shaw, Chicago. Nighttime tv and daytime radio will be used.

**New promotion: Piel Bros.** is holding another consumer contest—this one, called the "Barrels of Money" sweepstakes, offers over \$104,000 in prizes. A heavy schedule of radio, tv and print will be used to promote it.

**Personnel placements:** W. A. Meddick, named president and general manager, The Elwell-Parker Electric Co., Cleveland . . . Cory Clark, named advertising manager, Star-Kist Tuna . . . Robert Murphy, merchandising coordinator, food division,

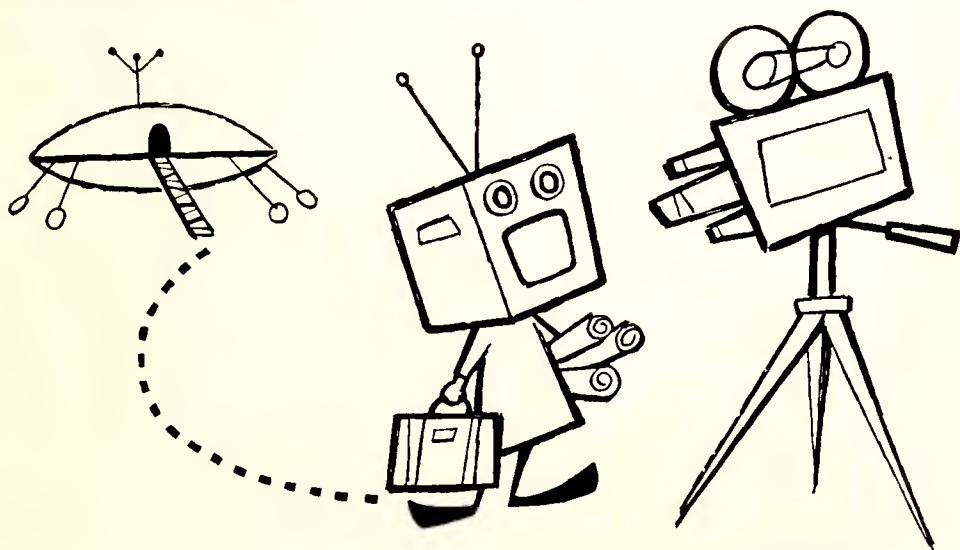
Heublin, Inc. . . . Sidney Gilmore, merchandising manager, evaporated milk division, Carnation Co. . . . John Cail, advertising coordinator, western division, Theo. Hamm Brewing Co. . . . Robert White, marketing manager, Barrett division, Allied Chemical Co. . . . Nicholas Marchak, Claude Alexander and Kenneth Michel, named v.p.'s of Sun Tube Corp., a subsidiary of American Can Co.

## AGENCIES

Lennen & Newell was taking a look this week at the Newport Jazz Festival's for July broadcasts on CBS Radio with a view to recommending them for sponsorship to Lorillard for Newport cigarettes.

The jazz concerts, incidentally, are impresarioed by a member of the Lorillard family.

CBS Radio has set a price of \$10,000

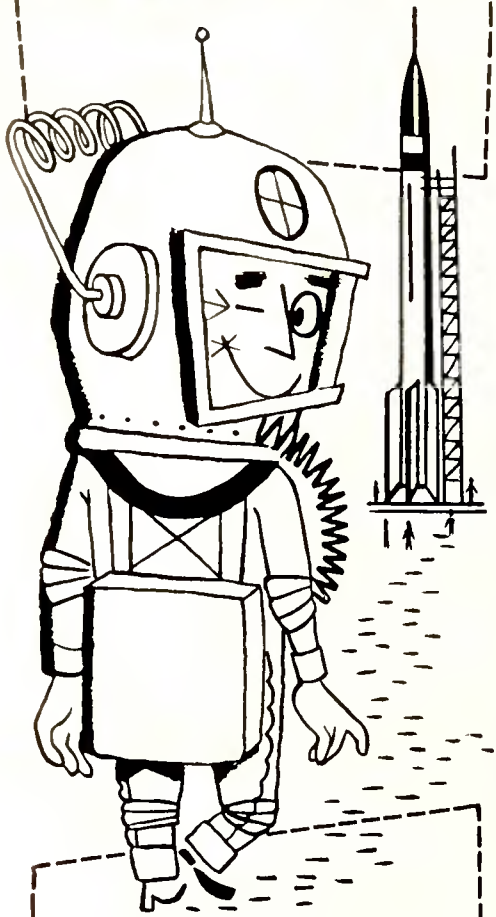


"TAKE ME TO YOUR LEADER"

*Klaeger*  
FILM PRODUCTIONS, INC.

• TELEVISION AND INDUSTRIAL FILMS 1600 BROADWAY, NEW YORK 19, N. Y. JUDSON 2-5730

use  
**CHANNEL 4-SIGHT**

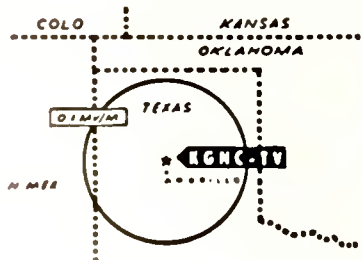


No need to flirt with success on the great Golden Spread. Get jet-propelled results with Channel 4-Sight.

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

an hour for time and talent on the broadcast.

The merger of Kastor, Farrell, Chesley & Clifford, Inc., and Hilton & Riggio, Inc., becomes effective 1 June.

The new agency, named Kastor, Hilton, Chesley & Clifford, Inc., project annual billings at approximately \$15 million.

Principal officers are: Peter Hilton, president; H. Kastor Kalm, chairman; Charles Clifford, vice chairman; W. S. Chesley, Jr., chairman of the executive committee and treasurer.

Other new agencies: Bernard Cooper Advertising begins operations in N. Y. . . . Jack Dempsey Enterprises opens an ad and public relations firm in Chicago, in partnership with George F. Florey.

Account appointments: DCS&S, for CIBA Pharmaceutical Products' nonprescription preparations . . . BBDO, Chicago, for Conn Organ Corp. . . . Ray Barron, Inc., for G. H. Bent Co. . . . L. H. Hartman, for Knickerbocker Mills Co. . . . Moore & Co., for Ipcor Plastics, Conn. . . . William Hart Adler, for domestic and consumer advertising for Shure Bros., Ill. . . . M. M. Fisher, for Golden Hamburger Drive-In Corp. . . . Ladd, Southward & Bentley, for Bliss & Laughlin, Ill. . . . Daniel F. Sullivan, Boston, for Rockingham Park, Salem, N. H. Jockey Club . . . Fitzgerald Advertising, for Brown's Velvet Dairy Products, New Orleans.

They were named v.p.'s: W. M. Starkey, at BBDO . . . Robert Bode and Robert M. Haig, at Kudner . . . Horace D. Nalle, v.p. and general manager in Philadelphia office, EWR-&R . . . Robert Dellinger, v.p. and manager of Dallas office, Grant . . . Robert Roy, v.p. and member of the executive board, Ross Roy Inc.

Leo Burnett has named two new board members: Leonard Matthews, v.p. in charge of media, and Edward Theile, v.p. Henry Starr, marketing supervisor, was named a v.p.

Other agency promotions: Edward Kogan, appointed director of tv/radio department, Joseph Katz Co. . . . James Reifsnnyder, director of media department. Gray & Rogers, Phila. . . . Michael Danyla, creative writer on tv/radio staff, Comstock & Co. . . . Kate Rubin, to the copy staff, C. L. Miller . . . Mirta Mulhare, creative director, Robert Otto & Co. . . . Lee King and Bernard Gross, to the board of directors, Edward H. Weiss . . . James Dodd, Edward Goings, Donald Moone, to SSC&B . . . Kenneth Bacon, account executive, Anderson & Cairns . . . Milton Bram, director of merchandising and sales promotion, Kuttner & Kuttner . . . Calvin Holmes, copy chief, M. M. Fisher Associates . . . Charles Blake-more, to the creative staff, Mc-E, Chicago . . . August Tonne, production manager, Keyes, Madden & Jones, Chicago . . . Grover Allen, to the tv department, Geoffrey Wade Advertising.

**CESAR ROMERO STARS IN ZIV'S ALL NEW IMPACT SERIES!**



**TARGET**

"THE BANDIT'S CAVE" . . . A ruthless bandit escapes with a fortune! How long can a man of action hide out without losing his reason?

WESTERN

**NOW SHOOTING AT ZIV STUDIOS**

## REPS

Bob Eastman has about completed the basic personnel alignment for the three offices his rep organization (Robert E Eastman & Co.) has opened.

The setup as it now stands:

NEW YORK: Eastman will function as manager of this office as well as company president. Jerry Danford and Lee Lahey have joined the sales staff. (A third salesman will be added.)

SAN FRANCISCO: Dick Schutte, formerly with KCBS, will be westcoast manager.

CHICAGO: Dick Arbuckle, formerly of NBC Spot Sales, will be mid-west manager. (He'll add a salesman.)

Eastman will announce his list of charter stations in June.

Irene Bolline is secretary-treasurer.

**Bringing the mountain to Mohamed:** The radio division of Bob Dore Associates has a new twist. If a buyer can't visit the radio station, Dore's salesmen bring the station to the buyer.

The reps call on buyers armed with tape recorders, station tapes, pictures of the city, group pictures of average listeners, and taped interviews with local advertisers who use the station, telling the type of response they get.

**Rep appointments:** Venard, Rintoul & McConnell, for KAKE, Wichita, Kansas . . . Blair TV, for KOVR-TV. Sacramento-Stockton . . . Art Moore and Associates of Seattle and Portland, for KHSL, KHSL-TV, Chico and KVCV, Redding . . . McGavren-Quinn Corp., for KDAN, Eureka, Cal.

## NETWORKS

NBC-TV is in the throes of reprogramming its daytime schedule. Four new shows are slated to debut 30 June.

Two of the programs—scheduled in the 2-3 p.m. time period, will be in color. Here's a rundown of the daytime programs:

2-2:30 p.m.—*Lucky Partners*, quiz.

2:30-3 p.m.—*Haggis Baggis*, game type.

3-3:30 p.m.—*Today Is Ours*, serial.

3:30-4 p.m.—*From These Roots*, serial.

*Queen for a Day* continues in the 4-4:45 p.m. time slot and *Modern Romances* follows.

**ALL the Kids LOVE**  
**Channel 9 -IN DETROIT!**

ARB CUMULATIVE RATINGS  
MONDAY thru FRIDAY  
on these favorite Kiddie Shows!

**LOONEY TUNES**  
**19.3**

**POPEYE**  
**32.4**

**BUGS BUNNY**  
**21**

In Detroit, the kids love Channel 9. There isn't a more loyal group of TV fans than those that watch CKLW-TV cartoons. The ratings show it . . . the response proves it! You'll be amazed at some of the sales success stories. Ask our representative or write direct.

**325,000 Watts**

Young  
Television Corp.  
National  
Representative



J. E. Campeau  
President

GUARDIAN BLDG. • DETROIT 26, MICH.



producers of  
**THE FINEST IN FILMS**

offers  
quality and service

Production *know-how*  
and *creative ability*

born out of

*years of experience*

in motion picture making

is your assurance of

*quality and service*

when working with

*our team.*

Wondsel Carlisle &  
Dunphy, Inc.

1600 Broadway, N.Y. 19

Circle 7-1600

Herbert V. Akerberg, CBS-TV Network v.p., affiliate relations, retires this week, as a result of ill health. This marks the end of nearly 30 years service with the network.

**New tv network sales:**

**On ABC-TV:** *Rough Riders*, set in the Reconstruction days, debuts Thursday, 18 September, 9:30-10 p.m. P. Lorillard, through Lennen & Newell, sponsors . . . *The Baseball Corner*, a behind-the-scenes look at the sport, bows Sunday, 1 June, 9-9:30 p.m. General Mills, through Knox Reeves, sponsors.

**Tv network renewals:**

• **On ABC-TV:** *Zorro*, by A.C. Spark Plugs and Seven Up . . . *The Voice of Firestone*, by Firestone Tire & Rubber . . .

• **ON NBC-TV:** *The Alcoa-Goodyear Theatre*, by the Aluminum Co. of America and Goodyear Rubber . . . *Cavalcade of Sports*, by Gillette Safety Razor Co. . . . *The Perry Como Show*, by Sunbeam, American Dairy, Kimberly-Clark, RCA, Noxzema and a new order. the Chemstrand Corp.

**Network notes:** R. J. Reynolds, for Salem cigarettes, will sponsor *Anybody Can Play*, debuting on ABC-TV 6 July, replacing *Adventures of Scott Island* . . . *College All-Star Football Game* will air over ABC-TV for the fourth consecutive year on 15 August. Sponsors include Mennen and Liggett & Meyers . . . *Adorn Hair Spray*, will sponsor *The Adorn Playhouse*, a summer replacement on CBS-TV, to air Tuesdays, 8:30-9 p.m.

**New affiliate:** WCHS-TV, Charleston, W. Va., becomes an ABC-TV primary affiliate 1 July.

**Network promotions and campaigns:**

• To publicize ABC-TV's *Do you Trust Your Wife?*, and to tie-in its sponsor. the Food Fair Super Markets, a specially equipped house-trailer staffed by interviewers will visit the sponsor's stores each week to interview married couples for the show's contestants.

• NBC Radio begins an intensive campaign to stimulate summer sales of food and other items connected with eating outdoors. The theme: *eating outdoors is convenient, easy and fun.*

1½ million  
people

are served by



from the

*Highest Tower  
in the South*

(5th highest in the world)

**at Augusta, Ga.**

1,292 feet tall

1,375 feet above

average terrain

1,677 feet above

sea level covers . . .

more of So. Carolina  
than any So. Carolina

station, PLUS . . .

more of Georgia than  
any station outside

of Atlanta.

maximum power . . .

100,000 watts

low band VHF

NBC & ABC networks



**AUGUSTA**

Represented by Hollingbery

Strictly personnel: Sid Garfield, appointed director of press information, CBS, radio . . . Ted Cott, named v.p. in charge of o&o tv and radio operations, NTA-TV . . . Charles Steinberg, director of information services, CBS-TV . . . Richard Golden, director of sales presentations, CBS-TV . . .

## ASSOCIATIONS

Television members of the NAB and manufacturers have been asked for an additional \$75,000 by the Television Allocations Study Organization, so it could complete its report by the end of this year.

The request also includes members of the Association of Maximum Service Telecasters, Inc.

TASO explains that its program is now in an advanced stage and that the additional money is needed to permit completion of that study as well as compilation of data gathered with the aid of some 230 engineers from 130 organizations.

New president: Donald McGannon, president of Westinghouse Broadcasting Co., succeeded John Daly as RTES president.

RAB's new format for sales meetings, at work for the past month in its area sales clinics, includes these ideas:

- An 'autopsy on success' treatment.
- Attendance limited to stimulate group participation.
- Presentations specifically geared to the market under discussion.

Selling optimism: The Tennessee Association of Broadcasters is espousing a campaign to eliminate recession mongering and to sell in a positive manner.

The theme "Tennessee Means Business", will be exploited by 54 radio and tv stations.

They were elected:

The Association of Broadcasting Executives of Texas elected these officers for 1958-59: president, Howard Fisher, radio/tv director, Rogers & Smith; v.p., Wallis Ivy, of Avery-Knodel; secretary, Frances Banister, Crook Advertising Agency; treasurer, Gene Cuny, of KRLD-TV, all Dallas.

Other appointments: Patti Seairight, program director, WTOP,

the fabulous

45



TV-TULSA covers 45 counties where . . .

**THERE ARE 340,423  
TV FAMILIES\***

Within the "fabulous 45" are 31 Oklahoma counties where the retail sales equal half of Oklahoma's total — the half you can't reach without TV-TULSA. Counties in Kansas, Missouri and Arkansas are a bonus to this rich Oklahoma market.

you get the fabulous 45: **tv** . . .  
ONLY with . . . **TULSA** . . .  
OKLAHOMA

\*Television Magazine  
August 1957

Washington, elected 2nd v.p. of the Women's Ad Club of Washington, D. C. . . . **H. Needham Smith**, sales manager, WTRF-TV, Wheeling, elected Governor of the 5th district of AFA . . . **J. Paul Scurlock**, of the Bell Telephone Co., elected president of the Pittsburgh Radio and TV Club.

## FILM

MCA's take-it-or-leave-it price in San Francisco for the Paramount library is \$2.5 million.

MGM package went for \$1.8 million in the same market.

It looks like De Soto might be in the market for a syndicated series. Plans however, haven't been completely firmed yet.

AAP reports \$4 million in sales for the first two months in the second quarter.

To date the Warner feature library has been sold in 145 markets, and the cartoon library in 95.

United Artists will enter the film syndication field this fall, when it plans to market several half-hour series nationally, regionally and locally.

This is disclosed this week in U.A.'s first annual report to its stockholders. The company also reported an increase of tv feature sales to \$4.7 million in 1957 from \$2 million in 1956.

**Re new series:** Two new series went into syndication sales this week: CNP's *Danger is My Business* and CBS TV Film's *Silent Saber*.

*Danger is My Business*, available in both color and black-and-white, is a documentary, dealing with perilous occupations. It's been filmed on location all over the world.

*Silent Saber* is added to CBS's long list of war dramas. This one's based on the American Revolution.

### Sales:

- Best Foods (through Guild, Bascom & Bonfigli) has renewed *Harbor Command* on WABC-TV, New York, for Nucea Margarine.

- Liebmann Breweries' Rheingold Beer (through Foote, Cone & Belding) purchased MCA's *State Trooper* in New York for Wednesday's 10:30 p.m. time slot on WRCA-TV.

Current show in the time is *Code 3*.

- In three weeks on the market, Screen Gems' *Son of Shock* group of 20 features has been sold in 15 markets.

- The Canadian Broadcasting Co. this week bought Screen Gems' *Casey Jones* for its English-speaking network. CBC also purchased the *Triple Crown* package of 52 features for the CBC Winnipeg station, CBWT-TV.

NTA this week was awarded an injunction which will keep United Artists from acquiring the remainder of AAP stock, at least for a while.

The injunction states thus: *United Artists is enjoined from procuring AAP stock, dissolving AAP, transferring film to itself, and borrowing substantial sums of money with film as the security.*

Application for the injunction was made on the basis that NTA signed an agreement with AAP majority stockholders to procure the stock itself.

**Strictly personnel:** MCA this week added five new sales executives: **John R. Overall**, to the New York syndication sales staff; **John Spires**, to the European sales staff; **Dan Dempsey**, to the northwest syndication sales staff; **Boyd Mullins**, to San Francisco; and **Jack Robinson**, who will be based in St. Louis.

In other changes, **Lynne Krauthamer**, named station servicing director, and **Charles Zagrans**, mid-Atlantic NTA Pictures district manager,

both at NTA . . . **Irving Feld**, elected sales vice-president, Guild Films . . . **John F. Logue**, to the Pittsburgh office of Wilding Pictures, as account executive.

Two noteworthy resignations: **Robert Schmid**, has left NTA, where he spent three months as stations relations v.p., to concentrate on his own station acquisitions . . . **Chuck Wasserman** has resigned from Transfilm, where he was staff motion picture director.

## TV STATIONS

**John Cole**, director of tv and radio for the Buchen Co., told Illinois News Broadcasters Association meeting how he appraises newscasts.

Here are some of his reasons on why newscasts make good bets for advertisers.

- News lends itself to producing identity and authority for sponsors.

- If the sponsor buys enough newscasts at a certain time slot on the same station, the product will be identified with the station's news presentations.

- These three things are important when buying news: good production, a personable newscaster, and a distinctive program format.

**Promoting contests:** **Frank Corkery**, of Richard A. Foley Ad agency, Philadelphia, is top man in WVUE, Philadelphia's "Prize-Vues" contest. He correctly identified various vues of

PAT  
O'BRIEN  
STARS IN  
ZIV'S  
ALL NEW  
IMPACT  
SERIES!



TARGET

### "NO WAY OUT"

A nurse is kidnapped to help a wounded outlaw. Can the law close in before the gang decides she has outlived her usefulness?

MYSTER!

NOW SHOOTING AT ZIV STUDIO



A. C. ALLYN AND COMPANY  
INCORPORATED  
INVESTMENT SECURITIES

Office of the Chairman

102 South La Salle Street  
Chicago 3, Ill

December 2, 1957

Mr. Jules Herbuveaux, Vice President  
National Broadcasting Company  
Merchandise Mart Plaza  
Chicago, Illinois

My dear Jules:

Recently we made a decision to extend our radio advertising to certain cities where we have branch offices and this decision was based on our success in using your radio station WMAQ over the past two years.

The inquiries developed on our daily five-minute Stock Market and Business News Program over WMAQ have been turned into new accounts on a satisfactory ratio and in addition we have received institutional and public relations value immeasurable in new business.

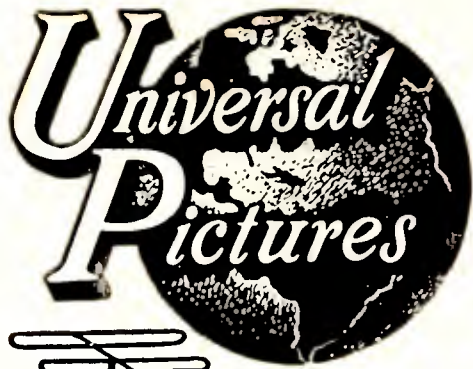
On October 1, 1957, we expanded with the same format to seven other midwestern cities. For the past year and again in 1958, radio will be our principal advertising vehicle.

Very truly yours,

*A. C. Allyn*

A. C. Allyn  
tp

WMAQ RADIO  
NBC SPOT SALES  
12-2-57



Television Dept.



New York Office • 445 Park Avenue • PLaza 9-8000  
Hollywood Office • Universal City, Cal. • STanley 7-1211

**LOOK WHAT  
DEVELOPED!**

**Al Cummings.**

SEATTLE'S TOP RADIO PERSONALITY

**NOW  
ON  
KOL**

5,000 WATTS  
1300 kc



National Representative  
BOLLING COMPANY, INC.

Delaware Valley, and for it, wins a 1958 Ford.

• Anyone for a three-week tour of Europe? Ed Fisher, newscaster on WJW-TV, Cleveland, has organized a European trip for his viewers. He will be offering this jaunt via *Star Matinee*, each weekday.

WHCT, Hartford, will provide tv coverage of the 1958 Insurance City Open. The CBS station will again draw from network facilities to provide Hartford fans not able to attend the ICO tourney in person, a first hand account of the event.

Eugene F. McDonald, Zenith Radio Corp. president-founder and pay-tv's most zealous proponent, died this week at the age of 68. He got into the electronics field at the beginning of the '20s.

**Kudos:** The Institute for Education by TV and Radio of the Ohio State University presented awards to **WBZ-TV, Boston**, for *Witness Against Himself* (cultural category); **WJZ-TV, Baltimore**, for *Adventures in Number and Space* (children and youth category); **WBNS-TV, Columbus, Ohio**, for *Imagineering* (personal and social problems category) . . . Add kudos: **KTBC-TV, Austin**, received a certificate of honor from the University of Texas for educational broadcasting . . . **WRC-TV, Washington, D. C.**, won five awards from the American Association of University Women for its programing.

**Strictly personnel:** Claude Wheeler, named general sales manager, **WCHS-TV, Charleston, W. Va.** . . . **Joseph Evans, Jr.**, general sales manager, **WVUE-TV, Philadelphia** . . . **Tony Kraemer**, sales development director, **Crosley Broadcasting Corp.** . . . **Syd Kavaleer**, general sales manager, **WNTA-TV, N. Y.** . . . **Gene Blanpied**, to the sales staff, **KOOL-TV, Phoenix** . . . **Ralph Rowland**, to the announcing staff, **KOA-TV, Denver** . . . **Ray Smucker**, sales manager, **KVAR-TV, Phoenix** . . . **R. J. Butterfield**, named v.p. in charge of sales, **KMSP-TV, Minneapolis-St. Paul** . . . **Fred Segal**, advertising director, **WNTA-TV, N. Y.** . . . **Marvin Mews**, staff director, **WXIX, Milwaukee.**

## RADIO STATIONS

How the Minit Car Wash in Wheeling, W. Va., came to increase its schedule on WHLL:

Without the knowledge of any of the radio stations in the area, this sponsor checked the radio dials of 5,353 cars as they came in for a washing. Over a three weeks period, they found that 72% of the settings were at WHLL.

Contests, promotions and stunts:

• The Flint Broadcasters Association is sending the winner of their National Radio Month contest to a cottage on Lake Huron for two weeks with everything furnished for the family.

• WINS, N. Y. is looking for the city's 'cabbie of the week' and is asking listeners to send in their nominations.

• WGAR, Cleveland, celebrated Mothers Day by having the wives of staff personalities take over their chores.

Station members of the A-BUY

## THE BIG "T" IN

WESTERN  
MON TANA

KMSO-Ch. 13  
Television

Tremendous coverage

Terrific results

ASK GILL-PERNA

KMSO - MISSOULA

group in California elected these new officers:

Chairman, Robert Dumm, of KROY, Sacramento; vice chairman, Robert Harman, commercial manager, XEAK, L. A.; director, Herbert Wixson, general manager, KGEE, Bakersfield; treasurer, Knox La Rue, president, KSTN, Stockton.

Also elected: W. Frank Harden, managing director, WIS, Columbia, S. C., elected v.p., Columbia Sales Executive Club.

Station transfer: KGKO, Dallas, was purchased by the Balaban stations this week, subject to FCC approval.

Awards: KITE, San Antonio, top honor for news coverage by Sigma Delta Chi, national journalistic fraternity . . . W-GTO, Cypress Gardens, a certificate of merit for fostering the promotion and sale of Florida products . . . WHBC, Canton, Ohio's series. *It Happened Yesterday*, selected as the best institutional radio show, at the convention of the Public Utilities Advertising Association . . . WADS, Ansonia, received first award for its *Valley Health Story* series, from The Institute for Education by Radio and TV of Ohio State University.

## RESEARCH

Here are LNA-BAR's estimated expenditures for the top 25 network accounts for the initial quarter of 1958, as released by TvB:

RANK	ADVERTISER	GROSS TIME
1.	P&G	\$11,933,899
2.	General Motors	5,391,337
3.	Chrysler	5,232,263
4.	General Foods	5,165,950
5.	Lever Brothers	5,070,603
6.	Colgate-Palmolive	5,020,935
7.	Bristol-Myers	4,842,986
8.	American Home	4,683,316
9.	Ford	3,725,625
10.	R. J. Reynolds	3,591,865
11.	Gillette	3,393,602
12.	Kellogg	2,966,246
13.	American Tobacco	2,830,380
14.	Liggett & Myers	2,817,789
15.	Pharmaceuticals	2,489,475
16.	Sterling Drug	2,071,018
17.	P. Lorillard	2,052,309
18.	General Mills	2,036,713
19.	Revlon	1,976,432
20.	National Dairy	1,964,719
21.	Brown & Williamson	1,761,773
22.	RCA	1,590,932

The nation's  
highest  
audience-  
rated  
Negro group

WOKU  
JACKSON

KOKY  
LITTLE ROCK

KOKA  
SHREVEPORT

BIRMINGHAM

The  
McLendon  
EBONY  
Stations  
Represented by John E. Pearson

AT

WRAL-TV

Raleigh

AMPEX\*  
VIDEOTAPE\* RECORDING

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

\*TM AMPEX CORPORATION

**\* UP! UP! UP!**

**14 OUT OF 15  
ROCHESTER  
FAVORITES**

**322 FIRSTS  
OUT OF 455  
COMPETITIVE QUARTER HOURS**

\* Rochester Metropolitan Area TELEPULSE March 1958

**141 FIRSTS  
OUT OF 168  
NIGHTTIME QUARTER HOURS**

**181 FIRSTS  
OUT OF 287  
DAYTIME QUARTER HOURS**

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

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

23. Eastman Kodak	1,455,448
24. Philip Morris	1,452,858
25. General Electric	1,351,383

Here are LNA-BAR's estimated expenditures for the top 25 network brand advertisers for January-March 1958 as released by TvB:

RANK	ADVERTISER	GROSS TIME
1.	Tide	\$2,325,404
2.	Ford	2,152,418
3.	Anacin	2,060,660
4.	Bufferin	2,056,099
5.	Winston	1,820,088
6.	Chevrolet	1,669,850
7.	Plymouth	1,667,917
8.	Dodge	1,649,153
9.	Viceroy	1,351,992
10.	L & M	1,205,213
11.	Colgate Toothpaste	1,157,837
12.	Wisk	1,112,979
13.	Gleem Toothpaste	1,083,972
14.	Kent	1,058,175
15.	Fab	1,036,916
16.	Prudential	1,026,170
17.	Chesterfield	1,015,086
18.	Cheer	989,356
19.	Camel	970,956
20.	Pall Mall	966,255
21.	Geritol	964,497
22.	Hit Parade	906,880
23.	Eastman Kodak	895,487
24.	Mercury	888,381
25.	Bell Telephone	858,387

### FINANCIAL

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

Stock	Tues. May 13	Tues. May 20	Change
<i>New York Stock Exchange</i>			
AB-PT	17 $\frac{1}{4}$	17 $\frac{3}{8}$	+ $\frac{1}{2}$
AT&T	175 $\frac{3}{4}$	177 $\frac{3}{8}$	+1 $\frac{1}{8}$
Avco	6 $\frac{3}{4}$	6 $\frac{3}{4}$	
CBS "A"	29 $\frac{7}{8}$	31 $\frac{1}{8}$	+2
Columbia Pic.	15 $\frac{7}{8}$	17 $\frac{3}{8}$	+2
Loew's	16	16 $\frac{3}{8}$	+ $\frac{3}{8}$
Paramount	36 $\frac{3}{4}$	37 $\frac{3}{4}$	+1
RCA	33 $\frac{1}{2}$	33	- $\frac{1}{2}$
Storer	24 $\frac{3}{4}$	24 $\frac{3}{4}$	
20th-Fox	27	30	+3
Warner Bros.	18 $\frac{1}{4}$	18 $\frac{3}{8}$	+ $\frac{1}{4}$
Westinghouse	58 $\frac{3}{4}$	57 $\frac{3}{4}$	- $\frac{1}{4}$
<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{2}$	4	+ $\frac{1}{2}$
Assoc. Art. Prod.	9 $\frac{3}{8}$	9 $\frac{3}{8}$	
C&C Super	$\frac{3}{4}$	1 $\frac{1}{8}$	+ $\frac{3}{8}$
Dumont Labs	3 $\frac{3}{4}$	3 $\frac{7}{8}$	+ $\frac{1}{8}$
Guild Flms	3 $\frac{1}{4}$	3 $\frac{3}{8}$	+ $\frac{1}{8}$
NTA	8 $\frac{1}{4}$	8 $\frac{3}{4}$	

CLIENT  
CONFERENCE ROOM



**SPONSOR  
FALL FACTS BASICS**

Where there's  
a Smart Station,  
there's  
**CREATIVITY!**

**STATIONS**  
TODAY & RADIO FOR TODAY & BELLING  
TODAY'S STATIONS... PROGRESS... MORE SERVICE... QUALITY... RELIABILITY...

*when you're in **BASICS**—  
you're in!*

wherever national spot budget

**BASICS** like these



**SPONSOR  
FALL FACTS BASICS**

SECTION 1

Spot  
Television

**SPONSOR  
FALL FACTS BASICS**

SECTION 2

Film

**SPONSOR  
FALL FACTS BASICS**

SECTION 5

Spot  
Radio

**SPONSOR  
FALL FACTS BASICS**

SECTION 6

Marketing  
Basics

**SPONSOR  
FALL FACTS BASICS**

SECTION 3

Television  
Basics

**SPONSOR  
FALL FACTS BASICS**

SECTION 6

Radio  
Basics

**SPONSOR  
FALL FACTS BASICS**

SECTION 4

Film  
Basics



planned  
in the planning

## BEST AD SHOT OF THE YEAR!

▶ "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."

Dick McKeever Radio/TV Time Buyer, BBDO

▶ "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."

Philip Branch Media Supervisor, Grey Advertising Agency

▶ "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."

L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

▶ "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."

Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

▶ "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."

Lee Rich V.P. — Associate Media Director, Benton & Bowles

▶ "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."

Harold Sieber Media Supervisor, Kenyon & Eckhardt

▶ "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."

Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping  
time buyers and other decision makers  
finalize their fall buying plans this summer.

**TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS  
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR**

**Deadline 1 July • Publication 19 July**

**Sponsor, 40 E. 49th Street, New York 17, New York**

Reserve \_\_\_\_\_ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.  
My position preference(s) is:

TV SECTION  TIMEBUYING BASICS  RADIO BASICS  TV BASICS  
 RADIO SECTION  FILM BASICS  MARKETING BASICS

SIGNED \_\_\_\_\_ FIRM \_\_\_\_\_

RATES: full page \_\_\_\_\_ \$525      ½ page \_\_\_\_\_ \$305  
          ¾ page \_\_\_\_\_ \$390      ⅓ page \_\_\_\_\_ \$215

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

**MECHANICAL REQUIREMENTS**  
Same as regular issue of SPONSOR  
except bleed pages must measure  
8 7/8" x 12 1/4" per page.

*Great Albums of Music Station*



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

**WVNJ**

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



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

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

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

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

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



# WASHINGTON WEEK

24 MAY 1958

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SPONSOR PUBLICATIONS INC.

This was the week when the House Legislative Oversight subcommittee was scheduled to get back into the headlines.

Testimony about illegal approaches to FCC commissioners in contested tv cases, plus other revelations, were counted upon by subcommittee chairman Oren Harris to turn the trick.

Meanwhile Harris and Rep. John Moss (D., Calif.) agreed that Congress should pass legislation taking the profits out of selling stations.

They had heard testimony that you don't even have to have a station to sell to make your fortune: you need only file for a channel and you get bought out by the other applicant.

Other highlights of the probing included:

- Testimony from Library of Congress expert James P. Radigan to the effect that the FCC is less than consistent in contested tv cases.

- A statement by a subcommittee staff member, Robert McMahon, that contestants frequently thumb their noses at the FCC and decide among themselves who is to get a contested channel.

Radigan cited one case that caused some eye-brow lifting. In commenting on the criteria used by the FCC in deciding channel designations, Radigan told about McClatchy being disqualified in California because of newspaper interests, while in Boston the Herald-Traveler won out over other qualified bidders.

## The FCC's Barrow Report hearings went into the spot sales situation.

Network affiliates represented by CBS and NBC spot sales testified that there is nothing wrong with such representation.

The Station Representatives Association testified that there was a great deal wrong with it.

Jay Wright, KSL, Salt Lake City, and Glenn Marshall, Jr., WMBR, Jacksonville, spoke up for light affiliates represented by CBS Spot Sales. Nathan Lord testified for his own WAVE, Louisville, but NBC spot sales also represents six other TV stations.

The Barrow Report recommendation that networks be barred from such representation would deprive the stations of the best reps available, the affiliates argued. They agreed that the networks represent so few stations there can be no monopoly question.

Lloyd Griffin, who led off for the station reps, denied any anti-network bias, but said "national spot and network are, by their very nature, highly competitive."

Frank Headley, of H-R, called for the "restoration of full and free competition" by prohibiting the networks from representing stations in spot.

Eugene Katz, of the Katz agency, outlined a "stations reserved time" plan as a substitute for option time, which would have the effect of opening up more time on affiliated stations for the sale by these stations.

## The deadline for filing with the FCC on the proposal by the daytimers for extended operating hours has come and gone.

Although many big industry names filed, and hundreds of small stations contributed their opinions, nothing new was said at all.

The daytimers spoke of changed listening habits. They said people now prefer local stations. It was also argued that only the local station can give warnings of natural disasters, and school closings.

NBC, Westinghouse, General Electric, DuMont, a few clear channel stations, and dozens of regional stations argued that daytimers would interfere with themselves.

# SPONSOR HEARS

24 MAY 1958  
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SPONSOR PUBLICATIONS INC.

Shades of a practice that was quite common in the early days of network radio: In submitting a list of recommended shows to a tobacco client, an agency this week included one that didn't even exist—all it mentioned was a Hollywood name.

Hubbell Robinson, Jr., CBS TV programing executive v.p., says there's nothing to the report he may join General Motors as tv supervisor.

He has, however, been helping GM find somebody.

In some markets, spot advertisers who buy at national rates are finding it not too hard to even the score with competitors who wrangle the local rate.

If they squawk loud enough, the station mollifies them with free announcements.

Just to show how industriously Marion Harper got himself back into the Westinghouse account: He personally, along with executive v.p. Robert Healy, made the pitch to Pittsburgh on the \$11-million Desilu series.

Credit for the original groundwork on the deal goes to Terry Clyne.

The Madison Avenue contingent of job-seekers has been swelled lately by agency people out of Detroit.

Says one Detroiter: "The agencies out there are confident of a sharp pickup in the fall, but a lot of us are looking elsewhere just the same."

Here's how a topflight agency got into a client's doghouse this week:

It failed to tell him about the availability of a niche on a network series which had clobbered his own show off the air this season.

The miffed client felt that the agency should have apprised him of the opening before rushing another one of its accounts into the bidding.

A major agency is set to resign a toiletries account because:

The commissions aren't worth the strain of trying to please the client (whose reputation for eccentricity and toughness is no secret to the trade).

Another of his agencies has found him relatively easy to take. Its formula is to keep him at arm's length socially and never press for approbation.

The retirement this week of Herb Akerberg at CBS removed the last of the station relations pioneers from the business.

It also recalled one of CBS' grand tactical moves of the 1930s: the breaking down of NBC's nearly exclusive alignment of powerhouse affiliates.

Some of the weaning away of the 50,000-watters came about by the buying-in route; others by paying stations like WJR, Detroit, and KMBC, Kansas City, their full national cardrate.

The other historic tactic: Snatching away NBC's big names—like Jack Benny, Edgar Bergen, and Amos 'n' Andy via the capital gains route.



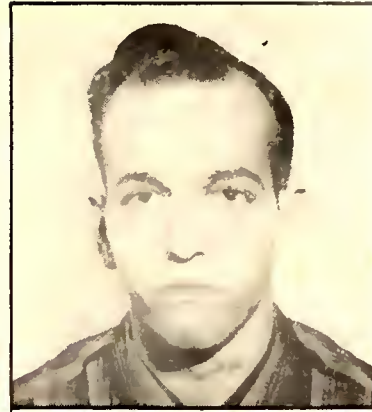
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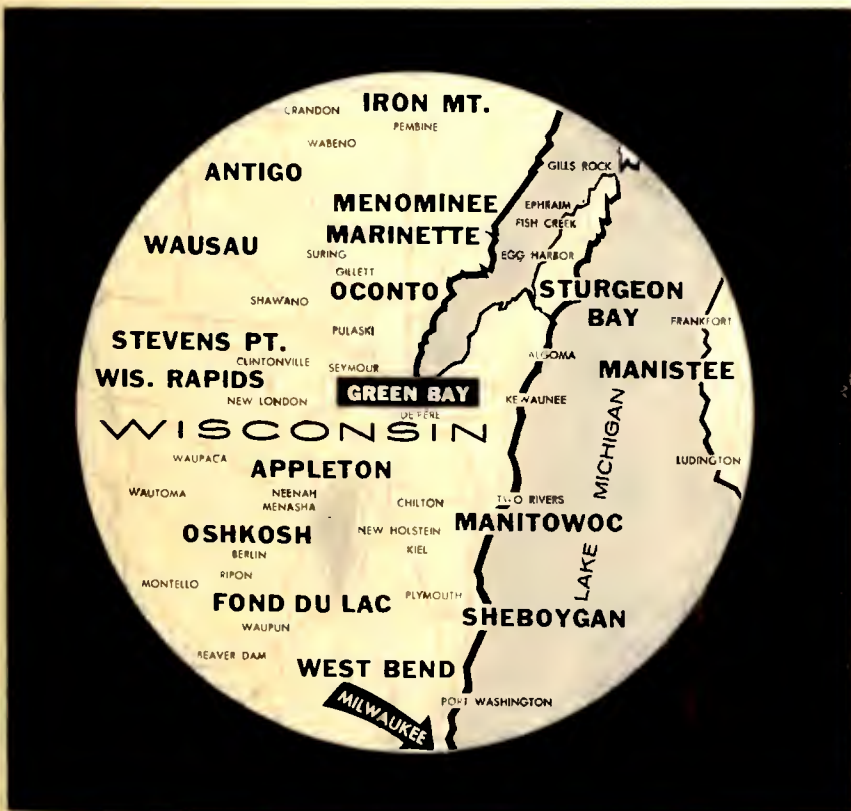
343268

## ***Ye Gods, these men work for us!***

And that word work just isn't strong enough! Five years ago we were naive enough to think two men might be enough to bring in the news—two men plus the usual photographers and correspondents living within a 75 mile radius.

But last year we added a third man—and now a fourth.

Today we know we've only made a beginning in our development of the kind of television news the folks in the Land of Milk and Money expect and deserve.



**NOW 400,000 TV HOMES**  
**1,350,000 POPULATION**  
**42% RURAL—58% URBAN**  
**1,750,000,000 RETAIL SALES**  
**SMALL CITIES . . . BIG FARMS**

Haydn R. Evans, Gen. Mgr.  
Rep. Weed Television

# **WBAY ch. 2 GREEN BAY**



Maybe there's only a fine line of distinction, but it's a point to consider when you plan a sales campaign. Mass selling demands reaching as many people as possible. But, do all who listen... hear?

If you want your sales message heard, understood and acted upon... your best buy is KOA-RADIO! Millions of people throughout the rich Western Market set their radio dial at 850 to hear their favorite NBC and regional personalities. KOA's brand of daily programming skillfully integrates these highly-rated personalities with programs that inform, entertain, serve ... and sell!

Let KOA-RADIO prove to you that hearing outsells listening!



Represented nationally by

**HENRY I. CHRISTAL COMPANY, INC.**

KOA

DENVER *Radio*

one of America's great radio stations

**50,000 Watts — 850 Kc**

**Clear Channel**



SP/5/58

## AS D.J.'s SEE IT

(Cont'd from page 39)

attracted considerable interest of late, the d.j.'s sounded off with a variety of observations and suggestions.

Perhaps in some measure their replies reflect the policies of their stations inasmuch as some regard merchandising as a much less important arm of air advertising than do others.

"Our money," said one d.j., "is spent for a better purpose—promoting the entire station." A few others subscribed to this school of thought, feeling that the building of a station audience plus good programming and well-delivered commercials was sufficient sales stimulus.

But the vast majority (about 70%) of the responding jockeys favored in-store promotion as the realistic tie-in to radio commercials. This was in reply to a dual question put to them by SPONSOR: "In your community, how can you give more help to advertisers through merchandising?" And "What merchandising methods have you found to be particularly successful?"

Here are some of the methods suggested in use by the stations and jockeys: (1) Personal appearances by d.j.'s in stores and supermarkets; (2) In-store interviews; (3) Special tie-in displays set up in drug chains or supermarkets linked to the radio personality but not necessarily demanding his presence; (4) Merchandising sampling or giveaways at point-of-sale.

Talking to regional meetings of the client company was regarded by many d.j.'s as an effective way to whet the enthusiasm of dealers and salesmen for the radio show with which their company is identified. Many d.j.'s feel that the morale of a sales staff or dealers group can be improved by getting to know the local stars who are giving them "air support."

A number of d.j.'s felt that advertising clients could profit by working out product tie-ins with their local station's promotions and contests, through car cards or pick-up slips on store counters that link their product to their local radio stars. Another effective means of promotion is product giveaways on remote shows.

About 30% of the d.j.'s felt there might be a case for more tie-ins of products to community affairs. Many, however, regard this in poor taste, or as one disc jockey replied to the question—"Hell, no!"

## U. S. STEEL

(Cont'd from page 40)


"The introduction of soft drinks in cans was, unfortunately, a little premature," says Robert C. Myers, director of market development, U. S. Steel Corp., explaining the high initial rate of acceptance, and the subsequent fall-off in sales.

"The high rate of sales in 1953, when they were first introduced on a major basis, seems to indicate a strong market potential for canned soft drinks." Myers points out. "It shows that many buyers are willing to pay a small premium for the convenience of modern packaging—in cans."

In retrospect, industry officials recall several problems attending the first major canned soft drink promotion in 1953. In some cases cans were imperfectly designed in type of linings, coatings and weights of steel. These had a deleterious effect on the quality of the beverages.

There were other problems. Some packers, anxious to capitalize on the introductory interest, put inferior soda into cans. Consumer disappointment in these rubbed off on cans generally. And, added to the quality difficulties were widespread distribution holes. This, too, caused consumer antagonism when the advertised products were not available in many stores. "All of these problems are now in perspective," Myers reports. "Research has been going on continuously, and the quality of both the soft drinks and the cans are now superior. Our current promotion is being carried on in 32 markets—those areas where canned drinks enjoy maximum supermarket distribution."

The real penetration of canned soft drinks will not occur, obviously, until the two leading packers in the field—Coca-Cola and Pepsi Cola—begin packing in cans for the domestic market. Both currently pack in cans for Alaska and the Armed Forces overseas, and both have limited tests in industrial locations. But neither has begun regular commercial distribution, probably due to a heavy investment in bottles, as well as resistance from local franchised bottlers.

This promotion is scheduled for summer only. Come fall, U.S.S. will turn its *News* time over to its fall promotion, Operation Snowflake. 

# FIRST in NORTH CAROLINA

## WRAL-TV

*The regional station with the  
regional personality*

*radiating effectively from the  
Raleigh-Durham area*

with a

## VIDEOTAPE RECORDER

### TO PROVIDE FLEXIBLE PROGRAMMING THAT SUITS VIEWERS' PREFERENCES AND MOTIVATES SALES ACTION

Keeping pace with the latest production procedures is one of the reasons why WRAL-TV has been

#### FIRST

in every ARB survey of the Raleigh-Durham area (largest share of audience, sign-on to sign-off).

#### Yes—a MOBILE UNIT, too

with four versatile GE cameras for top quality remote telecasts, plus spacious new studios and new equipment that insures good handling of programs and commercials.

FULL POWER

CHANNEL 5

NBC AND LOCAL COLOR

## WRAL-TV

RALEIGH, NORTH CAROLINA

serving the area from Greensboro to the coast, from Virginia to the South Carolina line, a total of more than 2 million population

REPRESENTED BY H-R TELEVISION, INC.

# IMPACT!



**62.5%**  
BIGGEST SHARE OF AUDIENCE  
IN AMERICA IN MARKETS  
OF 3 OR MORE STATIONS

FIRST in the nation in share of audience  
FIRST in 407 of 469 rated quarter-hours  
FIRST with 15 of the top 15 shows  
FIRST with 5 of the top 5 syndicated shows

\*ARB, December 1957



**KROD-TV**

CBS Television Network • Channel 4 • El Paso, Texas  
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY  
Dorrence D. Rederick, Pres. Val Lawrence, V. Pres. and Gen. Mgr. Dick Watts, Gen. Sales Mgr.

**BILL PIERCE**  
*Show*  
SCRANTON'S TOP MORNING SHOW  
BY NEARLY TWO TO ONE!

Station	Share
WEJL	28%
STATION 'A'	16%
STATION 'B'	16%
STATION 'C'	16%
STATION 'D'	11%
STATION 'E'	10%
ALL OTHERS	3%

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

**WEJL**  
The Scranton Times  
SCRANTON, PENNSYLVANIA

## WELCH JUICE

(Cont'd from page 42)

the end of the year, our sales objective. This is exactly the sort of planning done by a sales manager before he sends salesmen out into the field," Manoff points out.

Manoff holds firmly to this concept of tv as an electronic salesman, and believes sales plans should recognize this. "You wouldn't try to sell diamonds on a busy street corner, just because lots of people pass by," he says. "Selling on tv is the same; you plan on the basis of sales objective."

Welch's Tomato Juice is the oldest brand of tomato juice in this country. But pioneering the product did not pave the way for primary acceptance. Quite the opposite.

Welch produced tomato juice for the first time at the behest of the Government, for the Armed Forces in World War I. "The company had a literal-minded management in those days," Manoff said recently, "and when the government said make a tomato juice, the company took the request literally. It spared neither time nor expense to perfect a system of extracting the juice, and nothing but the juice, from the tomato.

"If you've ever seen the juice of a tomato, you know it's an accident. It's colorless, much like apple juice. When it was canned, after the war, and offered for sale, it was not what you might call a resounding success.

"Meanwhile, other canners not pre-occupied with existing processes and stocks on hand, began experimenting,

and found that if the tomato pulp were pulverized and mixed with the colorless syrup that was the 'juice,' the product became both exciting and salable. It took several years before Welch became competitive.

"As it happens," Manoff notes, "we are now in a valuable competitive position, again by accident. All our tomatoes are grown in an area near Lake Erie; the soil and climatic conditions are such that our tomatoes are sweeter, have a meatier pulp and a thicker juice than tomatoes grown almost anywhere else. The combination gives us a thick, sweet, rich-bodied juice that's unexcelled."

The combination today, of a good product with effective tv and radio advertising, is showing steady sales gains for Welch's Tomato Juice. Market penetration, first in Boston, then New England, and now metropolitan New York, is increasing. As production continues to increase, it's likely distribution will expand also.

The advertising technique used for penetration in existing markets, as well as expansion into any new ones, won't change. "After all," Manoff notes, "advertising is the automation of selling, so it has to work the same way as selling. You have to decide how much of the market you want, then go make your sales calls.

"And, of course," he adds, "the medium that comes closest to face-to-face selling is tv. I am speaking with particular reference to packaged grocery products. All media have a place of real importance but tv is first in our hearts—and minds."

GENE  
BARRY  
STARS IN  
ZIV'S  
ALL NEW  
IMPACT  
SERIES!

**TARGET**

"POLICE DOCTOR"  
A wounded gunman, rushed to the hospital, wings a police officer and holds him hostage in an examining room. Can the police doctor overpower the gunman and save the officer?

**ACTION-ADVENTURE**

**NOW SHOOTING AT ZIV STUDIOS**



# What's news in Cleveland?

**The Sohio Reporter** with award-winning Warren Guthrie is news. Continuously on WJW-TV since 1950, it is the most important news show in Ohio. Aside from all the news-wire and photo services, this one is highlighted by storyboards and animations—animations that add creative movement to the big story of the day.

**City Camera**, the latest addition and most challenging approach to newscasting, is news. Full-time news cameramen, using fully equipped station wagons, are on the go getting the Cleveland news for rapid-fire screening by two on-the-air veterans. "Camera" is followed by Cleveland's only network newscast—Doug Edwards with the CBS world and national picture.

"Famous on the local scene"

# WJW-TV

CBS • CLEVELAND, OHIO

Represented nationally by The Katz Agency, Inc.



## Storer Television

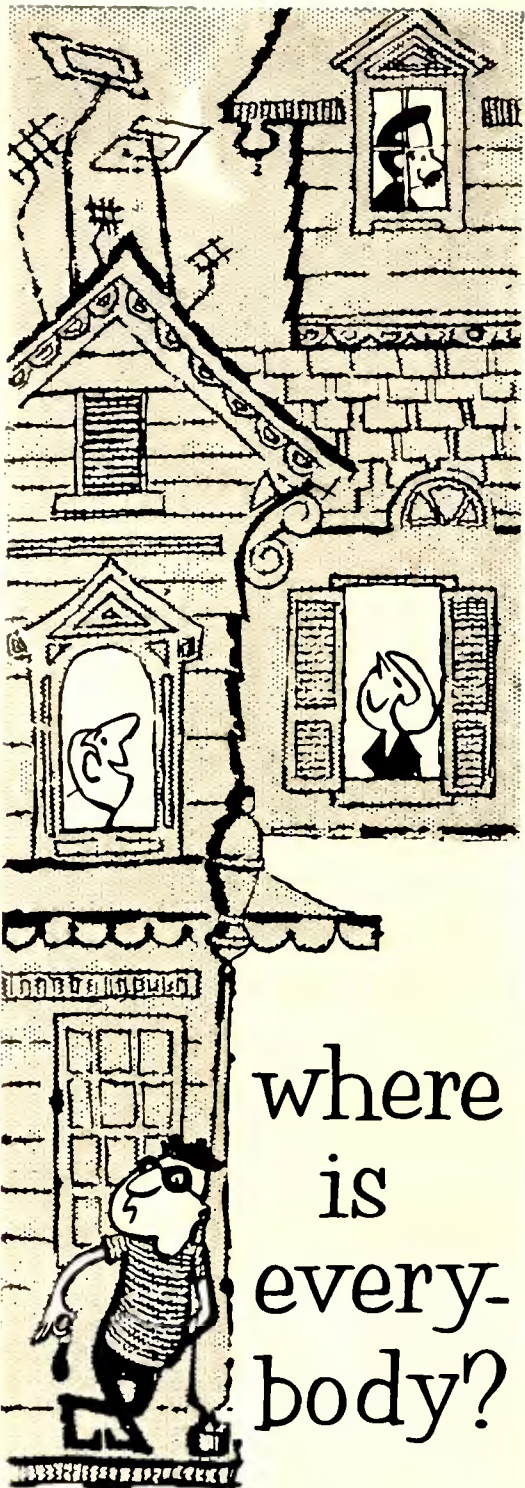
**WJW-TV**  
Cleveland

**WJBK-TV**  
Detroit

**WAGA-TV**  
Atlanta

**WVUE-TV**  
Wilmington-Philadelphia

**WSPD-TV**  
Toledo



The latest 19-county Telepulse and ARB Reports claim that nearly everybody in Eastern North Carolina is at home watching Channel 9. But if you want to talk to these Tar Heels, Hollingbery can arrange it.



REPRESENTED NATIONALLY BY HOLLINGBERY  
A HARTWELL CAMPBELL, GEN. MGR.

## Tv and radio NEWSMAKERS



**Raymond W. Welpott** will join NBC's Owned Stations and Spot Sales Div. in June in a general executive capacity under P. A. Sugg. Formerly v.p. of WKY Television System, Inc. and manager of WKY and WKY-TV, Oklahoma City, Welpott brings to his new position more than 20 years of broadcasting experience. He joined General Electric in 1938, and after serving as broadcasting accountant for several GE stations was named asst. to the station manager for radio/tv in 1946, then asst. manager of WGY and WRGB, Schenectady, N. Y. He became manager of WRGB in 1955 when the two operations were separated. Welpott joined WKY in 1957. He served on the NAB Film Committee in 1954, and acted as vice chairman of NBC Radio Affiliates Committee (1957).

**John Cowden** has been appointed vice president of sales promotion and advertising for CBS TV it was announced by Merle S. Jones, president of CBS TV stations. Cowden began his career with CBS in 1938 as a member of their promotion department. In 1940 he moved to KSFO, San Francisco (then a CBS affiliate) to serve as promotion manager. He returned to New York in 1941 as a member of CBS stations relations department. In 1943 he entered the service, rejoining CBS in 1946 as director of promotion for CBS-owned stations. He held this position until 1951, when he was named operations director of sales promotion and advertising for CBS TV. He will be succeeded by George Bristol.



**Al Markim** has been appointed an executive assistant to the president of Telestudios, Inc. He was associate director of the CBS executive training program conducted at Telestudios last fall. The program trained CBS executives in the operation and maintenance of technical tv equipment. He is associate producer of the *Penny Theatre* and *Spaceman-U.S.A.F.*, pilot films the studio has just completed. Markim, a former producer, director and actor, began his tv and radio career with the Armed Forces Network in Germany after W.W. II. He then joined WBRE, Wilkes-Barre, Pa. In his new position, Markim will assist Telestudios president, George K. Gould, in all phases of the company's production activities. Telestudios produces video tape commercials.



# Interview: *W B Templeton*

Bryan Houston, Inc. Vice President and TV-Radio Director, William B. Templeton, tells why he selects WLW TV-Radio Stations for NESCAFÉ Instant Coffee



"For instant results, we select WLW TV and Radio Stations time after time to bring home the business for NESCAFÉ."



"The Crosley Group always measures up a cupful of mighty flavorful returns for advertisers."



"From programs to promotion, the WLW TV-Radio Stations are brimming over with just what the ad men order!"



"Warm it up?"

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



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

# SPONSOR SPEAKS

## They deserve better

In as personal a field as broadcast advertising, buyers and sellers frequently get to know one another better than just as a first-name acquaintance. This is especially true of national representative salesmen and media buyers who have worked together for years.

In recent weeks spot sellers, both reps and stations, have been shocked at the abrupt job dismissals of some of their most respected agency contemporaries. The indignation has been loud and deep. What disturbs them particularly seems to be the lack, in some cases, of adequate severance arrangements after years of service and an apparent disregard of the human equation. In one case an employee with nearly 20 years of service was given one day's notice.

Obviously, it's neither our business nor anyone else's (except the firms involved) to dictate employment policies. Perhaps the basis on which the terminations were decided and made were just and appropriate. But the industry often gets the impression that ruthless and complete disregard of people rules some agency roosts. The end result is bad industry relations and a drop in the prestige of the firms involved.

We suggest that advertising agencies who are supposed to be skilled in personnel and public relations, exercise a bit of their talent in their own behalf.

## A word of caution

There seems to be a flood of criticism about the sameness of tv programming—and how viewer interest is flagging badly. A good deal of this is justified, of course, and we hope will ultimately lead to more imaginative shows and more courageous programming by both agencies and sponsors.

We have only one word of caution. In our attempts to criticize constructively, let's not allow tv to develop into a whipping boy for what may be completely unrelated ills.

**THIS WE FIGHT FOR:** *A change of attitude among agencies and advertisers toward "confidential" information. Most companies won't release market data for "security" reasons—when their competition already knows most. If not all of the really important details.*



## 10-SECOND SPOTS

**Recall:** The small daughter of Lea Serra, formerly with Video Pictures, was asked in school to quote five proverbs. She rattled off four of the usual ones. The fifth, however, was a little different: "Brush your teeth with Colgate's."

**Psychos West:** New line for the current trend of psychoanalytic adult Westerns: "Howdy, Pardner." Reply: "Now what did he mean by that?"

**Perfect fit:** Regal Shoes chain, in a tie-in with WABC, New York, has given over the show window of its Broadway store as a studio for Ed Jordan's record show. *Giving radio still another dimension to add to out-of-home—"in-window-watching."*

**Name that lady:** Blair TV, station reps, ran a contest for timebuyers to get a name for the cartoon character of the daytime housewife viewer that is the symbol of the firm's Purse-Suasion. Walter Barber, Compton, was winner with name *Betta Buyer*, but some of the other entries were dillies: *Constance Spender, Spenderella, Money Belle, Tivi O'Day, Bridgit Wüblair, Mary Byer, Lottie Pursepower, Carrie Cash* and *Trudy Day* which the contestant amplified with a translation: "T'roo de day . . . Wow!"

**Observation:** A New York ad man reports there are more attaché cases than handbags at matinees.

**Switcheroo:** Chuck Francisco, Chicago actor and announcer joined agencies at their own game when he sent out 1,000 postcards to agency casting directors, tv, radio and film executives announcing, "We give green stamps."

**And more stamps:** Atlas Brewing Chicago, is now giving stamps with all bottles of Atlas Prager sold in Illinois. Stamps will be part of the bottle label and can be removed in taverns and restaurants. *Now Illinois wives can keep tabs on exactly how many beer hubby had with the boys.*

**Wanted:** *From National Enquirer—*SNAKES - MODEL. Scientist seeks courageous lady for tv act to assist with 15-foot python, in exchange for magazine & press photographs. Lucky Box 128. *But will the lady be lucky, too?*

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33rd in food store sales.....	\$206,529,000
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31st in general merchandise sales..	\$127,564,000
35th in population.....	620,000

*Sales Management Survey of Buying Power, May 1958*

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