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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

The results are in—and
WXEX-TV WINS!
“**Million Dollar Movies**”
get top share of audience
and top adult audience
in Metropolitan Richmond
Mon. thru Fri., 5-6:30 P.M.

Source: ARB Coincidental, Richmond Metropolitan Area, July 14-18, 1958

SHARE OF AUDIENCE		COMPOSITION	
		ADULTS	UNDER 16
WXEX-TV	42.7%	73%	27%
STATION B	31.0%	59%	41%
STATION C	26.3%	25%	75%

**based on all data available for partial week*

Beginning June 30, when NBC option hours changed, we experimented with scheduling our already owned RKO and 20th Century-Fox pictures at 5 P.M. We thought our Richmond audience—especially our *adult* audience—would prefer the best in movies during the late afternoon. Now the ARB figures prove we were *right*. So we have added the fabulous MGM library! The figures could keep going up and up and UP. You're invited to go right along with us—on WXEX-TV, the Richmond area's basic NBC-TV station.

Call our "reps." for availabilities, presently at current card rate

Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Pittsburgh, New England, Midwest; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles

THE LOCAL RATE CONTROVERSY IS BOILING OVER

Many advertisers and agencies are starting to exert pressure on stations for a clarification on local vs. national rates. As the problem grows, stations are looking anxiously for possible solutions

Page 27

Leo Burnett's air media strategy

Page 29

SPECIAL REPORT: Cigarettes' big fall tv splash

Page 33

A station manager looks at radio's sales dilemma

Page 38

DIGEST ON PAGE 2

Piedmont INDUSTRIAL Crescent..



Vast New Urban Complex, defined by The Ford Foundation dominated by wfmy-tv

Just what is this area . . . this Piedmont Industrial Crescent? Defined by the Ford Foundation, it is a vast "area laboratory," stretching across North Carolina's fertile Industrial Piedmont. It is more, too. It is a bustling, urban complex engaged in unsurpassed growth patterns of manufacturing, distribution and marketing.

Strategically centered at the hub of this massive urban market is WFMY-TV, the most powerful selling influence, by far.

North Carolina's INTERURBIA*

At the very axis of the CRESCENT lies INTERURBIA . . . the largest metropolitan market in the two Carolinas. INTERURBIA plus the Piedmont CRESCENT where more than two million people are sold on WFMY-TV.

* GREENSBORO-HIGH POINT-
WINSTON-SALEM

(2 Stations)

Greensboro-High Point-Guilford County-Map
Location F-3
Winston Salem-Forsyth County-Ma. Location
See SRDS consumer market map an
ning of the Sta.
Area

wfmy-tv

GREENSBORO, N. C.



Basic
Since 1949

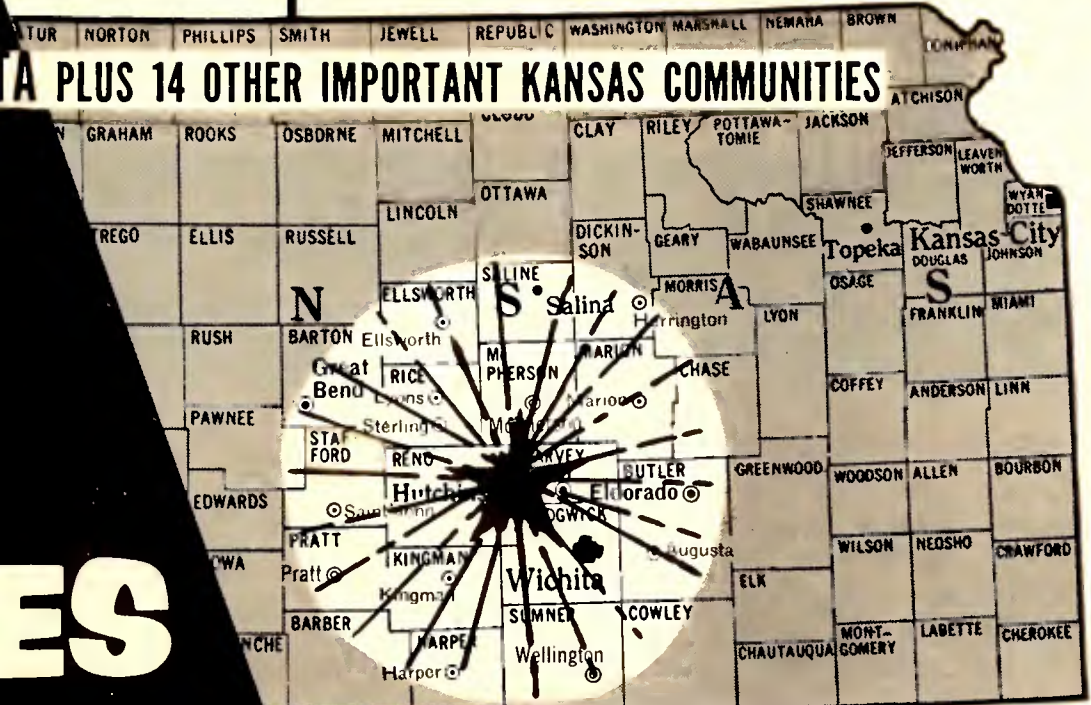
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DIRECT ROUTE

TO SALES IN KANSAS

WICHITA PLUS 14 OTHER IMPORTANT KANSAS COMMUNITIES



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TELEVISION ASSOCIATES, INC.

KTVH



channel 12

HUTCHINSON

HOWARD O. PETERSON, GENERAL MANAGER

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- The local rate controversy comes to a boil**
- 27** Many advertisers and agencies are starting to exert pressure on stations for a clarification of national vs. local rates. Here's what's happening
- Leo Burnett's air media strategy**
- 29** Media buying must be just as creative as art and copy, say Burnett executives. Buyers look for two factors in tv buying: reach and frequency
- Why they use cross plugs on net tv**
- 31** A new study from NBC shows cross plugging can add sizeable increases in both daytime and evening ratings as well as numbers of homes reached
- How AMF uses air media to promote summer bowling**
- 32** With a \$750,000 ad campaign this summer on network tv and spot radio, AMF hopes to create new bowlers and change traditional bowling habits
- Where there's smoke, there's air media sales**
- 33** The cigarette industry is enjoying a boom midst the recession. Here's a SPECIAL REPORT on what cigarette sales will mean to air media this fall
- They started with a dream and faith in air media**
- 37** Two real estate men used saturation tv and radio in New Orleans to kick off one of the biggest land sales since the Homesteading days
- "Nobody gets the business"**
- 38** There's an old adage that if you can't get the business, lose it up so nobody else can. This, says a station manager, has happened to radio
- Air media: a dramatic way to sell movies**
- 39** To build up audiences for motion pictures, air media is proving unusually effective provided campaigns are tailored for tv, am, fm
- SPONSOR ASKS: How does a station become top-rated in a market?**
- 42** As competition between stations becomes stiffer, three station men review the factors that help make a station top-rated in its own market

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SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

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Davenport, Iowa — Rock Island, Illinois 47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

- | | |
|----------------------------|---------------------------------|
| 41 Albany Schenectady-Troy | 46 Omaha |
| 42 Nashville | 47 Davenport-Rock Island |
| 43 Champaign | 48 Binghamton |
| 44 Miami | 49 Raleigh-Durham |
| 45 Sacramento-Stockton | 50 Asheville |

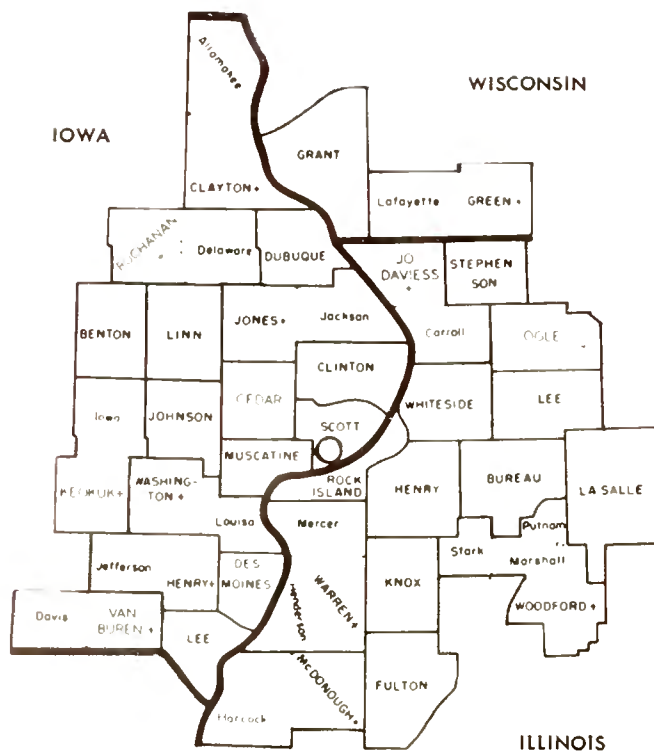
**WOC-TV IS No. 1 IN COVERAGE
IN ALL OF IOWA AND ILLINOIS
(Chicago excepted)**

48 COUNTIES

Population*	1,727,100
Homes	556,500
TV Homes	469,890
Farm Homes**	97,101
TV Farm Homes**	54,912
Effective Buying Income*	\$2,852,363,000
Retail Sales*	\$2,076,120,000

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954

NCS 2



Col B J Palmer
President
Ernest C. Sanders
Resident Manager
Mark Wodlinger
Sales Manager
Peters, Griffin, Woodward,
Inc., Exclusive National
Representatives

THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL
MOLINE }
EAST MOLINE }



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



in the
**KING
 SIZED
 PORTLAND
 OREGON
 MARKET**



you
 need

The
KING SIZED

coverage
 of



Nat'l Rep.

WEED & Company

featuring
 the best of



and

SPORTS



to get

**KING SIZED
 RESULTS**



**NEWSMAKER
 of the week**

One of the best-known figures in Chicago, and one of the best-liked figures in the broadcasting business, has received a new promotion. Jules Herbuveaux is moving from v.p. and general manager of NBC's owned stations in Chicago, to vice-president, Central Division, for NBC.

The newsmaker: Saxophonist, orchestra leader, vaudeville producer, pioneer broadcaster, golfer and raconteur extraordinaire. Jules Herbuveaux has operated in many fields—and made friends in all of them.

His new assignment as head of the NBC Central Division will move him into an area of over-all company operations with broad duties, including liaison with NBC's parent company, RCA, with talent, with sponsors. "He will be," says one NBC executive, "a midwest Grover Whelan for the company."

There is a consensus in the business that Herbuveaux represents an ideal choice. He is, as noted, a superb raconteur, with a fund of available stories estimated into thousands. He is a master at any conversation, business or pleasure, thanks to a sparkling vocabulary and ear for colorful phrasing. "Jules doesn't use old clichés," a co-worker reports; "he makes new ones."



Jules Herbuveaux

He is an avid Chicagoan, on social terms with everyone from politicians to business men to taxi drivers. This chauvinism springs, as it frequently does, from an adopted son. Born in Utica, N. Y., he attended high school in Chicago. At the time the U. S. entered World War I he was an engineering student at McGill University, Montreal. He served as a chief gunner's mate during the war.

He returned to Chicago where he organized a dance orchestra, did the first musical "remote" from Guyon's Paradise Ball Room and conducted the first musical program on pioneer station KYW. During that period he was recording with his orchestra, traveling through the midwest as producer for the Keith-Orpheum circuit and acting as musical director for several Chicago stations. He joined NBC in 1927 (the year it opened its local offices) as musical director.

He moved up through management ranks, becoming program manager in 1939, tv manager in 1949, general manager of both stations in 1954. His creativity in programing is reflected by the early tv "Chicago School" which bore his personal stamp.

He is a member of the Chicago Mayor's Committee, The Broadcast Pioneer's Club, Society of TV Pioneers and is v.p. of the Tavern Club. He is married, has three daughters, and lives in suburban Wilmette. His hobbies are golf (he plays at Sunset Ridge Country Club) and private short wave radio (he operates W9SGM).

THE IMAGE OF BELIEVABILITY

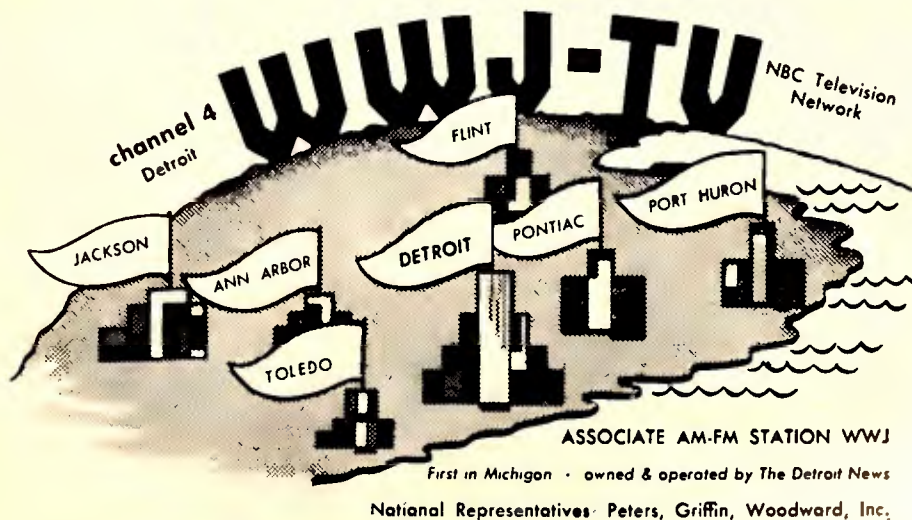


The National Bank of Detroit's new black-square main office building under construction in the heart of the downtown business district.

Vast construction projects are in progress throughout Detroit: impressive new office buildings, shopping centers, expressways, a huge convention hall on the waterfront. All are visible evidence of the city's vigor and faith in the future.

Equally believable is WWJ-TV's traditional leadership and community stature. These are plus values of tremendous importance to every advertiser.

To be sure this fall, be sure to use WWJ-TV, Detroit's Believability Station.



Five Runs?



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

YES!



even
SIX
for **MY**
LITTLE
MARGIE

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

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

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

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

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

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

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

*Call the leader
in strip programming*

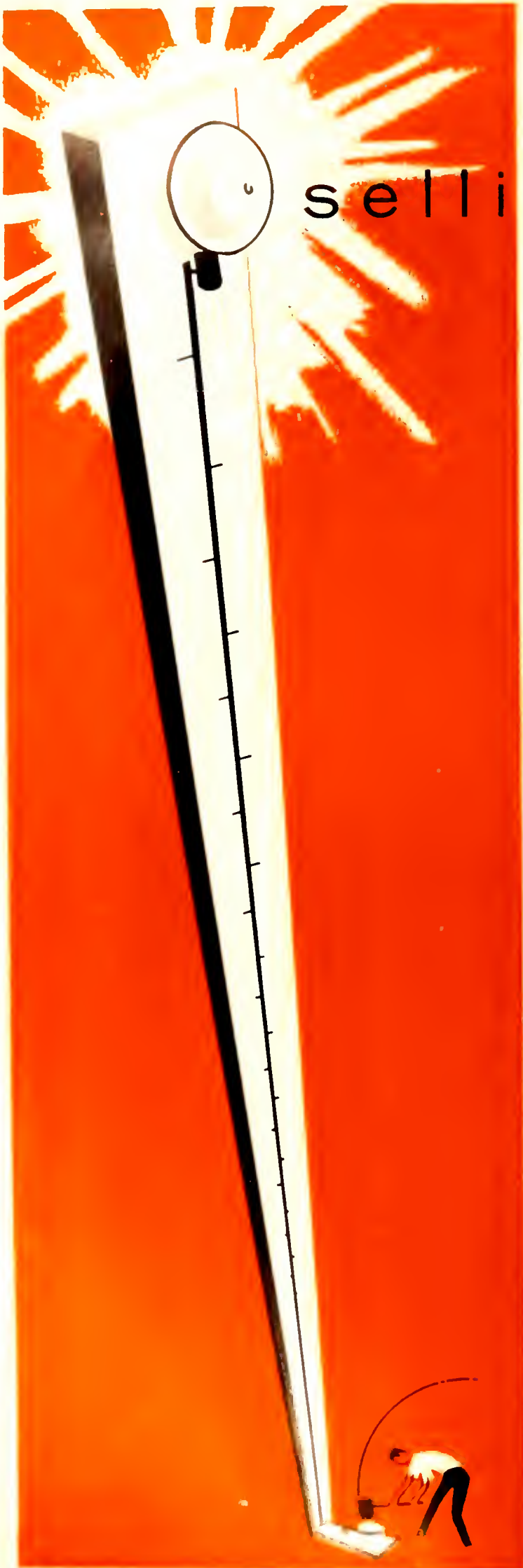


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Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

American Legend...80 programs



selling strength

WGAL-TV adds selling strength to your advertising dollar. True, because this pioneer station is foremost in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewistown, etc. And, you find that WGAL-TV's multi-city coverage costs you less than buying single-city coverage. Increase the selling strength of your advertising dollar—on WGAL-TV.

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6¾ billion annual income

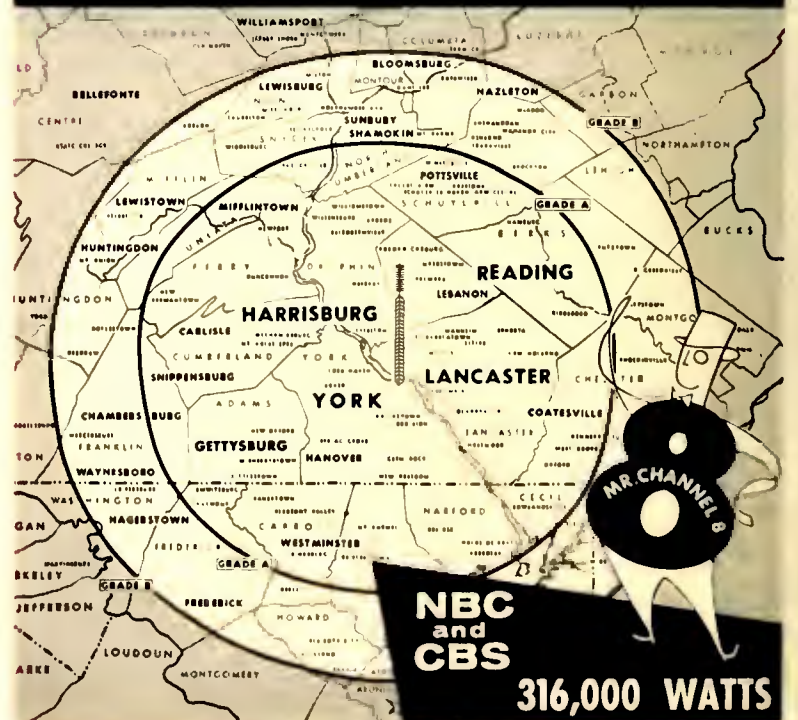
WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



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

SPONSOR-SCOPE

16 AUGUST 1958

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SPONSOR PUBLICATIONS INC.

You can forget the time-honored principle that it's suicide to get palsy with a district sales manager. Today, it's exactly the reverse:

In the package goods field, the marketing revolution has boosted the district manager's importance so high that tv and radio stations and their reps will have to concentrate on him more and more. Here's why the emphasis has shifted from headquarters to the fellow on the firing line:

1) The expansion of the private label is changing the media strategy of many a national packaged goods advertiser to enable him to maintain a more fluid local front.

2) The key to what's happening here is the competition between dominant grocery chains in a particular market. If one chain elects to focus the advertising on its private labels, the competitor often uses the opposite strategy of promoting national brands heavily. It becomes axiomatic for the district manager of the national brand to move in with his own advertising support. Marketers report that this shifting of money into regional and local media will mount in tempo and size for at least the next six months.

3) But note that this automatically raises the national vs. local rate question. The private-label seller naturally will demand a local rate, while the national-brand seller theoretically has to pay the national rate. For the implications of this muddle, see the article on page 27 and the editorial on page 86.

New spot radio business took off with a whoosh this week. The roster of accounts scheduled for September launching:

- Campbell Soup (BBDO): 26 weeks in 35 markets with varied time segments.
- Peter Paul (DFS): 75 I.D.'s a week in 46 markets via package buys.
- Mueller Co. (DCSS): 10 announcements a week for 17 weeks in 48 markets.
- Eveready Batteries and Prestone (Esty): nine announcements per week for eight weeks in a long list of markets; will lay off 1 December and resume about a month later.
- Kiwi shoe polish (Cohen & Aleshire): 10-20 announcements a week for 10 weeks.
- Chattanooga Medicine (Cohen & Aleshire): five spots a week for 32 weeks.
- PM Laboratories (Allan Marin & Associates, Chicago): will expand market by market for Teen Clear, which it had been testing in Minnesota and Iowa.
- Leeds Chemical (Mohr & Eicoff, Chicago): Planning to expand its M-O-Lene and Wool-O-Lene products into 15 or 16 markets, predominantly in the Midwest.

The cold remedies started spotting their fall tv spot campaigns the past week. They include Anahist (Bates), Vick, and Four-Way (Cohen & Aleshire).

P.S.: Vick also is reported to be buying into the NTA network.

One reason the spot picture looks so rosy for the coming year: national advertisers are becoming increasingly aware of the need for allowing their regional offices to make their own marketing decisions (often for reasons listed in Item No. 1 above).

That's why you'll find the topflight agencies strengthening their setups in such places as Dallas, Houston, Atlanta, and Miami.

The broad policies will be coming out of New York, but the day-to-day decisions will be determined by the exigencies of local situations within the various regions.

August network tv didn't turn out to be quite so soft as had been expected early in the year.

Each network has but **five half-hours less** of sponsored nighttime than it had in August of 1957.

The comparison of total **nighttime half-hours** sold:

AUGUST	ABC TV	CBS TV	NBC TV
1958	28½	44½	43
1957	33½	49½	38¾

The three tv networks this week had a total of **230 daytime quarter-hours** with "sold" tags for the fall.

By **individual network**, the quarter-hours sold and the percentages of the daytime programed: ABC TV, 54 segments, 90%; CBS TV, 96½ segments, 74%; NBC TV, 80 segments, 70%.

Meantime **ABC TV is planning to add another 10 quarter-hours** to the 60 it already has announced for the fall.

Note: **At the present time NBC has 51 daytime sponsored quarter-hours** to CBS' total of 84½. A year ago it was NBC, 47½, CBS, 91½.

Like NBC TV, CBS TV is showing around a new presentation on daytime.

The CBS pitch basically is **directed at advertisers who have less than a half million dollars to spend** on this facet of the medium.

The presentation puts the focus on the **advantageous cost-per-thousand** of daytime tv as compared to women's magazines.

(See 9 August SPONSOR-SCOPE for areas covered by NBC TV's daytime presentation.)

Watch for the tv networks to adopt the flight principle of saturation spot.

It will be aimed at smaller advertisers who want frequency but can't afford 13-week cycles. The suggested plan will be along these lines: Go on for **six weeks**, take leave for seven weeks, then come back for a **seven-week run**.

NBC's Telesales Department (closed circuit telecasting) introduces a new twist in retail marketing this fall.

It will be the first of a series of programs in which **NBC TV affiliated stations in 60 markets will serve as viewing arenas**.

Manufacturers will use the programs to **unveil their new lines for retail buyers** and the people that push the goods behind the counter. The proceedings will be interlarded with **sales training** by top experts in the retail field and include **entertainment**.

The rates for participating segments: 10 minutes, \$7,500; 20 minutes, \$15,000.

The cost of putting out a simple recorded jingle just about has doubled in the past two years.

In fact, **if you come out with a bill of \$1,700, you're doing well**. These rising costs, agencies say, have made it imperative that the talent bill be paired to a minimum and the mechanical side of the assignment be operated at stopwatch efficiency.

The following is an **updated breakdown of expenses for what may be considered an average one-minute jingle c.t.:**

Four musicians (one hour rehearsal)	\$135.00
Contribution to the AFM's trust fund for use of jingle	100.00
Vocal quartette (one hour rehearsal) including taxes	200.00
Announcer (one hour rehearsal) scale plus taxes	60.00
Jingle writer, composer, and arranger	750.00
Studio rental, tapes, editing, and assembling	125.00
Master and pressings (100 copies), packaging, shipping, city tax	295.00
TOTAL	\$1,665.00

Earle Ludgin appears to have revived a tactic that's been dormant among agencies: sending out several "task forces" among stations to cement relations for an account.

The account in this instance is **Tidy House Products Co.** The task forces include not only **timebuyers** but also some agency **top brass.**

During their visits the delegations will, of course, try to **improve Tidy's spots.**

Motivated by the report that **Rival Packing canceled out of McCann-Erickson because the agency wouldn't travel its timebuyers,** SPONSOR-SCOPE this week quizzed a group of Madison Avenue timebuyers on the traveling idea.

Opinion fell into two categories:

(1) Contacts on the scene are valuable to the agency and client **only if a special problem is involved.**

(2) There are a lot of **other convenient avenues** for a buyer to learn things about a market—such as **agency branch offices, client fieldmen, information from stations and reps** when requested or, otherwise, **occasional brochures,** and periodic visits from **station managers.**

Remarked one timebuyer wryly: "Anyway, **who's got time to go traveling** on an expense account? To get to know a market and its stations in depth you'd have to stay a week. **If I got away from this desk for even a week, it would take me two or three weeks to catch up with my work.** Let 'em hire service people to do the traveling."

The next big competitive rush in the detergent field: a **liquid to compete with Wisk for washing-machine use.**

General Electric is reported bringing out a **washer designed expressly for heavy-duty liquid detergents.**

Due to feel the impact of a strong move toward washer detergents is **Tide, which by itself last year turned in a \$10-million profit for P&G.**

Burnett's stake in the Philip Morris exploits continues to grow.

The agency's responsibility has been extended to **PM's new brand, Mayfield, a mint-flavored mentholate,** which currently is being tested in Portland and Seattle.

As far as the number of cigarette brands are concerned, **Burnett now has as many as Esty (R. J. Reynolds' lone agency for many years).**

Lorillard's Old Gold and Kent is also under a **single roof: Lennen & Newell.**

(For an updated picture of the cigarette field in relation to air media see page 33.)

Radio station managers are getting more voluble in wondering whether their own guiding forces of new business development haven't got themselves in a rut.

The managers feel that the same old tunes are being sung over and over again—but louder—and that too few efforts are being made to create areas of new radio business afforded by new marketing opportunities.

Another intramural criticism: Too much time, money, and energy are being devoted to **chasing sources of possible revenue that long ago gave evidence of being fruitless.**

The mantle for aggressive promotion-mindedness is rapidly shifting from Madison Avenue to Midwest agencies.

While Madison Avenue thinks in terms of big buys, the **Midwest is disposed to dream up big stunts to go with their relatively small buys.** The idea appears to be: beat the drum instead of the ratecard.

A sizzling case in point: **Needham, Louis & Brorby's promotion for Oklahoma Oil (\$2-million biller)** in the Indiana area. The agency used **every merchandising gimmick in the book,** including an hour's Herb Shriner show over a **tailored hook-up** of 29 tv and radio stations. The razzle-dazzle included **street parades and free gifts** at all of Oklahoma Oil's service stations.

National spot radio did 7.8% better for the first six months of 1958 than it did for the like period of 1957.

The figure for the 1958 half was \$93,574,000 and for the 1957 half, \$86,770,000. In other words, spot radio continues its unbroken upward climb.

CBS TV has returned to the 20-minute-segment pattern as an incentive for advertisers who may be interested in the Perry Mason hourly series.

The price for a third of the show, time and talent, is \$60,000 gross. Maximum discounts would reduce this to **about \$52,000 per broadcast.**

The last time the network had such an arrangement in effect was with the original Gleason show. (ABC TV likewise is selling its **Sunset Strip in 20-minute segments.**)

Madison Avenue agencies probing into the local vs. national rate situation have uncovered curious paradoxes and sidelights.

For instance, they've discovered regional products in **Indiana, Oklahoma, Texas, Virginia, and Florida are granted a sort of "favorite son" protection** — that is, the local rate. (See page 27 for more on the local rate problem.)

Trying to liberalize the rules on product protection during the daytime has become quite frustrating for CBS TV and NBC TV.

The main source of the networks' woes are **accounts taking their maiden dip into daytime tv.**

Their **schizoid behavior** shapes itself along these lines: First, **they complain about the package goods giants checker-boarding their buys** so as to keep out the competition. But when the network makes it possible for the newcomer to squeeze in with 15 minutes' protection for their product on either side, they **argue that they should have much longer protection—preferably an hour.**

CBS TV still is running slightly ahead in average ratings and numbers of home per minute of viewing.

The 11 June Nielsen count showed these relative standings:

NETWORK	AVG. DAY RATING	AVG. HOMES	AVG. NIGHT RATING	AVG. HOMES
CBS TV	6.9	2,808,000	18.8	7,726,000
NBC TV	6.4	2,525,000	17.5	7,183,000
ABC TV	8.0*	3,117,000*	13.6	5,342,000

*ABC TV was programing far less daytime than the other networks in June.

Take it from a network president who prefers to remain unquoted, **the fall outlook for both spot tv and spot radio is comparatively bright.**

As overseer of the spot as well as the network activities of his organization, he notes that **spot users appear to have their plans for the next six months in far better shape than network buyers.**

His observations to SPONSOR-SCOPE this week on the same theme included these:

- **With smaller budgets at their disposal, spot people plan better, are much more meticulous in getting the maximum for the dollar, and are closer to the cash register and the goods on the shelf. They're also quick to pick up a good franchise.**
- **The network buyer is inclined to be impulsive, plans less tightly, gambles for big stakes, and is given to maneuvering for position by the big deal.**

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 47; News and Idea Wrap-Up, page 52; Washington Week, page 77; SPONSOR Hears, page 78; Tv and Radio Newsmakers, page 84; and Film-Scope, page 49.

A RINGER FOR SALES

Whether you depend on Don McNeill's Breakfast Club for your major advertising sales effort...or to sales-backstop your more expensive media buys...



he checks out results like these:

- Kretchmer Wheat Germ (protein food supplement). "Biggest December in history . . . a great deal of credit to Don."
- Perma Starch (laundry product). "We expect (when possible) to continue (Breakfast Club) for the next five years."
- Admiral (transistor radios). Mail replies: 11,473; morning TV, 5,400.
- Py-O-My (pie mix). "In our book, Don is America's number-one salesman."
- Sandran (floor covering). "A perfect complement to our TV schedules . . . a strong personality salesman who gives our product claims believability."

Don McNeill rings up sales every minute he's at work. Monday through Friday, from 9 to 10 a.m., Don, Fran "Aunt Fanny" Allison, comedian Sam Cowling, songsters Carol Richards and Dick Noel lead millions of happy marchers around the breakfast table – and down countless checkout aisles in ABC Radio's 285-station sales territory. Come along with Don and the gang. They're ready to begin checking out new sales for your products, too.

ABC

RADIO NETWORK



NATURALLY FROM ZIV...

THE UNQUESTIONED

No. 1

**SYNDICATED SHOW
IN THE U.S.A.!**



"HIGHWAY PATROL"

HISTORY MAKING

4th YEAR OF PRODUCTION!

VOTED #1 . . . in all-industry balloting

- Best Syndicated Series On The Air!
- Best Syndicated Adventure Series!
- Broderick Crawford . . . Best Actor in Any Syndicated Series!

4th Annual TV Awards

RATED #1

- No. 1 Nationally 16 Consecutive Times!
Pulse Multi-Market Avg.
Feb. '57-May '58
- ARB AVERAGE RATING 30.3
In 110 Markets for 6 Consecutive Months!
ARB Nov. '57-Apr. '58

Winner of
**NATIONAL SAFETY
COUNCIL AWARD
1958**
for Outstanding
Promotion of
HIGHWAY SAFETY



Starring Academy Award Winner

BRODERICK CRAWFORD

as Head of the Highway Patrol



Unclouded Crystal Dome

or, Iowa Takes Its Weather Cirrus



Nothing's too good for Channel 2 watchers in Eastern Iowa. Besides lighting up at night (in color), this grounded version of Collin's aircraft weather radar gismo allows the WMT-TV audience to get its weather wholesale.

How it works. The plastic headdome is connected to the shindome; the shindome rotates 360°, spitting out impulses which hate weather; along comes a storm, say, and echoes beat it back to the wishdome which is connected to the scopedome which delivers a picture of the disturbance. This causes rejoicing in the autonomous news room* because newsdomes hate storms too and everyone gathers round while the scope on the weather set goes on camera and bang!

Any questions?

WMT CBS Radio and Tv for Eastern Iowa

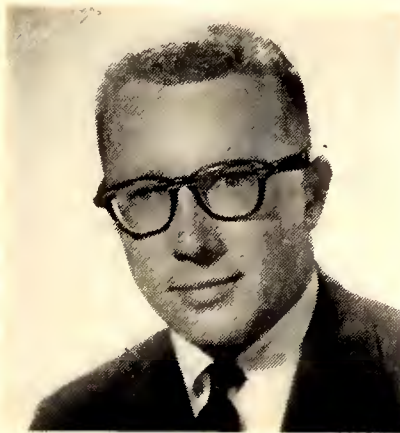
The Radar Stations

National Reps: The Katz Agency

* It declared its independence one Fourth of July recently. The News Center operates for both radio and television. Facilities are consolidated at the tv station, with remote radio control. Included: Three major wire services supplying five leased wires; a leased wire to the Weather Bureau (in case our radar gismo gets autonomous), plus a private weather forecasting service; two picture services (AP and UP) for tv news. Staff includes six regular newsmen, a full time photographer, two people on Sports, and two on Farm; more than a hundred correspondents in surrounding communities supply area news and pictures.

Timebuyers at work

Chuck Helfrich, media director of Donahue & Coe's newly organized Los Angeles office, who buys for Los Angeles Pepsi Cola Bottlers and Slenderella Frozen Foods, feels that agencies with branch offices ought to put these offices to work. "The concept of an office strictly for the servicing of tv production is outdated," he says flatly, pointing to the many recent agency mergers as proof of this. "The primary purpose of the mergers," Chuck says, "is to widen the scope of service—in the fullest sense—for the current or potential client. But even so, there are many large agencies with these facilities already established which stick to the entrenched habit of buying from the New York office." Chuck feels that these agencies aren't taking advantage of the many capable people they have in their branch offices. "These people are in a position to buy efficiently and effectively," he says. "They know the peculiarities of their own market and stations from first-hand experience and observation, what will or won't sell the advertisers' products locally—factors that can't be learned studying figures."



Andy Anderson, Geoffrey Wade Advertising, Chicago, points out that because client appropriations for spot have risen tremendously in the past few years, the timebuyer's responsibilities have increased. "The buying problem he now faces requires a far more extensive knowledge of the medium than was required in past buying methods," Andy points out. "In buying a certain market for an advertiser today, not only ratings must be considered. They are important, of course, but this is only one measure of desirability. Some of the other factors that must be considered today are client sales charts, station coverage, audience composition, station programming and integrity, and merchandising services." Andy also notes that his agency is concerned with the



problem of triple spotting and places premium value on those stations which space the announcements. It favors, too, stations which, after a buy is made, constantly strive to improve the rate structure for second-year advertisers. "And one more point, it would save a lot of time if reps submitted availabilities on standardized forms."



"A" is in Anger
Because all he hears
Is loud blaring music
That deafens his ears!

Music may have charms to soothe the savage breast and even some that are not so savage, but in a market the size of Greater Los Angeles, music can't hope to appeal to everybody.

It takes variety in programming to capture and hold the attention of all the individual minds that make up the collective market.

For 36 years, KHJ's FOREGROUND SOUND has had the necessary interesting, entertaining and variegated programming to deliver listeners who pay close attention to the programs of their choice and to the commercials as well.

Never underestimate the variety of tastes that make up America's Second Market. Here is a medium programmed to satisfy them all.

**KHJ
RADIO**

LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H-R Representatives, Inc.





WESTERN MARKET

Immediate availability. 640 million acres, cultivated by top radio station since 1924. Ideal for increasing sales in 302 counties of 12 states. Market furnished with over 4 million year 'round listeners plus 10 million vacationers. Purchase includes top network programming and popular local shows. A really outstanding time-buy!

Plus features included at no extra cost:

- **Friendly neighbors.** Since 1924, KOA has been a respected friend to this vast Western neighborhood.
- **Power and influence.** KOA's 50,000-watt voice is an influential power throughout the West.
- **Carefully planned programs.** KOA has always planned its programming to provide the type of entertaining and informative listening Westerners like and depend on.

Make your ad budget go farther
... work more effectively!

Buy KOA-Radio!



Represented nationally by
Henry I. Christal Co., Inc.

KOA
DENVER *Radio*

One of America's great radio stations

50,000 WATTS

850 KC
5-8/58

Commercial commentary

Consider the mashed potato

Among the slickest, most professional commercials I've caught on daytime tv were a couple I saw on the CBS show "The Verdict is Yours" for French's Instant Mashed Potato.

I don't know who was responsible for planning the French job, and I've purposely not tried to find out. But whoever he was, I'd like to address some free, avuncular advice to his boss:



Your boy is good. He's obviously a real advertising man—not just a technician or specialist. His French spots show clear thinking, sound planning, and a sure-footed approach to a sales problem. I'd guess he's of management caliber. Better hang on to him.

If this seems surprisingly high praise for a couple of commercials which you yourself may not find very interesting or spectacular, let me explain my critical position.

To me, as an advertising man, there's a shocking tendency in the broadcasting industry (among the non-pros) to applaud all the wrong things in tv commercials, and to drool over certain announcements for all the wrong reasons.

Take the matter of cuteness. Here in New York, for instance, the Bert and Harry Piel beer spots have been widely praised as "good" commercials, simply because they're so cute.

But, from an advertising standpoint, this is sheer nonsense. Mere cuteness does not make a commercial good advertising, any more than mere cuteness makes a girl a good washerwoman. You've got to look for more fundamental qualifications, as well.

Mere technique is not enough

Another thing that seems to befuddle the boys' judgment is the technical aspects of producing commercials. They got so tangled up with the difficult problems of semi-animation and split screens, and original musical scores, and whether the lettering does a maypole dance before spelling out Mother, that they tend to think of these things as ends in themselves.

To hear some of them talk, you'd think that a commercial was "good" because it required a camera crew to spend six weeks on location at Pugwash, Nova Scotia, or because the sound was piped through three filters and four echo chambers, or because, as one young agency producer once boasted to me, the entire spot was "visual"—no spoken or printed words of any kind.

All this may be art. But it ain't necessarily good advertising.

Nor does the popularity of a commercial mean very much. This morning I received a letter from a Hollywood film studio, urging me to mention in this column, certain commercials which had been voted "most popular in the Los Angeles area."

I haven't yet seen these spots, so I'm not going to name them. But if they ever do get rave notices here, it won't be because they were picked by a panel of Pasadena Penelopes as the "commercials

"WHAT'S IT ALL ABOUT MR. DILLON?"



"Well, Chester, seems they got another one of those ARB ratings down in Shreveport, and I reckon you, Doc, Kitty and I can be mighty proud 'cause our show came in first place. In fact, the station we're on, KSLA-TV, got 8 of the TOP 10 shows . . . and 18 of the TOP 25.

And it led the audience in 227 out of 414 quarter hours in the week.

It's great to be a part of the number one network, Chester, but something else that impresses folks about KSLA-TV is the way it originates a lot of shows on its own designed for people right there in the Ark-La-Tex. Its local news and weather, for instance, have always been the ones most people prefer. (33.6 to 13.4 at 6:00 PM).

Well, that oughta take care of any confusion you might have had about ARB ratings in Shreveport. Care to amble over to the Long Branch for a spell?"

KSLA
TV
basic  channel **12** shreveport, la.

See our service advertisement in Standard Rate and Data Service.

Represented by PAUL H. RAYMER CO., INC.

we find just too dreamy for words." Such popularity may be (from an advertising standpoint) entirely undeserved.

In saying this, I don't mean to seem contemptuous of honest copy research. Research can be wonderfully helpful, providing you know how to use it. But before you begin relying on consumer panels or other tests, you should have your own set of critical standards.

Three important questions

In judging any radio or tv commercial, I try to ask myself these three questions: First, what is, or at least seems to be, the company or product's real sales problem? Second, how well, and how thoughtfully has the commercial been planned to meet and solve this sales problem? Third (but only third), how well has it been executed—with how much originality, imagination, distinctiveness and sparkle?

And now, with this long-winded preamble, let's get back to the French Mashed Potato commercials, which I admire so much.

French's problem, with its Instant Mashed Potato, is obviously that of introducing a new, and somewhat unbelievable, product in the highly specialized grocery and supermarket field. It is competing with fresh, frozen, and even canned potatoes. It must not only explain quickly how Instant Mashed Potato works, but must overcome the housewife's traditional prejudice in favor of old fashioned methods, and in many cases, her previous unhappy experiences with other dehydrated foods.

It must sell real benefits in order to justify a somewhat higher price than for fresh potatoes. And, because it sells through supermarkets, it must make awfully sure that women know what the package looks like, since they won't find it either among the fresh vegetables, or in the frozen food bins.

These, then, are some of the sales realities around which French's tv commercials must be built. And it's a real pleasure to see how French faces them.

The way of a pro

A typical French commercial opens with a shot of a housewife in a kitchen. In response to the announcer's question, she admits she's making mashed potatoes. When he chides her for doing it the hard, old fashioned way, the ricer and potato masher fly suddenly out of her hand and disappear. There's a quick cut to a close up demonstration of making mashed potatoes with French's mix (package well in evidence) followed by shots of mashed potatoes being served in various ways, and ending again with the package, being opened, and the two envelopes of the mix being displayed.

The narrator not only explains the French method, but emphasizes ease and time saving, taste (made from real Idahos), convenience (helpful when you're cooking for children), cooking opportunities (you can make wonderful shepherd's pies with mashed potato tops), quantity (eight generous servings), package (two envelopes).

It's a complete, convincing, close-packed, smooth flowing sales pitch. And the beauty of it is—it looks so easy.

That, of course, is the mark of the real pro in any field, including advertising. Watching these French commercials, I get the same feeling I used to get in seeing Joe DiMaggio go back for a long drive, or Charlie Gehringer pivot for the double play. There are no false moves, no waste motions, no foolish showboating. Just the swift, smooth, sureness of a guy who really knows his job.

Congratulations, boy—whoever you are!



She's your favorite type... a high spender. And you're hers, when you meet through **KOIN-TV** on 6, her station in Portland and 30 surrounding Oregon and Washington counties. There are certain intimate details pertaining to her habits which you'd best learn from the enterprising gentlemen of CBS-TV Spot Sales. My, how they love to talk about **KOIN-TV**.



No place for fishtails!

Locale: Greater WOODland in May

Subject: WOODland's Annual Antique Auto Tour

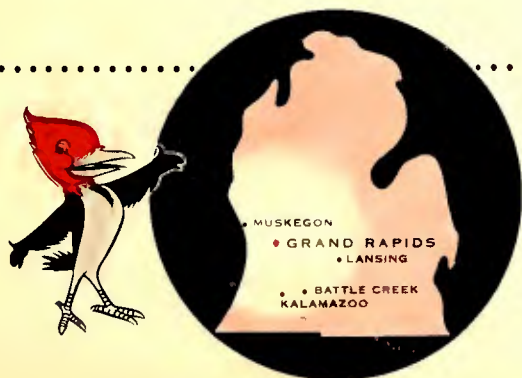
Situation: WOODlanders by the droves turn out to cheer the country's most distinctive antique auto affair

Gramps used to drive. The dates this year were May 24-25 and about 100 lovable old clunkers made the grand tour through greater WOODland. WOOD-TV is always up front with locally-inspired programs that WOODlanders want — and watch. That's why WOOD-TV is WOODland. Ask the Katz man. He'll tell you.

WOOD-TV is first—morning, noon, night, Monday through Sunday—May '58 ARB Grand Rapids

WOOD-AM is first—morning, noon, night, Monday through Sunday—April '58 Pulse Grand Rapids

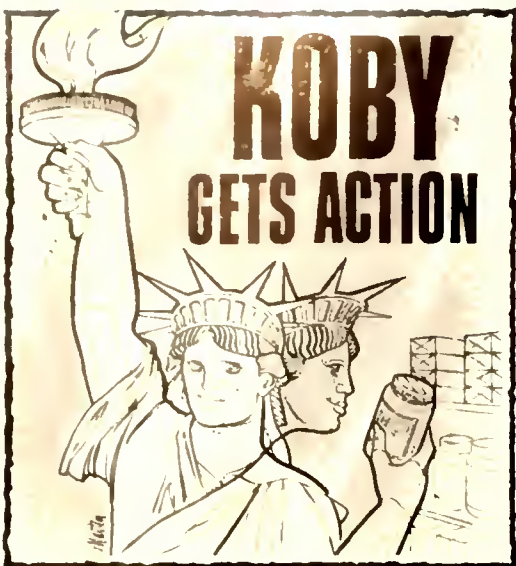
Everybody in Western Michigan is a WOODwatcher.



WOOD AM TV

WOODland Center, Grand Rapids, Michigan

WOOD-TV - NBC Basic for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD - Radio - NBC.



In San Francisco, audiences respond to KOBY's musical formula beamed to San Francisco families. From New York to San Francisco, advertisers know that KOBY motivates the market! If your favorite tune is "Happy Days are Here Again," played by thousands of ringing cash registers . . . then it's time you called your Petry Man. He'll show you the rating facts and give you the big reasons to buy KOBY in San Francisco!

KOBY / 10,000 watts
San Francisco

Sit in with your **PETRY Man**
In Denver it's KOSI—
in Greenville, Miss.—WGVM
Mid-America Broadcasting Co.

IMPACT!



PROVED 3 WAYS AMERICA'S BEST TV BUY

ARB, May 1958 — highest rated station in America in markets of three or more stations.

Telepulse 1957 Year-End Review — highest rated station in America in markets of three or more stations for the entire year of 1957.

Telepulse, May 1958 — best in the market 91.3% of rated quarter hours.



CBS Television Network • Channel 4 • P. 1000
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Dorrence D. Rederick, Pres.; Vol. Lawrence V. Price, Gen. Mgr.,
Dick Watts, Asst. Gen. Mgr.

49th and Madison

A correction

Thanks for your very excellent article on Alaska (19 July, SPONSOR). We surely appreciate all the facts you published on the market. However, there was one minor discrepancy.

Effective April 1st, KTVA and KTVF, the CBS affiliate stations, started broadcasting at 11:30 a.m. due to the tremendous local business. As a result of this many new advertisers have entered the market. Procter & Gamble ordered all their daytime programs, etc. These daytime programs proved tremendously popular. Midnight Sun Broadcasting stations, KENI and KFAR-TV commercially broadcast at 4:45 p.m. not 3:00 p.m.

Once again, many thanks for your fine article.

Roy V. Smith
Roy V. Smith Associates
New York, N. Y.

A billet-doux

SPONSOR has certainly grown in editorial stature, format and enjoyable reading matter over the years. . . . Don't ever ever stop that wonderful new series of articles on Commercial Commentary by John McMillin. They are fabulous, fresh, and such fun to read.

Harry W. Bennett, Jr.
senior vice president
The Joseph Katz Company
New York, N. Y.

A suggestion

I thought you might be interested in a suggestion for a slight possible improvement in your fine magazine.

I am enclosing the Comparagraph pages that I cut out of SPONSOR every time these lists appear. This is definitely one of the most valuable sources of information that is available to Reps in their day-to-day selling, and I have seen many Reps and Time Buyers use these pages in their daily work.

The problem is that it is one helluva job to get these sheets out without clipping off the vital information in the middle of the page. I just wonder if it wouldn't be possible to put a

slightly wider margin in the inside of the magazine, or perhaps print the Comparagraph near the back of the book, where taking it would be easier.

Thanks for the consistent excellence of your publication, and the provocative and informative articles you run.

Philip J. Richtscheidt
George P. Hollingbery Co.
New York, N. Y.

● SPONSOR appreciates Reader Richtscheidt's suggestion, and is currently studying methods for solving this problem.

A request

We would like permission to use certain items from your copyrighted Sponsor-Scope and Film-Scope sections of your fine trade magazine.

The intended use of this information is for the benefit of our local sales staff. The information would not be printed or generally distributed or advertised. Whenever quoted to a local merchant your magazine will be credited as the source of the information.

SPONSOR is well read in this station and I feel that it contributes to the overall stature of broadcasting by its thorough and timely coverage of the vital topics.

Elvin Feltner
operations manager
WHIS-TV, Bluefield, W. Va.

● Permission granted, with pleasure.

Success stories

I have been reading with much interest your steady series of success stories obtained by using radio and/or television for various businesses. I think it is one of the most useful series of articles printed by any advertising trade magazine.

One of our clients, a medium-size baker, competing with the nationally known bakers with some of his lines, is contemplating the use of radio and/or television, and we'd appreciate it if you could send us some of the clippings of stories of success by bakers in a similar position.

Richard T. Williams
J. Gordon Manchester Advtg., Inc.
Washington, D. C.

**Twin City People Listen to . . . Attend
 . . . Appreciate Good Live
 Radio Broadcasts**



“Standing Rome Only!” The SRO sign went up early when Don McNeill’s Breakfast Club show originated live from WTCN Radio—coast to coast to the American Broadcasting Network. Thousands of folks in the Minneapolis-St. Paul market flocked to attend. They came to see Don McNeill, broadcasting from the Twin Cities’ fabulous Southdale suburban shopping center, through the facilities of WTCN.

Here’s proof that Twin Cities people *listen* to WTCN Radio . . . appreciate WTCN Radio . . . and attend WTCN Radio’s good live broadcasts.



**In person — ABC’s popular
 Don McNeill**

***new as tomorrow* WTCN radio**
 MINNEAPOLIS • ST. PAUL

REPRESENTED NATIONALLY BY THE KATZ AGENCY
 AFFILIATE, AMERICAN BROADCASTING NETWORK



...by any survey in Cleveland!



RADIO/1100 **KYW** TELEVISION \triangle 3
C L E V E L A N D

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

In a few minutes the Adam Young man will be telling somebody that WTIK is first in 499 of 504 Pulse quarter hours . . .

. . . and that WTIK is first in every daytime quarter . . . and that June Hooper shows WTIK firster than before . . . with 32.8% all-day average . . .

. . . and that 1,000,000 new people are hearing a sound they never heard before . . .

. . . now that WTIK has 5,000 watts on 690 kc.

Now from Texas to Florida . . . there are over 2,500,000 listeners for WTIK's 24-hour

creative programming service. Now, more than ever, the big New Orleans buy is WTIK.

Talk 5,000 watts, 690 kc., 499 quarter hours and 32.8% to Adam Young . . . or WTIK General Manager Fred Berthelson.

The NEW WTIK NEW ORLEANS

First . . . and getting firster . . .

5,000 watts • 690 kc.



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.

THREE KEY ADVERTISING AGENCIES HAVE ASKED STATIONS TO CLARIFY LOCAL RATE POLICIES



COMPTON has asked stations for "economic justification" on their local rate policies, is investigating the extent of rate differentials and comparing them with newsprint.

Frank Kemp, Compton



AYER has sent questionnaires to 150 stations in markets of varying sizes, asking: "Do you have a local rate?" and, if so, "How does an advertiser qualify for it?"

L. D. Farnath, Ayer



B&B is conducting a survey of local and regional rates and rate protections given regional advertisers in the states of Indiana, Oklahoma, Florida, and Texas.

Lee Rich, B&B

Local rate muddle at boiling point

- In recent weeks advertising agency interest in problem of local radio/tv rate structures has mounted
- Major radio/tv advertisers want to know two simple facts: who is entitled to the local rate, and why?

Local vs. national rate problems, a king-size trouble center for the air media over a score or more of years, are stirring up new, even more violent frictions right now.

Within recent weeks such major agencies as Compton, Benton & Bowles, and N. W. Ayer have been leaping into the controversy with demands that stations explain, clarify, and "justify" rates given to local, regional, and retail advertisers.

The special significance of these moves is that these agencies handle many large national accounts (P&G.

Standard Brands, General Foods, Armour, etc.) which heretofore have not been particularly concerned with the local rate squabble. What stirs them up now is that they think regional competitors are getting a better rate break.

Their activity comes on top of increasingly strong pressures from such well-known local-rate advocates as the automotive, gasoline, tire, beer, and bottling industries. They, too, want to know if they are getting the best possible buy.

Because of the vital importance to spot radio and tv of the troublesome

local rate issue, SPONSOR has surveyed agencies, advertisers, reps, stations, and station groups about these fast moving new developments. Here's a summary of the findings:

- 1) Present pressure for simplification and "rationalization" of local rate policies is no flash in the pan.
- 2) You can expect it to get louder, stronger, and more insistent until major stations find satisfactory solutions.
- 3) Demands for simpler, clearer, more reasonable definitions of "who pays local rates and why?" are not (as some stations and reps have feared) merely a prelude to new price-cutting tactics. Advertisers and agencies are trying to make sound business sense out of what has become a hazy, fuzzy rate situation at many stations and in many markets.
- 4) There's little tendency to underestimate the problems faced by stations in setting and sticking to sound local

Three possible solutions to local vs. national rate dilemma

1 Retail Store Designation. *Many agency men suggest that stations should grant local rates only to merchants who actually "own and operate a local retail store." This is in line with a practice common among leading newspapers. Objections to this suggestion are that many chain stores feature product copy in competition with national accounts; some stores have multiple branches and affiliates; and limiting local rates to this classification alone would cut off certain local advertisers, now given low-rate privileges.*

2 Account Groups. *More popular among reps and station owners seems to be the "account group" concept, such as used by the Storz stations. Under this plan a station specifies certain types or groups of accounts which always take the national rate, and others which always enjoy local rates. Decisions are made on the character of the product, rather than a definition of "local interest." Critics of this type of plan say that the problem is to explain why certain products (such as beer and ale) belong in a "national" group, while others (such as "soft drink bottlers") get local rates.*

3 The Single Rate. *The single rate concept for station operation undoubtedly is increasing in popularity— notably among tv stations. Single rate stations have a sole rate card for all types of business. The big problem, of course, arises when a station switches from a double to a single rate structure and must explain the change to local advertisers. Usually such changes mean a rise in local rates with national rates remaining about the same. Strong stations in many markets have found they can operate profitably under this system. But local conditions prevent many station owners from attempting it.*

rate policies. But there's general agreement that the element of suspicion must be removed from decisions on who gets what rate.

5) Three possible approaches to the rate question are receiving attention these days from responsible station owners — 1) rigid classifications of accounts, 2) retail store designation and 3) the single rate.

6) Though agencies, advertisers, reps, and SRA are all working on the problem, the real responsibility for solution rests with individual station operators. This is both because local conditions must dictate local policies, and because of various legal issues.

What triggered the new explosions over local rates was undoubtedly the action of Tracy, Locke in canceling spots for Maryland Club and Admiration coffees on Oklahoma stations that were found to be giving preferential rates to local coffee brands.

Agencies handling national coffee accounts such as B&B (Maxwell House) and Compton (Chase & Sanborn) moved in fast to examine the Oklahoma situation, and discovered regional and local rate implications which apply to many other products and markets.

Both Compton and B&B have indicated to SPONSOR that they plan to expand, and widen their rate investigations. Meanwhile N. W. Ayer, surveying 150 radio and tv stations in behalf of several clients, uncovered evidence of equivocal local rate structures in at least 30% of stations questioned. Leslie D. Farnath, Ayer's media v.p. (see cut) is reported anxious to help clean up the local rate situation in behalf of all agencies and advertisers.

Behind such agitation for local rate clarification lie two major factors — one known and recognized as a perennial problem of the broadcast media, while the second is an outgrowth of the changing patterns of marketing and distribution.

For many years, distributors, district offices, chains, jobbers, dealer associations, and manufacturers representatives have been beating at the doors of tv and radio stations to get local rates for what is essentially national advertising.

In recent months, perhaps due in part to the recession, this pressure has been getting stronger, tougher, and more tempting to station owners. Last spring for example, Gulf Oil, a heavy user of national spot, switched over

completely to a local buying policy and apparently has succeeded in getting some (though by no means all) of its station list to accept copy at local rates.

In another case reported to SPONSOR a leading cigarette manufacturer has field representatives who sometimes contact stations direct for special advertising drives at local rates. Meantime in certain sections of the country (notably the Southeast) rate tactics almost have wiped out any clear definition of what constitutes a local rate, leading rep firms imply. And, reports SRA, there still are a few brokers or "operators" who buy time at local rates and attempt to job-lot it to national accounts.

But by no means all of the confusion about rate structures can be traced to these standard headaches. Much more significant to such firms as General Foods, P&G and others, is what has been happening in marketing.

- Today many big chains, which qualify for local or retail rates, are pushing their own private brands of coffee, shortenings, desserts, and other products in direct competition with national brands. So national advertisers want to know why private-brand competitors should be given preferential rate treatment.

- In addition, many local businesses, such as department stores, have established branches in suburbs or outlying towns, yet continue to get rates based on a limited trading area.

- Products which once were confined strictly to a local market, such as bread, are now marketed in country-wide and state-wide areas.

- Meanwhile, many national advertisers are developing products for limited or regional distribution. The "pinpoint" technique of marketing is in general use. Certain industries (rubber, for instance) have companies operating retail stores (like Firestone) which are directly in competition with other rubber companies with different marketing patterns.

All of this tends to confuse and befuddle the reasons and justifications for a "local rate." And say, agencies, advertisers and reps, most stations have not yet worked out any clear-cut rate philosophy.

Last spring in a bold move, widely heralded in the industry, the Storz stations set up a new, clear-cut set of regulations to handle the problem.

(Please turn to page 66)

Dr. Seymour Banks, media research director: "Not only did we pioneer the simulcast, but we were among the first to drop it when its usefulness had passed."

Harry McMahon, tv commercials v.p.: "Our creative credo in tv advertising is simply this: We take the inherent drama of the product itself and capitalize on that. . . ."

Len Matthews, media v.p.: "We believe in constantly challenging media stereotypes—not just change for the sake of change, but a constant evaluation of current and future strategy."



The Leo Burnett air media strategy

- ✦ Creative art and copy isn't enough, say Burnett executives; media buying must also be creative as well
- ✦ In air media, buyers look for "reach" (number of tv homes), "frequency" (how often each home is reached)

Leo Burnett: "When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either."



Exactly 23 years ago this month, an advertising agency was formed in Chicago with two things: a staff of eight people and a policy of striving for the most creative ideas possible.

Today, Leo Burnett Company has a staff of 800, but the creative policy hasn't changed. The agency's now-famous philosophy of "reaching for the stars" has earned it a reputation for eye-catching art and copy, and an annual billing (last year) in excess of \$80 million.*

Yet what few people know about the second largest Chicago-based ad agency (behind FC&B) is that its creative philosophy extends beyond the copy and art departments. In fact, Burnett's spirit of creativity permeates through the entire organization even

to a department where you'd least expect to find it: media.

Len Matthews, Burnett v.p. in charge of media, puts it this way: "Our attitude can be summed up by these two basic principles or philosophies. We believe in constantly challenging media stereotypes—not just change for the sake of change—but a constant evaluation of current and future media strategy to make sure it's on the target. . . . The fact that we did thus-and-so last year is never a reason for us to continue a media strategy without a complete re-evaluation of the problems.

"Second, I think we are a scientific media department," continues Matthews, "equally as concerned with marketing as with media—but at the same time, not tied down or fenced in with

*Of this, 61% is placed in air media.

BURNETT VARIETY

How Burnett works variety into a series of commercials for the same product is shown in these Marlboro commercials. Depending on the commercial position, one of five basic themes is used: the famous "Marlboro Man"; what Burnett calls "slice of life" sequences; the Ralph and Bertha series; a cartoon series; and Julie London singing a commercial in romantic style



slide rules. But I also think we are a *creative* media department—long on consideration of the qualitative factors in media planning such as prestige, authority and visibility, but not so carried away with these things that we forget to put some quantitative sizes on them."

Matthews' department includes a total of 117 people, including 16 time-buyers and 10 group supervisors. Of these, 18 work in the all-important area of media-marketing analysis. "We believe there is too much lip service and too little performance in most sectors in relating media plans to marketing."

Pointing out an example of a Burnett "creative media buy," Dr. Seymour Banks, Burnett media research director, notes that "We were among the very first to appreciate the values of simulcasting. During the early days of tv, our research indicated that there was a great deal of switching over to tv during daytime hours. So to create even patterns of listener strength, we bought both network radio and tv during the day, notably the Arthur Godfrey Show and Art Linkletter's Houseparty, on a simulcast basis for Pillsbury and other clients. Not only did we pioneer the simulcast, but we were among the first to drop it when its usefulness had passed."

Burnett's pioneering of the simulcast on network is just one example of creativity as it applies to their broadcast media planning. Early in 1951, the media creativity pioneered another movement which today is standard procedure for many advertisers introducing new products: *market-by-market introduction of the product*. This, coupled with the first spot placement of a program, made it a dual pace-maker in broadcasting annals.

Eight years ago, when the Kellogg Company introduced Sugar Pops on the west coast, the Burnett Company bought spot markets there for its Wild Bill Hickok Show. And as Sugar Pops moved eastward across the country, the Wild Bill Hickok show moved right along with it in spot tv, market-by-market.

This spring when the Kellogg Adventure strip programs were replaced in spot after a year on network tv, the Burnett Company led the way for bringing national rates to programs in spot markets. (See SPONSOR 28 June 1958.)

Today's reckoning of rating points

as a measure of spot weight in media planning is another creative concept of the Burnett media department. "We learned long ago," says Matthews, "That it's not the number of spots, but rather what the spots deliver in reach and frequency that is the important factor." Reach (the percentage of tv homes reached in a given period,) and frequency (how often each home is reached, innovated by the Burnett company several years ago) are measurements now used widely by many ad agencies in figuring spot tv buying goals.

A current example of the Burnett broadcasting pioneering is the 52-week spot package for Marlboro. An investment of over \$3 million, it makes Marlboro the only other national sponsor of year-round sports events (Gillette's Cavalcade of Sports the other) offering such features as baseball's Game of the Week on alternate Saturdays and Sundays on CBS-TV, professional football on CBS-TV on Saturdays and Sundays, and basketball and hockey in their respective seasons.

Media research at Burnett reveals that hockey is the highest rated of any network broadcast sports feature in the wintertime.

Telecasts of the Marlboro sports events vary from 1/4 to 1/2 of each game in various sections of the country. The number of commercial positions require a broad pool of commercial subjects. Utilizing five basic themes, these formats are used for variation: The famous "Marlboro Man"; what Burnett calls "Slice of Life" sequences; and for humor, the "Ralph and Bertha" series; a Marlboro cartoon series; and the Julie London romantic singing commercials. These five basic formats are all used and rotated within the sports telecasts.

"For believability," says Harry McMahon, Burnett v.p. in charge of tv commercials, "We have found the use of personal salesmen very effective. Our early use of Godfrey, Moore and Linkletter bears this out. Currently, for example, in the case of Chas. Pfizer & Company (Agricultural sales division), we are using an accepted farm authority, Dave Livingston, to deliver the message. Dave is a farmer himself, and when he speaks of animal health products, the farmers listen."

The Burnett Company is probably
(Please turn to page 82)

Why advertisers cross-plug on net tv

If you've wondered about the effectiveness of the cross-plug technique on network tv—that is the practice of dropping one commercial on a program in order to get in a single announcement on a succeeding day or week—then NBC's new study provides clear evidence of the value of this increasingly popular maneuver.

NBC research shows that national advertisers who employ cross-plugging reach millions of additional homes.

The average evening half hour program, for instance, using an average station list, gets a Nielsen rating of 23. If an advertiser uses his full commercial time on one half hour show, he's delivering advertising messages to 9,100,000 tv homes.

But if he drops one minute of his commercials and takes a cross-plug on the following week's show, he delivers his story to 12,500,000 homes. That's the equivalent of getting a 31.5 rating for the same expenditure.

Daytime gains are equally impressive. An advertiser using his full three minutes of commercial time on an average daytime quarter hour program, with an average station lineup, reaches 3,400,000 homes. His rating is 8.7.

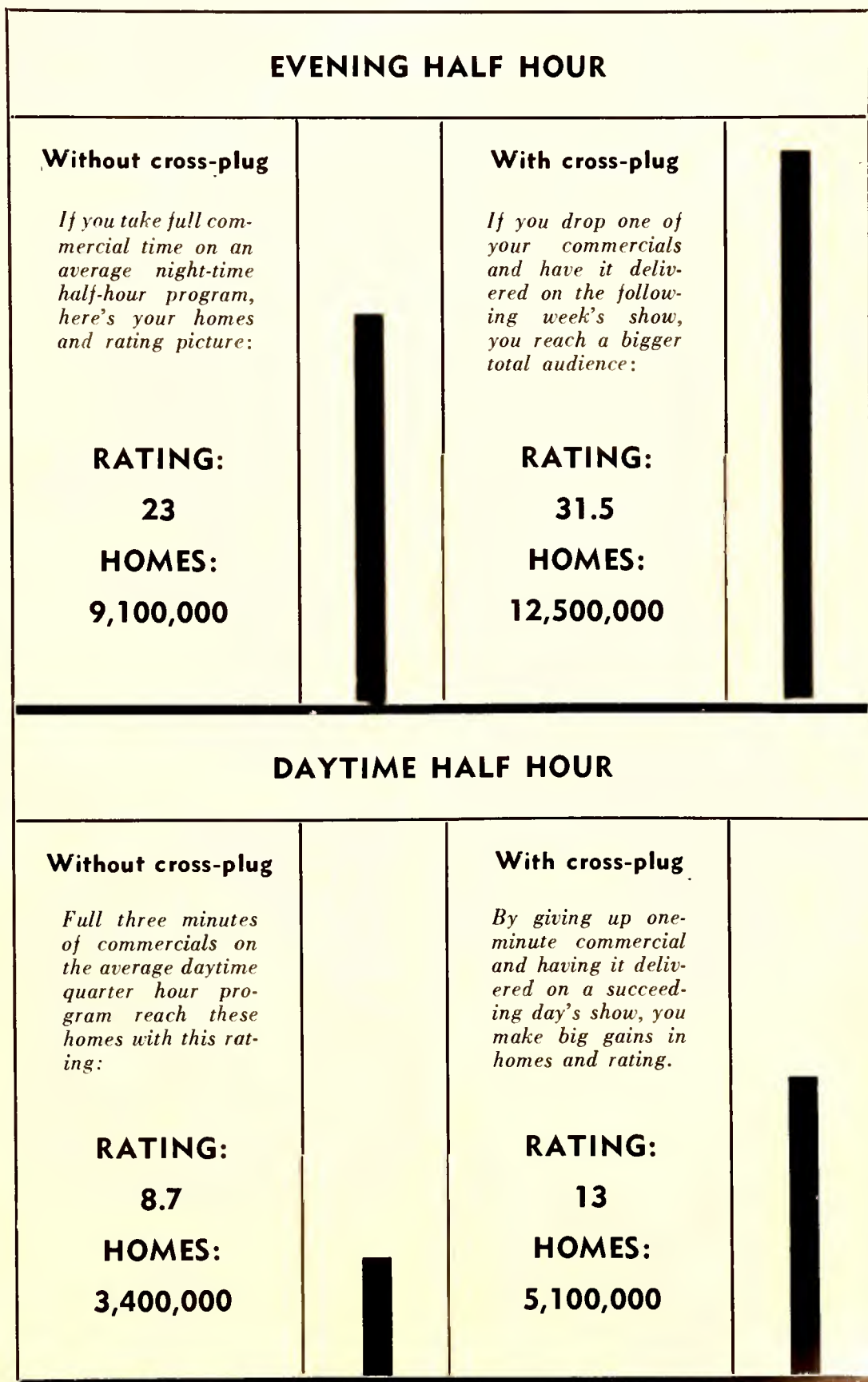
But by cross-plugging he gets better than a 50% bonus. In shifting one commercial to a spot on a succeeding day's show, he ups his rating to 13 and delivers messages to 5,100,000 homes.

The big reason for these sizeable gains is, of course, the changing composition of the audience for any particular program. Homes viewing a show on one day are not exactly those viewing it on a succeeding day or week. Thus, the advertiser using cross-plugs is really selling to two different audiences, and reaches a considerably greater number of different homes.

In figuring out these impressive statistics on the values of the cross-plug, NBC used a combination of Nielsen figures including data on average audiences (minute-by-minute viewing) and on audience composition. One interesting fact: the lower the rating, the greater the advantages to the advertiser in cross-plugging.

➤ NBC study shows that popular technique has big advantages for major network television advertisers

➤ Cross-plugs provide sizable gains in the total number of homes reached—by both daytime and evening shows





How AMF sets 'em up in the summer

➤ To combat a hot weather slump in bowling, AMF's bowling division is backing a current \$750,000 campaign

➤ Network tv is used to attract new bowlers; spot radio to change the regular (winter season) bowling habits

One of the most flamboyant spenders in air media this summer is a company that makes bowling equipment, a recreation activity practiced largely during the winter.

Therein lies the reason for the campaign. American Machine & Foundry Co. is blasting away at the summer doldrums that affect bowling in an attempt to turn bowling's image — as a cold-weather activity — around. Proclaims AMF's Pinspotters, Inc., the company division devoted to this pastime: "Bowling is cool fun!"

To create this mood of January-in-June, the company is pumping a cool three quarters of a million dollars into the current July-August campaign. And, to create a sense of immediacy, air media are getting more than half of the budget.

The biggest share, 30% of the budget, is being channeled into tv. It's showing up on Sunday nights at 8 in a half-sponsorship of the *Steve Lawrence-Edyie Gorme* summer replacement of the *Steve Allen* show, normally in that time slot. The show is carried on the full 150-station lineup of the NBC-TV network.

Another hefty proportion, 25%, is allocated to radio. These funds are spread over some 74 stations in 34 leading bowling markets. Spot announcements, all 60-seconds, run from 10 to 50 times weekly on each station.

This summer's heavy campaign is an adjunct to AMF's regular winter-time schedule. This year the company uses tv principally for its first *Bowling Stars* (SPONSOR 25 January 1958). The intent of the winter campaign (which, incidentally, will go again for 26 weeks this winter) is to reach ahead

confirmed bowlers with a twofold sales story: to sell bowlers on the advantages of going to alleys equipped with AMF Pinspotters, and to sell related equipment, which includes company-made bowling balls, bags and shoes.

This first-time summer campaign also has a twofold purpose, explains Frank P. Downey, AMF v.p. and head of the bowling group: "First we want to encourage present bowlers to bowl during the summer, and second, to create new bowlers."

Summer, explains Downey, is an ideal time to seek out new bowlers because children are out of school, people have more leisure and "bowling lanes offer maximum availability."

"Our duality of air media helps us to achieve our two-pronged purpose."

explains Jerry Donovan, bowling group ad manager. "Instead of the pre-selected group we get with *Bowling Stars* during the winter on tv, we, together with our agency, Cunningham & Walsh, chose the *Lawrence-Gorme Show* to get exposure to non-bowlers as well. We use our commercial time on tv, both live and filmed, to show bowling as a sport that's carried on in nice surroundings. Viewers can get an idea of the fun and sport involved, even for beginners.

"Radio on the other hand," he continues, "helps in our other objective of filling bowling alleys in off-hours, off-season. We capitalize on radio's immediacy, by tailoring spots to weather conditions. On sultry or rainy days our local spots point out that you can enjoy bowling regardless of the weather.

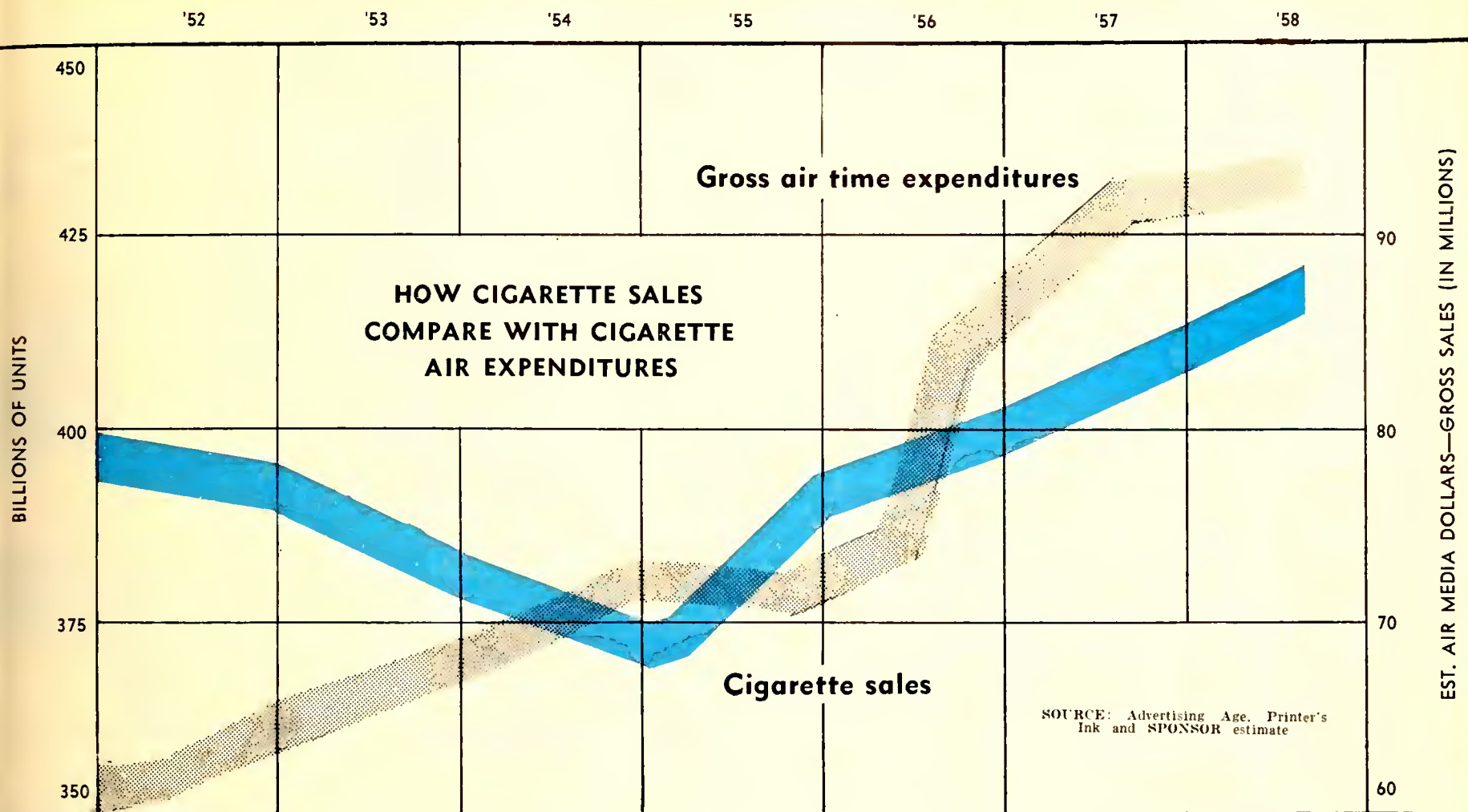
"We tested radio for other themes this spring," Donovan adds, "and found they worked so well we're using them now. These include things like health, pleasant exercise, sociability and all-family recreation."

In addition AMF, together with its public relations counsel, Barkas and Shalit, is expanding its "Clinics" where it supplies professional instructors to cooperating bowling centers.

AMF hopes that the next 10 years will see a 50% increase in the number of bowlers, from 20 to 30 million. With the combination of steady in-season promotion, plus heavy summer promotions like this, the goal seems modest.



Left to right: Jerry Donovan, ad manager of AMF Pinspotter, Inc.; Edyie Gorme, hostess of the *Lawrence-Gorme Show*; and Frank P. Downey, v.p. and head of the bowling group, AMF.



Cigarettes on the air: fall bonanza

➤ The cigarette industry, an air media stalwart, is enjoying a boom in the middle of the present recession

➤ Here's what mounting cigarette sales mean to spot and net radio and tv, and what's coming up this fall

One glance at the chart above will show you what the air media can expect from the cigarette industry this fall: a bonanza. Thus one of the real pillars of the coming season now is just about in place.

The cigarette industry is *The* largest customer of spot radio, third-largest of spot tv, fifth-largest of network tv, and contributor of about 7% or 8% of network radio volume. Moreover—as the chart also implies—there is a very favorable relationship between cigarette sales and the amount of air media expenditures. In other words, when cigarette sales go up, air expenditures rise as much—or more.

On the important sales side (whence all blessings flow) this is the situation:

Dollar sales among the five major corporates (Brown & Williamson, privately owned, doesn't issue public reports) total \$1,768,241,342 for the first half of 1958, as against \$1,638,009,789 in 1957. Last year all six companies, including B&W invested approximately \$149,000,000 (net time and talent) in the air media. About \$89,000,000 went into network tv, \$21,000,000 to tv spot. SPONSOR estimates \$7,000,000 for network radio, and \$32,000,000 for spot radio.

With sales upped by \$129,334,553 during this year's first half, plus pre-

sumably healthy growth for B&W, it seems logical to expect that some 7% more radio-tv dollars will be budgeted.

Within the air media, the pattern of expenditures probably will retain its classic shape:














- Spot will do the special probing and insistent jabbing—introducing new packages and new brands, putting new pep and new reminders into markets that need it.

- Network will deliver the haymaker. Note from the visualized network schedules on page 34 how the cigarette makers have achieved a "checkerboard" effect. There's no escaping the barrage that will be laid down night after night by brand after brand, especially just before shoppers do much of their "carton buying" (50% of cigarette sales are made in supermarkets and chains).

All of which belies the predictions of wishful cynics some months ago that a health-conscious America would douse its smokes. Quite the contrary.

Consensus among cigarette manu-

HOW CIGARETTES WILL SATURATE NIGHTTIME NET TV THIS FALL †

Time	SUNDAY			MONDAY			TUESDAY			WEDNESDAY			THURSDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7:00															
7:30															
8:00															
8:30															
9:00															
9:30															
10:00															
10:30															
11:00							*								
11:30															

* Philip Morris has not yet assigned brands for this show. † Many of these represent alternate week sponsorship. Philip Morris and Parliament still uncommitted on net tv.

facturers and their agency folk is that the market has never been more fluid. More people are smoking, more smokers are switching, more brands clamoring for space and time in which to bewitch the switchers.

Though the health factor kicked off the major trend to filters, cigarette men count on acquired taste to keep it there. However as more medical evidence is uncovered you can expect new filters and filter refinements, barrages of claims and counter claims. Some brands feel righteously, if a bit bitterly, they've leaned over backwards avoiding "scare" copy and have therefore fallen short of Kent-size sales increases. L&M thinks it may have "lived modern" too long. Hit Parade, still shunning more alarming reference than "smoke solids" reports sales shot ahead with the find of 100,000 filter traps.

Recession nerves may have contributed to the puffing of sales figures in this year's first six months and package innovations which have been so ramp-

ant this season, derive a certain first impetus from pure curiosity.

There's a swing back to soft or "cup" packs showing. Marlboro, which went over big in the flip-top box, now is producing a soft pack in the hope of extending its market. Newport is following suit. Dual Tipped Tareyton hit the shelves in soft pack only. Hit Parade, Viceroy and L&M which offer a choice of packs, suspect the box to be of largely urban and feminine pull. Greater preservative qualities involved in the old cup pack may, conversely reap some airing via radio and tv.

Menthols are "minting" new friends, expecting to claim close to 8% of the market this year. Kool and Salem are jockeying for first position, with newcomers Newport and Oasis moving up.

On the subject of "shake-out" comment ranges from a determined "It's the survival of the fittest—and nosiest" to "You can't kill a cigarette brand—but you may have to stop promoting it." The latter from American Tobacco which continues to produce Sweet

Caporals and Melachrino's for sentiments'—and public relations'—sake.

And the skip-week co-sponsor dilemma which was deviling tv nets seems en route to a happy solution with many manufacturers backing alternate shows on behalf of their non-competitive brands.

A SPONSOR survey of the Big Six shows these developments:

In the Hall of Philip Morris: Marlboro, the house leader, aspiring from 4th to 2nd place in filters, mostly by exploitation of its "re-engineering" and sitting pat on its "soft pack." The new "recessed filter" Parliament more than tripling its sales since January. Philip Morris "holding strong" among the regulars. Among menthols, Spud is a loser, but nobody seems to be taking this too much to heart. At first glance, a cut-back in tv/radio budgets might be reflected, but this will hardly hold true after Leo Burnett (an air-minded outfit) joins Philip Morris, Parliament, and PM Corporate accounts with Marlboro mid-September.

FRIDAY			SATURDAY		
ABC	CBS	NBC	ABC	CBS	NBC
					
					
					
					
					
					
					

Parliament and Philip Morris now remain uncommitted on network. Marlboro will continue its productive "sports program" via "Baseball Game of the Week" and proceed round the calendar through pro football and ice hockey. "To Tell The Truth" has been renewed and "The Jack Paar Show" participation continues on 60 stations. Both radio and tv spotting for Marlboro and Parliament look heavier than last year's quotient, which was sizeable.

Two interesting sidelights: The really cooperative co-sponsorship between Marlboro and Amoco on "Washington Redskins," 41 stations, S & SE. Tie-in ads, promotions, giveaway game schedules, dealer films, etc. . . . Philip Morris Overseas utilizing more broadcast media—i.e. retaped broadcasts of "The Country Music Show" in Australia through JWT Ltd. Melbourne.

At Liggett and Myers: the flagship filter out front. Chesterfield said to be "stabilizing," Oasis mounting in menthols. From the "great white fath-

er of network tv," there will emanate 12 weekly commercial minutes opposed to last season's nine. Time assignments being 5½ to L&M, 4½ to Chesterfield, 2 minutes to Oasis. Out of six net TV programs, four are new. "Gunsmoke" and "Fisher-Gobel" are survivals. "The Ed Wynn Show" appears on alternate weeks for Chesterfield, "Behind Closed Doors" alternates for L&M. "Steve Canyon" will run skip-weeks for Chesterfield, "Brains and Brawn" stays in the family with L&M and Oasis. Last season's successful 90-minute spectacular "The Pied Piper" will be repeated 25 September, with all L&M brands plus Velvet Tobacco sharing the credits and splitting the tab. L&M Filter spot tv and radio will be heavy with intermittent spotting for other brands. McCann-Erickson is the agency for Chesterfield, Oasis; Dancer, Fitzgerald & Sample for L&M.

Some Liggett & Myers sidelights: "Gunsmoke" endeared itself here as the best exposure per dollar buy. "Steve Canyon" new Milton Caniff USAF series is regarded as top potential. "Brains and Brawn" forecast as the most daring, and costly, upcoming quiz: Brawn, big name athletes, telecast by remote, pitted against studio Brains. Notable Chesterfield series "Men Of America" will continue.

American Tobacco shows statistics hale and hearty. Pall Mall, which copped 60% of the king-size, non-filter field last year, is shooting for 70% now. Lucky Strike, which ran second in regulars, looks to hold on. Hit Parade moving ahead. High hopes and proportionate budgets are pinned on dual-filter Tareyton which is replacing Filter Tareyton. Venerable cork-tip Herbert T. stays on the stands but off the air. The new brand gets off the ground with full sponsorship of "Batchelor Father" and "The Brothers," participations in Impact (200 CBS radio stations), supplementary prime time spots in all principal markets.

Lucky Strike will take over "The Brothers" time when Jack Benny steps into it and will alternate on "Track-down." Hit Parade seems likely to assume full proprietorship of "Your Hit Parade" in its new 7:30 Friday time slot. And you can light either end of Pall Mall programing and get derring-do, between "Tales of Wells Fargo" and "M Squad." Agencies involved

are BBDO, SSC&B and Lawrence Gumbinner.

Brown and Williamson: All seems well. Market strength of brands continue about the same, as do ad budgets. Viceroy, still a hold-out in the high filtration field, rated third in filters last year, presumably by "giving you more of what you changed to a filter for," now is girded with a great new clincher: "The Thinking Man Likes The Filter and The Smoking Man Likes the Taste."

Viceroy takes on two new shows in co-sponsorship with running-mate Kool. "The Texan," a Desilu western starring Rory Calhoun, and "Naked City" based on the Mark Hellinger production, filmed for tv on location in Manhattan, with senior and junior detectives as continuing characters.

Still to be signed is a show to replace "The Line-Up," a product conflict problem. Both brands share quarter sponsorship of NBC Radio's "News On The Hour." Vast spot tv activity will continue a characteristic of Viceroy and Kool schedules. Ted Bates is the agency. Raleigh is picking up 30 minute shows locally, may go into daytime net tv, plus spots, via Keyes, Madden & Jones.

R. J. Reynolds: Renegade from high-filtration, runaway with sales, the highest second quarter on the company's books has been reported. Camel seems to stay up there as "the world's largest selling cigarette," Winston still the out-front filter, Salem sprinting.

Always a notably free-hand on tv and radio spending, Reynolds' opening line-up for the season stands like this. For Camel: the stet co-sponsorship of "Phil Silvers," plus alternate weeks on "The Lawman," a new western with John Russell. For Winston: "I've Got A Secret" in toto, alternate shots on the "Bob Cummings Show." Salem relates its share in "People Are Funny." All three brands alternate with Ballantine on "The New York Yankee Games," WPIX. Camel and Winston participate in all four radio network strips plus spot. All accounts with William Esty.

P. Lorillard: The hero, or the villain, pushing the filter trend, pace-setting its copy-line, cashing in on survey kudos, reports the highest second quarter tally in its 198-year history. For the six months ended June 30, sales were up 111% over a comparable period last year.

Kent's upswing was *unmistakable* for the best part of that bulge, though Old Gold Straights and mouthed Newport's have also shown great gains. Old Gold Spin Filters, newly moved on the market, are aiming ads directly at the 11 million estimated "uncommitted" filter switchers.

Exceedingly aggressive is Lorillard's radio tv line-up. For Kent: "The \$61,000 Question" in co-sponsorship with Revlon. "The \$61,000 Challenge" with hitch-like commercials for Newport, plus "Person To Person" which may or may not be co-sponsored. For Newport "The Arthur Murray Party" with a hitch-hike for Kent. Old Gold Straights will sponsor "Rough Riders." "The John Daly Newscast" has been signed by P. Lorillard but remains still unassigned by brand. Kent and Newport will reap strong radio support. Lennen & Newell is piloting P. Lorillard's "biggest tv year."

Noteworthy is the leaning of newer brands toward elder shows—mixed-audience variety and quizzes. Old-fangled non-filters are setting store by untried adventures and westerns (zip-pier and cheaper).

Among the filters fighting it out, toe


to toe, day by day, and survey by survey, there will be a predominance of live commercials in an attempt to get in the latest word. Non-filters will be more apt to use situation film for their "sell."

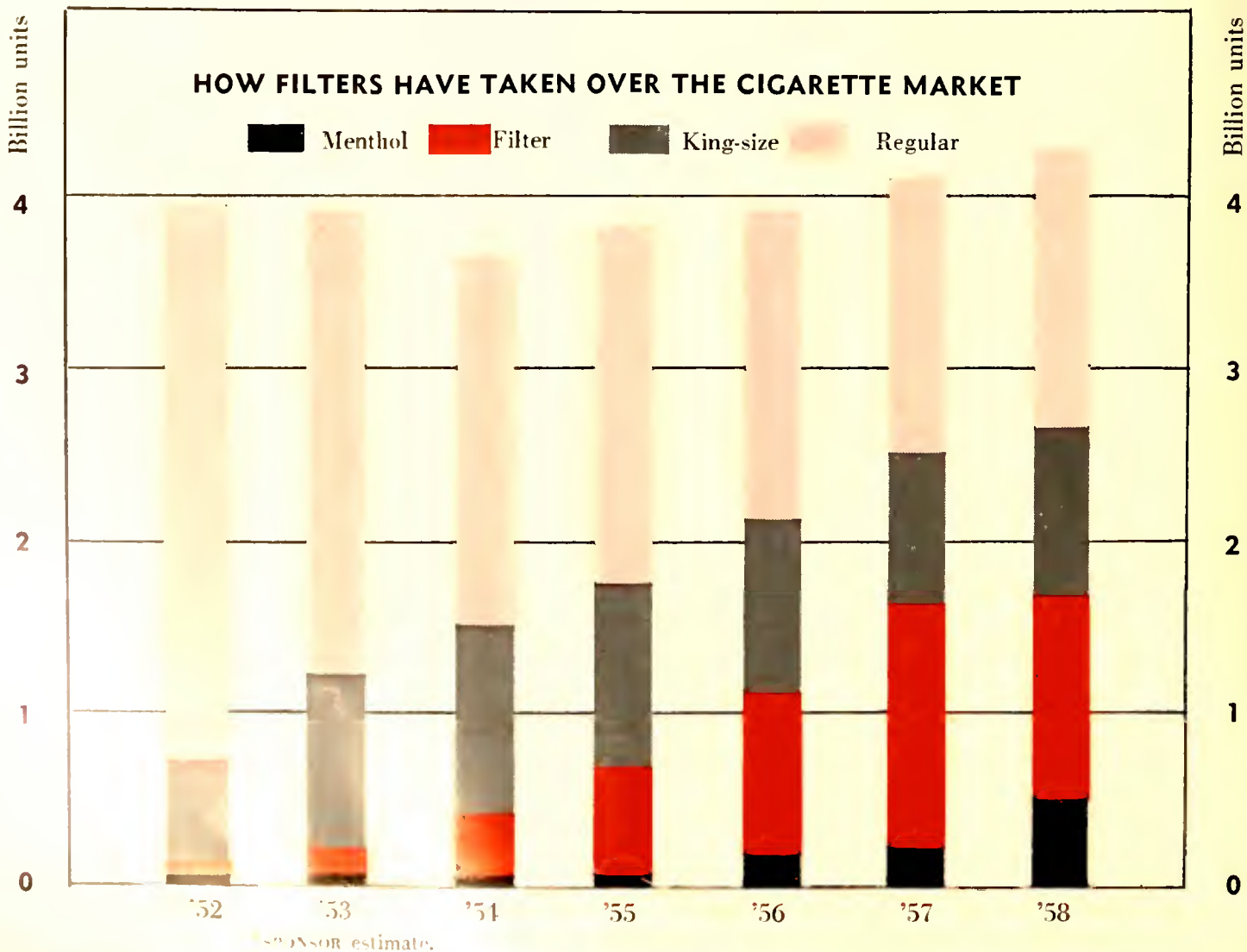
How are air media slogans slanting? It looks like the slugfest of "bests" is ending. Among the upcoming crop of catchlines, the most early responsive would seem to be (a) either back-hands—"No Flat Filtered Out Flavor," "No Filter Feedback," "It's What's Up Front that Counts," "The Man Who Thinks for Himself," or (b) gimmicks—"Smokes Rings Around The Others," "The White Ring Means The Real Thing." For strict straightforwardness, Raleigh's slogan "The Only Great New Filter to Give Valuable Premiums" is in a class by itself and intended to win more than the premium-saving trade.

It will be interesting to watch the way corporates with *more* than one "finest" filter draw a demarcation to keep their own products out of conflict. Between P. Lorillard's Kents and Old Gold Spin Filters, for instance, there is indicated a difference of Filtration plus Taste—as opposed to

Taste versus Filtration. Between American Tobacco's Hit Parade and Dual-Tipped Tareyton, it appears to be a toss-up between "higher" filtration and "balanced" filtration.

Sitting out the scuffle for the time being and generally playing it more softly in filters is "less than half the nicotine" New King Sano, and "most expensive" Benson & Hedges. C. J. LaRoche announces "no immediate air media plans" for United Tobacco's entry. Doyle, Dane, Bernbach has canceled PM's Benson & Hedges extensive FM scheduling, which had been regarded as highly successful by the former agency, Benton & Bowles. These seem to be the only exceptions to the going rule "Latch onto a larger share of air."

So far from being tarred and filtered out of popularity, it would appear that "where there's smoke—there's buyers." Trade sources predict the sale of 423 billion cigarettes this year as opposed to last year's 410 billion. And this may even prove a conservative figure. With air media serving as mouthpiece for both filters and non-filters, the cigarette industry surely has battened and fattened. 



The two owner-partners of Family Real Estate, Inc., in New Orleans, are Warren Griffith, Jr., (l) and Louis Riccobono. Six months ago the pair were unemployed; this month they expect to sell more than \$2 million worth of home sites. Photo shows remote unit at their development office, from which many of their radio and tv commercials originate



Saturation radio/tv sells real estate

- ▶ A new real estate company in New Orleans is making record sales by using saturation radio and tv campaigns
- ▶ This month the firm is using 150 tv spots, 450 radio spots and expects to sell over \$2 million in new home sites

The largest single advertiser on station WDSU-TV, New Orleans, this month—buying a five hour “spectacular”—is a company that didn’t exist last March. Nor is WDSU-TV the only station to feel the impact of this fledgling giant. Saturation campaigns of 150 spots are running, as well, on two tv stations and 450 spots on five radio stations in the same market.

Backer of this big air media blast is Family Real Estate, Inc., a company that came into being in April of this year. The founders, Warren Griffith, Jr. and Louis Riccobono, are men cast in a somewhat swashbuckling mold.

Last year, both were salesmen for a New Orleans real estate firm. The measure of their sales ability is indicated by the fact that each had an income last year in the low six-figure bracket. Then they resigned.

By last March both were broke. It is, patently, difficult to explain to normal credit sources how so much money can evaporate in so little time. Banks, relatives, friends are all sufficiently unimaginative to understand such a dilemma, with the result that they had to borrow a couple of bucks a day from a cop on Canal Street to eat lunch and put gas in their car.

They were looking, they said, for the right deal. In April they found it. They persuaded the holder of a tract of land outside New Orleans to let them act as his sales agents. In May they formed Family Real Estate for the purpose.

They began immediately with both tv and radio spots. As sales increased they plowed back money into more air time. On 12 July the firm sponsored a local tv “spectacular”; a presentation of excerpts from a new opera, “Oh, Susanna,” from the Municipal Auditorium.

The net effect, as one observer puts it, “has been to put the New Orleans real estate industry on its ear.” By the time the local spectacular was over, the company had sold more than half-million dollars worth of real estate in the West Lake tract.

The company had grown to nearly 50 salesmen, all of whom were paid cash commissions with each sale. The firm was, during the month of July, second largest user of spot on WDSU-TV, while maintaining a healthy schedule on two other tv stations and various radio stations.

The splash worked so successfully that the firm was in a position to

acquire another, and larger, tract of land for homesites. The sales force was increased to 80 salesmen and plans were formulated for the weekend “spectacular.”

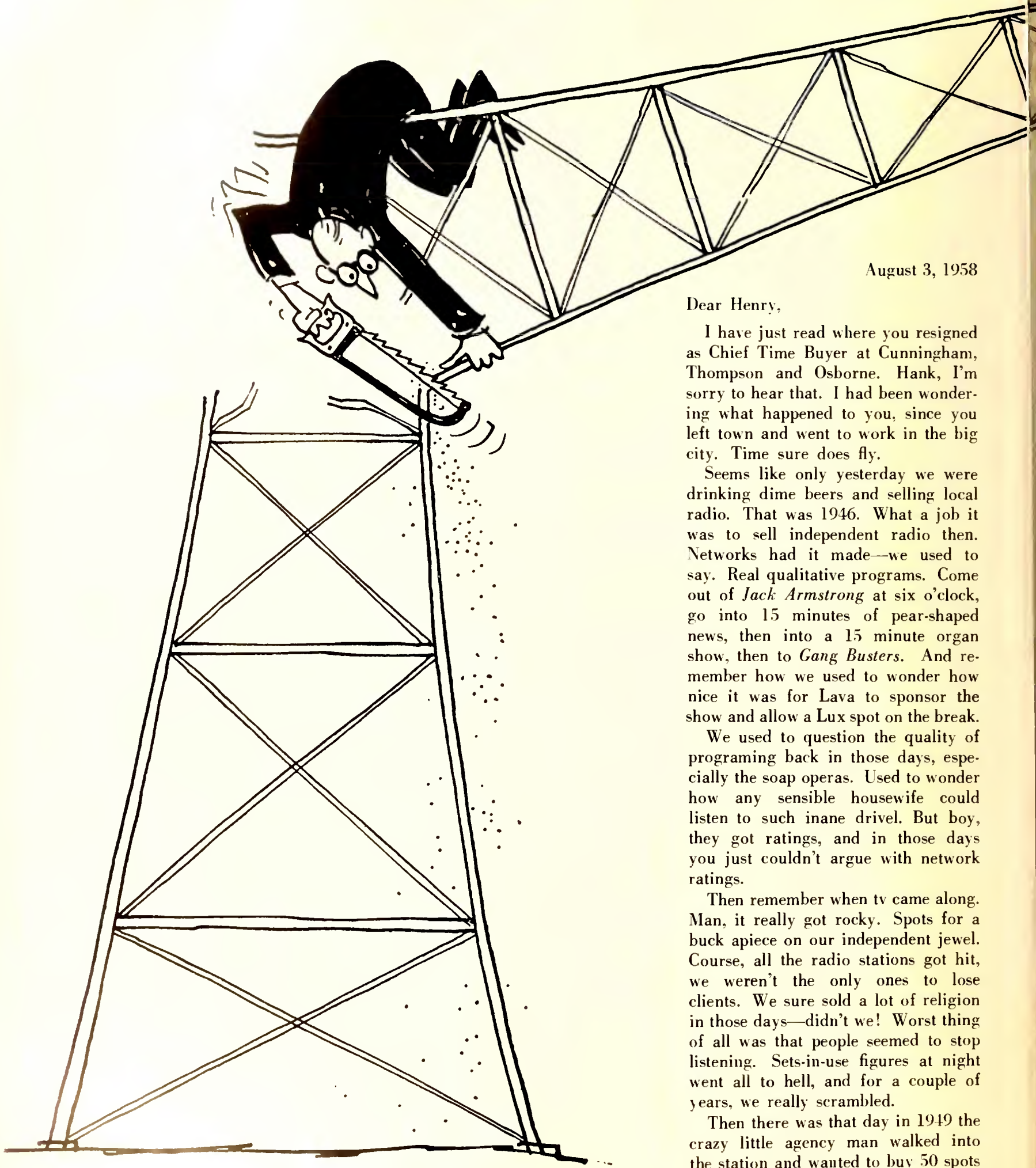
The stage for the event was set by Griffith who told the community that “I will sell, on Sunday, August 10, \$1,500,000 worth of Lake Front property . . .” Spots began on Monday, 4 August, and built throughout the week, peaking on Sunday. Over the week there was a saturation of 450 radio spots on stations WDSU, WTIX, WNOE, WWL and WSMB. On tv 150 spots were divided between WDSU-TV and WWL-TV.

It culminated with a five-hour show sponsored by the firm. All commercials, as well as a considerable part of the show, came direct from the new tract at West Lake, and featured notables imported for the occasion, including Bob Crosby, Joni James and Jimmie Clanton.

Cost for the 10 August spectacular, with supporting saturation spots on tv and radio, is estimated at about \$40,000. Riccobono, the firm’s president, explains that “our confidence in tv and radio is best expressed in our contracting for this expenditure.”

And Griffith adds, “Were it not for the impact of tv and radio we would not dare even contemplate selling one-and-a-half million dollars worth of real estate in one sale.”

And the cop who saw the pair through the lean days? He’s now a salesman for the firm, doing very well too.



August 3, 1958

Dear Henry,

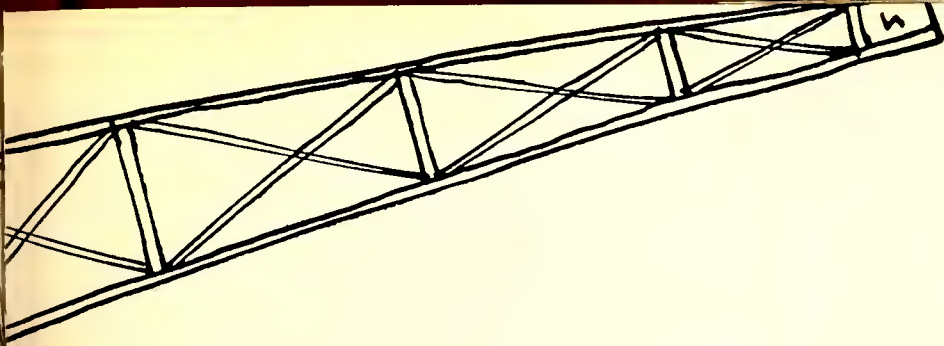
I have just read where you resigned as Chief Time Buyer at Cunningham, Thompson and Osborne. Hank, I'm sorry to hear that. I had been wondering what happened to you, since you left town and went to work in the big city. Time sure does fly.

Seems like only yesterday we were drinking dime beers and selling local radio. That was 1946. What a job it was to sell independent radio then. Networks had it made—we used to say. Real qualitative programs. Come out of *Jack Armstrong* at six o'clock, go into 15 minutes of pear-shaped news, then into a 15 minute organ show, then to *Gang Busters*. And remember how we used to wonder how nice it was for Lava to sponsor the show and allow a Lux spot on the break.

We used to question the quality of programing back in those days, especially the soap operas. Used to wonder how any sensible housewife could listen to such inane drivel. But boy, they got ratings, and in those days you just couldn't argue with network ratings.

Then remember when tv came along. Man, it really got rocky. Spots for a buck apiece on our independent jewel. Course, all the radio stations got hit, we weren't the only ones to lose clients. We sure sold a lot of religion in those days—didn't we! Worst thing of all was that people seemed to stop listening. Sets-in-use figures at night went all to hell, and for a couple of years, we really scrambled.

Then there was that day in 1949 the crazy little agency man walked into the station and wanted to buy 50 spots and wanted to run them all on one weekend. We damn near fell out of our chairs! Course we gave him a special rate and helped him with his copy. And who would have thought you could sell houses with radio. And I'll never forget the look on your face



One day not long ago, a radio station manager in a medium-sized Illinois market, musing over the changes radio has undergone in recent years, decided to pinpoint the blame. In the following "letter to a timebuyer," the station manager points a finger at the men who believe that "If you can't sell radio, louse it up so that . . .

"... Nobody gets the business!"

Tuesday morning when he told you that they had sold 18 houses.

You were the one that got him to write us a success letter. That letter, some real great blue sky, and seat-of-our-pants selling, and we began to sell spots instead of programs. Fifty spots a week for \$100. By then we had copied the bandstand formula so we had a name for what we were selling.

Right after that, you left for the big city. We rocked along at the station for a couple of years. We got the hang of selling saturation and cumulative audiences and pretty soon we got the finance companies, the furniture stores, and a couple of super markets going real good.

By then, about 1954, we were using a sort of formula thing in programing music, we had shorter newscasts. I sent you some of the ratings we had then, but never heard from you. Man, we had 40's on Hooper, just like the old CBS nite time shows used to have. The boys had figured out show cases for our personalities, we had some good local promotions, but you know, a funny thing, we couldn't sell it nationally. Nobody would believe us. And yet our sets-in-use figures were coming back up too.

Then radio sort of came back in 1955 and 1956 and we couldn't get enough 7 to 9 a.m. time to sell because it was pretty well sold nationally. We got to the place where we were double spotting. You should have heard the local clients squawk. Course, they didn't mind their ad being on the same page with six or eight of their competitors, or being triple spotted in a late movie.

Then in 1957 some funny things began to happen. I say funny, Henry, because our advertisers claimed they were getting good results. It was a real pleasure to sell this kind of radio, cause you could look old man Cohen right in the eye and tell him, "Hell yes, you'll get results. Use enough and use it right, and we'll sell the daylight

out of chairs for you." But you remember old man Cohen. He was always impressed by prestige.

Well sir, the other salesmen in town kept chipping away at him, telling him we had no prestige, no dignity, no proper mood and that old line and pretty soon, he started cutting back on radio. From \$40,000 a year on two stations, he went to \$20,000 and then last year to \$10,000. He bought half sponsorship of the local symphony broadcasts last year. They laid a great big egg, and now he is pretty cold on radio. Any radio! Back in newspaper.

I can't understand these local boys. They are too lazy to sell their own product, so they confuse the issue to the place where some of the best local radio accounts are now back in newspaper. The local CBS station made a big pitch on qualitative audiences to the downtown committee. Helluva survey—based on 50 interviews! I'm a son-of-a-gun, if they aren't going to chuck the whole "Shop Downtown" budget into newspaper this year. Said radio was too confusing to buy it.

Well, you had the same thing nationally. Remember those big articles about formula radio, or Top 40 radio or whatever label they hung on it? That started it, they say. And that Culligan, he kept popping off and throwing sand in the air and, boy, that fall the radio budgets that went in the waste baskets!

I remember the big, popular thing to discuss was programing. Not what would sell the product, Henry, but programing. I remember talking to a timebuyer on the phone that fall. He wanted to know, song title by song title, what was on from 7 to 9 that morning. Then he spent 10 minutes telling me why George Shearing was great early morning music. I tried to tell him about our heavy industry, the morning shifts and traffic patterns and the things timebuyers used to want to know, but this timebuyer wanted to discuss a music policy. And you know

me, Henry, I just sell it. I have to face these local clients on Monday morning, and I like to hear them say they got results.

Oh yeah, I told him about a local gasoline company that was doing a helluva job on the station, and you know what he told me? "Perhaps their market aim is the teenager. Frankly, with our high test octane, we're attempting to reach the MG crowd, and we think we do that best with George Shearing music to set the mood."

I understand his agency lost that account, and I saw one of the account's big ads in *Life* just the other nite. Great artwork, five colors, showed a family leaving on a vacation and using this company's Credit Card Plan. Couldn't we sell that idea on radio though Henry?

Anyhow, after that big rumble last fall, and the continuing confusion created by the gray flannel and flat fanny set, our national spot fell way off. Big budgets went back into tv and/or into print.

Too bad, too, because radio was just beginning to make some really great strides. Sure there was some poor radio, but basically it was really coming to life. Some smart operators were giving it some real stature.

I remember that saying you used to have when we were drinking those 10-cent beers—"If you can't sell it, louse it up so nobody gets the business!"

Sure sorry to hear about your resignation, Henry. Guess radio time buying is rough these days. And for you, who used to really go to bat for radio with the account execs and clients, it must be a real bad scene. If things are really tight, maybe we could make room for you on the local staff. Of course, beer is two bits a glass here now!

kindest regards,
Charlie



Checking promotion are Goodman and Rouse executives Mort Goodman, president, (seated), Bernice Walker, media director and Perry Pasmeczoglu, account executive

Air media: dramatic way to sell movies

➤ “Building anticipation” is the strategy this agency uses on air media to build motion picture audiences

➤ A word of caution: tv, am, fm are all different. Ad campaigns must be planned separately for each

Bridgitte Bardot not visual?

“Oh yes, of course,” admits Mort Goodman, Goodman and Rouse, Inc., Los Angeles. “But” he adds with a fine Gallic flair, “she’s more enticing to talk about.”

So Goodman, who handles radio and tv advertising for several major motion picture studios and distributors in Los Angeles, used radio exclusively for BB’s recent endeavor *La Parisienne*.

Naturally tv is used, but he reserves, for tv only, pictures with a big visual story to tell. Radio is often used alone; tv is always used as an addition to the radio schedule.

“What we’re doing,” explains Goodman, figuratively adjusting his beret, “is building anticipation for the product, not giving it away all at once.”

Goodman approaches this challenge

of building anticipation in a well-planned fashion. “Tv, am and fm are each a different advertising medium,” he says, “and to get the most out of them, advertising must be planned separately for each.”

For tv: Surveys in the peak days of the movies showed that trailers on the screen produced a minimum 50% advertising benefit, their influence often determining the salability of many pictures. “But it’s no longer possible to assume that every trailer will get the habit-pattern exposure it once did,” he adds. “Now you design a selective trailer, utilizing the potentially greater audience, but taking into account the interests, tastes, incomes and age groups you’re speaking too.”

For fm: This is used whenever there might be interest in a picture

“among a discriminating audience.” A word of caution from Bernice (Bunny) Walker, G&R media director: “Don’t steal from the am budget to accommodate fm. The reasons for reaching the fm audience are as distinct as the reasons for using radio for one impact and penetration, tv for another.”

On radio, Goodman uses 30’s and 60’s providing descriptive copy of the film, together with exhibitors and dates. On tv he uses a strong film clip, together with a slide listing the dates and theaters showing the film to make a 20-second spot. A 60 permits the use of several clips.

When budget permits, he uses a “saturation” schedule for full impact. Such was the case with *The Vikings* in June. The budget was \$10,000. Radio spots, on six stations, began 10 days before, but ended with the opening. Four tv stations began five days before the 20 June opening, ran through 21 June. And, as a topper, tv station KTLA gave live coverage to both the Friday evening and Saturday “kiddie” premieres.

To take advantage of the impact created, the film was first-run for two weeks only, then rushed into 14 community theaters and drive-ins. In two weeks, reported *Variety*, “it hit a smash \$135,000 or better. . . .”

“There is no more perishable merchandise than a motion picture,” Goodman says. But he and his newly-acquired partner, Art Rouse, hold that any product introduction, short-term campaign or local promotion, should be included in the same category.

“The dramatic presentation, with the same market-building through anticipation, should be applied to other things as well,” they believe. This philosophy is practiced with their real estate, home appliance and industrial accounts.

“Take an automobile,” Goodman says. “Because it’s made of steel and chrome it isn’t looked upon as a perishable, especially during its introduction. It comes in big all right; but not hard enough or fast enough. A change in advertising concept would help produce a healthy change in sales.”

“But regardless of the product,” Goodman adds, “it’s imperative to strengthen the impact by creating a separate image for every medium used.

“You can’t,” he adds, “merely re-tool a tv commercial for radio or vice-versa.”

Slight rise seen in daytime spot rates

➤ Latest Katz Agency survey predicts nighttime spot radio rate level will remain about the same this year

➤ Four-network total of sponsored hours for this week at 88 hours, compared to 88.1 hours for week ending 18 July

Spot radio trends will remain about the same during the coming year—with just a nominal increase predicted in daytime rates, and practically no change in nighttime.

So says the Katz Agency, in its latest survey of spot rate trends.

One emerging trend in radio, according to Daniel Denenholz, v.p. in charge of research-promotion at Katz, provides for an increase in the number of announcements per week covered by package plans.

This radio index of stations represented by Katz, is based on rates as of 1 January of each year.

Here is the comparison of rate trends in spot radio for the past three years:

YEARS	DAYTIME BASE RATES	NIGHTTIME BASE RATES
1957 over 1956	+1.8%	-5.2%
1958 over 1957	+3.2%	-0.5%

As for network buys, the four-network total of sponsored hours for the week ending 15 August is 88 hours. This

compares with 88.1 hours for the week ending 18 July.

Here are some of the highlights:

ABC: Carling Brew, Standard Oil and Western Airlines will sponsor the *All Star Football Game*; Sterling Drug has bought 15 minutes of news and sportscasts. Outgoing clients include Bristol-Myers and Philco.

CBS: American Tobacco is in for 55 minutes, Congoleum Nairn for 100 minutes in various shows and Miles Labs, for 25 minutes of newscasts. American Motors, Hearst and Evinrude are out.

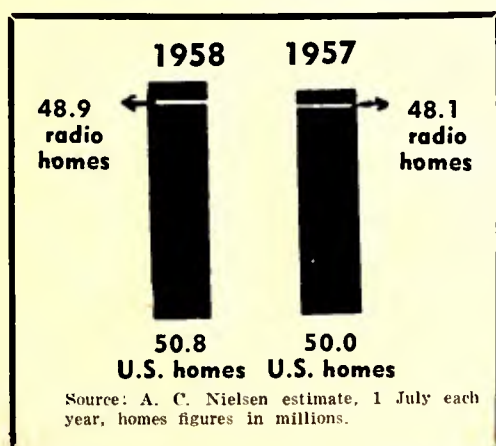
MBS: Readers Digest, for 50 minutes and General Foods for 15 30-second announcements, are in; Dumas Milner and Nestle Co. are out.

NBC: New clients include General Foods, RCA and Wildroot. Carling Brew, Dow Chemical and Evinrude are out.

Note: The list of network clients will not appear in this issue.

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of July 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3271	105	412	126
Fm	552	93	36	18
End of July 1957				
Am	3044	159	322	109
Fm	519	31	24	0

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

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

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

Radio set sales index

Type	June 1958	June 1957	6 Months 1958	6 Months 1957
Home	656,728	729,421	2,964,338	3,638,969
Auto	235,433	416,058	1,464,519	2,834,676
Total	892,161	1,145,479	4,428,857	6,473,645

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

How does a station become top-rated

As competition between stations becomes stiffer, three station men review the factors that help make a station top-rated in its market.

Douglas Holcomb, director of promotion & advertising, *WGBI-WDAU-TV*, Scranton, Pa.



"Primarily it is network shows"

Every promotion director is employed by the "top station" in his market. If you don't believe that ask him.

And he will prove his station is tops—tops in something anyway. Tops in quarter-hour merchandising . . . or tops in unsold quarters. But certainly tops in something.

In many markets, nevertheless, there is a particular station which is tops and the promotion director of this station is able to prove it with a few indisputable figures from recognized rating services. Usually he points out that his station has more quarter-hour leads than all the other stations combined and has the largest share-of-audience from sign-on to sign-off.

Such a station is CBS affiliate WDAU-TV of Scranton-Wilkes Barre. It serves a million and a half people in the 19 counties in northeastern Pennsylvania, and has the figures to prove it. Why is WDAU-TV the top station in the market? The promotion department has had something to do with it. But a promotion department must have something to promote and WDAU-TV offers that "something more" which makes one station rate higher than another.

What is something more?

Primarily, it is the network shows. I firmly believe CBS offers the best shows and provides greater promotion opportunities than its competitors. But not every CBS station enjoys WDAU-

TV's dominant position so this cannot be entirely it.

Is it syndicated half-hour shows?

These are important and I like to confer with other departments before such shows are scheduled. Obviously, however, there are only a limited number of these syndicated shows available and promotion efforts tend to be stereotyped with equal opportunities available to all stations in the market.

Is it live shows?

This is an extremely important area.

A station must have its own live identity rather than become a "celluloid fill between network offerings". It provides an opportunity for varied programs appealing to every age group. WDAU-TV starts the days with its own live "morning show" followed with *Romper Room* for the children and ends the afternoon with *Bingo at Home*. But such shows are offered by many stations which do not dominate the market.

Is this "something more" found in film features?

WDAU-TV has been offering about 20 top film features per week with a daily *Million Dollar Movie* and *Late Late Show*. But many stations featuring the same pictures wind up far back on the rating race despite stereotyped promotion.

The thing that makes WDAU-TV different is the "something more" it offers its community in the field of news and public affairs programing. WDAU-TV maintains an independent news organization with a full complement of photographers. It subscribes to both AP and UPI. It is served by CBS Newsfilm and Western Union. These are basic services available to every station, of course.

In my opinion, it is the use of these services for public service that makes WDAU-TV different and provides the "something more." Public Service programing builds the station's prestige position. With these we serve the 52 communities in our area—each with a population of over 5000 people.

When Scranton and Wilkes Barre labor leaders were testifying before

the McClellan Committee WDAU-TV was on hand and *pre-empted commercial programs* to bring 17,000 feet of sound film to its viewers on a same-day basis. Associated Press columnist Mercer commented that it was "the most complete coverage of a national news story ever achieved by a local station."

This then is the "something more" which makes WDAU-TV different. It is my job to make known to all 52 communities that WDAU-TV service is available to them and to properly exploit it.

Joel Chaseman, program manager, *WJZ-TV*, Westinghouse Broadcasting Co., Baltimore



"Public wants more than entertainment"

We don't think it is possible to give studied reasons as to why WJZ-TV is the No. 1 station in Baltimore. I suppose it is rather the accumulation of many factors. Most important broad principle, however, is our attempt, with some success, to understand and calculate the needs and appetites and desires of the public. The people of Baltimore want to be entertained and we are, in part, an entertainment medium and so we have been able to present to them not only the outstanding programs of the ABC Network, but also some of the finest film productions of Hollywood that have been produced over a 30 year period. To this we have added some important and novel local live programing such as *Buddy Deane*, *Baltimore Close-Up*, *Your Romance* and others.

But today the public also wants something more from television than just entertainment. They want to be informed, and at times they want to be educated. This is dictated by the increased tempo of newscasts during

in a market?

the Baltimore closeup and throughout the day. The news presented includes not only reports from Keith McBee covering the Near East crisis and Lebanon, but also minute by minute reports from Washington through our Westinghouse Broadcasting Co. Washington News Bureau and an aggressive job of varying local news. In addition, we have had several opportunities to present public affairs programming of a spectacular type and to associate ourselves in a very close way with such community projects as Charles Center and others.

Two other points: We believe you have to tell the public what we are doing and therefore we have promoted our station and its schedule.

Secondly, although we don't always succeed, we recognize the indisputable nature of showmanship in every presentation whether it be a film show or news program and public service program or even a promotion effort. We are competing for the attention of the public and the competition is tough so we better be good or there'll be no one looking no matter how noble or pioneering our programming efforts are.

David Witherspoon, *pub. rel. & prom. director, WRAL-TV, Raleigh, N. C.*



"Heavy promotion of shows"

With its first audience rating, only six weeks after going on the air, WRAL-TV in Raleigh captured audience dominance, a position it has since maintained. As there were two stations in the area already well established, you may ask just how was this accomplished. Listed below are the reasons, not necessarily in order of importance, we believe to be responsible for making WRAL television the most viewed station in the Raleigh-Durham area.

1. Complete lineup of NBC TV pro-

Maine Citizen at Work



(Moine Dept. of Economic Development photo)

A hand-sewn Maine moccasin is a quality product. Shoe manufacturers and other leather products of southern Maine contribute nearly \$150 million to the state's product value and pay more than 16,000 workers approximately \$46 million. These family wage earners work, play and spend most of their income in the 13-county Maine-New Hampshire market

SOLD AND SERVED BEST BY WCSH-TV

Naturally they are among the nearly one million viewers who watch Channel 6 most

APRIL 1958 TOTAL AREA ARB

Quarter hour firsts

WCSH-TV 83.3% **Station "B" 16.7%**

*(*Copr. 1958 SM Survey of Buying Power, further reproduction not licensed.)*

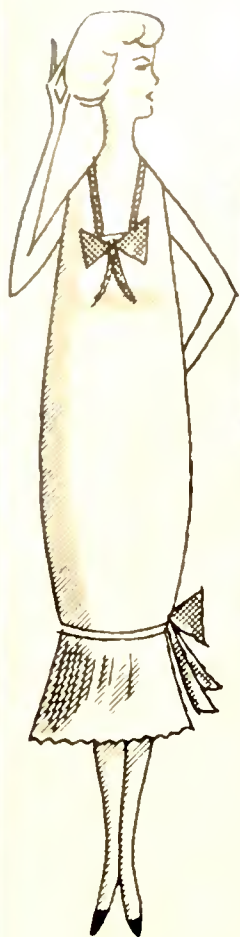


NBC Affiliate

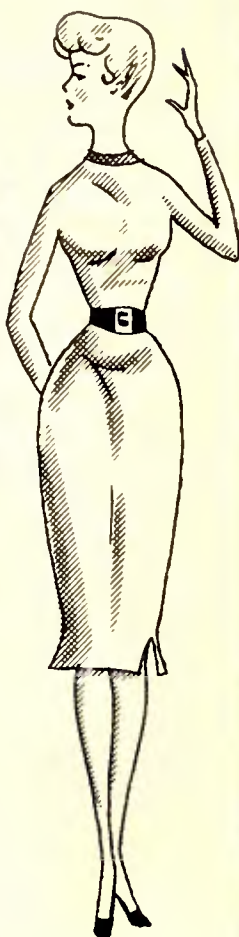
Weed-Television

WCSH-TV 6

PORTLAND, MAINE



It's Nice To
KNOW



What You're
Getting!

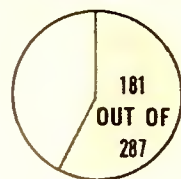
**In Rochester, N. Y.
CHANNEL 10 Measures Up!**



**MOST
ROCHESTER
FAVORITES**



**MOST TOP
QUARTER
HOURS**



**MOST FIRSTS
In Daytime
QUARTER
HOURS**



**MOST FIRSTS
In Nighttime
QUARTER
HOURS**

**HELP YOURSELF TO THE BIGGEST AUDIENCE
IN THE RICH ROCHESTER AREA!**

* Rochester Metropolitan Area TELEPULSE March 1958

NATIONAL REPRESENTATIVES
The B. K. Co. WVET-TV
Harold McKinney WHEC-TV

**IT ALL
ADDS UP TO**



graming: we program from the Garro-way *Today* show thru *Jack Paar*.

2. Heavy promotion of network and local shows by:

- A. On-the-air announcements
- B. 10 billboards
- C. Bus cards in the two leading cities
- D. Direct mail.
- E. Radio spot announcements.
- F. Newspapers.
- G. Guided tours.

3. WRAL television offers less duplication of coverage. In certain areas in our coverage radius viewers have at least three stations from which they may view a rival network's programming.

4. Superior news and sports coverage. Our geographical advantage of being located in the capital city where the majority of news breaks in the state occur is a big factor in our audience dominance. Experienced reporters are headed by an editor with wide news gathering background. Too, Raleigh is often called the "Sports Capital of the South." with three large universities boasting nationally known athletic teams located within thirty miles. Ray Reeve, the "Dean" of southern sportscasters, has been heard for nearly twenty years on sports networks of up to 50 radio stations. He brought to WRAL television a ready made sports audience.

5. Superlative equipment — competent personnel: Confidence in the station was created early by a minimum of lost time due to equipment failure. The station is equipped throughout with new General Electric equipment. Two of the south's largest studios are equipped with seven cameras, a rear screen projector and three 70 circuit lighting boards. The \$100,000 remote unit is equipped for four cameras. The ampex video tape recorder is the first in operation in North Carolina. The experienced personnel, drawn from all parts of the country enjoy the finest in equipment.

6. Close liaison with set dealers and service technicians: Several months after the FCC issued our CP, all dealers and technicians in the area were advised of our target date, December 15, 1956. We made it, to the minute.

7. Imagination in local programming: Local programs have a fresh approach, with attractive formats and new ideas. All programming is designed, not only for entertainment, but to give local and regional service.

Thaddeus sees **Red**

and covers the 11th largest TV market with one station!

Rhode Island Red impresses on time buyer Thaddeus O. Thistlethwaite the fact that WJAR-TV's primary coverage area includes, not just Providence but all southeastern New England, including Boston, Fall River, New Bedford, Worcester! Call your Petry man and let him show you just how much extra coverage you get with WJAR-TV in the Providence market!



In the Providence market . . .

WJAR-TV

*is cock-of-the-walk
in station coverage!*

CHANNEL 10 • PROVIDENCE, R.I. • NBC•ABC • REPRESENTED BY EDWARD PETRY & CO., INC.



Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape* Recording. For Videotape cuts production costs to ribbons—brings "live local" spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

CONVERTS TO COLOR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Offices in Principal Cities



National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is planning a major-market campaign throughout the country for its Dove Soap. The schedules kick off 1 September for 10 weeks. Minutes during nighttime segments will be slotted; frequency will vary from market to market. The buyer is Hank Cleeff; the agency is Ogilvy, Benson & Mather, Inc., New York.

Whitehall Laboratories, Div. of American Home Products Corp., is lining up schedules in top markets for its Anacin tablets. The 26-week campaign starts 1 September. Minute announcements will be used; frequency depends upon the market. The buyer is Chet Slaylaugh; the agency is Ted Bates & Co., New York.

Gulf Oil Corp., Pittsburgh, is initiating a campaign for its gasoline and oils. The schedules begin 15 September for 13 weeks. Minutes and chainbreaks during nighttime periods will be used, with frequencies varying. The buyer is John Warner; the agency is Young & Rubicam, Inc., New York.

E. I. Du Pont De Nemours & Co., Wilmington, Del., is planning a schedule to promote its Orlon wool. The campaign starts 25 August; minutes during both daytime and nighttime segments will be scheduled. Frequency will vary from market to market. The buyer is Trow Elliman; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

Marathon Corp., Northern Division, Green Bay, Wis., is going into about 90 top markets to promote its household paper line. The schedules start 1 September, run until the end of the year. Minutes and chainbreaks, both daytime and nighttime, will be used. The buyer is Peggy McGrath; the agency is Young & Rubicam, Inc., Chicago.

RADIO BUYS

C. F. Mueller Co., Jersey City, N. J., is planning a campaign for major markets for its spaghetti and macaroni. The schedules will begin 9 September for 17 weeks. Minutes during daytime slots will be placed; frequency will vary from market to market. The buyer is Don Miller; the agency is Doherty, Clifford, Steers & Shenfield, New York.

Campbell Soup Co., Camden, N. J., is lining up schedules in top markets for its soups. The campaign will start 1 September for 26 weeks. Minutes, chainbreaks and I.D.'s during daytime periods will be scheduled, with frequencies varying. The buyer is Hal Davis; the agency is Batten, Barton, Durstine & Osborn, Inc., New York.

The Pharma-Craft Corp., Inc., Cranbury, N. J., is entering markets for its Ting products. The campaign will kick-off 15 September, run for eight weeks. Minutes during daytime periods will be slotted; frequency will depend upon the market. The buyer is Walter Reed; the agency is Cohen & Aleshire, Inc., New York.

10,000 miles away
but I'm sold "live"



Captain Fortune
KPIX Television (Westinghouse)

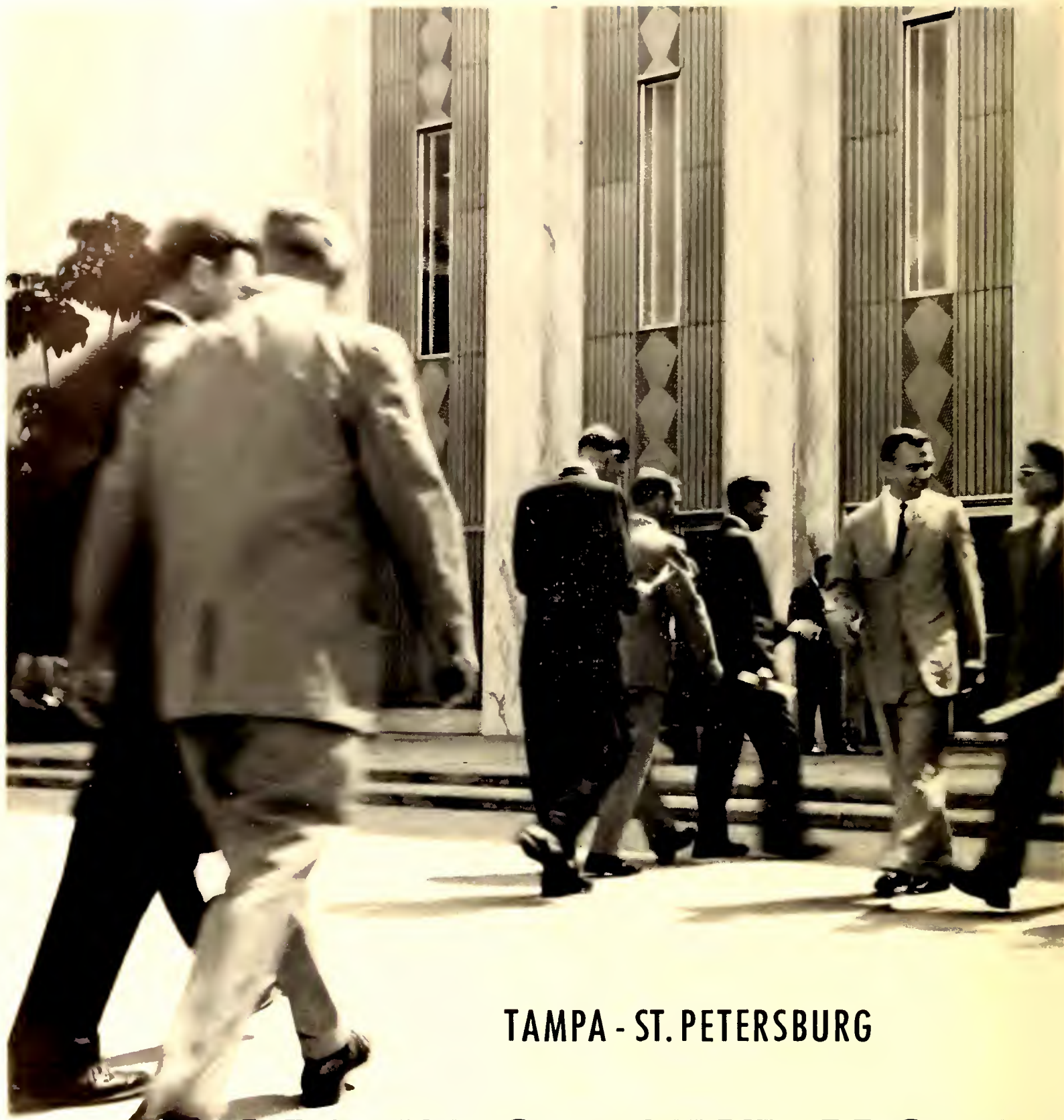
"We Videotaped* my programs before I left for a 3-week assignment in Brussels. I went on looking 'live' on an uninterrupted schedule in San Francisco. My clients were happy—and there was no loss in station revenue."

AMPEX
CORPORATION

907 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

*TM Ampex Corporation



TAMPA - ST. PETERSBURG

... MARKET ON THE MOVE!

Modern Tampa - St. Petersburg businessmen think big, move fast, keep the dynamic Twin Cities of the South growing rapidly in commerce, industry, sales! Result: TAMPA - ST. PETERSBURG is now 30th in retail sales, 27th in automotive sales, 29th in drug sales!

And, as usual, TAMPA - ST. PETERSBURG's number one station is WTVT! 10 of top 15 programs, 40 of top 50! * Number one in news, sports, weather and kiddie shows! Only WTVT keeps up with the MARKET ON THE MOVE!

*June ARB

STATION ON THE MOVE

WTVT

TAMPA • ST. PETERSBURG

Channel 13

The WKY Television System, Inc.
Represented by the Katz agency

FILM-SCOPE

16 AUGUST 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

Time's getting short for fall starting dates and syndicators with new first-run products aren't going to wait much longer for those regional prospects.

The indications were this week, according to a FILM-SCOPE cross-check, that syndicators will in a couple weeks be making such product available for market-by-market selling.

If a series is to make a 1 October starting date in as many markets as possible, the syndicators will have to open the local sluices mighty soon.

Dancer-Fitzgerald-Sample is currently in negotiation for a good time slot in New York for L&M. The show: Mackenzie's Raiders.

It'll be a single market buy for L&M, not the regional deal rumored.

Amoco, via Joseph Katz, made its first syndication buy this week.

The oil company will sponsor the 15-minute Frank Leahy Show in 19 Northeast markets.

A previous regional buy was for the eastern half of Person-to-Person. Since then the company has relied on spot announcements.

Ronzoni, through Emil Mogul, is on the verge of signing its next regional syndication buy.

The new series is to replace Honeymooners, which runs out this fall. Leading contender: MCA's first-run off-network series, If You Had a Million.

MCA made its sixth Paramount library sale this week, this one outside of the territorial U.S.

The station: KUAM-TV, Agana, Guam. The buy is apparently not for the full package, but on a picture-to-picture basis.

Two more sales are due to be announced this week.

Independent KTNT-TV, Tacoma, is scheduling what amounts to a local 90-minute drama series this fall.

A regional detergent, Deep Cleaner, has bought total sponsorship of the station's Screen Gems' Playhouse 90 re-runs, and will run the eight as Best of Playhouse 90 dramas on a once-a-month basis. (8:30-10 p.m.)

Deep Cleaner, through Pacific National Advertising, will promote the shows as a series of specials.

Burnett media chief Len Matthews this week said that there was no foundation whatever for the report that the agency was encountering much opposition from stations to the idea of granting "contributions" for film shows that Kellogg will be sponsoring.

Noted Matthews: "Some stations that originally declined to make special discounts for the programs Kellogg delivered had had their managers in here pitching for the business. Only in one remote market have we had a definite turndown."

These special discounts for delivered Kellogg film series are: **two programs, 20%; three programs, 25% and four programs, 30%.**

The four shows: Huckleberry Hound, Superman, Bill Hickok, Woody Woodpecker.

MARKETING WEEK

16 AUGUST 1958

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SPONSOR PUBLICATIONS INC.

One of the biggest revolutions in food processing may be over the horizon.

It's irradiated foods. Radiation cuts down the decay process so that foods can be stored without refrigeration.

The potential effect on the frozen food business from this development is another example of how modern technology is setting marketing on its ear.

According to reports, irradiated foods are still in the experimental stage with some answers still to be found.

Growing consumption of iced tea has given a lift to the powdered variety.

Tip-off that powdered (instant) tea may be a comer is **Lipton's introduction of its own brand this summer.** Lipton, kingpin of the tea business, is testing it in four markets.

Powdered tea is not new. Nestle, with its Nestea, and Standard Brands, with its Tender Leaf name, have been marketing "instant" teas for about 10 years. **Nestea, which has been recording summer sales hikes steadily, went national two years ago,** is being plugged this summer on the Gale Storm Show, MBS, spot radio and tv, three shelter magazines and two store books.

Seaman Bros., which distributes regionally under the White Rose banner, **also introduced a powdered tea this summer.** The firm already has on the market a White Rose liquid tea concentrate.

Admen regard tea marketing as tricky.

One reason is the lack of figures on how it's used, particularly as regards iced tea. A Tea Council study, done some years ago, reported that **about 35% of all tea is consumed in the iced form.**

Iced tea consumption varies considerably by regions. It's relatively low in the north, high in the south. On top of this, overall tea consumption is highest in the east, lowest in the west. Men appear to have a higher preference for iced tea than women. As for seasonal variations affecting iced tea consumption, humidity as well as temperature seem to affect its use.

Some revealing figures on total tea consumption were reported in Pulse's study of eating habits in 26 metropolitan areas last August. **Percent of people drinking tea is low in the morning, rises to about one out of 10 for lunch, hits a peak for dinner.** During the week nearly 24% of those interviewed reported drinking tea at dinner, a higher percentage than coffee drinkers.

New products or product changes have been a basic feature of marketing during the 1950's, but the **recession has put added pressure on manufacturers to come up with profitable ideas.**

Here are three key trends to watch, according to one experienced adman.

- **Germicidal additives to laundry, dishwashing and toilet products.**
- **The small, economical car.**
- **Dietetic (non-fattening) foods.**

The latter category is now over the hump so far as chains are concerned. Turnover has raised the profit-per-foot to competitive levels. Low calorie salad dressings are making good headway and a line of non-fattening soups is on the verge of a debut.



Vacations...

MINNESOTA'S 2ND INDUSTRY! Over 1,000,000 vacationers will eat, sleep, drive, fish, play and BUY... spending more than \$55,000,000 THIS summer in KDAL-KDAL-TV land!



RADIO

KDAL

TELEVISION

→ *Dominating Minnesota's Vacationland!*

NEWS & IDEA

WRAP-UP

AGENCIES

D'Arcy has apparently given up all hope of recovering the Coca-Cola account: It's just been assigned the \$3-million Nehi budget.

Compton pulled out of Nehi a couple weeks ago because of "policy disagreements." The account had also been at BBDO.

The Leo Burnett Co. celebrated its 23rd anniversary last week.

Some vital statistics:

1) Started in 1935 with a staff of eight (four of whom are still with the company), it is now staffed by 800—including people in the Canadian office.

2) Original members of the famous Chicago-based agency: Leo Burnett; Strother Cary; Mary Keating (Burnett's secretary); and DeWitt O'Kieffe.

3) Twelve members of the firm have been with Burnett for 20 years; 15 people for 15 years; 30 for 10 years, and about 200 for five years.

Highlights of the celebration:

• Men members of the 5-, 10-, 15- and 20-year clubs reported in wearing their "Burnett ties"—navy blue, printed with the Burnett logo (reaching for the stars). Members of the 10-year club are awarded the star reacher's cuff links in gold. Five-year and over women employees are given "Burnett Apple" earrings, also in gold, as are

wives of the over 10-year club members.

• At the various luncheons celebrating the anniversary, each of the five-year and over members were presented with wallets containing 23 new dollar bills. Burnett's waiting room was filled with flowers sent by reps and other Michigan Avenue well-wishers.

New agency: Herbert W. Warden, formerly executive v.p. and manager of Kastor, Farrell, Chesley & Clifford, and senior v.p. and director of Ogilvy, Benson & Mather, has formed a new advertising agency—dubbed **H. W. Warden & Associates, Inc.**, with offices in New York City.

Working arrangement: With no merger or change of ownership contemplated, **Wilson, Haight, Welch & Grover, Inc.** of Hartford and New York, has formed a working affiliation with the **Philip J. Meany Co.**, of Los Angeles.

PICTURE WRAP-UP



Shaking hands after signing a contract making WJRT, the Goodwill station in Flint, Mich., a primary ABC-TV affiliate, are John Patt (l), president of WJRT and Oliver Treyz, president of ABC-TV. Watching (l to r): Worth Kramer, executive v.p., WJRT; Ralph Hatcher, national mgr. ABC-TV station relations, and Robert Coc, regional mgr., ABC-TV station relations



All out for safety: To aid in the state's campaign to cut down auto accidents, WBTB, Charlotte, painted its billboards like a N. C. auto license, and gave the Highway Patrol 30,000 blotters to distribute to drivers, bearing drive carefully messages



Have clients—will travel: Jim Stanley, an adventurous pr man, is off on vacation to the Great Smokey Mountains of Tennessee, with the unique idea of mixing business with pleasure—namely exiting on products made by his agency's (Anderson & Cairns) clients on his 12-day scooter jaunt

Purpose: To provide each agency with opposite coast facilities.

Agency appointments: **Friend-Reiss Advertising**, for a 10-city tv saturation campaign for Spin-A-Hoop, Chicago toy manufacturer . . . **Gray & Rogers**, Philadelphia, for the Adam Scheidt Brewing Co. . . . **Reach, McClinton & Co.**'s Chicago office for Sportsman's Golf and Kroydon Golf Corps . . . **Lavenson Bureau of Advertising**, Philadelphia, for Supplee-Biddle-Steltz, wholesale distributors of toys and hard goods . . . **Beaumont & Hohman**, for Totem Boats, San Francisco . . . **Gore Smith Greenland**, for *Cue Magazine* . . . **Ketchum, MacLeod & Grove**, for Goodrich-Gulf Chemical's Micro-Black synthetic rubber.

Bryan Houston, Inc., has appointed **Evelyn Konrad, Public Relations**, as the agency's pr consultant.

People on the move: **William**

Pank, a v.p. and account supervisor at Reach, McClinton & Co., elected to the agency's board of directors and named chairman of the plans board . . . **William Fisher**, to Doherty, Clifford, Steers & Shenfield as v.p. in charge of tv/radio . . . **Walter Heymann, Jr.** and **Lester Delano**, named v.p.'s of North Advertising . . . **Peter Finney** has joined Charles Anthony Gross Advertising as v.p. and special assistant to the president . . . **John Kucera**, appointed assistant v.p. and director of network relations in the tv/radio department of Ted Bates.

Stanley Reiss, research manager at The Parkson Advertising Agency . . . **William McKenna, Jr.**, creative executive on proprietary new products, Lambert & Feasley.

Kenyon & Eckhardt, Chicago, announces these personnel advancements and additions: **Alvin Blatchley**, creative supervisor, to v.p.; **John Dillingham**, account executive on Pepsi-Cola;

William Graffis, copywriter. **Walter Lecat**, senior art director, and **Kermit Lindberg**, tv art director.

Shifts elsewhere: **Cluck Jones**, of Maxon, to Leo Burnett . . . **Dean Landis**, of KM&J, to the Hotpoint Co. . . . **Arthur D. Phillips**, from his own agency to M. M. Fisher Associates . . . **John Dintelman**, of Zenith Radio to Fulton Morrissey . . . **Walter Tookey**, from FC&B to the Fensholt Advertising Agency.

Waldie and Briggs named these new posts: **James Bolt**, exec. v.p.; **Leona McMullen**, treasurer; **Robert Christopher**, v.p. on client contact, and **Robert Ingalls**, director of plan and copy.

ADVERTISERS

Look for spot activity among the Chicago agencies to take on real tempo the next two months.

Among the foods planning to return



Open for business: Houston model Jean Johnson tells KTRK-TV's Ted Nabors, on his *Soundtrack* show, that Troxell and Assoc., a new agency in Houston, is ready for accounts



Time on their hands: Marlene, the WAMP "Radio Clock Girl" adjusts the watch of *Radio Clock* star Bob Drew, Pittsburgh's timekeeper, in front of the Buhl Planetarium's pendulum

Former beauty title winners, now WPST-TV, Miami secretaries, pause on the way to lunch. L. to r., front row: Patricia Alter, Miss Pretty Girl; June Edmonds, 13 title winner. Back row: Ouida Smith, of Miss Alabama contest; Virginia Booker, Miss Sellorama for General Motors and Nancy Edwards, Miss Real Estate



Pied piper? Almost: The entire town of Mt. Vernon, O. turned out to help Columbus' WBNS-TV film an opening for its children's program, the *Flippo Show*. Flippo the Clown, host of the show, appeared in the town square playing a flute, while some 1,000 kids followed him. The parade ended at a party for participants



with the news

...BEFORE IT BECOMES HISTORY

first

Newsman of his day, the community Town Crier was looked for, listened to — and *believed in*. Today, the same respected function of helping to keep a community informed is being performed by the hard-working television newsman and his staff... Storer Broadcasting television newsmen have a facility for assembling the news fast and accurately, then presenting it in the most interesting way possible. This recognized talent has been a distinct benefit to advertisers who have taken advantage of the prestige and audience loyalty gained by the Storer "Town Criers" in their markets.

National Sales Offices. 627 Madison Ave., New York 22, PLaza 1-3940 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



JIM UEBELHART
*18 years of newscasting...
 first-hand knowledge of
 world affairs*
WSPD-TV
 Toledo



JIM RODES
*Thorough knowledge of
 international and
 national events*
WSPD-TV
 Toledo



BILL CHARLES
*Specializing in local
 events and news*
WSPD-TV
 Toledo



JAC LEGOFF
*Michigan's number one
 TV news personality*
WJBK-TV
 Detroit



DICK GRAHAM
*On the air with the
 latest news*
WVUE-TV
 Wilmington-
 Philadelphia



GARY GEERS
*Newscasting right off the
 wires in the news room*
WVUE-TV
 Wilmington-
 Philadelphia



KEN ARMSTRONG
*News and weather seven
 nights a week, 11:15 pm*
WJW-TV
 Cleveland



DOUG ADAIR
*6:30 - 6:45 pm
 City Camera with rapid-fire
 news of Cleveland*
WJW-TV
 Cleveland



JIM DONEY
*One of the highest rated
 shows in the market... 11:00
 Sat. and Sunday evenings*
WJW-TV
 Cleveland

Storer town criers of Television



WARREN GUTHRIE
*Ohio's outstanding news man,
 featured on "Sohio Reporter,"
 11:00 pm Monday - Friday*
WJW-TV
 Cleveland



PAUL RAYMON
*Covers the news at 6:30
 and 11:00 pm*
WAGA-TV
 Atlanta



BOB MANN
*Weekday local news at
 1:05 pm*
WAGA-TV
 Atlanta



DICK SWANSON
*Senior staff member weather
 news each evening at 6:35*
WAGA-TV
 Atlanta



ED BLAIR
*With 13 years of experience,
 one of the most respected
 newscasters in Atlanta*
WAGA-TV
 Atlanta



SKIP THOMAS
*News at 6:35 pm week days
 and 6:00 pm Sundays*
WAGA-TV
 Atlanta

WSPD-TV
 Toledo

WJW-TV
 Cleveland

WJBK-TV
 Detroit

WAGA-TV
 Atlanta

WVUE-TV
 Wilmington-Philadelphia



Storer Broadcasting Company

WSPD
 Toledo

WJW
 Cleveland

WJBK
 Detroit

WIBG
 Philadelphia

WWVA
 Wheeling

WAGA
 Atlanta

WGBS
 Miami

to spot are Cream of Wheat, Wilson and Morrell.

In the construction field, Masonite is blueprinting a fall push, announcing the opening of housing divisions.

Probably to no one's surprise, **R. J. Reynolds** showed up as the **No. 1 user of radio** in a breakdown of leading spot advertisers for the second quarter of 1958 issued by RAB.

The next 10 top users of spot, in this order, were: Ford, American Tobacco, Lever Bros., Best Foods, General Motors, Sterling Drug, Colgate-Palmolive, Texas Co., Liggett & Myers and Sinclair Refining Co.

Two past stalwarts of the Ford Motor Co.'s advertising department have been retired.

They are:

- Ben R. Donaldson, with Ford for 39 years, and director of institutional advertising for the past four years. (He will be retained as an advertising consultant.)
- Robert F. G. Copeland, who had

been on medical leave of absence since 1 May. He was with Ford for 10 years, most recently as acting director of the company's product advertising and sales promotion office.

Campaigns: The **Gemex Corp.** of Union, N. J., starts participation in a new tv show this week. Dubbed *Concentration*, it airs on NBC TV weekdays, 11:30 a.m. to noon. To promote its watchbands, the company will give away 14-karat gold bands as prizes each week.

National Shoes, for its pre-school and fall advertising, plans a saturation radio drive, using one-minute "musical reviews," to be aired up to 942 times a week by 50 radio stations in N. Y., N. J., Conn., Mass., and Md. Agency: **Emil Mogul.**

Strictly personnel: **M. Tenney Hulett** has been named to the newly created post of market research manager for the Borden Foods Company—responsible for marketing and consumer research for the food products division.

NETWORKS

The top 10 network radio users, by category, for the second quarter, 1958, according to RAB were:

CATEGORY	% OF TOTAL
1. Drugs	16.5%
2. Automotive	15.5
3. Food and Grocery	11.0
4. Religious	7.9
5. Tobacco products	7.8
6. Toilet requisites	7.3
7. Cleansers	5.4
8. Miscellaneous	3.8
9. Ale, Beer, Wine	3.7
10. Confections, soft drinks	3.2

The five leading network users, for this quarter, listed alphabetically, were: Bristol-Myers, Brown & Williamson, Ford, General Motors and R. J. Reynolds.

Network affiliations: New station, **WTAE, Pittsburgh**, begins operation 14 September, as a primary vhf affiliate of ABC TV . . . Eighteen stations have joined **Mutual** in the past 90 days and 43 present affiliates have renewed their contracts, the largest being **CKLW, Detroit.**



First in Fresno

KMJ-TV HAS MORE QUARTER HOUR FIRSTS THAN ALL OTHER TV STATIONS COVERING THE FRESNO AREA COMBINED.

The May '58 APB reports—From Sign-on to Sign-off Sunday through Saturday KMJ-TV leads with 227 quarter hour firsts while Station B has 122, and Station C has 85. There were 21 ties. Results involve quarter hour periods when KMJ-TV and Station B and/or Station C were an-the-air

**IN TOTAL
RATED TIME
PERIODS**

KMJ-TV • FRESNO, CALIFORNIA • McCLATCHY BROADCASTING COMPANY •

The Katz Agency,
National Representative



This is the kind of hold our station has on people

There are two sides to figures—"how many?" and "how much?" Their relationship depends on viewer loyalty.

Well, what is loyalty—the impulse, for example, that keeps sets tuned to Channel 7 in the 747,640 TV homes of 41 flourishing counties in 3 states? *Its cause* is allegiance to the station image projected by our thoughtful programming—by our many, valued service features—by little things of

big import, like no triple-spot aggravations. *Its evidence* lies in our steady predominance in mail counts, ratings and constant communication. Here, that loyalty *can* transfer itself to you.

So sponsors find that in the WHIO-TV marketplace "how much?" is just about "how many?" . . . George P. Hollingbery can tell you more from another set of realistic figures—our rate card.



ONE OF AMERICA'S GREAT AREA STATIONS

Reaching and Holding 2,881,420 People

In the Syracuse Market

WSYR COVERS *80% MORE RADIO HOMES Than the No. 2 Station

This amazing margin of superiority makes WSYR unquestionably the most effective and economical buy for radio advertisers in a market where buying power exceeds \$2½ billion annually.

WSYR attracts the *adult, able-to-buy* audience by maintaining a high standard of *quality* performance, by *professional* performers. In every category of programming—news, music, sports, drama, variety, farm programs and public service events—WSYR is the leader in the Syracuse area.

NBC in Central New York

•Nielsen
Coverage
Service No. 2

WSYR

Represented
Nationally by
HENRY I. CRISTAL CO.



5 KW • SYRACUSE, N. Y. • 570 KC

In Louisville

it's WAVE-TV

for

- BALANCED PROGRAMMING
- AUDIENCE RATINGS
- COVERAGE
- COSTS PER THOUSAND
- TRUSTWORTHY OPERATION

NBC AFFILIATE
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

Tv network sale: Reynolds Metals Co. will co-sponsor ABC TV's *All Star Golf*, with the Miller Brewing Co., Milwaukee.

Radio network sales: Commercial Solvents Corp., for its Peak and Nor'-way anti-freezes, plans its fall campaign this week via NBC. Scheduled, to date, a total of 246 announcements on *Monitor*.

ABC Radio network sales for July, 1958, topped previous highs for the same month in the past five years. Six advertisers signing for Don McNeill's *Breakfast Club* include: The Angostura-Wupperman Corp., Magla Products, Mentholatum Co., C. H. Musselman, Puritron Corp. and J. A. Wright & Co.

On the personnel front: Larry Lowenstein, appointed to the newly created post of director of special services, CBS TV . . . Hank Warner, joins CBS TV as general manager of press information . . . Harold S. Cranton, appointed director of sales development and research, ABC . . . Stephen Strassberg, named director of press information, ABC . . . William Brower, Jr., manager of program promotion and merchandising for CBS.

ASSOCIATIONS

The Screen Extra Guild's latest newsletter attacks AFTRA's petition with the NLRB for exclusive bargaining rights on talent in taped commercials.

SEG's claims: Its contracts with motion picture producers cover both filmed and taped tv commercials.

The Guild is set to defend its jurisdiction over tape at the NLRB hearings, to start 25 September in New York.

Tv stations donate \$65 million a year in spot announcements for public service.

So says the Tv Code Review Board of the NAB after a national survey of its members.

The survey's base: Three-to-seven-day checks of 101 stations in 43 cities during February, March and April.

The results: Tv code stations donate annually nearly 900,000 public service spot announcements.

To promote safety: Sixty-one radio
(Please turn to page 62)

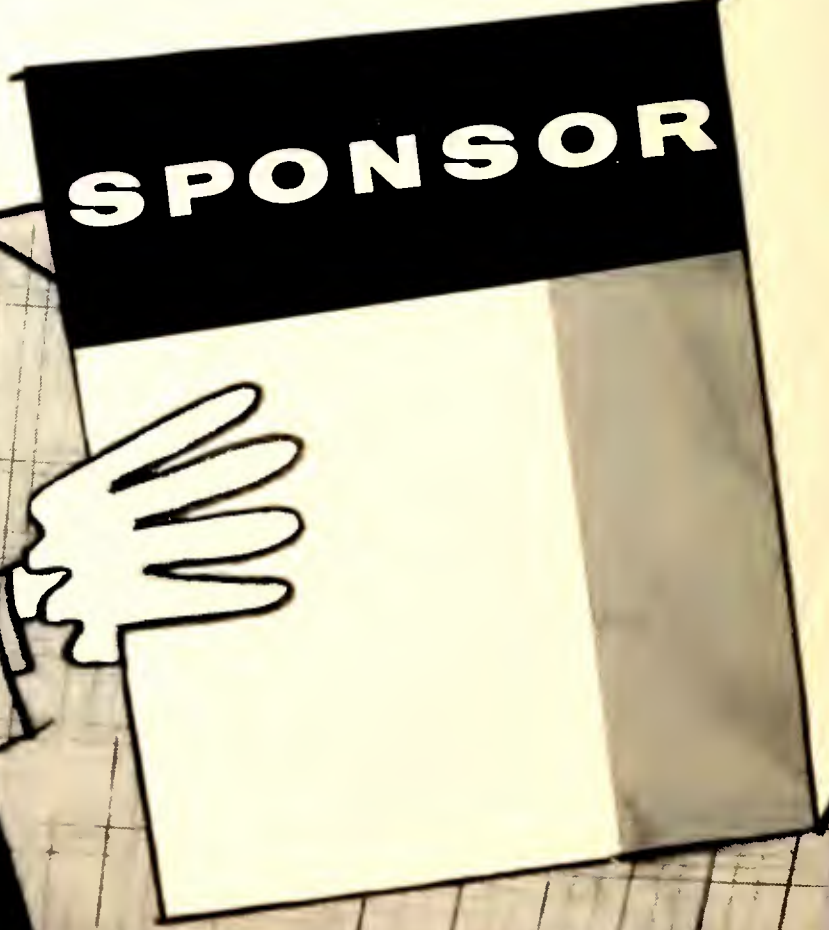
**SURE
EVERY
TIMEBUYER
READS
SPONSOR . . .**



SURE

every time buyer
reads

SPONSOR



**BUT FOR EVERY TIMEBUYER
THERE ARE TEN OTHER DECISION
MAKERS BEHIND THE SCENES
WHO READ SPONSOR AS WELL**

Rarely indeed does one man alone determine when and where to place radio or TV business. That's why it makes sense to reach every decision maker possible with your message because every voice that helps to finalize a sale should know your story.

It's the chief reason your advertising will do so well in SPONSOR. SPONSOR reaches almost everybody who is anybody in air. All the timebuyers, of course, but more decision makers, too, at every level (in both the agency/advertiser category) than any other broadcast publication.

Proof?

Fair enough!

SPONSOR is the only broadcast publication that offers a complete circulation breakdown BY JOB CLASSIFICATIONS—listing the exact number of subscribers (with their names and titles) at every management level. We'll be happy to show it to you at your convenience and prove beyond doubt that SPONSOR reaches more teams that buy time than any other book in the field.

SPONSOR

sells the TEAM that buys the TIME

and tv stations, members of the Maryland-District of Columbia Broadcasters Association, designated last weekend as "Deathless Weekend." in a campaign for no traffic fatalities. To promote it, the group used over 15,000 spot announcements.

The Chicago chapter of the Academy of TV Arts and Sciences last week launched a membership drive through Chicago's five tv stations, ad agencies, talent and production firms, in an attempt to tap all persons associated with the tv industry.

Meeting: The New Mexico Broadcasters holds its 1958 summer meeting next week at the Alvarado Hotel, Albuquerque. Officers include: Jim Duncan, president; Bill Mickel, v.p., and Virgil Parker, Ill. secretary-treasurer.

They were elected: **Cliff Gill**, v.p. of KBIG, Hollywood, named chairman of the Standards of Good Practice Committee of the NAB . . . **Carlin Heiman**, to the service department of RAB . . . **Maynard Marquardt**, president and general manager of KATY, San Luis Obispo, elected director of

District One, Southern California Broadcasters Association.

REPS

Adam Young is showing signs of moving heavily into tv, with these key personnel shifts and expansions:

Jim O'Grady, top tv man and head of the Chicago office, leaves for New York this week to head up the tv section; Richard Kelliher, head of the San Francisco office, replaces O'Grady in Chicago; Frank Waters, from the radio department, goes to head the San Francisco office; and John Stella, from Chicago, is going to Detroit to open a new Adam Young branch there.

Rep appointments: Weed TV, for WLBZ-TV, Bangor, in the New England area; representation elsewhere, by Venard, Rintoul & McConnell . . . Robert E. Eastman & Co., for WAAB, Worcester, Mass. . . Adam Young, for the Gordon Broadcasting Co. . . Rambeau, Vance, Hopple, Inc., as national reps for WYNN, Florence, S. C., and Forjoe & Co. as Southern reps . . . Tracy Moore and Associates, to represent WLW, Cin-

cinnati, on the West Coast . . . Forjoe & Co., as southern reps for WESR, Tasley, Va.

FILM

CBS TV Film reports a 50% sales increase the first six months of this year over the same 1957 period.

At the same time, the sales force was upped 44% and other service personnel, 60%.

Current CBS catalogue comprises 28 series, largest in the syndicator's history. Current production commitments: more than \$3-million.

NTA and United Artists won't be meeting in court.

Suit involving 820,000 AAP shares is off, after NTA sold its disputed contract to UA for \$2-million.

The damage suit had entailed \$18-million.

Sales:

• CBS TV Film's *Colonel Flack* has amassed \$1-million in sales in the past two weeks.

Buyers include Dayton Power & Light, Bell Bakeries (a regional buy in Florida); Loblaw Supermarkets (up-state New York); Laclede Gas Co. (St. Louis); Kroger Foods (Steubenville and Pittsburgh); Big Bear Store (Columbus); Hudephol Beer (Cincinnati). Series has also been sold to 12 stations.

• A newcomer to syndication, Adams Dairy, will sponsor *Jeff's Collie* on KMOX-TV, St. Louis.

Company was previously a spot announcement buyer.

Re new series: NTA and the BBC will co-produce *The Third Man*, with James Mason. Nineteen episodes will be shot in England, 20 in Hollywood . . . another KTTV, Los Angeles, show *Satellite Police*, is slated for national syndication.

In the foreign markets: Osaka TV, Japan, has bought Official's fourth series of *Robin Hood*. Renewing sponsor is Lion Toothpaste.

New company: RKO Teleradio has formed an independent subsidiary to take over the functions of RKO TV.

Its title: Show Corp. of America.

**Close to Everything
Exciting...Important!**

**NEW YORK'S
TOP LOCATION** At Never-Before
BOTTOM RATES!

- LARGE, LUXURIOUS ROOMS
- TWIN "SLEEPYHEAD" BEGS
- PRIVATE BATH AND SHOWER
- FM-AM ROOM RADIO
- LARGE-SCREEN TELEVISION

FROM

\$5



WRITE FOR
ILLUSTRATED BROCHURE

Accommodating 500 guests in an atmosphere of gracious comfort at the heart of all the thrills and sights of the wander city!

Hotel Duane
MADISON AVENUE AT 37th STREET
Air Conditioned



YOUR FUTURE IS GREAT IN A GROWING AMERICA

AMERICA ALWAYS OUTPERFORMS ITS PROMISES

We grow so fast our goals are exceeded soon after they are set!

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More People—Four million babies yearly. U. S. population has *doubled* in last 50 years! And our prosperity curve has always followed our population curve.

2. More Jobs—Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 *million more* in 1975 than today.

3. More Income—Family income after taxes is at an all-time high of \$5300—is expected to pass \$7000 by 1975.

4. More Production—U.S. production *doubles* every 20 years. We will require millions more people to make, sell and distribute our products.

5. More Savings—Individual savings are at highest level ever—\$340 *billion*—a record amount available for spending.

6. More Research—\$10 *billion* spent each year will pay off in more jobs, better living, whole new industries.

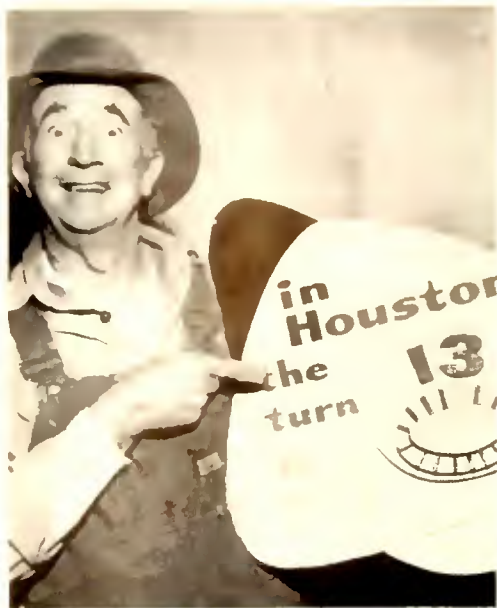
7. More Needs—In the next few years we will need more than \$500 *billion* worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.



Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a post card today to: THE ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

Your
Great Future
in a
Growing America



HOUSTON'S FAMILY STATION!

KTRK-TV, channel 13

wherever
they be
it's

WOV
5000
Watts
IN N. Y. C. and VICINITY

over two million
Italians agree



WOV NEW YORK—ROME
Representatives: John E. Pearson Co.

RKO TV's television personnel will be moving to the new company intact.

Strictly personnel: NTA has added seven new salesmen to its force. They are: Bill Rhodes, Roger Wilson, Barney Goldman, Frank Myers, Paul Weiss, M. C. Gregory, Crenshaw Bonner.

RADIO STATIONS

The top 10 spot radio users, by category, for the second quarter, 1958, according to RAB were:

CATEGORY	% OF TOTAL
1. Foods	25.0%
2. Gasoline, Lubricants	11.5
3. Tobacco products	10.8
4. Ale, Beer, Wine	8.3
5. Cleansers	7.4
6. Drugs	6.7
7. Automotive	6.4
8. Toilet Requisites	4.2
9. Confections, Soft drinks	2.8
10. Agriculture	2.3

FM tidings: WQXR, the *New York Times* radio station, goes into operation this week as an fm network.

With the formation of the WQXR Network, 11 fm stations will pick up most of WQXR's programming, from 7:30 a.m.-1:00 a.m., to service upstate N. Y. listeners.

Advertisers now have the option of buying WQXR separately or as a network.

Station acquisition: Sherwood Tarlow, president of WHIL, Medford-Malden-Boston, and head of Tarlow Broadcasting Stations, adds another member to his group—subject to FCC approval—WJBW, New Orleans.

Call letters change: From KVOD to KHOW, as new owners, the Western Broadcasting Enterprises, take over this 35-year old Denver station.

Sport Buys: The Pittsburgh Steeler pro football games return to WWSW this fall, co-sponsored by Duquesne Brewing and Marlboro . . . The Baltimore Colts football games via WBAL this fall, for S. & N. Katz, jewelers.

Speaking of sports, Roy Campa-nella started his radio show, *Campy's Corner*, on WINS, New York, this week—for P. Ballantine and R. J. Reynolds.

Promotions, contests, and stunts:

- **WAKE**, Atlanta, sponsored its second "Family Night" event—this time at Ringling Bros., Barnum & Bailey Circus. Listeners received a discount on reserved seats when they presented a "WAKE Family Buck."

- **WNTA**, New York has come out with a radio dial setting guide to be sent to 5000 auto dealers and services, giving instructions for setting car radio dials.

- **WDOK**, Cleveland is showing a film, made by its staff, dubbed "What A Day." It's a behind the scenes peek at the station's operation. New York timebuyers will be viewing it this month.

- In a quadruple alliance, **WBZ & WBZA**, Boston-Springfield, six Drive-in theaters, Raymond's Department Store and Trans World Airlines are sponsoring a Trip To Disneyland contest—sending a boy and girl, accompanied by parent, on a week to the California fun land.

- To promote its *Pantree Payoff* show on **WIRE**, Indianapolis, the sponsors, The John E. Smith Co., food brokers, send a representative to the WIRE listening area in a mobile unit. He calls on homes at random, paying cash prizes to housewives who have any of the products mentioned on the show.

Anniversary notes: WRC, Washington, celebrating 35 years of broadcasting in the Capital . . . Ivan Miles, program director of Atlanta's WGST, observing his 20th year with the station.

Station staffers: James H. Shoemaker, formerly eastern sales manager of SPONSOR, appointed national sales manager of WLS, Chicago . . . Allan Gilman, named assistant general manager and director of sales, KGO, San Francisco . . . Walter Dunn takes over as co-owner and co-manager, WFTL, Ft. Lauderdale; R. L. Bowles, manager of the station for eight years, now heads the newly formed South Florida Broadcasting, Inc. . . . Herb Wixson, v.p. in charge of sales, KGB, San Diego . . . William Whitmarsh, account executive, WBAL, Baltimore.

Donald D. Sullivan of KVTU, Sioux City and WNAX, Yankton; and Fred E. Walker of WTTM, Trenton, have been elected vice-presidents of



Best-selling weekly magazine in America



How TV Guide's 16 rating can insure a high rating for your show

Across the nation, one TV family in six reads TV Guide magazine (circulation base $6\frac{1}{2}$ million as of October 4). In itself, that is the equivalent of a 16 rating.

Consistent advertising of your program in TV Guide magazine is your best insurance of both high ratings and high sponsor identification. For TV Guide readers look at the magazine before they turn on their set. Each reader, on the average, reads it five times each day.

You get not just one but *many* chances to build the interest of millions of families in your show and your stars.

With TV Guide's 50 regional editions, you can mesh your advertising perfectly with your station lineup, without waste circulation.

TV Guide is the national watchword. And—note this well—it is as valuable for advertising your *products* as your *programs*.

A WEEKLY MAGAZINE...A DAILY HABIT

Peoples Broadcasting Co. p. . . Freeman B. Calkin has joined WKRC, Cincinnati, as account exec. . . Carlos F. Montano, upped to station manager, KOOL, Phoenix. . . Earl Moore rejoined WXLZ, Detroit, as business manager.

TV STATIONS

Another station to enter into expanded news services, is WFIL & WFIL-TV, Philadelphia, with its introduction of the "News Helicopter."

The 'copter will be used for speeding the stations' reporters and newsreel cameramen to the scene of the news, for an on-the-spot report.

WHYN-TV, Springfield-Holyoke, thinks it has the answer to why bingo programs get a low rating.

The answer: Folks who play bingo do not answer the telephone while the game is on the air, and in many cases take the phone off the hook.

Along with a Trendex and ARB coincidental, WHYN-TV conducted its own survey, and were only able to complete 54.8% of the calls. Of the rest of the attempted calls, 33.2% didn't answer.

Los Angeles' KTTV's exclusive coverage of the finals of the Miss Universe Beauty Pageant kayoed all opposition with a 48 rating at 11:00 p.m. and a 80.8 share of audience.

The special ARB survey has made at the request of Anderson and McConnell Advertising, agency for Max Fac-

tor, one of the sponsors of the series.

WTVP, Decatur, Ga., threw a huge party at Chicago's Yacht Club for the town's leading timebuyers and other media people.

Purpose: To celebrate the station's new ownership. This group includes: George Bolas, media director at Tatham-Laird, Decatur and the Swanson Brothers of Swanson Frozen Foods (an account handled at Tatham-Laird).

Tv programing notes:

• **KLOR-TV, Provo, Utah,** is first to purchase the videotape version of WGN's *Ding Dong School* as a week-day strip for a 52-week series. KLOR-TV is a new independent station airing about 1 October, in full color.

• **KSTP-TV, Minneapolis-St. Paul,** made tv history when it received, then broadcast live, the first tv pix from the edge of outer space.

Following the launching of a Navy Stratolab balloon flight, pictures were shown that were taken via a cigar box sized, 2½ ton tv camera valued at \$6,000 inside the balloon. The shots were on the air 1½ hours after launching.

• Stereophonic sound experiments are still underway in Chicago, the latest via **WBBM-FM** and **WBBM-TV**. Broadcasting *Jazz in the Round* in full-range three-dimensional sound, these joint forces stereo'd the show as it was being produced.

Tv promotions re the Lawrence Welk personal appearance tour:

• **WBKB-TV, Chicago,** participating in the 11-city personal appearance tour of ABC's *Lawrence Welk Show*, presented a 2½ hour variety concert in Chicago's Amphitheater. The Welk's group was kicked off with a motorcade escorting the entourage into town.

Award: KGUN-TV's client, the Tucson Realty & Trust Co. awarded for excellence in insurance copy by the Insurance Advertising Conference. The copy was written by K-GUN staffers.

On the move: George C. Collie, appointed national sales manager of KOSA-TV, Odessa, Texas. . . **Alexander Field, Jr.,** named program manager, WGN-TV, Chicago. . . **George Pamental,** sales account executive, WABC-TV, New York. . . **Richard Gochnauer,** account executive, WBAL-TV, Baltimore. . . **Don Peirce,** promoted to local sales manager, WFMY-TV, Greensboro, N. C.

KDKD-TV, Pittsburgh, announces these staff promotions: **William McGaw,** assistant program manager; **Roger Wolfe,** operations supervisor; and **Ernst Moenckmier,** director of creative services.

FINANCIAL

Storer Broadcasting declares a quarterly dividend of 45¢ per share on its Common Stock to stockholders of record 29 August 1958, maintaining the regular annual dividend rate of \$1.80 per share.

40% penetration
in its 94 Kansas
county coverage area

TAKE A GOOD LOOK
AT THE CHOICE OF KANSANS

2 to 1 listenership over its nearest competitor in 11 county Topeka trade area
Nielsen Coverage Study

WIBW
TOPEKA, KANSAS

TOPEKA—
Single station market with
100,000 unduplicated families

2 to 1 lead over all out-of-state competitors in "stotion viewed most" both day & night
ARB 1957

CBS - RADIO **TV · CBS · ABC**

COVERAGE • PROMOTION • MERCHANDISING • RESULTS

SPONSOR'S
5-CITY TV/RADIO
DIRECTORY



get
your
copy
FREE

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

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

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

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

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

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

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

The nation's
highest
audience-
rated
Negro group

WOKJ
JACKSON

KOKY
LITTLE ROCK

KOKA
MEMPHIS

WENN
BIRMINGHAM

ebony radio

LOCAL RATE

Cont'd from page 28)

Storz established two general classifications of accounts — retail and product — with retail accounts receiving the local rate and product-accounts the national.

In the Storz list of "national rate" accounts are: ales, beers and wines, automotive dealer associations, and regional or zone offices of automotive manufacturers, distributors and wholesalers of national products and appliances, food brokers, drug jobbers, and other product brokers, manufacturers representatives, all petroleum products, all publishers' advertising, and transportation companies operating in interstate commerce.

Accounts entitled to the "local rate" are soft drink franchised bottlers, finance companies, banks, and retail clothing and grocery chain stores (when advertising said stores). Additionally, Storz set up certain qualifications and conditions for advertisers to be given the local rate. These included rules governing distribution, continuity, agency, billings, contracts, etc.

Along Madison Avenue, the Storz regulations have been received enthusiastically as a sound and a constructive step in the right direction. Opinion differs, however, as to whether the Storz formulas apply equally well to other stations in other markets.

Adam Young, one of the two rep firms representing Storz, feels that all stations will not establish the same account groups but that this isn't important. What is important, says Adam Young, is that stations set up two groups of accounts — local and national — and see to it that "all accounts in the same group pay the same rate."

On the other hand, some veteran reps such as Arthur McCoy, exec. v.p. at John Blair & Co., feel that while the "account group system" represents a considerable improvement over most current station practices, the eventual solution for major stations lies in establishing a single rate for everybody.

At present 13 out of 40 stations represented by Blair have a single rate, and the number is increasing steadily. Blair reports that every station which has established a single rate has enjoyed healthy business increases.

A third solution, suggested by some agency media men, accustomed to working with newspapers as well as broadcast media, is merely a clear-cut

definition of a "retail rate." (For a discussion of these three suggestions, see box.)

One aspect of the current rate confusion which is receiving considerable speculation in agency and rep circles involves a point of law. Many agencies use the standard 4A contract forms which contain a "most favored nation" clause. Under it, an advertiser is entitled to a refund or rebate if a station grants a lower rate for "like broadcast."

Checking up on rumors that agencies were preparing to sue stations granting regional rates, SPONSOR found no evidence of impending legal actions. But agency men did say they were studying the 4A contract carefully, and would take steps to protect their rights if and when they found evidence of violations.

Another important consideration concerns the Robinson-Patman Act. Some agencies and reps believe that many local rate practices by individual stations are in direct violation of Robinson-Patman provisions (which forbid discrimination), and have asked their legal counsel for opinions on this phase of the problem.

Finally, industry groups and stations are concerned over possible charges of collusion, and anti-trust violation if, in clearing up the local rate confusion, stations try to act together to work out satisfactory solutions.

General opinion seems to be that the whole problem must rest finally with the individual station owner. His alone is the responsibility for analyzing his rate policy, modernizing it if necessary, and sticking to it in the face of any attacks.

Meanwhile, there's little doubt that the present rate situation is bewildering and irritating to many advertisers and agencies. And there's no question that prestige is at stake.

"Show me a station that doesn't have a clearcut policy about local rates," says a topnotch agency time-buyer, "and I'll show you a station that can be had."

"National tv and radio spot together make up a three-quarter of a billion dollar business," complains a v.p. of a top-10 agency, "but many stations, with their goofy ideas about local rates, are treating it like a bargain basement operation."

For SPONSOR's editorial position on this difficult and troubling problem, see page 86.

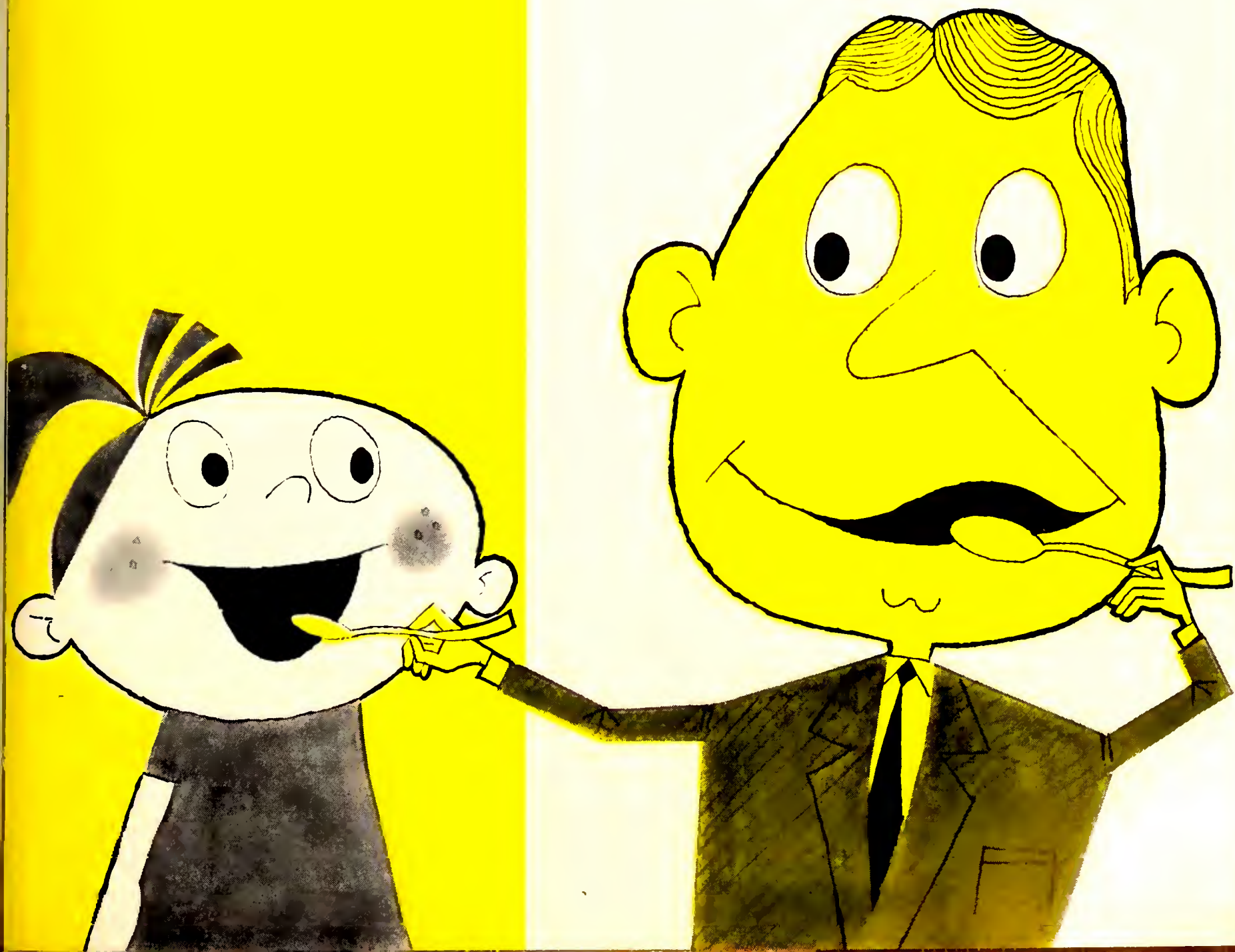
This is the story of how a radio station increased its national spot business from \$500 a month to \$20,000 in a little over a year. Of how it accomplished this feat in the toughest market in the world—New York. Of how—broadcasting from Newark, New Jersey—it achieved this remarkable growth in the shadow of eight 50 KW facilities and in an advertising climate that traditionally considered North Jersey not as a separate market at all but rather a suburb of Madison Avenue.

The name of the station is WVNJ.

The yarn reads like something out of Horatio Alger but we feel keenly it is worth the study of every station manager in America who is convinced, like WVNJ was, that it has something to offer national spot.

It's a history of an idea—a bright new idea in programming, for one. But in a deeper sense, it's a story of faith in advertising. Not just lip service faith handed a sponsor—but an unshakeable belief that advertising was an essential vitamin of business growth for itself as well. WVNJ backed that belief with the best tangible evidence we know—money. Here's what happened when—

they bought what they sold



an idea was born...

One day late in 1956 WVNJ peered into its mirror on the wall and saw with disheartening clarity that it was not—definitely not—the fairest station of them all. More deflating than that, it realized it was not even considered a contender.

National spot business was booming but nowhere near its doors. Other metropolitan New York stations were flexing their Pulse and Nielsen muscles but WVNJ's ratings were invisible to the naked eye. If ever a man had reason to slit his antenna—this was it. Today—just 15 months later—WVNJ's rate has gone from \$8.50 per commercial minute (which it could barely sell) to \$22.50 per spot—with a list of national and regional sponsors anxious to get on. Twice in the last 4 months it has had to declare a moratorium on new business. How was this done? first — an idea was born.



but...
how
to get
it off
the ground?



It was a great idea. Time has proved that beyond argument. The rise of WVNJ may well be the outstanding radio success story of the year.

But when Ivon B. Newman, general manager of the station, first conceived the notion of spinning only Great Albums of Music from sign on to sign off—a conservative estimate would have given him as much chance of success as filling an inside straight.

No one had ever tried playing just Great Albums of Music before. This new programming was to have no chit-chat—no personalities—no top 40 stuff—no rock-n-roll—no nothing but just Great Albums of popular music. Complete albums of Broadway shows past and present—albums of Hollywood musicals—albums of great singing stars, albums of great orchestra leaders, of great instrumentalists—album after album of the world's most popular music and entertainers from sign on to sign off 18 hours a day. The only "talk" was to be news and commercials.

It meant scrapping all that existed on the station—which had been a consistent money maker—to explore something utterly new which might not produce national business at all and perhaps lose the local business that was there to the bargain.

Convinced, however, that it had something it could sell, WVNJ went ahead. The rest is history of a sort.

To the interested station manager or its agency—here are some of the methods and ideas that were employed to get the concept off the ground and into the black in record time.

first—how to build an audience

Sounds easy—or does it—and just where does one begin? Advertising could be no ordinary “tune-in” campaign. One had to awaken a latent want—the need and the benefits of Great Albums of Music.

What made it even tougher was that the very nature of the programming (a melodic music line over and above trick arrangements) predicated a preponderance of adult listeners. And if there is one factor common to all adults it is the development of habits that become increasingly more fixed and more difficult to change.

Before it went all out, WVNJ did a little testing on its own. A month's schedule was created and printed. Listeners were urged to write in for a free program guide listing the time and day their favorite Great Albums of Music would be played.

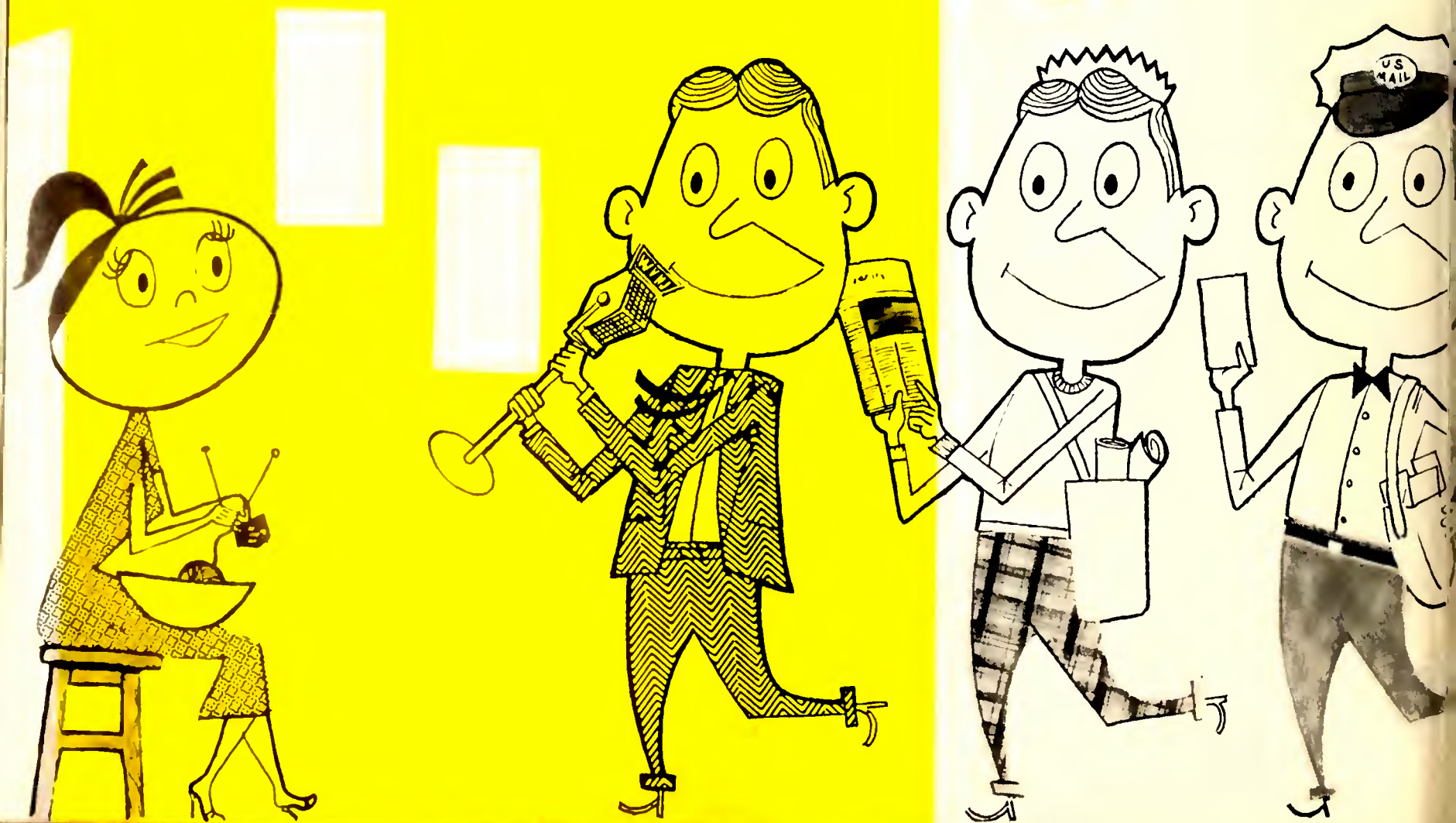
The idea took. That was important to know. If the station's own listeners responded—others would, too. It was now a matter of evoking the proper desire in the many millions of families in the area.

A newspaper campaign was created with “Great Albums of Music” offered as a better way of life. It

was a very basic concept outlining the multitude of benefits that music had to give—the memories it could revive—the hours it could freshen—the feeling of enrichment that lay always in its train.

“Make it part of your day” was the campaign theme. The theme was integrated in every bit of promotion done for the station. It was used on the station itself both as a slogan and as a transcribed jingle. Posters were made and pasted on the trucks of the Newark News reaching all of North and Central Jersey. Ads were placed in many Jersey papers and in the New York Mirror. The Monthly Program Guide carried the theme. Letterheads and envelopes were redesigned to further the message. Reprints of the ads were utilized as envelope stuffers. Nothing was overlooked. Even the station's calling cards helped to sell the story.

Reprints of this campaign are available to any agency or station, WVNJ tells us. It is worth study for 2 reasons. First because it was chosen by the League of Advertising Agencies as the outstanding newspaper campaign created in 1957 by any of its agency members in America. But more important—because of its results. They can be seen on the following page.



Here are the results only one year later. They are in factual form. We just don't know how to make them more dramatic.

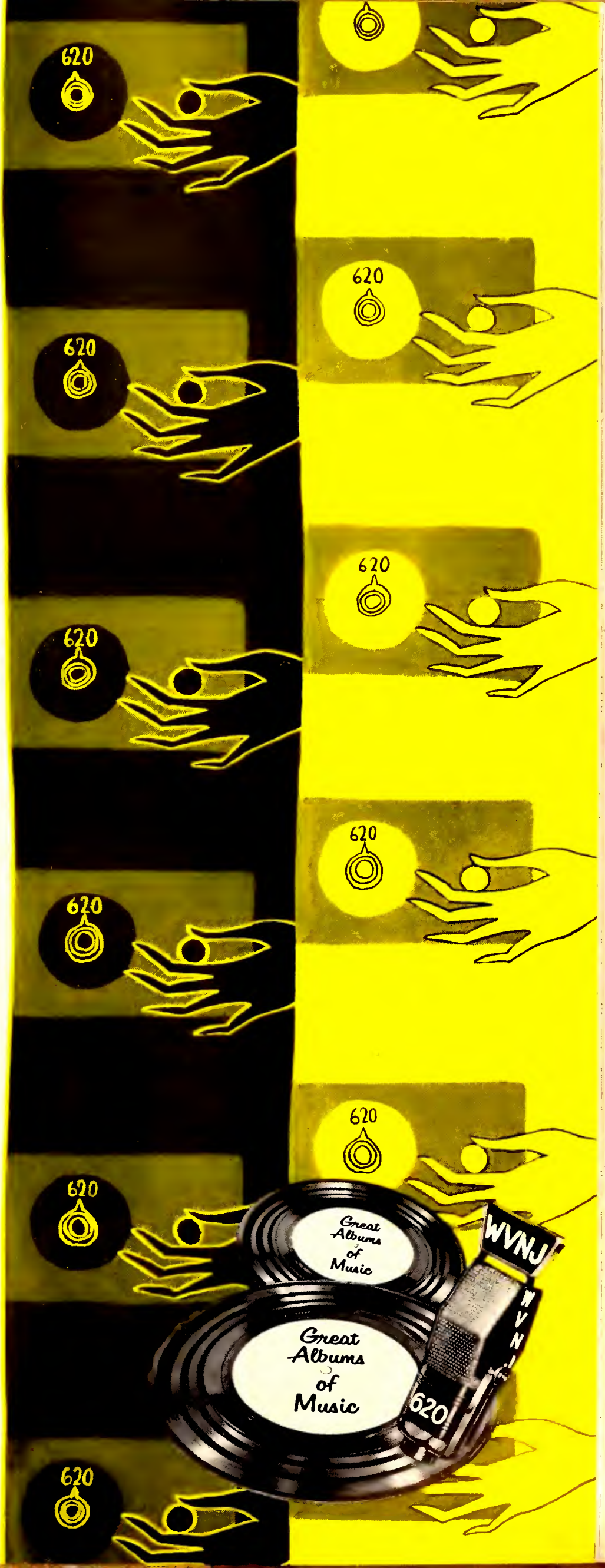
The latest Pulse Report taken in Essex County (Jan.-Feb.-Mar.) reveals that WVNJ has more total audience in this area than any radio station in New York City or New Jersey. It is by far the number 1 voice in this vital market. And this from nowhere just 12 short months ago.

Of the four New Jersey Radio Stations, WVNJ ranks first in audience in 27 out of 34 rated periods from 7 A.M. till midnight. It is tied for first in 3 more.

The night record is even more amazing. In every rated period from 6 P.M. to 11:30 P.M. (Monday through Saturday) WVNJ has higher ratings in Essex County than any radio station in the entire greater New York area.

One thing more.

The record should highlight one thing more: *WVNJ never waited for the record at all.* Long before it ever had a rating to sell it had formulated a budget for the trade and went full speed ahead.





Convinced that one did not have to be top station in a market to do business, WVNJ set several broad objectives for the trade campaign.

1. Decision makers had to be informed of WVNJ's new concept in programming. 2. They had to be made aware of mounting consumer interest. 3. Shown the type of consumer the station attracted. 4. Told how economical it was on a cost per thousand basis.

Believing in the advertising fundamentals it preached (that continuity, impact and the forces of pre-selling could do as good a job for itself as for its sponsors) WVNJ once again bought what it sold and underwrote a consistent full page campaign in broadcast media. An initial budget of about \$20,000 was allocated for the space—divided among the 3 big books in the field.

Incidentally—if further indication of faith were needed—this budget represented better than 3 times WVNJ's total national spot business of the year before.

Here again—every effort was made to get as much integration and mileage as possible out of the program. The station's national representatives, Broadcast Time Sales, left transistor radios with time buyers, advertising managers, account executives, etc., urging them to listen to WVNJ—the only voice of its kind in the country. Entire programs were taped and sent to agencies and advertisers all over America. Reprints of the trade ads—some blown up to almost 4 ft. in height—went out in a steady stream. Every angle of publicity, too, was followed thru on a full time basis.

Within 60 days tangible evidence of progress could be seen. Within 6 months national spot business had sky-rocketed to 10 times its 1956 levels. The station was on its way.



SPONSOR

gets twice the space
of the next
nearest publication

WVNUJ

620

RADIO STATION OF THE
Network News

Great Albums Of Music Station

1225 RAYMOND BOULEVARD
NEWARK 2, N. J.

N. Y. PHONE
CORTLANDT 7-6369

Mr. Norman Glenn
SPONSOR
40 East 49th St.
New York 19, N.Y.

Dear Mr. Glenn:

It is difficult to write a letter such as this without making it read like an advertisement. And the fact that you have chosen us for a success story treatment makes whatever I say doubly suspect. But I think you ought to know how I feel about your book and that the opinions I hold were with me long before we ever bought a single line.

SPONSOR is the only book in the trade I actually read from cover to cover. I've been doing that for over 10 years. I read it because I find it interesting, informative and ably written.

We had never used it as an advertising medium until 1957. That's the first time we took a long look at it as an investment. We took a look at other books, too. We listened to your story and to everybody else's. Frankly, tho the others did not seem as powerful, we decided we needed massive penetration so we bought them all.

But during the course of the year some interesting facts came to light. In our efforts to attain national business we talked to a great many people, of course, and we discovered that most agency men seemed to prefer SPONSOR. So we probed this further and found that every independent survey proved SPONSOR reached more readers in the agency/advertiser category than any other broadcast publication. This is the man we want most to meet.

Still further analysis showed that the editorial concept of SPONSOR, pinpointed to the basic interests of decision makers, reached them in a more favorable climate and that the body of text itself - almost 100% slanted for their use - gave our ads themselves a much better chance of being seen.

What sold us most was your circulation statement showing the job breakdown of subscribers, proving that you deliver the largest, unduplicated group of decision makers in the industry.

FOR THESE REASONS IN 1958-59 WVNUJ HAS ALLOCATED TWICE AS MUCH SPACE IN SPONSOR AS IN ANY OTHER PUBLICATION.

Kindest personal regards,

Cordially yours,

Ivon B. Newman
Ivon B. Newman
General Manager



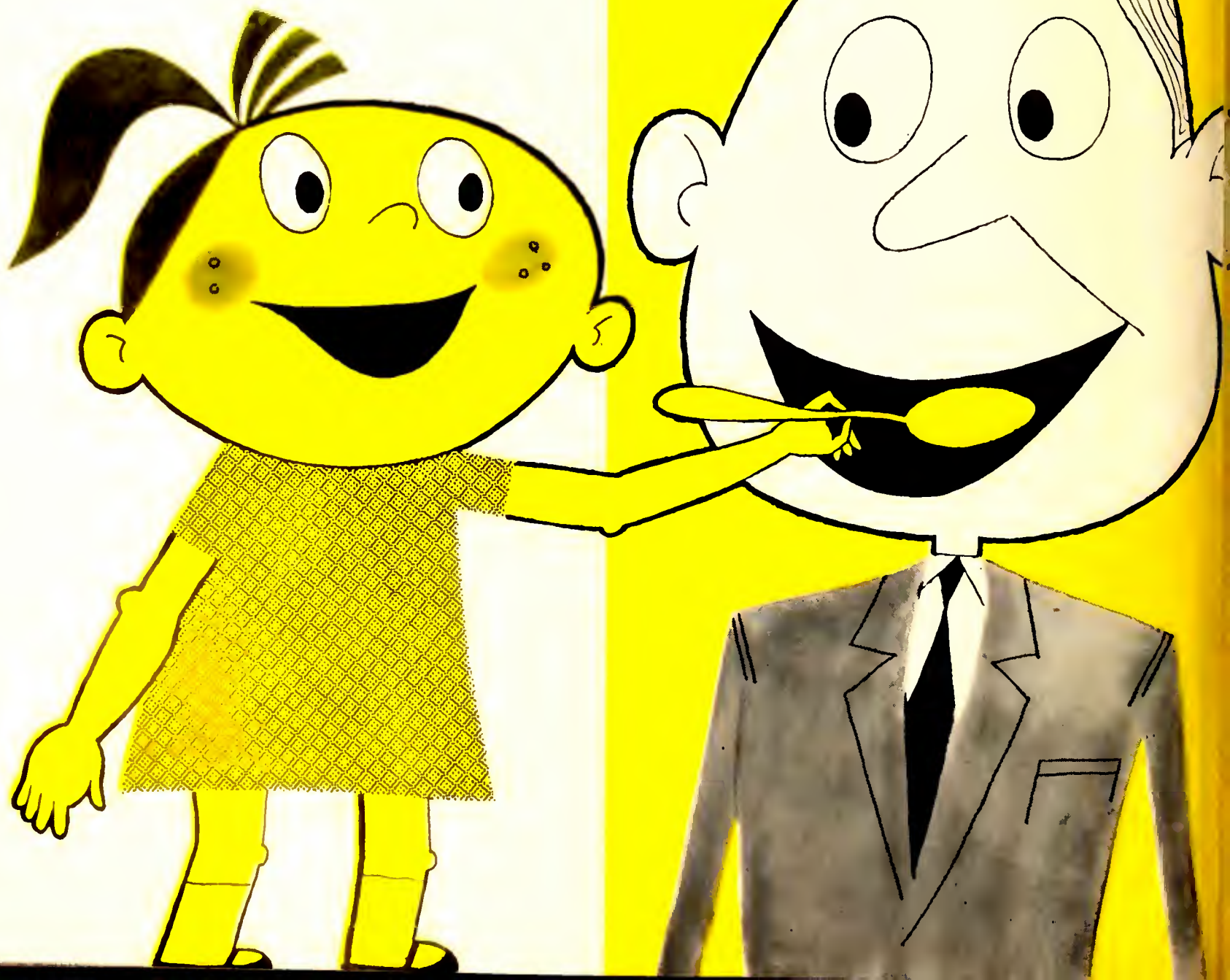
it tastes swell...

Today sponsors are feeding WVNJ more national spot business per month than it received in the past 3 years combined.

From practically nothing (\$500) it went to almost \$20,000 a month in just a little over a year. And it's still growing.

A more intensive campaign is on for '58, with goals set for almost double '57. And at the pace the station is climbing, this double estimate may even prove conservative.

It is an indication of what can be done by any independent station—even in the toughest market like New York—with an idea and the creative energy to carry it through.



WASHINGTON WEEK

16 AUGUST 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

The House subcommittee which investigated weight reducing preparations made it perfectly plain what it thought about tv and radio stations and publications which carried the copy of an advertiser slapped with an FTC cease-and-desist order.

The subcommittee's opinion, as contained in a report which tore the FTC apart: There ought to be a law to prevent these media from doing such a thing.

Among the highlights of the report were these:

- A recommendation that information about postoffice mail fraud orders and FTC false ad cease-and-desist orders aimed at a single advertiser be passed on to all media and all advertisers of the same product. Thereafter the same type of advertising could not be carried by media or ordered by other advertisers.
- A recommendation that jurisdiction over advertising foods and drugs be moved from the FTC to the Food and Drug Administration. And that whereas it is now necessary to prove advertising false, **advertisers should be required to prove the truth of their statements.**
- A blast at the FTC for bungling its case against Ayds and for thereafter using the adverse court decision to duck its responsibility for cracking down on false advertising of similar products. Also for taking so much time to act on false advertising complaints.

The report quoted FTC testimony to the effect that "it takes a person who is really gullible to believe many of these ads and commented: If this is the FTC's attitude then the public is at the mercy of every unscrupulous huckster."

To the subcommittee, said the report, this sounded more like "indifference and apathy . . . total rejection of the will of Congress," plus evidence of a "record of incredible delay and apathy."

Despite the fact that Congressional adjournment was delayed at least until 16 August and perhaps for a week or more beyond, two broadcasting measures appeared to be in some danger.

The Potter resolution, calling for a commission to probe the way the military is using the frequencies assigned to it, seemed swept under the rug. The House Commerce Committee capitulating to the White House, added a probe of frequency use by commercial radio and tv. Alarmed, the broadcasting industry swung its tremendous weight and apparently lobbied the resolution to death.

This caused considerable anguish to some FCC commissioners including chairman Doerfer. Doerfer felt that the probe might turn up waste of valuable spectrum space by the military and, in any event, might be a club to turn aside military pressure for channels now devoted to tv.

Doerfer fears that broadcasters, in their trepidation re a probe of their own holdings and anxieties to preserve the status quo, might have dug a grave for themselves.

The President could, on his own authority, order tv channels 2 through 6 (or any others) turned over to defense uses without explanation or by-your-leave.

Another measure put in grave doubt merely by the factor of delay is the bill to force a code of ethics on the FCC. There was no explanation as to why its principle exponent, Rep Oren Harris, wasn't pushing the bill to the floor of the House.

Harris had promised through the scandalous FCC hearings which his Legislative Oversight Subcommittee held, to get such a bill passed this year. His subcommittee reported it, but at the start of this week the House Commerce Committee, of which Harris is also chairman, had done nothing.

SPONSOR HEARS

16 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

A big asset for client entertaining these days seems to be a yacht.

The fact that the account supervisor on a \$20-million piece of business has one makes smooth sailing for the agency; the ad manager just loves that boat.

CBS TV has a nut of \$250,000 to work off on the Wizard of Oz and thus wants to stage a second showing this season.

So far the network hasn't had any bites. It's got a like amount left on the cuff for the fall-scheduled **Wonderful Town**.

Tv station managements are taking a harder look at their network income because of the effect it's having on their profit and loss statements.

The concern stems from the suspicion that a lot of potential spot money is being siphoned off into network shows via new selling strategies.

A comment you hear more and more along Madison Avenue is that agencies' treatment of the air media has become encrusted with formula thinking.

Among the credos symptomatic of this way of life: (1) **Follow the leader**, (2) **buy everything by the numbers** so that you're always in a defensible position with the client, (3) **don't stick your neck out** by suggesting the different or the untried, and (4) **hold on to the old cliches** in trying to solve a problem.

As a past master for milking a show for all it's worth there's none to compare with P&G.

The soap giant's sponsorship of the nighttime version of **Tic Tac Dough** is reminiscent of its tactics in radio: **installing night segments of a series that had proved itself on a daytime schedule.**

One of the more successful nighttime extensions was **Vic 'n' Sade (1938).**

Here are some hard statistics about **network tv vs. magazine business-hustling** that may surprise you:

Life Magazine alone employs a bigger sales staff than the three tv networks put together. Life's total is 75; the networks', 59. By individual network, the sales personnel breaks down this way: NBC TV, 24; CBS TV, 18; and ABC TV, 17.

Gross billings for 1957: Life, \$137.5 million; tv networks, \$516.2 million.

A highly placed official in the tv selling field deplores the fiscal road that the tv networks are taking in making so many package (time and talent) deals this fall.

Terming some of the practices now in use as harmfully shortsighted, he believes:

- **The wrong people** are trying to sell a superior product.
- **It's smarter to revise the rate** than make deals.
- **If a network absorbs the cost of the show just to clinch a time sale, it's depriving itself of the "fat" needed to improve the program structure.**



*Nothing else like it
in Greater New York*

NOTHING APPROACHES THE SOUND:

WVNJ originated the programming concept of Great Albums of Music. It is the only radio station in the metropolitan area that plays just Great Albums of Music from sign on to sign off every single day of the year.

NOTHING APPROACHES THE AUDIENCE:

The very nature of the music makes the audience preponderantly adult. It's a rich audience, too. In one of the wealthiest counties of America (Essex—with its million plus population) WVNJ is first in 27 out of 34 rated periods from 7 AM till midnight. It is tied for first in three more. According to Pulse it has more listeners here than any station in New Jersey and New York as well.

NOTHING APPROACHES ITS VALUE:

WVNJ delivers its adult, able-to-buy, greater New York audience for less cost per thousand homes than any other station in the market. By every reasoning it's your very best buy.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740



Local in management...

The Corinthian stations are first and foremost local in character... for *great* stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team... experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Houston, Fort Wayne and Indianapolis.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

Interrelated in service

The Corinthian stations have *more* than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field... Corinthian's Director of Programming, *Robert H. Salk*; Director of Sales, *Don L. Kearney*; Director of Engineering, *George G. Jacobs*; Director of Research, *Charles H. Smith*; and Director of Promotion & Advertising, *Robert J. Sullivan*. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something *extra* when you buy a Corinthian station.



THE CORINTHIAN STATIONS *Responsibility in Broadcasting*

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

THINGS YOU SHOULD KNOW!



- 5 of the 10 leading agricultural counties in Illinois lie in WREX-TV land
- 5 of the 10 leading agricultural counties in Wisconsin lie in WREX-TV land
- 20 of the 400 leading agricultural counties of the nation . . . lie in WREX-TV land

(Source: May '57 Sales Management)

Represented by H-R Television, Inc.

WREX-TV
CHANNEL 13 ROCKFORD



in
Housto
the
turn
is
to

**HOUSTON'S
FAMILY
STATION!**

KTRK-TV, channel 13

Tv and radio NEWSMAKERS



Robert G. Urban is the new president and chief executive officer of Hazel Bishop, Inc. His appointment is effective this week, according to Raymond Spector, chairman of the board. For the past three years, Urban has been executive vice-president of the Family Products division of Warner-Lambert Pharmaceutical Co. Prior to this, he was vice-president in charge of marketing at J. Walter Thompson, and before that, general merchandising manager of the Toilet Articles division of Colgate-Palmolive.

At Hazel Bishop, 79th largest U.S. advertiser, Urban will direct the company's new marketing and advertising program, which includes an extensive tv campaign using 5,000 spots per week on 211 stations.

W. R. (Ray) Fowler has been appointed a marketing vice-president of Leo Burnett Co., Inc. Before joining the Burnett organization, Fowler was senior vice-president, plans board chairman and director of Needham, Louis & Brorby. During his 23-year stay at NL&B, he was active in many areas of the advertising business, including writing, planning, account work, broadcast negotiations and management. He has been management representative on major national accounts. Prior to this, Fowler spent four years with BBDO and a year with Blackett-Sample-Hummert. He attended the University of Minnesota, and came to Chicago in 1927 to become advertising manager of the Greyhound Bus Lines, then in its formative stages. His advertising experience also includes work in appliances, drug, food and household products.



Don C. Shoemaker has been named general manager of KLMS, the Mutual affiliate in Lincoln, Nebraska. He formerly spent 14 years at KFAB, Omaha, as promotion and merchandising manager. Shoemaker, a graduate of Kearney State Teachers College, and the University of Nebraska, entered the industry via the printing and advertising fields. He then joined the

KFAB-KFOR stations in Lincoln. After the FCC abolished dual ownership in a single market, Shoemaker moved with KFAB to Omaha. In 1945, he went to KSO, in Des Moines, as promotion director, returning to KFAB in 1949. Shoemaker is a member of the Lincoln and Omaha Advertising Clubs, and the Chambers of Commerce for both cities. He is married and the father of two children.

In the leadership spotlight ...WGN - radio!

WGN LEADS ALL OTHER CHICAGO MEDIA IN HOMES REACHED!

That's why top-drawer advertisers buy WGN-radio in Chicago.

And you will be in the best of company when you join the nation's smartest time-buyers who select WGN with confidence year after year. Because WGN helps sell millions of dollars worth of goods for these top-drawer clients. New, better-than-ever programming for '58 is in keeping with WGN's policy of top quality at the lowest possible cost.



SPONSOR SPEAKS

Examine your local rates

SPONSOR's lead article this week (see page 27) highlights a common human problem: sometimes even the best causes are viewed with suspicion because of the people who espouse them.

Many important agencies, advertisers, and station representatives are now urging radio and tv stations to adopt clearer, more reasonable, and more rigid policies on local rates.

The problem does not apply, of course, to single-rate stations. Nor is the national rate an issue. What's involved is simply a request that stations with double or triple rates explain in unmistakable terms "who gets the local rate, and why?"

But, according to reports reaching SPONSOR, many stations are hesitant to do this. They doubt the motives of those who seem strongest for local rate reforms, and fear that pressure is being put upon them for purely selfish reasons.

SPONSOR can well understand these fears. In the past, many radio and tv stations have been victimized by sweet-talking do-gooders who professed to be carrying an olive branch but were actually hiding a chisel.

But the recent agitation for more sensible local rate policies does not belong in this category of pressures. SPONSOR's own impartial study reveals that advertisers and agencies are rightfully concerned over the local rate situation in many markets, and that present conditions are hurting both individual stations and the whole radio/tv industry.

SPONSOR strongly urges every radio and tv station (except those with a single rate) to 1) review carefully the kinds and types of accounts to which you are granting local rates; 2) decide whether your policy is sensible and reasonable in the light of modern conditions (your rep can give you information on what other stations in like circumstances are doing; 3) Revise your policy if that seems indicated; 4) Put it in writing; and 5) Stick to it no matter what.



THIS WE FIGHT FOR: *Business-like methods for a big-business industry. Local rate fuziness hurts all radio and tv. Re-examine your own situation now, and be sure your own house is in order.*

10-SECOND SPOTS

Touché: On Fifth Avenue the other day, not far from SPONSOR, a car was left in front of Saks store with a note pinned down by the windshield wiper that read, "Gone in to pick up something—Back in 10 minutes."

Considerably more than 10 minutes later, a policeman placed a parking ticket under the wiper, across which he wrote: "An hour is enough to pick up anything."

Efficiency: We just heard about the St. Louis agencyman who has a three-way letter file. Labels for the trays are: IN, OUT, and WHOOPS!

Millenium: At last, the perfect news release! Delivered by hand in an envelope carefully addressed to one of the SPONSOR editors, it contained a single sheet of paper with a CBS Tv Film Sales letterhead. Otherwise the paper was unspoiled by any word of writing.

Turnabout: After 1 January, the NAB code forbids the portrayal of doctors or dentists by tv commercial actors. *Okay, watch for AFTRA to rule against doctors or dentists turning tv actors.*

Medic: A Boston doctor has come up with the theory that men suffer more from heart ailments than women because they sit in front of the tv set not using up calories while their wives use up their calories serving them with beer, pretzels, etc. *It's not the calories that jar our blood pressure—it's Maverick drawing his gun.*

Collector: A. L. Grey, president of Grey Industries of N.Y.C. sent the following letter to a customer company that was in arrears with a payment—and it worked! "Dear sir: Some time in the past, we ordered something from your company and found it most satisfactory. In fact, it was so useful, we suddenly find ourselves out of it. Like many of your items, we find after having used it, that we simply can't do without it. We therefore urgently request that as soon as humanly possible, you help fill this important void in our life by sending us a new supply of that most wonderful of all items: MONEY; color: GREEN; weight: THE HEAVIER THE BETTER; Delivery: WE NEEDED IT JULY 10TH.

from the heart of Pittsburgh to the entire tri-state area!



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CHANNEL

11

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... number one in America's 37th TV market, reports Nielsen #3

Now confirmed and certified by the Nielsen Coverage Survey #3, is the clear-cut domination by WSTV-TV Channel 9 of the prime Steubenville-Wheeling television market:

- *over 200,000 more TV homes covered than its nearest competitor*
- *lowest cost-per-thousand, by far*
- *highest TV set coverage in all total Nielsen survey categories: monthly, weekly, daily, daytime and evening*

For advertisers, WSTV-TV delivers deepest penetration into the 39 densely populated counties comprising the rich Upper Ohio Valley where retail sales hit \$3,159,860,000. And only WSTV-TV offers FREE "Shopper-Topper" merchandising service—"promotion in motion" designed to move food store products in America's Steel and Coal Center. For more details, ask for our new "Shopper-Topper" brochure.

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