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2 AUGUST 1958
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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



"Heard a couple of
Storz Stations
this trip. Never a
dull moment."

"Understand there's
never a dull moment
for advertisers,
either."

many of these 4 important markets . . . every time
a good time . . . with the first place Storz Station

MINNEAPOLIS-ST. PAUL . . . WDGY is first morning
first afternoon . . . first all-day with a 31.4% aver-
age. First on Pulse, too. 50,000 watts plus
watt personalities. Talk to Blair, or General
Manager Jack Thayer.

KANSAS CITY . . . WHB is first all-day. Proof:
Pulse, Nielsen, Trendex, Hooper; Area Nielsen.
All-day averages as high as 48.5% (Nielsen).
Hooper—you get coverage and audience on WHB.
Talk to Blair or General Manager George W. Armstrong.

NEW ORLEANS . . . WTIK is 20 times more powerful
. . . with 5,000 watts on 690 kc. and first . . . all-day.
Proof: Hooper (32.8%)—Pulse, too. In fact, WTIK
is first 499 of 504 Pulse quarter-hours, and first in
every single daytime ¼. See Adam Young or General
Manager Fred Berthelson.

MIAMI . . . WQAM is first . . . all-day. Proof: Hooper
(42.5% . . . and first in 264 of 264 quarter-hours) . . .
Pulse (432 of 432 quarter hours) . . . Southern Florida
Area Pulse . . . Trendex. See Blair . . . or General
Manager Jack Sandler.

NET TV'S "SILENT REVOLUTION"

"Buyers' market"
selling by networks
plus "market flexibil-
ity" strategies by ad-
men have created tv
climate similar to
radio's in 1936. Here
are new and important
buying, selling trends

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Radio's hardest perennial -- the barn dance

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What clients think of the top agencies

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Hot weather impact on tv show types

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STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING
STORZ, PRESIDENT • HOME OFFICE • OMAHA, NEB • U.S.A.

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

DIGEST ON PAGE 2

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

NO. 7 IN A SERIES
GLASS

The Fostoria Glass Company of Moundsville, W. Va., and the Imperial Glass Corporation of Bellaire, Ohio, are two prominent contributors to the economic life of the WTRF-TV area. The 4 million dollar payroll of the 1100 employees of these two producers of hand-made glassware help make the WTRF-TV area a super market . . . with 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.



For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts **NBC** network color

WHEELING 7, WEST VIRGINIA

wtrf-tv
7
CHANNEL

reaching a market that's reaching new importance!

THE BIG DIFFERENCE IN

PHILADELPHIA RADIO IS

TALENT!

That's why more local and
more national advertisers
use **WPEN** than any other
radio station in Philadelphia*

*B.A.R. Reports



dial 950

Represented nationally by **GILL-PERNA** *New York, Chicago, Los Angeles, San Francisco, Boston, Detroit*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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STATION WHO PUTS THE *Plus* INTO MERCHANDISING!

"Feature Foods" is a comprehensive merchandising *plus* service conducted by WHO Radio at the point-of-sale in 350 high traffic chain and independent food stores. Coverage includes all cities of 5,000 population or more in 76 of Iowa's 99 counties. It is available, *at no extra cost*, to advertisers whose products are sold in food stores and whose gross expenditure on WHO Radio is \$300 per week for 13 weeks, or \$3900 within a 13-week period of time.

HERE'S HOW IT WORKS: Each 13 weeks, experienced WHO "Feature Foods Merchandising Teams" guarantee you all four of these *plus* services:

WHO's Feature Foods merchandising service is producing *big results* for many of the nation's finest food manufacturers.

Talk to PGW about putting more "plus" in your Iowa advertising with WHO Radio—and Feature Foods!

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

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,
National Representatives



REGULAR SHELF MERCHANDISING

We check your displays, shelf stock, prices, POP materials, etc.!



50 ONE WEEK SHELF EXTENDER DISPLAYS

WHO merchandisers make and place all displays!



36 DAYS OF WEEKEND BARGAIN BAR PROMOTIONS

High Volume Supermarkets!



MONTHLY REPORTS

Reports from grocers to you about your products!



in the
**KING
 SIZED**
 PORTLAND
 OREGON
 MARKET

you
 need

The
KING SIZED

coverage
 of



Nat'l Rep.

WEED & Company

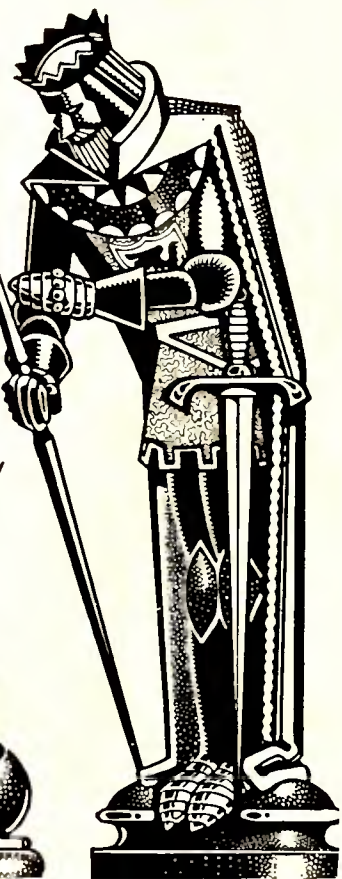
featuring

the best of



and

SPORTS



to get

**KING SIZED
 RESULTS**



**NEWSMAKER
 of the week**

A newly-announced spot tv campaign by New England Confectionery Co., Cambridge, Mass., is causing much interest. The total budget, \$750,000, is by no means a record sum. What makes it unusual is its size and scope, not only for Necco, but for the conservative candy industry as a whole.

The newsmaker: Young (33), dynamic Procter Coffin, advertising and sales promotion manager of Necco, is the sparkplug behind the new buy which runs from 15 September to 15 May.

"What we have done, for the past few years," says Coffin, "is to reorganize our plant and expand our personnel. We are now ready to move in a hard-hitting way on the marketing front."

The resulting program is termed, by Necco executives and salesmen "The Big Push." It translates this way: From a basically regional candy manufacturer (some of the company's products are to be found anywhere in the country, but not all in all sections) Necco is now ready to become a national factor in the business.

This strategy is reflected in the current spot buy co-devised and executed by C. J. LaRoche. With a budget in excess of \$750,000 (a 200% gain over the previous 12 months), Necco will buy 30-plus markets in the greater Northeast. This area contains upwards of 35% of the tv homes in the country; expansion plans call for having national coverage within four years.



Procter Coffin

"Our intent in this campaign," says Coffin, "is not to accumulate a large total number of markets, but to penetrate those markets we use. We'll follow this concept in succeeding years as we broaden coverage." Although about two-thirds of the spots will be beamed toward kids (who consume 40% of the candy sold), the other third will be directed toward all-family groups.

The total budget is going into tv only, again the result of research. In the past two years, Coffin has tried various combinations of tv and radio, found saturation spot tv to be "expensive, but very effective." Another plus value: more and more candy is sold through supermarkets, and heavy tv helps get supermarket distribution, force demand once it's there.

Coffin's emphasis on pre-researching a campaign reflects his Necco background. He joined the company in 1948 as a sales trainee, and has, successively, been assistant to the merchandising manager, and creator of both market research and production planning departments. A native of the greater Boston area, he lives with his wife and son in Lynnfield, where he is Selectman (Mayor).

Getting more out of television

In three *all-important areas*,
J. Walter Thompson Company is finding new ways
to increase the value of TV as a marketing tool

1. *The message*

In a matter of seconds—*sometimes as few as ten*—the viewer must recognize a *special quality* in a product that is *news* to him... a quality that will better fill some need in his life. What *is* the news? And how can one be sure it is presented most effectively?

In its unique TV Workshop, the J. Walter Thompson Company tests ways of presenting a product under *actual telecast conditions*—before spending time and money on a finished commercial.

The most effective demonstration of the special quality of one household product was selected for the finished commercial, only after 25 such experiments.

Thus, the TV Workshop offers a new method of extending the boundaries of creative imagination, then provides the visual evidence needed for the soundest choices.

2. *The program*

What *type* of program will attract the audience the message is designed to reach? Will the background provided by such a program be appropriate?

Should it be a Western? A situation comedy? Variety? Drama? Why are some programs in *each* of these categories *more efficient than others*? Why do some fail—others succeed? Do some of them have “survival qualities” which will assure them of *continuing* success?

Every *type* of program has “survival qualities,” to

greater or lesser degree. J. Walter Thompson Company is continuing to find new means of appraising and creating such “survival qualities”—to help make television an increasingly reliable marketing tool.

3. *Time period*

Convincing message. Outstanding program. But ...

**they can be fully productive only
in the right kind of time period.**

Selecting the right kind of time period is an art calling for special knowledge as well as special skills in analyzing competition and in predicting the viewing patterns of particular shows.

J. Walter Thompson Company has recently issued a confidential study of television which illustrates this special knowledge. It covers television from virtually every angle. Program types and trends, viewing habits, audience characteristics, network rate structures and procedures, and rating services are among the basic topics covered.

This study has been called “searching...objective...authoritative.”

If you would like to explore with us the most effective use of TV as an integrated part of your marketing program, we would be happy to discuss it with you.

There are J. Walter Thompson Company offices in: New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Washington, D. C., Miami.



An astounding fact!

MGM RE-RUNS TOP FIRST RUN RATINGS...

and WJZ-TV (BALTIMORE) proves it !!

Great news for TIME BUYERS

WJZ-TV offers you Baltimore's best buy in early or late evening minute spots . . . participations in M-G-M's great-rated features. For a cost-per-thousand story that can't be beat, contact your Blair-TV man now!

Great news for STATION OWNERS

If you're considering the purchase of a major studio feature library, remember M-G-M not only offers you the over-all selection of the finest motion pictures ever made . . . but also offers you documented proof that its films RATE higher on first runs, and re-runs, too! Contact your Blair-TV today for full details.

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

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

<p><u>First Run</u> 13.0 Wed 9/11/57 Early Show ARB</p>	<p>MGM's LASSIE COME HOME</p>	<p><u>Re-Run</u> 14.8 Sat. 3/1/58 Early Show ARB</p>
<p><u>First Run</u> 15.7 Tues. 11/8/57 Late Show ARB</p>	<p>MGM's MRS. MINIVER</p>	<p><u>Re-Run *</u> Part One Part Two 17.9 16.5 Tues. Wed. 4/8/58 4/9/58 Early Show ARB</p>
<p><u>First Run</u> 24.9 Fri. 12/6/57 Late Show ARB</p>	<p>MGM's THEY WERE EXPENDABLE</p>	<p><u>Re-Run *</u> Part One Part Two 26.0 26.2 Sun. Mon. 3/2/58 3/3/58 Early Show ARB</p>
<p><u>First Run</u> 22.7 Thurs. 9/10/57 Late Show ARB</p>	<p>MGM's 30 SECONDS OVER TOKYO</p>	<p><u>Re-Run *</u> Part One Part Two 21.6 23.6 Wed. Thurs. 12/4/57 12/5/57 Early Show ARB</p>

* MGM's longer features are shown on WJZ's Early Show in two installments — therefore, the two-part rating.

How Do Re-Runs Rate?



MGM RE-RUNS RATE GREAT!...

and OMAHA'S WOW-TV proves it!!

Attention... TIME BUYERS

WOW-TV offers you Omaha's best buy in night-time minute spots . . . participations in M-G-M's *great-rated* features. For a cost-per-thousand story that can't be beat, contact your Blair-TV man now!

Attention... STATION OWNERS

If you're considering the purchase of a major studio feature library, remember M-G-M not only offers you the over-all selection of the finest motion pictures ever made . . . but also offers you documented proof that its films *RATE GREAT* in *first runs*, and *re-runs*, too! Contact MGM-TV today for full details.

FIRST RUN 15.3 SAT. 2/9/57 10:45 P.M. ARB	M-G-M's VIVA VILLA	RE-RUN 14.7 FRI. 11/15/57 11 P.M. ARB
--	------------------------------	--

FIRST RUN 13.7 WED. 11/13/57 10:45 P.M. ARB	M-G-M's GASLIGHT	RE-RUN 24.2 SAT. 11/23/57 10:15 P.M. ARB
--	----------------------------	---

FIRST RUN 27.4 WED. 2/6/57 10:15 P.M. PULSE	M-G-M's JOHNNY EAGER	RE-RUN 9.6 FRI. 2/14/58 11 P.M. ARB
--	------------------------------------	--

FIRST RUN 17.7 FRI. 12/6/57 11 P.M. PULSE	M-G-M's THE POSTMAN ALWAYS RINGS TWICE	RE-RUN 16.1 SAT. 12/21/57 10:15 P.M. ARB
--	--	---

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

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

sales

Magic

- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¾ billion annual retail sales
- \$6⅔ billion annual income

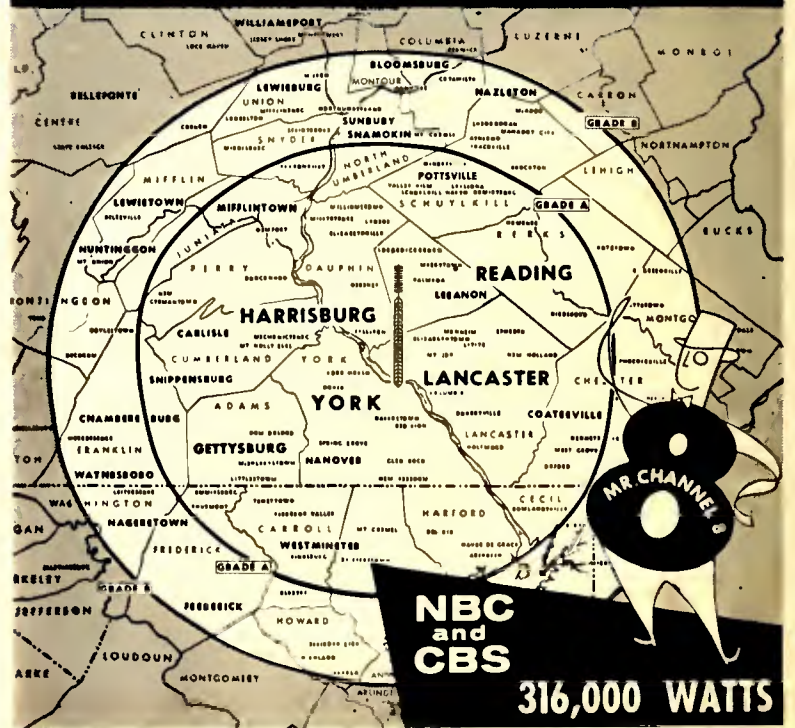
WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

AMERICA'S 10th TV MARKET



Representative: The *NBC and CBS* Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

2 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Look for a flood of spot-radio business out of BBDO during the next two weeks.

The agency's timebuying department was polishing things up this week preliminary to putting out requests for availabilities.

The tee-off campaign will be for United Fruit.

Media people on Madison Avenue reported this week that they're having anything but a picnic in finding good availabilities on tv stations for the fall.

One media director noted there were a lot of spots around he didn't want; but when it came to upper-ranking markets and preferred stations, the situation has begun to tighten up.

Several of the topline agencies have started their own buy-now campaign.

They're urging their clients to get in and make their fourth-quarter buys of short-range advertising while the media market favors them.

Count among those urging this course: McCann-Erickson, Young & Rubicam, and J. Walter Thompson.

Spot radio this week got this good news:

- **International Harvester** will take a four-week flier, starting in September, on upwards of 100 stations with farm programs.
- **Q-tips** (Gumbinner), will use 60, 30, and 20-second announcements in the South and Southwest mainly.
- **Contadina Foods** (C&W's San Francisco office) in 25-30 markets for eight weeks, beginning September.

Availabilities—especially in the Midwest—for the Kellogg spot-film business widened appreciably this week as a result of CBS TV moving up its network option time by a half hour, starting 15 September.

That gave the Burnett agency a lot more station choice if it wants a general family audience for one of the film series at 6:30-7 p.m. Central Time.

Burnett is doing the buying by market rank. In other words, the top markets will be the first to get their orders for this campaign (which will run around \$7 million in time and programing).

Look for Pharmaceuticals, Inc., to do more and more product and copy testing via spot tv during the 1958-59 season.

As Ted Bergmann, the Parkson agency's president, explained it to SPONSOR-SCOPE this week, the present tv market lends itself ideally to these saturation tests.

Here's how Pharmaceuticals guides these tests:

After a 13-week run on two or more markets, the results are matched against the findings in non-tv markets with comparable characteristics.

Sidelight: More and more stations are bidding for test business by making special allowances for "research."

There's a Madison Avenue sequel this week to Tracy-Locke's recent explosion against some Oklahoma tv stations over local-rate rules.

To take you back: Tracy-Locke canceled spot-tv contracts for Maryland Club and Admiration coffees on the ground that these brands were being charged the general rate, whereas Cain coffee (an Oklahoma brand) was granted the local rate.

Compton—strong in P&G billings—now has taken the Oklahoma incident as a cue to ask reps to find out from stations out there the answers to these questions:

- 1) How do you qualify for the local rate?
- 2) What is the economic justification for the local rate?
- 3) Why is a manufacturer located in the same state granted a local rate, while a competitor located some miles over the border is required to pay the national rate?

The pressure by regional advertisers and agencies for the local rate in the Southeast has become so intense that several reps hint they would like to shut down their offices in that area.

Two things are stopping them: (1) Their stations insist on being covered there, and (2) they can't afford to pull out unless the reps exodus en masse.

Commented a major rep to SPONSOR-SCOPE this week: "This yielding of the local rate to regional accounts is an insidious practice. But any movement to rectify the situation must come from the stations themselves. It's certainly not fair to insist on the national rate if the buying is done in New York and to allow the local rate for the same account if the same agency buys out of its Atlanta office."

The fact that duPont's Zerone and Zerex have bought into six Steve Allen shows for the fourth quarter doesn't mean that the brands have precluded spot for this season.

BBDO advised SPONSOR-SCOPE that plans for the products also provide for spot tv.

Other seasonal buys on the Allen series are U.S. Time and Polaroid.

Union Carbide's Prestone has bought a batch of fall innings on the NBC News at the rate of two a week.

Nestle is down for one program a week.

Another inkling of how hard the big-weight advertisers propose to ride this buyers' market: A P&G agency this week suggested that CBS TV and NBC TV review their rates for individual stations.

The agency contends: Something must be out of gear when a comparable lineup on ABC TV can be bought for as much as \$10,000 less.

Added the agency: In the long run it would be to the networks' advantage to cut out talent concessions and put their rate structure on a realistic basis. Many affiliates, it claims, already have put their national spot rate below their network rate.

Retort CBS and NBC: Rates are as lean as they can be, and ditto profits.

You never can tell when the retail giants will take an opposite course from their mammoth suppliers.

For instance, look what's happening right now to the retail leaders like Montgomery Ward and other firms you'll be hearing about soon.

Whereas the big manufacturers are going the way of subordinating the buildup of the corporate image to a firmer emphasis on the hard sell, the kingpin retailers—and that includes department stores in major cities—are becoming strongly conscious of the need for building a store personality.

Tip for tv and radio stations:

You may find your area's topflight retailers in the mood for the sort of institutional campaign that you've been trying to sell them for years.

Never have the tv networks been treated with so conciliatory and helpful an attitude as they're now experiencing from their affiliates.

Take, as point-makers, the two big moves just put into effect by ABC and CBS:

ABC TV's expansionary plans in daytime have met with overwhelming support from its affiliates. As one affiliate put it: "My compliance will cost me around \$15,000 in local business and feature film commitments, but I'm going all-out with ABC."

CBS TV's affiliates quite generally have taken in easy stride the network's decision to push network option time up to 8-11 p.m. (from the old 7:30-10:30).

All three networks have met but **negligible grumbling** over their request that the affiliates pledge themselves to carry **crossplugs on unsold alternate-week shows** at no compensation.

What may be an index to the spirit of the affiliates is this comment from a CBS TV ally to SPONSOR-SCOPE this week: "**Obviously the networks are in choppy water.** If you consider yourself part of a network family, you'll act as you would with a member of your own family—**give a helping hand.**"

Like CBS TV, **NBC TV this week moved Saturday and Sunday afternoons into the C rate area.**

In effect, all time periods prior to 6 p.m. throughout the week now fall into Class C. **Only commercial program affected is Omnibus.**

Joint time sales on the three tv networks this June was collectively 10.8% better than it was for June 1957. This year's margin over 1957 for the first six months came to 12.9%. The gross from January through June 1958 was \$283,071,449.

The time grosses by individual networks for this June, as reported by BAR-LNA via TvB: ABC, \$7,389,585, plus 15.2%; CBS, \$19,733,057; plus 7.5%; NBC, \$16,648,462, plus 12.9%.

The CBS TV nighttime schedule still is somewhat fluid.

The outlook is for **much show shifting** to accommodate clients on the basis of product compatibility and to adjust product conflicts.

This switching around is **expected to affect spot buying;** some agencies are **reluctant to confirm chain-break schedules until they're certain which shows** these announcements will bridge.

P&G this week bought an alternate week of The Real McCoy (ABC TV), effective the first of next year.

Sylvania, which has the series all to itself, is parting with half because (1) the **tv tube division had withdrawn its share of the pot,** and (2) the other divisions want a little **more diversification** for their ad money (practically all of which is now in tv).

Half of the McCoy proposition is worth **\$2.2-million annually** for time and talent.

Daytime continues to boom on the tv networks.

A very significant recruit for **NBC TV this week was Frigidaire—the first appliance company** to join the tv daytime ranks since Philco used it on a simulcast basis while sponsoring the Don McNeill show.

Frigidaire's buy is three quarter-hours weekly. Annually the time-talent bill would be about \$1,250,000.

DFS, which placed the contract, made efficiency buying in tv (cost-per-1000) the high tenet of its pitch for the Frigidaire account.

Meantime **ABC TV this week had in hand an order from Lever Bros. for daytime.** It's for four quarter-hours a week, with FCB the agency. Interesting sidelight on this development: **Y&R is thus no longer the only agency involved in ABC TV's charter daytime plan,** which becomes effective 6 October.

(See page 23 for an in-depth appraisal of daytime tv's progress.)

Detroit came to life for both network radio and spot radio this week.

On the spot side Buick, via McCann-Erickson, asked for availabilities in over 200 markets for a three-week saturation campaign that starts in September.

Oldsmobile placed an order with CBS Radio for the Patti Page program, while Cadillac offered the same network a campaign covering four weeks.

Meantime NBC Radio has two fall orders from Detroit for announcements whose starting dates and sources it has been asked to keep confidential.

CBS Radio this week found a buyer in R. J. Reynolds for half the package that Ford surrendered (it expects to have the balance sold within a week).

Among newcoming orders at CBS Radio also were Campbell Soup and Congoleum-Nairn, which had been out of the medium for years.

NBC Radio got a saturation order from Texaco for Labor Day and learned from Gillette that it would carry the Friday night fights through the summer.

After 30 years at the old stand, CBS has decided to get off Madison Avenue within the next year or so.

It's not renewing its lease at 485, will move either into the old Time-Life Building (across from NBC in Radio City) or 717 Fifth Avenue.

Jacob Barowsky, Lestoil president, who enjoys reminiscing how he mixed the first batch of the detergent in a bathtub, arrives as a publicity celebrity 11 August.

The major of Evansville, Ind., has designated 11 August—the date that Lestoil starts its tv campaign in that market as Lestoil Day. Barowsky will get a key to the city plus a parade, and he will meet supermarket and other grocery people at a barbecue.

WEHT and its rep, Adam Young, sparked the ballyhoo.

Competitive note: Like P&G with its Mr. Clear, Colgate is testing its own all-purpose liquid detergent. Genie. Lever is reported to have one also on the way.

Chalk this up as another byproduct of the business climate: The tv networks are beginning to wonder whether enough manpower and research data are being used to sell tv as a medium.

The suggestions advanced by one of the networks to SPONSOR-SCOPE this week:

- **Stop leaving it to the TvB to carry the whole burden of the institutional job.**
- **The networks should "fan out the attack" by putting more manpower into contacting almost every category of advertiser in the package goods field.**
- **Broaden the target by getting tv's story and answers to possible questions to all strata of the advertiser's organization—the sales manager, the division manager, the company treasurer, etc.**

Jockeying for authority is an old tribal custom on Madison Avenue, but there's one domain that's on the receiving end of a lot of it nowadays: the tv-radio department.

Other areas of the agency are trying to annex the tv-radio department as a satrapy of their own already extensive holdings.

This ambition stems basically from the change in the role of the tv department's director, which makes him more vulnerable. His old creative values have been shorn by the fact that he no longer produces but merely administers outside packages.

The reaching for additional authority comes from either one of two sectors, depending on the particular agency: media or creative.

Adding fuel to the battle for power is the trend among ambition-fired commercial directors to claims that theirs is a greater responsibility than the program director's and hence deserving of a higher rung on the agency's organizational ladder.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 50; News and Idea Wrap-Up, page 53; Washington Week, page 63; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 70; and Film-Scope, page 45.

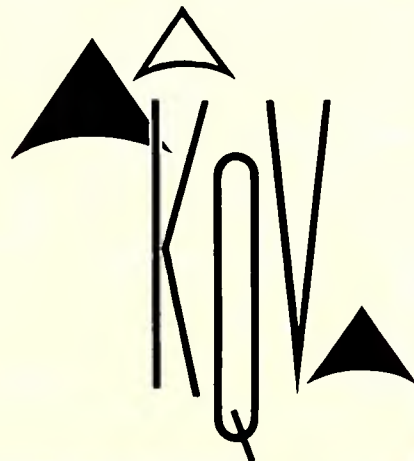


AMAZING RISE!!

PULSE* ¼ Hour Ratings
6 a.m. to 6 p.m.
Monday through Friday

	MARCH-APRIL	JUNE
First Place	_____	_____ 20
Tie	_____	_____ 20
Second	_____	_____ 110
2-Tie	_____	_____ 10
Third	_____	_____ 40
3-Tie	_____ 5	_____ 5
Fourth	_____ 90	_____ 35
4-Tie	_____ 20	_____
Fifth	_____ 60	_____
5-Tie	_____ 30	_____
Sixth	_____ 35	_____

*HOOPER tells the same story —
Pick your survey!



Don't Buy Blind . . .

There's been a change in Pittsburgh
Check with your Adam Young
representative, or with Ralph Beaudin,
General Manager of KQV
5,000 Watts — On the Air 24 Hours

ADAM YOUNG INC.

3 East 54th Street, New York 22, New York, PLaza 1-4848

Radio Writes a Moving Case History for Dean



MOVING AND STORAGE is a major industry in Southern California, where 30% of all families change residence in an average year.

THAT'S WHY DEAN VAN LINES, with general offices in Long Beach, relies on the all-pervasive medium, RADIO, to build the brand image which will make these modern nomads think first of DEAN when it's time to move. In the past twelve months DEAN has used 1500 announcements on KBIG, *has just renewed* for another year.

"We put a substantial portion of our ad budget in radio," reports owner A. E. DEAN, "because an evaluation of our advertising program proves that radio produces more business than any other medium, over all. Our business has increased steadily without a dip, and so has our use of radio."

CHRIS CHRISTIAN, DEAN'S National Advertising Manager, adds, "We put a great portion of our advertising budget on KBIG *because it delivers 234 cities and towns in all eight Southern California counties at lowest cost per thousand . . . its audience is responsive . . . and its adult programming gives us a no-waste circulation.*"

YOUR KBIG OR WEED CONTACT will gladly provide other case histories to help you evaluate Southern California radio in your own marketing situation.

KBIG
The Catalina Station
20,000 Watts
ON YOUR DIAL

JOHN POOLE ADVERTISING CO.
6540 Sunset Blvd. Los Angeles 42, California.
Telephone: 550-6000-1-1000
Nat. Rep. WEED and Associates

Timebuyers at work

Phil Stumbo, McCann-Erickson, Inc., New York, feels that reading the trade papers is important to every timebuyer. "When reading the trade papers," Phil says, "there are always some interesting facts I discover that I had never known and which I am able to apply to timebuying. I feel that by keeping up on all media you gain a broader understanding of what is happening in the industry, the current problems and the latest trends. A great deal of up-to-date information on market data and set circulation is always available. For example, recent studies on ratings, triple-spotting, outlook on next season's shows, pay-tv, and subliminal advertising have appeared in the trade papers. Those are just a few—there are many other important highlights, including editorials presented weekly, which are a valuable source of information.



Keeping abreast of what's going on is one way a timebuyer can broaden his knowledge of the field so that he is able to answer intelligently questions on current air media. Today's buyer needs all the information he can get in order to service his client properly."

Jeremy Sprague, Cunningham & Walsh, Inc., New York, all-media buyer, feels that advertisers are faced with an especially difficult spot buying problem for the coming season because of the lack of any kind of pattern to 1958-'59 network programming. "Until all the open time is sold," Jeremy says, "buyers will have to sit tight before they can determine the spot picture. Current network lineups are uneven and it is difficult to buy adjacencies intelligently. No big budgets are going to be allocated to spot before agencies have a better idea of what program alignments will be." On the other hand, Jeremy says, the buyer knows that Westerns and mysteries, with their consistently solid ratings, are pretty safe for adjacencies. But there's a problem here too, he says. The Westerns and mysteries will mostly not be programed back-to-back, and in many instances will be slotted against each other on the networks, so the buyers will have to be careful to select the programs they think will capture the bigger ratings. "In addition, there probably will be fewer rating differences between networks."

A sight for your eyes

W I T H

HAS TWICE AS MANY ADVERTISERS AS ANY OTHER RADIO STATION, IN BALTIMORE!

***And the reasons
are easy to see!***

★ Lowest cost per thousand listeners—by far. ★ Complete, no-waste coverage of the constantly growing Baltimore market. ★ Imaginative programming for the whole family—24 hours every day. ★ Powerful merchandising of your product no other station can come close to.

***Get the complete,
happy facts from:***

Tom Tinsley
President

R. C. Embry
Vice Pres.

or from your nearest "rep.":

Select Station Representatives in New York, Philadelphia, Baltimore, Washington

Simmons Associates in Pittsburgh, New England and Midwest

Clarke Browne Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans

McGavren-Quinn in Seattle, San Francisco, Los Angeles

“They can’t spend it if they ain’t got it!”

YOU might not agree with the grammar, but the homespun logic of that saying cannot be disputed.

You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available . . . then you have no sale.

BUT...



has it!

This 3-Country Metro Area

RANKS 8th

IN THE NATION

IN PER FAMILY

INCOME—\$7,562.00

Source: May 10, 1958
Survey of Buying Power

. . . and WeeReBeL sits right on top of this rich market. Survey after survey proves that audiences prefer WRBL and WRBL-TV, and that these stations completely dominate the gold-mine market of Columbus, Georgia.

They buy it when it is seen or heard on

WRBL

WRBL-TV
COLUMBUS, GEORGIA

CALL HOLLINGRATH

Commercial commentary

Yes, we got ingredients

“It’s Prurient Pus,” shrieked my wife from a corner of the davenport.

We were listening to a Lifebuoy commercial, and we were playing the “Ingredient Game.”

Personally, however, I think she was a little unfair to Lever Bros. I didn’t hear the announcer very clearly. But I don’t think he really said that the new Lifebuoy contains “Prurient Pus.” I think he said it contains something-or-other *plus*. Prurient, maybe. But definitely not pus.



Such confusions, however, are almost inevitable in the Ingredient Game, a pastime which I heartily recommend to any real radio or tv addict.

How to be an Ingredientologist

Simply keep your own handy notebook beside the set. And every time you hear a new name for one of those weird, wonderful, incredible ingredients now being shoveled into modern products, write it down carefully. You’ll find it’s more fun than collecting postage stamps or counting out-of-state license plates. And your list, as the boys say, will grow. And grow. And grow.

Besides, the names themselves are so beautiful. Some day, I feel certain, some great American poet is going to weld them all together in one vast epic poem that will make Homer’s Catalogue of Ships, or Walt Whitman’s roster of American rivers look pretty paltry by comparison.

Where else can you find words to match the sheer, shimmering mysterious beauty of Irium, Humectin, DiAlminate, TCP, Gardol, Flogen?

Of course, to a truly dedicated ingredientologist, the real pleasure lies in discovering strange, rare, exotic species. We look down on people who exclaim over lanolin, or Dacron, for instance. Such names are much too common. They have been almost bastardized by use.

But when you can find, as we did one rainy Sunday afternoon on Channel 5, something like the mysterious ingredient of Pops-a-Day Pops, well, then your cup runneth over. Pops-a-Day Pops are children’s candies. And they are what they are because of something called (and we say it in hushed tones) “D-Mannitol.”

Ingredient names have history, too

Another interesting study is the origin or ancestry of ingredient names. Do you know, for example, about the K-34 in Gillette Shaving Cream? It was named by the late Ralph Hotchkiss, then of Maxon and more recently of Compton.

Hotch himself told me about it when I was at Maxon some years ago.

Hotch, in those days, nourished a secret ambition to be a Himalayan mountain climber. He was always reading books like the

"White Tower," and dreaming of standing, with Mallory or Hillary, on the slopes of Everest, or Annapurna or Godwin-Austen, which (you guessed it) is also called K-2.

So naturally, when he was asked to dream up a tag for a new formula by the Gillette chemists, he gave it a good, Himalayan sounding name—K-31. It was just as simple, and as scientific as that.

Personally, I've always been sorry that Hotch didn't go all out with the Tibetan or Nepalese nomenclature. Think what fun it would have been to see Yogi Berra trying to deliver a testimonial for Gillette Shaving Cream with "Kanchenjunga." Or to hear Jimmy Powers, between rounds of a fight, exhorting us to "Look Sharp, Feel Sharp, and Be Sharp" with that good "Dhaulagari."

But then, we ingredient-lovers can't have everything. We already have so much.

As a matter of fact, I think we have much too damn much for the good of the Advertising business. And I think it's about time that hard-bitten agencies and advertisers woke up to the absurdity and wastefulness of most ingredient copy.

More than 25 different, odd-sounding ingredients are being plugged on the air every viewing or listening night. And you don't need a Politz or a Nielson to tell you that this can only lead to audience confusion, suspicion, distrust.

Name lingers, but product is gone

Even more serious—many of these ingredients have greater visibility or memorability than the products themselves. I can remember Humectin, for instance. But I'll be darned if I can remember what it is, or what it does, or what product contains it.

But the best reason for not becoming infatuated with an ingredient kick in your copy is just plain common sense.

Your customer, after all, doesn't give two hoots or a holler about what your product contains. All he cares about is how it can help him. And if you waste your breath boasting about your amazing new Orpheon, or mysterious new Eurydicene (Pats. applied for), he'll probably walk out on you.

Much, if not most, of the contemporary ingredient chatter is a sheer waste of valuable commercial time.

And who's to blame for it? Well, I suspect, (having been both) that the copy man, and the account executive are about equally at fault.

For a copywriter, the use of some polysyllabic ingredient name is an easy way out. It saves him the headaches of thinking up a real sales pitch. Give him a tongue twister like Triplegrimalkin, or Doublegook and he's got it made (he thinks).

On the other hand many ingredients, I'm sure, are forced into radio and tv copy by nervous, literal-minded account men who think that if a P&G or Bristol Myers product features an ingredient, theirs should too.

But both the account copycats and the copy copycats are guilty of fuzzy thinking. Ingredients, however, you slice them, have very limited copy value, or copy usefulness. Use them if you want to explain benefits. But don't try to lean on them. Not even Prurient Pus can stand it.

P.S. My wife has just learned (she read it in Life Magazine) that the secret ingredient in Lifebuoy is "Puralin Plus." She apologizes for her mistake. But she is kind of disappointed.



The hand that wields the lipstick rules the family shopping world. In Portland, Oregon, and 30 surrounding counties, it's also the hand that tunes most to **KOIN-TV**... and the hand that reaches for your product in response to your gentle urgings on her station. The gentlemen at CBS-TV Spot Sales know all about her intriguing buying habits — and about **KOIN-TV's** enviable coverage and ratings. Just ask for them.

**now
shooting...**

**a
second**

great

year

for

26



Terrific news for
sponsors... stations...
viewers!

A second, exciting series
of 26 MEN—the
fastest-selling show
of the year...the show
that's doing an
outstanding job of
building audiences,
sales and goodwill
in 183 markets
all over the country.

THE ARIZONA RANGERS

Same great star—Tris C
Same featured player, J
Henderson. Same top
production by Russell
Hayden, including the
ring theme music recor
by RCA Victor on their
top label. More, new ef
fective merchandising a
audience-promotion aid



SMASH HIT WITH AUDIENCES

#1 syndicated series in many markets. In scores of others, swamps direct competition . . . out-rates such network toppers as Ed Sullivan . . . Dinah Shore . . . Alfred Hitchcock . . . Tales of Wells Fargo . . . Have Gun, Will Travel and many, many others. (ARB)

LAUDED BY SPONSORS AND STATIONS

"one of best shows ever offered for syndication."

"well pleased with show both from standpoint of increased sales and goodwill it has built up."

"one of best shows ever programmed."

"has done a fine job for us."

W E N

ALREADY RENEWED BY:

Hood Dairy - all New England, plus such stations as KRCA, Los Angeles . . . WNEP-TV, Scranton-Wilkes-Barre . . . KTVK, Phoenix . . . KARD-TV, Wichita . . . WMAL-TV, Washington, D. C.

If you missed out on 26 MEN first time out, be sure to get your bid in for the new series. To avoid disappointment, please act fast.

**ABC
Film
Syndication, Inc.**

**1501 Broadway, N. Y. 36
Lackawanna 4-5050**



Now, you say when

And how often too! For once programs and commercials are recorded on Videotape*, scheduling is wide open. Playbacks can be telecast immediately—hours later—or anytime you decide. At least 100 repeats can be made from any one recording. Copies can be made. And tapes recorded on a VR-1000 Videotape Recorder can be played back on any other VR-1000, anywhere.

Never before have sponsors been able to schedule commercials to reach selected audiences so easily. Never have stations had so many "live" availabilities to offer.

Get the complete story on the many things Videotape Recording can do for you. Write today.

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

1000 AVENUE OF THE STARS, REDWOOD CITY, CALIFORNIA
 Offices in Principal Cities



49th and Madison

Monitoring

Just returned from my vacation and saw the attached Sponsor-Scope item in your June 28th issue on monitoring services.

Thought you'd like to know Radio Reports is the oldest monitoring service in the industry—we've been in business since 1936—and we're surprised we didn't even get honorable mention.

Radio Reports is a national organization (eight major markets).

We regularly monitor and record approximately 17,000 radio and tv programs each month.

We also provide tapes, records, pictures and texts, and spot commercial coverage.

Just thought you might want to pass along the enclosed information to your editors in case they were planning any further items along these lines.

Maggi Eaton
Radio Reports, Inc.
New York

Out of context

I was greatly disappointed to find, in your otherwise excellent July 12 article, "How tv's Program 'Mess' Hits Sponsors," a statement attributed to me to the effect that current sets-in-use figures show viewers are happy.

Taken out of context, from your "Agency Ad Libs" feature which I prepared for SPONSOR, and which ran in the June 7 issue, this quote would seem to indicate that I feel tv is well-nigh perfect, and that we can all sit back and watch the sets-in-use figures rise.

To the contrary, as I stated in the aforementioned article, there is, of course, room for improvement, albeit viewers are watching their sets for longer periods. But I suggested that we programing people would serve a far more useful purpose if we spent some time calling attention to the many hours of fine entertainment provided by tv, rather than by joining its detractors.

Since publication of this June 7 article elicited dozens of letters and

phone calls from top industry leaders, offering sincere thanks for one of the few constructive statements on the medium, I find it regrettable that this later feature attempts to dismiss my views with a platitude.

NICHOLAS E. KEESELY Senior v.p.
Radio/tv Lennen & Newell, Inc.
New York

Fall facts

Now I'm convinced that clairvoyance is as much a part of advertising as Motivational Research.

Otherwise, how can two minds separated by well over 500 miles produce the same ad idea?

On page 195 of SPONSOR Fall Facts Basics, there appears this agency's ad for WNCT, Greenville, N. C. headlined, "HOW DO YOU MEASURE A WHALE?" On pages 172-173, ABC Television asks, "How do you measure a network?"

I know this is an omnipresent threat in the ad world, but the question is: "HOW DO YOU MAINTAIN YOUR SANITY?"

Michael J. Silver
Radio/television dir.
J. T. Howard Adv. Agency
Raleigh, N. C.

May we have permission to use network radio pattern audience information, page 128, and radio listening habit information, page 122, of your 1958 Fall Facts Basics in promotion piece and on the air spots?

LLOYD PRICE
KLRD
Dallas

● SPONSOR customarily grants such permission if circumstances permit.

The 1958 Fall Facts issue of SPONSOR is not only the most outstanding job that SPONSOR has ever done but also the most useful compilation of up-to-date information ever put together in one book.

R. DAVID KIMBLE a.e.
Grey Advertising Agency, Inc.
New York

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



Captain Fortune
KPIX Television (Westinghouse)

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

AMPEX
CORPORATION

907 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional
products division

*TM Ampex Corporation

Why is WDGY first* with 31.4%
in Minneapolis-St. Paul?

...and why is WDGY
first on Pulse?



1. 50,000 watt coverage
2. 50,000 watt personalities (like Bill Armstrong)

50,000 watts are fine—and WDGY has them. But you need more. You need 50,000 watt coverage *and* 50,000 watt personalities like Bill Armstrong. Listeners love Bill's smooth style and easy manner. Proof of their loyalty: Bill's show is a runaway first every 1/4 hour he's on the air—both Hooper and Pulse. He's typical of the sound and zest and competence which make WDGY first morning, first afternoon, first all day per Hooper and first per Pulse as well. . . . and of the solid "response-ability" which is giving WDGY the highest ratings ever. Map strategy with Blair . . . or WDGY. Contact Blair or Jack Thayer.

**Hooper June-July, 1958*

WDGY

*the 50,000 watt station
with the
50,000 watt personalities*

MINNEAPOLIS-ST. PAUL

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
ATIONS
TODAY'S SELLING
TODAY'S SELLING
OFFICE: OMAHA, NEBRASKA

Network tv's "silent revolution"

Buyers' market is forcing far greater flexibility in the networks' rules, rates, sales practices and outlook

Meanwhile new trends in advertiser strategy are upsetting old concepts and approaches to the tv medium

You can put down the rough, tough competitive selling season of 1958 as the trigger for widespread changes in the sale and use of network tv advertising.

Profound alterations are shaking the medium to its very roots—changes which are bound to have a continuing, long-term affect on all network tv operations and on the clients who lean heaviest on this form of national advertising.

So far, though, it's been mainly a "silent revolution." Little publicity has been given to the significant moves, now being made in network rules, policies, sales activities.

Little attention has been paid to the dramatically shifting tides of advertisers' network activities. Many admen, in fact, don't even realize what's been going on. But this SPONSOR depth survey reveals these startling facts:

- The pressures of "buyers' market" selling by the networks, coupled with "market flexibility" strategies by advertisers, have placed network tv just about where radio was in 1936 when NBC celebrated its 10th anniversary. The rash, brash, adolescent days are over.

- Network tv—once the proud, wild, headstrong youth of national advertising—is adapting itself to man's estate, and tailoring its rules, policies, and selling methods to the hard, sober, business standards of maturity.

- Simultaneously the "marketing revolution" which has gripped the food, cosmetic, soap, drug, and tobacco industries during the last decade has caused advertising giants in these fields to make new demands on network tv and seek new ways to use it effectively.

- From the clash of these forces and pressures, a new concept of network tv business is emerging, and a radically new approach to most network tv advertising.

- This new approach is characterized by a greatly increased concern for three major objectives—greater flexibility of contracts, greater frequency of messages, and of course, lower costs-per-1,000. Both advertisers and networks are driving to achieve these things.

For an explanation of what the new trends are and what they mean to advertisers of all sizes and classes, see the following pages.

BUYING AND SELLING TRENDS

In Buying (by agencies and advertisers)

- ▶ Fewer long term commitments
- ▶ Concentration of buyers in leading industries
- ▶ More participating and alternate sponsors
- ▶ More "hard sell"—less "corporate image"
- ▶ Increased interest in daytime
- ▶ Many new product campaigns
- ▶ New combinations with other media
- ▶ New strategies for "specials"

In Selling (by the networks)

- ▶ New discounts and incentives
- ▶ More participating availabilities
- ▶ New types of time packages
- ▶ More short term availabilities
- ▶ More low-cost C time
- ▶ Expanded daytime programing
- ▶ Increased interest in smaller advertisers
- ▶ Less product protection

Here are the important new factors which add up to the "silent revolution" in network television

Fewer long-term commitments

Old-style 39-week or 52-week commitments in network tv are pretty much a thing of the past. And the trade expects no return to this type of buying. Advertisers (particularly in autos, and other hard goods), always grumbled at setting aside huge chunks of budget money for long term tv expenditures.

Now, with business conditions forcing consideration of 26-week, 13-week, and even shorter contracts, a more flexible buying pattern is being set up. Leaders like P&G, Lever, General Foods, and Reynolds already are using it. 13-week cycles are now standard operating procedures, with only a few longer commitments for special talent reasons.

Concentration of buyers in leading industries

In 1957, five advertiser classifications—foods, drugs, soaps, toiletries, and tobacco—accounted for 55% of all network revenues. In 1958, this percentage should be upped (to around 60%,) a fact which has great significance for the future of network tv.

Each of these industries sells high-volume, low-cost items. All are geared to the fast-moving, fast-changing new

era of marketing, with its chain, super-market, shopping center methods of distribution. And all are dominated by a few huge highly sophisticated advertisers.

Despite the vast appropriations which autos, appliances, and other industries have devoted in the past to net tv (and will devote again as business conditions improve), SPONSOR finds that the needs, demands, and operating practices of the soap, drug, cosmetic, food, and tobacco advertisers will increasingly dictate network buying and selling patterns.

More participating and alternate sponsors

The new 1958-59 season will see a sharp increase in the number alternating and participating sponsorships of tv network programs.

Once used merely as a money-saving device, or to bail advertisers out of skyrocketing talent costs, alternate and participating sponsorships now are being bought for entirely different reasons.

P&G, for instance, certainly could afford sponsorship of any network program ever offered. But P&G is buying an increasing number of split and alternating sponsorships, both daytime and nighttime.

The reason: P&G likes the greater-frequency-at-lower-cost which alternate sponsorship with its system of cross-plugs can provide.

More "hard sell"—less "corporate image"

Hand in hand with the rising importance of foods, soaps, drugs, cosmetics, and cigarettes is the fact that network tv has become a medium for the aggressive selling of individual products, rather than for the creation of elaborate "corporate images."

Though there are many exceptions to this generalization (such as the recent purchase by Aluminium Ltd. of six *Omnibus* episodes) the fact remains that product—and particularly small product—advertising is network tv's real staple.

This in itself has many implications. For companies pushing low-cost, big volume items judge tv by different standards than the "corporate" advertisers do.

Foods, drugs, soaps, cosmetics, and cigarettes push hard for frequency, low cost-per-1,000, and flexibility. Their demands and requirements are setting the patterns for network selling and—indirectly—network programing.

Greatly increased interest in daytime net

The coming season should see still more expansion in the daytime operations on network tv. Bigger daytime buys by the leaders such as P&G and General Foods are already on the books. And there's a growing rush of advertisers toward the 9 a.m. to 6 p.m. time slots (including appliances and utilities).

The swing to daytime, though, is not a reaction against night tv. The big soap companies, for example, will continue to maintain heavy night schedules, too.

The real interest in daytime comes from the increasing awareness of solid daytime ratings, low daytime costs, multiple message and frequency advantages, new and more liberal network policies, plus the high daytime viewing by housewives who do most of small product buying.

Many new product campaigns

Another influence profoundly affecting network tv is the steady stream of new products being introduced by the big bread-and-butter accounts.

Companies like Lever, P&G, Colgate, Revlon, and General Foods have scores

WHAT NET TV FLEXIBILITY MEANS

To very large advertisers . . . Greater latitude in your use of network tv . . . Improved discount benefits . . . Chance to consolidate your time and program position . . . Network patterns fitted to your type of marketing if you're in the big, quick-consumption lines.

To medium-sized advertisers . . . More availabilities in alternate and co-sponsorship class . . . more opportunities in daytime . . . For low cost, frequent messages you probably must sacrifice program control and single sponsorship . . . Many new program packages available.

To small advertisers . . . More chances for you than in the past . . . opportunities for short-term seasonal campaigns . . . More program openings up . . . daytime deserves your attention . . . Small advertisers can capitalize on the trend toward buying as needed.

of new products in varying stages of development, testing or introduction.

Such advertisers use their network time as the flexible carrier for a variety of products. As new brands are introduced, they are given network promotion (usually coupled with spot schedules) of varying intensity.

All this new-product activity is creating headaches for the networks in their product protection policies. (See the changes described below.) But it also is emphasizing the desirability for large advertisers with new-product plans to have network facilities available as needed.

New combinations with other media

Now that tv has become America's No. 1 National advertising medium, new formulas are being worked out for using network tv with other media.

Network plus spot tv, network plus radio, network plus news-paper supplements, and network plus saturation campaigns are among the combinations getting special study by media experts at such agencies as JWT, Y&R, B&B, McCann-Erickson.

For some advertisers (Schlitz, for example) the new formulas have meant a reduction in dollars spent on network with more being devoted to spot tv. But, in general, the new media studies are aimed primarily at making network tv work more effectively, at lower costs, and in combination with other advertising support.

New promotional strategies for "specials"

As of now, network sales of "specials" are running somewhat behind 1957. And SPONSOR sees no significant increase in the number of these productions for 1958-59.

The reason: Specials seldom fit into the marketing plans of the big "hard core" industries—foods, drugs, soaps, etc.

Specials will continue to have strong appeal for autos and other hard goods advertisers. And industries with special seasonal sales periods will still find them valuable.

But don't expect specials ever to dominate the network tv scene. Most big clients today are interested in frequency, continuity, many messages, and a hard-product sell.

New discounts and incentives

In reacting to these new advertiser pressures, as well as to their own sales hunger, the networks have countered

Significant changes in tv network rate cards and discount structures in the last six months

▶ **Increased hourly discounts (NBC)**

▶ **Increased annual discounts (NBC)**

▶ **Increased lineup incentives (NBC)**

▶ **New horizontal contiguity discounts (CBS)**

▶ **New "C" time**

▶ **New ABC daytime plan**

with new ratecard changes, discount structures, and incentives.

NBC TV's new rate card (which is effective 1 October) gives greater discount benefits to multiple program users (day and night) as well as year-around advertisers. Hourly discounts, annual discounts, and lineup incentives are all up. An NBC TV advertiser can now earn discounts up to 30%, CBS TV's maximum: 25%.

CBS TV, meanwhile, has torn up the old ratecard concept of "vertical contiguity," and is now offering special daytime discounts to advertisers whose programs are scheduled on different days of the week. At one time "contiguity" discounts were offered only to advertisers whose programs were actually back to back. Later this was extended to advertisers whose programs appeared on the same day. Now, with "horizontal" contiguity, CBS TV clients buying four daytime quarter-hour periods on different days will pay only slightly more than the single full-hour rate.

Note: Both CBS and NBC ratecard changes are aimed primarily at big volume, multi-program advertiser.

More participating availabilities

As advertisers have stepped up their demands for alternate and participating sponsorships, all networks will go into the fall of 1958 with many more availabilities of this type.

This creates numerous headaches for network sales staffs. But despite such problems, there's a growing trend at the networks to schedule and sell programs designed for multiple sponsorship. (*Perry Mason* at CBS TV, for example.)

New types of time packages

Even more significant are the new types of time packages which the networks are offering.

Typical of these is ABC's 12 participations-a-week package. Cost is \$1,000 a minute, available if the client buys 26 weeks at a total of \$312,000. The

(Please turn to page 68)

HIGHLIGHTS IN THE RISING DAYTIME TV TIDE

- **Three networks in full daytime tv competition by fall 1958**
 - **Increased daytime expenditures by food, drug, soap leaders, and other categories**
 - **New ABC plan for 40 quarter-hours weekly**
 - **Continued health of daytime ratings**
-

The old-fashioned barn dance: radio

➤ Since the days of the crystal set, radio has undergone many changes, but the barn dance format goes on

➤ Sponsors like it because of its solidarity, listener loyalty, bonus audience, and backing it gives the salesman

They say you can't buy friendship, but over the last quarter century, quite a few national radio advertisers have been proving that you can by sponsoring barn dance programing.

It all began on an April night in 1921 when crystal sets were in flower and super-heterodynes in bloom. At the WLS studio on the mezzanine of Chicago's Sherman Hotel some country-style fiddlers were booked to alternate with the highly popular music of Isham Jones from College Inn.

Audience reaction to the experiment was instantaneous and overwhelming. Listeners wrote in asking for more numbers like "Chicken in The Breadpan" and "Methodist Pie." WLS answered the requests with *National Barn*

Dance, by now as much of an American institution as blueberry pie.

In the years since, radio has undergone many changes both as an advertising and entertainment medium. The one area that has remained untouched by "city slicker" whims is the country-music barn dance format.

"You just can't escape its fundamental solidarity," says Wm. Esty Co. v.p. Tom Luckenbill who is in charge of Prince Albert tobacco and Camel cigarettes for R. J. Reynolds Co. Luckenbill has been on the Reynolds account for nearly two decades, but years before he came, the client had begun its long marriage to barn dance radio when it picked up sponsorship of *Grand Ole Opry* on Nashville's WSM

(subsequently went on NBC in 1939) and continued it ever since without a break. Until recently Reynolds used *Opry* exclusively for Prince Albert, lately has added Camel hitchhikes.

"From the way it looks now," Luckenbill says, "we'll probably be with the *Opry* for many more years to come. When I mentioned 'solidarity,' I mean that hillbilly music has tap roots that seem to go deep into the heart of America. It's neighborly. It's friendly. And until you go down to Nashville sometime and see it for yourself, it's hard to explain."

What happens in Nashville is that each year, nearly 300,000 devotees of barn dance music from all over the U.S. come and pay admission to watch the *Opry* which has been running every Saturday night for 33 years. And the same thing happens in just about every area from which a barn dance radio or tv show originates. Since WLS moved its *National Barn Dance* into Chicago's Eighth Street Theater in 1932, more

What the ratings don't show about audiences

Although the following figures are from surveys of the WLS (Chicago) National Barn Dance, they are indicative of the tremendous listener loyalty to all barn dance type programing throughout the U.S. as well as a demonstration of its wide appeal. Of a total of 7,304 people who came and paid to watch the Barn Dance at Chicago's Eighth Street Theater in four nights, 1,641 from 353 communities responded to a station survey on occupations and places of residence. Here are the results:

Where they're from

Illinois	769
Indiana	246
Michigan	65
Wisconsin	240
37 other states	299
Puerto Rico	2
6 foreign countries	20
	<hr/>
	1,641

What they do

Industrial	277
Transportation	68
Skilled workers	77
Semi-skilled workers	32
Agricultural & food	157
Professions	99
Clerical	161
Business executives	37
Miscellaneous	368
Housewives	365
Retired	25



hadiest perennial

than 3 million fans have paid to see it there.

WWVA's *Jamboree*, which recently celebrated its silver anniversary, has attracted more than 2 million music-lovers to Wheeling since 1933. A typical Saturday night audience, a survey turned up, numbers more than 1,600 persons from 107 counties in 16 states some of whom have returned as many as 90 times.

The loyalty that brings listeners from all over to "see their friends" is but a reflection of the vast amount of tuning-in that goes on every Saturday night in thousands of homes, often in those rural areas that don't show up in the rating services. Many advertisers know this and they match the loyalty of country-music fans with sponsorships that seem to go on forever. Alka Seltzer was virtually a *Barn Dance*-made product and they used the show for 15 years, Keystone Steel & Wire sold fence posts via the same for 25 years, Phillips Petroleum was on for 15 years.

Veteran client on WWVA *Jamboree* is Mail Pouch Tobacco Co. (Charles W. Hoyt Co. is its agency). "We've just about lost count of the years we've been on," says C. M. Swart, Jr., director of advertising and marketing for Mail Pouch in West Virginia.

For most of their years on WWVA, Mail Pouch chewing tobacco has been the 100% sponsor since this is the product that is a natural in the West Virginia-Pennsylvania area. Lately, however, the trend has been 80% for Mail Pouch and 20% for Kentucky Club. Kentucky Club Smoking tobacco has got into the act largely through its annual Kentucky Club Derby Day Contest in which a thoroughbred race horse is awarded as first prize every year on the day of the Kentucky Derby at Churchill Downs.

"In New York, and other major markets," Swart points out, "there are many aficionados of country music. This we know. But in the other areas of our country—areas without any real measurement—there are people who listen to nothing else. In those areas where Mail Pouch chewing tobacco is a big seller, such as West Virginia and Pennsylvania, we know this is the case.

"The people who drive in to watch our personalities are a bonus audience. When they come in person, they see our point-of-program advertising identifying their 'friends' with our product. But for everyone who comes, we know there are hundreds who are tuned in at home every Saturday night. These thousands who don't come to see *Jamboree* are our prime target.

"There's another bonus," Swart explained, "and that is the enthusiasm that our sponsorship of this show engenders among our salesmen. When they get into a country store at some rural crossroads, they hear of this loyalty. So they not only get a chance to write a sales order, they also get the chance to pass out some tickets for *Jamboree*.

What Swart says is the nub of barn-dance programing. The reason such programing has survived intact in a changing medium are two-fold:

(1) **Loyalty**—People of all ages and all socio-economic brackets respond to the barn-dance format; not only do they drive many miles to see their friends on stage but they spend money in addition to admission fees for personality albums and souvenir books of the shows.

(2) **Personalities**—The cast of a barn dance program includes singers, dancers, musicians and rube comics (not top bananas, but still exponents of earthy humor). Until Saturday night, they're all pretty much on their own, performing at remote broadcasts, county fairs, conventions, etc. Last year, WLS *National Barn Dance* personalities attracted—individually and collectively—an audience of about 1.5 million people.

Although the sponsors of barn dance type shows quoted have been in the tobacco business, this type of programing seems restricted to no specific type of sponsor. Here is a cross-section of sponsors—old and new—who have found this programing profitable: Pet Milk (WSM built a new program for this client—who stood too long in line for *Grand Ole Opry*—to be held Friday nights and called *Frolics*), Bristol-Myers, Dow Chemicals, Coca Cola, Charles Pfizer Co., Sterling Drugs,

(Please turn to page 66)



Merchandising: Client McCulloch Chain Saw with hill-billy show on KWKH Louisiana Hayride



Anniversary: 25 years on air, WWVA's *Jamboree* is example of longevity of barn dance programing. It brought more than 2 million fans to Wheeling



Loyalty: Weekly, more than 2,000 fans watch Red Foley at Ozark Jubilee in Springfield, Mo.



Checking the UPA-designed storyboard characters of Joe and his wife, used throughout the entire campaign, are, l. to r., Jack Keeler, vice-president and King Harris, president, Harris, Harlan, Wood, division of Fletcher D. Richards, and Peter Folger, exec. v.p., J. A. Folger & Co.

Spot brings home the Folger coffee

- To introduce its new instant coffee, J. A. Folger & Co. used a two-part teaser and follow-up campaign
- A heavy concentration in both radio and tv spots pushed the brand from eighth to second place in weeks

In the spring of 1957, in Southern California, a man named Joe left home. Normally this wouldn't have attracted too much attention, except that Joe's wife took to radio to ask him back.

She began on 1 May last year, on radio stations from Bakersfield to San Diego. Her message was quick and to the point. She said simply, "Come home, Joe." The spots. She repeated the message, leaving the radio.

She changed the spots during the days. She pleaded. By mid-May, she became a little softer. At the same time, she sighed a little.

When mid-May came, she had virtually everybody in Southern California wondering about two things: who was Joe, and why, when his wife was obviously so anxious, didn't he go home?

Only a few people knew. Here's how they happened to learn the inside story:

One of the insiders was a grocer named Joe. About the middle of April, Joe's wife found a scented pink envelope addressed (in a feminine hand) to her husband. Inside the correspondent had written, simply, "Come home, Joe." The next week there was a picture postcard from a resort in the mountains. The same feminine hand wrote the same plea to her Joe. A few

days later there was a telegram, same message. When Joe got home from the store that night she sent him packing.

Another Joe in the area got the same messages. This Joe, who happened to be Chinese, figured he knew what it meant: the Reds were after him again. He took the evidence to the FBI.

The telegram was the clincher to a fellow named Ed. He saw the letter, then the postcard and then the wire, as an underhanded attempt to recall his good Congressman.

By the end of April, there were others in the same stew as the two Joes and Ed. In fact, the only people who knew what it was all about were coffee packer Peter Folger, executive vice president, J. A. Folger & Co., his executive and advertising staff, King Harris, ad agency and the FBI.

The group that had received the messages had one thing in common—they were all either grocery store owners, or chain grocery officials. The day the telegram arrived, a J. A. Folger & Co. salesman, wearing a large, round or-

ange badge, with the words "Come home, Joe" in black, began calling on the trade, starting with buyers in key chains.

During the next two weeks, while the public at large was experiencing the five-second teaser pleas on 10 radio stations, some 8,000 Southern California grocers learned what it meant.

On 1 May, coincident with the five-second saturation spot schedule, the teaser campaign appeared on 700 billboards. The next week 18 newspapers in the area began carrying 1 by 2-inch ads, eight a day, building the tease.

It all climaxed on Thursday, 15 May, when the meaning of the teaser was explained. The five-second spots were replaced by 20's and 60's on the same 10 radio stations. The voice now asked Joe, who had left home because the coffee was so terrible, to "come home, Joe—to all-new Instant Folger's coffee."

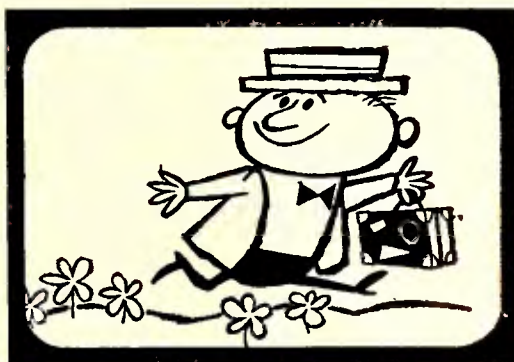
On the same day tv spots on six stations, 700 billboards and two-color ads in the 18 newspapers, all carried the same theme, revealed the Joe character. On tv he appeared in animated 20's and 60's, done for Folger by UPA. They showed his irritated departure from home and his being lured back by his wife's pleasing voice and the aroma of Folger's all-new instant coffee.

Purpose of the teaser campaign, explains King Harris, president of Harris, Harlan, Wood, San Francisco, division of Fletcher D. Richards, and account executive on the Folger account, was to introduce the new instant coffee (with a new label) to both the retailer and consumer with "plenty of news, noise and excitement."

"After we paid the hotel bill for the grocer whose wife turned him out of the house, explained things to the FBI, resolved sundry threatened lawsuits and supplied extra cases of our new Instant Coffee to chain and independent grocers for the big 17 May weekend, we decided the campaign was accomplishing its aim," says Peter Folger.

The first phase of the regular campaign that began on 15 May, ran for 13 weeks. It took a two-month hiatus, bounced back in October for another 13 weeks. The latter push used the original theme (the man leaving home, coming back) plus a "15¢ off" offer. Both radio and tv were used.

This second phase ran through the end of the year. Since the ultimate test



Tv commercials show "Joe" running away while his wife implores "Come home, Joe." Follow-up showed Joe's wife and new coffee

of a campaign of this nature is sales results, how did Folger fare in the eight months from 1 May, when the teaser began, to 31 December, after the second 13-week cycle?

Before it started, Folger was in seventh place in sales in the Southern California market. This area accounts for 44-48% of the soluble coffee consumed in Folger's trading area, the seven Western states.

A SPONSOR check of independent grocery stores showed this sales pattern: the first weekend, when interest was at a peak, the grocers checked sold an average of three cases. This compares with the No. 1 seller, Maxwell House, which averages two cases a week.

By the second weekend sales were averaging two cases. In time this levelled off to a half-case a week, where it now stands. Net result: the campaign moved Folger from seventh to second place in the market.

With Folger coffee sales in Southern California perking, Folger entered into the second phase of its campaign. The whole teaser-and-introductory set-up was moved bodily to Northern California (Fresno to San Francisco).

The build-up began, as before, with 7,000 grocers getting the pink envelope, postcard and telegram treatment. The teaser broke, and the consumer campaign started at the end of January this year. The teaser employed 1,500 radio spots on 28 stations as well as spots on 15 tv stations, 500 billboards and 18 newspapers.

Reaction was similar to that in Southern California, nine months earlier, with one exception. Late last fall, San Francisco got its first major league baseball franchise—the former New York Giants. Folger arranged then, and announced, that it would sponsor the forthcoming season's games on ra-

dio, tying in the company and the team in fans' minds.

It will be further recalled, that San Francisco boasts a native son who proved a baseball immortal—"Joltin" Joe DiMaggio. The "Come home, Joe" teaser represented a plea, in the minds of many baseball enthusiasts, for Joe D. to come back to San Francisco and help the new team win the pennant.

Because of the success of the 15¢ discount campaign, tried earlier in Southern California, it was run concurrently with the first 13-week "Come home, Joe" campaign in the northern market.

All told, Folger used 10 radio, six tv stations in the Southern California campaign, and 28 radio, 15 tv stations in the Northern California. The average number of spots per week, in both areas, was 30 for radio, 12 for tv.

The radio spot buying strategy, explains King Harris, was to try to cover all segments from 7 a.m. to 7 p.m. on a Monday through Sunday basis. "This was accomplished," he explains, "by buying different half-hour segments on a rotating basis."

"We did use a little extra emphasis
(Article continues next page)

**Folger's
timetable to
introduce its
new instant
coffee**



- Folger Coffee Co. faced a problem of introducing its new instant coffee to both the trade and consumers.
- Concentrating largely in air media, Folger broke its campaign first in Southern California.
- Beginning with a teaser, the campaign began last summer. Within weeks, Folger moved from 8th to 2nd place in sales.
- Success of this venture, led to duplicate this year in Northern California.

on Thursday and Friday, however," he continues. "In order to align with traditional grocery shopping days, these two days carried about 20% more announcements than the rest of the week." The tv spot buying was a balanced schedule covering all time periods.

Meantime back in the environs of Los Angeles, where the campaign was then eight months old, Folger introduced a new theme. Beginning on 1 January, using radio spots, coffee lovers were urged to try the "fresh-brewed flavor that makes you want to wake up and live!" The well-tested 15¢ discount was retained.

This "wake up and live" campaign ran its 13-week schedule, followed by a short layoff. On 1 May 1958, a year after the original campaign "Come home, Joe" had begun, Folger brought forth its newest in the series: "Wake up, Joe." Confined almost exclusively to radio, this campaign is an evolution of the "wake up and live" theme.

One spot opens, for instance, with a wife repeating the phrase, "Wake up, Joe." All she gets is yawns, until he gets a sip of Folger's instant coffee, whereupon he brightens, delivers an energetic pitch for that "fresh-brewed flavor, etc. . ." The recorded spots run 45 seconds, leaving time for a live tag.

The newest Southern California campaign is a lineal descendant of the original theme, plus the first variation, and so capitalizes on a remembrance factor of the two themes that have been running for a year. In this newest campaign there is a 10¢ discount.

In the Northern California sector, thanks to the sponsorship of the Giant ball games, which are continuous, there has been no break between themes.

"We consider the campaign a highly successful one," reports Peter Folger. "It was a tough assignment—to introduce an improved product, with a new label, and build sales simultaneously. Proof of the effectiveness of the campaign is that we went into second place in the Southern California.

The reaction would be similar, he moved it into Northern California," he says. "and it turned out to be a success. For sales increased, and the campaign was effective."

"And, incidentally, we had a 'bonus' effect: The campaign was based on our instant coffee, and it has been so effective in the company that sales of our ground coffee have increased as well.

What do clients think of your agency?

➤ Agencies' own brand image has impact on agency selection in 1958's record number of account shifts

➤ SPONSOR survey of top 50 air agencies, major client admen and trade press weighs impact of agency pr

What makes clients consider one agency "hot" and another of same size and stature as "lukewarm?"

This, in essence, is the question SPONSOR explored for this last article in a two-part agency public relations series (for Part I see 14 June SPONSOR). SPONSOR interviewed agency management, client admen, public relations experts and the advertising press to determine what factors contribute to an advertising agency's brand image and to what extent that agency's public relations effort can influence the impression the advertising industry has of specific agencies. (In its interviewing, SPONSOR avoided admen's commentary of their own agencies to avoid prejudiced views.)

These, then, are the broad conclusions emerging from the study:

1) *An agency's own brand image is far more fragile than a product's image.* Sponsors are continuously reshaping their impressions of agencies as rapid-fire advertising events plunge yester-

day's "hot" agency into oblivion, bring a sleeper into the foreground.

2) *An agency's image is generally tied to its individual product advertising.* This type of association may cling to an agency regardless of size. For instance, the Bert and Harry Piel commercials are strongly linked to Y&R in many admen's minds and may be a factor in encouraging favorable commentary about the agency's creativity. Ogilvy, Benson & Mather is strongly identified with its Hathaway shirt campaign.

"When I think of Ogilvy, I think of Hathaway, which was such a very good class job," says Revlon advertising v.p. George Abrams. "OBM does an excellent job of developing strong brand images for its clients."

3) *Size of an agency's billing has some impact on its effect on advertisers, but other factors are equally important.* Top admen interviewed by SPONSOR, who were asked a general question, that is, to mention "three

HERE'S HOW CLIENTS EVALUATE AGENCIES

- | | |
|---|---|
| <p>1 Quality of advertising for other clients has major impact</p> <p>2 Account shifts to or from the agency inevitably stimulate reappraisals of its services</p> <p>3 Reputation of its services, more than individual personalities, can sway client views</p> <p>4 Talk with the industry has</p> | <p>an impact on shaping client views about various agencies</p> <p>5 Newspaper columns, trade press precondition attitudes</p> <p>6 Success or failure of agency's clients influences admen's views whether it resulted from advertising or not. Association with success is important</p> |
|---|---|
-

BREAKDOWN OF PUBLICITY STAFF AT 10 VARIED-SIZED AD AGENCIES*

Agency	Product publicity	Show publicity	Agency corporate pr	Client corporate pr
Ayer	58**	varies	Services Bur.	7
BBDO	15	15		15
Campbell-Ewald	6	5	3	5
Campbell-Mithun	3		1	1
Cunningham & Walsh	17	4	2	5
DCSS	2	2	1	1
Geyer	2		2	2
Kenyon & Eckhardt	8	9	1	2
Mogul	2		2	2
Y&R	45	12	5	40

*In many instances, one pr executive will work in one or more classifications. Hence, totals do not always represent actual number of staff.

**This figure is a total for Ayer's pr staff.

outstanding agencies" that came to mind quickly, tended to mention agencies with biggest billings.

"That's probably because these agencies are in the limelight more consistently than agencies with less billing or fewer clients," a top cigarette company adman told SPONSOR. "But since there are more diversified reasons for talking about them, they're also more vulnerable."

However, when questions pinpointed such specific descriptions of agencies as "trend-setting," "creative," "marketing-conscious," "research-wise," the answers no longer reflected billing. For instance, out of 20 admen asked to name three "creative" agencies, 16 included at least one agency billing under \$20 million. Among agencies billing less than the top 30 air media shops which rated frequent mentions for "creativity" were Ogilvy, Benson & Mather, Doyle Dane Bernbach and Guild, Bascom & Bonfigli.

4) *Clients no longer associate agencies as strongly with one personality as they did 10 or 20 years ago.* Nonetheless, certain key figures in agencies do influence clients' impression of the shop. Staff and top personalities are always important in this service industry, but the emphasis has shifted.

"When we'd think of top agencies 10 years ago while getting our feet wet in tv, we'd say, 'X agency is tops because Joe Doaks is a great showman,' the advertising v.p. of a grocery prod-

ucts company told SPONSOR. "Today, the agency's recent track record on tv is likely to overshadow any personality in the department.

5) *Account changes have a predominant effect on clients' impression of agencies.* This does not mean that every account gain enhances an agency's stature, nor that each loss is detrimental. However, when major shifts occur, clients inevitably reevaluate agencies.

"We keep on top of the agency picture all the time, whether we're looking for one or not," the advertising director of a cigarette company told SPONSOR. "When there's an account shift to or away from an agency, we try to weigh what effect this will have on the agency's staffing, services and over-all strength."

6) *Agencies are increasingly aware of the importance of translating the proper image of themselves to the advertising industry.* However, only a small percentage of people employed in agency public relations department, where they exist, devote their time to the agency's own corporate pr. (See chart above for examples.)

A key reason is economics. To be in the black, agency pr departments need to spend most of their effort on such jobs as product publicity, show publicity or client corporate pr, for which the department can charge a fee. Nonetheless, many agency pr departments consider the agency itself

as a client and apportion a specific budget to it as they would to product or show.

Top client admen are split in their evaluation of the importance of the agency's public relations effort. Says Bristol-Myers' advertising v.p. Don Frost: "Newspaper business columns and trade papers are very important in pre-forming clients' ideas of agencies prior to the time when they have to select one."

Frost's views are typical of the majority of admen interviewed for this study. A dissenting minority felt that impressions of agencies were shaped more importantly from other sources. They named the following influences:

- Hearsay from associates in the business;
- Media executives' comments about an agency;
- Own appraisal of the agency's work.

However, as the advertising director of a major food company said:

"How can one pinpoint where an impression begins? Even if I were to say that tradepaper commentary doesn't sway me, how do I know that it doesn't influence the hearsay from my associates, appraisal of media executives and even my own reaction to an agency's track record? An agency's effort in behalf of its own brand image is as tough to measure and trace as any product advertising campaign."

15

basic reasons for buying spot

Advertisers today see in spot media several specific advantages: flexibility, a market-by-market tailoring job, speed and immediacy. According to a special SPONSOR survey, advertisers' reasons for using spot radio or spot tv break down into 15 basic categories. Here are 15 capsule examples of how both national and regional advertisers use spot.

1 Reach Special Markets

- **Negroes:** Anahist Co., for its Anahist and Super Anahist, used daytime and nighttime minutes in major Negro market areas at the rate of 5 to 10 weekly in each city. Agency: Ted Bates & Co.

- **Farmers:** American Cyanamid Co. bought radio and tv announcements in Midwest and Western markets to sell Auremycin Crumbles to farmers. Product is a feed supplement for sheep, cattle and hogs. Frequency: from 5 to 20 per week on radio. 7 to 12 on tv. Agency: Cunningham & Walsh.

2 Establish a Trade Name

Lanolized, Inc., chose a combination of tv and radio to establish its trade mark, Lanolized, in the fields of women's hosiery, lingerie, gloves and sleepwear. More than 100 announcements on radio, during daytime hours, were supplemented by some 125 tv commercials adjacent to daytime shows. Target: the housewife. Agency: Ted Weinstein, Inc.

3 Concentrate on Distribution Areas

Advertiser's combination of radio and tv in the distribution of its product, a hair cream, and its slogan, "The hair that's the new wave," were made possible by the selective use of spot advertising. The pattern: 10-minute, 15-second and 20-second spots during prime time periods. Agency: Gendron & Mather.

4 Test New Products

National Biscuit Co. used spot tv to test a new consumer food item, Uneeda Instant Fizz drink. Daytime minutes were selected. Agency: Ted Bates & Co.

5 Introduce New Products

Ford Motor Co. and its institutional division backed up a heavy media barrage with intensive spot last fall to launch the Edsel. Minute announcements in radio were slated during peak traffic hours when the most drivers could be reached in the 100 top markets. In tv, 20-second announcements went on the air in more than 50 major cities. Agency: Kenyon & Eckhardt.

6 Capitalize on a Holiday

Bourjois, Inc., sparked a Christmas gift-giving theme for its Evening in Paris perfume with a late-December concentration on daytime and nighttime minutes in 111 tv markets. Fashion theme appealed to women, gift-giving theme to men. Agency: Lawrence C. Gumbinner Advertising.

7 Supplement Network Advertising

Lever Bros. chose spot to supplement its CBS Radio network sponsorship of daytime shows for Breeze. An in-and-out pattern of announcements in 50-plus markets averaged 15 day- and-night minutes weekly for 16 weeks with

the 16 weeks patterned to four weeks on, four weeks off, etc. The 50 spot markets supplemented the network lineup of 125 markets. Agency: BBDO.

8 Gain Program Identification

Boyle-Midway, Inc., wanted to gain identification for its Aerowax and Wizard deodorizers by slotting commercials in half-hour nighttime tv programs on an alternate-week basis which would give the products the benefits of a straight commercial plus cross-plugging. Agency: Geyer Advertising.

9 Introduce New Copy Themes

Monarch Wine Co. put 60% of a new ad budget into spot last fall, used tv and radio to introduce its face-lifted version of its "Man oh Manischewitz" jingle. To gain broader consumer acceptance, the "kosher" identity was eliminated. Patterns: minutes and 20's in nighttime slots on tv, daytime transcribed minutes at the rate of 25 weekly per market in radio. Agency: Lawrence C. Gumbinner.

10 Sell a Sectional Audience

Penick & Ford Ltd., Inc. aimed at a Southern audience with a radio spot campaign because of the high consumption of syrups in that section. Its B'r'er Rabbit brand used minute participations on d.j. shows. Agency: BBDO.

11 Back Field Salesmen

Hathaway Bakeries, Inc., chose a combination of tv and radio as door-openers for its door-to-door salesmen in New York and Ohio. Air media plugged contest on behalf of company's new Big League bread. Tv commercials were directed to women in the late afternoon and children on Saturday, radio commercials were angled to the

housewives around the clock. Agency: Friend-Reiss Advertising.

12 Saturate Market Areas

Sinclair Refining Co. is one of the heaviest saturation spot buyers in radio. Its pattern: "quickie" announcements on more than 900 radio stations in 450 cities all year around with a frequency of 10 to 200 per week. Agency: Morey, Humm & Warwick.

13 Reach Leisure-Time Listeners

Trans World Airlines, Inc. used spot radio with heavy concentration on weekend time slots to reach travel-minded prospects for domestic flying. Minute commercials—40 seconds transcribed by a celebrity in a testimonial and 20 seconds for a live tag—were aired at the rate of 30 per week in major markets. Agency: Foote, Cone & Belding.


14 Sell Special People

- **Teens:** Melville Shoe Corp. selected minute participations in radio programs featuring rock 'n' roll music to sell teenagers on Thom McAn Shoes. Agency: Ogilvy, Benson & Mather.

- **Newlyweds:** Silversmith Guild, which represents major silverware manufacturers, chose spot to reach brides in their 20's and teens from 15 to 19. Minutes were scheduled in weekday d.j. shows from 3 to 7 p.m. Theme: use quality silverware. Agency: Fuller & Smith & Ross.

- **Women:** Lever Bros., introducing the new Imperial margarine, wanted to reach women. Pattern: get testimonials from important women in each community, have the local station transcribe them, give each woman \$25 and a supply of the product. Daytime hours were used with an average frequency of 60 to 80 announcements per market. Agency: FC&B.

15 Promote Seasonally

- **Winter:** E. I. duPont de Nemours, for its Zerex anti-freeze, starts pre-winter buying in the late summer. Radio announcements in some 40 major markets herald the need for anti-freeze precautions before cold weather hits. Agency: BBDO. 

MORT FARR SELLS FAR MORE ON LOCAL TV

Every Sunday night at 11:15, a variation on the John Alden theme occurs on WCAU-TV, Philadelphia.

The program at that hour is called *Man About Town*, a live, behind-the-scenes-with-celebrities type show, together with critical commentary by its host, Frank Brookhauser. The show is sponsored by an appliance dealer named Mort Farr, and it's here that the John Alden switch comes in.

As an appliance dealer with 37 years experience Farr wondered what regular commercial announcer could plead his case for sales before the public more intelligently than he. Patently he was uniquely qualified, so he presents his own commercials. Besides knowing the appliance business, Farr has another qualification now; he knows how to deliver air commercials.

He began "performing" on tv about the time he began to sell sets—1948. His first program on the medium—also on WCAU-TV—was a Sunday afternoon quiz show for youngsters.

When it's possible, which is mostly, the commercials are done live and are highly personalized. One time, offering a 14-foot refrigerator, the 6 foot, 200-pound Farr climbed in and out of the unit to show its safety and space. Another time to sell an ironer, he ironed a shirt, on camera, in two-and-a-half minutes, selling all the while. Recently he mowed part of WCAU-TV's spacious front lawn with a power mower he was featuring, demonstrating its advantages as he went.


There have been, in the show's history, drastic instances of its pulling power. Last winter, in a heavy snow storm, Farr gave an unseasonable pitch for 12 half-ton air conditioners he had in stock. Before the 15-minute show was over all 12 were sold, and Farr was on the phone to the distributor. The sale ended when 41 units, all there were in Philadelphia area, were sold.

To retain the fresh, spontaneous flavor of his commercial delivery, Farr does not prepare a fixed script. His long history as an appliance dealer has given him an intimate knowledge of the workings of such equipment; consequently he can, and does, virtually "ad lib" a commercial that is factual, hard sell, and yet chatty and informal. This professionalism was recognized when Farr

received the 1954 Brand Names Award for outstanding promotion of electrical appliances.

More eloquent testimony to the show's, and to Farr's, selling ability is in the growth of his store. On the surface his use of tv seems flamboyant since he has only one store, and that in a semi-suburban location. Yet, in competition with department stores having town and suburban units, and other appliance dealers with several outlets, Farr is Philadelphia's largest appliance dealer. His store now occupies four stories.

Farr's principal advertising is the regular Sunday night show on WCAU-TV, though from time to time he adds spots or local "specials." About 60% of Farr's ad budget goes into tv; the balance is divided between newspapers, billboards and direct mail. Originally he picked up the entire tab for his programs, but in recent years he has begun to use co-op with the result that he now bears half the cost, with the remainder provided from various manufacturers' co-op funds.

Farr sums up his local tv ad success this way: "I'm the kind of guy who would cut out all other media before I would do without tv." 



A strong believer in personalizing commercials, Mort Farr demonstrates appliances and equipment while selling. He recently mowed WCAU's lawn on live mower commercial

An adman views television abroad

Arthur Burla, account executive at H-R Repts. returned recently from Europe, where he toured half a dozen countries with his wife. Though taking a pleasure jaunt, Burla's broadcast background—he was chief spot timebuyer at BBDO and also worked at Kudner—drew him like a magnet to the nearest tv set. Besides watching tv, particularly in England, Burla talked to the British man-in-the-street about his attitude to commercial video. Here are some impressions:



"Funny thing about British tv—at least funny to me—is that few of the pubs have television. Those that do are the more expensive places. I don't know why that is. Maybe the average Britisher likes to talk when he's drinking. But I wouldn't be surprised if the BBC programing put on before commercial tv came to Britain didn't go over in the pubs.

* * *

"But the British like tv. Don't make any mistake about that. And they particularly like commercial tv. That's probably because there are so many American programs. The popular shows are the American ones. A Scotsman said to me, 'We like your-r-r Wester-r-ns. Who's that fellow? Hopalong Cassidy, isn't it?'

* * *

"Tv is leaving its mark on other kinds of British show business. In Piccadilly Circus—that's sort of like the Times Square and Broadway of London—theatres have closed down. Both movies and legitimate theatres. I was told that the main reason was tv. This is not only happening in the center of town. It's affecting theatres in outlying areas, too.

* * *

"Talk about triple spotting. You should see how they stack commercials on the commercial stations. I've seen seven or eight back to back. You have to remember, though, that commercials aren't integrated into the program like they are in the U.S. And the British don't sell spot and network separately like we do so if you compare the number of commercials they put on with ours, you have to take that into account. I heard only one complaint about over-commercialism from the people I talked to.

"From our point of view, the British have a lot to learn about commercials. You hear a lot of talk about hard-sell and soft-sell here. Well, the British have the subtle sell. They sometimes start off in some weird way so that it's hard to tell what they're aiming at. I remember one commercial in particular. My wife thought they were selling flowers. It turned out they were selling beer. Maybe that's the way to sell in England.


* * *

"There is television in Norway and Sweden but apparently there's some apathy toward it. I didn't see a set. There are radios all over the place. Radios seem to be heavily promoted. And they're pretty expensive, some of them. In Europe radio is different in one respect compared with the U.S. In Europe you tune in on the world. Say you're in France: you pick up London, then switch on Brussels, then some station in Germany and so forth. You can buy a tv set in France for \$250 but that's a lot of money in France. That's more than 100,000 francs.

* * *

"You often see Americans on tv in Europe. I saw a number on British tv shows. At least they talked like Americans. On French tv, you see American night club acts—singers, dancers, vaudeville acts. French variety shows look pretty good. They're fast and the camera work is excellent.

* * *

"News and weather shows are common in Europe. In England, for example, you get weather reports for the entire continent. Don't forget, it only takes a little more than an hour to fly from London to Paris. British news coverage is pretty impressive. They're fast with news film." 

Hot weather impact on show types

➤ Though all show categories reflect seasonal decline in viewing, degree of rating change varies considerably

➤ Mystery, crime and police shows hold up best, Trendex figures show; half-hour dramas' rating drop is about 45%

How has the hot weather affected the ratings of the various program categories this season?

Summer audiences are down, of course, but the decline varies, Trendex shows.

Latest Trendex figures also indicate that program type rankings differed in some respects from the peak of the season. These figures are based on a Trendex comparison for December-January, and June-July. The latter report only includes programs appearing in both months, and so do not include

most summer replacement shows.

Here are some highlights of the Trendex 20-city reports:

- The mystery, crime and police drama category held up the best, with its summer average coming to 95.9% of its winter figure. Half-hour dramas dropped the most—with its summer rating average coming to only 55.6% of its winter figure.

- Westerns, while showing a seasonal decline in ratings, remained in first place by show types. Half-hour drama ranking dropped from third place to

sixth; hour drama rose from fifth to fourth; mystery and crime shows made the biggest jump—from eighth in the winter, to third in the summer.

- Sets-in-use: January found 17.5% of the total tv homes using tv in daytime; 52.4% in the evening. July found 13.2% in the daytime; 34.3% after-dark.

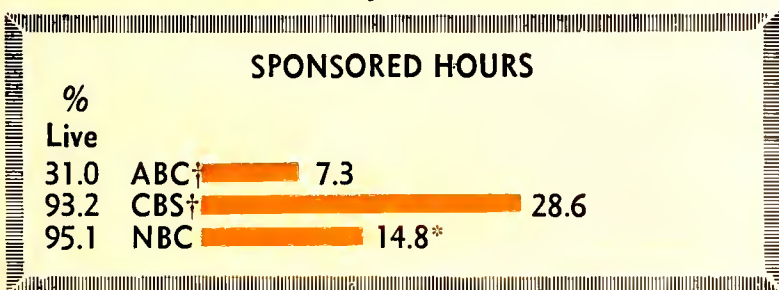
- Sponsor identification: Respondents correctly named the sponsor in December in 57.3% of the cases for daytime shows; 46.4% for evening shows. June found 47.5% of the respondents identifying the sponsor in daytime shows, and an increase to 53% for the evening programs.

- Audience composition: While, on the whole, fewer people viewed tv in the summer, the viewer-per-set figure is slightly higher for the warm weather as compared to the cold months.

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 2 August

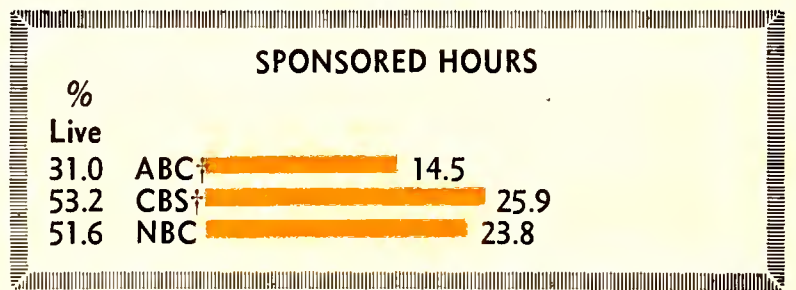
Daytime



† Excluding participation shows.

*July corrected figure: 16.6

Nighttime



Tv Dimensions Today

Tv homes index

	1958	1957
U. S. homes	50.8	50.0
Tv homes	43.0	40.3

Source: A. C. Nielsen estimate. 1 July each year, homes figures in millions.

Tv retail set sales index

May 1958	May 1957	5 months 1958	5 months 1957
237,189	399,757	1,927,290	2,420,283

Source: Electronic Industries Assn (formerly RETMA)

2. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Air Power: D-F	45,000	Prudential, Reach McClinton	Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton
Alcoa-Goodyear Theater-Dr-F	38,000	Alcoa, FSR; alt Goodyear, Y&R	Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; American Can, Compton
*Steve Allen Show Presents Steve Lawrence & Eydie Gorme: V-L	108,000	Greyhound, Grey; Amer Machine & Foundry, C&W; P&G, B&B	ESP	30,000	Chese-Ponds, Esty
Anybody Can Play	18,000	R. J. Reynolds, Esty	Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	Frontier Justice	13,500	Gen Foods, B&B
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Frigidaire Summer Theatre	10,500	Frigidaire, Kudner
Baseball Corner	3,000	General Mills	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Bid 'n' Buy	33,000	Revlon, BBDO	Godfrey's Scouts: V-L	32,000	Toni, North
Bold Journey: A-F	8,500	Ralston Purina, GBB	Gunsmoke: W-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
Jim Bowie: W-F	32,000	Amer Chicle, DFS	Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, JWT
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Hitchcock Presents: My-F	36,000	Bristol-Myers, Y&R
The Brothers	15,000	Amer Tobacco, BBDO	Robin Hood: A-F	29,000	Johnson & Johnson, Y&R; Wildroot, BBDO
Buckskin	33,000	Ford, JWT	I Love Lucy: Sc-F	35,300	Gen Foods, B&B
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	Investigator	35,000	L&M, Mc-E; RCA & Whirlpool, K&E
The Californians: W-F	37,500	Singer Sewing, Y&R; Lipton, Y&R	It Could Be You	12,000	P&G, B&B
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
*Chevy Show: V-L	150,000	Chevrolet, Camp-Ewald	Jefferson Drum: W-F	32,000	Lorillard, L&N; Chemstrand, DD&B
Chevy Showroom	9,500	Chevrolet, Camp-Ewald	Johnson's Wax Theatre	11,000	S. C. Johnson, NL&B
Cheyenne: W-F	78,000	Gen Elect, Y&R, BBDO & Grey	*Kraft Mystery Theatre: Dr-L	53,000	Kraft, JWT
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Lassie: A-F	34,000	Campbell Soup, BBDO
Dick Clark: V-L	14,500	Beech-Nut Lifesavers, Y&R	Leave It To Beaver: Sc-F	36,000	Remington Rand, Compton; alt 1/2 open
Club Oasis: V-L	58,000	L&M, Mc-E	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk open
Joseph Cotton Show	14,000	Amer Tobacco, BBDO; Toni, North	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt Quaker State, NL&B
Country Music Jubilee; Mu-L	8,000 (1/2 hr.)	Williamson-Dickie, Evans & Assoc.; Carter Prod., Bates	Perry Mason: My-F	40,000 (1/2 hr.)	Libby-Owens-Ford, F&S&R; Armour, F&G B 1/2 hr open
Bob Crosby Show	114,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul	Maverick: W-F	35,000 (1/2 hr.)	Kaiser Companies, Y&R
Red Skelton Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Meet the Press: I-L	7,500	Pan American Airways, JWT
Quincy Jones Show: Sc-F	11,000	P&G, B&B	Millionaire: Dr-F	34,000	Colgate, Bates
Quincy Jones Show: Sc-F	11,000	General Foods, B&B; Ford, JWT	Mr. Adams & Eve: Sc-F	41,000	R. J. Reynolds, Esty
Quincy Jones Show: Sc-F	35,000	Lorillard, L&N	Music Bingo: Q-L	18,000	Hazel Bishop, Spector; 5 Day Deodorant Pads, Grey
Quincy Jones Show: Sc-F	35,000	Dorby, Mc-E; Gen Mills, Tatham-Bird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Quincy Jones Show: Sc-F	35,000	Dorby, Mc-E; Gen Mills, Tatham-Bird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards
Quincy Jones Show: Sc-F	35,000	Dorby, Mc-E; Gen Mills, Tatham-Bird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	No Warning: Dr-F	31,000	Royal McBee, Y&R; alt P. Lorillard, L&N
Quincy Jones Show: Sc-F	35,000	Dorby, Mc-E; Gen Mills, Tatham-Bird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Opening Night	9,000	Max Factor, K&E
Quincy Jones Show: Sc-F	35,000	Dorby, Mc-E; Gen Mills, Tatham-Bird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Original Amateur Hour: V-L	23,000	Pharmaceuticals, Parkson

*Color show. (L) Live. (F) First-run. (S) Sustaining. (P) Participating or co-sustaining. (C) Commercial. (A) Average show costs including talent and production (agency commission). They do not include commercial costs.

2 August-29 August. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (O) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 38 ▶



Best-selling weekly magazine in America



TV Guide sells insurance— rating insurance

Here is a policy every sponsor needs—
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your stars, better identification of your sponsorship.

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

A WEEKLY MAGAZINE...A DAILY HABIT



3. NIGHTTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY			AB	
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
6:00		The Search sust	Meet The Press World Champ. Golf sust (8, 9; 6-7)								
6:15											
6:30		Air Power Prudential	Outlook sust								
6:45					D Edwards sust			No net service D Edwards Whitehall		News sust alt Carter	
7:00				Sports Focus sust	No net service		Sports Focus sust	No net service		Sports sust	
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Noah's Ark sust	John Daly News sust	D Edwards sust (repeat feed)		John Daly News sust	D Edwards Whitehall (repeat feed)		John Dal sust	
7:30											
7:45	Maverick Kaiser Companies Drackett (7:30-8:30)	Bachelor Father alt The Brothers Am Tob	No Warning Royal Typewriter P. Lorillard	Cowtown Rodeo sust	Robin Hood Johnson & Jhsn alt Wildroot		Haggis Baggis sust	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Win With A Winner sust	Disne 7:30-
8:00											
8:15	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen Presents Steve Lawrence and Eddie Gorme (8-9)	Cowtown Rodeo	Burns & Allen Carnation alt Gen Mills		Restless Gun War.-Lambert alt sust (P&G, 8/4 only)	Sugarfoot (alt wks 7:30-8:30) Am Chicle, Colgate-Palmol.	Mr. Adams & Eve R. J. Reynolds	The Investigator RCA Whirlpool L&M (8-9)	Disne Reynolds Derby Gen J Gen J
8:30											
8:45	Anybody Can Play R. J. Reynolds	Ed Sullivan	Greyhound, P&G, Amer Machine & Fdry	Bold Journey Ralston-Purina	Talent Scouts Toni		Wells Fargo Amer Tobacco alt Bulck	Wyatt Earp Gen Mills alt P&G	Keep Talking sust	Shirley Temple's Storybook Nat'l Dairy, Hill Bros. (8/19; 8-9)	Tomb Terri Bristol
9:00											
9:15	Traffic Court sust	C. E. Theatre Gen Electric	Chevy Show (9-10) Chevrolet	Stars of Jazz sust	I Love Lucy Gen Foods		Twenty-One Pharmaceuticals	Broken Arrow Ralston-Purina alt Miles	To Tell The Truth Pharmaceuticals alt Marlboro	Dotto Colgate	Ozzie & Kor
9:30											
9:45	Open Hearing sust	Hitchcock Theatre Bristol-Myers	Chevy Show	Polka Go Round sust (9:30-10:30)	Frontier Justice Gen Foods		Alcoa-Goodyear Theater Alcoa alt Goodyear	Pantomime Quiz Assoc. Products	Spotlight Plyhse Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Cheese-Ponds	Baseball General
10:00											
10:15	The Mike Wallace Interview sust	\$64,000 Challenge Revlon alt P. Lorillard	Decision P&G	Top Tunes & New Talent Plymouth (8/25S; 9:30-10:30)	Studio One In Hollywood Westinghouse (10-11)		Suspicion (10-11) Sterling Drug Various 1/2 hr.	Harness Racing sust	Bid 'n' Buy Revlon	The Californians Singer alt Lipton	Wed Fig Mennen (10-a
10:30											
10:45	No net service	What's My Line Kellogg alt E Curtis	No net service	No net service	Studio One In Hollywood		Suspicion P&G Various 1/2 hr.	No net service	No net service	No net service	

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

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

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Ozzie & Harriet: Sc-F	37,000	Kodak, JWT	Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds,
Pantomime Quiz: Q-L	2,000	Associated Products, Grey	Sgt. Preston: A-F	32,000	Quaker Oats, WBT
People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North	\$64,000 Challenge: Q-L	35,000	P. Lorillard, YGR; Revlon, BBD
People's Choice: Sc-F	34,000	Borden, YGR; Amer Home Products, YGR	Spotlight Playhouse	9,500	Pet Milk, Gardner; alt S. C. Johnson, NLGB
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene, E. H. Weiss
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Studio One In Hollywood: Dr-L	55,000	Westinghouse, Mc-E
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Sugarfoot: W-F	40,000 (1/2 hr.)	Amer Chicle, Bates; Colgate-Folive, Bates
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Ed Sullivan Show: V-L	79,500	Mercury, KGE; alt Kodak, JWT
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter, ucts, Bates
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Suspicion: My-L&F	79,500	Sterling Drug, DFS; P&G, Gray; ous, 1-hr
Post Night Show	10,000	Florists Delivery Assn., Grant; alt open	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, SSCGB; alt Kudner

SERVICE	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
Service												
News	News sust		D Edwards Whitehall	News sust		D Edwards sust	News sust					
Service		Sports Focus sust	No net service		Sports Focus sust	No net service						
News (repeat feed)	News sust (repeat feed)	John Daly News sust	D Edwards Whitehall	News sust (repeat feed)	John Daly News sust	D Edwards sust (repeat feed)	News sust repeat feed					
Theater	Wagon Train (7:30-8:30) Edsel, Gen. Foods	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough RCA Warn-Lambert	Rin Tin Tin Nabisco	Boing Boing Show sust	Big Game sust	Dick Clark Show Beech-Nut Life Savers	Perry Mason (7:30-8:30) sust	People Are Funny Toni alt R. J. Reynolds		
Overton	Wagon Train	Zorro AC Spark, 7-Up	Richard Diamond Private Detective P. Lorillard	You Bet Your Life DeSoto alt Toni	Jim Bowie Amer Chile	Trackdown Am Tobac alt Soony	Jefferson Drum Lorillard alt Chemstrand	Jubilee U.S.A. (8-9) Williamson, Dickle Carter Prod.	Perry Mason Armour alt Lib-Owens-Ford	Bob Crosby (8-9) Kimberley-Clark, BCA & Whirlpool		
Wax	Father Knows Best Scott Paper alt Lever Bros	The Real McCoys Sylvania	The Verdict Is Yours (8:30-9:30) sust	Dagnet L&M alt Schick	This Is Music sust	Destiny General Foods alt Ford	Life of Riley Lever alt sust	Jubilee U.S.A.	Top Dollar Brn. & Wmson The Texan Brn. & Wmson alt sust (8/23 s)	Bob Crosby Show Sunbeam, Nozema, Amer Dairy Knowark		
Radio	Kraft Mystery Theatre (9-10)	Chevy Showroom Chevrolet	The Verdict Is Yours Lever	People's Choice Borden alt Amer Home Prod	ESP Chese-Ponds	Phil Silvers P&G alt R. J. Reynolds	M Squad Amer. Tobac. alt Quaker State	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Curtis	Opening Night Max Factor alt Club Oasis L&M		
Secret	Kraft Mystery Theatre	Navy Log U. S. Rubber	Playhouse 90 (9:30-11) Amer Gas alt Bristol Myers	Buckskin Ford	Frigidaire Summer Theatre—Frigidaire Buick Action Theater—Buick (8/22 S)	Schlitz Plyhse Schlitz	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Turning Point Schick alt Scott		
10-11	It Could Be You P&G	Confession sust	Playhouse 90 Kimb-Clark alt Allstate	Price Is Right Lever	International Album sust	Undercurrent P&G alt Brown & Wmson	Cavalcade of Sports Gillette (10-concl)	Midwestern Hayride sust	Gunsmoke L&M alt Sperry-Rand	Original Amateur Hour Pharmaceuticals		
10-11	No Net Service	No net service	Playhouse 90 Pillsbury alt R. J. Reynolds	Music Bingo H. Bishop alt 5 Day Deodorant Pads	No net service	Personal Appearance Florists Delivery Assn. alt sust	Post Fight Beat Bristol-Myers			Joseph Cotton Show Amer Tobacco alt Toni		

PROGRAM	COST	SPONSORS AND AGENCIES
The Thin Man: My-F	40,000	Colgate-Palmolive, Bates
*Tic Tac Dough: Q-L	23,500	Warner-Lambert, Lennen & Newell RCA, KGE
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson; Marlboro
Tombstone Territory: W-F	42,500	Bristol-Myers, YGR
Top Dollar: Q-L	24,000	Brown & Wmson, Bates
Trackdown: A-F	33,500	Amer Tobacco, BBDO; alt Socony Mobil Oil, Compton
Twenty-One: Q-L	30,500	Pharmaceuticals, Parkson
Turning Point	11,500	Schick, Warwick & Legler; alt Scott; JWT
Undercurrent	11,000	P&G, YGR; Brown & Williamson, Bates
U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Wagon Train: W-F	25,000 1/2 hr.	Drackett, YGR; Edsel, FC&B; General Foods, B&B
Mike Wallace: I-L	15,000	Philip Morris, Ayer

PROGRAM	COST	SPONSORS AND AGENCIES
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
What's My Line: Q-L	29,500	Helene Curtis, Ludgin; Kellogg, Burnett
You Asked For It: M-F	18,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-L	51,750	DeSoto, BBDO; Toni, North
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
*Shirley Temple's Storybook	225,000	National Dairy, Ayer; Hill Bros. Coffee, Ayer—8/19



tommy

Tommy Hunter, eight years old, much like every other kid his age . . . except that he couldn't run, jump, and play quite as long as the others. Tommy had an inter-atrial septal defect—literally a "hole in the heart". Doctors said that without a delicate and dangerous operation he would probably live only half his normal life.

Tommy was wheeled into the Stanford University Hospital surgery at 9:15 on the night of June 23. By 10 PM the initial incision had been made and the chief surgeon was approaching the heart. Tommy's heart was open for 22 minutes while a "heart-lung" machine took over the function of maintaining blood flow through the body.

The operation had been performed many times at Stanford. This time there was one deviation from normal operating room routine.

The entire procedure was followed by three KPIX television cameras and 1,253,000 people in the San Francisco area. The powerful lens of one camera gave viewers an unobstructed view of the human heart, and for the next sixty minutes they followed every deft movement of the surgeons. They watched as the boy's blood was diverted by the heart-lung machine, and they saw the doctors perform the work of closing the hole in the heart with infinite skill and precision. By 11:25 the incision had been sewn up. At that time, as far as could be determined, the operation was successful. The program was over.

Then San Francisco exploded with interest, admiration, and praise. 98,000 congratulatory calls jammed the television station's switchboard, all papers in the Bay Area carried front page stories,

Tommy got 5,000 get-well cards, reviewers hailed the program as one of the great moments in television. Recognizing the deep public sympathy for Tommy, radio and TV stations and newspapers carried bulletins on his progress for two weeks after the operation. Wherever you went in San Francisco, "Tommy" meant only one person.

This telecast happened because of a brave boy, because of even braver parents, because of a surgeon with the courage to put his reputation on camera, and because of a television station with unlimited conviction in the power of a medium and an abiding dedication to "programming in the public interest". As a result, a new respect has been gained for the miracles of modern surgery—and television. Many people who have been avoiding or deferring needed surgery because of the fear of the mysteries of the operating room have been inspired with a new confidence. An even greater number have found new reason for increasing their support of medical research organizations.

Tommy's fine. He's home now recuperating. Tommy Hunter will probably never fully realize how well he has served his community.

CIBA Pharmaceutical Products, Inc. sponsored the 90-minute telecast and reports a tremendously appreciative response. All told, their identifying messages took 50 seconds.

KPIX San Francisco

Channel 5

Westinghouse Broadcasting Company, Inc.



	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			For Love or Money Lever alt sust	Dough Re Mi Armour alt sust		For Love or Money sust	Dough Re Mi sust	
10:30										
10:45		Look Up & Live sust			Play Your Hunch sust	Treasure Hunt Sterling Drug alt Toni P&G alt sust		Play Your Hunch Gerber alt sust	Treasure Hunt Al. Culver alt sust Brillo alt sust	
11:00										
11:15		Eye On N. Y. sust			Arthur Godfrey Standard Brands Standard Brands	Price Is Right Lever Bros alt sust alt Whitehall		Arthur Godfrey Armour sust	Price Is Right Lever alt Sterling Stand Brands	
11:30										
11:45		Camera Three sust			Dotto Colgate	Truth or Cons. Sterling alt Lever sust Concentration (8/26-8)		Dotto Colgate	Truth or Cons. sust sust Concentration (8/26-8)	
12N										
12:15					Love of Life sust Amer. Home Prod	Tic Tac Dough P&G alt sust Toni alt P&G		Love of Life sust	Tic Tac Dough Stand Brands P&G	
12:30										
12:45					Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust sust alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Al. Culver alt sust Brillo alt P&G	
1:00										
1:15		Baseball Preview American Home alt Gen. Mills (10 min. preceding game)			No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op	
1:30										
1:45		Baseball Games of the Week various times Falstaff Brewing Colgate			As the World Turns P&G sust	Howard Miller co-op		As the World Turns P&G sust	Howard Miller co-op	
2:00										
2:15					Beat The Clock sust	Howard Miller Lucky Partners sust		Beat The Clock sust	Lucky Partners Al. Culver alt sust	
2:30										
2:45					Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust		Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust	
3:00										
3:15				American Bandstand co-op	Big Payoff Colgate	Today Is Ours sust	American Bandstand co-op	Big Payoff sust	Today Is Ours sust	Ameri Bandst co-op
3:30										
3:45				Who Do You Trust? sust	Verdict Is Yours Stand Brands Bristol-Myers	From These Roots P&G sust	Who Do You Trust? General Foods alt sust	Verdict Is Yours sust Swift alt Toni	From These Roots P&G alt sust Al. Culver alt sust	Who Do Trus Gen F alt st
4:00										
4:15	Johns Hopkins File 7 alt		Watch Mr. Wizard sust	American Bandstand Eastco. Lever Gen. Mills	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Whitehall alt sust Toni alt Chese-Ponds	American Bandstand Welsh Grape Juice Hi-Pro	Brighter Day P&G Secret Storm sust	Queen for a Day Standard Brands Stand Brands	Ameri Bandst Corn Pr Hi-P
4:30										
4:45	College News Conference		Youth Wants to Know sust	American Bandstand	Edge of Night P&G Stand Brands	P&G Modern Romances Sterling Drug	American Bandstand	Edge of Night P&G sust	P&G Modern Romances Brillo alt sust	Ameri Bandst
5:00										
5:15		The Last Word	Frontiers of Faith sust	Superman Kellogg Sweets Co. P&G			Sir Lancelot Corn Prod			Wild Bill Kello P&G Sweets
5:30										
5:45			Comment	Mickey Mouse Club B. F. Goodrich Am Par			Mickey Mouse Club Mars alt Armour			Mickey Club Mattel, alt Gen

NOTE: A date following date means starting date for new show or new sponsor in time slot.

HOW TO USE THE NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (38, 39) includes regularly scheduled programming 2 Aug. to 29 Aug., inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled pro-

ALPH

2 AUG. - 29 AUG.

Time	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
6:00-7:00	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust		Heckle & Jeckle sust	Howdy Doody Continental Baking		
7:00-8:00	Treasure Hunt Sterling Corn Prod alt P&G		Play Your Hunch sust	Treasure Hunt sust P&G alt sust		Play Your Hunch Gerber alt sust Lever alt sust	Treasure Hunt sust Gen Foods alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt sust		
8:00-9:00	Price Is Right Gen Foods Sterling General Foods alt sust		Arthur Godfrey Gen Foods alt sust Gen Foods alt sust	Price Is Right Al. Culver alt Lever Bros Miles alt sust		Arthur Godfrey sust sust	Price Is Right Lever alt Corn Prod General Foods alt sust		Capt. Kangaroo (11-12) Partic.	Fury Gen Foods alt Bordan		
9:00-10:00	Truth or Consequences sust Concentration (8/27 S)		Dotto Colgate	Truth or Cons. sust alt Lever sust Concentration (8/28 S)		Dotto Colgate	Truth or Consequences Gen. Foods Gen Foods alt sust Concentration		Capt. Kangaroo	Blondie sust		
10:00-11:00	Tic Tac Dough Church & Dwight alt sust P&G		Love of Life sust	Tic Tac Dough Al. Culver sust P&G		Love of Life Atlantis alt sust Amer Home Prod	Tic Tac Dough sust P&G		Jimmy Dean (12-1) Armstrong alt sust	True Story sust Sterling Drug		
11:00-12:00	It Could Be You Gen Foods alt sust Corn Prod alt sust		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt sust P&G alt Brown & Wmson		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Whitehall alt sust P&G alt Corn Prod		Jimmy Dean	Detective Diary Sterling Drug sust		
12:00-1:00	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service		
1:00-2:00	Howard Miller co-op		As the World Turns P&G Pillsbury	Howard Miller co-op		As the World Turns P&G Swift alt sust	Howard Miller co-op		Baseball Preview Carter alt Whitehall alt sust (10 min. preced- ing game)	No net service		
2:00-3:00	Lucky Partners sust Lever		Beat The Clock sust Johnson & Johnson alt sust	Lucky Partners sust		Beat The Clock Lever alt Kodak Gen Mills alt sust	Lucky Partners sust		Baseball Games of the week State Farm Ins. Co. Falstaff Brew (2-concl.)	No net service		
3:00-4:00	Haggis Baggis sust		Art Linkletter Kellogg Pillsbury	Haggis Baggis sust		Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis sust		Gen. Mills Pre-Game Prgm (6/14-9/8; alt weeks) Baseball			
4:00-5:00	Today Is Ours sust	American Bandstand co-op	Big Payoff sust	Today Is Ours sust	American Bandstand co-op	Big Payoff Colgate	Today Is Ours P&G Whirlpool alt sust			(2:30 to concl.) Regional games Theo. Hamm Brew ing Co., Jackson		
5:00-6:00	From These Roots P&G alt sust sust	Who Do You Trust? Gen Foods alt sust	Verdict Is Yours sust Johnson alt sust	From These Roots P&G Miles alt sust	Who Do You Trust? sust	Verdict Is Yours Gen Mills alt sust Gen Mills alt Atlantis	From These Roots P&G alt sust sust			Brewing Co., Na tional Brewing Co		
6:00-7:00	Queen for a Day sust sust alt Corn Prod	American Bandstand Lever Bros. Sergeant Corn Products	Brighter Day P&G Secret Storm sust alt Gen Foods	Queen for a Day Brn. & Wmson alt sust Miles alt Culver	American Bandstand Gen. Mills Lever alt Welch	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day sust Whitehall alt Corn Prod					
7:00-8:00	P&G Modern Romances Sterling Drug	American Bandstand partic & co-op	Edge of Night P&G Pillsbury	P&G Modern Romances sust	American Bandstand	Edge of Night P&G Swift alt sust	P&G Modern Romances Sterling Drug alt sust		Race of the Week sust			
8:00-9:00		Woody Woodpecker Kellogg			The Buccaneers Corn Prod							
9:00-10:00		Mickey Mouse Club alt Gen Foods			Mickey Mouse Club Gen Mills alt sust							

grams not listed are: *Tonight*, NBC, 11:15 p.m.-1:00 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

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

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 36.

WHAS-TV LOUISVILLE

IF IT IS **BIG**
AND **IMPORTANT,**
IT'S ON **WHAS-TV**

WHAS TELETHONS
HAVE RAISED
\$1,000,110
FOR HANDICAPPED
CHILDREN



\$1,000,110 has been contributed to six WHAS Telethons. Professional production, ability to demonstrate the need, good talent, much of it from WHAS-TV's own staff, and viewers' confidence that their money would be spent wisely prompted the overwhelming response.

Their money has built classrooms and playgrounds, trained instructors, per-

formed operations, purchased artificial limbs and a muscular dystrophy bus . . . tested the hearing of 95,000 children, established Kentucky's first cancer clinic for children and first cleft palate and harelip clinic, and much, much more.

When **BIG, IMPORTANT** things are accomplished in Louisville television, they're accomplished on WHAS-TV.

Your Advertising Deserves WHAS-TV Attention . . .

ADDED IMPACT OF PROGRAMMING OF CHARACTER!



Best In Entertainment
Foremost in the South
Best In Entertainment



WHAS-TV CHANNEL 11, LOUISVILLE
316,000 WATTS — CBS-TV NETWORK
Victor A. Sholis, Director
Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

FILM-SCOPE

2 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Nationwide Insurance (via Ben Sackheim) is on the verge of inking a 41-market contract for next season.

The new series will replace Mama, which runs out of episodes in September.

You can expect stations to do a lot of revving up on the exploitation of feature films this fall.

Late night viewing and the sale of participations are holding their own, but stations aren't taking any chances.

With all the talk about feature product running out, they want to guard against advertisers and viewers gathering the impression that there are only re-runs left. Hence the plan to ballyhoo the product more than ever.

Ziv is adding a new dimension to its merchandising services: Instead of just giving the retailer something that's associated with the sponsor's product, the syndicator is supplying the retailer with material for his own use.

The new dimension: **Functional promotion pieces for the point-of-purchase.**

Examples: Streamers with information about the store's hours and holiday announcements, price tags, shopping bags—all, of course, containing a reference to some Ziv series being sponsored in that market.

First of the Ziv shows to get this merchandising treatment: Mackenzie's Raiders.

Heinz is dropping syndication after three years with MCA's Studio 57 to go into daytime network tv (NBC).

The loss to syndication involves over 50 markets. Reason given for the switch: Lack of satisfaction with the over-all ratings.

CNP thinks it's got a show type success formula that it ought to exploit to the hilt: the action documentary, produced with the seal of approval of some arm of the military services.

The firm's first success in that category was Silent Service (submarine), now in its second year of production. **Following a similar pattern is its latest undertaking, Flight,** which deals with adventures in the U.S. Air Force.

If Flight turns out also a click, CNP will scout around for some other branch of the military service as a prospective tie-up.

Observe how Ziv and MCA-TV have led the way in the formula series on the slick-action adventure front with such examples as Highway Patrol and Mike Hammer.

The bailing out of unhappy syndication sponsors on the local level has become, according to stationmen, more common than ever this season.

Even though the sale may have been made directly by a syndicator, the stations deem the local advertiser's problem their problem and feel it incumbent upon them to find a way out for him, once he's decided he wants out from the series.

The stations' customary solution: Assume the advertiser's remaining obligation to the syndicator and give the client a tradeout in spots equivalent to the unused portion of the films and contracted half-hour periods.

As for the remaining films, the stations figure on playing them off whenever openings present themselves in the day or late night schedules.

MARKETING WEEK

2 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

You'll be seeing more psychological approaches used in air advertising analysis.

NBC has been experimenting with them for about a year and a half. In its 1958 automotive survey, network researchers decided to put some of their experience in this field to use in order to **arouse more interest in tv in Detroit.**

Advertest interviewers showed auto shoppers a list of 30 words involving personality characteristics. They included such characteristics as "sociable," "practical," "soft-hearted," etc. The shoppers were asked to pick those words which they thought applied to themselves. At the same time a similar survey of the general public was made. **This provided NBC with self-described personality profiles of shoppers for particular brands of cars. It also provided the researchers a way of comparing these shoppers with the general public.**

For example: 54% of the general public described themselves as "level-headed." In the case of Ford shoppers (respondents interviewed in Ford showrooms) the figure was 49%, while in the case of Buick shoppers it was 70%.

What does this kind of research prove? NBC is not quite sure but feels that these profiles can provide some hints on sharpening copy approaches. **The general theory is that in projecting a car image admen must present a picture that conforms closely to the buyer's idea of what kind of person he is.**

While this type of research is experimental, NBC was not butting its head against a wall. **One of the low-priced auto divisions (which has gone heavily into consumer preference studies) had done similar work and showed keen interest in comparing its results with those of NBC.**

NBC is particularly interested in self-image research because of its potential usefulness in analyzing tv program audiences. **The network hopes to do a full-scale study soon.**

Some of the work done so far involves four-hour interviews in which respondents were shown a list of 100 words describing personality characteristics (words from this list were used in the automotive study).

Some of the words suggest NBC is trying to find out to what extent tv audiences are venturesome in their buying habits. Similar research in the past has been used to pinpoint aggressive consumers for clients introducing new products.

One question: Are consumers accurate in describing themselves? Even if they are not, however, it can be argued that it is the consumer's picture of himself that matters, not his true personality.

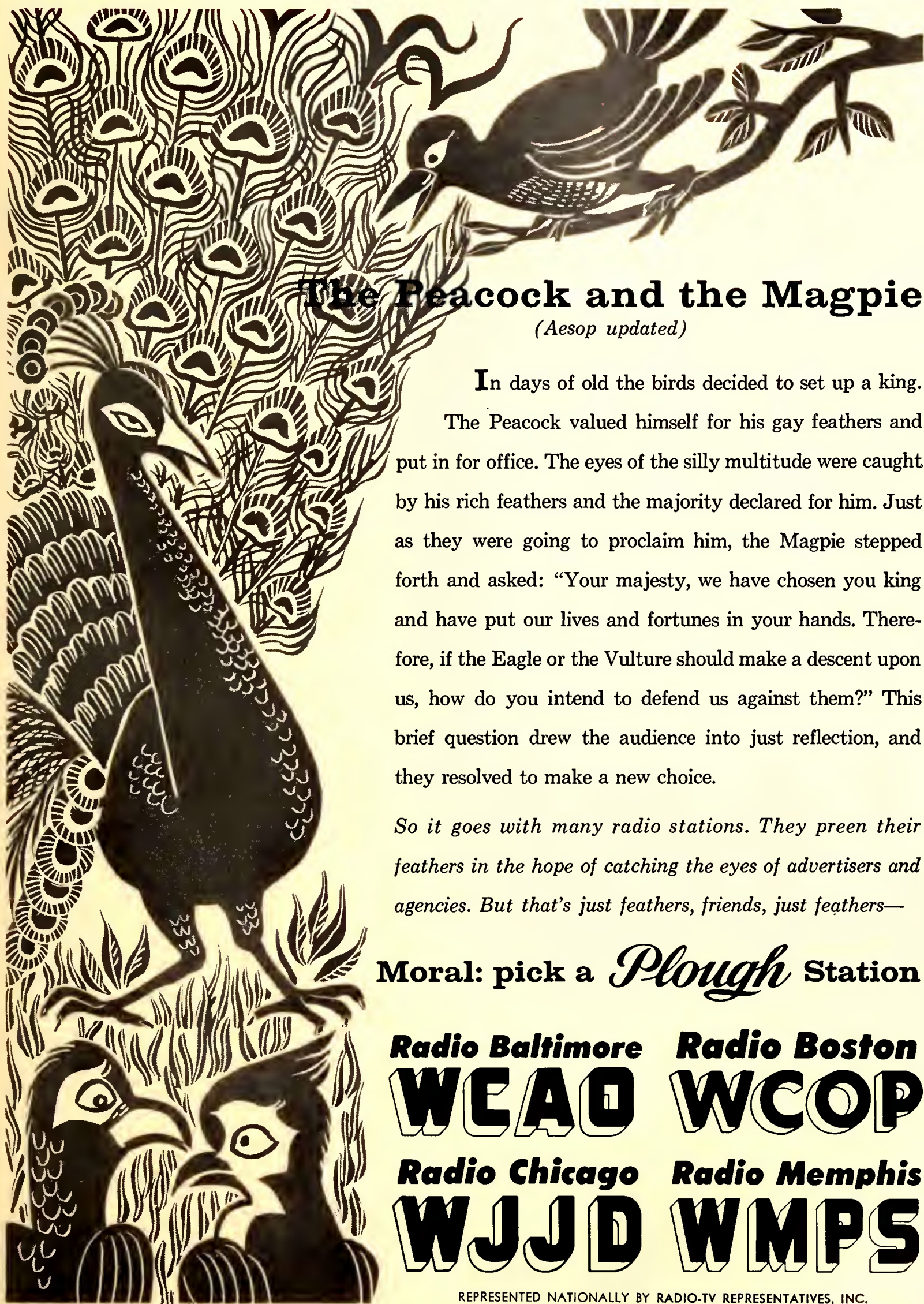
One of the more unusual efforts to dramatize increased station coverage was put on this week by WFBC-TV, Greenville, S. C., repped by Weed.

The station will move its transmitter site to Caesars Head Mt. on 31 August, increasing its service area 48% and adding an estimated 170,000 tv homes.

Admen coming to the WFBC-TV Waldorf-Astoria affair on 28 July found a roomful of exhibits presented by such firms as Owens-Corning, Kendall Co., Olin Matheson, Jantzen, Singer Sewing.

The point made by the exhibitors was nailed down by South Carolina's young governor-elect, Fritz Hollings: **the South is rapidly industrializing itself.**

A top agency surveyed tv stations and found out: **about 10% more are offering merchandising services now than a year ago.**



The Peacock and the Magpie

(Aesop updated)

In days of old the birds decided to set up a king. The Peacock valued himself for his gay feathers and put in for office. The eyes of the silly multitude were caught by his rich feathers and the majority declared for him. Just as they were going to proclaim him, the Magpie stepped forth and asked: "Your majesty, we have chosen you king and have put our lives and fortunes in your hands. Therefore, if the Eagle or the Vulture should make a descent upon us, how do you intend to defend us against them?" This brief question drew the audience into just reflection, and they resolved to make a new choice.

So it goes with many radio stations. They preen their feathers in the hope of catching the eyes of advertisers and agencies. But that's just feathers, friends, just feathers—

Moral: pick a *Plough* Station

Radio Baltimore

WEAO

Radio Boston

WCOP

Radio Chicago

WJJD

Radio Memphis

WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

Rank now	Past rank	Top 10 shows in 10 or more markets Period 2-9 June 1958 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS						3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mpls.	Phila.	Wash.	Atlanta	Balt.	Bost.
1	1	Highway Patrol (A) ZIV	22.4	16.7 wrcv-tv 7:00pm	12.2 kttv 9:00pm	22.5 kron-tv 6:30pm	20.5 komo-tv 7:00pm	15.2 wgn-tv 8:00pm	23.9 wjbk-tv 10:30pm	17.5 wlsn-tv 10:00pm	18.9 kstp-tv 10:30pm	17.9 wcau-tv 7:00pm	18.9 wtop-tv 7:00pm	20.9 waga-tv 7:30pm	23.8 wmar-tv 7:00pm	24.0 wbz 7:00pm
2	9	Gray Ghost (A) CBS FILM	19.8			17.2 kron-tv 6:30pm	18.5 king-tv 6:00pm						18.9 wtop-tv 10:30pm	16.5 waga-tv 7:00pm	19.3 wjz-tv 9:30pm	
3	3	Silent Service (A) NBC	19.7	8.8 wrcv-tv 7:00pm		17.9 kron-tv 7:00pm	24.2 king-tv 7:30pm	21.2 wnbq 9:30pm	15.2 wjbk-tv 7:00pm	15.5 wlsn-tv 9:30pm	10.5 wtcn-tv 9:30pm	13.2 wfil-tv 6:30pm	12.2 wmal-tv 7:00pm	12.5 waga-tv 6:30pm	19.3 wbal-tv 10:30pm	22.0 wbz 7:00pm
4	2	Honeymooners (C) CBS	19.5	14.3 wrcv-tv 7:00pm	10.8 knxt 7:00pm	23.2 kron-tv 7:00pm	19.2 king-tv 6:30pm	16.5 wgn-tv 9:30pm	31.2 wjbk-tv 10:30pm			19.5 wrcv-tv 7:00pm	14.5 wrc-tv 7:00pm	19.5 wsb-tv 7:00pm	15.3 wjz-tv 10:00pm	28.0 wnac 10:30pm
5	4	Death Valley Days (W) U.S. BORAX	19.2	13.4 wrcv-tv 7:00pm	17.7 krca-tv 7:00pm	8.2 ktvu-tv 7:30pm	15.5 komo-tv 8:00pm	12.5 wbkb 9:30pm	16.9 wwj-tv 7:00pm		26.9 wcco-tv 9:30pm	14.7 wrcv-tv 7:00pm	19.2 wrc-tv 7:00pm		14.3 wbal-tv 7:00pm	21.0 wnac 10:30pm
6	7	Sea Hunt (A) ZIV	18.7	29.7 wrcv-tv 10:30pm	13.8 kttv 7:30pm	18.5 kron-tv 7:00pm	22.5 king-tv 7:30pm	17.5 wgn-tv 8:30pm	24.2 wjbk-tv 7:00pm	8.9 wtmj-tv 10:15pm	16.5 wtcn-tv 9:30pm		11.2 wmal-tv 10:30pm	11.7 wsb-tv 6:30pm	11.3 wbal-tv 10:30pm	
7	5	Whirlybirds (M) CBS	18.6		11.4 khj-tv 7:30pm		3.2 ktnt-tv 7:30pm	14.9 wgn-tv 9:00pm		28.2 wtmj-tv 9:30pm	18.5 kstp-tv 10:30pm	16.2 wcau-tv 7:00pm	13.5 wtg-tv 9:30pm	21.5 wsb-tv 7:00pm		29.0 wbz 7:00pm
8		Mike Hammer (M) MCA	17.1	18.8 wrcv-tv 10:30pm	9.9 krca-tv 10:30pm	10.2 kron-tv 10:30pm	14.2 king-tv 10:00pm				13.2 wcco-tv 9:30pm	15.2 wcau-tv 10:30pm	16.5 wrc-tv 10:30pm			
9	8	Sheriff of Cochise (M) NTA	16.7	5.1 wabd-tv 10:30pm	14.7 kttv 7:30pm	15.2 kron-tv 7:00pm	23.9 king-tv 9:00pm		15.2 cklw-tv 7:00pm	10.2 wlsn-tv 9:00pm	17.0 kstp-tv 10:30pm	10.2 wcau-tv 7:00pm	14.9 wrc-tv 7:00pm	24.3 wsb-tv 7:00pm	12.3 wjz-tv 9:30pm	18.0 wnac 6:30pm
10	10	Twenty-Six Men (W) ABC	16.6	6.4 wabc-tv 10:30pm	12.7 krca-tv 7:00pm		16.5 komo-tv 7:30pm	8.2 wgn-tv 8:00pm	21.5 wxyz-tv 6:30pm		13.2 wtcn-tv 8:30pm	14.5 wrcv-tv 7:00pm	15.5 wmal-tv 6:30pm	6.4 wlw-a 10:30pm		21.0 wbz 7:00pm
Top 10 shows in 4 to 9 markets																
1		Doctor Hudson's Secret Journal (D) MCA	15.0		6.7 kttv 9:30pm	16.2 kplx 10:00pm	5.9 ktnt-tv 7:30pm		17.5 wwj-tv 10:30pm							12.0 wnac 7:00pm
2	2	Casey Jones (A) SCREEN GEMS	14.2		9.7 kttv 7:30pm	13.2 kpix 6:30pm	4.2 ktnt-tv 7:00pm		16.2 wwj-tv 7:00pm				8.2 wtop-tv 7:00pm	20.5 waga-tv 7:00pm	17.8 wjz-tv 7:30pm	
3	3	African Patrol (A) GROSS KRASNE	13.2		4.4 krca-tv 7:00pm				17.2 wbbm-tv 9:30pm							
4	7	Captain David Grief (A) GUILD	12.9									6.9 wrcv-tv 5:30pm				
4	3	Kit Carson (W) MCA	12.9		10.9 kabc-tv 8:30pm						3.9 wtcn-tv 5:30pm	10.2 wfil-tv 5:00pm		9.5 wlw-a 6:00pm	20.3 wjz-tv 4:30pm	16.0 wnac 11:30pm
5	6	Little Rascals (C) UNITED STATE	12.6	5.1 wabc-tv 6:00pm	8.2 khj-tv 7:00pm	10.5 kron-tv 5:15pm	13.7 king-tv 4:00pm									15.0 wnac 11:00pm
6		Looney Tunes (C)	12.4	7.7 wabd-tv 6:30pm				12.4 wgn-tv 12 noon	9.0 cklw-tv 5:00pm		16.4 wcco-tv 5:00pm	11.9 wcau-tv 11:30am	7.1 wtg 9:00am			
7	10	Steve Douglas (D)	12.2		4.2 ktla 7:00pm				15.9 wjbk-tv 7:00pm		9.5 wcco-tv 10:30pm					
8		Steve Douglas (D)	11.8	1.9 wor-tv 6:30pm	5.4 krca-tv 6:30pm	8.2 kgo-tv 6:30pm	4.3 kltv-tv 4:00pm	11.2 wgn-tv 6:00pm								16.0 wnac 6:00pm
9		Federal Men (A) MCA	11.4							11.5 wxyz-tv 11:00pm	7.2 wlsn-tv 6:00pm		10.2 wtg 6:00pm			16.0 wbz 10:30pm

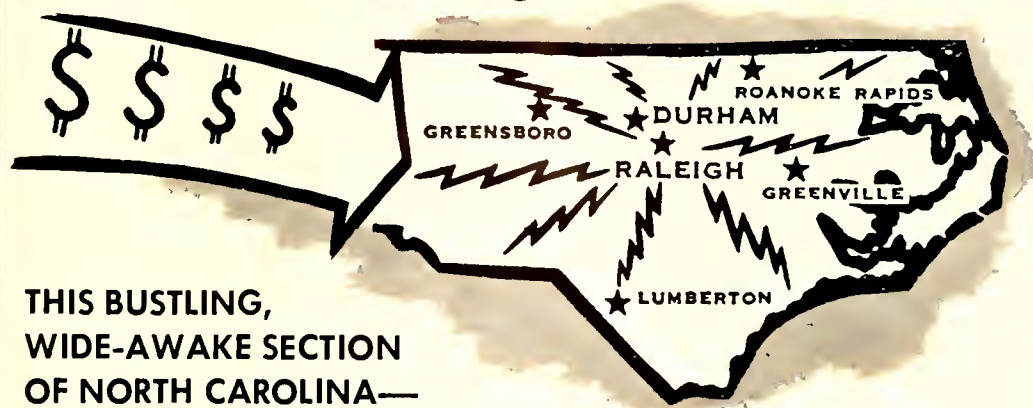
Show type symbols: (A) adult; (C) comedy; (D) dramatic; (F) fantasy; (K) kids; (M) mystery; (Mu) musical; (S) suspense; (W) western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length. Average rating is an unweighted average of individual market ratings. Space indicates film

not broadcast in this market 2-9 June. While network shows are fairly stable from 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 all

FILM SHOWS

1-STATION MARKETS				2-STATION MARKETS		
Level	Columbus	New Or.	St. Louis	Birm.	Dayton	Providence
9.5	28.5	25.2	17.9	36.3	26.3	26.3
w-tv 10:30pm	wbns-tv 10:30pm	wdsu-tv 10:30pm	ksd-tv 9:30pm	wbrc-tv 9:30pm	whio-tv 9:00pm	wjar-tv 10:30pm
	18.9	18.2	15.2	22.3	30.3	
	wbns-tv 7:30pm	wwl-tv 10:00pm	ksd-tv 9:30pm	wbrc-tv 10:00pm	whio-tv 7:00pm	
7.2	17.9	17.9	17.5	29.3	32.3	23.3
w-tv 10:30pm	wtn-tv 7:00pm	wdsu-tv 10:30pm	kmox-tv 9:30pm	wbrc-tv 10:00pm	whio-tv 8:00pm	wjar-tv 7:00pm
5.5	24.5	25.9	14.2			22.3
w-tv 10:30pm	wbns-tv 7:00pm	wdsu-tv 9:30pm	ktvi-tv 6:00pm			wpro-tv 7:00pm
1.5	34.5	21.9	29.5			23.3
w-tv 10:30pm	wbns-tv 9:30pm	wdsu-tv 10:00pm	kmox-tv 9:30pm			wjar-tv 7:00pm
5.5	23.2	29.5	16.2	27.5	19.3	22.3
w-tv 10:30pm	wbns-tv 8:00pm	wdsu-tv 9:30pm	ktvi-tv 8:30pm	wbrc-tv 6:30pm	wlv-d 10:30pm	wpro-tv 10:30pm
	18.5	22.2	21.5	27.8		
	wtn-tv 7:00pm	wdsu-tv 10:00pm	ksd-tv 10:00pm	wbrc-tv 8:00pm		
	22.5		17.2		30.8	
	wtn-tv 9:30pm		ksd-tv 10:00pm		whio-tv 10:30pm	
0.2	14.9		13.5	26.8		
w-tv 10pm	wtn-tv 10:30pm		ktvi-tv 9:30pm	wbrc-tv 10:00pm		
	18.2	21.9		36.0	24.8	13.3
	wlw-c 10:30pm	wdsu-tv 10:30pm		wbrc-tv 9:30pm	wlv-d 7:00pm	wjar-tv 7:00pm
				26.3	22.8	
				whio-tv 7:00pm	wpro-tv 7:00pm	
	17.2					
	wtn-tv 7:00pm					
4.5		16.5				
w-tv 10pm		wwl-tv 10:00pm				
		15.2		15.5		
		wwl-tv 10:00pm		wabt-tv 10:30pm		
3.5						
ews 10pm						
2.6		16.5		21.8		
ews 10pm		wdsu-tv 5:00pm		whio-tv 6:00pm		
1.5	12.2	23.5				
w-tv 10:30am	wtn-tv 5:30pm	wdsu-tv 9:00am				
	18.2			27.5		
	wdsu-tv 5:30pm			wbrc-tv 6:00pm		
	11.9					
	wlw-c 7:00pm					

what a MARKET!



THIS BUSTLING,
WIDE-AWAKE SECTION
OF NORTH CAROLINA—

—from Greensboro to the coast, from Virginia to the South Carolina line—has the happy combination of industrialization and fertile, multi-crop farms. Per family retail sales are highest in the South, except Miami, and higher than in 11 central states. Population in this Carolina buy-land is more than two million. Merchandise moves in this market!

what a MEDIUM!

WRAL-TV

The regional station
with the
regional personality



POWERFUL, LOW-BAND
WRAL-TV HAS A
RATING RECORD
SECOND TO NONE—

—in the rich Raleigh-Durham viewing zone. In the most densely populated section of its total coverage it has unduplicated NBC programming. Exclusive local features attract and hold loyal audiences. Handsome new studios, capable personnel, and the best production equipment—including a VIDEOTAPE recorder (first in North Carolina) and a \$100,000 4-camera MOBILE UNIT—assure top quality handling of programs and commercials.

CAROLINA'S EYES ARE ON THE CAPITAL STATION

WRAL-TV

Full Power Channel 5
NBC and Local Color
RALEIGH, NORTH CAROLINA

REPRESENTED BY H-R, INC.

in other than top 10. Classification as to number of stations in else's own. Pulse determines number by measuring which stations received by homes in the metropolitan area of a given market station itself may be outside metropolitan area of the market.

**PHONE NOW!
MARKETS
SNAPPED UP
EVERY DAY!**

**NEW
YORK
CONFIDENTIAL**

starring

LEE TRACY



**Produced on location! Most
fabulous city in the world!
Never before filmed for local
market television!**

**D-X Sunray Oil Co. buys big
midwest regional! Schaefer
Beer! Pabst! CBS in New
York! KTTV! Triangle! West-
inghouse! Storer! Meredith!**

Choice markets still available!

Phone now! PLaza 5-2100

**Telephone Programs of America, Inc.
22 Madison Avenue, New York 22**

Wire or call
Michael M. [unclear]
Exec. V.P., collect
today for your
market!

TPA

*National and regional spot buys
in work now or recently completed*

SPOT BUYS

TV BUYS

General Foods Corp., New York, is planning a campaign in Eastern markets for its new Tang instant orange drink. Schedules for the product have been running in the West and the advertisers now plan a big push. The campaign starts this month, runs for 13 weeks. Minutes and chainbreaks are sought; frequency depends upon the market. The buyer is Jim Scala; the agency is Young & Rubicam, Inc., New York. (Agency declined to comment.)

J. A. Folger & Co., Kansas City, Mo., is scheduling announcements in various markets for its coffees. The campaign runs for six weeks; chainbreaks and I.D.'s are being slotted, with frequencies varying. The buyer is Val Ritter; the agency is Cunningham & Walsh, N. Y.

RADIO BUYS

Chrysler Corp., Detroit, is slotting announcements in top markets for its Plymouth cars. The schedules run for four weeks; minutes during traffic hours are being used. Frequency depends upon the market. The buyer is Helen Hartwig; the agency is N. W. Ayer & Son, Inc., Philadelphia.

The Procter & Gamble Co., Cincinnati, is planning a campaign for its Ivory Liquid. The schedules will kick off in mid-August, run for 52 weeks. Minutes during daytime segments will be placed; frequencies will vary from market to market. The buyer is Dick Zuver; the agency is Compton Adv., Inc., New York.

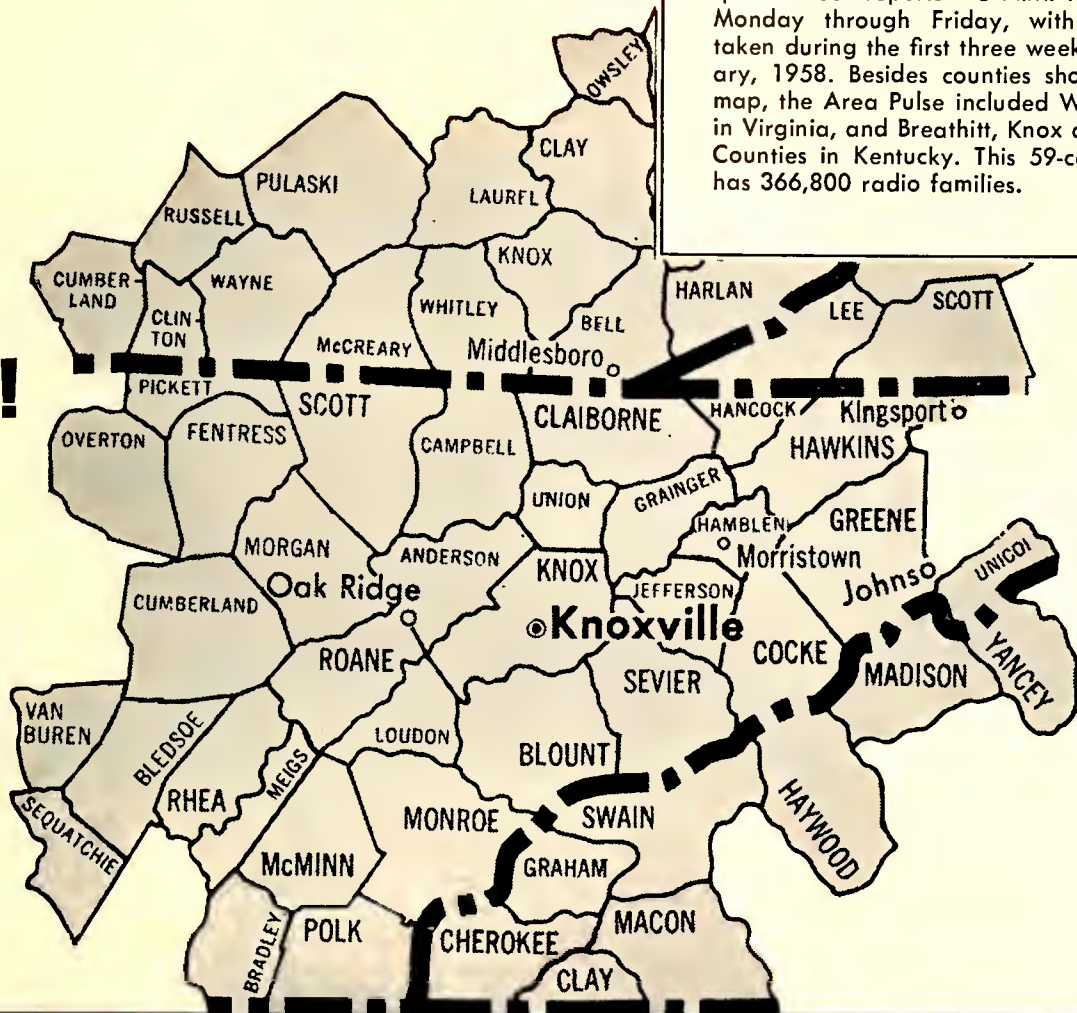
The Quaker Oats Co., Chicago, is lining up schedules in 40 markets for its Flako baking mix. The campaign starts in mid-August, runs for 26 weeks. Minute announcements during daytime segments will run; frequency depends upon the market. The buyer is Helen Davis; the agency is Clinton E. Frank, Inc., Chicago.

RADIO and TV BUYS

V. La Rosa & Sons, Inc., Brooklyn, is going into major East Coast radio and tv markets to push its macaroni products. The campaign is scheduled for four weeks. Minutes and I.D.'s are being used in both radio and tv; frequencies depend upon the market. The buyer is Val Ritter; the agency is Cunningham & Walsh, N.Y.

Helene Curtis Industries, Inc., Chicago, is planning to go into radio and tv markets throughout the country for its new hair spray, Tempo; the product is completing a test run now in several cities. Minutes and chainbreaks will be used in tv, minutes in radio. Frequency will vary from market to market. Also pushing Tempo will be the advertiser's two network shows, *What's My Line* and *Oh Susanna*, plus a print budget. Buying is in the process. The buyer is Kay Knight; the agency is McCann-Erickson, Inc., New York.

The latest Area Pulse of the Knoxville market, recently released, includes 72,000 personal quarter-hour reports — 6 A.M. to midnight, Monday through Friday, with interviews taken during the first three weeks of February, 1958. Besides counties shown on the map, the Area Pulse included Wise County in Virginia, and Breathitt, Knox and Letcher Counties in Kentucky. This 59-county area has 366,800 radio families.



Again!
the
latest
Area
Pulse
proves
that:

WNOX dominates the Knoxville market

PULSE POINTS TO REMEMBER:

1. Day and night, WNOX comes within 5 percent of having MORE AUDIENCE than all other Knoxville stations combined.
2. From 6 p.m. to midnight, WNOX does have MORE LISTENERS than all other Knoxville stations combined.
3. 78 radio stations located outside Knoxville are heard in various parts of the 59-county area. From 6 a.m. to midnight during the entire three-week period covered, WNOX alone has almost two-thirds as many listeners in the 59-county area as these 78 stations combined.
4. THE AREA PULSE SHOWS WNOX IN A *BIG FIRST PLACE* IN EVERY QUARTER-HOUR, 6 A.M. TO MIDNIGHT.
5. The average WNOX daytime commercial has better than a 6.0 rating. The average daytime and nighttime commercial has a rating of almost 6.0. The area base is 366,800 radio families.

Let WNOX help you sell MORE to these 366,800 radio homes!

WNOX East Tennessee's NUMBER ONE Radio Station
10,000 watts 990 Kilocycles — CBS Radio

A Scripps-Howard Station represented by



PICTURE WRAP-UP



St. Louis Blues? No, concert music in stereophonic sound. Some 5,000 persons attended this public band concert first held in the city since 1949. KMOX's Rex Davis announces next tune, while station airs first hour of the concert through the cooperation of KCMF, St. Louis



Find key—win a car! After "Golden Key Treasure Hunt" a new Chevrolet is awarded to winner, Paul Marcotte (2nd l) by Dick Morrison, gen. sales mgr., WNOE, New Orleans. WNOE hid keys in a tree trunk, aired clues to location. Watching are Jimmy Bryan (l), Chev- vie dealer and Bud Connell (r), WNOE program director



Outstanding tv host in the Twin Cities for the second consecutive year, Frank Seifert (r), of WTCN-TV, is honored by the Governor of Minnesota, Orville Freeman, at the recent 1958 AFTRA Awards Banquet

Miss 1958 Jubilee. Rosemary Morris, tours the beach area of Miami in promotion of WKY-TV. In addition to appearing on station's program, she hands out free gifts to those who recognize her



Home on the farm, for 1½-hour live daily telecasts, is Dick Stokes, farm dir., WNCT, Greenville, N. C. Show originates at station's pig farm, shows proper farming methods, emphasizing swine production



News and Idea

WRAP-UP

ADVERTISERS

Mars Inc. will double its television outlay this fall as part of the most extensive advertising program in its history.

In addition to continuing alternate-week sponsorship of *Circus Boy* and participations in *The Mickey Mouse Club*, the candy company will add two more kiddie shows.

The two: alternate-week sponsorship of *Ruff and Reddy* and participations in Walt Disney's *Adventure Time*.

Agency is Knox Reeves.

Here are some amplifications to the Tv Code Board's ruling against the portrayal of doctors or dentists by actors:

1) Props or settings giving the impression that the announcer is part of the medical, dental or nursing professions are *verboten*.

2) Not affected are references to scientific research, surveys or studies, when fully supported.

3) Any commercials coming under the latest code ban which were produced prior to 18 June may be used until the end of this year.

New products:

• **Schick** is introducing a new Lady Schick shaver to attract a market of 37,000 women now using blades or depilatories. The campaign includes schedules on the *Phil Silvers Show* (CBS TV) supplemented by tv spots in major markets, and print.

• **Exquisite Form** launches an all-out tv saturation campaign for its new Just A'Just Brassiere. In a mixed barter and cash buy, the firm will run one-minute spots in the top 50 markets. New York's campaign starts 25 August, when 79 weekly spots will be used on three channels. Agency: Grey.

Campaigns and promotions:

• **Knickerbocker Beer's** new theme for its tv commercials centers around "Fun at a Barbecue." The brewery has a heavy tv spot schedule

in New York metropolitan area, eastern New York State, and the New England area. Radio jingles and outdoor ads supplement the tv coverage. Agency: Compton.

• Because of requests from listeners, **Speedway Petroleum Corp.** reprinted its tv commercial for its fuel oil, complete with the animated characters Phil and Will. Agency: W. B. Doner & Co.

The personnel touch: **John J. Louis, Jr.**, joins S. C. Johnson & Sons as international advertising and public relations director . . . **David Reid**, national manager in charge of point-of-sale and promotion for the Borden Co.'s advertising department . . . **Daniel A. Flynn**, elected secretary-treasurer of Lanolin Plus, Inc. . . . **Harold L. Grafer**, appointed v.p. and

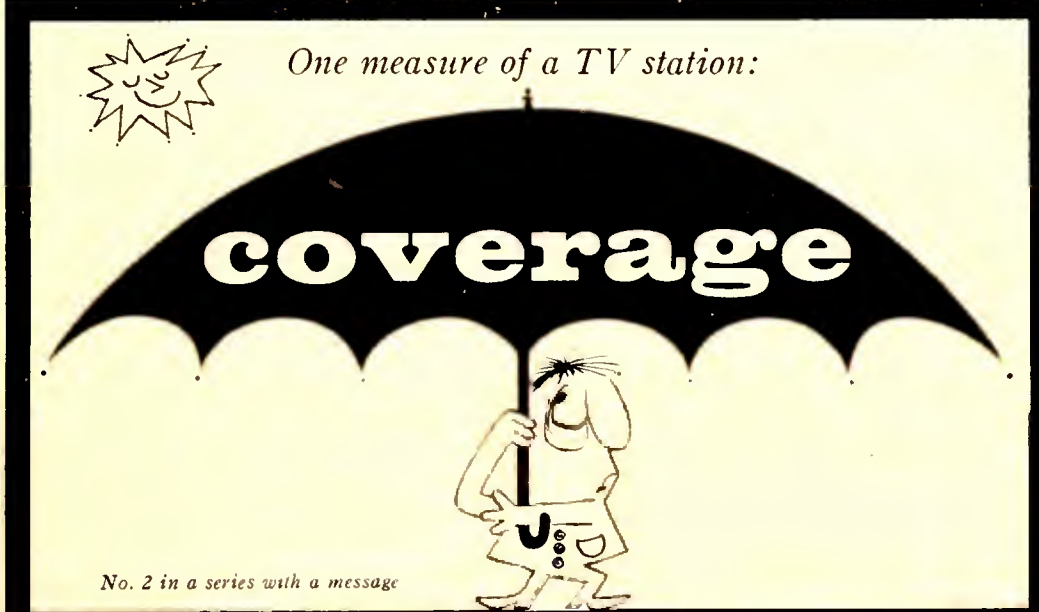
director of marketing, J. B. Williams Co. . . . **Erwin Klaus**, to the J. B. Hill Co. division of Balfour, Guthrie & Co.

The Curtiss Candy Co. named four executives to head its reorganized sales division in the West: **Harvey Witcher**, manager of the new division 6 organization; **George Mobley**, direct sales manager; **William Wielt**, assistant direct sales manager; and **Ray Grismer**, office manager.

AGENCIES

There were strong indications this week that the **Studebaker-Packard account—in whole or in large part—will be moving to D'Arcy.**


The account—running around \$6-million—is now with **Burke Dowling**



One measure of a TV station:

coverage

No. 2 in a series with a message



WNCT
channel nine
GREENVILLE, N. C.
CBS + ABC

WNCT has plenty—42 counties to be exact. But in Eastern North Carolina, folks aren't much concerned about coverage. They are too busy watching or talking about the programs on Channel 9.

Message: The latest 19-county Telepulse and ARB point to **WNCT** as a **WHALE** of a buy. You'll see when you try **WNCT** for your next buy in the Eastern N. C. market. Hollingbery has avails and free copies of our new brochure.

THE OLD WEST LIVES AGAIN...

AT

EL RANCHO VEGAS



Las Vegas, Nev.—DUDley 2-1300

INDIVIDUAL BUNGALOWS ON 66 SPACIOUS
ACRES DEDICATED TO YOUR MODERN COMFORT
BUT STRESSING WESTERN ATMOSPHERE.

... the world famous OPERA HOUSE THEATRE
RESTAURANT presents nightly the greatest names
in show business in lavish productions reminis-
cent of the exuberant Frontier Days.

Phone Direct for Reservations

New York San Francisco Los Angeles
LOnacre 3-6149 YUkon 2-7105 BRadshaw 2-3366
Beverly Hills Chicago Miami Beach
BRadshaw 2-3366 MOhawk 4-0111 JEfferson 8-0591

The nation's
highest
audience-
rated
Negro group

WOKUJ
JACKSON

KOKY
LITTLE ROCK

KOKA
SHREVEPORT

KOKA
MEMPHIS

KOKA
MEMPHIS

KOKA
MEMPHIS

Adams, which got it from Benton & Bowles.

Another Compton merger: Goldthwaite-Smith Advertising, San Francisco, becomes the third West Coast agency to merge with Compton since 1 January.

Elmire Goldthwaite, former head of the G-S agency, will supervise Compton's appliance and musical account division in the Pacific Coast.

Name change: Associated Ad Service, New York and Florida, becomes the Lipman Advertising Co. Principals and address of the agency remain the same.

Agency appointments: Kastor, Hilton, Chesley & Clifford, selected to handle the 1958 state campaign for the Democratic State Committee . . . Monroe Greenthal Co., for the Blue Coal Corp. . . . Liller, Neal, Battle & Lindsey, for Sophie Mae Candy Corp. . . . R. Jack Scott, Inc., Chicago, for Commonwealth Products, Inc., Kalamazoo.

They were named v.p.'s: Thomas M. Morton, at William Esty . . . Frank H. Otwell, at Woodward, Voss & Hevenor.

Other personnel shifts: William E. Pensyl, elected to the board of directors, and William Parker, elected secretary of Ketchum, MacLeod & Grove . . . Joseph Hardie, elected a member of the executive committee, SSC&B . . . Daniel Kinley, appointed manager of the planning, research and media division of McCann-Erickson's home office . . . Joseph Fierro, to the media selection staff, N. W. Ayer, Philadelphia . . . Edward McDonald, account executive for Dodge, at Grant's San Francisco office . . . William Patterson, tv show supervisor, D-F-S . . . Samuel Guard, to the research department, McCann-Erickson . . . Boris Moroz, named copy director for FC&B's Detroit office . . . Lucien Rondot, director-marketing research services, W. S. Walker Advertising, Pittsburgh . . . John J. Lewis, Jr., from NL&B to advertising and public relations director of S. C. Johnson's International division.

David Ault, appointed an account executive at Grant's Dallas office . . . Morris Kinnam, tv/radio produc-

tion supervisor, NL&B . . . Laurence Rockelein, copy director, Harris D. McKinney, Philadelphia.

NETWORKS

The NTA network has placed a conditional order with stations for three half-hour film programs this fall.

The network informed the 115 affiliated stations that it would shortly announce the advertisers. A&P stores is reported to be one of them.

Nighttime network audiences increased 8% during the first six months of 1958 over a similar period in 1957.

So says TvB in its January-June report, out this week. Other highlights of the report:

- Daytime audiences were up 13% for the same period.
- Average increase for evening programs: 711,000 homes.
- Average daytime audience increase: 421,000 homes.

Color tv can now be taped.

At Redwood City, Cal., Ampex demonstrated how color tv could be recorded magnetically on one Ampex Video-tape Recorder, and played back on any other.

Network fall sales: Sammy Kaye's *Music From Manhattan* bows on ABC-TV 20 September, sponsored by Manhattan Shirts . . . ABC TV's *American Bandstand* returns this fall for General Mills, Luden's and The Welch Grape Juice Co.

Network affiliations: WDOK, Cleveland and WZIP, Cincinnati, join Mutual Broadcasting . . . KDRO-TV, Sedalia, Mo., to ABC-TV.

What's doing on the personnel front: James F. Simons, named director of Midwest operations for Mutual . . . Joseph Keating, appointed program director, MBS.

More on network personnel: Lester Gottlieb, appointed to the newly created post of director of program development, CBS TV . . . W. J. Mc-Edwards, salesman and John Brookman, sales development and presentation assistant at NBC TV Sales . . . Chet Young and Marshall Keeling,

working

partners



recipe for sales . . .

There is a distinguishing *flavor* about representative organizations which comes principally from the type of men who actively head up each firm.

Here, this consists of the group of Working Partners who started H-R, and who today still actively continue to serve all of our stations and buyers of time.

Supplemented by a carefully selected staff of *properly aged* and sales *seasoned* men, each following the H-R practice of providing time buyers with a complete and *easily digestible* presentation of station and market facts, we have a *recipe* for sales which appeals to the business *appetites* of the stations we serve.



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

"We always send a man to do a man's job"

RADIO

H-R

TELEVISION, INC.



TELEVISION

REPRESENTATIVES, INC.

NEW YORK
CHICAGO
HOLLYWOOD

SAN FRANCISCO
DALLAS
DETROIT

ATLANTA
HOUSTON
NEW ORLEANS

Serving More
Advertisers

than any other
Indiana*
TV STATION

WTHI-TV
Ch.



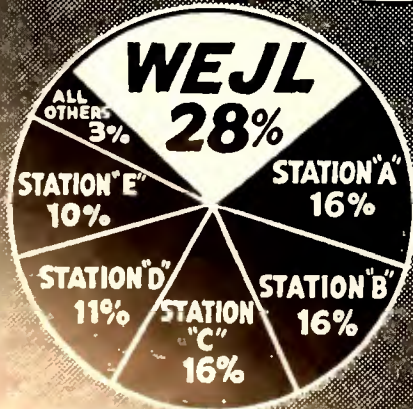
CBS-ABC-NBC
(251,970 TV HOMES)
TERRE HAUTE
INDIANA

*Except, of course, Indianapolis

BOLLING CO., NEW YORK, CHICAGO
LOS ANGELES, SAN FRANCISCO, BOSTON

BILL PIERCE
Show

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



AUGUST-NOV. 1957: CHART BASED ON AVERAGE
RATING POINTS FOR 12 QUARTER HOURS,
MONDAY THRU FRIDAY!

WEJL
The Scranton Times
SCRANTON, PENNSYLVANIA

account executives at NBC Radio Network sales staff.

FILM

Official Films has passed the \$1-million mark in sales with its Robin Hood re-runs.

To date the series with 100 episodes) has been sold in 14 markets.

Other sales: Five stations have purchased segments of AAP's Gold Mine library. The stations: WTVK-TV, Knoxville; WSAV-TV, Savannah; WMBD-TV, Peoria; WTAR-TV, Norfolk; and KVAL-TV, Eugene.

In addition, renewals on AAP's Popeye series were made by WBAY-TV, Green Bay; and WFMJ-TV, Youngstown.

The movement to bring tv production to the east coast will be focused this fall at Gold Medal Studios in New York.

Gold Medal will sponsor a workshop with this in mind. Cochairman with Gold Medal president Martin Poll will be producer Saint Subber.

Guest lecturers will include Elia Kazan, John Cromwell, Joe Anthony, Budd Schulberg and Walter Bernstein.

Re new series:

- Screen Gems has tied in with the Alaskan Territorial Police for its next on-location series.

Series, tentatively entitled *The Alaskan*, will bear the seal of the territorial police and feature the exploits of one of its members.

- First syndicated series to be produced on videotape has been acquired by Guild Films.

The series, *The Time and The Place*, is being shot in Hollywood.

- CBS TV Film's *Colonel Flack* series goes into production next week at Culver City.

Honors: Ziv has received the National Safety Council's Public Interest award for *Highway Patrol*. Award was given for exceptional service to safety . . . an episode of CNP's *Medic* series has become a training film for instructional use by the Army Medical School.

Strictly personnel: William B. White, to Guild Films, as head of production . . . TPA foreign operations vice-president Manny Reiner is off on

an extended business trip, which will include Russia, Poland, Czechoslovakia, Scandinavia and England . . . James Monahan and Robert Dalchau have joined the sales staff of CBS TV Film. Monahan will be stationed in New York; Dalchau in Dallas.

Mavis Todd, named to newly-created position of booking manager, ABC Film Syndication . . . Robert McNear, to MGM-TV as sales representative for San Francisco and the Pacific Northwest.

TV STATIONS

KTTV, L.A., chalked up a first in a type of station sales presentation this week.

With some 700 N.Y. agency people invited, the station pitched its videotape story via monitors set up in the grill room of the Waldorf-Astoria.

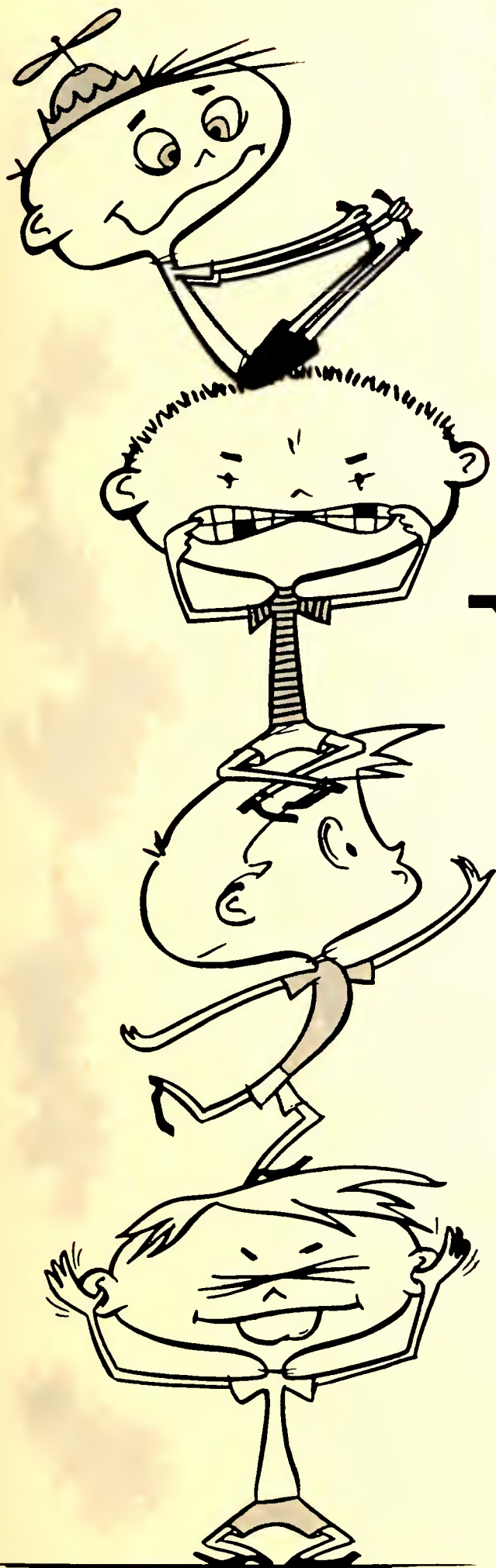
The presentation included a recital of how KTTV is using and proposes to use its extensive videotaping equipment.

Re educational tv: XETV, San Diego, launched its educational series last week in cooperation with the California Western University of San Diego . . . KTBC-TV, Austin, for its series to recruit school teachers, awarded a certificate of merit by the Governor of Texas . . . The Memphis Chamber of Commerce is holding a conference next week. Subject: **World Literacy By Tv**. Leaders in education, communication, etc., will discuss the possibilities of using tv and film to teach adult illiterates to read.

They're expanding to new quarters: KTVU, San Francisco, to celebrate its completion of a new tv center and studio, held an open house for more than 600 agency, business and civic organizations . . . WRAL-TV, Raleigh, also played host to an open house of 6,000 guests for the dedication of its new building.

Staff changes at WTVT, Tampa; John Haberlan, promoted to assistant station manager; Robert Olsen, administrative assistant; Edwin Jay, sales development manager; and Robert Edrington, promotion manager.

More on tv personnel: Norman Bagwell, named station manager



WAKY'S

got 'em

WACKY

in Louisville!!

**From 10.1% to 37.5%
in just ten days!***

Not even Tim-Tam set a pace in Louisville like WAKY, the newest of the McLendon and John Blair stations . . . a 274% increase in audience in just ten days! On Wednesday, July 9th, Louisville's WGRC became WAKY and Louisville simply went wacky over WAKY. Incidentally, that's the way we pronounce it on the air . . . wacky. On July 18th, just ten days after WAKY began broadcasting, Hooper completed its survey showing WAKY with —37.5% of Louisville listeners . . . next highest station —13.8% . . . a new world's record in Louisville!

With 5,000 big watts at the choice seven-ninety spot, WAKY is the first aisle on Louisville dials — choicest of all Louisville frequencies, with resultant remarkable coverage of 47 counties in Kentuckiana.

Warning to timebuyers: Don't accept old rating figures . . . demand to see surveys made *after* July 9th . . . the date WAKY roared into Louisville.

WAKY has run away with Derbytown's radio day!

* C. E. Hooper, Inc. July 14-18, 1958

WAKY

IN McLENDON OWNERSHIP WITH:

KLIF
DALLAS

KILT
HOUSTON

KTSA
SAN ANTONIO

KEEL
SHREVEPORT

*all five
represented by*

JOHN BLAIR & CO.

\$500

WHO
ARE WE?

to the first three time
buyers (from nationally
recognized agencies)
who send us an air mail
letter identifying us . . .

CONGRATU

Pertinent
excerpts from
WINN
Louisville
ad

for your excellent testimonial on the value of trade paper advertising. We're referring to the recent WINN contest. The more than 400 entries that you pulled in a single week are typical of the way timebuyers (and others) respond to good trade paper advertising.

Congratulations, too, on your effective promotion of this response in your 21 July issue. And we hope you don't mind our clarifying one or two small points that might have confused some of our readers.

You stated in your two-page house ad:

wrote the director.

- 3) A total of 459 time buyers correctly identified this as an advertisement of WINN, Louisville. *BUT* –
- 4) *More than 90% of the responses – or 420 time buyers out of the 459 – came from those who saw it in BROADCASTING!*

Small point #1: SPONSOR was the other magazine used. But Broadcasting ran the ad one week in advance of SPONSOR. Since the winners were “the first three time-buyers” who answered correctly by air mail, it was all over but the shouting by the time SPONSOR carried the ad.

As Glen Harmon, manager of WINN, said: “The

ATIONS, BROADCASTING-

heavy mail response would have come from SPONSOR if the situation had been reversed — I was glad to get the extra impact the later SPONSOR ad provided.”

But regardless of who pulled the big mail, one conclusion is inescapable: Trade papers covered the field and did the job.

Later in the same ad you stated:

NO MYSTERY IN THIS HISTORY —

The attention and preference that BROADCASTING enjoys among agency and advertiser readers are substantiated by some down-to-earth facts. Within this category of circulation alone, you'll find more than 5,000 PAID subscribers — which is greater than the next three radio-TV journals combined. They route BROADCASTING to more than

Small point #2: We don't know about the “next three radio-tv journals combined,” but we do know about SPONSOR.

SPONSOR's *paid* agency-advertiser subscribers (now broken down by job title for your detailed analysis) number 5,863. Agency-advertiser subscribers, paid plus controlled, are 7,035. This is substantially more agency-advertiser circulation than the next publication in the field.

SPONSOR

The weekly magazine tv/radio advertisers use

KLZ's done it again!

FIRST with listeners!

**PULSE, JUNE 1958, SAYS KLZ
HAS MORE "FIRST-RATED"
PERIODS ALL WEEK LONG
than all other Denver radio
stations combined!**

Do as other smart agencies and
clients have been doing for years

**PUT YOUR SELLING BUDGET ON
THE DOMINANT STATION!**

Phone your **KATZ** man or **Lee Fondren**
in **Denver**

560 Kc **KLZ** *radio*
DENVER

CBS FOR THE ROCKY MOUNTAIN AREA

WKY, WKY-TV, Oklahoma City . . .
James C. Richdale, Jr., acting general manager, KGUL-TV, Galveston, Tex. . . . **Al Pryor**, sales development manager, KTTV, Los Angeles . . . **Paul Litt**, sales manager in charge of sales, KTVI, St. Louis . . . **Robert Willis**, promotion and publicity manager and **David Marcum**, merchandising and sales promotion manager, WHTN, Huntington, W. Va. . . . **Jay Barrington**, assistant to general manager of WDAF-TV-AM, Kansas City, with **E. Manne Russo**, national sales mgr., and **Jud Woods**, director of promotion-research . . . **Ernest Dade**, promotion manager and **William Tubbs**, merchandising manager, KTVH, Wichita-Hutchinson . . . **Frauk Vant Hull**, public service director, KMSP-TV, Minneapolis . . . **Jack Saling**, to the sales staff, KGW-TV, Portland, Ore. . . . **Eugene Corrigan, Jr.**, commercial manager, WSAV-TV, Savannah . . . **Bob Ray**, named local and regional sales manager, WPTV, West Palm Beach . . . **Robert Burris**, v.p. in charge of sales, KEY-TV, Santa Barbara . . . **George Gingell**, head of the department of public affairs, and **Bob Walton**, program director and sales manager, WRBL-TV, Columbus . . . **Junius Fishburn**, mid-western sales manager, Metropolitan Broadcasting Corp. (WABD-TV, New York and WTTG-TV, Washington) . . . **Paul Mills**, mid-west tv sales manager in Westinghouse Broadcasting Co.'s Chicago office . . . **J. L. Spring**, station manager, WIMA-TV, Lima.

RADIO STATIONS

It must be the time of the year, but radio this week appeared to be moving toward the daffodil stage.

Like these two developments:

- Stations putting in person-to-person phone calls to the heads of Governments in far-flung sections of the globe.
- Disk jockeys seeking to set up new records for continuous broadcasting. (One, at KFJI, Klamath Falls, Ore., this week closed out 169 hours and 15 minutes before tottering into near collapse. The given reason: In celebration of the station's 35th anniversary.)

News on the editorializing front: WSAC, Ft. Knox, took issue against Kentucky's Governor Chandler and the Legislature, and successfully spear-

headed court action declaring a Time Bill unconstitutional. The station spoke out against the bill's ban on DST.

How to stimulate travel sponsorship: WQXR, New York, to promote its new travel series, is sending out circulars and booklets to travel agents, urging them to show their clients the station's coverage, audience and program plan.

Station sales: WIP, Philadelphia, from the Pennsylvania Broadcasting Co., a subsidiary of Gimbel Bros., to a group of investors and executives of WIP . . . WMBR, Jacksonville, from the Washington Post Co., by Ben Strouse, president, WWDC, Inc.

Resigned affiliations: WBSR, Pensacola, Fla., cancelled its affiliation with CBS. Local news and sports will underly the station's new format.

Promotions: KYW, Cleveland, for summer buying, sent out booklets to advertisers in the shape of a watermelon, with watermelon pits enclosed . . . WYDE, Birmingham, turned over its facilities for an entire day to the Junior Chamber of Commerce to sell spots and run civic improvement announcements . . . KCMJ, Palm Springs, aired a "Summer's Fun for Everyone" campaign, promoting the restaurant and hotel business in the area and increasing their business by 13%.

Contests: KING, Seattle, held an "Instant Prosperity" contest, asking listeners to send in ideas for combatting the recession . . . KIMO, Independence, ends its "Treasure Hunt" contest this week, with \$15,200 in prizes. Clues were placed on milk containers.

Anniversary note: To celebrate its 35th year, KFJI, Klamath Falls, offered prizes to listeners and special spot packages to advertisers.

Station staffers: James Hensley, appointed v.p. and general manager, WEEP, Pittsburgh . . . Jack Keiner, station manager, KFMB, San Diego . . . Bob Fillmore, advertising and sales promotion manager, WRCV, Philadelphia . . . Harry Bulow, general sales manager, XEMO, San Diego . . . Michael Luckoff, to the sales staff, WJBK, Detroit . . . Frank Crane, general manager of the four-station Imperial Broadcasting Systems, Inc.

PULSE-NIELSEN* PROVE K-NUZ has the Largest ADULT AUDIENCE!

'S.I.'

* PULSE (APRIL-MAY, 1958)
NIELSEN (JAN.-FEB., 1958)
prove that KNUZ delivers the largest
ADULT AUDIENCE plus
the largest audience with

SPENDABLE INCOME!

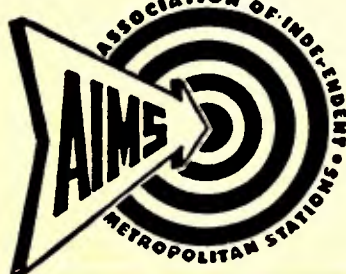
write for a copy of our Research Book

TO REACH THE PEOPLE WHO BUY . . .

IN HOUSTON—

IT'S K-NUZ—

STILL THE LOWEST COST PER THOUSAND BUY!



National Reps.:
Forjoe & Co.—

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

Southern Reps.:

CLARKE BROWN CO.

Dallas • New Orleans • Atlanta

In Houston:

Call Dave Morris

JA 3-2581

G D

WRC Radio serves a news-conscious Capital with 235 minutes

of news a day—35 different daily news programs. The frequency and scope of its news broadcasts make WRC the leading news station in Washington. Look at radio's most popular news period, for example. From 6 to 7 p.m., *each* of WRC's five daily news programs reaches an average of 78,660 different listeners—*41% more listeners* than the second-best station.* And 9 out of 10 WRC listeners are *adults*. The Washington market has just had a *\$60 million increase* in consumer spendable income. To achieve daily impact on the adults who control this huge new buying power, you need WRC Radio which, *week after week, reaches a greater concentration of adults than any of Washington's 17 other radio stations!* And there's no better way than with good news, WRC Radio news. Contact WRC . . . or NBC Spot Sales. *A. C. Nielsen Co.

NEWS

The NBC buying power ~~highest in Washington~~ Washington, D.C.

WRC • 980

Sold by NBC Spot Sales

WASHINGTON WEEK

2 AUGUST 1958

Copyright 1958
SPONSOR PUBLICATIONS INC.

The event that made the biggest impact along the broadcast front this week was the announcement by Rep. Oren Harris, chairman of the Legislative Oversight subcommittee, that it had put together a code of ethics for the FCC.

Under this code commissions and staff members would be prohibited from outside contacts on pending cases unless all interested parties were notified.

Also, the President would be free for the first time to dismiss a commissioner on the grounds of neglect of duty or malfeasance.

Pay-TV is off for another year.

The FCC, which had told Rep. Oren Harris (D., Ark.) that it couldn't put off the scheduled run indefinitely, bowed to the House Commerce Committee chairman's alternative request for a delay until Congress can consider the matter.

The FCC, in a meaningless stab at masking its retreat, said it would continue to accept and process pay-tv applications. But, it added, no actual authorizations would be issued until after the adjournment of Congress next year.

Harris had pleaded that his Committee was too busy this year, and asked for time for Committee action next year. He got it.

Oren Harris promised to get busy in another direction. He said he would push a resolution which would initiate an investigation of whether the military is wasting spectrum space.

The Senate passed the resolution without a dissenting vote, but time is short for House action. Sen. Charles Potter (R., Mich.) introduced the measure in the Senate, and an identical resolution was introduced in the House by Rep. William Bray (R., Ind.).

The resolution is a crucial part of the tugging and hauling over spectrum space, with pressure for more VHF channels for TV presently being countered by loving Defense Department glances at some of the choice channels already held by TV.

The FCC approved CBS purchase of WCAU AM-FM-TV, Philadelphia, from the Philadelphia Bulletin for \$20 million, but with three separate conditions.

Approval is contingent on whether the Commission takes any action to cut down the number of stations which can be owned by any one company. The Barrow Report recommendation was for a limit of 3 VHF's in the 25 top markets.

Approval is also conditioned on various antitrust actions and studies with respect to the networks, and any action the FCC may take with regard to trafficking in licenses and excessive prices for stations.

Filing days at the FCC brought attacks on the ABC plan for dropping-in new VHF stations and literally hundreds of assaults of the proposal of daytime radio stations for longer operating hours.

The Association of Maximum Service Telecasters led the attack on ABC, alleging that the third network wants the FCC to adopt untried procedures, such as shorter mileage separations and directional antennas, and that even ABC's reception would be poorer because of the resulting interference.

SPONSOR HEARS

2 AUGUST 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

More and more old radio programs are being dusted off and pitched to the networks.

They even include the public service kind. For instance the **Town Hall of the Air**, which **George Denny** moderated for many years, has just been submitted to ABC Radio.

A big problem with the reps is keeping their best sales manpower.

One solution that's gaining favor: Divorce radio and tv into separate corporations and give the key men in each a **block of stock**.

You can spot the timebuyer who's really on the inside of the client's business these days. Here's how:

Pitch a market to him, and if his first reaction is to glance at a sheet showing what share of the client's sales are being made there, he's in the know.

The president of a grocery products company that bills close to \$10 million has just put his agency through the grinder again.

His latest gripe: He thinks the agency didn't give a tv network a hard enough time while trying to wiggle out of the balance of a contract.

P&G spends more for advertising than American Home Products, but when it comes to number of agencies the Cincinnati colossus takes a back seat to AHP.

Total agencies servicing P&G: 10. AHP's consumer products roster: 14 (the Whitehall division alone has nine).

Ask the public relations spokesmen for the big distillers what they think of Congressman Celler's outburst against liquor advertising getting the cold shoulder from the air media, and you'll most likely get this reaction:

The hard liquor people are as dead set against using the air as they've been for many years against filling their ads with pretty girls. It's ultra-risky.

If you've ever wondered why P&G's portfolio of nighttime network shows never includes anything musical, this is one major reason: Back in the mid-30's it flopped with an original song-and-story series, the **Gibson Family**.

Among those who masterminded this venture was **Marion Harper, Sr.** He had just come to Compton from General Foods whose reigning click was the **Maxwell House Showboat**.

Like the old gray mare, the procedure of the stationman visiting New York on business ain't what it used to be.

The new breed of manager starts planning his visit four weeks ahead, has his rep arrange a schedule of calls on timebuyers, and on arrival swings from agency to agency as methodically as a milkman.

Exchange of amenities is kept to a minimum. The focus of the call is put on the station's updated story in terms of technical improvements, ratings, cost-per-1,000, local personalities, and whatnot—with a mimeo copy of all this left behind.

The precision often out-Madison-Avenues Madison Avenue techniques.



*Nothing else quite like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) it has more listeners than any other radio station not only in New Jersey, but in New York as well.

IN VALUE: It delivers the greater New York audience for less than 31c per thousand homes — by far the lowest cost of any radio station in the market. We can prove it with Nielsen and Pulse. Get the facts and figures today.

RADIO STATION OF The Newark News

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

WVNJ

Newark, N. J. — covering New York and New Jersey

JACKSON, MISSISSIPPI...

the South's fastest growing TV Market



GOVERNMENTAL CENTER- LEADERSHIP MARKET

Jackson, Mississippi's state capital, is the center of federal and state governmental activities—a leadership market with 260,778* TV homes. Sell this billion dollar market and you sell an area other sections follow. Only two TV stations reach this influential market—WJTV and WLBT.

*Television Magazine

260,778 TV HOMES

SERVED BY TWO GREAT STATIONS

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY



BARN DANCE

(Cont'd from page 27)

Miller's Brewing, Jefferson Island Salt, St. Joseph Aspirin, General Motors, American Tobacco, Ford, American Chicle, Royal Crown Cola, Beech-Nut Gum, Whitehall Pharmaceuticals, Lipton Tea, Martha White Milling.

Aside from WSM, WLS and WWVA, what's being done in the country music-personality Saturday night show?

- *Louisiana Hayride*, KWKH, Shreveport, La.: Now in its 11th year, sponsored by such clients as American Tobacco, Bristol-Myers, McCulloch Chain Saws, it attracts studio audiences of 2-4,000 every Saturday night.

- *Tennessee Barn Dance*, WNOX, Knoxville, Tenn., claims clients like Coca-Cola, Maxwell House Coffee.

- *New Dominion Barn Dance*, WRVA, Richmond: a continuation of the *Old Dominion Barn Dance*.

- *Carnation Milk Time*, Keystone Broadcasting: A Monday through Friday strip built up from a small number of stations five years ago, now on hundreds of Keystone stations.

- *Missouri Valley Barn Dance*, WNAX, Yankton, S.D., sponsored by Butternut Coffee for 15 years.

- *Cowtown Hoedown*, KCUL, Fort Worth, attracting upwards of 2,000 paid admissions every Saturday night.

- *Old Kentucky Barn Dance*, WHAS, Louisville, a veteran in a country-music area.

- *Big D Jamboree*, KLLD, Dallas, attracts crowds up to 5,000 every Saturday night.

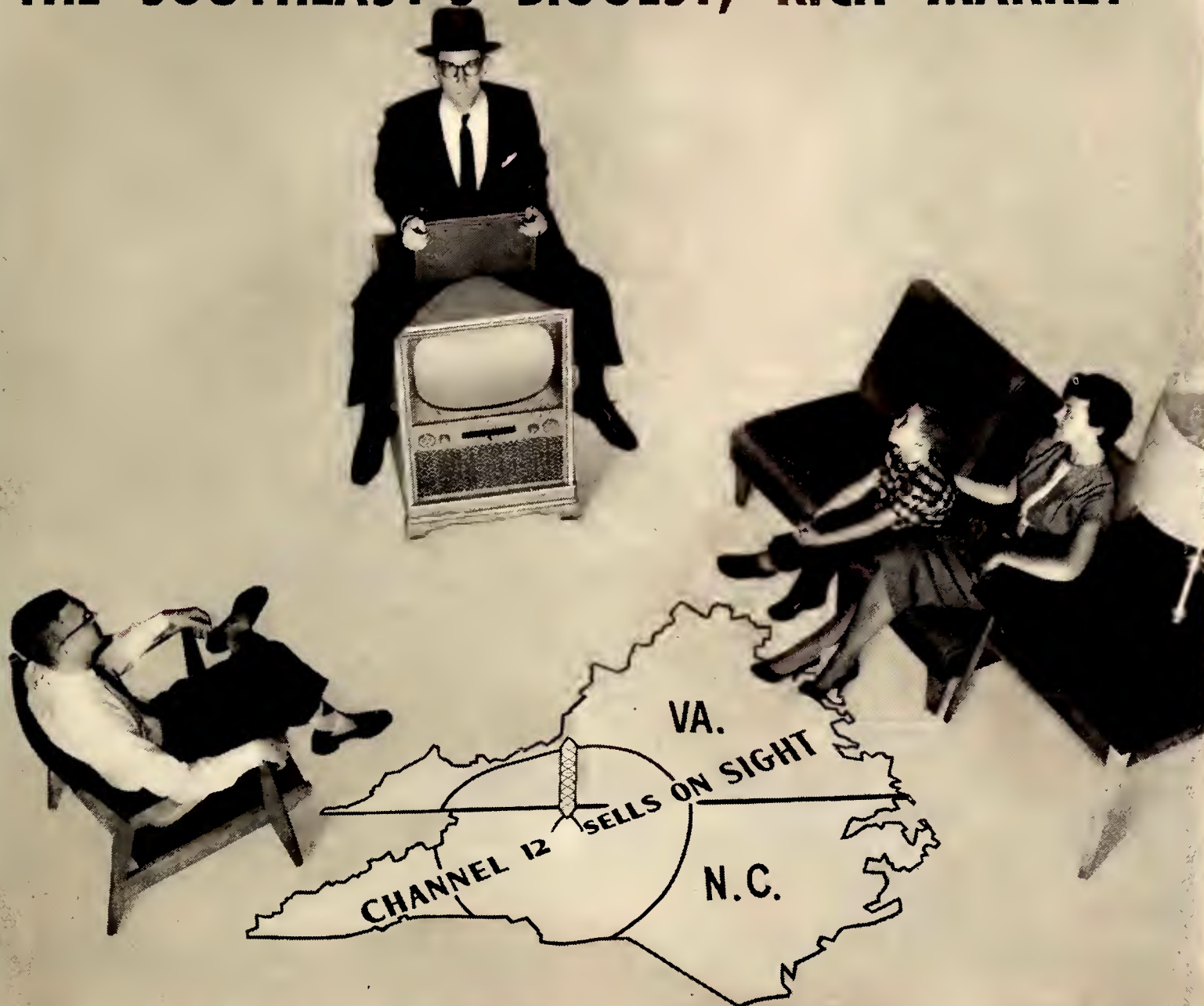
- *Ozark Jubilee*, KWTO, Springfield, Mo.: Made the transition from radio to tv with the *Red Foley Show* on ABC TV. Brings in more than 2,000 visitors every week.

- *Green Valley Jamboree*, WKZO, Kalamazoo, Mich.: Green Valley group of personalities has been building success stories—a 30% increase in business for a regional baking company.

- *Charlie Marshall's Roundup*, KCRA, Sacramento: Headed by a star who is a graduate of *National Barn Dance* and such western dramas as *Death Valley Days*, this is an early evening across-the-board show.

All of them have the same basic appeal—songs that come straight from the heart and personalities warm enough to make them sound downright neighborly. And the sponsors with rare loyalty stay on and on. ▀

Your Salesman on Sight for 783,232 Households in
THE SOUTHEAST'S BIGGEST, RICH MARKET



WSJS

TELEVISION

WINSTON-SALEM

Put your salesman where impulses to buy get started
 . . . in the 783,232 households of WSJS television's
 buying market, the 75 Piedmont Counties in
 North Carolina and Virginia.



for { Winston-Salem
 Greensboro
 High Point

Call Headley-Reed

1^{ST.}*

HERE'S WHY THE new KIOA IS FIRST IN IOWA

10,000 WATTS POWER — PLUS BALANCED 24 HOUR A DAY PROGRAMMING WITH

NEWS
THAT'S IMMEDIATE AND ACCURATE

MUSIC
YOUR CUSTOMERS WANT TO HEAR

COMMUNITY SERVICE
THAT'S DEPENDABLE

*Iowa's number one station should be your number one consideration. Buy the station that has more audience than four other Des Moines radio stations combined, according to both Pulse and Hooper — buy the station that gives you the MOST—THE NEW KIOA.

KIOA 

940 KC. • DES MOINES
JIM DOWELL, V. P. and GEN. MGR.

PUBLIC RADIO CORP. STATION
MASTER KAMIN, PRESIDENT

THE NEW **KIOA** 1st IN DES MOINES

THE NEW **KAKC** 1st IN TULSA

Get the Low Cost Per Thousand **WEED RADIO CORP.**

"SILENT REVOLUTION"

(Cont'd from page 25)

price, which includes time and talent, is guaranteed for three years.

More of these frequency packages undoubtedly will be developed because of their obvious interest to today's type of network advertiser.

In the same vein, ABC's new daytime plan for 40 daytime quarter hours a week has special significance.

The plan (originated in cooperation with Y&R but open to other agencies) will deliver General Foods, Bristol-Myers, Johnson & Johnson, American Home Foods, Beech-Nut, and Drackett at special discount rates, beginning 6 October.

Expanded daytime programming

All the networks are stepping up daytime programming and audience promotion. CBS and NBC will have a comfortable 75-80% of daytime hours sold by 1 October.

ABC TV, for the first time will begin daytime programming at 11 a.m., and should get considerably more of daytime dollars in the coming season than the 10.3% it received in the first quarter of 1958.

With three active, aggressive network daytime operations going full steam in the coming year, overall daytime tv interest should be greatly expanded.

More low-cost "C" time

Along with these daytime developments, there's a fast-moving trend at the networks to place more network hours in the "C" time classification (50% of prime night rates).

CBS TV already has declared Saturday and Sunday afternoons and 5 to 6 p.m. weekdays as "C" time. (NBC this week followed suit.)

Better buys in these time slots should spur advertiser interest and fill up schedules.

Less product protection

One inevitable byproduct of the mushrooming of multiple sponsorships, alternate sponsorships, and participations has been a change in network product protection rules.

CBS TV has just announced that it no longer can protect advertisers against competing brands (via a 15-minute buffer zone between announcements) except on the days actually

purchased. Clients buying a program on Monday, Wednesday, and Friday, for instance, will not be protected against competition on Tuesday and Thursday. (Certain "personality" programs, such as Godfrey, however, will have their own product protection rules.)

In general, product protection has been a king-sized headache for the networks, particularly since such giants as P&G have been expanding beyond the soap category into all sorts of food, drug, and cosmetic lines.

More short-term availabilities

Along with these developments, all of which are designed to accommodate the makers of quick-consumption goods, the networks are now providing availabilities for less-than-13-week advertisers.

Contracts for three, four, six and eight weeks are by no means uncommon, NBC has sold single-shot sponsorship for certain unsponsored shows.

New interest in smaller advertisers

Partly to bolster sales in a slow, tough selling season, and partly to fill in the chinks created by the new buying patterns of the big volume advertisers, all the networks are giving a much bigger play to smaller accounts than in the past. Sales pitches aimed at advertisers with less than a million to spend are being made with greater frequency.

Meanwhile film sources say that the networks are shooting at many accounts now using syndication.

The "silent revolution" and what it means

Add all these buying and selling developments together and its evident that a real "silent revolution" has been taking place in network tv.

- For big volume clients (except possibly in the auto category) it means that network operations are being geared more and more closely to special marketing requirements and strategies.

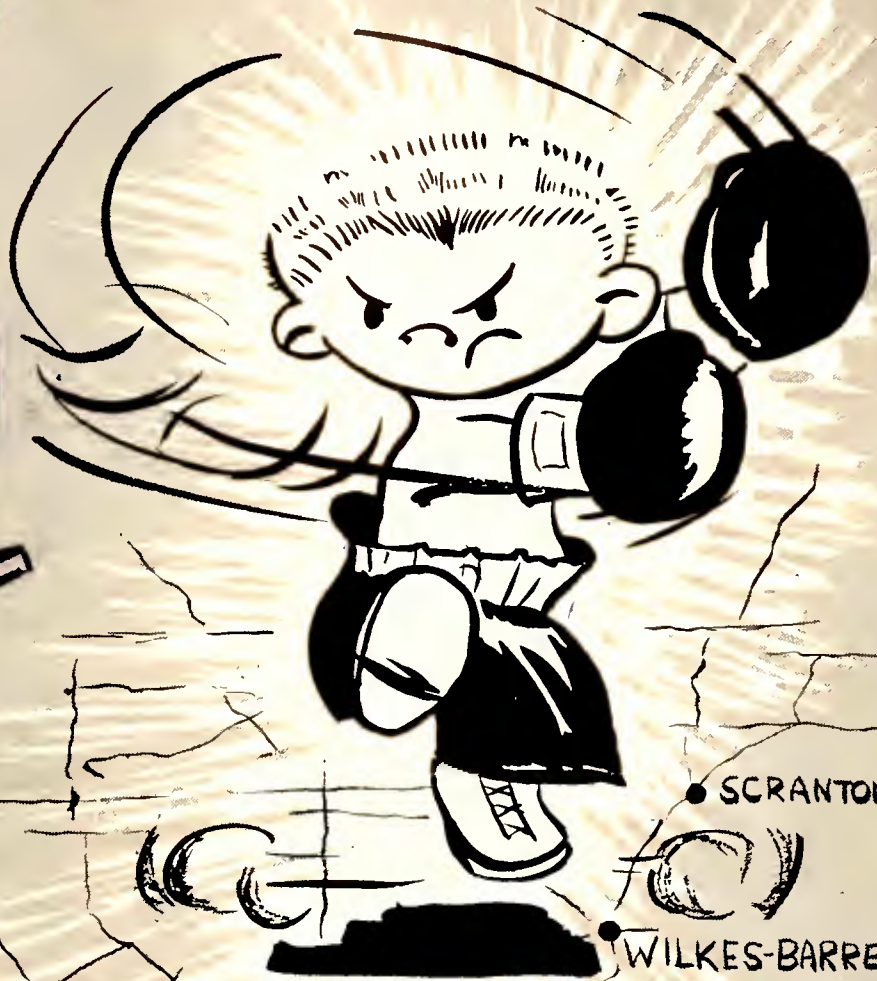
- For smaller and medium-sized advertisers, it means that new and different kinds of network buys are available.

- And for everyone, it means that network tv is a completely different vehicle than it was five or three years ago—or even last year. It's evolving toward a new, more flexible kind of medium.

for that

1-2

PUNCH



TO WIN THE
BIG N.E. PENNSYLVANIA MARKET



1st in Average Share of Audience — All Day*

2nd in Average Quarter-Hour Rating — All Day*

PLUS

- Highest power, greatest penetration.
- Lowest cost per thousand of any station in market.
- Most extensive merchandising support.
- Best record of growth in area—Both ratings and circulation.



*Pulse Wilkes-Barre — Hazleton Metropolitan Area — November 1957.

Wilkes-Barre, Pennsylvania. Call Avery-Knodel for details
The only A.B.N. Affiliate in Northeastern Pennsylvania.

Things you should know
about

KMSO

- ★ 191,000 WATTS POWER
- ★ CBS, ABC, NBC PROGRAMS
- ★ SINGLE STATION MARKET
- ★ 45,000 TV FAMILIES
- ★ LESS THAN 1⁰⁰ PER M
- ★ SUPER SHOWMANSHIP
- ★ SUPER SALESMANSHIP
- ★ SUPER CRAFTSMANSHIP

... and now that you know

CALL OR WRITE

GILL-PERNA—OR

KMSO channel 13

MISSOULA, MONTANA



Exclusive!

**ONLY Station
In The Nation**
THAT GIVES
**TOP VALUE
STAMPS!**

WVET
MODERN DYNAMIC
RADIO
ROCHESTER, N. Y.

Represented Nationally By
THE BOLLING COMPANY, INC.

Tv and radio NEWSMAKERS



Victor A. Piotrowski, v.p. in charge of merchandising at Dancer-Fitzgerald-Sample, has been elected president of the Merchandising Executives Club. He's been with D-F-S for eight years, coming from the Kroger Co., Detroit. Piotrowski spent 17 years with the Kroger Co., starting as a clerk, promoted, successively, to store manager, supervisor, assistant district manager, district manager, assistant in charge of sales promotion and grocery merchandising manager. His election to the presidency of the Merchandising Executives Club climaxes his four-year membership. The purpose of the club, according to Piotrowski, is "to develop better understanding and appreciation of merchandising and sales promotion problems, and to improve the calibre of merchandising."

Edward Broman (top) and **Len Firestone** have been promoted to sales managerial posts at Ziv TV Programs, Inc. Broman, formerly central division sales manager for syndication, will head the newly formed regional division of the national sales department, headquartered in Cincinnati. Firestone will be sales manager for the syndication department, supervising all geographic divisions. He was formerly head of the New York City syndication sales staff. Prior to joining Ziv in 1954, Firestone was vice president in charge of sales at Unity Television Corp. In announcing the promotions (see FILM WRAP-UP, 26 July) M. J. Rifkin, vice-president in charge of sales, said, "This expansion will help us to increase the size and scope of our services."



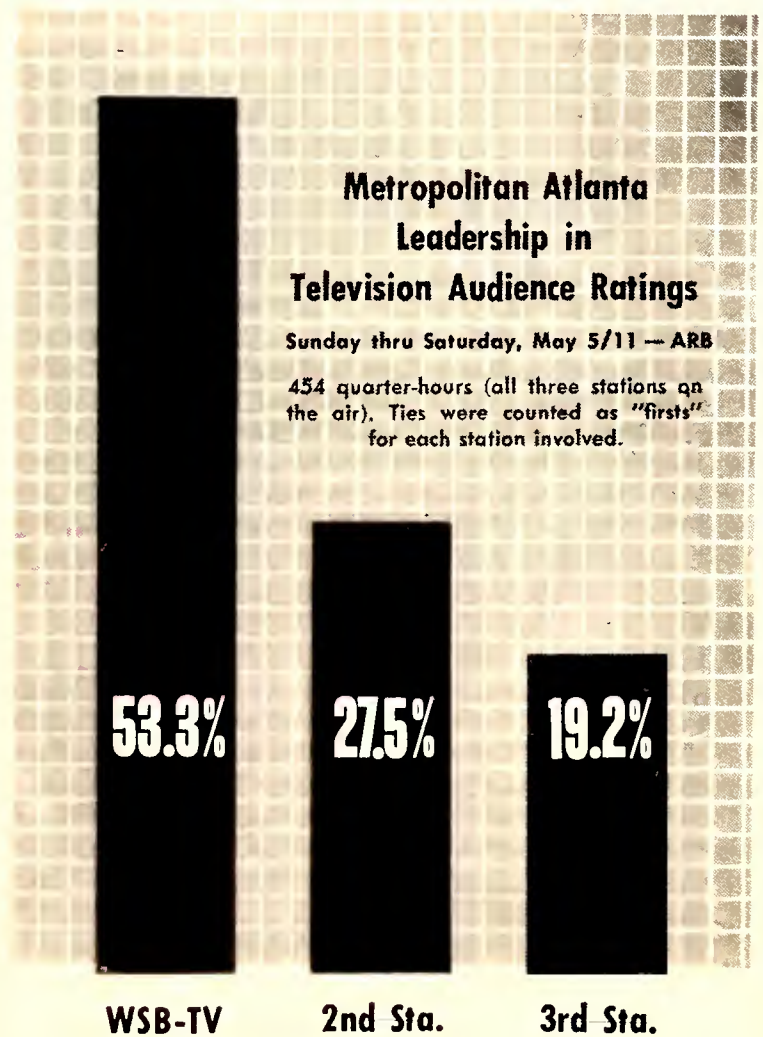
Giraud Chester has been elected v.p. in charge of ABC TV daytime programming. He was formerly director of new program development for Ted Bates & Co. where he was involved in all network time purchases for the agency's clients. From 1954-57, Chester was head of NBC TV daytime programming. He authored several books, including the college text, "Television and Radio," and was the winner of the Ford Foundation scholarship during 1953-1954 to study tv. In announcing his appointment, Thomas W. Moore, ABC v.p. in charge of tv programming, announced the promotion of Armand Grant to the post of director of daytime tv programming.

Here's how WSB-TV dominates the Atlanta market

An advertiser's choice of television stations in Atlanta can make a sizable difference in his sales results. Chart below shows one of the reasons why.

Of the three television outlets in Atlanta, WSB-TV is viewed by the most people 53.3% of the time. This preference factor is greater than that of the other two stations combined.

This massive preference for one station in Atlanta is built on WSB-TV's record of superior local programming, top news service and staff work of high professional quality. Certainly your advertising belongs on WSB-TV.



WSB-TV is affiliated with The Atlanta Journal and The Atlanta Constitution.
NBC affiliate. Represented by Edward Petry & Company

SPONSOR SPEAKS

The Toothpaste Problem

When SPONSOR launched its new column, "Commercial Commentary" (14 June, page 34), John McMillin protested against the pitchman in white—tv's pseudo doctors who sell drugs in what he called "a sly game of footsie with the whole subject of medical endorsements."

It was sheer coincidence, of course, but only a week after that column appeared the NAB Code Review Board ruled the pitchman in white out-of-bounds for NAB members. SPONSOR welcomed the decision for (again in McMillin's words) "If tv advertisers don't begin to police themselves . . . they may easily find the policing done for them."

Now another industry is in the spotlight: dentifrices. Members of the American Dental Association have asked Congress to enact legislation to control what the dentists call "reckless claims in advertising."

Whether or not current toothpaste claims are as misleading and harmful to the public as the dentists claim, there is little doubt that dentifrice advertising, especially in radio and tv commercials, has hit new highs for aggressiveness and blatancy during the past few years.

No one would deny that toothpaste advertisers, faced with intense competition, must find a way to get their message across to the public. But when they use techniques that bring the dental industry down in wrath, something obviously must give. In this case, it may be Congress that gives in with a law that could cure the disease but kill the patient.

The whole situation is a challenge to toothpaste advertisers; to take action fast before someone else does. A law governing toothpaste advertising claims could be a stepping stone to laws governing all advertising claims, so this is really a threat to the entire advertising and broadcasting industry.

For a thorough status report on this complex and critical problem, see SPONSOR next issue.



THIS WE FIGHT FOR: Some sponsors say that *re-losing* interest in syndicated tv shows because *all* the pilots look alike. Syndicators must develop *new* concepts if advertiser interest in *syndication* is to *continue* to grow.

10-SECOND SPOTS

Sneaky: A San Francisco adman who for some weeks has carried about an atomizer with which he periodically sprays his throat caused his friends considerable concern over his health until one of them checked the atomizer, found it to contain pure vodka.

Americana: From a CBS TV magazine ad—"The continuing love affair between television and the American people keeps growing more intense as 600,000 additional families join the nation-wide television audience each month. The other day *The Wall Street Journal* quoted a discouraged banker petulantly saying 'I know people who kept up the payment on the TV set rather than maintain the mortgage.'" *If the banker feels that petulant, maybe he should switch from real estate to television financing.*

Out-of-home: *The New Yorker* recently reported the following sight in Manhattan's Times Square. A beggar serenading the crowd, not with the customary guitar or accordion—but with a portable transistor radio.

Safety man: In Toronto, according to *TV Guide*, a tv personality who always manages to work into his telecasts some traffic safety jingle was arrested for driving 100 miles per hour. *Probably just woke up that morning and said, "To hell with public service."*

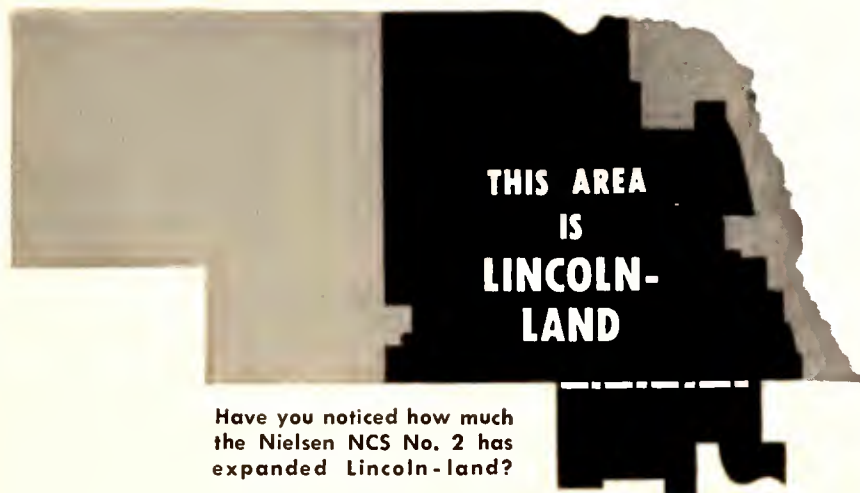
Shopper's guide: In cooperation with the Bureau of Markets, WABC, New York, now programs marketing tips for housewives on the best food buys of the day. *Husbands, get set for some unusual menus such as lamb chops with horseradish!*

Cool: A recent heat wave in New Haven produced a promotion idea for station WAVZ. In the Hampden Plaza Shopping Center parking lot, the station placed a two-ton pile of ice, offered an air-conditioner as prize to the person who guessed the day, hour, minute and second it melted away. *A switch on that would be to plug in an air-conditioner and offer two tons of ice to the one who guesses when it conks out.*

Group effort: An adman's definition of a camel—*A horse turned out by a committee.*



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE KOLN-TV!



LINCOLN A-Z ARB SURVEY
JANUARY, 1958

	Vieded Most Before 6:00 P.M.	Vieded Most After 6:00 P.M.
KOLN-TV	29%	48%
Station B	21	19
Station C	16	13
Station D	4	9

There are two big markets in Nebraska. One you can reach through an Omaha TV station, the other you can't. With 232,397 TV families in 69 counties, Lincoln-Land is Nebraska's *other* big market.

The Lincoln-Land market can be really covered only by KOLN-TV.

KOLN-TV is the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas. Ask Avery-Knodel for all the facts.

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

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

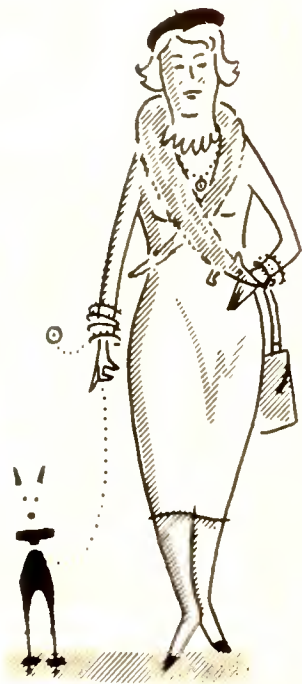
Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD RADIO — PEORIA, ILLINOIS
 WMBD-TV — PEORIA, ILLINOIS

The Average "TEENER"
Is A Honey—



BUT
It's ADULTS
That Have The
MONEY !



Somebody's got to be different! That's why we tailor our program schedule to the adult audience for the most part. We love the teenagers—every hair on their soft little heads—but we know and you know that the folks that have the money to buy your products are the ADULTS!

Our Listeners
Are. 91%*
ADULTS!

Not only does WHEC deliver more adult listeners than any of the other five radio stations in Rochester—but it is rated an outstanding No. 1 in all Rochester Metropolitan Area surveys! —A good thing to keep in mind when you seek the ears of BUYERS in the rich Rochester area.

*PULSE REPORT—Rochester Metropolitan Area Audience Composition Data— March, 1958



BASIC CBS
AM-TV
 ROCHESTER



REPRESENTATIVES: EVERETT MCKINNEY, INC.
 NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO