

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RECEIVED

FEB 24 1958

1  
RADIO GENERAL LIBRARY

Dr. Roslow

to tell you what was his reaction to the ad on this cover three weeks ago

radio station in Omaha used this space 3 weeks ago.

"I strongly object to your ad on Sponsor cover. . . ."

—Dr. Roslow, in a wire to the advertiser

claimed Dr. Roslow's organization "agreed" that "that station" was number one in

"You are not number one in Pulse . . . and I do not agree . . . that you are number one."

—Dr. Roslow, ibid

included a photograph of Dr. Roslow.

"I feel this ad is very damaging and had I known you were to use my picture with such copy, I would never have sent you the picture."

—Dr. Roslow, same wire

the correct reading of Pulse regarding Omaha radio?

"KOWH is first in Omaha, with an average Pulse of 7.3 . . . 7 a.m.-6 p.m., Mon.-Sat., December, 1957."

—Dr. Roslow, verbally, to KOWH G.M. Virgil Sharpe.

your turn to talk to Virgil Sharpe. Or, see Adam Young.

## THE COMING FIGHT FOR SPONSOR IDENTIFICATION

In today's hard-sell climate, clients face a tough fight for sponsor identification. Forecast for fall: New show patterns, new formulas for co-sponsorship

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## Tv specials: identification in a big way

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## How will spot radio top 1957's \$200 million?

Page 32

## "Give us ratings we can rely on"—Nestlé's Don Cady

Page 38

**KOWH** OMAHA  
Represented by Adam Young Inc.

DIGEST ON PAGE 2



# 8,380 Bowling Entries in 77 Days

**Response? It's TREMENDOUS  
on KVTV, Sioux City, Ia.**

Things happen when KVTV carries the ball. An example is the weekly National-Council Oak Food Stores one-hour Bowl-O-Rama. Now on the air for 11 weeks . . . 8,380 entrants to date . . . 40 bowling alleys participating in 22 counties from the length and breadth of the KVTV area . . . 13 suppliers clamoring to furnish prizes. Action all the way!

And results . . . Here's what Don O'Neil, Sales Pro-

motion Manager of National-Council Oak Stores has to say about his show . . .

"The response from Bowl-O-Rama has been amazing. The interest in the show is at a fever pitch and it's certainly reflected in sales in each of our super markets within the KVTV area."

There's no contest in Sioux City television . . . it's KVTV way out in front. For Audience, Action and Sales, you roll a strike every time on KVTV. See you at the KVTV man.

## dominant

**7 days a week  
day and night**

Latest Pulse gives KVTV top 19 shows, 46 of top 50 shows, top 35 local shows. 374 quarter hour wins for KVTV—68 for Station B.

# KVTV

*Channel 9*

**CBS — ABC Sioux City, Iowa**

*Peoples Broadcasting Company*

*New York's fastest growing radio station*

# WINS

*New York*

*announces*

*the appointment of*

**THE KATZ AGENCY, INC.**

*National Advertising Representatives · effective Mar. 1, 1958*

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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- Tv specials: Identification plus**
- 30** Once they were corporate-image builders only. Today's specials are many faceted, provide effective sponsor identification in many and varied fields
- How will spot radio beat 1957?**
- 32** With a \$200 million year behind it, what can spot radio do now to make 1958 still bigger? Here's what sellers think will happen to spot
- Why use tv when you sell door-to-door?**
- 34** Avon uses tv to open the housewives' doors to its 85,000 sales representatives. Results: 1957 sales topped the field—over \$100 million
- What the Paramount film library means to tv**
- 37** What impact will the new flood of 750 films have on feature programing? Here's what the advertiser, the station and the distributor have to say
- "Let's have ratings we can depend on"**
- 38** Don Cady, Nestlé ad chief, sounds off on the multiplicity of rating services and offers his solution to the problem of the ratings muddle
- SPONSOR ASKS: Is competitive bidding sound?**
- 48** Based on their own experiences, here's what four of today's experts in the field had to say about the competitive bidding practice in television

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## In Upcoming Issues

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What's new in spot radio, and network radio; the latest figures on saturation, sets in home, sets produced this year, number of stations

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**You're the "center  
of sales attraction"  
in Arkansas, with**

**KTHV**

**Channel 11  
LITTLE ROCK**



CBS affiliation helps KTHV get — *and hold* — most of the Arkansas television audience, most of the time. But *network affiliation* is only one of *eight* reasons why KTHV is your best TV buy in this State!

The other seven:

1. *Over 253,000 TV Homes*
2. *316,000 Watts*
3. *Highest Antenna in Central South  
(1756' above average terrain)*
4. *Channel 11*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for all the details on these eight important KTHV facts.



**316,000 Watts . . . . . Channel**



Henry Clay, *Executive Vice President*  
B. G. Robertson, *General Manager*

PICK YOUR SHOTS in  
ST. LOUIS with  
*Specialized*  
**SELL**

The only way  
to reach this  
vast Country  
and Western  
market

**WUEW**

ST. LOUIS  
MISSOURI

770 Kilocycles

1000  
WATTS  
CLEAR  
CHANNEL

Represented  
by THE  
BOLLING  
COMPANY

**POWER**  
IS  
**PEOPLE**

**WKYB**

PADUCAH,  
KENTUCKY

**THE POWER OF PADUCAH!**

WEST  
KENTUCKY'S  
MOST  
POWERFUL  
STATION

SERVING  
5  
STATES

**570**  
Kilocycles

Represented by the JOHN E. PEARSON CO.

# NEWSMAKER of the week

*This week, shaken admen — turned bar-stool detectives— still follow a confusing trail of clues to the biggest Madison Avenue mystery in years: Why McCann-Erickson agency traded in a \$26 million Chrysler for a \$24 million Buick?*

**The newsmaker:** Marion Harper, Jr., the Mc-E office boy who, in Horatio Alger fashion, rose to the presidency of that agency at the age of 32 a decade ago, is perhaps the biggest clue to the whodunit. Because he "done" it.

Last Thursday morning, when Mc-E's own radio station broadcast from the 18th floor of 485 Lexington Ave. to its employees, that the Buick account, after eight suspense-filled weeks of searching for a new home, had joined the Mc-E family it touched off a shock wave that spread far beyond the agency. Until that moment, nobody who pretended to be in the know would have bet on Mc-E winding up in the winner's circle. Because Mc-E had never even been considered an entry in the race. For about 13 years, Mc-E had handled the Chrysler account which during 1957 represented an agency-estimated \$26 million billing—\$2 million more than the Buick account for which it was resigned. What were the clues that might have tipped off the move, and what part has Marion Harper's leadership played in making them obvious?



Marion Harper, Jr.

Clue No. 1: Harper's own philosophy on running an advertising agency put into effect when he took over in 1948. "Basically we go to an advertiser with more in mind than those original concepts of brokering space or designing pictures or words for that space," was the way Harper put it. Perhaps it was the decade he spent at Mc-E between office boy and president at research, copy research and merchandising that turned him into a hard-headed analyst rather than a creator in an ivory tower. It has been bruited about Madison Avenue that Buick, which last year suffered the humiliation of dropping from third to fourth in the Detroit sales scramble, was looking for an agency to gratify its dealers rather than art directors and tv critics. Harper could offer such a set-up.

Clue No. 2: Mc-E has been handling GM international account for years, and Buick has been a good seller overseas. This could have helped Buick's Edward Ragsdale make up his mind that this agency could do a job domestically. It could also have made up Harper's mind that getting the Buick account was worth resigning Chrysler, inasmuch as it may eventually lead to more GM business.

Clue No. 3: Although Mc-E—Chrysler relations were, on the surface cordial, there are admen who suspect that the substructure may have been shaky. In a tightening economy, Chrysler might have moved (Chrysler Corp. sales hit a peak in '57, but car business over-all is off this year) to one of its other agencies.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost-per-thousand.

(Nielsen & SR&D)

Beeline stations lead in programming, too. In news programs, for example, Beeline stations lead in their individual markets with locally produced shows. Beeline radio news editors coordinate closely with McClatchy newspapers to bring listeners complete up-to-the-minute coverage.

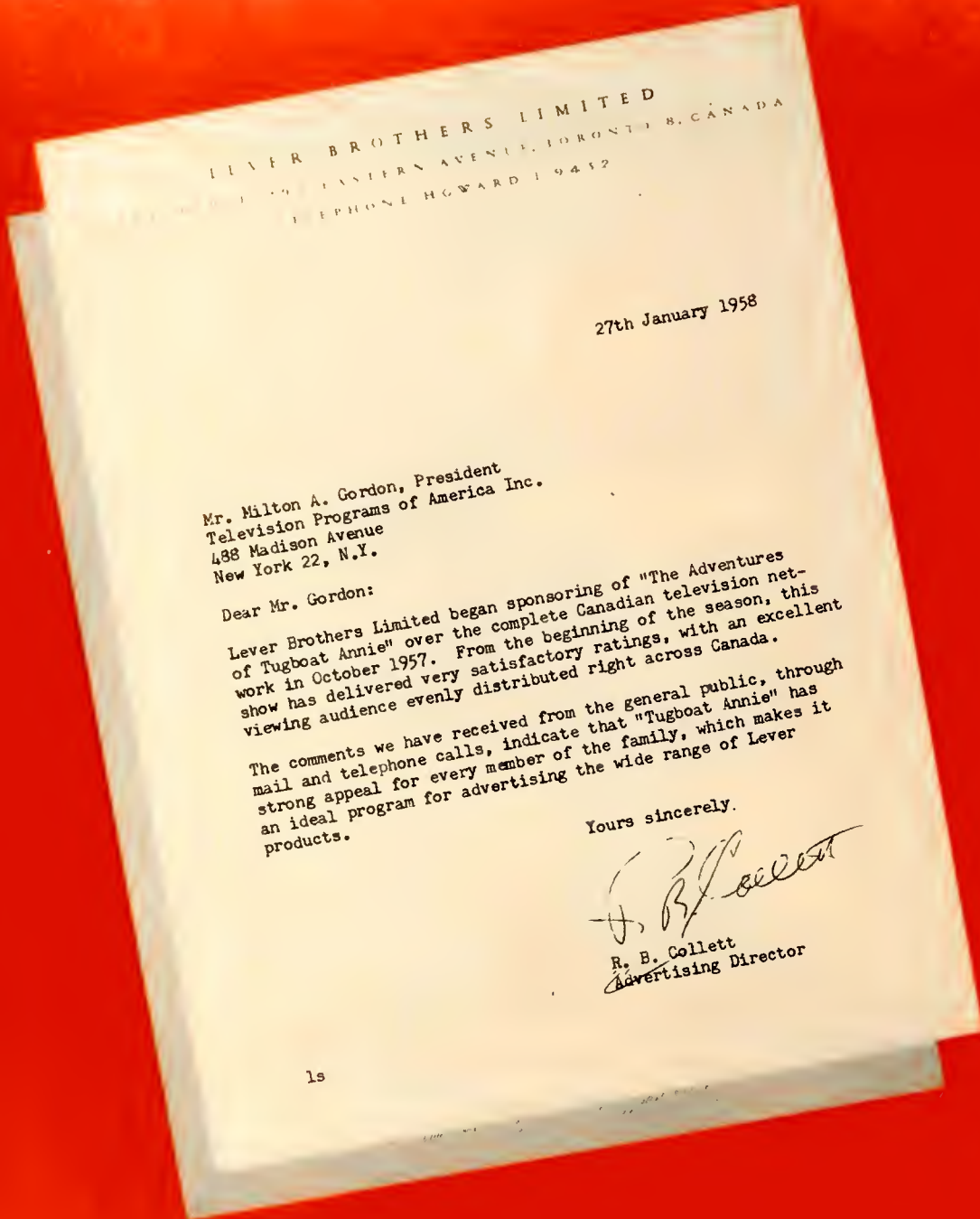
**McClatchy  
Broadcasting  
Company**

Sacramento, California  
Paul H. Raymer Co.,  
National Representative



NOW - FOR THE FIRST TIME - A BRAND NEW FIRST-RUN

# PRE



## PRE-TESTED!

### *A Saturday Evening Post Success*

Over 650,000,000 readers of Norman Raine's 65 Tugboat Annie stories up to the present schedule, making Tugboat Annie a record-breaker in fiction series during the past 27 years. And this long run has been maintained and continues by public demand!

## PRE-TESTED!

### *A Metro-Goldwyn-Mayer Success*

When Tugboat Annie appeared as a picture feature, its success was so great that its release after more than 20 years in trade paper, proclaimed it a boxoffice record breaker in the top motion picture theatres of the nation. "The New York Times" said — "the story is superior" and called Tugboat Annie "a boxoffice attraction".

*Television's newest*

*the adventures of*

# TUGBOAT



# TESTED

**L-FAMILY SERIES AVAILABLE  
OR LOCAL MARKET SPONSORSHIP**

## RE-TESTED!

*Chicago Audience Success!*

of a Greater Chicago theatre audience rated  
Adventures of Tugboat Annie a television  
hit. Theatre audience not previously informed  
could be included in entertainment for  
a low cost (full admission price) in a test  
and verified by Harkins and Sells, one of  
the most noted Certified Public Accountant firms.

## RE-TESTED!

*Ratings Prove Success!*

Gunsmoke - outrates December Bride  
Alfred Hitchcock - outrates Disneyland, Climax,  
Westward Ho!, Vancouver - outrates Dragnet,  
Hill Street, Disneyland, Regina - outrates  
Gunsmoke, Climax, Hitchcock!  
wins a 33% share within one month  
in a highly competitive market - six stations divide  
the market!

© 1960 Home, Ltd. Canada's number one rating source.



**MERVA URECAL** as TUGBOAT ANNIE

**PETER SANDE** as CAPTAIN HORATIO BULLWINKLE

# tpa

*Television Programs of America, Inc.*

*For private screening, wire collect or phone*

**MICHAEL M. SILLERMAN**, Exec. V.P.  
488 Madison Ave. • N. Y. 22 • PLaza 5-2100

# ANNIE





## Who said satellite?

Where else in this whole country can you find a *universe* like this—a big, rich central market with such important satellites?

*where else . . .*

- does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?
- will you find satellite markets that total 33% richer and 50% bigger than the metropolitan trading zone itself?
- do you find such a widespread marketing area covered from *one* central point . . . and *only* by television?
- can you buy just one station with no overlapping penetration by basic affiliates of the same network?

**Only here**—in Indianapolis on WFBM-TV—can you buy more honest market penetration, consumer influence, for *fewer* dollars expended than anywhere else. *Now* it will pay you *well* to take another, longer, better look!

*The Nation's 14th Television Market*

... with the *only* basic NBC coverage of 708,000 TV set owning families.

● Indianapolis—Major retail area for 17 richer than average counties. A million population—339,100 families *with* 90% television ownership!

● 12 Satellites—Each a recognized marketing area—*with audited WFBM-TV audience* of 412,800 *more* television sets!

Represented Nationally by the **KATZ Agency**



# SPONSOR-SCOPE

22 FEBRUARY 1958  
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SPONSOR PUBLICATIONS INC.

**Don't let gloomy talk spoil your longer perspective.** Note the following:

A few advertisers, looking to the fall, will play it cozy for a while in hopes of picking up bargains, but you'll see a lot of them wrapping up their fall tv network commitments long before option deadline.

Already—this week—five sponsors gave voice to the old ditty, "Who's Afraid of the Big Bad Wolf?"

These challengers were **General Foods, Johnson & Johnson, Mennen, Miles Laboratories, and 7-Up.**

Mennen and Miles renewed for another year of the fights, effective in June; 7-Up extended Zorro through October 1959; General Foods tacked down three CBS TV half hours for another year; and Johnson & Johnson renewed Robin Hood.

**P&G and its agencies are still wrestling with plans for 1958-59, but the way things are shaping up this bellwether will have as many, if not more, nighttime half-hours on the tv networks this fall as ever before.**

Two program problems facing P&G: (1) Finding a replacement for Meet McGraw, and (2) agreeing to let Loretta Young function as producer-hostess of her series instead of every-week female lead.

One of the P&G agencies passed along to its client an **analysis of this season's tv network programing**, which showed that the only categories that made any rating progress compared to the previous season were **westerns and quizzes.**

The way things look now, **General Foods will spend as much in network tv next season as it has for the 1957-58 cycle.**

The die for nighttime commitment has been pretty well cast. The **total time will again add up to 2½ hours a week.**

The only nighttimer that's slated to be **replaced is December Bride.** Ratings have been good, but GF feels that the series is beginning to show signs of "fatigue."

As for **daytime tv, the budgets on the three networks may even be enlarged.** Note this: **If there's anything about the medium that the food giant is really sold on it's daytime.** It has delivered concrete sales proof. Brands, long addicted to print, have taken sharp sales upturns after a spell of daytime tv.

**Look for Kodak to announce the renewal of its network tv commitments for the 1958-59 season with a flourish.**

The theme: An **expression of faith in the strength of the American economy.**

P.S.: There's a possibility of **this type of gesture catching fire among big advertisers—with Administration blessings.**

**Current budget talks among clients suggest that the long pull for national spot is comparatively bright.**

Because of the economic picture, advertisers say that the **flexibility of spot is strongly to their taste.** It's something that you can move into and out of quickly.

Observes the tv-radio director of one of the three top agencies: **"It looks like a lot of the money that found its way into network marginal time will be going spot."**

**Liggett & Myers at the moment is inclined to put the accent on specials in its 1958-59 tv network plan.**

**The possible strategy.** Space out brand participations so that they're on the hour-long variety shows once every three or four weeks and let spot provide the frequency of impression.

Inspiration for the thought: **The juicy ratings from the Dean Martin specials.** (For a rundown on the varied uses of specials, see page 30.)

**For the ratings research field it was a week of contract controversy, expected intervention and birth of still another eyes-counting service.**

**The networks don't appear to be covering over A. C. Nielsen's demand that they return all Nielsen data immediately if new contracts for his rating services aren't signed by 1 March.**

Commented the head of one network: "You know, if Art Nielsen were in the talent field a program would never go on. His is the type of engineering mind that insists that all "i's" be dotted and all "t's" be crossed by a certain date. Tv is too changing and dynamic a field for us to know long in advance what'll be needed and how we'll want it. Every contingency can't be covered in a contract at this time."

Meantime, the networks are leaving it to the lawyers to answer Nielsen.

**Latest candidate for a slice of the tv program rating melon: Telerate, Inc.**

**The method: 1 million coincidental phone interviews the first two weeks of each month between 8 a.m. and 11 p.m., on a national basis.**

**Trendex, the present coincidental operator, makes about 200,000 calls in 20 cities the first week of each month.**

**Incidentally, Trendex last year offered the networks a service with a national telephone sample, but it couldn't find any takers.**

**You can expect to see the first sample of Arbitron's instantaneous electronic viewing reports in a couple weeks.**

The sample will cover about 300 New York homes.

**Within a month thereafter there'll be the initial network report covering seven cities.**

**ARB's Jim Seiler said to SPONSOR-SCOPE this week he's surprised that Nielsen hasn't tossed any monkey wrenches into the Arbitron project. Seiler had been anticipating any one or all of these reactions from Nielsen:**

- Knew about this method all the time.
- Arbitron infringes some of the Nielsen patents.
- Nielsen is busy developing something like Arbitron.

**Added Seiler: ARB's attorneys have prepared themselves for every contingency.**

**Most network sports are bought on a package basis, but even so the sponsor often wonders how the ingredients of the package break down in percentage terms.**

**SPONSOR-SCOPE this week applied the "IBM" to several football, baseball and golf tournament packages and found that the rule-of-thumb is approximately this:**

**Rights, 30%; time, 55%; general production and lines, 15%.**

**The battle of Tuesday night has become a veritable seesaw, with CBS TV slightly ahead of ABC TV—at the moment.**

**This comparison relates to the number of homes tuned in to the average half-hour between 7:30 and 10:30 p.m.**

**Note how the Tuesday night average this January compares with the way it stood in January 1957:**

NETWORK	JANUARY 1958	JANUARY 1957
ABC TV	9,314,000 homes	7,716,000 homes
CBS TV	10,147,000 homes	10,113,000 homes
NBC TV	7,055,000 homes	6,760,000 homes

Even though the automotive machinery has been pretty squeaky of late, Detroit this week was making air media news.

It's not only a case of reviving sales; it's a matter of maintaining or improving individual status, too. Here's the way the week shaped up:

Chevrolet is reported getting set to crow over the fact that it now is No. 1 in sales by pouring \$1 million into radio spots. (It regained the leadership last month.)

Chevy had a similar schedule set to go in December, but practically over night the campaign was ordered shelved.

Stations in certain areas also can expect an intensification of tv spot schedules from Ford dealers via JWT. The money will come out of newspapers and outdoors.

Discussion over the 1958-59 budget started at Ford this week.

Both Ford and Chevrolet will have restyled cars for '59, and the resulting pressure indicates that Ford's tv network commitment for the fall will be as big as it was last October.

Outside of Suspicion (NBC), there will be no Ford network cutbacks for the balance of this season. The \$2 million saved by the withdrawal from Suspicion, as of 1 April, partially went into reserve.

JWT denied this week the inference of several CBS Radio affiliates that they have been threatened with a boycott of Ford spot schedules if they continue to refuse to carry all of the Ford Road Show.

The agency admits that it's trying continually to improve the network show's clearances. But it contends that the pressure on CBS affiliates never has involved deprivation of spot business.

Toughest to clear is the afternoon segments of the show. The reason given by some of the recalcitrants: The Ford bits don't blend in with the afternoon format.

Noted a JWT media executive:

"The last thing that Ford dealers would want to do is exert pressure on the very people (broadcasters) who are so co-active with them in community life."

The early part of 1958 will probably go down in advertising records as a time when (1) the transfer of gigantic auto accounts looked like a game of beanbag, and (2) an agency became the top figure on the client-agency-relationship totem pole.

As the initial shock of McCann-Erickson's ouster of Chrysler for the Buick account (see page 4) wore off, the status of the "homeless" automotive accounts at SPONSOR-SCOPE's press time looked like this:

- The guess on the Avenue was that the institutional portion of the Chrysler business would wind up at BBDO, present custodian of DeSoto's ad budget. Alternate choice: Grant. Named in the Chrysler Imperial sweepstakes: Burnett and Y&R.

- Indications still were that Lincoln—detached from Y&R—will be assigned to D'Arcy, and that when this make has been safely moored another of the Ford Company's accounts will be up for grabs.

The tv-radio committee of the Association of National Advertisers—it was disclosed to SPONSOR-SCOPE this week—expects the Screen Actors Guild to forego a commercial strike 1 March and accept a reasonable settlement of its demands.

It also was apparent that four of the biggest advertisers in tv (through the film producers association) had served notice on SAG that they were prepared to accept a strike unless SAG sharply revised its original demands.

Gillette apparently isn't at all sure it will carry the full billings load for this year's three top racetrack events—the Derby, Preakness, and Belmont Stakes.

CBS TV is offering the events at a package price of \$500,000, which takes in time, lines, rights, and production.

**Ollie Treyz made it this week** (as expected in the trade for quite a while): **the presidency of the ABC television network.**

Treyz is the second **ex-researcher** to rate the top news this week (the other being McCann-Erickson's **Marion Harper, Jr.**, via his coup with the Buick account).

Treyz has been top v.p. of the network since October 1956, coming from the No. 1 spot at TvB. Back in '48 he went to work for ABC as a presentations writer, becoming director of research-development in November '54.

**NBC TV made a presentation to Corn Products this week** that can enlighten other advertisers on the **relative audience and commercial impression values of daytime vs. nighttime network tv.**

The pitch to Corn Products was for four quarter-hours a week, costing \$60,000. The basic point was that—**for a third less than the time and talent costs for a half-hour show at night—you can get more different homes via the daytime package.**

The comparison of delivered accumulated homes, based on the Nielsen December report:

The four daytime quarter-hours, 12,013,000 homes; Red Skelton, 11,948,000 homes; Playhouse 90, 10,465,000 homes; This Is Your Life, 11,866,000.

For the same \$60,000 you could get 42,459,000 **commercial impressions**, compared to 50,553,000 impressions for Gunsmoke, 40,911,000 for Jack Benny, and 40,665,000 for Wells Fargo.

(The bill for these shows comes to around \$90,000 each.)

Look for the tv networks to **veer their daytime programing more and more down paths** they think will **appeal to the young housewife.**

The implications of this strategy:

- 1) A closer climate of **"reality" in dramatic fare.**
- 2) More **giveaway shows.** (Even Arthur Godfrey has just adopted a giveaway for his daytime strip.)
- 3) **Less emphasis on homey philosophy** and homily.
- 4) **Disappearance of the "gang" show** (permanent troupes a la the Godfrey, Garry Moore, Bob Crosby shows).

**Eastern agencies continue to deliver an overwhelming proportion of NBC Radio's billings.**

Note this comparison of sources (obtained this week from the networks by SPONSOR-SCOPE):

SALES DIVISION	NBC RADIO	CBS RADIO
New York	69.3%	56.1%
Chicago	23.3%	31.1%
Detroit	3.2%	11.6%
West Coast	4.2%	1.2%
Total	100.0%	100.0%

**The tail—tv film exhibition—has begun to wag the dog—boxoffice film exhibition.**

Old features are built up on tv and the remainder of the series are then **pulled out of tv and sold theatre operators.**

NTA followed that pattern this week with its old **Shirley Temple films.**

(For other significant trends, research insights in the uses of film, and news developments see **FILM-SCOPE**, page 43, and **FILM WRAP-UP**, page 55.)

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 50; News and Idea Wrap-Up, page 55; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



## Sight-worthy . . . sound-worthy in Old New Orleans

where WTIX's audience share is now 32.6%

### AMERICA'S OLDEST CATHEDRAL . . . and KEN KARLTON

This big converted Texan, a veteran of nearly seven years in radio, gave up a promising musical career—he plays piano, saxophone, clarinet, drums, flute and bassoon. Known as the “Dapper Don Juan Disc Deployer,” Ken is one of the big WTIX voices in the big, booming New Orleans area.

### ESPLANADE AVENUE WHARF . . . and JOHNNY BARRETT

WTIX's Program Director has been a key figure in the Storz organization for over four years. Johnny is an advocate of heavy on-the-air promotions and a tight music policy. Proof of how well the system works are WTIX's continuing top ratings in the nation's #2 port city.

### FABLED PIRATE'S ALLEY . . . and LARRY WILSON

“Mr. New Orleans Radio” is a 17-year veteran of Crescent City broadcasting. Larry plays a prominent part in the revelry of New Orleans' Mardi Gras, narrating many of the spectacular balls which highlight the season. A talented amateur painter, he is often found observing the work of other artists in Pirate's Alley.

### OLD FRENCH QUARTER . . . and DICKIE BRAUN

This sly young wit brightens up the WTIX airwaves with the help of “Marvin,” his other voice. Dickie plays music that fascinates both the old and new elements in the South's rapidly expanding metropolis. Dickie has gathered one of New Orleans' largest, most faithful audiences.

### ORNATE COURTYARD . . . and PAPPY KENNEDY

Pappy's 265 pounds and 6'4" frame establish him as the “big” man on the WTIX staff. Pappy was raised backstage, literally, and has spent almost his entire life in show business. He was a featured player in such movies as *Panic in the Streets* and *The Steel Trap*. Pappy has been the king of nighttime radio ever since the Storz organization moved into New Orleans over four years ago.

*5 good reasons why WTIX is leaping to new audience peaks. Oh, yes. They're buy-worthy, too. See Adam Young or WTIX General Manager Fred Berthelson.*

# WTIX

*first and getting firster in 11-station*

**New Orleans**

**WDGY Minneapolis St. Paul**  
REPRESENTED BY JOHN BLAIR & CO.

**WHB Kansas City**  
REPRESENTED BY JOHN BLAIR & CO.

**WTIX New Orleans**  
REPRESENTED BY ADAM YOUNG INC.

**WQAM Miami**  
REPRESENTED BY JOHN BLAIR & CO.

# STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

ADAM STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA



**More Listeners...**  
**More Sales**  
**per dollar**

Get the FACTS . . . see your  
 H-R Representative  
 or Clarke Brown man



## Timebuyers at work

Lynn Diamond, Emil Mogul Co., New York, timebuyer for Rayco Mfg. Co. and Lite Diet Bread, notes that ratings for some time have been pointing to an upward trend in late-movie viewing. "But can we safely assume," Lynn asks, "that those of the ratings which are taken during one week in the month, are a reliable barometer of audience size and make-up for the unmeasured weeks in the balance of the month? Our timebuying department for a long time has been studying monthly lists of movie showings to see if there were any factors which might reflect balances in ratings. There was a definite correlation, we found, between movie quality and ratings—and that the better attractions were usually scheduled during rating weeks. Consequently we tend to favor local and network live shows during the late hours. Experience indicates that the audience for a regular live program is likely to remain constant during the non-measured weeks in a month. But every movie, as any theater man will tell you, is a program entity in itself. Audience size and composition depends on the attraction."



Sol Israel, Al Paul Lefton Co., New York, says "I've often read criticisms of reps in this column. More specific, and usually unkind, opinions are heard when timebuyers congregate. To hear them talk, our job would be so much easier if the salesman would perform, double-quick, a multitude of sometimes irrelevant, unim-



portant tasks—and yet *not* take up too much of our time with the burdensome results. An exaggeration? Not from what I've heard. Buyers call many reps 'pests,' and indeed some are. But what other business has such intelligent, well-trained professionals as a ready source of reference? Where else could we obtain data, in a moment's notice, on areas that are as remote from Madison Avenue as Westport during a railroad strike

Let's be honest. We simply could not function without any of them—including the 'pests.' We are 'partners in time' and criticism of the reps is like cursing your toe because you stubbed it. I certainly don't believe in coddling reps, but I do say that without them, we would really have problems. So let's give reps their just due."





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

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

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

\*Sales Management, 1957

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

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

\*\*Metropolitan Research

**It "figures"!  
Baltimore's best  
radio buy is . . .**

**W I T H**

Tom Tinsley, *President*

R. C. Embry, *Vice-President*

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

READING TIME: 6 SECONDS

2 BILLION

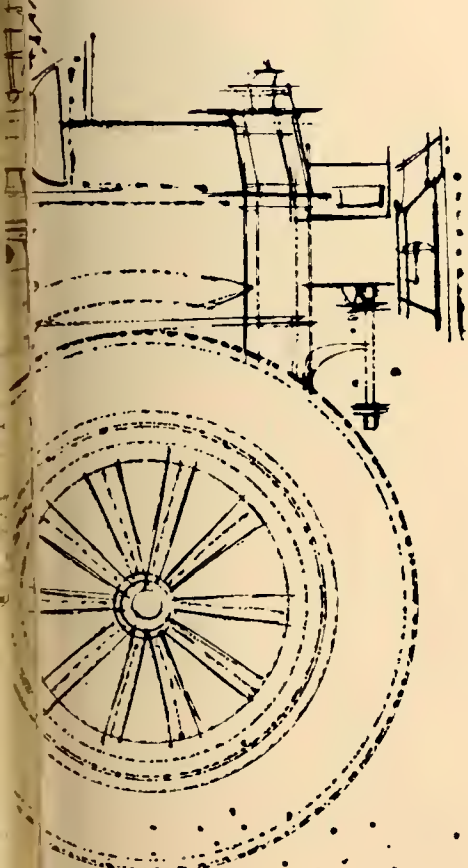


# DOLLARS

## SPENT IN SERVICE STATIONS IN STORER MARKETS IN 1956\*

2 billion in sales of gasoline, oil, etc. . . . a considerable portion of which was refined and or purveyed by Storer radio and television station advertisers.

\*1957 Sales Management "Survey of Buying Power"



## STORER BROADCASTING COMPANY

**WSPD-TV**  
Toledo, Ohio

**WJW-TV**  
Cleveland, Ohio

**WJBK-TV**  
Detroit, Mich.

**WAGA-TV**  
Atlanta, Ga.

**WVUE-TV**  
Wilmington — Philadelphia

**WSPD**  
Toledo, Ohio

**WJW**  
Cleveland, Ohio

**WJBK**  
Detroit, Mich.

**WAGA**  
Atlanta, Ga.

**WIBG**  
Philadelphia, Pa.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498

SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689





the key station in

**MICHIGAN'S\*  
MIGHTY MIDDLE  
MARKET**

with a 24 hour schedule and



has over twice the number of  
listeners than all other sta-  
tions combined in

(March-April, 1957—C. E. Hooper, Inc.)



contact Venard,  
Rintoul & McConnell, Inc.

\*17 Central Michigan  
counties with  
\$1,696,356,000  
spendable income.



**Sponsor  
backstage**

**Fee tv's one foothold**

When, as and if fee tv comes it will have a profound, though unpredictable, effect on the most powerful single medium available to advertisers today: free tv, of course. And so developments on the fee tv front are always of keen interest. For the moment the House Commerce Committee seems to have thrown a substantial roadblock into the path of that form of fee tv which desires to use the public air. The Committee resolution flatly stated that it did not believe the FCC's authority to license fee tv operations, even on an experimental basis, had been established. Nor was it certain, said the resolution, that any such experiments might not lead to at least a partial blacking-out of the present free tv system in some communities. On these grounds the Committee practically ordered the FCC not to grant subscription television authorizations as the FCC had planned.



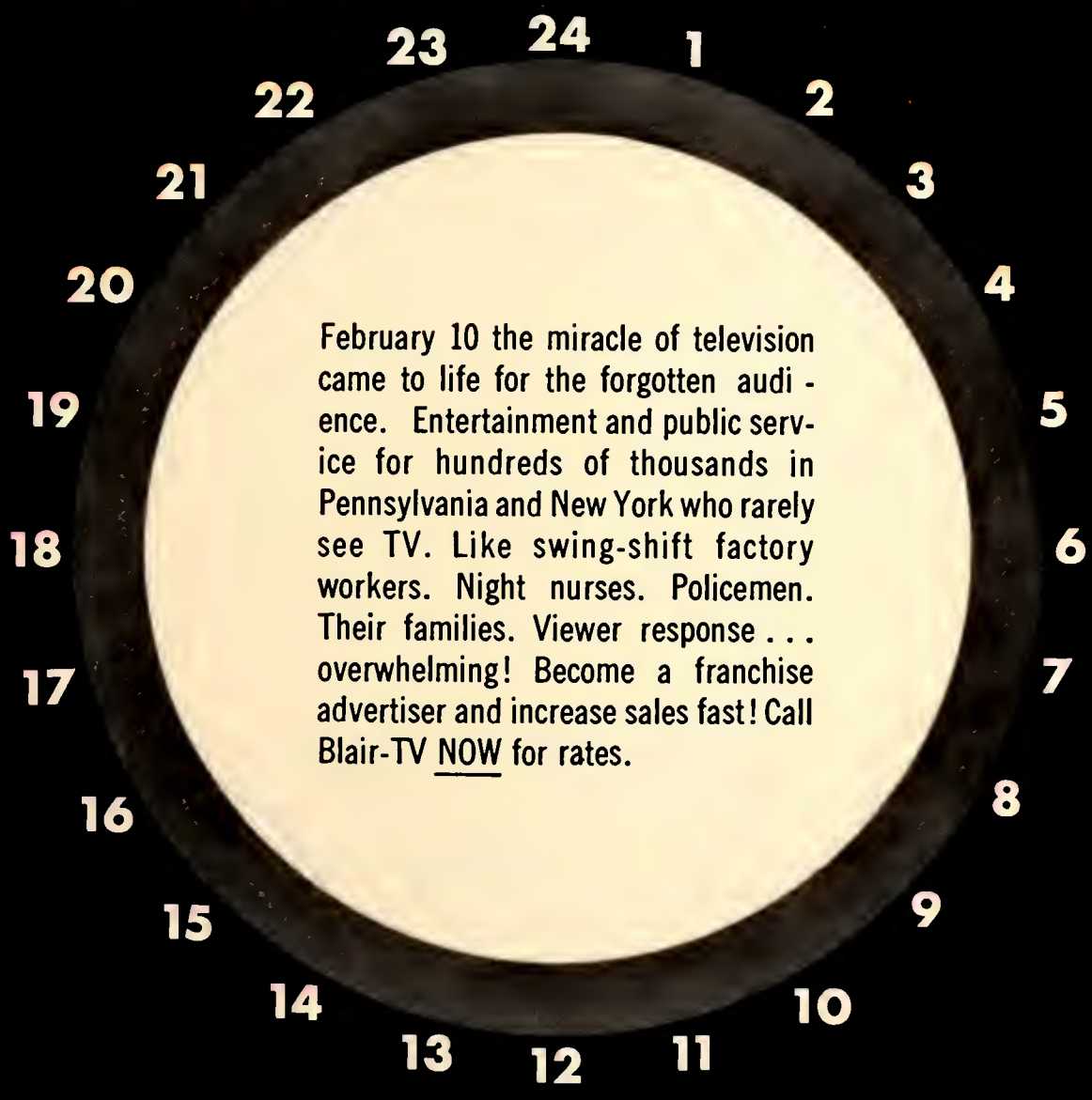
**The high fee of non-free tv**

At least one network, CBS, and an intelligent, progressive group of stations can take big bows for starting the veritable deluge of mail, which seemed to have influenced Representative Oren Harris and his Committee so strongly. I didn't catch any of the local stations shows, which included programs by KRON-TV, San Francisco (which fed its stanza to KSBW-TV, Salinas, and KSBY-TV, San Luis Obispo), WJBK-TV, Detroit, and WSAZ-TV and WHTN-TV Huntington and Charleston, West Virginia. But I did catch the CBS TV program on the issue. I believe I am a most impartial observer in this situation, but Dick Salant, CBS TV vice president seemed to me to win the debate against Robert Hall, a director of Skiatron, hands-down. With Professor George Williams of the New York University Law School moderating, Salant seemed to make one devastating point after another, while Hall appeared to flounder in a sea of double-talk. Either Salant's facts were impressively stronger, or he came better prepared. He pointed out that fee tv had already taken the New York Giant and Brooklyn Dodger ball game off the free tv air, and plans were to sell the games to the public via fee tv. He made it plain that commercial, sponsored television could not possibly hope to compete with fee tv for attractions of any kind. When Hall was asked what type of programs fee tv would bring the public, which they were not now getting for free, he muttered something about "... new movies, special events, etc." All in all, to this one viewer at least, Salant made out a most potent case against fee tv. That it had some effect on innumerable other viewers, and consequently on Congressman Harris and his fellows, is apparent in the House Commerce Committee resolution.

But talking of new movies and fee television—the past week saw crucial developments in that other area of fee television, the leased line area. Henry Griffing, head of the operating company conducting the fascinating Bartlesville, Oklahoma, subscription tv exper-

**ONLY  
STATION  
IN AMERICA**

**WITH  
7-DAY  
24-HOUR TV**



February 10 the miracle of television came to life for the forgotten audience. Entertainment and public service for hundreds of thousands in Pennsylvania and New York who rarely see TV. Like swing-shift factory workers. Night nurses. Policemen. Their families. Viewer response . . . overwhelming! Become a franchise advertiser and increase sales fast! Call Blair-TV NOW for rates.

**A TRIANGLE STATION**

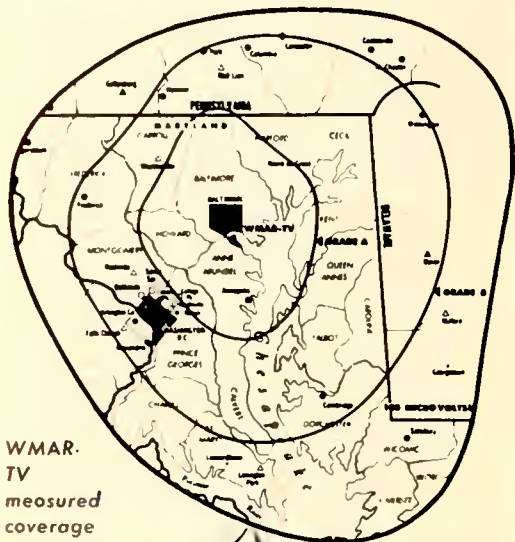
**WNBF-TV**  
BINGHAMTON, NEW YORK



**Channel 12 • ABC-TV**

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

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



WMAR-TV  
measured  
coverage

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

**38,146,800\***

Quarter Hour Homes

Nielsen Report: Jan. 1958

Aggregate of WMAR-TV  
Quarter Hour Homes.

Sun. thru Sat.

Sign-on to Midnight



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

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

ment. Telemovie, sends out a sort of report to motion picture distributors each month. His January report is most enlightening and highly significant in many respects. It reveals that as of the early part of December, Telemovie had 531 subscribers paying its \$9.50 per month charge. In the month of December Telemovie got cancellations from 146 of those 531 families. And 106 of those 146 were received in the week beginning 23 December. Even though most subscribers who cancelled stated that they were cancelling because the fee was too high, Mr. Griffing does not consider this the provable, conclusive reason. But he is very positive about another aspect of his report. He says that, in answer to a few suggestions, Telemovie substituted variety programs for the feature movies they had been showing. And they were deluged by complaints.

"We are convinced," says Mr. Griffing, "that the most popular regular program offered by television is the motion picture feature. It is possible that Bartlesville is ahead of its time. When the present features in the hands of television are consumed, which should be in about two years, I am satisfied that the Telemovie theater will come into its own. . . . Old motion picture features give as much satisfaction to the tv viewer as new features."

### Old movie well not running dry

In short, Mr. Griffing firmly believes that the day will come when people will pay to view movies in their own homes, just as they are now viewing them for free. I don't quite understand on what basis Mr. Griffing expects television to "consume" its present quantity of motion pictures in two years. The ink had hardly dried on Mr. Griffing's January report, when Paramount unloaded more than 750 of its pre-1948 motion pictures into the tv market via a \$50,000,000 deal with Music Corporation of America. This catalog includes the Bob Hope-Bing Crosby "Road" pictures, "Lost Weekend," and many others featuring stars like Gary Cooper, Jennifer Jones, Marlene Dietrich, Jane Russell, Gloria Swanson, etc.

And Mr. Griffing can't be unaware that Republic has already sold a pile of post-1948 features to television, and that most studios have dickered, are dickered, or intend to dicker to sell off considerable more post-1948 product. Perhaps, some day, when all of the pre-1948 and post-1948 product has been shown, and reshowed, and reshowed again and again on free-tv, the Bartlesville experiment will work. In the meantime, the three Tulsa stations feeding Bartlesville free television are giving the populace of that oiltown well over 100 feature motion pictures a month for free.

Pay television, whether via public air or leased line, will come gradually, in my opinion, by way of the major sporting events. I believe the Dodger, Giant moves are concrete steps in this direction. I believe one day a home fee tv operation will latch on to a Basilio-Robinson fight, rather than a theater tv operation. I believe the deal Jim Norris has just made with International Telemeter Corp. to show "certain" amateur basketball games, ice shows, the circus and other such Madison Square Garden events is a step on the road toward practical pay television. I believe, one day, a sharp Broadway producer will make a fee tv deal for a smash Stem hit. But at the moment, the fee tv road looks rocky. And advertisers can concentrate on battling NBC's Hugh Beville over the question of whether tv costs are indeed too high, or whether tv represents the best buy in the advertising business.

# For the **LION'S SHARE** of Audience in OMAHA...



**KOIL\***

2nd  
Best Share  
of Audience

3rd  
Best Share  
of Audience

\*HOOPER Dec. '57—Jan. '58

<p><b>HOOPER 43.3</b> Dec. '57—Jan. '58 8 AM - 10 PM share</p>	<p><b>PULSE 7.1</b> Dec., 1957 7 AM - 6 PM average rating</p>	<p><b>TRENDEX 40.8</b> Dec., 1957 8 AM - 6 PM share</p>
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Buyers agree it's...

24 Hours  
A Day

**KOIL**

Avery-Knodel  
National  
Representative

**A VITAL FORCE IN SELLING TODAY'S OMAHA**

with more than twice as many listeners as any other station

DON W. BURDEN, President

COMING  
SOON

**KMYR**

DENVER 5 KW  
710 KC\*

\* Subject to FCC Approval



**REMARKABLE YEAR**





# END REVIEW



Frankly, we held our breath.

Atlanta? "Improved, sir!" Buffalo? "Improved, sir!" Chicago? "Improved, sir!"

We needn't have worried. For as each of the major ABC Television affiliates reported in, each had the same remarkable story to tell.

**Every single major ABC Television affiliate — repeat, every single one — improved its competitive position in 1957. And by both significant measures: cost efficiency and audience.**

Every one of our affiliates deserves a medal — large, golden, suitably engraved. Especially since they have done what neither of the other two networks' affiliates could do.

Moral for advertisers: As soldiers make an army, affiliates make a network.

The fact that all of our affiliates served with such distinction in 1957 is one of the major reasons for enlisting ABC Television in 1958.

**A B C T E L E V I S I O N**

# 49th and Madison

## Sponsor article reprints

We liked the February 1 issue of SPONSOR as usual, with particular emphasis on the article "How Do You Merchandise a Supermarket Account."

Quite naturally we were delighted to have General Manager John Dixon's remarks included in your very excellent magazine, and we would like very much to have several extra copies of the February 1 issue, or tear sheets of this article.

Please bill us for any expense involved.

Betty Thro  
promotion manger  
WROK

I assume that by this time you have already received a letter from our agency principals thanking you for the excellent article that appeared in the September 1957 issue of SPONSOR.

The story on page 38 of that issue was a well appreciated "pat-on-the-back" for those at this agency who work on the National Paint account.

Now, we would be grateful for your permission to reprint this article in its entirety and without any alteration.

Thank you again for your presentation of National Paint's successful campaign.

David Nathanson  
Tilds & Cantz  
Los Angeles

I understand that your 7 December issue carried an article "RADIO SUPER-SATURATION VS. FULL PAGE NEWSPAPER ADS."

I would be interested in obtaining a copy of this issue, or reprints if such are available.

M. J. Werry, Manager  
CKOX

• Reprints of SPONSOR articles are available to our readers upon request. Requests to reprint all, or portions, of our articles are granted, when possible, by formal correspondence.

## Down-under commercials

The thought recently occurred to me that you might be interested in an arti-

cle about Australian tv commercial production.

Our local tv stations produce live commercials, and there are very good film and animation facilities in this country. Our film and animation costs are much below yours, live action type films costing in the vicinity of \$700 per minute, while animation runs to about \$1,400 a minute.

As you are probably aware, our radio tv set-up is unique in that the Australian Broadcasting Commission operates a radio and tv network that is completely non-commercial, and this operates in competition with four radio and two tv networks which are all commercial on the American plan.

Three Sydney firms operate rating services, and it's been very interesting to watch the local shows rate against feature film and imported tv shows. *Lucy* of course, tops our local rating, closely followed by *Alfred Hitchcock* and *Wyatt Earp*.

In any case, should you feel that an article of say 2,000 words, complete with illustrations would be of interest to your readers, the enclosed internationally stamped air-mail envelope provides you with a convenient method of replying.

W. F. Larkins  
Northwood, NSW,  
Australia

• SPONSOR is a staff-written magazine, but we are always glad to consider new possibilities for story treatment.

## New York welcome

Please accept my sincere thanks for the copy of SPONSOR Magazine during my recent sales trip to New York.

It is certainly very considerate of your organization to see that such copies are distributed to station men when they come to the big city and I can assure you that your copy of January 18th was very pleasant company for me during the trip.

Otis Dodge  
commercial manager  
Johnston Broadcasting Co.  
Birmingham, Ala.

# One too many villains!

Poor fellow. Poor fellow, indeed. He's only embarrassed... the scene climax may have been ruined. Stop a moment. The scene is saved. All it takes is a snip... on film.

This is only one of the ways helps. Because you see the before you show it, you're in control of what's said, done! In control, too, of time station throughout the country.

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

For complete information write Motion Picture Film Department EASTMAN KODAK COMPANY Rochester 4, N. Y.

East Coast Division  
342 Madison Ave., New York 17

Midwest Division  
130 East Randolph Drive, Chicago

West Coast Division  
6706 Santa Monica Blvd.,  
Hollywood 38, Calif.

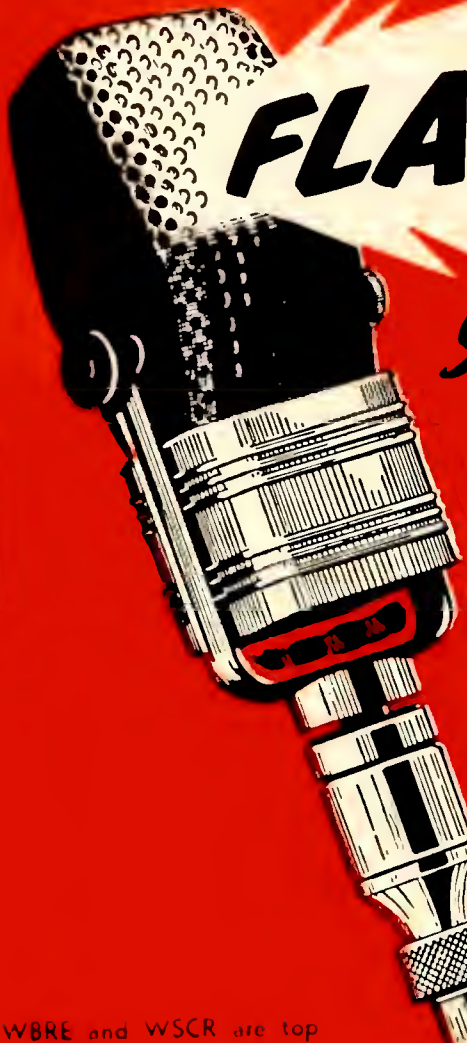
or

W. J. German, Inc.  
Agents for the sale and distribution of Eastman Professional Motion Pictures  
Fort Lee, N. J.; Chicago, Ill.  
Hollywood, Calif.

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

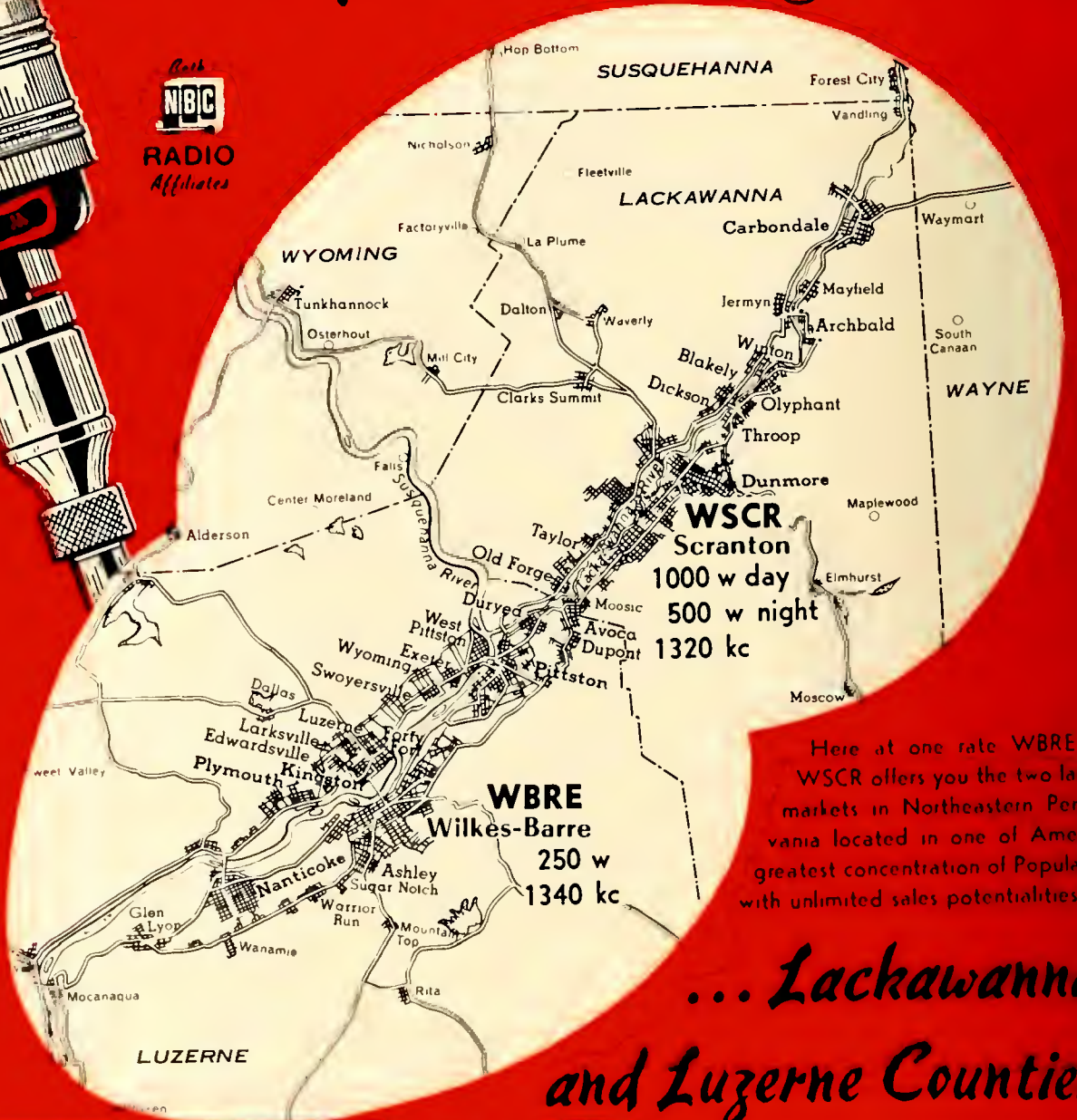


**398,500 Home Radios . . . 164,225 Car Radios  
2 Popular Radio Stations at 1 Low Rate!**



**FLASH 2 STATION COVERAGE**

*In Pennsylvania's Double L Market...*



WBRE and WSCR are top rated NBC affiliates. Either station is the "buy" in their individual areas . . . but, for the National or Regional advertiser they become the only 2-station combination to consider when planning your radio advertising to reach Pennsylvania's double "L" market.

Here at one rate WBRE and WSCR offers you the two largest markets in Northeastern Pennsylvania located in one of America's greatest concentration of Populations with unlimited sales potentialities.

National Representative  
The Headley-Reed Co.

*... Lackawanna and Luzerne Counties*

**WBRE**  
WILKES-BARRE, PENNSYLVANIA  
**WSCR**  
SCRANTON, PENNSYLVANIA

**1 RATE**

*for National or Regional Advertisers...!*

**Association with right show is important because:**

- 1** The show's mood influences reaction to a commercial. Same commercial may achieve 2 to 4 times greater preference change in show than spot.
- 2** Strong brands or commercials can raise preference for weaker ones by carrying the latter along with them in their "family of products."
- 3** Show personalities create added values. Star-delivered commercials were most effective for one brand that switched to show with top star.
- 4** Right program is one of quickest ways to influence attitudes, change company or brand image for companies with institutional objectives.

**with this realization growing, you will hear more about . . .**

## **THE COMING BATTLE FOR SPONSOR IDENTIFICATION**

**by Evelyn Konrad**

**T**his month Dodge Division of Chrysler allocated a publicity and sales promotion budget for Lawrence Welk approaching six figures.

The reason? Dodge has achieved—and now wants to insure—what is probably the strongest sponsor identification since Texaco-Berle days.

"What's good for Welk is good for Dodge," says Grant executives.

While no one can pin down the relationship between sponsor identification (S.I.) and sales, few net-

work clients are willing to risk a low S.I. in a hard-sell era.

At SPONSOR's presstime, three top tv agencies were in the midst of research projects to determine what show components, commercial lead-ins and promotional merchandising follow-through boost sponsor identification.

Actually, **sponsor identification has been declining continuously over the past three years**, dropping from an average 55.7 (Trendex S.I.) in

\*These points were made by Horace Schwerin, president of Schwerin Research Corp.

**Fight for greater sponsor identification may set off trend toward new sponsorship patterns, new formulas for co-sponsorship, increased demand for wholly sponsored network specials**



**Dodge** ranks first in sponsor identification with the Saturday Walk show, maintains link by keeping Dodge name on-camera (above) and constantly promoting the show and its star to the dealers. Example: the Christmas record-greetings shown at right



**Revlon's** choice of quiz shows, second-strongest in sponsor identification as a category, helped carry Revlon name plus show prestige over to line of new products. Firm uses in-store displays promoting show as sales boost for recently introduced brands



January 1955 to 48.5 in January 1958. Many reasons for this weakened link between client and show are to be found in the changing character of network tv.

Audience turnover has increased with the growing split in audience and somewhat lower ratings. Viewers are faced with many more tv sponsors and spot commercials.

"It's likely that the gratitude factor for tv sponsorship was stronger when tv first went commercial than it is today when the audience is more sophisticated," says McCann-Erickson's Dr. Herta Herzog, v.p. and director of research.

Quiz and panel shows have traditionally been popular with clients for their rapid sponsor identification. Even more than live variety shows, they give clients the chance to have the company logo continuously on display.

"We considered our sponsorship of *Beat the Clock* virtually a half-hour commercial," says Sylvania's advertising director Terry Cunningham. "But even a show which offers a potential high S.I. needs time to be built with merchandising and promotion."

What do the figures show? Sports spectaculars, quiz and variety shows are tops in S.I. with an average of 68.6, 65.2 and 64.3 respectively (according to the December-January 1958 Trendex). Lowest S.I. was achieved on Westerns, which lagged behind with an average 28.1 (See chart appearing on page 29.)

New sponsorship patterns will emerge next fall as clients seek to reconcile climbing show costs and demand for maximum circulation with diluted show identification. Specials are more popular today with clients who want to combine highly merchandiseable vehicles with a mass audience. Texaco is one advertiser who led the way to such a spot tv-plus-specials pattern in 1957-1958. (See story on network tv specials starting page 30.)

The importance of S.I. varies according to products and companies. A rule of thumb is: the larger and slower-moving the product, the more vital



**Mike Wallace**, bankrolled by Philip Morris, called PM jobbers to build S.I.

does the client consider show identification.

But among package goods and smaller daily purchase items client stress on S.I. varies considerably. For instance, Revlon, which has been among the top five in Trendex S.I. index with the \$64,000 *Question*, values S.I. since its products are sold under the Revlon label. Bristol-Myers, which sells by brands rather than company name, views S.I. differently.

"We're in a different spot than a Borden Co. which sells a company name," says Bristol-Myers' Dick Van Nostrand. "But we do consider S.I. an important advertising component even though there's no sales measure for it. We have found that there's a carry-over from a satisfied Bufferin user to Ipana commercials on the same *Hitchcock Show*. That's why we usually prefer to have our own show, despite the advantage of broader coverage from sharing several shows."

Clients are paying greater attention to integrating commercials with the show through a strong lead-in. Perry Como tries to overcome the multiple-sponsorship obstacle to strong individual S.I. by rotating a personal lead-in among his clients.

Sponsors of film shows are turning increasingly toward commercials featuring the star of their show to strengthen the link between client and program.

"We're using star-spoken commercials on *Wells Fargo* and *M Squad* for Pall Mall," says SSCB tv v.p. Phil Cohen. "This not only increases the sponsor identification but transfers public acceptance of the hero to the product. If agreement permits, clients can do this on an alternate-week basis. Alternate-week sponsors by nature have to be different products, so there's not conflict on the score of star endorsement."

Perhaps the biggest challenge to sponsor identification occurs on shared hour or hour-and-a-half programming. Sponsors of CBS TV's *Perry Mason* worked out a new formula recently

(Please turn to page 74)

## WHY S.I. HAS BEEN DECLINING

Trendex S.I. figures show a steady decline in sponsor identification over the past three years on singly and alternately sponsored shows: from 55.7 in January 1956 to 48.5 in January 1958. Here's how Trendex sales director Eugene Reilly explains this trend:

"Correct sponsor identification in tv, which means 'the ability of the verified viewer respondent on a coincidental phone call to name correctly the sponsor or one of his product trade names,' has shown a trend downward over the past years. The reasons are many. For one thing, the viewer today is more sophisticated and gives the medium less attention than his counterpart of tv's earlier years. The switch to multiple sponsors today has been another important factor in the lower correct S.I. figure. Any multiplicity of sponsorship appears to reduce the individual 'correct' figure for separate advertisers.

"We can only guess at the ability of a new sponsor to acquire a high identification figure, or for a program of long standing to maintain one. One well-rated evening program was on the air for the same sponsor for many years, yet it was consistently well under 50.0 in S.I. Another evening program, perennially in the Top 10, has seldom shown a correct figure much over 40.0.

"There is little in the way of pattern. While observing an over-all downward trend, we have also observed dramatic improvements in previously low 'correct' figures when persons concerned have studied *total* audience from a depth perspective: time period, program selectivity, and audience composition when researched *with* sponsor identification can affect the latter significantly upward."

### Sports high, Westerns low in S.I.

PROGRAM	AVERAGE RATING	SPONSOR IDENTIFICATION
Sports spectacles	11.6	68.6
Quiz and panel	21.2	65.2
Variety shows, comedy, music	15.2	64.3
Drama, hour-more	16.8	63.2
Drama, half-hour	19.6	53.9
Special programs	33.9	49.6
Interview shows	14.0	46.6
Children's shows	15.8	45.9
Adventure series	13.1	42.5
Situation comedies	17.0	38.0
Mystery, crime, police drama	14.5	30.5
Western drama	21.6	28.1

\*Figures are based on December-January 1958 Trendex

# TV SPECIALS: IDENTIFICATION PLUS . . . a host of other sales

and public relations weapons. Initially conceived as a builder of corporate images, the special is now used for direct sell, in seasonal pushes, to arouse dealer enthusiasm, to increase distribution, to introduce new products—in other words, for just about all the reasons that advertisers use television in the first place

**W**ith tv specials now permanent residents of the nighttime network schedules, the ghost of Pat Weaver must surely be chuckling in the wings.

But it is doubtful if even the ex-NBC showman conceived of the variety of uses they are now being put to.

The original concept of the special (maiden name: spectacular) was that of a powerful corporate-image builder. It is still that—but much more, too. In addition to its prestige building it is being employed for a variety of bread-and-butter purposes, including the bread-and-butterest of them all—just plain selling.

If there is one common purpose among sponsors of specials, it is to avoid the anonymity that can, at times,

befall the unwary every-week or every-other-week network sponsor. The special stands out. It provides an extra effort to reach, not only consumers, but franchised dealers, independent retailers, wholesalers, stockholders, employees, politicians, opinion-makers and the general public. This is identification in its ultimate sense.

If the number of specials hasn't increased substantially during the past couple of seasons, the demand is clearly up. After an abortive attempt involving IBM cancellation of a special following the launching of sputnik this season, ABC is planning to launch its first specials during the 1958-59 season. Both CBS and NBC report increased interest and, as a matter of

fact, there is an undercurrent of worry on the network side that the present soft market may lead a number of clients to pull out of regular programs and go into specials as a budget-cutting device.

The audiences to specials have been encouraging to advertisers leaning toward that type of programming. While ratings, on the average, have remained about the same, this represents a step forward in an era of increased network competition.

Nielsen figures show that this season, through December, mean average audience figures (weighted by show length) came to 26 compared to 25 last season, 24 during the 1955-56 season and 24 during the 1954-55 season. On a total audience basis, the average of specials came to about 35 this season, 33 last season, 34 during the 1955-56 season and 34 during the 1954-55 season.

Any comparison of ratings for specials is bound to involve a definition of what a special is. While the Nielsen averages above, put together by SPONSOR, CBS TV and McCann-Erickson, represent arbitrary definitions, it's not likely that an analysis of specials broken down another way would show a much different picture.

Symptomatic of the panting eagerness with which certain sponsors are embracing the special is Sheaffer Pen's speed in already wrapping up two specials for next season via BBDO. They are *Little Women* and *Gift of the Magi*, the classics by Louisa May Alcott and O. Henry, respectively.

While the properties are wrapped up, network and time slot are not. This is because Sheaffer, like most special sponsors, must await the construction of the regular network lineups to avoid product conflict problems. However, Sheaffer's and BBDO's foresight entitle the client to first crack at some choice time slots, meaning those periods already cleared live in a large number of markets on an every-week basis. This is no insignificant matter. The cost of most specials warrants a long list of stations so the nut can be amortized over a large number of homes. It is ABC's lengthening list of affiliates that is enabling the web to make the plunge into specials next season.

Sheaffer's two specials, brought from Talent Associates, will be slotted in early fall (to catch the back-to-school



Three advertisers with differing market objectives (Hills Bros., National Dairy, Breck) join in "Shirley Temple's Storybook"



Auto firms' desire for personal salesmanship is satisfied by Bob Hope specials for Plymouth

Straight institutional approach is used by Dupont with such quality shows as "Bridge of San Luis Rey"

**TV SPECIALS  
PROVIDE A PLUS  
FOR VARIETY  
OF ADVERTISERS**



New distribution, big sales imp was gained by Breast-Chicken tuna via Maurice Chevalier show last season

Pepsi-Cola is trading up its brand image via specials, including "Annie Get Your Gun" (above), "Cinderella"



Introduction of new car was the important purpose of the "Edsel Show," hour-long special featuring Bing Crosby and Frank Sinatra

business) and just before Christmas (to catch the gift business). A third show may be used for the Mother's Day-Father's Day-graduation season.

Sheaffer's seasonal approach is following a path hacked by Hallmark and other gift item manufacturers. The greeting card firm is now a veteran in so far as presenting special shows are concerned. And, as the saying goes, they wouldn't be doing it if they didn't get results. The results being looked for do not include cost-per-1,000 since Hallmark, like most sponsors of specials, pays a premium for the benefits returned.

In its search for shows that will surround its products with an aura of quality, Hallmark is a fussy customer. It welcomes Shakespeare and Shaw

and shows of "decency" like *On Borrowed Time* and *Green Pastures*. The latter two, both given this season, got average audiences (Nielsen) of under 20. *Green Pastures* got a total audience figure of 30 (nearly 12 million homes) but its competition—the raffish Mike Todd—pulled the average audience figure down to 19. *On Borrowed Time's* TA was 24 while its AA was 15.

Rating honors for specials this season go to the Lucille Ball-Desi Arnaz 60-minute shows for Ford. The 6 November show (their first) garnered the biggest audience of any special this season so far. It hit a 57.5, reaching 23 million homes. The other two shows on which there are available Nielsen ratings did well, too. The 3 December show reached a total audi-

ence of 18.4 million and the 1 January program attracted 20.3 million.

That there is still something magical in the Ball-Arnaz touch is evident, furthermore, from the holding power shown by the three shows. The trio did better than all other specials except the 6 October Bob Hope program. The average portion of each show watched by Ball-Arnaz viewers was 82, 85 and 90%. In most other cases percentage of the show viewed fell in the 60's and 70's.

Concern about size of audiences to specials has been taking a back seat, however, as interest increasingly centers on marketing objectives. Two specials put on last season illustrate this trend as well as explain the grow-

(Please turn to page 66)

After last year's peak of \$200 million . . .

## HOW WILL SPOT RADIO BEAT

Consensus of spot radio time sellers is that, in spite of a softening economy, 1958 will surpass the record 1957 dollar volume. In fact, many feel that if business doesn't improve soon, it may even accelerate spot sales. At any event, reps and stations are girding themselves for a year of intensive sales efforts

**S**pearheaded by RAB and SRA, the sellers of spot radio have moved confidently into the 1958 battle for advertising dollars. Their confidence is well-grounded on (1) past victories: last year's estimated \$200 million investment in spot radio, and (2) current victories: some increased ad budgets from continuing clients, major clients returning (United Fruit), and first-time-on-radio clients (Opel and Simca foreign cars).

"National spot radio advertising for 1958," says Larry Webb, managing director of SRA, "will not show the tremendous gains registered in 1957. However, there is every reason to believe that the year 1958 will show an increase over last by as much as 10%." As an example of the type of advertisers who will be in the ranks of spot radio this year, Webb points to a few such major clients: Continental Baking. American Tobacco for Lucky Strike, International Latex.

A consensus of station reps is that spot radio will do more business this year than last. This optimism pervades despite the present weakness in our national economy and increasing competition from the radio networks.

They are out to convince advertisers that spot radio offers the hardest-seller-dollar and is just the medium for the times. They also are set to meet attempted raids by networks with such sales ammunition as research and promotion pieces, as well as with tougher selling.

SPONSOR called upon a number of reps to find out what they're doing now and will be doing to ensure a bigger 1958. Here is a potpourri of predictions, plans and progress in their own words:

• Robert H. Teter, vice president and director of radio, Peters, Griffin, Woodward, Inc.: "1958 is a year of challenge in an uncertain economy, a year of hard sell to capitalize on spot radio's gains in the past two years, a year of opportunity. Radio should be sold, promoted and used as the primary means of motivating consumer use of goods and services. PGW's soon-to-be-announced 'Project X' will sell this fact. Our 'look-ahead attitude' is further exemplified by the fact that we chose this year to revise our Spot Radio Guide." (This is first revision since originally compiled in 1955; it will be off the presses very shortly.)

• Bill Maillefert, vice president of radio, Edward Petry & Co.: "Spot radio business is at a very high level; current activity is heavier now than last year this time. We expect the gain will be maintained throughout 1958.

"Aside from the fact that radio has emerged again as a primary medium, we believe that one reason for spot radio's continuing gains is due in good part to the current status of the national economy. Advertisers must sell off current stock before production can be increased or, even in some lines, resumed. Many advertisers have come to recognize spot radio as the "work-horse" among all media. Saturation is possible at a relatively low cost, can be pin-pointed in trouble spots, making it a logical choice for working off accumulated inventory.

"The Petry Co. has expanded its sales promotion, sales service and sales departments. This year it also is intensifying its service to stations in helping to guide in all phases of programming, research, pricing, national and local promotion."

• Steve Machcinski, executive vice president, Adam J. Young, Jr. Co.: "We expect the whole spot radio busi-

### THREE KEYS TO SPOT RADIO'S OUTLOOK FOR 1958

**WILL IT SELL?** Despite a record year behind them and a tightening economy ahead, the sellers of spot radio are practically unanimous in predicting a 1958 that will top last year in dollar volume. None of them look for anywhere near the percentage gain this year that was the 1957 story, and all admit that spot's flexibility is the one thing that makes it hard to predict. But they see no sign of a dip ahead for spot radio.

**HOW WILL THEY SELL IT?** To reps and stations the coming year represents a year of challenge. They recognize that the same hard sell advertisers use to attract consumers must be used to attract advertisers into spot radio. Creative presentations, geared to the specific needs of the prospective client, are the order of the day. Sales staffs in many rep firms have been enlarged to an all-time high in the bid for '58 business.

**WHO IS BUYING IT?** Spot radio has recently brought in such majors as American Tobacco for Lucky Strike, United Fruit, International Latex, Continental Baking. It also has, within the past month, been bought by such new products or clients as Pharmacraft for Ting, Benson's Prune-malt, Vanish, International Silver, Pepsimar, Savoy Car Wash, Blensal Rinse. Of special interest are foreign car entries—Opel and Simca.

ness to one day reach the \$1/4 billion mark in advertising volume. This will not necessarily come this year, but business should be well up over 1957. Renewals have been good. New business is coming in, and what is also significant—many requests. All our markets are doing well. Our sales staff has been enlarged over last year. The Adam Young research department is constantly developing sales tools, sending out regular mailings to advertisers and has revised our 1952 through 1956 study on stations, bringing it up to date with a 1957 study.”

• Morris Kellner, vice president and director of The Katz Agency, sales manager of its radio department: “Right now spot radio looks good for 1958. But the spot radio picture is one that can change all the time. The medium's greatest asset—flexibility—is also the thing that makes it tough to predict on a long-range scale.

“Our presentations to advertisers are in the creative planning category—each tailored to the prospect's specific need. Among the sales tools we'll be using during '58 are 'Radio Spotlight' and our new 'Spot Radio Budget Estimator.’” (See “Quick Spot Radio Estimator,” SPONSOR 14 Dec. 1957).

ator,” SPONSOR 14 Dec. 1957).

• Paul R. Weeks, vice president and partner, H-R Representatives, Inc.: “1958 finds that national spot radio has entered into the era of salesmanship. Good radio salesmanship has been important since the decline of the vast nation-wide audiences several years ago, but never so vital as in the present tightening economic situation. Agencies are demanding more and more information—especially information-in-depth regarding a station's operation and its relationship to its market. Timebuyers want to know how the station has adjusted to its unique market conditions, and the prestige and acceptance it has earned in its coverage area.”

• Art McCoy, executive vice president, John Blair Co.: “We expect 1958 will be the best year for spot radio sales. A reappraisal of media values by agencies and clients this year is bound to bring in many new accounts and secure larger budgets from old accounts. At Blair, we are making a concentrated effort right now to stimulate planning for summertime spot radio. A series of mailings on this subject is starting now and will be sup-

plemented with a telephone campaign by our Blair girls.”

• Gordon F. Hayes, general manager, CBS Radio Spot Sales: “There are always casualties in this business and at CBS Radio Spot Sales the yearly goal is to bring in anywhere from 400 to 500 new accounts. This represents, in most cases, brand new prospects and advertisers who haven't used the medium in from one to 10 years. The development of personalized presentations seems to be most effective. When an advertiser's campaign becomes effective, the radio stations' promotion and merchandising people then work to help him enjoy a greater sales volume in the market. We look forward to another banner year.”

• Mitchell DeGroot, sales manager of radio, Paul H. Raymer: “We expect this year to be better than 1957, but not to the same degree that '57 was over '56. That would be tough to beat.”

• Ed Fitzsimmons, executive vice president, WEED Radio Corp.: “Even if business conditions worsen, we feel bullish on spot radio for 1958. Advertisers in a tightening economy will be  
(Please turn to page 66)

**"H**ow do you get housewives to dust off the welcome mat for 85,000 door-to-door sellers?"

The number of times Avon Products' hard-pressed ad planners have asked themselves that question would be hard to estimate. But their advertising strategy today indicates they feel tv can help open the 50,000,000 household doors in the U. S.

Right now Avon—reportedly the world's largest cosmetic and toiletries manufacturer—is running spot tv campaigns in 110 U. S. markets—a far cry from 1953 and 1954 when Chicago and New York were the only tv areas.

The tv expenditure: About \$1.5 million in 1957, as compared to about \$85,000 in 1953, by SPONSOR estimate.

The increased tv allotment is credited by executives at Avon and the Monroe F. Dreher agency as a major factor in the firm's phenomenal growth over the past four years: \$47,033,052 in sales in 1953; over \$100 million estimated for 1957—and every nickel of it direct from consumers' living rooms. Avon sells nothing over the counter—it's strictly direct sell.

If 1957 estimates are correct, Avon will hit two outstanding accomplishments. (1) It will set an industry precedent. "We believe this is the first time a cosmetics company has exceeded that (\$100 million) sales mark," says J. A. Ewald, Avon president. (2) It will continue to beat out Revlon, commonly regarded as the U. S. cosmetics giant. Charles Revson, Revlon president, figures his company did about \$90 million in 1957 sales.

Some measure of tv's contribution to Avon's brilliant record can be made from this fact:

In the five years of tv activity, Avon sales rose \$52.9 million; in the five-year period prior to tv, they climbed only \$19.5 million.

The 72-year-old Avon firm manufactures and sells a complete line of toilet goods for women, men and children, but not in the normal manner. The common retailing outlets for these items are drug and department stores. Avon relies, however, on a force of over 85,000 independently operating direct-selling representatives. Mostly housewives, they sell the Avon prod-

ucts through personal home visits.

On the surface this selling method would seem to be a deterrent to success. But the complexion of the industry distribution picture is changing. A surprising shift to house-to-house purchase of toiletries is noted today. A January 1957 research study on Avon by Goodbody & Co., stock brokers, shows this industry distribution data:

In 1950, 14% of toilet goods were distributed house-to-house; in 1955 this figure rose to 20%. Meanwhile drug stores dropped from 37% to 29.4%; department stores dropped from 27% to 22.3%. Food stores registered an increase—from 6.1% to 17.9%.

Since Avon sells its products exclusively on a door-to-door basis, the firm has shared in the growth of this type of merchandising, and, of course, has contributed to its growth.

How about others selling cosmetics the same way? There are others, but none in the same league with Avon. Stanley Home Products, Fuller Brush and Beauty Counsellors are three of

## WHY USE TV WHEN YOU SELL DOOR-TO-DOOR?



Avon tv promotion spurs saleswomen

Avon has two reasons: (1) To soften up the housewives for 85,000 sales representatives, and (2) to make this direct-selling army work harder. Five-year tv payoff: Sales climbed \$52.9 million; 1957 total is tops in field—over \$100 million

the largest and industry sources estimate their toiletries sales at under \$20 million each.

The direct-selling angle in Avon's marketing picture has given the company's tv two goals. First, naturally, the consumer. But the Avon representatives are a close second in importance.

The Avon saleswomen are independent operators in the strictest sense of the term. They buy at quantity discount from Avon, sell at the retail list and pocket the difference.

Impressing this force—Avon's only lifeline to its market—with the firm's advertising activity is a prime goal. And gaining that all-important housewives' welcome is the other principal tv aim.

"We want tv to pre-sell the consumers and we want it to stimulate our representatives to increased sales efforts," says George Shine, Avon advertising manager.

**Avon's tv:** Avon came into heavy tv use like a timid swimmer entering an icy pool—gingerly and over a long  
(Article continues next page)

## AVON TV NOW: 18 TIMES AS BIG AS 1953

Year	Tv Markets	Tv \$	Sales
1953	2	\$85,000*	\$47,033,052
1954	2	85,000*	55,059,039
1955	7	200,000*	68,933,579
1956	61	700,000*	86,826,432
1957	110	1,500,000*	over 100,000,000**

\*SPONSOR estimates

\*\*Avon estimate

Small-scale tryout, full-scale effectiveness testing—that was the pattern of Avon's entrance into tv. New York and Chicago were the tv test markets for two years. Today Avon is using about 125 stations in 110 market areas to pre-sell homemakers on Avon's products and its representatives. Are doors opening? "Yes, and sales figures prove it," Avon execs say



### AVON COMMERCIALS

"Avon asked thousands of women what they wanted most in a shampoo," is the voice-over for crowd shot opener (upper left), in hair spray commercial. Then—switch to the now-famed doorbell-ringing scene with "Avon calling" and door chime audio. Living room selling scene is used in all films to push home try-on angle. "Avon calling" and chime also back up sign-off



Avon is picking up popularity fast with the "under 25" age group, survey shows. This is nation's fastest growing population segment today



"We try to buy . . . about 100 rating points per week," says E. A. "Hap" Dreher III, (center), Avon account executive at the Monroe F. Dreher agency. George Shine, company advertising manager, and Leonore Buehler, agency's creative director on the Avon account, are with him. Time bought is split about 70% daytime, 30% nighttime

period of time. After sticking a toe into New York and Chicago in 1953 and 1954, it moved in slowly to today's 110-market depth. This was the pattern:

Seven markets in late 1955 and early 1956; 61 markets in late 1956 and early 1957; 110 markets in late 1957.

Frequency of the spot film announcements is always about 12-14 per week per market. In most areas a single station is used, though two are bought in a few markets. About 125 stations are earning Avon advertising money today.

Avon buys both daytime and evening tv—about 70% daytime and 30% in early and late evening hours. "In daytime we try to buy adjacencies to top-rated shows, with a flexible aim of about 100 rating points per week," says E. A. "Hap" Dreher III, Avon account executive. Evening time is bought to reach the working housewives.

Avon confines its tv advertising to two waves each year: from September to the first week of December, and from January to May. The apparently strange Avon habit of cutting itself out of the tv picture three weeks before Christmas is readily explained by Dreher. "Our representatives sell on an order-taking basis, and it takes about three weeks for delivery of the purchased products. So, the Avon gift-buying is all done by the first week of December."

Avon uses spot tv exclusively for several reasons, Shine told SPONSOR. "First, spot gives us, naturally, more flexibility in the individual markets. But most important," he continues, "the extreme variance of tv viewing habits across the country makes spot our best buy."

"In Boston," he explains, "one type of show can be extremely popular, while in the Texas panhandle it doesn't

go over at all. With spot we can select the best shows in the market, and, in this way, get top ratings for our spot announcements everywhere.

"Also, spot penetrates the audience composition barrier. It gets to all viewers, regardless of age or economic level. A show, on the other hand, might only appeal to a specific audience or level of housewives."

**Commercials:** Avon is using about 10 different commercials at this time, all minutes and 20's produced by Elliot, Unger & Elliot, New York, at a cost of about \$30 a foot.

A musical door chime and the voice-over, "Avon calling," is featured in all the Avon sales messages. They're fast becoming established trademarks for the cosmetics manufacturer.

As outlined to SPONSOR by Leonore Buehler, Dreher's creative director on *(Please turn to page 76)*



ON TELEVISION



HERE'S YOUR NEW TV SCHEDULE

IN OKLAHOMA CITY WKY-TV CHANNEL 4

DAY	PRECEDED BY	TIME	FOLLOWED BY
MON	NEWS-WEATHER	12:30 PM	TENNESSEE ERNIE
TUES.	QUEEN FOR A DAY	3:30 PM	QUEEN FOR A DAY
WED	QUEEN FOR A DAY	3:30 PM	QUEEN FOR A DAY
THURS.	MATINEE THEATRE	2:20 PM	MATINEE THEATRE
FRI	NEWS	12:20 PM	WEATHER

**Schedule** of Avon spot tv announcements is sent to all company sales representatives in booklet form. Each page lists a market, shows when announcements will run by day of the week and local time; also tells what programs precede and follow the Avon Products' commercials

# PARAMOUNT'S EFFECT ON TV

Sale of its 750-film pre-1948 library swells the total of available movies to 9,500. What impact will this continuing flood have on buyers and sellers?

**W**ith the release last week of Paramount's 750-film, pre-1948 library, virtually every major film of Hollywood's Golden Era is now set for tv viewing. More than 9,500 features are available, each with a calculated run of seven-eight airings per market. Production costs for films in the Paramount library alone ran in the neighborhood of \$1.5 billion.

What this means to the motion picture business is a topic long hashed over. What does it mean to the advertiser, the competitive distributor, the stations and the networks?

While MCA mulls over exactly how it's going to market its new prize, film buyers and sellers are appraising just the impact of the new flood thus:

The new films won't dynamically change the patterns of feature airing, but will add sparkle and increase the stockpile of product from the other giants—MGM, Warner's RKO, 20th Century and Columbia.

**Basically, that pattern is non-network. And here is how the new inflow will strengthen it:**

- It makes those hours delegated to feature viewing strong programing hours.

- It brings in large spot advertisers, some even buying full portions of features. (Although there is a trend away from this, advertisers generally look for maximum saturation over a period of time rather than identification.)

- It has raised pricing on features to premium levels.

- It affords the small station better programing.

This last point is due not only to the influx of good film, but to an increas-

ing tendency on the part of feature distributors toward more palatable packages. Screen Gems' first package was one of 104 films (Hollywood Movie Parade); it now releases small thematic groupings (such as its Shock package, and a comedy group to be released this spring) and anthologies, and has over 800 more films to be meted out this way. The most recent AAP release is the Vanguard package, a "select" group of Warner film. NTA—with the 20th Century library—is also turning to the small, thematic package. Even MGM, which started out with a package of 723 films, has broken it down to groups of 100 (the smallest practical package, it says).

What does all this mean to the advertiser? It means just this:

- You can expect the bloom on feature viewing to continue for a good long while. Stations will be looking to buy parts of the Paramount library to augment already solid stockpiles. Example: WCBS-TV, New York, a pioneer in feature programing, has 1,400 films on hand, 50% of which have yet to be first runs in the New York area. (Such films as *Mutiny on the Bounty*, *Treasure of Sierra Madre*, *Saratoga Trunk*, *Arsenic and Old Lace*, among others)

- With continuing good audiences, you can expect feature film spots to continue as a premium buy, at premium rates. Late night viewing has increased more than 20% (ARB) in the past year, more than any other single time period, and continues to rise monthly. WOR-TV states its first sellouts are features, to such advertisers as Best Foods, Reynolds' cigarettes, New York Telephone Co., Lip-

Paramount's 750-film library will add much to the stockpile of first-run features. Here are some of the other newest packages:

- Champagne package of 58 Stanley Kramer and 20th Century films (NTA). Highlights: *High Noon*, *Third Man*, *Spellbound*.

- Triple Crown group of 112 Columbia, Universal-International and Playhouse 90, featuring *It Happened One Night*, *All Quiet on the Western Front*, *Lost Horizon*.

- Vanguard package of 52 Warner features, re-grouped by AAP. Includes *Objective Burma*, *Humoresque*, *Ceiling Zero*.

- Post '48 group of Republic, 148 features, including *Quiet Man*, *Johnny Guitar*, *Sands of Iwo Jima*.

ton Tea, Procter & Gamble and Whitehall Pharmaceutical.

WCBS-TV, too, shows a high pitch of excitement for features. Its Early Show is completely sold out; the Late Show is full four nights of seven and over 75% sold on other nights. Other stations throughout the country boast similar sales.

Thus the feature film has become a solid factor in the big business of tv. Now that the pre-1948 features have been released and made their impact, you can expect still later product in the not-too-distant future. As a straw in the wind, Hollywood directors are already making known what their demands from post-'48 packages will be.

# 'WE NEED RELIABLE RATINGS'

**Nestlé ad chief calls for  
a standard set of audience  
data acceptable to everybody,  
evaluation of 'decimal  
point' buying and selling  
and an Audit Bureau of  
Circulation for tv and radio**

**T**he term "ratings muddle" may have become a cliché of Madison and Michigan Aves. from overuse but the problem it represents seems to remain as rock-hard and unyielding as ever. That doesn't stop the offering of solutions. A few weeks ago, George Abrams, Revlon ad chief and chairman of the ANA radio-tv committee, came up with what he felt was an answer—personal coincidental interviews. (For details, see the 1 February 1958 issue of SPONSOR.) Another answer is offered this week by Don Cady, Nestlé Co. vice president for advertising and merchandising. He has good reason to be interested in ratings. Cady supervises ad and sales promotion expenditures in the neighborhood of \$20 million, with about 70% of media expenditures going to tv and radio, SPONSOR estimates. His solution is in more general terms than that of Abrams; he offers not a specific solution but a way to get one. Cady avoids the controversy inherent in giving the nod to one specific rating method over another but the gist of his stand is that one basic set of figures (and, presumably, one method of getting them) is desperately needed. So, in principle, he stands shoulder to shoulder with his advertising colleague from Revlon. The details of the Cady proposal are given in the question-and-answer interview starting on the next page.

*'We have to make intelligent business decisions involving the spending of millions of dollars. To do this I have to know something about the size of television and radio audiences. But what figures can I use? . . . There's no set of figures acceptable as a standard.'*

*'It is not within reasonable judgment to say these various (rating) figures agree. . . . The proof that there are significant differences lies in the fact that one station uses one set of figures to show it's on top and a competitive station uses another to prove the same thing.'*





**Q. Exactly what bothers you about the ratings situation?**

**A.** We have to make intelligent business decisions involving the spending of millions of dollars. To do this I have to know something about the size of television and radio audiences. But what figures can I use?

**Q. You mean there are too many rating services?**

**A.** I mean there's no set of figures that is acceptable as a standard. You can't pick one set of figures and say, "This is what the industry agrees is an accurate picture of the tv or radio audience, at least within certain broad limitations."

**Q. Some people say that rating figures tend to agree over the long run.**

**A.** In my opinion, it is not within reasonable judgment to say these various figures agree. I'm not talking about it from the mathematical point of view. It is my job to provide the management point of view with respect to advertising and marketing expenditures. It is difficult for me—and, I'm sure, for many others in my position—to make sound business decisions in

the face of these various figures. The proof that there are significant differences lies in the fact that one station uses one set of figures to show it's on top and a competitive station uses another set to prove the same thing. Now, I know that auto radio listening is hard to measure, but you ought to see the differences in some of the figures that are shown to me.

**Q. Would you say that stations prefer this multiplicity of rating figures?**

**A.** I'm sure that many of them do. It's a kind of protection for them. They can feel that if one rating service doesn't do them justice, another will. But I think they're making a big mistake in the long run.

**Q. You mean pitting one rating service against another tends to discredit all of them?**

**A.** Exactly. If the broadcast media continue with their self-administered hari-kari action, it will raise so many questions as to their own validity as an advertising medium, that in the end they might find that "the operation was successful, but the patient died." In my humble opinion, the broadcast-

ing industry is rapidly approaching the point where advertiser management is going to say, "A plague on both your houses." This would be a regrettable situation for an industry which has so many unexploited dynamics for selling. It does a fine job of selling its product but is currently doing a poor job of selling itself.

**Q. What do you think should be done?**

**A.** Well, first of all, I would suggest that this decimal point selling and buying formulation should be thoroughly investigated and evaluated by some outside organization which is qualified to do the job for the industry. Second, the broadcasting industry should set up, in collaboration with the advertiser, a service similar to the Audit Bureau of Circulation which publishes figures on print media. Let's call it the Broadcast Industry Bureau of Circulation. Now, I know what you're going to say about the BMB foundering but the industry has got to try again.

**Q. What about this station circulation study which the NAB was going to sponsor after about five years of work? Though the study has fallen by the wayside, would it have qualified for the BIBC you are talking about?**

**A.** The NAB study would have been a start. Of course, it would have to have had the support of both the agencies and advertisers in addition to station support—which, apparently, was not forthcoming in this instance.

**Q. And what about this job of evaluating what you call 'decimal point selling and buying?' The ARF has a committee which is working on the problem of evaluating rating services. Is ARF the one to do the job?**

**A.** Definitely. I wholeheartedly support the ARF. It can and should do the job. I would like to see something done very soon. As you know, ARF has already set up some standards for ratings. I think it is apparent from what's going on that these standards are not widely subscribed to. The industry wants variety so it can put its best foot forward.

**Q. Getting back to this BIBC: Are you just talking about station circulation or ratings, too? BMB**

*'I'm not talking about a service that would necessarily provide all the audience information required by advertisers. What I'm talking about are ground rules, maybe Ten or Twenty Commandments for gathering audience data. This proposed service would gather basic circulation data.'*



didn't go into ratings and the study proposed by the NAB didn't plan to cover ratings either. As for the ABC, this gives paid circulation but not the audience figures that are developed for magazines by private researchers like Politz.

A. Let me make clear that I'm not talking about a service that would necessarily provide all the audience information required by advertisers. Advertisers have different problems and can get whatever additional facts they want after the basic data are gathered. What I'm talking about are ground rules, maybe Ten or Twenty Commandments for gathering audience data. The BIBC, sponsored by the entire industry, would gather the basic station circulation data. And I would like to add here that the BIBC should eliminate some of the unknown areas. I refer to the unknown which are set forth as "facts" when we all know that they are not facts but, at best, substantiated guesstimates. The BIBC would provide the industry and the advertiser, together with his agency, with certain elements of fact developed through good research methodology and not the slanted research which talks only the good points of the broadcaster and entirely neglects or obscures his failings and deficiencies. It could gather ratings, too, but I don't care if ratings are gathered by a public group or private organizations.

Now, about this question of Politz magazine audience figures, don't forget that Politz provides data in addition to ABC figures, not instead of

them. The audience figures give you, for example, readers per issue but you wouldn't be able to calculate that without ABC. There is a firm figure base here.

**Q. Do you feel that once these broadcast audience standards have been established, the figures will be really accurate?**

A. First, let me say that I feel certain that all involved in media selection want, need and are willing to work toward a method of evaluation which is accurate within certain broad limitation. But to take a decimal-point view of broadcast media requires dealing in imponderables that are, in themselves, improbable, impractical and entirely unrealistic. From my side of the desk, all of the rating points in the world are no good unless we accomplish sales. There are so many factors in making a sales that this squabble about ARB, Pulse, Nielsen, Trendex, etc., seems to me to be reinforcement to the questions which are being raised as to the maturity of the advertising profession or business. Perhaps they are caused by the zealots who say that advertising has reached a scientific formulation.

True, we, as do many large advertisers, depend on research to tell us what is going on in the market place. The Nielsen Food Index gives us history in terms of store sales of adequate accuracy compared to our statistics of factory shipments nationally, regionally and divisionally. This is a necessary adjunct to good market planning

and operation. But all this did was to show us the score *after* the game was played. It did not answer the question, "Why and how did it happen?" Oh yes, we can draw certain deductions based on reasonable factual validity, but this requires experienced judgment and interpretation.

I make this point merely to say again that there are many factors which make a sale. To oversimplify, they are: product (which includes the package); price (not just to the distributor but price vs. competition at the point of sale); availability (not just quantitatively but qualitatively in terms of mass display vs. shelf prominence vs. buried stock); and then, finally, advertising to the consumers of our entire product line.

All of these problems—product, price, availability—are major factors for any article of commerce and are constantly shifting in our competitive enterprise system. In this situation, starting an industry "Donnybrook" on methodology and techniques of evaluation will only cause a lot of soiled linen to be washed in public, to the end that the medium itself will suffer substantially.

**Q. In other words, you're saying that, even if ratings adhere to acceptable standards, they still can be misused?**

A. Yes, but I want to make clear that the possibilities of misuse would be much, much less. Take this case up in Hornell, N. Y., where one station is suing another station and the A. C. Nielsen Co. on the grounds that NCS radio figures were damaging and inaccurate. I feel sorry for the plaintiff. I think he has a real case—if not a good one legally, a good moral case. But, actually, it seems to me that what he is complaining about is how such data are used. Perhaps he is saying, "I'm for the peaceful use of the atom but I'm against nuclear warfare." We can assume the Nielsen figures are accurate and still feel sorry for the man. There are no ground rules to back him up and no ground rules to protect him.

**Q. Do you think that if a set of standards are accepted, the cost of audience research will go up?**

A. I don't know, but what if it does? I'll bet about \$25 million a year is now wasted in making decisions based on today's ratings. ◆

*'In my humble opinion, the broadcasting industry is approaching the point where advertiser management is going to say, "A plague on both your houses." This would be regrettable.'*



# STRATOSPHERIC ARB RATINGS

(Texarkana Metropolitan Area Report, November, 1957)

Playhouse  
90  
59.9

Sheriff of  
Cochise  
56.5

Red  
Skelton  
64.8

Doug  
Edwards  
57.2

To Tell  
the Truth  
54.7

December  
Bride  
52.0

Highway  
Patrol  
52.6

Phil  
Sillers  
56.5

Lucy &  
Desi  
64.1

Climax  
56.8

Name That  
Tune  
58.4

Gunsmoke  
61.7

6 P.M.  
Local News  
53.8

Have Gun—  
Will Travel  
53.8

MOST PEOPLE WATCH

## KCMC-TV

MOST OF THE TIME

MANY PEOPLE WATCH

## KCMC-TV

EXCLUSIVELY—ALL THE TIME

FULL POWER—CHANNEL SIX

# KCMC-TV

TEXARKANA, TEXAS-ARKANSAS

*Your Only Buy in this Important Territory*



**Daytime,  
too!**

Capt. Kangaroo	14.9	Garry Moore	16.4
As the World Turns	21.3	Secret Storm	25.2
Edge of Night	28.6	Mickey Mouse	34.0



WALTER M. WINDSOR  
General Manager


Represented by Venard, Rintoul & McConnell, Inc.


RICHARD M. PETERS  
Commercial Manager

# Meet Jim Richdale



Experienced . . . Jim was literally "brought up" in broadcasting . . . first in radio and for the past ten years in television . . . salesman, commercial manager, general manager.

Friendly . . . popular . . . a civic leader . . . Jim, like KOTV  is in close touch with Tulsans. He knows what they want . . . their likes and dislikes . . . and how best to serve them.

Jim is one of the important reasons why KOTV  dominates the rich Tulsa market, consistently wins more quarter hours than all other stations *combined* and averages 37% more viewing families than the next Tulsa station\*. Represented by Petry.

\*Total week (Metropolitan & Area ARB 11/57)



## A CORINTHIAN STATION *Responsibility in Broadcasting*

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

# FILM-SCOPE

22 FEBRUARY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

If you're in the market for syndicated shows, note this: Your opportunities for prime time on network-affiliated stations are getting brighter.

These widening opportunities are pointed up by the fact that nearly half of the new syndicated fare has been able to find lodgings by sponsors in the cream evening periods of such affiliates.

To cite some examples. (1) Official's Decoy can be viewed between 8 p.m. and 11 p.m. in 83% of the sponsored markets; (2) ABC TV Film's 26 Men is able to claim a 52% ratio, and (3) CPN's Boots & Saddles, 47% of the markets in prime time.

Here's how these three shows stack up in terms of time clearance:

	7-8 P.M.	8-9 P.M.	9-10 P.M.	10-11 P.M.	Other Hours	Total
Decoy	11%	17%	40%	26%	6%	100%
26 Men	40%	16%	22%	14%	8%	100%
Boots & Saddles	39%	7%	30%	12%	12%	100%

Don't look for much dynamically different in the way of film product this year.

Syndicators claim the advertiser wants the **tried-and-true** series, and that's what he'll be getting.

On the basis of a SPONSOR check, here's an idea of what you can expect in the way of pilot-viewing this spring:

- **Adventure** films will be the rage, with more than 20 already in the pilot stage. The scope of adventure ideas is wide, and films will range from a series based on Old Testament stories to several filmed-on-location foreign-intrigue shows.

- There'll be a dearth of **situation comedy**, with only four new series in the offing, and no talk about any more.

- At least 11 new **westerns** (psychological variety) will be piloted, and maybe two in which horses will play more than a bit role.

- Surprisingly, there won't be any flood of **science-fiction**. Only three new shows are definitely being talked about. The theory seems to be that science-fiction is no longer excitingly imaginative, but frighteningly real, and consequently something viewers will shy away from watching.

- **Crime** shows will figure about as much this year as last, with about five in the pilot stage now and several more on the planning board. There are also about three who-done-it **mysteries** being offered.

- In accordance with the trend away from children's programing, syndicators aren't planning much along these lines. There are currently two new **children's** series being filmed.

In addition, there'll be a few new ideas in the way of **documentary series** and **comedy packages**.

A move toward strengthening the sales force has been announced at CNP.

Two divisions will now function: one to sell mainly to **regional and national** advertisers for first-run series, and a subdivision to handle syndicated re-runs and off-the-network series, mainly for station sales.

Jacques Liebenguth will manage the new sub-division, which starts off with 18 series. Present staff will handle three current shows and four planned ones.

You may have wondered when you read last week that Ford was buying into a number of MCA re-runs whether there was any recent evaluation of second-run vs. second-run.

Well, McCann-Erickson made just a qualitative study for Esso, after a successful year with the Golden Playhouse.

First, it found that the average cost-per-1000 came to \$2.35 and the average rating came to 23.0.

Secondly, the survey developed these significant insights in the matter of second-run syndicated films:

- Four out of five viewers were not aware that the show had been on network under another title.
- 90% of men viewers, and 95% of women stated this was the type of program (prestige) a company like Esso should sponsor.
- Although 20% of viewers did know the show was a re-run and felt generally unfavorable about this fact, viewing depended almost wholly on enjoyment of the program. Interesting sidelight: viewers favorable toward the re-runs took a greater interest in the commercials.
- When viewers were informed of the program status, they didn't generally change their opinion of Golden Playhouse.

Conclusion drawn by McCann: Golden Playhouse represented a **prestige program at minimum cost.**

**Here's an interesting analysis of audience composition for several of the 1957-58 syndication releases, based on ARB ratings:**

	Men	Women	Children	Viewers per set	C-P-M
Boots & Saddles (western)	39%	39%	22%	2.2	\$2.70
Mama (family)	26.8%	44.3%	28.9%	2.3	\$1.90
State Trooper (crime)	44%	49%	7%	2.3	not available
Silent Service (adven.)	40%	39%	21%	2.5	\$2.20
Casey Jones (child. west.)	27.7%	29%	43.3%	2.5	\$2.07

For an index to the types of advertisers now sponsoring these shows, it can be noted the dominant buyer is in food or food products. But major sponsorships vary for the different film series types, such as:

**Boots & Saddles:** Advertisers selling a primarily adult market make up the bulk of sponsors here, corresponding with the audience composition. Major sponsors: food stores, food products, brewers, auto dealers, furniture-department stores, bakeries, and dairies, in that order.

**Mama:** Biggest single sponsor is a national insurance company, seemingly incongruous for a show reaching almost 75% women and children. But reason for the buy was prestige identification, which the advertiser decided Mama had already established as a network show.

**State Trooper:** With the most pronounced adult audience, sponsors form a logical order: breweries, food products, tobacco and other beverages.

**Silent Service:** Also hitting a large adult audience: brewers, pharmaceuticals, tobacco companies, oil producers and automobile dealers account for 65% of all sponsors. Institutional advertisers—utilities, medical plans, financial and insurance companies—account for another 15%, while the remainder of sponsors are food stores and food producers.

**Casey Jones:** With a 57%-44% combination of adult and children, Casey Jones draws a variety of sponsors. Food and beverage makers, who merchandise it as a children's show, make up the bulk of sponsors. But at the same time Casey numbers among its buyers a cigarette company, brewers, a bank, utility companies, auto dealers, and an organ distributor.

1/5  
of all  
Canadian  
Retail Sales  
are made in  
our Hamilton-  
Toronto-Niagara  
Peninsula  
coverage  
area



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



**CHCH-TV**  
CHANNEL 11 CANADA

# TELEPULSE

# RATINGS: TOP SPOTS

Rank new	Past rank	Top 10 shows in 10 or more markets Period 1-8 December 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS								3-STATION
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpla.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	1	<b>Highway Patrol (M)</b> ZIV	24.3	16.3	13.2	21.9	23.0	8.2	28.2	15.9	19.9	20.2	28.7	18.9	28.5
2	6	<b>Sheriff of Cochise (W)</b> NTA	20.9	6.3	12.8	20.9	21.9	14.2			17.2		25.7		16.9
3	5	<b>Silent Service (A)</b> NBC	20.5	12.4	7.0	19.2	23.4	22.9	17.2	15.5	11.9	11.9	26.1	17.2	10.5
4	3	<b>Whirlybirds (A)</b> CBS	20.4	4.1	10.5	17.5	23.7	7.5	15.5	24.5		17.9	26.8	16.9	18.0
5	2	<b>State Trooper (A)</b> MCA	20.3		8.4	16.5	21.7	21.9	11.5	24.9	22.5	11.0		14.4	25.5
6	7	<b>Honeymooners (C)</b> CBS	18.7	18.2	12.7	24.9	28.7	11.5	23.4		10.2	20.2	24.5	11.5	17.5
7	4	<b>Death Valley Days (W)</b> U.S. BORAX	18.6	11.3	14.2			11.2	16.7		16.2	11.2	20.8	15.2	
8	8	<b>Men of Annapolis (A)</b> ZIV	18.4	4.4	13.9	19.4		17.2	17.9	12.2	9.5		11.7	11.5	19.5
9	10	<b>Annie Oakley (W)</b> CBS	17.5	8.2	6.1	7.2	19.7	12.7	24.2	17.9	19.5	17.5	23.7	14.2	10.0
10		<b>Twenty Six Men (W)</b> ABC FILM	17.2	6.4	9.9	7.9	20.3				9.5	14.2	23.2		
Rank new	Past rank	Top 10 shows in 4 to 9 markets													
1	1	<b>Esso Golden Playhouse (D)</b> OFFICIAL FILM	21.8				25.4						18.5		
2	2	<b>Decoy (M)</b> OFFICIAL FILM	18.1		9.7	18.9	19.4			4.5	16.2		16.4		
3		<b>Doctor Christian (D)</b> ZIV	17.0		3.9				17.7	18.5	22.5		8.2		
4		<b>Doctor Hudson's Secret Journal (D)</b> MCA	16.4	2.2		19.5	25.9	11.5							
5	5	<b>Cisco Kid (W)</b> ZIV	16.3					11.0						15.4	
5	3	<b>Crusader (A)</b> MCA	16.3				12.5		7.9	13.9	14.9				
7	4	<b>Famous Playhouse (D)</b> MCA	15.6		2.9					4.5				19.5	
8	5	<b>Badge 714 (M)</b> NBC	15.3	2.9	10.7		11.0				14.5		14.6	19.7	
8		<b>Casey Jones (A)</b> SCREEN GEMS	15.3						12.9		10.5			18.9	2.3
10		<b>Charlie Chan (M)</b> TPA	14.5		8.8			3.5	6.2				15.5	5.5	8

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 December. While network shows are fairly stable month to another in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. If blank, show was not rated at



# FILM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
Columbus	St. L.		Birm.	Dayton	New Or.	Provid'ee
22.2	29.5	23.9	35.3	33.3	36.8	27.8
w-tv	wbns-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
7:00pm	10:30pm	9:30pm	9:30pm	8:30pm	10:00pm	10:30pm
19	21.5		34.0	29.8	25.8	
ktv	wtn-tv		wbre-tv	whio-tv	wdsu-tv	
10:00pm	10:30pm		10:00pm	7:30pm	10:30pm	
27	19.8	22.9	27.8	32.3	30.8	23.8
w-tv	wtn-tv	kwk-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
6:00pm	7:00pm	10:00pm	10:00pm	7:00pm	10:30pm	7:00pm
18.5	25.9		30.3	32.3	32.5	
wtn-tv	ksd-tv		wbre-tv	whio-tv	wdsu-tv	
7:00pm	10:00pm		9:30pm	7:30pm	10:00pm	
12	14.7	27.5	36.3	35.3	31.5	23.5
ktv	wtn-tv	ksd-tv	wbre-tv	whio-tv	wdsu-tv	wjar-tv
9:30pm	10:30pm	9:30pm	9:30pm	7:30pm	10:00pm	10:30pm
15	22.2	9.5			31.3	26.3
ktv	wbns-tv	ktvi			wdsu-tv	wpro-tv
10:00pm	7:00pm	9:30pm			9:30pm	7:00pm
19	27.0			29.3	29.3	23.0
ktv	kwk-tv			wlw-d	wdsu-tv	wjar-tv
7:00pm	9:30pm			7:00pm	10:30pm	7:00pm
12	21.9	20.5	19.3	33.3	31.8	
ktv	wbns-tv	ksd-tv	wabt	whio-tv	wdsu-tv	
10:00pm	7:30pm	10:00pm	10:00pm	10:30pm	9:30pm	
19	18.5	21.2	29.8	19.3	19.3	21.8
w-tv	wbns-tv	kwk-tv	wbre-tv	wlw-d	wdsu-tv	wjar-tv
6:30pm	6:00pm	6:00pm	6:00pm	6:00pm	5:30pm	6:30pm
	18.2			24.8	36.3	17.8
	ktvi			wlw-d	wdsu-tv	wjar-tv
	9:30pm			7:00pm	10:30pm	7:30pm
				26.3	26.5	
				wdsu-tv	wpro-tv	
				10:00pm	10:30pm	
			23.8	28.8		
			wabt	wdsu-tv		
			9:30pm	10:00pm		
				27.3		
				wdsu-tv		
				10:00pm		
			32.8	24.3		
			whio-tv	wpro-tv		
			7:00pm	7:00pm		
	22.9	10.9		19.0		
	wtn-tv	ksd-tv		wdsu-tv		
	5:30pm	6:00pm		5:30pm		
				32.3		
				wdsu-tv		
				9:30pm		
			35.3			
			wbre-tv			
			9:30pm			
				31.8		
				whio-tv		
				10:30pm		
	12.9					
	wtn-tv					
	6:00pm					
				31.8	26.3	
				whio-tv	wal-tv	
				7:00pm	9:30pm	

other than top 10. Classification as to number of stations in market is based on Pulse's own. Pulse determines number by measuring which stations are viewed by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.

# 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.



If you send up a balloon, you'll find rich winds moving in WBNS Radioland—and these breezes waft over \$3,034,624,000.00 just ready to be blown. For the top Pulse-ratings 315 times out of 360 Monday through Friday quarter hours 6 a.m. to midnight select WBNS Radio. Ask John Blair.

**WBNS RADIO**  
COLUMBUS, OHIO

Now that tv has reached maturity, **SPONSOR ASKS:**

## Is competitive bidding on storyboards sound practice?

Based on their own experiences, here's what four experts in the field had to say about the competitive bidding practice in tv

**Walter Craig**, vice president in charge of radio and television, Norman, Craig & Kummel, Inc., New York



*You don't buy a house without seeing plans*

When a man wants to build a house, he gets an architect to design it exactly as he wants it to be, then gives a copy of those plans to several builders, who submit bids on building the house according to the plans.

There is a comparable relationship of the principals involved in the making of a tv commercial. The client is the owner, the advertising agency is the architect and the film company is the builder. The storyboard is, of course, substituted for the architect's drawings and specifications.

As in the case of a house, the tv spot is first created on paper—the pictures and the dialogue serving the same functions as do the architect's plans and specifications. The actual production of the spot is a matter for skilled technicians equipped with the best tools and the knowledge of how to use them—the ability to follow the “plans” (the storyboard) and turn out a finished product.

It is not any wiser to award the contract for a tv spot to the lowest bidder than it would be to do so in

selecting a builder for your home. The advertising agency should be well acquainted with the quality of work done by the various companies who bid and, further, should stay fully informed on what facilities each company uses, who does their lab work, who does their cutting and what help, if any, can be expected from their own creative staffs. Of equal importance is the ability of the film company to meet deadlines, and their responsibility on follow through.

As against competitive bidding, let's look at a system whereby the agency finds a picture company that does good work, charges fair prices, delivers on schedule and is satisfactory over-all. To give every storyboard to such a company over a period of time would be to run the risk of “getting in a rut.” It would be easy for an agency and a film company working together all the time to fall into certain patterns of treatment—of doing things in much the same way.

Fresh minds stimulate fresh thinking. Sometimes competitive bidding results in the improvement of the storyboard upon which companies are bidding. A particular bidder may submit not only his bid but a suggestion for improvement of the spot or, equally as important, a warning of production problems that could be solved by a re-write or a re-arrangement of the material in the storyboard.

Competitive bidding also serves to ratify the technical “rules of the road.” If all bidders agree that the job will take five weeks to complete, the client is apt to accept the fact that he can't have the job completed in three. Competitive bidding seems a sound practice from the creative, the management and the production standpoints.

**John B. Simpson**, vice president in charge of radio and television, Foote, Cone & Belding, Chicago



*If no special problems are involved*

“The advisability of seeking competitive bids on television commercials depends to a great extent on the special problems posed by the commercial itself. Generally speaking, a more important consideration than price in choosing a producer is the particular production talent the producer may have on his staff.

“Most producers today have identical mechanical equipment at their disposal. So the difference is in the experience, knowledge and skills of the men behind the cameras—the optical and technical people who most often spell the difference between an adequate and a superior job.

“We consider it an important part of the job we do for our clients to keep abreast of the talents various producers have at their command. Then, if we feel that the problems involved in making the kind of commercial we want fall within the capabilities of a particular producer and his staff, he may be selected for the job without competitive bidding.

“There are, of course, a number of television commercials—perhaps three or four out of every 10 we plan—where the professional skills of producers' staffs are considered equal, and where the availability of acting talent presents no problems. In such a case

we usually ask for competitive bids from no more than three producers. Even here, however, estimates of pre-production time, production time and delivery date are frequently important considerations equal to price.

"Where no special problems are involved, asking for competitive bids on story boards is sound practice—both for the agency and for the clients it represents."

**Ned Smith**, *creative director, Transfilm Incorporated, New York*



*Storyboard estimates should have price range*

Asking two or more film producers for competitive bids is "sound practice" provided agency personnel reviewing the bids are (1) reasonably aware of current tv film production costs; (2) know the "track record," personnel and financial stability of each producer bidding. The latter item is important as added "insurance" against mid-stream breakdowns. (3) believe in the oft-proved principle that a happy well-organized producer making a fair profit is apt to turn out a far better job than a "low bidder" who is taking a financial beating just to get the business.

Of course, all manner of grief, including costly retakes, can result when an inexperienced buyer or, as sometimes happens, an over-zealous agency client insists that the lowest bid be accepted—regardless. Each year sees the expensive and painful demise of a few small producers who were determined to "get in" on a cut price basis with the hope that they would "get it back" in some halcyon but nebulous future.

For many agencies, competitive bidding serves three purposes which have little to do with any attempt to buy tv films at the lowest possible price. First, competitive bidding keeps favored producers from getting too greedy. Second, it serves as a convenient device to dispose of unwanted producers (it's much easier than a straight "not interested"). Third, and quite paradoxically, it often provides an easy excuse for the introduction of a new producer.

As a new member of a great tv film

producing team I should like to add a suggestion for my erstwhile agency brothers-in-arms. I think agencies should ask that estimates on tv storyboards be made by all producers on the basis of a range, i.e., from a rock-bottom price clearly understood to include all possible short cuts and economies to a top price that puts a reasonable premium on top-quality production. Then, at least, when the low bid is the one that gets the job (which is, unfortunately, all too often) both agency and producer are apt to have a better mutual understanding during and after production.

**Rex Cox**, *creative director, Sarra, Inc., New York*



*The bid-system can be dangerous sometimes*

We think that an advertising agency with a commercial to make is quite right in not having all its eggs in one basket. They want variation in their suppliers of commercials, just as they want variation in their suppliers of artwork.

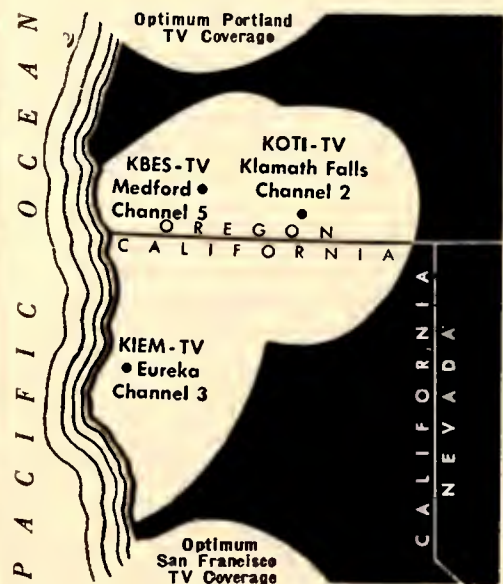
We believe that if an agency picks three or four firms of adequate ability (and ability is not equipment or real estate—ability is in the creative talent of permanent crews), they will get a fair price from all producers. However, if the so-called bid is sent to eight or 10 producers on the basis of the lowest price, as in specifying steel, we think the whole procedure is unfair to all concerned.

There is another thing about the so-called bid system which can be dangerous. Often we are compelled not to give an estimate at all because we receive a request for a bid in the morning, and the price is required that afternoon. No matter how good the storyboard or the script from the agency, there must always be a meeting of minds on certain interpretations. This often results in a better commercial and, more often, in a saving in price. If there is no time for these discussions, we don't believe that a fair or firm price can be given, and that the only thing possible would be to give a price range depending on a final meeting.

# EXCLUSIVE COVERAGE

of the  
115,760 family gap  
between Portland  
and San Francisco

## THE CALIF-ORE TV TRIO



Three Markets—One Billing

50 + % Evening Tune-in

No Outside  
Television Signal

<b>KOTI</b>	<b>CHANNEL 2</b>	} CBS NBC ABC	
	<b>KIAM</b>		<b>CHANNEL 3</b>
	<b>KBES</b>		<b>CHANNEL 5</b>

THE SMULLIN STATIONS  
CALIF-ORE TV TRIO, Don Telford, Mgr.

ask **BLAIR Television ASSOCIATES inc.** national representatives

New York, Chicago, San Francisco, Seattle, Los Angeles, Dallas, Detroit, Jacksonville, St. Louis, Boston.

# WORL

besides being voted as the

## TOP Station in BOSTON

(in recent Hearst Publications' Boston Daily Record RADIO-TV POPULARITY POLL — along with only 2 other Boston stations whose rates happen to be much higher)

also has the

### AUDIENCE COMPOSITION YOU WANT!

(based on 1957 yearly average - Nielsen Rating Service)

#### ★ Morning Show

(6 to 9 A.M., Mon.-Fri.)

MEN	WOMEN	TEENAGERS	CHILDREN
16%	50%	13%	21%

#### ★ Mid-Morning Show

(9 A.M. to 12 Noon, Mon.-Fri.)

MEN	WOMEN	TEENAGERS	CHILDREN
14%	70%	11%	5%

#### ★ Noontime Show

(12 Noon to 2 P. M., Mon.-Fri.)

MEN	WOMEN	TEENAGERS	CHILDREN
20%	58%	13%	9%

#### ★ Afternoon Show

(2 P.M. to 6 P.M.,\* Mon.-Fri.)

MEN	WOMEN	TEENAGERS	CHILDREN
12%	49%	34%	5%

#### ★ Evening Show

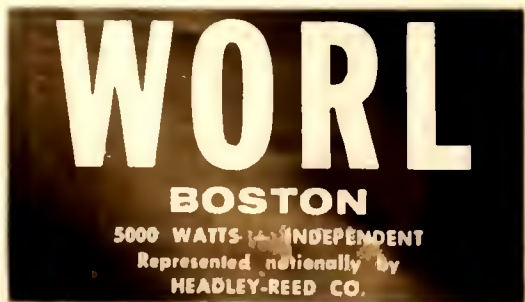
(6 P.M. to 8:15 P.M.,\* Mon.-Fri.)

MEN	WOMEN	TEENAGERS	CHILDREN
12%	47%	25%	16%

\*Daytime station. Sign-off time varies monthly, from 4:15 P.M. in the winter to 8:15 in the summer.

WORL'S audience composition reflects Boston's purchasing power — It also reflects WORL's unique "950 Club" programming — a new concept featuring Music in 3 Dimensions: Past, Present, and Future.

You're always within reach of the buyers you want on



National and regional spot buys in work now or recently completed

## SPOT BUYS

### TV BUYS

**Warner-Lambert Pharmaceutical Co.**, Lambert-Hudnut Div., is scheduling announcements in major markets for its Light and Bright hair coloring; campaign will run for seven weeks. Minutes during nighttime periods are being slotted; frequency depends upon the market. Buyer: Vera Brennan. Agency: SSCB, New York. ( Agency declined to comment.)

**Nehi Corp.**, Columbus, Ga., is planning a campaign in various markets for its Royal Crown Cola and other soft drinks. Spring push starts 3 March. Minutes are being scheduled during nighttime periods; frequency depends upon the market. Buying is not completed. Buyer: Genevieve Schubert. Agency: Compton Adv. Co., New York. (Agency declined to comment.)

**Manchester Hosiery Mills**, Manchester, N. H., is lining up schedules in major markets for its Ironwear and Lady Hampshire hosiery. The campaign begins in early March for eight weeks. Minutes and chainbreaks during both daytime and nighttime segments are sought; frequency varies from market to market. Buying is not completed. Buyer: Louise Doherty. Agency: Jerome O'Leary Advertising Agency, Boston.

**Bissell Carpet Sweeper Co.**, to introduce its new line, Shampoo Master, is launching a campaign in New York, Chicago and St. Louis plus selected Eastern markets. Minute announcements are being scheduled during both daytime and nighttime periods; saturation frequencies are being used. Agency: Leo Burnett Co., Chicago.

### RADIO BUYS

**Bond Stores, Inc.**, New York, is going into 15 markets nationally; to push its spring line of clothes. Schedule starts 3 March for about four weeks. Minute announcements are being slotted, with concentration on the traffic hours. Buying is not completed. Buyer: Art Hemstead. Agency: Keyes, Madden & Jones, New York.

**Kellogg Co.**, Battle Creek, Mich., is running an intensified test campaign in Los Angeles for all its products. Objective: to determine results of heavy usage on a frequency basis. Minute announcements and spot news coverage make up the schedule. Buyer: Joe Hall. Agency: Leo Burnett Co., Chicago.

### RADIO AND TV BUYS

**Economic Laboratory, Inc.**, St. Paul, Minn., is buying announcements in both radio and tv for its Soilax and Soil-off. Most of the schedules start 3 March for 10 to 13 weeks. In radio, in a limited number of markets, minutes during daytime segments are being slotted. In tv, in 40 markets, 20-second announcements are being scheduled during mostly daytime periods, with some nighttime spot. Frequencies vary from market to market. Buying is not completed. Buyer: Edna Cathcart. Agency: J. M. Mathes, Inc., New York.

NOW! FROM

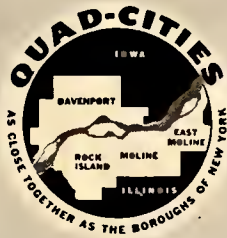
WHBF-TV IN THE QUAD-CITIES . . .



# NEW 1000 FT. TOWER

## BIG 100 KW POWER

### EXPANDED REGIONAL COVERAGE



Never before have advertisers had the opportunity to tell their sales message to the 1 1/4 million people living in the Western Illinois and Eastern Iowa area with the *clarity of sound and picture* now offered by WHBF-TV's new maximum tower — maximum power facilities. Now, WHBF-TV's new

Grade "B" signal sends favored CBS and local programs to 31 *high income, populous* counties in Western Illinois and Eastern Iowa. These new WHBF-TV facilities make all previous coverage data on the Quad-City area obsolete. So before you buy, get the *new* WHBF-TV coverage story.

Television Sets 450,000

Population\* 1,200,000

Net E.B.I.\* \$2,000,000,000

Total Retail Sales\* \$1,500,000,000

Food Sales\* \$270,000,000

E.B.I. Per Family\* \$5,130

\*From Sales Management's 1957 Survey of Buying Power



# WHBF-TV

## CBS FOR THE QUAD-CITIES

ROCK ISLAND, MOLINE, EAST MOLINE, ILLINOIS & DAVENPORT, IOWA

REPRESENTED BY AVERY-KNODEL, INC.

## TV RESULTS

### BANK

SPONSOR: People's Savings and Loan Assn. AGENCY: Direct

**Capsule case history:** People's Savings and Loan Assn. of Charlotte, a newly chartered organization, recently decided to test a spot campaign on WSOC-TV, Charlotte, in an effort to stimulate new accounts. The schedule was placed just prior to the heavy money post-Christmas banking season. People's used voice-over slide in the campaign, which consisted of twenty 10-second spots over a seven-day period from 1 January through 7 January. Their total expenditure was \$480. The bank used no other media in this particular campaign. After tabulating the results, People's found they had realized a 100% increase in new accounts. In addition, accounts were opened by residents of Raleigh, 145 miles to the Northeast as well as by residents of other cities throughout the Carolinas. This campaign was by far the most successful of any in which People's Savings and Loan Assn. had participated. W. S. Clanton, executive vice president of the association, will continue to use WSOC-TV.

WSOC-TV, Charlotte

PURCHASE: Announcements

### PROCESSED FOODS

SPONSOR: Scudder Food Products AGENCY: Mottl & Siteman

**Capsule case history:** Scudder Food Products, one of the largest regional food product manufacturers on the West Coast has used tv in almost all of their major campaigns. They now sponsor one-half of the syndicated film series *Whirlybirds*, 7:30 to 8:00 p.m., on KHJ-TV, Los Angeles. Scudder chose *Whirlybirds* as a vehicle to advertise two of their processed food products, potato chips and peanut butter, which sell for approximately 15¢ and 35¢ respectively. About seven months after the program went on the air, Scudder offered a special model "helicopter" as a premium for 50¢ and proof of purchase of one of the advertised products. In less than 13 weeks after the offer had been made, they had distributed 66,000 of the toy "egg-beaters" throughout the Los Angeles market area. Tv advertising formed the backbone of the premium offering. Scudder has renewed for a 52-week firm schedule on KHJ-TV as a result of the tremendous response to their schedule.

KHJ-TV, Los Angeles

PURCHASE: Half-Sponsorship of  
*Whirlybirds*

### TOYS

SPONSOR: The Arcade Department Store AGENCY: Direct

**Capsule case history:** The Arcade Dept. Store of Fort Smith, Ark., has been a steady user of tv for several years. On Wednesday, 11 December, they ran one announcement on KNAC-TV, Fort Smith, to advertise their mechanical toy helicopters, selling for approximately \$2.50. The cost to the Arcade was \$27. By noon the following day, they had sold out their entire stock of 234 toy whirlybirds. Arcade had previously ordered an additional 700 from its distributor but was unable to get delivery in time to meet the demand created by this one tv spot. As a result, hundreds of customers who came in throughout the rest of the week to purchase the mechanical whirlybirds, were unable to do so. Arcade used no other medium for this item. "We have used tv in many successful campaigns before. But this is the most sensational turnout from just one announcement I have ever seen," commented Pete Wells, publicity man for Arcade. "We are now planning a comprehensive schedule

KNAC-TV, Fort Smith

PURCHASE: Announcements

### LAUNDRY & CLEANERS

SPONSOR: Slater-White, Inc. AGENCY: Direct

**Capsule case history:** For the past four months, Slater-White, Inc., a custom laundry of San Antonio, has been running 10 announcements weekly in KONO-TV's *20th Century Theatre*, seen nightly from 10:20 p.m. to conclusion. The campaign cost Slater-White slightly more than \$4,300 for the 16 weeks. The firm which is well known in San Antonio for its deluxe laundry operation and has a reputation for quality work at above average prices, uses the slogan, "A little more—but so much better," to sell its store. During the four-month trial period, the campaign surpassed all other advertising campaigns in the laundry's history. "More customers came in as a result of our tv campaign on KONO than from any other form of advertising we have used," said Orville Slater, owner of the concern. Each department of the cleaning and laundry firm showed substantial increases. As a result of the outstanding sales power of tv, Slater-White set up a year's campaign on KONO-TV.

KONO-TV, San Antonio

PURCHASE: Announcements  
*20th Century Theatre*

# In the NEW land of Milk and ~~X~~oney!

## WE WONDERED . . .

how farm-family living and buying habits had changed in Wisconsin during the last decade. (Over 171,000 rural families live in WBAY-TV's coverage area!)

## WE ASKED . . .

the Agricultural Journalism Dept. of The University of Wisconsin to conduct a comprehensive survey on Wisconsin farm family living today. 635 farm families were intensively studied by personal interview and diary. How are our farm families using their time today?

## WE FOUND . . .

interesting and extremely useful figures on how much and when farmers and their families watch television, listen to radio, read magazines and newspapers. Also, when and where they do their shopping, attend movies, play cards, visit, eat, sleep and many other things. It's the first time much of this data on farmers' living habits has ever been available. The facts are contained in an official University of Wisconsin publication.

**For your copy . . . free, of course, write  
WBAY-ch.2 GREEN BAY**

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

## PICTURE WRAP-UP



**Pop sells opera** in Miami. WQAM's 200 public svc. announcements resulted in *Aida* sell-out. Here Miami Opera Guild's Arturo di Fillippi (2nd r.) thanks WQAM gen. mgr. Jack Sandler as mus. dir. Emerson Buckley (far l.) and Metropolitan Opera star George London (far r.) await their turn



**Seal of Office** of president, Temple U. General Alumni Assn. is bestowed on Wm. H. Sylk (r.) president, WPEN & WPEN-FM, Philadelphia by Dr. Louis P. Hoyer, chairman of Alumni Executive Committee



**Name the elephant** contest was staged by WLW-I, Indianapolis to name star of its *Kindergarten College*. Station secretary Laura Jean Isenthal looks over some of 3,000 replies. Top prize—Huffman bike



**British-flavored** rock 'n roll is new sound on KAKC, Tulsa, new twist for d. j. Peter Gerald who spun classical disks in native Britain

**Ad men on wheels** . . . at mammoth "Roller Derby Party" thrown by WABC-TV, New York, for 500 agency men and women to promote its *Roller Derby Show*. Main feature was two intermission games between ad guests and WABC-TV staffers—in uniform. Pictured (l. to r.) Grace Porterfield, B&B; Jack Canning, S.S.C.&B.; Jim Orchard, WABC-TV; Joseph Rafetto, Y&R; Brock Peterson, B&B; Howard Kalmenson, WABC-TV; Ruth Tristram, Stand. Brands; Jack Kirk, WABC-TV; J. Fierro, D&C. Bill Santoni, D-F-S, Bob Adams, WABC-TV





# News and Idea WRAP-UP

## ADVERTISERS

Zenith has brought suit in Chicago against Admiral Corp. for copying two of Zenith's successful tv set features and infringing five patents.

The suit charges that Admiral had hired a former Zenith research engineer, who was a co-inventor of the Fringelock circuit, one of the features copied, to also copy the second.

Zenith is asking an injunction restraining Admiral from further infringements of the patents, together with a judgment for treble damages and legal costs.

**Campaigns and promotions:** The National Association of Insurance Agents will spend \$1 million to promote the buying of fire and casualty insurance through independent insurance agents. The campaign calls for participations on *NBC Today* and other tv spots . . . **Woolyn**, liquid cool water soap, made by Calusa Chemical Co., will expand its advertising to include tv in major west coast markets . . . **The Patterson-Sargent Co.**, Cleveland, will use tv for its BPS paints in the "biggest localized sales campaign the company has yet undertaken" . . . **Hancock Oil Company** has launched 52 weeks of radio broadcasting in 15 California markets . . . **General Cigar Co.**, for White Owl Cigars, has signed as alternate quarter sponsor of the San Francisco Giants '58 games over KSFO and the Golden West Network . . . **Budweiser** is merchandising its 1958 radio campaign to wholesalers and distributors by means of a recording of some of the spots.

**Miles Laboratories' California division reports an 8% increase in its tv budget for 1958.**

However, hike will go for rate increases alone, notes the company, and will net them no more impressions this year than last.

Total budget in six western states: \$1.5 million.

**People:** James M. Toney, v.p. and general manager of the RCA Victor Television Division, Radio Corporation of America . . . **H. Robert McClellan**, sales manager for the new southern region of Sylvania Lighting Products . . . **David H. Thrailkill**, director of international operations for Pharmaceuticals, Inc., and the J. B. Williams Co.

## AGENCIES

**Grey has taken over the tv-radio set and hi-fi division of Westinghouse from McCann-Erickson.** Billings: approximately \$2 million.

Remaining at McC-E are the three consumer sections: lamps, electronic tubes, major appliances, portable appliances and refrigerator equipment.

**That switch from Needham, Louis & Brorby to Kenyon & Eckhardt was a chunk of the Wilson & Co. business.**

The gremlins got into this column last week and substituted the word, Swift, which happens to be the pride and joy of McCann-Erickson's Chicago office.

**Two mergers, involving a top-10 agency and two long established West Coast firms, made news during the week.**

Grant Advertising incorporates the Abbott Kimball Company, which has billings in New York, Los Angeles and San Francisco.

Comparative strength: Grant, \$80 million; Kimball, \$4.5 million.

On the coast, Honig-Cooper will merge with Dan B. Miner on 1 March under the name The Honig-Cooper & Miner organization.

The two agencies had combined 1957 billings of \$13.5.

**E. B. Weiss**, merchandising director for Doyle Dane Bernbach, has published 25 articles under the title "25 Analyses of Current Merchandising Opportunities."

## New York Radio Sales Manager

### Major Station Group

32 years old—married—  
Yale grad

15 years broadcast  
experience

Wants Outlet For  
Creative Sales Ability

Extensive Background  
All Phases Broadcast  
Business

Highest References  
Including Present  
Employer

**BOX 13 SPONSOR**

**5000 W**



Best Buy  
**K.F.J.I.**  
?

Housewives your target?  
\$40 million food-dollars  
spent yearly in Klamath  
Basin! "The Waxworks,"  
12:30 to 4:00 p.m. sells  
your message . . . over K.F.J.I.

**THINGS HAPPEN!**

Best Buy  
**K.F.J.I.**

KLAMATH FALLS, OREGON  
Ask the Meeker Co.

**1150 KC**

**Agency appointments:** BBDO for Omega Watches, formerly handled by Lewin, Williams & Saylor . . . Leo Burnett for Star-kist seafood products, effective 1 June. Honig-Cooper now handles all Star-kist advertising, estimated at \$16 million . . . H. W. Kastor & Sons, Chicago for Fannie May Candy Company. Tv and radio will be used.

**Top level personnel changes this week:**

**At Benton & Bowles:** William R. Hesse, executive v.p.; Louis T. Steele,

Edward W. Murtfeldt and John F. Reeder, senior vice presidents.

**At Compton:** John K. Strubing, Jr., retiring as vice-chairman.

**At Kudner:** Rodger Harrison, Andrew Diddel, James F. Black and William A. MacDonough, all elected v.p.'s.

**At McCann-Erickson:** Rudyard C. McKee, Thomas P. Losee, Peter G. Peterson and Phipps L. Rasmussen, elected directors.

**Newly appointed:** Sherlee Barish, account executive for Regal Advertising Associates, New York

. . . Edward Pivo, art director for Lawrence C. Gumbinner Advertising . . . William C. Keenen, assistant director of marketing and planning, and Morion Novick, research director, for Parkson Advertising . . . Noel D. Turner, account executive for Gordon Best Company, Chicago . . . D. Edward Ricchiuto, director of sales promotion in the marketing department for Hicks and Greist . . . John J. Peterson, account executive and a partner of Bruce B. Brewer & Co., Kansas City-Minneapolis agency . . . Jack Jones, account executive for North Advertising, Chicago . . . Richard J. Cech, to the Chicago account-contact staff, and Owen R. Leffler, to the Racine, Wisc. account-contact staff of Western Advertising . . . Jack K. Carver and Samuel B. Vitt, media supervisors; Rita Venn, senior space buyer; and Robert Widholm, senior broadcast buyer for Doherty, Clifford, Steers & Shenfield.

**REPS**

Stations representation is apparently moving into the area of big business.

John Blair & Co.—now in its 25th year—is putting up a ten-story building of about 15,000 square feet in Chicago's north side. Blair's hoping that the building will develop into a mid-western advertising center.

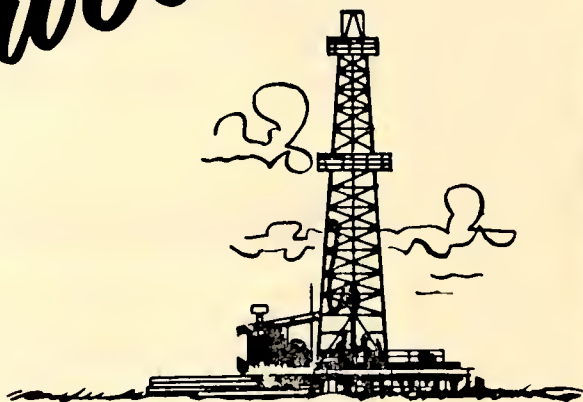
NBC Spot Sales has formed a Timebuyer Opinion Panel which it hopes will: 1) shed light on the problems of timebuying, 2) sound out theories and buying practices, 3) give timebuyers an avenue of expression.

Invitations to join the panel are being issued to agency buyers across the country. Members will be asked to respond to periodic questionnaires and will receive reports on the findings.

H-R Television, in a new brochure, "Dollars in the Daytime," brings forth this statistic: Almost 7 million women (6,902,751) watch tv in the average daytime quarter hour.

Implication: Daytime tv delivers a sales message with 67% greater cost efficiency—since it is priced (on a 10-plan basis) at about one-fifth of prime time, and sets-in-use are estimated at one-third.

*well worth wooing!*



**MISS ODESSA-MIDLAND**

This being the heart of the nation's richest oilfield, every Texas joe hereabouts has barrels of money.

. . . And how he spends it is plainly influenced by what he sees on KOSA-TV.

For more details about a real money-market call the Bolling man—today!

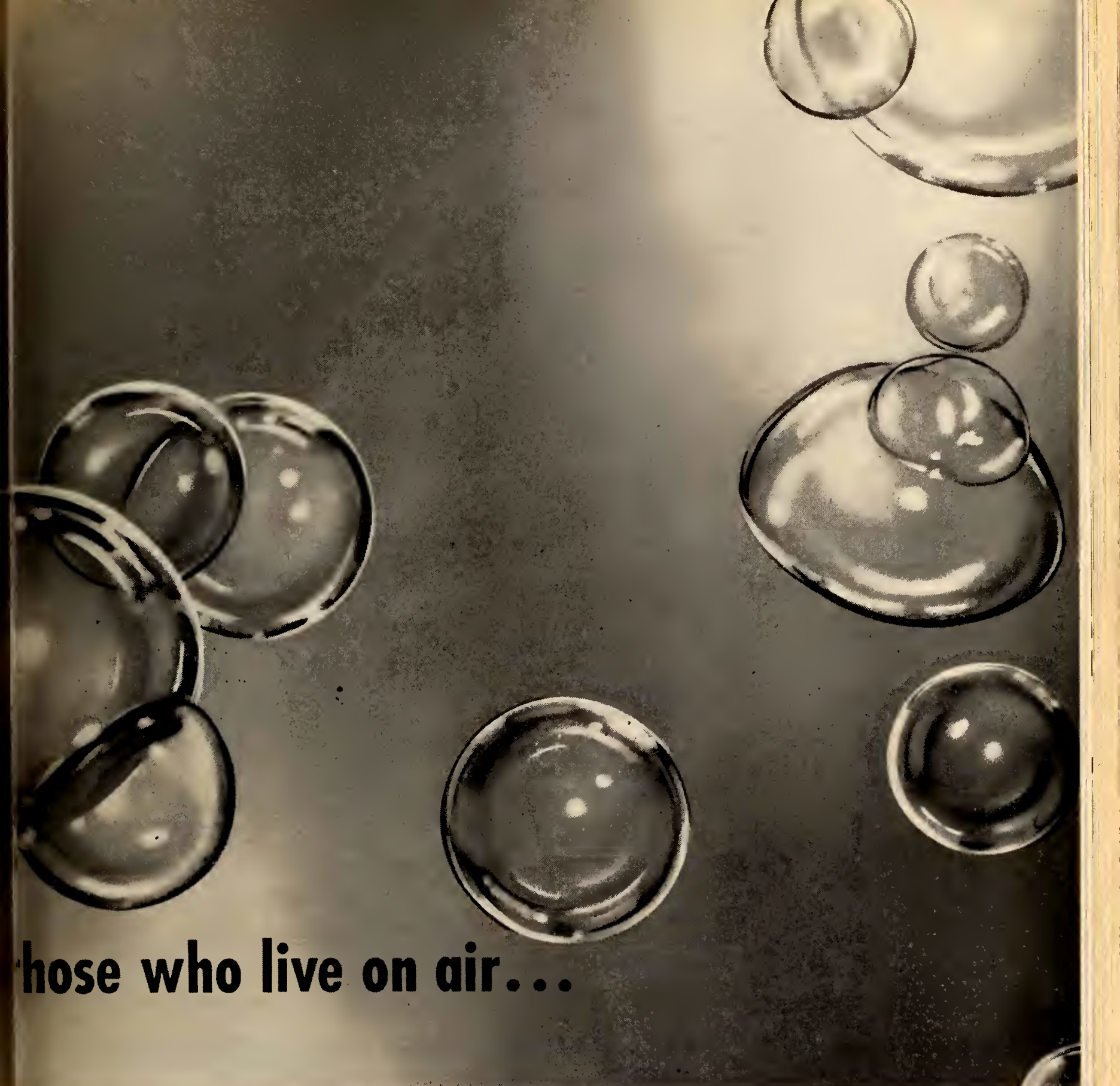


CBS Primary

**KOSA TV**

channel 7 316,000 watts ODESSA, TEXAS





## Those who live on air...

During the past 10 years advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR—at home because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time—B time or C time but make sure it's free time at home. At the new low price of \$3 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

**Blair-TV stations have worked out a new method of daytime audience spot coverage for advertisers.**

Called Purse-suasion, it works like this: for little more than the average time-and-talent cost of one daytime network quarter-hour, the advertiser can buy a Monday through Friday schedule of 20 announcements—minutes, chainbreaks, or I.D.'s—on all Blair stations.

Compared with the three minutes of commercial allowed on a network show, the 20-announcement plan covers almost the entire daytime audience potential of a station in a week's time.

**Peters, Griffin, Woodward will sell the values of spot tv to marketing, sales and advertising people across the country via a slide presentation.**

The film, *A Local Affair*, highlights regional differences in product use and the strategy needed to produce local sales. It is currently being shown to marketing people who sell consumer products on a local level.

**Moving: H-R** has moved its Houston offices and on 1 March will move its Atlanta offices to new and larger quarters.

**Rep appointments: Venard, Rintoul & McConnell**, for WCOV-AM, Montgomery, Alabama . . . **Katz** agency, national reps for WINS, New York, effective 1 March.

**On new assignments: T. E. Paisley, Jr.**, to the radio sales staff, and **Warren Steibel**, sales promotion specialist, for NBC Spot Sales . . . **Thomas R. Young**, account executive for CBS Radio Spot Sales. Young was previously national spot sales representative for WEEI, Boston . . . **Stearns Ellis**, formerly account executive for Young Tv Corp., now sales executive for Jack Morton Productions, entertainment counselors to business . . . **Graham L. White**, to the tv sales staff of Avery-Knodel . . . **Edwin J. Fitzsimmons**, elected executive v.p. of Weed Radio Corp. . . . **Claude Piano**, account executive for The Meeker Co. . . . **Peter A. McGurk**, elected v.p. in charge of time sales for Canadian clients for Weed & Co. . . . **Richard E. Farnham**, to the radio sales staff of NBC Spot Sales.

## NETWORKS

Estimated consolidated profits for CBS, Inc., hit a \$22.1 million peak last year. (1956: \$16,283,000.)

**Yearly sales—\$385.4 million—were 8.6% higher than 1956 (\$354.8 million).**

**CBS released this week the results of a super-market survey on tv's ability to pre-sell customers.**

The survey asked some 2500 owners and managers of self-service stores which type of advertising by manufacturers helped them most to sell merchandise. Three-quarters of them replied tv.

**ABN is holding four regional meetings with affiliates this month**—in San Francisco, Chicago, New York and New Orleans.

**Recent network sales: NBC TV** reports \$2 million in gross billings for daytime programs: 52-week buys from P&G and Minnesota M&M, and a new order from Libby, McNeill and Libby . . . **Bird & Son**, East Walpole, Mass., have made a large participation buy in NBC's *Jack Paar* and *Today* shows, will plug building materials and hard surface floor coverings . . . **Colgate-Palmolive** has signed as quarter-sponsor on ABC's *Lone Ranger*. The buy is for Colgate Dental Cream.

**New programs: Dough-Re-Mi**, musical guessing game, debuts on NBC TV, 24 February. The program replaces *The Arlene Francis Show* . . . NBC will telecast 26 major league baseball games from both major leagues on Saturday afternoons beginning 19 April. The games will be offered on 160 stations coast to coast but not on any station within 50 miles of major league parks . . . ABC TV will present *Make Me Laugh*, featuring a panel of comedians, on Thursday, 10-10:30 p.m. beginning 20 March. Sponsor is **American Tobacco** (Herbert Tareytons).

**Cited: NBC Radio's Monitor**, weekend programing format, by American Motors Corporation for "exceptional ingenuity and resourcefulness in radio advertising" . . . NBC's *The Green Pastures* colorcast and radio news program *Crisis at Little Rock*, recipients of National Brotherhood awards by the

National Council of Christians and Jews.

**CBS' firing of the ailing Ted Husing stirred up a storm of press and trade criticism.**

One station—WLLY, Richmond—wired Husing offering to match the weekly \$150 Husing had been receiving from the network.

**New personnel: Gladys Kriebel Delmas**, Buenos Aires full time correspondent for Mutual. **James Loren**, producer in charge of operations for NBC's Matinee Theater. He replaces **John Hinsey**, now program director of NBC station KRCA-TV, L.A. . . . **William R. McAndrew**, v.p., news, for NBC . . . **James M. Ascher**, assistant to Ell Henry, promotion and press director for ABC central division and WBKB, Chicago.

## ASSOCIATIONS

**RAB is underway with its five month series of sales barrages directed at some 700 regional and local advertisers.** The RAB sales executives will cover 60 cities from coast to coast.

**The Listening Post**, job counseling and placement service of the RTES, is dramatizing its services to the trade with a job-opening contest, to run 3 February-2 May.

The contest will award prizes to the persons supplying the greatest number of definite job openings.

**BPA Board of Directors** at its meeting in Chicago on 31 January appointed **John F. Hurlbut**, WFBM, Indianapolis, and **Don Curran**, KTVI, St. Louis, as chairmen of the 1958 BPA seminar.

The seminar is scheduled for 16-19 November, St. Louis.

**George Whitney**, KFMM, San Diego, was elected president of the **California State Radio and Television Broadcasters Association** at its 7 February meeting. **Other new officers and directors** elected are:

**J. G. Paltridge**, KGO, San Francisco, First v.p.; **Loyd Sigmon**, KMPC, L.A., v.p., radio; **Joe Drilling**, KJBO-TV, Fresno, v.p., tv; **Robert McAndrews**, KBIG, Avalon, secretary-treasurer.

**New district directors: Joe Carroll**,

F.R.P. is many things . . . F.R.P. is music . . . F.R.P. music has sweep and scope . . . as changing and varied as the millions of people who love it . . .

The pulsating barefoot rhythms of rock and roll . . . the gentler, warmer mood of a Tchaikovsky symphony . . . the bright freshness of today's hit and the mellow richness of a song that was new twenty years ago . . .

Perry Andrews weaving whimsy between the records as he brings Baltimore to its feet each morning . . . Jim West and his thousands of "girl friends"—housewives all—enjoying their music quietly together . . .

Jay Grayson putting melodic sparkle into the late afternoon, Bill Bolling keeping a night-long musical vigil until dawn . . .

The "live" sounds of Gene Franklin's Pier 5 Jazz Band with Baltimore two-beat . . . America's great orchestras on "Bandstand" . . . the great Americana of Red Foley.

This is F.R.P. music . . . And music is only one part of F.R.P.

# F.R.P.\* IS MUSIC

## WBAL RADIO

BALTIMORE, MARYLAND ★ 50,000 WATTS

NBC Affiliate—Nationally Represented by  
THE HENRY I. CRISTAL CO., INC.



\*FULL RANGE PROGRAMMING

KMYC. Marysville; William Pabst, KTVU. Oakland; Leo Schamblin, KPMC. Bakersfield; Clark George, KNXT. L.A.; and Robert McAndrews.

Brand Names Foundation has announced 586 "finalists" in its Brand Name Retailer-of-the-Year competition.

Final presentations will be judged and winners named in New York. 5-7 March.

Meetings: National Television Week, co-sponsored by TvB. NAB.

Electronic Industries Association, and the National Appliance and Radio-Tv Dealers Association, will be observed 16-22 November . . . ANA will hold a workshop on "advertising business and industry," 6 March, in Chicago . . .

National Association of Market Developers, a marketing and p.r. organization serving the Negro market, will hold its annual convention in Nashville on 20 March . . . Arizona Broadcasters Association observed its semi-annual meeting 15 February in Phoenix.

Appointments: Carl J. Raymond and Robert F. Nims, regional managers for RAB's member service department . . . Ken Boucher, west coast v.p. for the A.N.A. Boucher was formerly advertising consultant for the Hawaiian Pineapple Company.

## CANADA

CBC finalized with CBS this week a two-nation film exchange agreement that has been long in the works.

The pact calls for complete exchange of the full filmed news output of the two networks. Production and distribution centers for CBS' end of the project are in New York and Seattle; for CBC, in Toronto and Vancouver.

Through CBC, all Canadian tv stations will have access to CBS' complete newfilm service.

Subliminal note: CBC's 19 January experiment with subliminal projection got a somewhat diffused reaction from viewers.

Asked to report their reactions to an undisclosed message ("telephone now" flashed 352 times during a half-hour program), roughly 10% of those replying said they felt compelled to do something. Some reactions: to drink, eat, stand up, remove shoes, drive safely, smoke, buy electric frying pans. None telephoned.

Canada's four national parties will again share in the free political broadcast time made available by CBC during the six weeks preceding the 31 March elections.

Assignment of specific time periods is not yet final, but the number of time periods available to each party has been agreed upon.

Contest—CFPL style: To introduce new d.j. Lou Sherman, the London station asked listeners to write his name as many times as they could on the back of a postcard.

Cards covered with infinitesimal Lou Shermans poured in. Prizes: \$100—Lou Sherman written 2727 times, \$60—2329 times; \$40—2243 times. Winner of the first prize declared she was very near-sighted, had once written the Lord's Prayer six times on a dime.

Biggest dollar volume of sales in 25 years is reported for 1957 by CKLW-AM, Windsor, Ont. Revenues

## PEOPLE make the BIG difference!

IN A RECENT

### "PERSONALITIES CONTEST"

WMBD RECEIVED

# 90,761

POST CARDS FROM 42 COUNTIES

November 3 to November 30, 1957



Phil Gibson  
News



"Farmer" Bill  
Farm Director



Jess Kennedy  
News



Paula Lohmann  
Women's Director



Jerry Bidle  
News



Phil Samp  
Sports



Ted Atwood  
News



Tom Kelly  
Sports



Milton Budd  
Live Music Programs



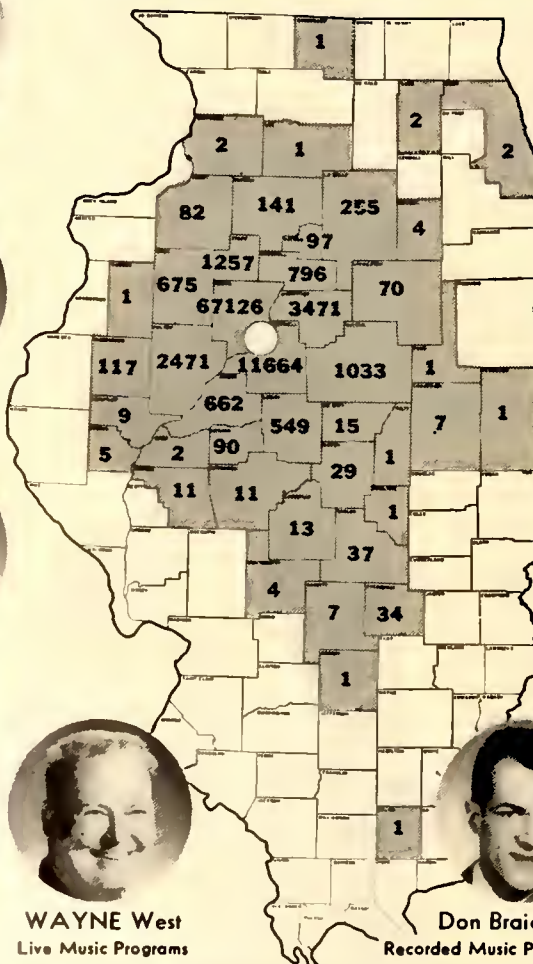
WAYNE West  
Live Music Programs



Don Braid  
Recorded Music Programs



Walter Thurman  
Recorded Music Programs



**YOU CAN DOMINATE THIS LARGEST MARKET IN ILLINOIS (outside Chicago) WITH RADIO PEORIA, WMBD**



Represented by  
Peters,  
Griffin,  
Woodward,  
Inc.

# WMBD

**CBS**  
**5000 WATTS**  
**Peoria, Illinois**



# TONIGHT'S EDITORIAL

A WTVJ daily presentation

Since September 2, 1957, Ralph Renick, WTVJ Vice President in Charge of News, has given a daily editorial on the "Renick Reporting" news program.

This pioneering decision by "Florida's First Television Station" has resulted in even greater viewer acceptance of the station's news programs and has given WTVJ a stature that is unequalled in the South Florida community.



*Basic Affiliate*

**WTVJ** CHANNEL **4** MIAMI

up 10% over 1956, are attributed by the station to improved programming.

#### **BAB has set the week of 4 May as 1958 Canadian Radio Week.**

BAB is also distributing a booklet on the 1957 Canadian Radio Week reporting these results: June and July radio set sales up 20% over the same months of 1956.

**Change in meeting date:** CARTB, owing to the 31 March general election, will now hold its 1958 convention from 11-14 May at the Queen Elizabeth Hotel, Montreal.

**Agency appointment:** BBDO, Toronto, for the Lyons Tea advertising of J. Lyons & Co. (Canada) Ltd.

**Zenith Radio Corp. of Canada, Ltd.** has appointed Lloyd B. Kiely as general manager of its new Toronto radio-tv electronics division.

The new division will franchise Canadian distributors of Zenith radios, tv receivers, phonographs and high-fidelity instruments. Previously, hearing aids were the only Zenith product distributed in Canada by the Canadian corporation.

**Also appointed:** Stanley A. Westlake, network tv co-ordination officer for CBC, Toronto.

## **FILM**

**CBS TV Films Sales this week became the second syndicator to announce more than \$1 million in January sales.**

Like CPN—the other syndicator—it's the highest January in CBS Film Sales' history.

Two sales which helped to push the CBS Film Sales over the top were Conoco's renewal of Whirlybirds in 65 markets and Stroh Beer's purchase of San Francisco Beat (The Lineup) in 15 markets.

**CPN's new subsidiary sales force,** which will concern itself solely with the re-run product (see FILM-SCOPE, p. 43), will have its own name: **Victory Program Sales.**

**Warner Bros.,** whose entire pre-'48 film library has been released to tv, this week, **stepped up its diversification program.**

The company has moved into the electronics field with the formation of a wholly-owned subsidiary for worldwide development and distribution of electronics equipment. Former Columbia Records president James B. Conkling will head the division.

**Sales:** TPA's re-run series of *Susie* was sold to 48 stations last month, mostly for daytime stripping . . . NTA's *Champagne Package* of 58 features sold to 31 stations . . . Four additional stations have bought AAP's *Vanguard Package of Warner film.*

**MGM-TV had a sudden sales spurt this week when it leased its full package of 700 features to four stations:** KTUL, Tulsa; KWTW, Oklahoma City; KATV, Little Rock; XEM-TV, Mexicali, Mexico. Four other stations leased portions of the library.

**Two national advertisers have been added to the sponsor list of CPN's *Union Pacific:*** A&P in Cleveland, and **Prince Macaroni** in Providence. In addition, **General Cigar** has added one more market for *Boots & Saddles*, in Rochester.

Second series on Gross-Krasne's *African Patrol* has been sold to 11 stations. Single market sponsors include **Marlboro** and **American Home Products.**

**New products:** TPA plans at least **six new pilots** in addition to *The Adventures of Tugboat Annie*, which it is currently pitching. The six: *Thunder Ridge*, *Cannon Ball*, *The Homesteader*, *The Mask*, *Blandings Way* and *Airline Hostess.*

MGM-TV plans a new western pilot, tentatively titled *Desert Rider*, to go into production next week . . . a new mystery action series, *Sabotage*, is being filmed in England by Guild.

**Regis Films**—a new distributing company—has been formed by Shull Bon-sall, president of Capital Enterprises.

First project for Regis Films will be distribution of 260 *Crusader Rabbit* cartoons.

**Promotion & Merchandising:** A contest to determine the "fastest gun in Denver" has been arranged between *26 Men* star Kelo Henderson and local citizen Sam Toole, by station KBTW.

A great deal of attention is being given the duel by local columnists who are heatedly taking sides.

**Ziv executives are listening to their own merchandising talk,** and now sport tie clasps and cuff links bearing the Target emblem.

**In the foreign markets:** NTA foreign sales representative **Sam Gang** is off on a month's trip to Tokyo, Hong Kong, Manila and Sidney.

**Strictly Personnel:** **Scott McKeown**, named southeast representative, ABC Film Syndication, a new post . . . **Kirk Torney**, to general sales manager, Sterling Television . . . **David Savage**, appointed executive vice-president, Telestar Films . . . **Michael Gray**, to Screen Gems' publicity department as consumer press editor . . . **Bryan D. Stoner** has resigned as western sales manager of Paramount Pictures.

## **RADIO STATIONS**

**WEZE**, Air Trails Network station, will become NBC's affiliate in the Boston area 1 March.

WNAC, Yankee Network flagship station, recently ended its NBC contract but will continue its affiliation with Mutual.

**Stunts and promotions:**

- **WHB**, Kansas City, held an Old Fashioned Snowman Contest during the city's big January blizzard. Offering \$100 for the largest snowman and \$100 for the most attractive snowman, the station reviewed some 1500 examples of artistic snowmanship.

- **WDGY**, Minneapolis-St. Paul, will hold a Paul Bunyan Canoe Derby, a ten-day race down the Mississippi, to inaugurate the Minneapolis Aquatennial in July. The station and the Aquatennial committee will offer a \$4,000 prize to the winning team and other prizes amounting to \$15,000.

- **KGVO-AM** and **KMSO-TV**, Missoula, Mont. stations, will sponsor their 15th annual Treasure State Better Living Show from 18-22 March. The event features approximately 100 exhibit booths by retail, wholesale and industrial firms, which the stations are setting off with an accordion contest.

**Also appointed:** **James C. Dowell** station manager for KIOA, Des Moines, Ia. . . **Joe Kendall**, manager for KEPR, Kennewick, Wash. . . **Dale Hazen**, to the sales staff of





# 4 FLOORS

## 4 MINUTES FROM TIMES SQUARE!

It takes the **whole** Coliseum to show you 800 new ideas in radio-electronics — here you find more than 80% of your industry's productive capacity represented. Attend the Convention. See the Show. If you are in radio-electronics, your year begins here!

**MARCH 24-27**

**THE IRE NATIONAL CONVENTION**

Waldorf-Astoria Hotel  
and The Radio Engineering Show  
Coliseum  
New York City

REGISTRATION: IRE Members \$1.00  
Non-members \$3.00



THE INSTITUTE OF RADIO ENGINEERS 1 East 79th Street, New York 21, N. Y.



**MORE**  
radio homes at the  
**LOWEST**  
cost per home are  
**DELIVERED**  
by **WSUN**  
than any other station in the  
**HEART of**  
**FLORIDA**  
(Check your Nielsen No. 2)  
**WSUN RADIO**  
ST. PETERSBURG - TAMPA  
Represented By VENARD, RINTOUL &  
McCONNELL  
Southeastern: JAMES S. AYERS

**I. W. ? ?**  
**K P Q**  
Wenatchee, Wash.

What is **I.W.?**  
You Get It With  
**K P Q**  
Wenatchee

**\$100 Reward**  
What is **I.W.?**  
Mail answer to  
KPQ, Wenatchee, Wash.  
Ans. must bear Feb. 1958  
postmark

Nat'l Reps: FORJOE & CO., INC.  
Seattle, Portland Reps: ART MOORE & ASSOC.  
Nat'l Sales: Pat O'Halloran, KPQ, Wenatchee  
Normandy 3-5121

KBAS-TV, Moses Lake, Wash. . . .  
Paul Monson, station manager for  
WSPR, and Gordie Baker, program  
director, for WSPR, Springfield, Mass.  
. . . . Jeanne McCay, continuity direc-  
tor for WHTN, Huntington, W. Va.  
. . . . Alden L. Olson, account execu-  
tive for KRHM-FM, L.A. . . . Burt E.  
Noh, to the news staff of KXOX, St.  
Louis, Mo. . . . Harry Bulow, account  
executive for XETV, San Diego . . .  
Jack Pohle, national sales representa-  
tive for KNX-CRPN, Hollywood . . .  
John M. Grubbs, assistant program  
manager for WBZ-WBZA, Boston . . .  
Charlie Crawford, to the sales staff  
of WTOP, Washington, D. C. . . .  
Charles J. Lincoln, Jr., account ex-  
cutive for WTIK, New Orleans . . .  
Normand Roussel, assistant in the  
commercial department for WDRC,  
Hartford, Conn. . . . Louis Adelman,  
Charles M. Quillian, account executive  
for WLLY, Richmond, Va.

### TV STATIONS

The polls continue to show that  
the viewer is overwhelmingly  
against fee tv.

Among this week's proof: After a  
15-minute editorial about fee tv over  
WABT, Birmingham, Ala., viewers  
were asked for their attitudes on the  
subject.

About 10,500 pieces of mail were re-  
ceived: 99% opposed fee tv.

Another late development on the  
pay-tv debate:

CBS v.p. Richard S. Salant took is-  
sue with pay-tv proponents on the alle-  
gations that the network has misused  
the airways in presenting the question  
of whether to pay for programs.

Salant sighted 1) the fact that pay-  
tv proponents have thanked CBS TV  
for opportunities to present their case  
and 2) documented examples of where  
on CBS TV news these proponents got  
equal, if not more, time. (See How to  
fight fee tv. 15 February SPONSOR.)

Preference survey: WSPA-TV,  
Spartanburg-Greenville, S. C., wrote all  
telephone subscribers in the area, ask-  
ing them to list the types of tv pro-  
grams they preferred. The preference  
ranking:

- |               |                 |
|---------------|-----------------|
| (1) News      | (7) Adventure   |
| (2) Religious | (8) Educational |
| (3) Westerns  | (9) Quiz        |
| (4) Comedy    | (10) Serials    |
| (5) Sports    | (11) Other      |
| (6) Drama     |                 |

Conference: Westinghouse sta-  
tions will hold their second annual  
conference on local public service  
programming for radio-tv from 5-8  
March.

More than 250 broadcasters will par-  
ticipate as Westinghouse's guests.  
Johns Hopkins University will host the  
event.

### FINANCIAL

Johnson & Johnson reports for  
1957 a net income of \$13,169,000  
and earnings per share of \$6.22.

This compares with \$12,946,718 net  
income for 1956 and earnings per  
share of \$6.14.

Domestic net sales for 1957 were  
\$257,560,000, compared with \$244,-  
114.225 for 1956.

Revlon's 1957 sales rose to \$95,-  
174,546, from \$85,767,651 for  
1956—a gain of 11%. Earnings per  
share rose 7.5%—to \$3.37 from \$3.14  
in 1956.

Colgate-Palmolive reports 1957  
net earnings of \$19,930,000, com-  
pared with \$15,477,000 for 1956.

World-wide sales for 1957 totaled  
\$506,910,000 against \$503,523,000 for  
1956.

Stock market quotations: Follow-  
ing stocks in air media and related  
fields are listed each issue with quota-  
tions for Tuesday this week and Tues-  
day one week ago. Quotations sup-  
plied by Merrill Lynch, Pierce, Fenner  
and Smith.

Stock	Tues Feb. 11	Tues. Feb. 18	Change
<i>New York Stock Exchange</i>			
AB-PT	14 <sup>5</sup> / <sub>8</sub>	14 <sup>3</sup> / <sub>8</sub>	- 1/4
AT&T	171 <sup>5</sup> / <sub>8</sub>	172 <sup>5</sup> / <sub>8</sub>	+1
Avco	6 <sup>1</sup> / <sub>2</sub>	6 <sup>3</sup> / <sub>8</sub>	- 1/8
CBS "A"	26 <sup>1</sup> / <sub>2</sub>	26 <sup>1</sup> / <sub>2</sub>	
Columbia Pic.	13 <sup>1</sup> / <sub>4</sub>	13 <sup>3</sup> / <sub>8</sub>	+ 1/4
Loew's	14 <sup>1</sup> / <sub>2</sub>	14 <sup>7</sup> / <sub>8</sub>	+ 3/8
Paramount	36	35 <sup>7</sup> / <sub>8</sub>	- 1/8
RCA	33 <sup>3</sup> / <sub>4</sub>	34	+ 3/4
Storer	22 <sup>5</sup> / <sub>8</sub>	22	- 5/8
20th-Fox	24 <sup>5</sup> / <sub>8</sub>	24 <sup>5</sup> / <sub>8</sub>	
Warner Bros.	18 <sup>1</sup> / <sub>4</sub>	18 <sup>1</sup> / <sub>4</sub>	
Westinghouse	62 <sup>5</sup> / <sub>8</sub>	62 <sup>7</sup> / <sub>8</sub>	+ 1/4
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>1</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>4</sub>	
Assoc. Art. Prod.	9	9 <sup>1</sup> / <sub>4</sub>	+ 1/4
C&C Super	7 <sup>7</sup> / <sub>8</sub>	7 <sup>7</sup> / <sub>8</sub>	
Dumont Labs.	4 <sup>1</sup> / <sub>8</sub>	3 <sup>7</sup> / <sub>8</sub>	- 1/4
Guild Films	2 <sup>7</sup> / <sub>8</sub>	2 <sup>7</sup> / <sub>8</sub>	
NTA	6	6 <sup>1</sup> / <sub>4</sub>	+ 1/4

# AVAILABLE NOW!

## SPONSOR'S TIMEBUYERS OF THE United States 1958 EDITION

SPONSOR'S  
TIME-  
BUYERS  
OF THE  
U.S./1958

TWO DOLLARS A COPY

Here's the newest, most up to date and most comprehensive compilation of the important timebuyers in America—in one handy booklet.

### POCKET SIZE FOR EXTRA CONVENIENCE

A compact 66 page booklet, TIMEBUYERS OF THE U.S. lists 783 agencies—in 165 different cities and the 1762 decision makers responsible for all the major time buys in America. It's an invaluable aid to station managers, station reps and all their sales force in the field.

### CATALOGUED BY CITIES

TIMEBUYERS OF THE U.S. brings you the information you need for any area in the country at a glance: the city, the agency, the agency address, the timbuyer and the accounts he handles. It's a library of facts absolutely vital to your selling picture.

PRICE \$2.00

COPIES ARE LIMITED. ORDER YOURS TODAY.  
QUANTITY RATES ARE AVAILABLE ON REQUEST.

SPONSOR

40 East 49 Street New York 17, N.Y.

Please send me  copies of the 1958 edition of TIME-  
BUYERS OF THE U.S.

NAME .....

COMPANY .....

ADDRESS .....

CITY .....

STATE .....

Payment Enclosed

Please Bill Later



### because...

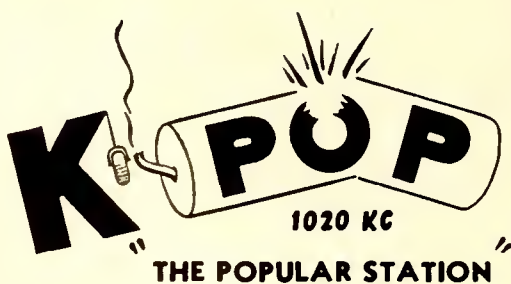
- 27.4% more daytime circulation than the other Rochester channel (NCS #2)
- Greatest power
- Unsurpassed local programming and personalities
- Stable labor market with one of the highest per capita incomes
- Best merchandising—best advertising results

Represented by Peters, Griffin, Woodward, Inc.

**WROC-TV**  
NBC-ABC Channel 5  
ROCHESTER

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

## MONOPHTHONGAL\*



\*Of unvarying qualities  
(as in KPOP programming)

### So. California's Radio Success Formula

5,000 w. Represented by: 1020 k.c.  
BROADCAST TIME SALES  
N. Y., Chicago, Detroit, Dallas

MEEKER COMPANY  
San Francisco

## TV SPECIALS

(Continued from page 31)

ing interest in the big show.

One of them was *Maurice Chevalier's Paris*, sponsored by Breast-O-Chicken tuna. With a total ad budget of \$1 million, the client, via FC&B, spent \$100,000 for the program, time and promotion—in other words, 40% of the ad money for a one-hour show. In the words of Ted Mills, NBC executive producer who put together the show (and is now in business for himself) the sponsor “was able to make noises like a \$20 million advertiser.”

Breast-O-Chicken was after greater distribution and went all out in promotion of the show to jobbers and dealers via a closed-circuit preview, recordings of the score and mailings. The firm picked up more than 6,000 supermarkets and in the six weeks following the program (5 March 1957) sales jumped 75% ahead of the best previous period in the company's history.

One of the more unusual merchandising efforts was Swift's *Ruggles of Red Cap*, aired early in February last year through McCann-Erickson. The show was tied in with a massive couponing campaign run in *Life* for a limited group of Swift products, including a new frozen meat line.

The show was also used as a corporate-image creator so blended in with the appetite appeal plugs were commercials giving the impression of a large, forward-looking firm. The agency was of the opinion that institutional approaches often suffer from lack of advertising impact and its couponing was one way of avoiding this.

One of the bread-and-butter approaches this season was successfully carried off by Rexall with *Pinocchio* on 13 October. The purpose: heavy store traffic for Rexall's semi-annual 1c sale. The result was the biggest sale in the history of the firm.

Another coup in the *Pinocchio* show was the lineup captured. Since the sale began the day after the special, it was necessary to clear all stations live. This Rexall and BBDO did—all 190 of them.

There is usually one overriding aim in a special but the subsidiary targets often remain important. A case in point is Pepsi Cola, which used *Cinderella* last season and *Annie Get Your Gun* this past fall to upgrade its brand

image. But Pepsi, according to Maxwell Ule, senior vice president at K&E, used the shows to cover the full gamut of its communications problems. Its appeals were aimed at the consumer, the bottlers and retail outlets. “It gave the brand a tremendous lift,” said Ule. Immediate sales were secondary since both shows were given during the winter while heavy sales are during the summer. But the creation of a quality image (to get away from the stereotype of cheapness in “twice as much for a nickel, too”) provided an impact that rippled outward to affect a wide range of public relations and sales problems.

The advertiser who is interested solely in the institutional values of specials is a rare bird but he is still present and no doubt always will be. Probably the best example is Du Pont with its *Show of the Month*. The programs are aired for just about everybody in general but nobody in particular. This is nothing aimed specifically at dealers nor are any Du Pont products pushed. Said an agency spokesman at BBDO: “All we want here is the best possible atmosphere for Du Pont to do business. We are trying to win new friends and hold old ones. We are doing this by putting on the finest entertainment possible.”

## SPOT RADIO

(Continued from page 33)

trying to stretch their dollars. Actually this dollar-stretching has been going on for some time, and has played a part in spot radio's big 1957.”

• John E. Pearson, president, John E. Pearson Co.: “We feel that the year 1958 presents a definite challenge. We have added a complete research department, have taken on new personnel in both Chicago and New York, and are expanding our New York headquarters to new space. Sales concentration is not only on agency calls but also on client calls. In spite of the recession, we feel the total overall effort will make 1958 one of the biggest years in our history.”

• Sidney J. Wolf, president, Keystone Broadcasting System: “New business since 1 January is greater in volume than it was during the same period last year. We find increasing advertising interest in the Keystone farm market. Our sales emphasis for 1958 is placed on marketing studies and on the Keystone affiliates' offer of comprehensive merchandising.”

IN LAS VEGAS...

THE BIG SWITCH IS TO THE NEW KSHO-TV



NUMBER FOUR IN A FACT FILLED SERIES

**WHY THE SWITCH?  
BECAUSE KSHO-TV SHOWS ARE THE LIVE-LIEST!**



1.



2.



3.



4.

**TOP TALENT SHOWS THAT ARE A-LIVE!**

KSHO-TV offers a well rounded programming schedule . . . featuring ABC Network shows, popular syndicated shows, the million dollar MGM movies **AND** Top local live shows that are a-live with top talent. KSHO-TV is the only TV station in Southern Nevada with a full-time, power-packed news staff. When Las Vegas want to view the news they view the NEW KSHO-TV.

**1. ALAN JARLSON-BILL WILLARD**

Only actual newsmen on Las Vegas TV. Jarlson-Willard cover, write and report the news . . . as it happens.

**2. NICKY AND BOBO**

Las Vegas TV's top live kid's show. Nicky comes to KSHO-TV direct from ABC-TV "Super Circus."

**3. JUDY FARMER**

Top Las Vegas "Saleslady". . . with 10 years of motion picture, stage and TV experience . . . selling products that interest women.

**4. GORDEN KENT**

Moderator of "Close-up". . . a provocative Mike Wallace type show that creates listeners and sells products.

**NOTE: A B C shows are still coming in and there are still top agencies available . . . look into the KSHO-TV story today!**



STUDIOS & OFFICES ON THE GROUNDS OF EL RANCHO VEGAS

YES... IN BOOMING LAS VEGAS, THE BIG SWITCH IS TO:

**KSHO-TV channel 13**

LAS VEGAS, NEVADA

REPRESENTED BY **McGAVREN-QUINN CO.**



# VANISHING AMERICAN?

**... not when you buy WCAU-TV**

The once familiar Indian Head may be out of sight . . . but its buying power isn't out of range when you consider these WCAU-TV figures:

**SPOTS—3 (2B, 1A) . . . TOTAL RATING\*—61.8 . . . COST—\$1200 . . . COST PER 100\*\* IMPRESSIONS—5c**

For just a bagful of nickels, you can gain low cost access to more than half of the TV homes in Philadelphia . . . creating 2,406,251 viewer impressions.

Spend your nickels wisely . . . maybe they can't buy a good cigar or a cup of coffee . . . but they can still buy a lot of business for you on WCAU-TV.

## **WCAU-TV**

*... the station that means business in Philadelphia*

*Represented Nationally by CBS-TV Spot Sales*

\*1957 November ARB

\*\*or as Madison Avenue would figure: 1000 viewer impressions for 50¢

# WASHINGTON WEEK

As one cat after another was let out of the FCC bag this week by the probing of the House Commerce Legislative Oversight subcommittee, these things became progressively evident to sidelines:

- 1) The plight of the influence "claimer" won't be an easy one.
- 2) Members of Congress and the executive will exercise much more restraint in lending their good services in behalf of a pleader before the FCC.
- 3) Some sort of code defining the scope of relations between prospective pleaders and commissioners is in the offing.

Rep. Charles Wolverton (R., N.J.) may have struck the key note of these things to come when he, during one of the examinations of witnesses, commented:

"The hearings will be a benefit if they do no more than prevent this type of thing (using outside influence to get a 'proper decision from the commission') in the future. Hearings before commissions should be conducted with as high a degree of ethics as a court proceeding."

The subcommittee's hearings took on an air of less personal bitterness and more dredging for facts after the testimony of Dr. Bernard Schwartz, deposed probe counsel, was completed.

Among the highlights of the week that followed were these:

- Judge Robert H. Anderson, retired senior partner in the law firm that represents National Airlines—victor in the contest for Channel 10, Miami—admitted under bitter cross-examination that a Miami lawyer had interceded with FCC commissioner Mack in National's favor. His need for this, he said, was to **fight fire with fire**.
  - National Airlines director, stockholder and counsel Paul Scott said that Whiteside had refused to see but apparently went ahead and "did something." Whiteside later advised Scott he would have to quit because losing applicant Col. A. Frank Katzentine was "blackmailing" him.
  - Both Anderson and Scott said Katzentine and other applicants for the channel were using people up to and including two Florida U.S. Senators to intercede with commissioner Mack. So they felt they had to get their own man.
  - The hearing examiner in the case, Herbert Sharfman, reiterated the finding of his original report in the Channel 10 case: National Airlines was the least qualified of the four applicants.
- Several times during Anderson's questioning, committee members commented caustically about the vagueness of his responses and his concession that he had expected Whiteside to "use his own devices to get into the case."

The FCC failed this week during a session to come up with the answer to the House Commerce Committee's resolution asking the Commission to cancel its proposed test of fee tv.

The answer, however, was expected to come through this week and is expected to be in the affirmative.

On the same day the FCC was expected to meet on fee tv, the Senate Commerce Committee was slated to consider Sen. Thurmond's resolution likewise asking the FCC to cancel the proposed test.



**HANDS  
DOWN**



# if you want decision makers—

**SRDS**  
proves it

SPONSOR	63.0
Broadcasting	57.3
TV Age	42.7
TV Magazine	35.8

*The question asked was: "What magazine do you read with fair regularity?"*

Every respondent was validated as a decision maker in the broadcast field.

# by every independent survey

**WRCV**  
proves it

SPONSOR	73.4
Broadcasting	66.6
TV Age	59.9
TV Magazine	55.5

*The question asked was: "What magazines do you read—every issue—every other issue—less frequently?"*

Every respondent was validated as a decision maker in the broadcast field.

# SPONSOR wins hands down

**SPONSOR**  
sells the **TEAM** that buys the **TIME**

Among editorial-type publications  
SPONSOR delivers more decision makers  
(at both the advertiser and agency level)  
than any other broadcast publication.  
Almost 50% more  
than the next big book in the field.

\*This excludes SRDS which is a reference publication.

# SPONSOR HEARS

22 FEBRUARY 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

That \$2-million cancellation at CBS Radio by the household division of Colgate had **nothing to do with the question of effectiveness.**

Chairman Edward H. Little scooped it up to **better his dividend position.**

It's frustrating in these days of a dynamic medium like tv for a toiletries company to **copytest a product in an isolated market.**

Hazel Bishop did it recently with a hair spray—accenting the non-stickiness angle—and **within a week Revlon was using its network programs to show that its Satin-Set was possessed of the non-stickiness property.**

**ABC TV will now be able to make a program profit out of the Mickey Mouse Club.**

After protracted negotiation, Disney has agreed to rewrite the deal.

The older line of literary agents will probably do nipups over this: **The trend is away from originals in live hour shows and toward "classic," recognizable properties.**

Why the ad agencies lean that way: (1) **The specials with that policy have been paying off big this season.** (2) **The critics are given a less easy target to shoot at.**

Looks like the **ABC account will be switching from BBDO** after 15 years.

The network has up-to-date listened to pitches from 24 agencies.

Even though the expenditure for film commercials takes a big hike each year, **it's doubtful whether there are more than five or six producing firms that gross \$1 million or more.**

Any list of that description, say the insiders, would have to include Filmways (which claims it does \$4 million), Elliot, Unger & Elliot, Universal and MPO-TV Films, Inc.

**Absorbing a many-million-dollar account can hold several perils for an agency.**

Like these, as Madison Avenue veterans will point out:

- **Tearing the agency apart politically; executives on other accounts bidding to get in on the new melon.**

- **Causing other clients to wonder whether (1) the character of the agency will radically change and (2) how the services for them will be affected.**

Something that perhaps isn't generally known: **P&G was the first sponsor to set a ratio on the amount of commercial time for its daytime programs.**

**Housewife listeners to the soap operas complained about the 6-6½ minutes consumed by commercials and P&G voluntarily took this as a cue to cut back to three minutes.**

**CBS shortly afterwards established a code covering commercial time allotment for all types of programs.**



WFBG-TV is dominant in 15 Central Pennsylvania counties—the only area where it competes alone for the audience with the Johnstown station. Proof from Central Pennsylvania Trendex—the first complete rating study ever made in the area: WFBG-TV delivers 16.7% MORE audience, Monday-Friday. Only CBS station covering the area from Pittsburgh to Harrisburg, WFBG-TV also carries the best of ABC including "American Bandstand," the nation's number ONE daytime TV program. Call Blair-TV today for rates and availabilities.

Sources: Trendex, December 1957/15-County Central Pennsylvania Trendex, November 1957

**A TRIANGLE STATION**

**WFBG-TV**

**ALTOONA—JOHNSTOWN, PA.**

**Channel 10**

**ABC-TV • CBS-TV**

**Represented by BLAIR-TV**

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York



as impossible as trying  
to sell Portland without

**KPTV**  
channel **12** **NBC**

Best cost-per-thousand buy plus coverage and audience—that's why KPTV, Channel 12 is your MUST BUY media to sell the vast Oregon and Southwest Washington market.

Oregon's FIRST Television Station  
Represented Nationally **Portland, Oregon**  
by the Katz Agency, Inc.

**ARB**  
(SURVEY NOV. '57)  
**PROVES . . .**  
**WNEM-TV Ch. 5**

STATION SHARE SETS . . . IN USE	SIGN ON TO NOON	NOON TO 6 P.M.	6 P.M. TO 12 M.
SAGINAW BAY CITY MIDLAND AREA	70.7	72.4	64.2
FLINT METROPOL. AREA	12.1	18.1	18.5
<sup>4</sup> AREA COMPOSITE	41.4	45.3	41.3

**DELIVERS ALL OF MICHIGAN'S RICH 2ND MARKET . . .**  
ASK YOUR PETRYMAN  
**WNEM-TV**

GENERAL OFFICES & STUDIOS  
GERITY BROADCASTING CO.  
BISHOP AIRPORT—FLINT  
CE 5-3555

**NBC** **abc**

SAGINAW OFFICES  
201 N WASHINGTON  
PL 5-4471

BAY CITY OFFICES  
WENONAH HOTEL  
TW 3-4504

## SPONSOR IDENTIFICATION

(Continued from page 29)

through their agencies to assure each a maximum identification. (See 18 January 1958 SPONSOR-SCOPE.) They rotate Purex, Libby-Owens-Ford and Bristol-Myers commercials in such a way that each client becomes dominant through number of commercials at least once a month.

"We found that half-hour sponsorship of a weekly hour dilutes the sponsor identification because of the adjacency of station breaks," says Ed Cogan, executive tv producer for Edward H. Weiss & Co., Purex agency.

"We can get better identification by alternating a full-hour sponsorship because we can delay the station break to a psychologically more favorable time and cut down on cross-plugs."

Some shows that are producing a high rate of sponsor identification for the current advertiser may, for that very reason, block a quick link with a new client buying in.

Personality salesmen and m.c.'s may have such strong links with long-advertised products that a new sponsor needs longer to build a close association with the talent than he would by buying a new show. One example of such a strong link is Godfrey with Lipton. Yet, Ed Sullivan, long associated with Lincoln-Mercury, established a high sponsor identification with Eastman-Kodak in less than a year.

Alternate-week sponsorship can give rise to such apparent inequities. For instance, Revlon hits as high as 67 to 75% sponsor identification with \$64,000 *Challenge*, while alternate-week sponsor Kent averages in the 20's with the same show.

"In our case, there's a logical carry-over from \$64,000 *Question*," says Revlon ad v.p. George Abrams. "We do value this identification. But show buys are determined by many factors beyond this. In fact, in the past two years many advertisers have stressed circulation and cost-per-1,000 at the expense of identification."

One factor that makes it tough to predict the degree of show identification a particular buy will offer is the lack of correlation between ratings and S.I. For instance, Sylvania achieved a very satisfactory identification during one year of sponsoring its relatively low-rated *Buccaneers*, while its more successful current show, *The Real McCoys*, still lags behind in S.I.

To a large extent, sponsor identification depends upon such factors as the type of show bought, products advertised on the show, length of sponsorship. But these are some of the things clients and agencies can do to increase S.I.:

1. Point-of-sale merchandising gets increased budget allocations from most package goods advertisers today. As one client told SPONSOR: "A participation on Perry Como has the same pictorial and merchandising value for in-store displays as full sponsorship. You just word it differently: Product X is advertised on the *Perry Como Show*."

2. Client and agency p.r. departments are doing a bigger show promotion job today, supplementing the network effort. Such activities as regular mailings and promotions to the trade, fliers for store windows and trucks, talent pictures and stories to local tv editors are becoming a sine-qua-non of network sponsorship.

3. More sponsors insist today on personal efforts by stars of their shows in promoting the program to the trade. For instance, Mike Wallace, whose show is bankrolled by Philip Morris, phoned major Parliament jobbers and wholesale buyers throughout the country this month to tell them of a forthcoming price change for the brand.

4. Stress is upon commercials that continue the program mood in order to cement the link between entertainment and sell. Star-spoken commercials or commercial lead-ins are the big upcoming trend in this area.

5. Highlight listings in newspaper tv schedules are major boosts to the few clients whose name still appears in the show title. Alcoa has found these listings invaluable. Says F&S&R tv v.p. Art Duram: "We're listed as *Alcoa Theater* in 75% of the newspapers throughout the country." As additional promotion, the agency sends out free station I.D. films promoting the show to any station that may want them.

That sponsors are concerned with the problem of achieving high identification with their shows today is no surprising. They are spending more on production and talent than ever before and are heading into an era when product competition threatens to stiffen. They also may be thinking nostalgically of the old net radio heyday when *Amos 'n Andy* was synonymous with Pepsodent, and *Gypsies* meant just one thing—A&P.

# WTCN-TV

AVERAGE SHARE OF AUDIENCE

UP

58.3%

Sign on to Sign Off Mondays through Fridays

**IN JUST 6 MONTHS TIME\***

DAYTIME UP 82.6% . . . NIGHTTIME UP 34%.

Average RATINGS, sign on to 10 PM, Mondays thru Fridays have greatly improved too.

WTCN-TV has moved into Second Place in BOTH categories in this important four station television market.

\*December 1957 A.R.B. over July 1957 A.R.B.

## NOW THE BEST BUY IN THE TWIN CITIES

CHECK THE WTCN-TV LOW COST PER THOUSAND  
AND YOU'LL BUY WTCN-TV EVERY TIME.



# WTCN-TV

MINNEAPOLIS AND SAINT PAUL, MINNESOTA

affiliated with WTCN-Radio

Channel

# 11

REPRESENTED NATIONALLY BY THE KATZ AGENCY

## TV SELLS DOOR TO DOOR

(Continued from page 36)

the Avon account, the cosmetic firm's commercials have three primary aims. These are:

- To make housewives welcome Avon representatives.
- To familiarize homemakers with the variety and quality of Avon products.
- To sell the advantages of buying directly from the Avon direct-seller—namely the opportunity of cosmetic try-on in the privacy of one's own living room.

To achieve the first goal, Avon cast its tv sales representative with care. "We selected Connie Joannes," says Buehler, "because she is friendly, warm and attractive—but not overwhelmingly chic. She's sort of an idealized version of the American housewife. She's someone we feel the homemaker will instinctively like on tv and will look forward to meeting in the person of our representative."

Avon pushes its variety (over 150 products) by using different spots to sell different products. And, every commercial shows an array of Avon products.

Each film also incorporates a selling scene, wherein Connie Joannes is shown with the housewife as she tries on an Avon cosmetic. Voice-over tells the viewer that Avon can be bought only "in the convenience of your own home."

The ding-dong chime and the "Avon calling" gimmick has been particularly successful, according to Lee Buehler. She reports that "youngsters are picking it up fast," giving Avon the advantage of repeat messages around America's homes even if the tv set's turned off.

**Tv's rewards:** The effectiveness of its tv advertising is continually documented for Avon by Monroe F. Dreher's marketing department, under the direction of Bill Briggs, agency marketing director. Research testing on the tv advertising started immediately after the first New York-Chicago campaigns in 1953 and still goes on.

In the most recent test, being tabulated at SPONSOR presstime, one measure of tv advertising effectiveness stacks up like this:

Before the tv campaign, 5.6% of the respondents who had seen or heard Avon advertising said they saw it on

tv; after the campaign, the percentage had climbed to 45.7.

Avon's tv activity in recent years also has undoubtedly been a strong contributing factor to the firm's present market place ranking in several product categories.

A 1957 "Beauty Secrets" report, compiled by *Good Housekeeping* magazine from consumer panel research, shows these strong positions for Avon:

- First place with skin refreshers or astringents. Of the respondents using these products, 19% said they used Avon. Helena Rubinstein is second with 9%.

- Second place with pressed face powder. Some 18% of the consumers reporting use of this type of powder said Avon was their brand; 29% said they used Revlon.

- Second place with regular lipstick. A total of 15% of the lipstick customers said they bought Avon; 31% said Revlon.

- Second place with hand cream. Avon was listed by 21% of the hand cream users; Pacquins was first with 27% mention.

And there's another very interesting facet to this report. Avon is doing great with the growing "under 25" age bracket of the population.

Take hand cream as an example. Though Pacquins had 27% of the total respondents, Avon tallied 40% of the "under 25" age group. The report shows that wherever Avon is in second place among the total respondents, it is well out in front in the younger age bracket.

True importance of Avon's popularity with the "under 25" group is realized when this population characteristic is considered: The large war baby crop is fast coming of cosmetics-use age. Whoever captures its allegiance early, and holds it through maturity, will enjoy a decided edge over the competition.

Avon is, naturally, well aware of this—and uses tv to cop the teen-agers' loyalty. How? With special commercials, at Christmas, for instance, showing its line of teen-age products specially designed to appeal to these youngsters. Teen-age boys are brought into the picture, too, with Avon aiming to create a habit pattern among them for usage of men's toiletries.

**Tv merchandising:** The cosmetics and toiletries manufacturer merchandises tv activity to its gigantic selling

force principally through: (1) Direct-mail pieces; (2) sales meetings conducted by the firm's 500-odd field managers, and (3) station activities.

In direct-mail, Shine told SPONSOR: "We're constantly reminding our representatives of the tv activity with mailing pieces. They tell the sales force, in essence, that we're pre-selling their customers."

Mailing pieces urge the selling housewives to "capitalize on Avon's tv advertising. Make more calls and you'll make more money." One points out: "Your customers are pre-sold on specific Avon cosmetics as well as the large variety available for the whole family."

Shine says that Avon has "found stations to be exceptionally cooperative in merchandising." He reports they regularly mail jumbo postcards, letters, brochures and schedules to the firm's representatives.

In addition, many stations have gone into their local programming to help Avon. Avon managers have been interviewed frequently on local tv shows, particularly the beauty and homemaking programs, Shine reports.

**Foreign tv:** Avon uses tv to sell its products in Canada, Puerto Rico, Cuba and Venezuela.

The firm has been marketing toiletries in Canada since 1924, but tv wasn't an advertising tool until 1954. Spot campaigns similar to the U.S. variety are run in French and English in Montreal and Quebec City, and in English in seven other Canadian markets.

The Puerto Rico, Cuba and Venezuela markets were opened up by Avon in 1954—and Spanish-language spot campaigns have been used there steadily since that time.

Magazine advertising also is used by Avon—to the tune of \$709,755 for the first 11 months of 1957, according to PIB figures. The year-end report probably will show the firm is investing about the same in magazines today as it did in 1953—\$754,243.

Magazine ads are carried in women's publications like *McCall's* and *Ladies' Home Journal*. All in color, they sell heavily the home "try-on" angle and have a quality aura similar to the Avon tv commercials.

How about radio? Radio was tested by Avon several years ago, and "We'll probably do more testing of it in the future," Hap Dreher told SPONSOR. ▀

**TAKE  
YOUR  
PICK-**

both of these  
fine rating services  
now substantiate it...

## **WFAA-TV DALLAS**

blanketing the greater Dallas-Fort Worth Market

*is definitely the*

## **NEW LEADER!**

Monday through Friday when all  
4 stations are on the air:

**WFAA-TV** delivers *more total quarter hour  
leads* than any other station!

**WFAA-TV** is *undisputed leader* by a big mar-  
gin from 3 P.M. until 10 P.M.!

**WFAA-TV** is *viewed by more people* from  
noon until sign-off than any other station.

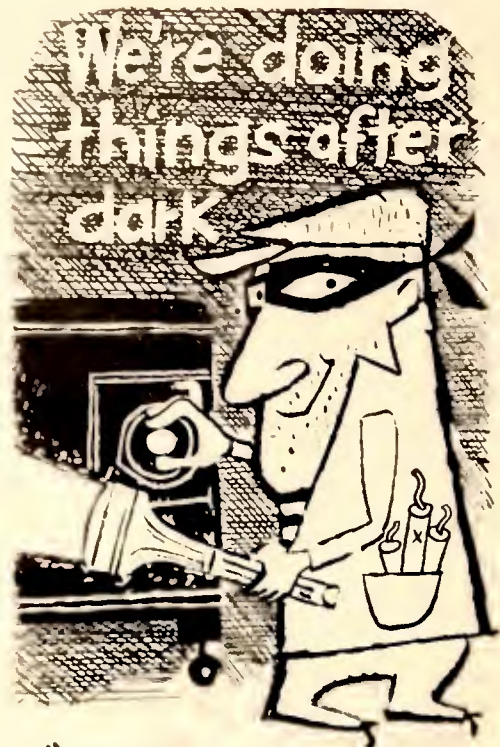
*Call your Petryman for  
the complete story!*

**WFAA-TV**  
DALLAS



Channel **8**





**"POP PARADE"**  
6:15 to Midnite

... your best radio buy in  
Rochester, N. Y.



**WDNG**

**ANNISTON**

**ALABAMA**

serving

and

selling

over

110,000

with good

popular music

Rep. Everett-McKinney Inc.

## Tv and radio NEWSMAKERS



**Thomas B. Adams** has been elected president of Campbell-Ewald Co., Detroit. He had been a vice president and assistant to the president. Adams, 38 years old, joined Camp-Ewald in 1945 and has served the agency as assistant account executive, account executive and account supervisor in addition to acting as assistant to the president, Henry G. Little. Little will continue

to serve as chairman of the board, a post he has held since 1953. Colin Campbell, senior vice president, has been elected executive vice president. He has been with the agency since 1926 and has been closely associated with the Chevrolet account for almost 23 years, most recently as account executive. As executive vice-president, he will continue as supervisor of all the Chevrolet account activities.

**Clarence S. Mugge** has been named director of promotion and business development for WMBD & WMBD-TV, Peoria. He previously spent 16 years with the *Peoria Journal Star* newspaper as an advertising executive. Mugge was associated with the *Des Moines Register and Tribune* while getting his journalism degree at Drake University. Later, he was appointed retail advertising manager of the Cowles publication. His duties with the Peoria newspaper have included general promotion, public relations, research, advertising promotion, sales and supervision of the copy service and art departments. In his assignment with WMBD, Mugge will handle all promotion and business development for radio and tv. He will be assisted by R. James Bateman, merchandising manager.



**Jerry Carr**, veteran program and news director of radio stations WHLI & WHLI-FM, Hempstead, L. I., was elected a vice president of the company. He has been associated with WHLI since 1947, serving as newsman, news director and program director. Prior to joining this station, he was on the staffs of WLIB and WINS, New York. From the time WHLI was founded

in 1947, Carr has been the recipient of awards and citations for programs he produced and directed serving the community. He also instituted WHLI's system of local news gathering and reporting, and inaugurated the policy of editorial comments on subjects of community interest. He now joins vice presidents Frank E. Knaack and Joseph Lenn becoming the third vice president of the station.





## in Kansas City

if you want  
"colorful" news  
there's a place to go



if you want award-  
winning reporting

## it's KCMO-Radio\*

\*The only radio station to win both  
Sigma Delta Chi Award and  
Distinguished Achievement Award of  
National Association of Radio  
News Directors.



Basic CBS—50,000 Watts  
Joe Hartenbower, Gen. Mgr.  
R. W. Evans, Commercial Mgr.  
Represented nationally by Katz Agency  
**KCMO** . . . One of Meredith's  
Big 4 . . . All-Family Stations.



<b>KANSAS CITY</b>	<b>KCMO</b>	<b>KCMO-TV</b>	The Katz Agency
<b>SYRACUSE</b>	<b>WHEN</b>	<b>WHEN-TV</b>	The Katz Agency
<b>PHOENIX</b>	<b>KPHO</b>	<b>KPHO-TV</b>	The Katz Agency
<b>OMAHA</b>	<b>WOW</b>	<b>WOW-TV</b>	John Blair & Co.- TV: Blair-TV
<b>TULSA</b>	<b>KRMG</b>		John Blair & Co.

Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

# SPONSOR SPEAKS

## Sponsor editorial blueprint

Bridge experts know the importance of the expression, "Lead from strength."

Within the next several weeks SPONSOR's readers, who responded enthusiastically to the newsletter and news wrap-up techniques established when we went weekly 16 months ago, will see an important step-up and adjustment in our interpretive news strategy.

We don't propose to tell you all about it now. But this much we will say. The new formula will tie SPONSOR's whole weekly editorial output into a fast-reading, fast-moving magazine for busy executives. More articles, shorter and more compact than heretofore, will be published each issue. In layout, headlines and text treatment, the keynote will be usefulness and immediacy. SPONSOR's newsletters, including Sponsor-Scope, Washington Week and Sponsor Hears, will be aided by this fast-paced, news-and-use-oriented concept.

To prepare for the transition, SPONSOR has expanded its headquarters editorial staff and, for the first time, opened editorial bureaus outside of New York. On 3 March, Alvin Outcalt, now managing editor of *Tide*, becomes managing editor of SPONSOR. On 3 February, Gwen Smart, formerly with Earle Ludgin, took charge of the Chicago editorial bureau; on the same date Pete Rankin, West Coast publicist and writer, took over the Los Angeles editorial bureau. They will work closely with Ben Bodec, news editor.

Why are we making this significant change at a time when every independent study of agency and advertiser reading preferences shows SPONSOR in a strong leadership position? Well, we think we know how to render an even better trade paper service. And, as we said earlier, it's important to "lead from strength."

  
—EDITOR AND PUBLISHER



**THIS WE FIGHT FOR:** *Today's business conditions are a barometer of people's thinking. Radio and tv stations have a public duty to offset fear of recession by promoting thinking along constructive lines. Let's sell optimism!*

## 10-SECOND SPOTS

Head and dateline from *N. Y. Post*—

HE HAD A BLOND  
ON THE SIDE, TOO

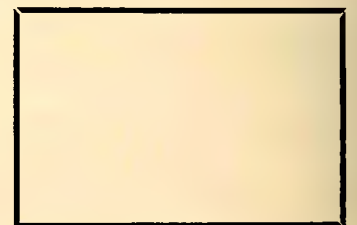
Media, Pa., . . . .

*Never a dull moment in Media!*

**Punset Blvd.:** Latest in a growing list of accounts at the Los Angeles agency of Stromberger, Lavene & McKenzie is the Pacific Coast section of Goetz Brewing. On hearing about it, KBIG's account exec, Wally Hutchinson, commented, "Them that has, Goetz."

**Make good:** Every night on her way home from Weiss & Geller Agency in New York. Fran Rosen had been dropping pennies in a subway vending machine for Suchard chocolate bars. Sometimes the wrong flavor bar dropped; sometimes the machine failed to spring at all. Fran went on accepting these small defeats for many months. Then one night, on the point of giving it a smart bang, she happened to notice a small metal plate attached. The plate gave the address of the vending machine company, asked that if it was out of order to notify them. She wrote a sharp letter, telling them that to date she had lost an estimated \$4.20 in the Suchard machines. A few days later, a small, worried man called at Weiss & Geller asking for Fran. He said he was from the vending company, that they never received this kind of letter before. Fran went through the whole story again, and the man left looking quite confused. Two days later, a box arrived at the agency for Fran. It contained 420 *Suchard chocolate bars*.

**Meetings:** Porter Henry & Co., New York, has issued the first phonograph record on how to conduct roundtable conferences. *Turntables are still easier to shut off than round-table meetings.*



Re: Subliminal storyboard  
To: Subliminal Tv Copy Dept.  
From: Account Supervisor  
My gosh, tone it down . . . you'll have the FCC on our necks!

Any way you figure it...

SAI-24.5  
B-23.3  
C-19.4  
D-14.0  
E-8.5

45  
5  
225 - wk D  
105 - 5+5  
330

(6 to 6  
3 out of 4)

Tops  
in  
Top 72

$\frac{330}{504} = 65\%$

7.9  
8.4  
Mr & Mrs 8.3  
Music 7.9  
4) 32.5 8.1

6.4  
6.2  
6.7  
6.4  
6.5  
6.4  
6.5  
6.8  
7.0  
6.5  
6.8  
72.2

Music  
Hall

.654  
504) 330.000  
3024  
2760  
2520  
2400

Motor 6.6  
Matinee 6.7  
7.1  
6.8  
4) 27.2 6.8

#1 News  
8 AM - 8.3

1st in Daytime  
36748

2664) 722.000  
5328  
18920  
18648

27%

IN  
CINNATI

# \* sai - radio

## LEADS ALL STATIONS

- IN SHARE OF AUDIENCE
- IN AVERAGE RATING
- IN TOTAL POINTS
- IN TOP RATED QUARTER HOURS

The PULSE, November-December

\*(Pronounced "sigh", as of relief when you find a station that's tops in every way) ...

And look at this! Mr. and Mrs. Music, Morning Matinee, Music Hall, Motor Matinee, Fabulous Forty—every one of SAI's Music-personality shows from 6 AM to 8 PM—ranked among Cincinnati's "Top Ten."

You can "figure" on WSAI-Radio's talent-laden, 5000 full time Watts to tell and sell your story in America's 17th market.

Things are BUZ-zing in Phoenix, too. Keep your ears on KBUZ . . . another GORDON Station.

**wsai**

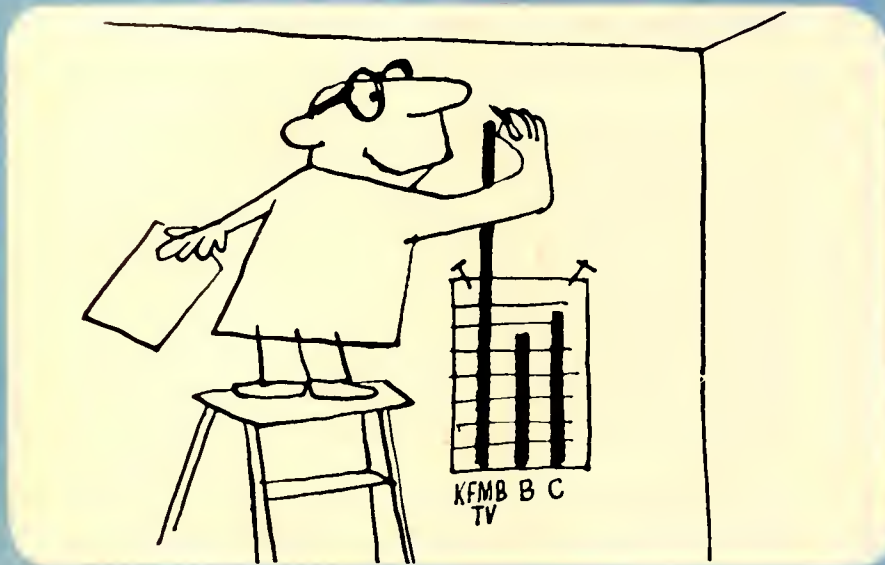


*Radio*

GORDON BROADCASTING COMPANY  
SHERWOOD R. GORDON, PRESIDENT  
CINNATI 2, OHIO

SOLD NATIONALLY BY  
ADAM YOUNG, INC.

Our ratings are higher in saturated San Diego



Of the top 25 shows in the skyrocketing San Diego Market, 23 are on KFMB-TV. All of the top 10 shows are on KFMB-TV and 19 of the top 20 are on KFMB-TV. In addition, 81% of all shows on KFMB-TV gained rating points over the previous Nielsen Rating.\*

\* Nielsen Station Index, Nov., 1957

**KFMB**  **TV**  
 WRATHER ALVAREZ BROADCASTING, INC. Represented by  
**Edward Pet & Co.**  
**SAN DIEGO**  
 America's more market