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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

On a cost-per-proof-of-purchase, or actual sales, or any other basis of measurable results—yes, including ratings, too—WMGM produces action at the lowest cost of any radio station in the New York metropolitan area.

**wmgm**  
RADIO NEW YORK CITY  
the liveliest station in town • 50,000 watts

**"All I hear is wmgm"**

The Metro-Goldwyn-Mayer Radio Station in New York—1050 kc  
400 Park Avenue Phone MUrray Hill 8-1000  
Represented Nationally by George P. Hollingbery Co.

## DO DENTISTS HAVE A CASE AGAINST TV?

The American Dental Assn. has asked Congress for new laws to restrict "reckless" toothpaste ad claims. But television advertisers have strong arguments against any restrictive federal laws

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## Agencies needn't be big to lure top talent

Page 33

## Uhf: Strength in spots but declining in general

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## Why Western Airlines gave tv the bird

Page 40

DIGEST ON PAGE 2



# SIoux CITY LEADS THE NATION

June 6th Sales Management shows retail sales in Sioux City 16.6% above the national average. Retail Sales Forecast from July 4 Sales Management again shows Sioux City leading the nation in retail sales . . . 19.8% above the national average.

### *Why Sioux City is a bright spot*

Cattle prices are up 30% over 1957. Hog prices are up 70%. Sioux City's stock market is the fifth largest salable live stock market in the nation; and the largest stocker and feeder market in the U. S. Value of live-stock received is more than a million dollars

a day!


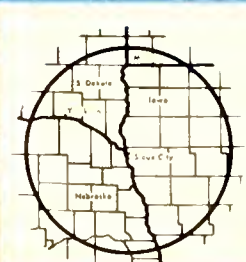
The government has announced selection of Sioux City for installation of a huge S.A.G.E. system. It's estimated that 650 technicians will be needed to man this electronic-radar unit, adding nearly one-half million dollars a year in payroll to the area.

Latest Pulse and ARB both show KVTv dominant in Sioux City. Pulse shows KVTv has 29 of the top 30 shows—355 quarter hour wins—a 35.7 Avg. Class A Rating—8 of top 9 syndicated shows—top 10 local live shows.

# KVTv Channel 9 LEADS SIoux CITY

ARB gives KVTv 25 of top 30 shows—285 quarter hour wins—a 57.1% share of audience in all time periods when KVTv and station "A" are on the air.

To sell in the market that leads the nation in retail sales, sell on the station that leads the market—KVTv Channel 9 Sioux City. See your Katz man for all the details.

<p>CBS • ABC</p>  <h1>KVTv</h1> <p>Channel 9</p> <p>Sioux City, Iowa</p>	 <p>Don D. Sullivan General Manager</p> <p>Bob Donovan Commercial Manager</p> <p>Peoples Broadcasting Corporation</p>
---	--

**CITY OF OMAHA**  
O M A H A , N E B R A S K A



JOHN ROSENBLATT  
MAYOR

**CITY COUNCIL**

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PRESIDENT  
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VICE PRESIDENT  
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HARRY TRUSTIN  
ALBERT L VEYS

1614 Izard Street  
Omaha 2, Nebraska  
July 16, 1958

KFAB Broadcasting Co.  
5010 Underwood  
Omaha, Nebraska

Attention: Mr. Lyell Bremser

So many people have called me to tell me of your forthright editorials, and the informative approach you make in your editorials, that I simply had to write to you to say "Thank You"!

My experience in City Government has taught me that "communication" is one of our most urgent problems. To get our story across to the people---to get the facts instead of opinions (many not based on facts) before our citizens---is a tremendous job.

If I could sit down with each of our 300,000 citizens and tell them what our new Government has done in the brief space of a little over one year, Omaha would have 300,000 boosters! This being impossible, I am especially grateful for any news medium that helps us get the facts before our people. This you are doing as evidenced by the many, many people who have called or visited with me. Hence this letter.

You are rendering a real service---my sincere thanks!

A. V. SORENSEN

AVS:mm

P.S.

If you personally would listen to me some day, I would surely appreciate it. Our story is one of which I am tremendously proud. Our new Government is doing everything good our new Charter promised!

A. V. S.



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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- 29** The American Dental Assn. asks Congress for new laws against "reckless" toothpaste claims, but advertisers question the need for any such action
- Why prudential likes public service**
- 32** On 3 August, Prudential Insurance Co. of America started to devote half of its \$4.5 million-a-year show to public service messages. Here's why
- Who's afraid of big agency clients?**
- 33** Not William R. Hillenbrand of Bryan Houston. The medium-sized agency, he says, can attract talent just as good—even better—as the big boys
- Uhf: pockets of strength but a slow decline**
- 34** Comparison of NCS No. 3 with Nielsen's previous coverage study shows a decline of 8% in audience. Yet more states showed hikes than dips
- A preview of fall tv commercials**
- 36** This fall you can look forward to some new optical techniques and a general change of pace in tv commercials. Here are some you'll be seeing
- Muzak enters the radio music fray**
- 38** This fall, Muzak Corp. will enter the radio programing business with a new service that should stir up rock 'n' roll vs. "good music" controversy
- Small car gets big sales from radio**
- 39** Renault's problem: selling a small car in a large market with a low budget. Solution: use radio which has, alone, kept sales climbing
- Why Western Airlines gave tv the bird**
- 40** To sell passenger comfort, Western created a new tv cartoon character—a relaxed bird. Now Western uses spot tv year-round in eight cities
- How to measure what it costs to service an account**
- 42** Emil Mogul Co. has developed a simplified system for determining how much it costs to service each account in an advertising agency
- SPONSOR ASKS: Is music and news a vital programing force?**
- 46** ... sufficient proof for the validity and effectiveness of the music ... in successfully reaching and selling the mass audience

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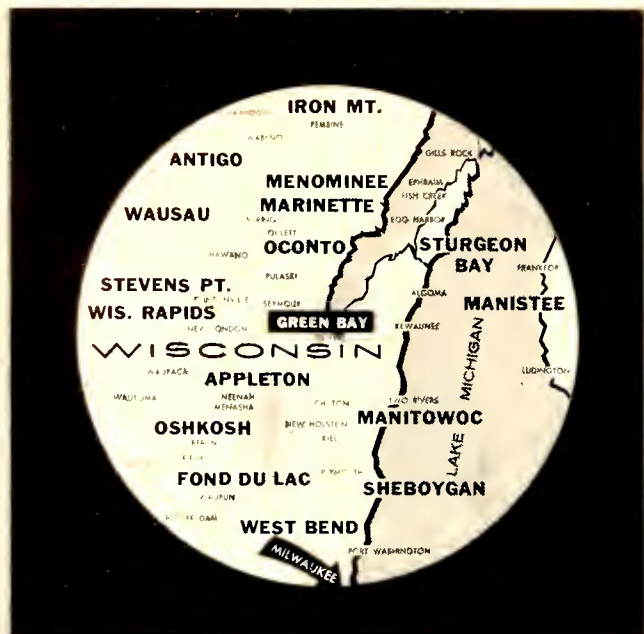
# FARM GAL AND OLD GREY MARE!

There's a world of good living these days in our Land of Milk and Money. Scores of small cities and thousands of big dairy farms — an area 42% rural and 58% urban. Our friends and neighbors, 1,350,000 of them, spend \$1,750,000,000 in retail sales yearly. More than 400,000 families enjoy Channel 2-CBS television.

**So the old grey mare ain't what she used to be. She left the Barn for the Riding Stable!**



HAYDN P. EVANS, GEN. MGR.



THE LAND  
OF MILK  
AND <sup>M</sup>ONEY  
**WBAY ch. 2**  
GREEN BAY



## How to Win Friends and Influence Sales

by  
Bert Ferguson  
Exec. Vice-President,  
WDIA



How does WDIA dominate the Memphis Negro Market? WDIA, only 50,000 watt station in the area, was first in the region to program exclusively to Negroes. Its all-Negro staff combines powerful appeal and salesmanship. The Negro listener responds with staunch loyalty—he first listens to WDIA, then buys!

WDIA reaches 1,237,686 Negroes. Almost 10% of the Negro population of the entire country!

### WDIA AND SALES

Negroes, who comprise 40% of the Memphis market, last year earned \$616,294,100, and spent 30% of this income on consumer goods.

WDIA's national advertisers include: B.C. HEADACHE REMEDY, FORD MOTOR CO., PROCTER & GAMBLE, LIGGETT & MYERS TOBACCO CO.

Memphis Negroes listen most to WDIA! In the March-April 1958 Nielsen Station Index, Sunday—Saturday, WDIA totaled an overwhelming 52% more rating points than Station B:

Station	Total Rating Points
WDIA	528.2
Sta. B	337.1
Sta. C	284.1
Sta. D	278.8
Sta. E	137.4
Sta. F	101.3
Sta. G	74.1

Gold and buy that kind of quality, but you need! Write us today. We'll tell you about our new station program, free!

WDIA is represented nationally  
by John E. Pearson Company

EGMONT SONDERLING, President  
HAROLD WALKER, Vice-President

# NEWSMAKER of the week

One of the most fabulous motion pictures in history, *Around the World in 80 Days*, will be the basis for one of the most fabulous spot tv campaigns ever planned. The advertiser is the Schick Safety Razor Co., a division of Eversharp, Inc. The agency is Compton Advertising.

**The newsmaker:** Patrick Joseph Frawley, Jr., 35-year-old red-haired, freckled promotional firebrand, is given credit for conceiving the tie-in package. Already billed as the biggest advertising and promotion tie-in in the history of show business, the initial phase kicked off on 21 July, is said to run for one year.

Pat Frawley, never a man to do things by half, announced last week that he had 1) tied up the characters and music from *Around the World*, and 2) he was allocating a budget of \$4 million to promote it. This \$4 million, incidentally, is above and beyond the what he terms "exclusive price" to get the exclusive right to the show.



Patrick Joseph Frawley, Jr.

This kind of big-league promotion is in character for Frawley. He is the man, you'll recall, who founded the Paper-Mate Pen Co. in 1949 with \$40,000 in borrowed capital. Six years later, with sales running at \$26 million a year, he sold the Company for \$15.5 million to the Gillette Company. At the beginning of this year he joined Schick, a major Gillette competitor in the razor business.

Frawley had a technique he used in building the sensational growth of Paper-Mate. It went like this: A modest number of tv spots at the beginning, growing as sales climbed. Tv culminated with a network show (*People Are Funny*) when the budget permitted. Radio, newspapers, magazines, billboards and co-op were used as support.

The same technique seems to be in evidence again. Admittedly the current budget is large enough to support a network show, but Frawley is going first with spots again. Of the \$4 million budget, about \$3 million will go into the tv spots, running on 260-odd stations in 120 markets. His goal: 25 million impressions a week.

The commercials, of which there will be at least six during the year, features a character of Phileas Fogg and Passepartout from the show (see page 36). Frawley hopes to double sales over the next three years, which will be reflected in a larger ad budget.

Despite his interest in commercial promotions, Frawley is most reluctant about personal publicity. He served in the Royal Canadian Air Force during the War, was in the export-import business until 1949. He became president of Schick on January 1 this year. He and his family (eight children) have their regular home in Bel Air, Calif., and a summer home in East Hampton, on Long Island.





it  
pays  
to  
get  
the  
feel  
of  
the  
market

Selling old "Pecos Pete" the need for an alarm clock would be just about as effective as trying to reach all of the vast rich North Texas Market *without* WFAA-TV. Fortunately, he's a rare bird in this 71 county area — the folks in WFAA-TV LAND spent almost 3¼ BILLION DOLLARS last year for everything from alarm clocks to air-conditioned automobiles.



NOW 682,610 TV SETS—based on A. C. Nielsen's NCS 3 1958 TV Set Count and previously substantiated coverage for WFAA-TV (NCS 2) . . . . over 70,000 more than credited before!

**DALLAS**

**WFAA-TV**

**CHANNEL 8 BASIC ABC**

316,000 Watts Video 158,000 Watts Audio  
A television service of the DALLAS MORNING NEWS  
Edward Petry & Co., National Representatives





**"FILM CENTRAL"** for network operations. From this control room all the ABC film shows are fed to affiliates.

# How ABC-TV gets top picture quality for all its network film shows . . . .

**—Converts 100% to RCA Vidicon Film Camera Chains!**

"For the top quality we require in our network film shows we chose RCA Vidicon film equipment," says Frank Marx, Vice-President, Engineering. They were so satisfied with that quality network film purchase that they converted all their film equipment to RCA Vidicon! Now they're getting the highest picture quality down their entire network line. Popular film shows like "Maverick" get the very best treatment, which pays off in viewers.

ABC first made careful tests of competing equipment. RCA Vidicon film camera chains showed up in first

place. Frank Marx summed it up like this, "In all our tests RCA Vidicon equipment proved best. We feel we moved miles ahead in film programming quality when we installed these modern Vidicon chains at all our stations."

Their first two chains were delivered in October, 1954, for the Disneyland opening in New York. Other chains soon followed. Then, in December, 1957, they decided to go "all the way" at all their stations. Today, ABC-TV is 100% RCA Vidicon. The results speak for themselves.

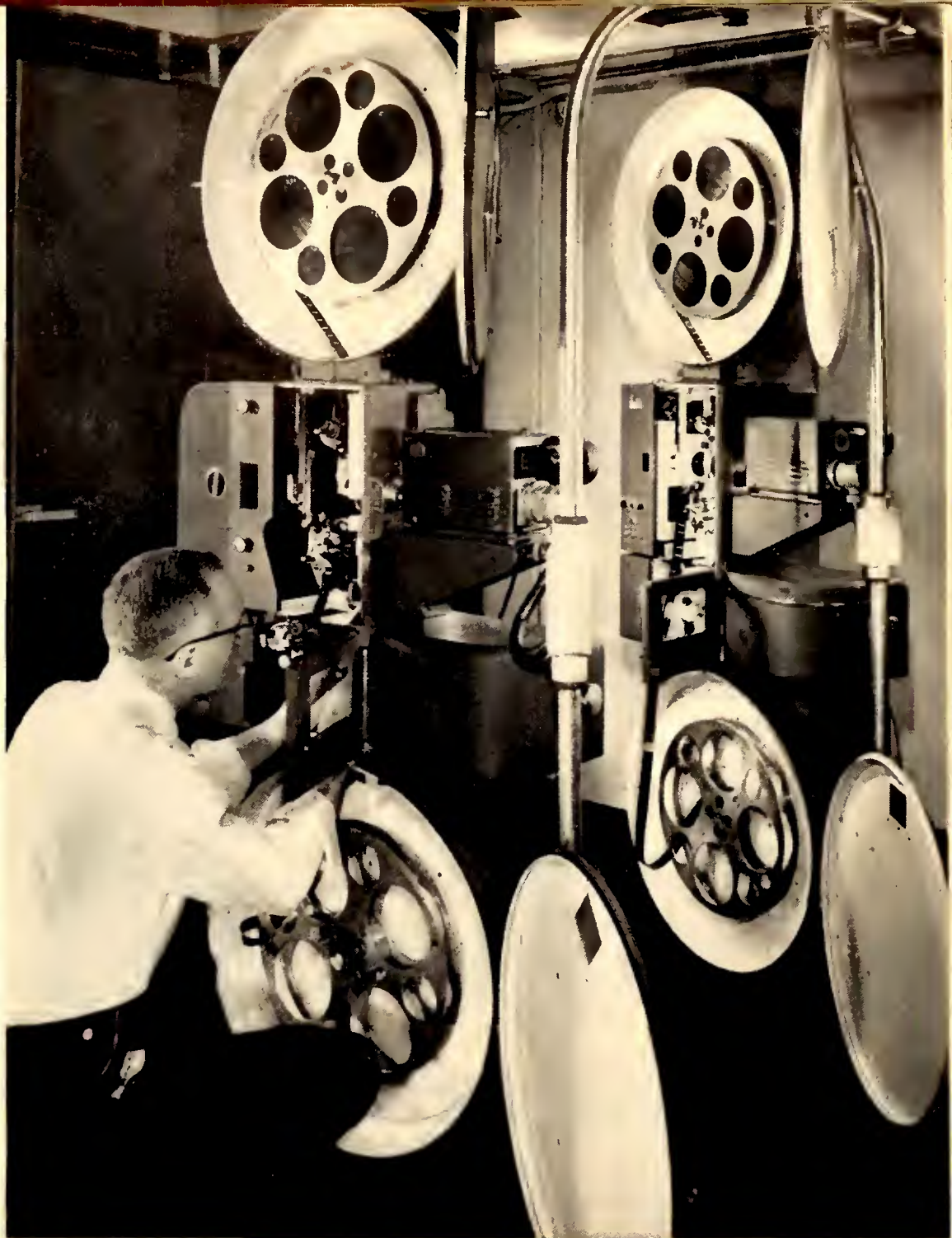




**NERVE CENTER** of ABC-TV operations—the master control room—is largely RCA equipped.



**PROTECTION SYSTEM.** RCA TP-6 16 mm professional projectors are used to double-up with 35 mm network projectors to insure on-air continuity in event of mishap. TP-6's are used throughout ABC local film rooms.



**"KEY TO QUALITY"** of their network film programs . . . these two RCA TP-35 projectors, monoplexed to Vidicon film camera chains.

**EXHAUSTIVE TESTS** of equipment, preceding decision to buy RCA, pointed out important fact: "RCA has the quality!" And here, Al Malang, a video facilities engineer, demonstrates camera features to group of ABC executives headed by Frank Marx, Vice-President, Engineering; including Wm. H. Trevarthan, Director, Network Operations; John G. Preston, Director, Engineering Facilities; and Verne Pointer, Chief Video Facilities Engineer. Al Josephsen, RCA, looks on.



*Your RCA Broadcast Representative will be glad to explain how RCA Vidicon film equipment can make a success of your film room! In Canada: RCA VICTOR Company Limited, Montreal.*



Tmk(s) ®

**RADIO CORPORATION of AMERICA**

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.





# RESPONSE



# BARTELL FAMILY RADIO

7,366 San Diegans wrote KCBQ in a five day response in January. At WAKE Atlanta, 5881 letters. Both piloting one of our ever-changing stream of copyrighted Games for Family Fun.

Bartell Family Radio keeps audience alert for constant participation . . . creates a continuing climate of response.

### Result: Advertisers always reach buyers

Add rating dominance and you have the reasons why FORTUNE selects Bartell Family Radio as America's most successful in the use of scientific methods for maximum audience.

*Bartell It...and Sell It!*

**BARTELL  
FAMILY  
RADIO  
COAST TO COAST**

AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS

Sold Nationally by ADAM YOUNG INC.



# SPONSOR-SCOPE

9 AUGUST, 1958

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SPONSOR PUBLICATIONS INC.

When you appraise the tv network sales picture for the fall, don't overlook what's been happening to daytime: It's taking on so much steam that network revenue for the final 1958 quarter can't help but show a substantial margin over 1957.

Daytime tv as an advertising potential virtually is still in the embryo stage. Its low price, built-in extras like the crossplug, and saturation slant presage a growth that could be as phenomenal as nighttime tv.

And don't be surprised if eventually some of the more resourceful daytime advertisers nudge the networks into adapting the specials concept to daytime tv.

Industry prophets even say that daytime tv prospects may become great enough to inspire the innovation of a fourth network some day.

Watch for daytime tv to aim a lot of its sales fire at the cigarette brands.

It will argue that the filters in their competitive battle for position must take the young housewife into serious account—a big user of the product, and the picker-upper of the carton at the supermarket.

The ammunition will include the recent Sindlinger report on cigarettes, which among other things, showed that Kent's strategy of appealing to women has contributed much to its upward surge.

NBC TV keeps making daytime its main sales target. It soon will be showing a new daytime presentation to agencies and advertisers continuing these themes:

- 1) Data on the basic values of daytime tv, sets in use, and increasing audiences.
- 2) NBC's fall daytime schedule, how it stands rating-wise with CBS TV, and what NBC TV is doing to revise its afternoon programing.
- 3) The case histories of 10 daytime advertisers, how they used the medium, and sales results.

A real keystone of NBC TV's daytime pitch is a comparison of what leading package goods advertisers spent on network daytime tv and women's magazines for the first quarter of 1958. These are the gross figures:

ADVERTISER	DAYTIME NETWORK TV*	WOMEN'S MAGAZINES
P&G	\$8,195,000	\$998,000
Colgate	3,047,000	211,000
Lever Bros.	1,700,000	464,000
General Foods	1,304,000	524,000
Standard Brands	1,190,000	120,000
Kellogg	1,380,000	-----
Sterling Drugs	962,000	144,000
American Home	863,000	200,000
Bristol-Myers	823,000	619,000

\*The figures are gross for time only. But broadly speaking, they may be considered net expenditures for time and talent, since the advertisers above are entitled to a 25% discount for time, which is about equal to talent costs.

Note: The one big exception among leading package goods advertisers was General Mills, which spent \$677,000 in network daytime tv as compared to \$1,065,000 for women's magazine. Commitments made by this advertiser for the fall indicate the scale will tip the other way for the final 1958 quarter.



**General Foods' Maxwell House Coffee this week got into the current local vs. national rate tug-of-war via Benton & Bowles, the brand's agency.**

The agency dispatched to tv stations throughout the country a letter asking for the answer to a question that may be loaded with broad implications.

The question: If your station hasn't a single rate, just what is your rate structure and how do you determine the differential between the local and national rate?

Maxwell House's interest stems from the recent action of Maryland Club and Admiration coffees in canceling Oklahoma tv contracts because they were charged the national rate, whereas Cain coffee (an Oklahoma-produced brand) paid the local rate.

It looked this week as though leading Oklahoma stations would adopt, effective 1 September, a rule limiting eligibility for the local rate to retailers.

A sideline incident: During an SRA meeting last week the single rate problem came in for an "off-the-cuff" airing. One question raised by a member rep was whether it might be worth determining whether the Robinson-Patman Act applied to dual rates.

(See 2 August SPONSOR-SCOPE for rate questions raised by Compton).

The most visited fellow of the past week in Chicago was Bill Oberholtzer, the buyer for the forthcoming Kellogg spot campaign.

On one day alone you could have counted 40 tv stationmen in the reception room of Burnett's media department.

Subscribers to ARB now can get (for an additional fee) a batch of supplementary information based on 160 counties and sifted from this spring's reports.

The data indicates (a) what shows can be watched, (b) the share of audience for each station, and (c) how often the viewer tunes in per week.

Note: That special Abilene to Zanesville report that P&G uses comes from ARB.

The tv networks will get their county-by-county data on NCS#3 this week.

They expect the station totals on cards will be delivered in mid-September.

Competitive sidelight: NBC TV is miffed by the fact that ABC TV has appraised stations where they stood on the NCS#3 preliminary information. It seems that several NBC affiliates called the network to say that they had heard about relative standings from ABC's stations relation people. NBC didn't think this was cricket.

National spot tv had a week of ups and downs.

The "ups" included a four-week campaign in 40 markets for General Mills' Cocoa Puffs (DSF); Norge (Donahue & Coe, Chicago), buying into 100 markets on the basis of 100 rating points per week; and the Northern Division of the Marathon Corp. (Y&R, Chicago) staking out 90 markets with day and night minutes and chainbreaks.

The "down" which sort of took some of the glow from their Kellogg triumph for Chicago: P&G's cancelation (Burnett) of the Camay, Pace, and Jif peanut butter campaigns. The money is being transferred into nighttime network tv.

This may be a straw-in-the-wind signaling the coming program policy of major farm stations: WLS, Chicago, appears to be changing its format in the direction of a general-audience station.

Some of that venerable farm station's top rural-type d.j.'s have been given their notice. The theory that seems to be nudging the management is this: The farmer no longer is a specialized audience; his tastes and needs in consumer goods are little different from those of city folks.

If the theory should take hold, the broad effect in air media would be as revolutionary as the introduction of the tractor and the rural paved road. (For a detailed study of the farmer's habits, see a synopsis of a study made by WBAY TV, Green Bay, and the University of Wisconsin in 29 March p. 38).



The crossplug has become so popular in network tv that agencies and advertisers are ever on the prowl for information on this technique's effectiveness.

SPONSOR-SCOPE this week obtained from NBC TV some data that the network had pulled together comparing the accumulative two-week ratings of shows that used no crossplug with programs that did make use of that device.

For the purpose of comparison, the network took **typical nighttime half-hour-and daytime quarter-hour programs with similar average ratings.** The experiment came out this way:

**DAYTIME:** A program which had an average 8 rating but used no crossplug still had an average rating of 8 for the two weeks. But a program with an average 8 rating which did use a crossplug built up its rating to a 12 over the same two weeks. This 50% increase in terms of homes meant 4,500,000 as against 3,000,000 homes.

**NIGHTTIME:** A typical nighttime half-hour show with a 20 rating which used no crossplug had a marked disadvantage when compared to another 20 rater that used a cross — **the crossplug-user's rating built up to 28.** The jump in accumulative homes was from 8,000,000 to 11,200,000.

Note: The added increment for the crossplug user varies by rating level. The lower the rating the greater is the gain with the crossplug.

You might accept as a rule of thumb — providing the price is list — the valuation that Lever Bros. puts on a minute of commercial for a nighttime network tv program.

Lever's commercial minute index: \$30,000-\$35,000. That puts the cost of a half-hour, time and talent, between \$90,000 and \$105,000 net.

Put down sports as one commodity that the networks won't find hard to sell during the 1958-59 season.

They're absorbing some of the costs here and there (such as extra pickup charges), but the prospects are mounting.

ABC TV just sold its golf series to Reynolds Metal and NBC TV expects to close out its NCCA football games within the week. Sunbeam and Libby-Owens-Ford are already committed for the games and Marlboro and an oil account are on the brink. The package figures at \$3.2 million for time, rights, lines, and production.

If you're keeping score of the nighttime half hours that remain unsold on the tv networks, here's the comparative count as of the middle of this week:

NETWORK	NIGHTTIME 1/2 HRS. AVAILABLE
NBC TV	9
CBS TV	10
ABC	15

The networks are still confident that most of these vacancies will have occupants by the time the new season begins to bloom.

Bulova got quite a liberal buy in its package deal with NBC TV for a 13-week pre-Christmas promotion.

The strategy: To consume a total of 85 commercial minutes between mid-September and Christmas, which will give the account somewhere in the neighborhood of a billion commercial impressions.

Program participations are: Alternate sponsorships of M-Squad, the Ed Wynn series, and Dragnet; a batch of NBC news periods; and announcements in Today and the Jack Paar show.

The final tab for Bulova will run over \$2 million. McCann-Erickson mapped the strategy and transacted the deal.

A similar promotion is contemplated for spring.



If you want to use the Midwest as a component in your business index, this note from SPONSOR-SCOPE's Michigan Avenue observer should be heartening:

- **Employment among Chicago agencies has perked up appreciably.** Promotions and new titles are being handed out liberally. And reps say they're having a tough time finding top grade salesmen.

- It's been a rough summer, especially in spot. But the **Boulevard folks** are anticipating a solid boom in the fall.

Apparently the leading Chicago agencies have come to the conclusion that high-level network matters can be handled most efficiently on the New York scene.

They're continuing to issue permanent residence tickets for New York to their top-tv-radio men. The latest: **Jim Cominos, v.p., board member, and tv-radio head of Needham, Louis & Brorby.**

In recent months it's also happened with **FCB and Burnett.**

It looks as though **Videotaping** will be the vogue among the top comedy stars with their own so-called "live" network tv shows in the coming season.

Both **Milton Berle and Jackie Gleason** will tape the programs the day before they go on the air.

The mounting enterprise among radio stations in covering the news is making it harder than ever on their newspaper competitors.

More and more newspapers are supplying their news-special events staffs not only with various mobile studio units but even with helicopters.

**Burnett** is one agency that evidently isn't prepared to let go of the triple-spotting issue—even though stations generally are showing a disposition to meet advertisers' objections to the practice.

**Tom Wright,** Burnett media manager, last week mailed a questionnaire to tv stations asking about their policy on triple-spotting.

**BBDO** was humming this week with new network radio placements.

The accounts and networks involved: **Campbell Soup,** 26 weeks on CBS; **Rybutal** (Vitamin Corp. of America), eight weeks of participations on NBC; and **DuPont's textile fiber division,** 13 weeks with Arthur Godfrey (CBS).

Another network radio starter: **Plymouth** bought a rash of participations for eight weeks on CBS.

The **Katz Agency's** latest survey of spot rate trends indicates a slower climb in the over-all base rate for tv and a continuing increase in the basic rate for daytime radio.

The Katz index—based on 50 network affiliated stations—compares the rate trends in spot tv for the past three years thus:

YEARS	NIGHTTIME BASE RATE	DAYTIME BASE RATE
1957 vs. 1956	+ 9.8%	+ 9.7%
1958 vs. 1957	+ 5.0%	+ 2.7%

The anticipated rate increase for daytime spot radio this year over 1957 is between 3% and 5%.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 52; News and Idea Wrap-Up, page 57; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 74; and Film-Scope, page 49.



# Two for your money: Area and people



**96-county coverage** 96-county Area Pulse shows WHB first in every quarter hour. WHB is first by far on the latest Area Nielsen.

**40% bracket audiences** WHB is first in Metro Pulse, Nielsen, Trendex, Hooper—with all-day average as high as 48.5% (Nielsen).

**Men and women: 50.2%** WHB reaches 50.2% of the men and women who listen to the top 4 Kansas City radio stations . . . or more than the next 3 stations combined. (Nielsen Audience Composition analysis, 6a.m.-7 p.m. average.)

Aren't these what you want: A *lot* of square miles . . . the ability to reach a *lot* of people . . . and finally, to attract a *mature* audience.

Talk to Blair . . . or WHB General Manager George W. Armstrong.

## WHB

10,000 watts • 710 kc.

**Kansas City, Missouri**

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

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

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

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

# STORZ STATIONS

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



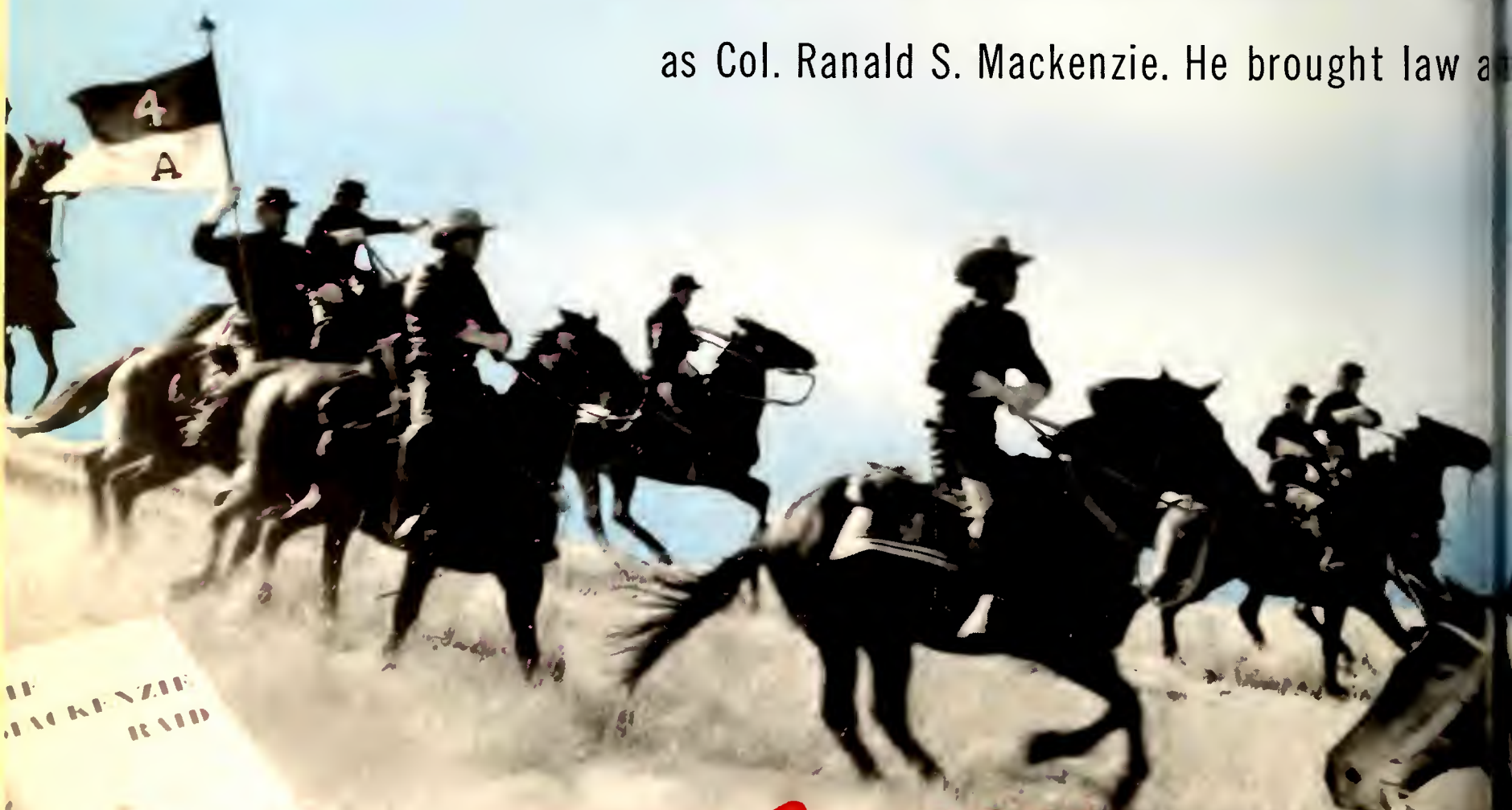
NOW... THE *GLORIOUS STORY*

# MACKENZIE'S

A great star in the

## RICHARD C

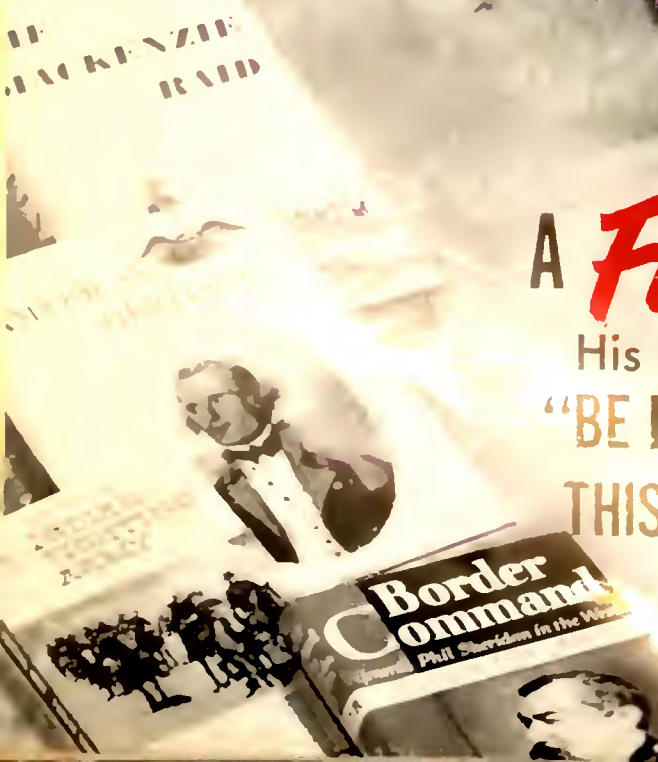
as Col. Ranald S. Mackenzie. He brought law and order to the West.



A *FIERY CHAPTER* IN U.S. HISTORY!

His orders from the President of the United States:  
"BE BOLD! BE ENTERPRISING! BE RELENTLESS! MAKE  
THIS LAND A FIT PLACE FOR AMERICANS TO LIVE!"

From the Archives of the U. S. Cavalry





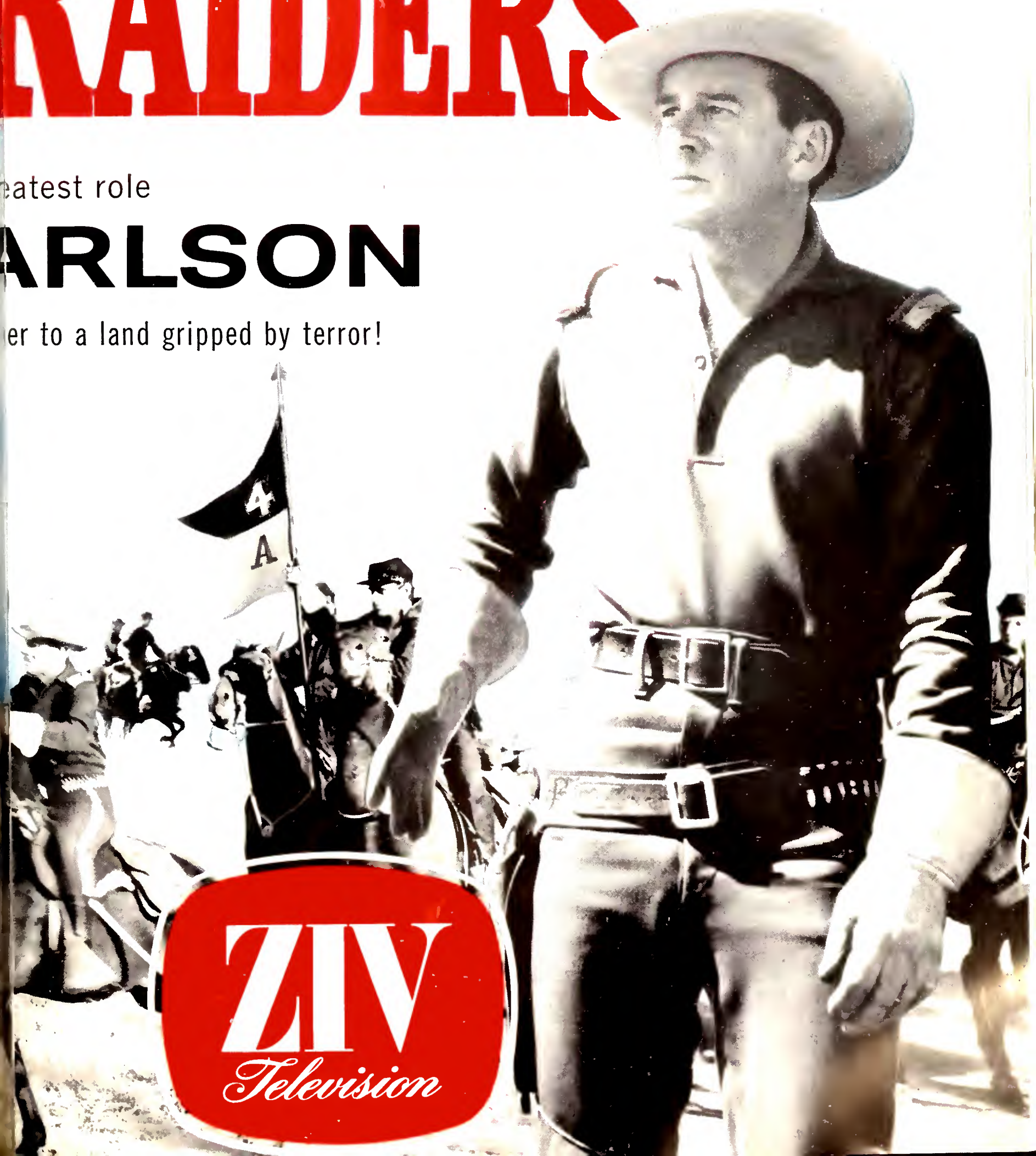
HARD FIGHTING, HARD RIDING

# RAIDERS"

greatest role

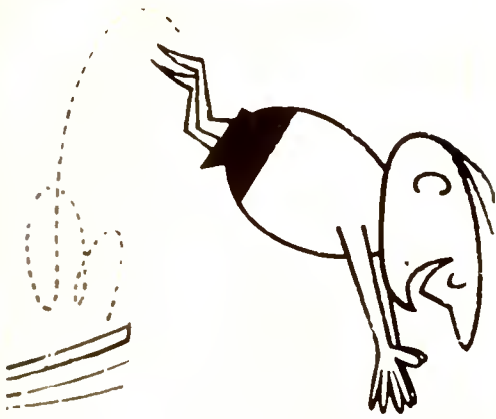
## CARLSON

er to a land gripped by terror!





Before  
you dive



into the big  
South Texas  
Market . . .



Take a look at the **FACTS**—

To make a splash in the South Texas market . . . to show real form in salesmanship in San Antonio . . . dive into the facts and figures of KONO Radio.

KONO offers you the most potent salesmanship in South Texas . . . the largest San Antonio audience by far—according to HOOPER, PULSE and leading national and local advertisers.

If YOU buy time on **FACTS**—not fantasy . . .

See your **H-R** REPRESENTATIVE  
or Clarke Brown man

860 kc 5000 watts

**KONO**

SAN ANTONIO

Radio

**Timebuyers  
at work**

**Dan Borg**, Grey Advertising Agency, New York, thinks that despite the broad inroads of tv, radio has returned to its winning ways and today is a healthy competitor for audience and advertising dollars. "Radio, if utilized properly, can be very selective in spite of its broad scope and large coverage area," Dan says. "Assuming that certain type programs appeal to people of the same age, education, and similar tastes, then through the selection of programs and time periods suitable to his needs, the advertiser can choose the approximate age group, as well as sex, to direct his advertising message to. In addition, he can choose an atmosphere that will provide the maximum receptiveness to his announcement and enable him to use his dollars most efficiently." Also, Dan adds, the comparative low cost of radio places it in a very good position. With relatively few advertising dollars available to him, the advertiser can take advantage of frequency and impact and reach his desired audience at a low cost per contact. "We can expect radio to maintain its competitive position for a long time."



**Ben Pettick**, Product Services, Inc., New York, reports how his department works within a "living budget". Ben says, "While a client's funds are apportioned for certain markets, each area's allotment is only approximated, never fixed. Monies float in and out of a market as sales dictate. For instance, we may go into a market



expecting to spend a given sum of money to realize a given return. If the first few weeks show we've underestimated the market's potential, we up the budget to the point where we expect the law of diminishing returns will finally set in. Conversely, if we've entered a market too optimistically, we quickly retrench and siphon off the excess funds to more profitable areas. Thus, the client's budget is a fluid fund pouring al-

ways toward the markets of greatest returns. As timebuyers, our job includes studying weekly sales figures piped in to us by clients so we can judge the efficiency of our buys and recommend possible shifts in expenditure that will give us the maximum mileage."





Best-selling weekly magazine in America



## Be sure of your ratings with TV Guide rating insurance

You as an advertiser want to insure high ratings, with high sponsor identification.

Your agency wants to insure high ratings, with high sponsor identification.

So do your stars . . .

Your stations . . .

Your producer . . .

Your director . . .

Your sales force . . .

Your retailers . . .

*Program advertising in TV Guide maga-*

*zine is the answer.* Across the nation, one TV family in six reads it (6½ million circulation base, October 4)—and the average reader reads it five times a day. That audience alone is the equivalent of a 16 rating. And with TV Guide's 50 regional editions, you can fit your schedule precisely to your station lineup, without waste circulation.

TV Guide magazine is the national watchword. Zoom in on TV Guide and your ratings won't fade out!

A WEEKLY MAGAZINE...A DAILY HABIT



# CHAMPIONSHIP

## Leads the TV IN RATINGS AND

Latest 1958 ratings in 30 typical cities

Cincinnati, Ohio  
WKRC-TV—16.3

Detroit, Mich.  
WXYZ-TV—13.3

Rock Island, Ill.  
WHBF-TV—27.5

Chicago, Ill.  
WGN-TV—10.0

Charlotte, N.C.  
WSOC-TV—13.3

Cleveland, Ohio  
WEWS—16.5

Duluth, Minn.  
WDSM-TV—18.4

Kansas City, Mo.  
KCMO-TV—17.9

Knoxville, Tenn.  
WATE-TV—18.1

Lubbock, Tex.  
KDUB-TV—15.5

Milwaukee, Wis.  
WTMJ-TV—15.2

Minneapolis, Minn.  
WCCO-TV—12.7

New Orleans, La.  
WDSU-TV—11.5

Indianapolis, Ind.  
WFBM-TV—11.9

San Antonio, Tex.  
KONO-TV—15.9

Rochester, N.Y.  
WROC-TV—25.0

Buffalo, N.Y.  
WBEN-TV—13.7

Baltimore, Md.  
WMAR-TV—17.8

Dayton, Ohio  
WHIO-TV—21.5

Pittsburgh, Pa.  
WIIC—11.0

Wichita, Kansas  
KAKE-TV—16.4

Grand Rapids, Mich.  
WOOD-TV—19.8

Louisville, Ky.  
WHAS-TV—18.3

Seattle, Wash.  
KOMO-TV—16.1

Binghamton, N.Y.  
WNBF-TV—20.9

Tulsa, Okla.  
KOTV—14.2

Spokane, Wash.  
KREM-TV—13.5

Memphis, Tenn.  
WHBQ-TV—14.4

Boston, Mass.  
WNAC-TV—9.0

Portland, Ore.  
KPTV—12.3

RATING...  
**15.9**  
AVERAGE

...and remember, the show  
is mostly slotted in  
fringe time periods

PRODUCED BY PETER DEMET

DIRECTED BY SID GOLTZ

... the people who do "All-Star Golf"

The only TV Bowling Show sanctioned by American Bowling Congress



# TOP BOWLING

## Sports Parade COST-PER-THOUSAND

Average cost per 1,000 homes per commercial minute **\$1.70**

Average cost per 1,000 viewers per commercial minute **74c**

*Based on 30 typical markets presented on the left.*

**Championship Bowling now available for Fall release . . .**

**26** brand-new hour shows!

featuring the World's Greatest Bowling Stars, and Fred Wolf, America's leading Bowling Sportscaster.

**WALTER SCHWIMMER, INC.**

CHICAGO • MAIN OFFICE • 75 E. Wacker Drive  
FRanklin 2-4392

NEW YORK • 527 Madison Ave.  
ELdorado 5-4616

**FREE FOR ASKING** →



Comprehensive new study on the TV sports picture, plus all the facts on bowling.





MORE THAN  
100%  
Greater Listening Audience



WILS	7:00 A.M.—12:00 Noon	12:00 Noon—6:00 P.M.
	Monday Thru Friday	Monday Thru Friday
Sta. B	58.3	60.5
Sta. C	25.6	21.2
Sta. D	7.7	9.8
Sta. D	3.7	3.2

C. E. Hooper, March-April, '58



MORE LISTENERS  
THAN ALL OTHER STATIONS  
HEARD IN LANSING COMBINED



CONTACT  
VENARD  
RINTOUL &  
McCONNELL, INC.



ASSOCIATED WITH PONTIAC'S



by Joe Csida

## Sponsor backstage

### Uhf and the FCC

The television circulation advertisers are able to buy is, of course, determined to a substantial extent by the basic form of the video outlets themselves, i.e. vhf or uhf, extended or not, via community antenna systems, satellite stations, translators, or what have you. The history of tv allocations has always been fascinating from the day of the first assignments through the Great Freeze, and the fuss over Miami Channel 10 right down to this very minute. I reveal no secret when I remind one and all that uhf, generally, has had a rough time down through these years.

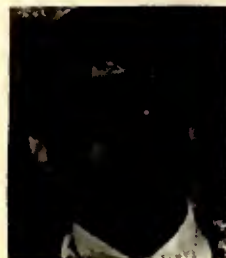
But fighting the good fight for the u's, and consequently the fight for truly local television (tv which smaller local merchants can afford, and which does a public service job in the smaller communities) is William Lowell Putnam of Springfield, Mass. Mr. Putnam whose initials, with a preceding W, constitute the call letters of his television station, fights the fight fearlessly and successfully, and his efforts may yet have a profound bearing on the ultimate face of television itself.

### Is a satellite the answer?

In 1955, when Bill Putnam moved into the picture, WWLP was in the hole for \$180,000. Last year the operation grossed better than \$1,000,000 and will show a tidy little profit. Basically, Bill did this by building circulation. South of Springfield lay Hartford and New Haven, Connecticut with solid tv stations of their own, so Bill Putnam turned northward to build his circulation beyond the immediate vicinity of Springfield. He constructed a satellite station in Greenfield, Mass., Channel 32. This satellite serves, via the main station, lower New Hampshire and upper Massachusetts. It got for WWLP unduplicated audiences in Greenfield, Mass., Brattleboro, Vermont and Keene, New Hampshire.

Bill discovered, however, that it cost almost as much to build a satellite as it did to build a full-fledged station, which made the expense of adding viewers inordinately high. Consequently, he applied for translator permits. Translators, of course, are low-cost transmitters, capable of carrying a signal from a satellite into ordinarily obstructed areas. Bill put up a translator in Claremont, New Hampshire, and when it worked out extremely well, added another in Lebanon, N. H. This latter installation also gave the station coverage in White River Junction and Hanover, N. H. Bill's little empire in western and northwestern New England has prospered to such a degree that, in this time of recession when many smaller vhf's are having their problems, UFH-WWLP is thriving mightily.

And like many another broadcaster who has made an outstanding success of his own operations, Bill devotes considerable time to overall industry problems. He is the spark plug of the Committee for Competitive Television, and has lead the fight in behalf of uhf, generally. Typical of his hard-hitting approach to his business and the general matter of allocations is Bill's testimony before the Senate







RING THE BELL WITH DON BELL, top radio personality in all Iowa.

**KSO radio ON THE GO!**

DES MOINES, IOWA

announces the appointment of

**H-R** Representatives, Inc.

as national sales representatives

effective August 1

*5000 watt regional channel*

MUSIC • NEWS • SPORTS

*TONY MOE vice-president and general manager  
in association with Larry Bentson and Joe Floyd.*



**"you'll  
do better  
with us in  
PROVIDENCE"**



\*



\*\*

WICE is the hottest station in Rhode Island's capital—and it's getting hotter all the time.

*Ratings are Up.* Listeners love the Elliot touch in programming—more music . . . more news . . . more often. They go for our heavy news coverage.

*Business is Up.* Month after month, advertising volume is ahead of last year. Very sound reason for it:

WICE delivers more listeners per dollar than any other station in the Greater Providence Metropolitan Area!

The whole story is told in a new color film on the Elliot Stations. For a private showing at your office, get in touch with us or Avery-Knodel.

E 15

\*Tim Elliot, Pres.    \*Jean Elliot, Vice-Pres.

**The ELLIOT STATIONS**

**WICE**  
Providence,  
R.I.

**WIGUE**  
AKRON  
Ohio

**GREAT INDEPENDENTS • GOOD NEIGHBORS**

Committee on Interstate and Foreign Commerce. Here (in part) is what he told the Committee last May:

**Local vs. national tv**

"Perhaps we, as a station, do not believe in local television service. All the signs certainly seem to indicate that this medium is becoming a mechanism for the enhancement of national advertisers exclusively. In most of our stations with vast coverage overlapping several markets the rates have priced the local advertiser right off the log. Thus, at some time, we should determine if this medium is to be of service to local interests at all, and having made this decision one can then quite easily determine whether community antennas are being presently operated in a manner consistent with that decision. . . .

"Community antennas provide a service only to densely populated areas where it pays an operator to wire up the town. He thus siphons off the cream of a market and puts the local broadcaster, who provides a free service, right out of business. And gentlemen, I know whereof I speak, for there are 12 CATV operations within my stations' Grade A area, and to date only two of them carry my signal—none of them carry my local competitor and they all carry signals from stations twice as far from their antennas as mine and delivering much weaker signals—and I carry the full schedule of NBC. . . .


"This Committee has come up with extensive studies and much testimony on the subject and has indicated to the Federal Communications Commission that they should get on the ball and do something, and still nobody does anything. This Committee thereupon adjourns the subject for two years with nothing having been accomplished. It might appear that nobody really cares. A lot of lip service is given by distinguished gentlemen, including yourselves, to the principles of local service and competitive equality but when it comes to concrete action you haven't done a great deal and I begin to wonder if you really mean to . . ."

**Is uhf a political problem?**

Then in discussing the technical findings re vhf and uhf of the Television Allocations Study Organization, Bill further said:

". . . this Commission has gone and set up a supposedly engineering group to find an answer to a political problem, and I believe that to a political problem you need a political answer and I think we have enough politicians in this room to tell us that no matter what technical arguments there may be, for or against any particular plan, if it requires a political answer, that's what it ought to get, that's what it will get sooner or later—we may as well be honest about it. . . .

"If uhf is actually the superior technical service that it appears to be, then maybe that's the place for television as the original allocations plans suggested some 15 years ago. If, on the other hand, such a removal is politically too hard to undertake, then it is criminal of this Committee and the FCC to perpetuate the use of the uhf portion of the band for broadcasting purposes, and I think it is high time this practice was brought to an end. . . ."


I really don't know enough about the over-all situation to know whether uhf will ever become the predominant service in video or not . . . or even whether community antenna systems should or should not be forced to pick up local station service nearest them rather than network services further away. But I know that if uhf and the smaller station operators had a few more champions like Bill Putnam they'd certainly stand a good chance. 



**Just shot the agency's time-buyer..**



... because he didn't know enough to buy **KFWB** in Los Angeles. This guy was making his time buys from out-dated media information. He was unaware that, since **COLOR RADIO** came to Los Angeles in January, **KFWB** shows substantial gains in share-of-audience in every rating service: Hooper **UP 67.5%** ... Nielsen **UP 82.7%** ... Pulse **UP 37.1%**. The next time-buyer in this shop had better watch his step. **HE'LL BE SMART, AND BUY KFWB.**

Channel **98**  my mommy listens to **KFWB..B**

6419 HOLLYWOOD BOULEVARD, HOLLYWOOD 28 / HOLLYWOOD 3-5151

**ROBERT M. PURCELL**, president and general manager • **MILTON H. KLEIN**, sales manager  
Represented nationally by **JOHN BLAIR & CO.**



famous

on the local scene

... yet known

throughout the nation



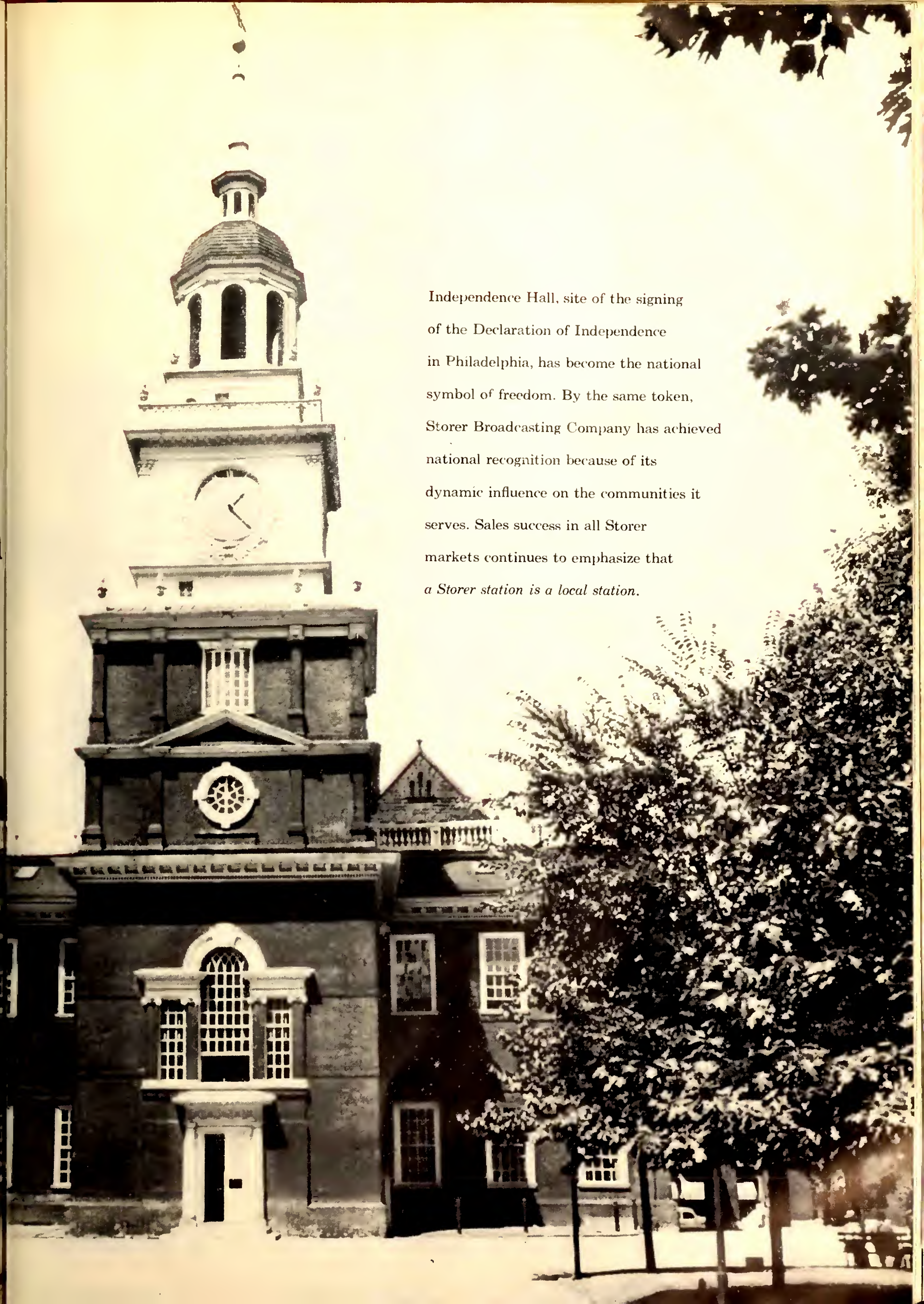
# Storer Broadcasting Company

**WSPD-TV** Toledo    **WJW-TV** Cleveland    **WJBK-TV** Detroit    **WAGA-TV** Atlanta    **WVUE-TV** Wilmington-Philadelphia

**WSPD** Toledo    **WJW** Cleveland    **WJBK** Detroit    **WIBG** Philadelphia    **WWVA** Wheeling    **WAGA** Atlanta    **WGBS** Miami

National Sales Offices: 625 Madison Ave., New York 22, PLaza 1-3940 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498





Independence Hall, site of the signing of the Declaration of Independence in Philadelphia, has become the national symbol of freedom. By the same token, Storer Broadcasting Company has achieved national recognition because of its dynamic influence on the communities it serves. Sales success in all Storer markets continues to emphasize that *a Storer station is a local station.*





**"GEE! NOW  
THERE'S A DETERGENT!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

**WGN-TV**  
Channel 9—Chicago

**MORE**  
radio homes at the  
**LOWEST**  
cost per home  
of any station in the  
**Heart of Florida**

NCS 2



WSUN Radio  
St. Petersburg-Tampa

Represented by VENARD, INTG &  
McCONNELL  
Southeastern JAMES S. MYERS

## 49th and Madison

### What's wrong with radio

I would like to present the viewpoint of one lower-echelon employee of the broadcasting industry, as to what happened to radio during the last decade.

Twenty-five years of planning, promotion, and creativeness went down the drain with the introduction of commercial tv. You, client, and station representative alike, were guilty of maladministration as a result of your inordinate enthusiasm toward subsidizing the new medium.

Tv proved itself to be an insatiable monster in its ability to consume time, money, and imagination; your capacity to cope with ensuing problems left little time or money for proper maintenance of the welfare of radio.

Thus, the small independent station with limited budget, was given the oh-so-very green light. Opportunity knocked, and the small independent opened the door with a vengeance! Its low-budget jukebox "spot" type of operation, now with no longer any competition from imaginative programming—zoomed in popularity.

Too late, and in desperation, the 50,000 watters then began to mimic the apparently successful 1,000 and 5,000 watters. And, unless you reverse the trend soon, a once-successful avenue of advertising will resolve itself into a piddling automative second-rate operation; but it will now require heroic and drastic maneuvering away from your current sharp-pencil practices.

When 50,000 watters castrate services and facilities in an attempt to reduce overhead down to the level of 1,000's, what hope can there be to induce major advertisers to sink more than token amounts of their ad budgets into the resultant comparatively-ineffective selling medium of 1958-type radio?

If you so highly respect the theoretical and controversial survey techniques, why don't you also respect KNOWN and INDISPUTABLE practical FACTS? If a given client spent a given amount to reach a proportion of 60,000,000 radios in 1948—why

then should that same client logically decline to reach the same proportion of the 140,000,000 sets available in 1958?

Is it naive to believe that one answer to radio's dilemma MIGHT be: to once again start transmitting interesting, variable, imaginative, and SALEABLE programming . . . to once again, as was accomplished thirty years ago, find the means to spend money to make money in the same medium you have since so carelessly abandoned?

Clifford G. Mueller  
Chicago, Ill.

• Reader Mueller makes some good points about radio's recent history. However, we think there are three pertinent facts which can be offered in rebuttal: 1) many radio/tv stations which were operated as one unit are now going back to separate managerial operation; 2) many radio groups are hiring programming specialists to help correct some of these problems (see SPONSOR 19 July); and 3) many rep firms are concentrating on these same points that Reader Mueller raises (see John Blair's analysis of radio programming, SPONSOR 26 July).

### Correction:

In the 1958 Falls Facts Basics you listed WDXB Chattanooga as a station in the Dixie Network. This is an error, as WDXB is not a member of the Dixie Network.

Would you please issue a correction on this because both John North of the Dixie Network and Steve French of WDXB in Chattanooga are naturally disturbed by this.

Lloyd George Venard  
president, Venard, Rintoul &  
McConnell, Inc., New York

### Media Evaluation Study

From time to time, in my media research activities, I have come into contact with SPONSOR's All Media Evaluation Study. The scope and content of same has never failed to interest and impress me.

I would deeply appreciate your forwarding a copy to me at the New York office.

T. J. Plessner  
director, project development  
A. J. Wood & Co., New York

• We'll do so with pleasure. The groundwork is now being laid for the second All Media Evaluation Study and SPONSOR will shortly announce its publication plans.



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE RADIO

*delivers more for the money*



Consistent and interesting programming for women listeners is one reason the Beeline delivers more for the money. Katherine Kitchen has been a Beeline feature for 25 years. Thousands of loyal listeners tune in and frequently respond directly by mail or phone. In addition, Katherine Kitchen is featured in McClatchy Bee newspapers.

As a group purchase, these mountain-ringed radio stations deliver more radio homes than any other combination of competitive stations . . . at by far the lowest cost-per-thousand. (Nielsen & SR&D)

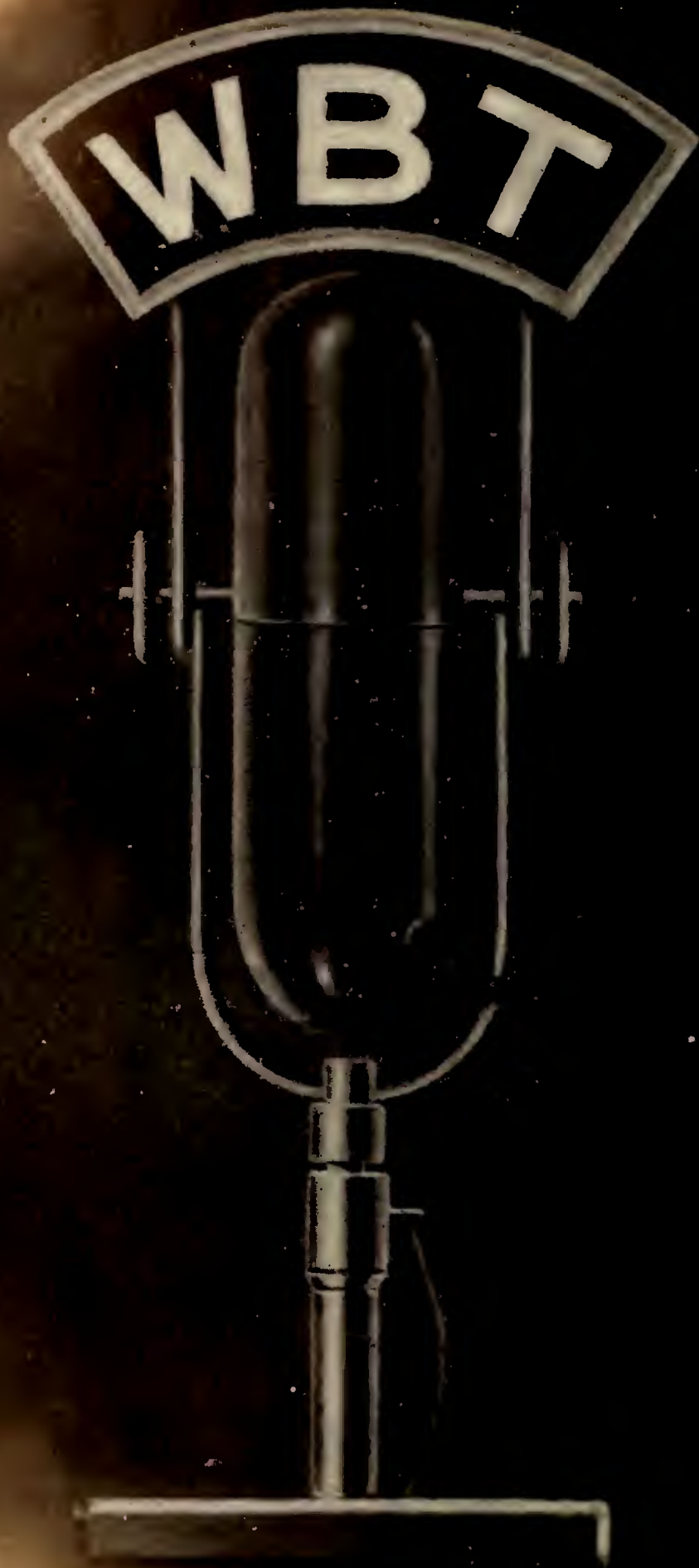
## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

Paul H. Raymer Co.,  
National Representative







*By attracting the listening of 312,830 families weekly during daytime, this microphone creates the 24th largest radio market in the nation. Its total weekly audience is larger by 711% than its strongest Charlotte radio competitor.*





Crest Toothpaste, with parallel campaigns in TV and print, one of eight major brands singled out for attacks by the ADA.

Norman Rockwell

## Do dentists have a case against tv?

- ◆ Dentists have voiced bitter complaints to Congress about "reckless, misleading" toothpaste advertising claims
- ◆ But a SPONSOR study reveals that the toothpaste advertisers have strong arguments on their side, too

The withering blast of criticism, delivered in Washington last month by the American Dental Association, against the toothpaste claims of such air-media giants as Lever, Colgate, P&G and Bristol-Myers, has deeper implications than the usual "we hate advertising" fracas.

Appearing before the House subcommittee on legal and monetary affairs, headed by Rep. J. A. Blatnik (Dem., Minn.), ADA representatives demanded a new type of legislation to protect the public against "reckless advertising."

Such legislation, if ever enacted,

would impose new "burden of proof" standards on any advertiser using a health theme.

Since, in radio and tv commercials, health is the dominant copy line (not only for toothpastes, but for food, cosmetics, toiletries, cigarettes, and even, SPONSOR hears, in forthcoming washing machine commercials), future activities of the Blatnik group deserve serious attention from the radio/tv industry.

ADA spokesmen, citing claims by eight major brands (Crest, Gleem, Pepsodent, Ammident, Ipana, Colgate, Brisk, Stripe) as "horrible examples,"

asked Congress for laws which, in effect, would require the vast majority of air-media advertisers to "pre-register" copy campaigns in advance of broadcast with a government agency, together with supporting scientific evidence.

Headaches, problems and paper work involved by any such legislation would be staggering, say agency and advertising leaders.

Not only that, but there's considerable doubt that the ADA has a sufficiently strong case against the dentifrice advertisers to justify any such demands.

SPONSOR's own check with toothpaste manufacturers, agencies, radio and tv representatives (as well as the ADA) revealed these pros and cons for the argument:

- The dentists are basing their objections to dentifrice commercials on three specific copy claims: 1) pre-



vention of tooth decay, the elimination of bad breath, and one brushing a day.

- To support their strongly-worded criticisms, the ADA has paraded a succession of expert witnesses, but has as yet produced any documented scientific evidence.
- The manufacturers, on the other hand, can point to long, costly, comprehensive research on each point.
- Many veteran industry observers believe that while the dentists may have some grounds for reasonable complaints, they have weakened their case by over-stating it, and by trying to criticize too much.

Here are the factors involved:

**Once-a-day brushing.** This theme was first used by Gleem ("For people

who just can't brush after every meal") and was based on the apparently sound statistical evidence that most people brush even less often (3.85 brushings per week according to P&G figures).

Gleem's big success (it has captured an estimated 20% of the total market) has caught the eye of other big dentifrice spenders. Colgate now claims to fight tooth decay all day "with just one brushing." And an ADA spokesman says acidly that "past experience with dentifrice advertising" leads them to suspect that all manufacturers will soon adopt this line.

Dentists are particularly violent in their objections to the "once-a-day" theme.

Dr. Harry Lyons, dean of the School of Dentistry of the Medical College, charged that it led listeners and viewers to believe that "once-a-day"

brushing could be substituted for "oral hygiene measures long recommended by dentists." He went on to say that to mislead the public in this regard is to "work deliberately against the public welfare."

Agency and drug leaders checked by SPONSOR doubted strenuously whether there was any "deliberate attempt to mislead."

They did point out, however, that the impact of broadcast advertising is tremendous. And that it is quite possible that some listeners and viewers, particularly children, may be using the toothpaste claims as an excuse for neglecting their teeth.

If this is happening (and so far the ADA is relying on the testimony of a few expert witnesses, rather than on any conclusive field study), then probably the "once-a-day" theme should be changed or adapted.

**Bad breath claims.** Drug company executives believe that the dentists are on much shakier ground with the "bad breath" theme, now used in most dentifrice commercials.

According to ADA testimony in Washington, such advertising is giving the public a "false sense of security" about the "diseases of the nose, sinuses, lungs and gastro-intestinal tract" which can cause bad breath.

"That's nonsense!" said a well-known drug man in a telephone interview with SPONSOR. "The American public has been fascinated for years with the whole subject of bad breath, and with easy, harmless, inexpensive ways to correct it.

"It's ridiculous to suppose that the anti-bad-breath advertising for toothpaste, Listerine, or Life Savers has any harmful effects. For most people, bad breath is a social, emotional problem—not a deep, dark, physical matter.

"Besides that, the efficiency, or lack of efficiency, of anything sold for bad breath is easily measured. All you need is a quick person-to-person test."

But to Dr. Donald A. Wallace, of the University of Illinois, it is not as simple as that. He testified that scientific data do not justify broad claims that dentifrices can prevent or eliminate bad breath. And here's where a real hassle begins.

Bad breath advertising for a toothpaste was used first by Colgate with the Bates agency receiving trade credit for adapting the old halitosis theme. Bates reportedly spent \$300,000 on research to support the Colgate claims.

**Colgate Ad Illustrates Dentists' 3 Big Complaints**








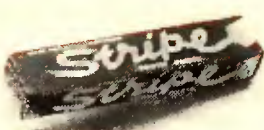
- ① **Fight Tooth Decay.** ADA maintains that no dentifrice has any "therapeutic" effect.
- ② **Bad Breath,** say dentists, has many organic causes, cannot be prevented by using dentifrice.
- ③ **Just One Brushing.** Ads or commercials featuring this story are causing Americans to neglect their teeth, according to ADA.

Nearly all leading dentifrices use one or more of these claims in radio and tv commercials.



## TOP-SELLING TOOTHPASTES ON THE MARKET TODAY

(All spend Major Share of Ad Budgets in Air Media)

				
Company	Colgate	P&G	Lever	P&G
Est. % of Market*	30%	20%	10%	9%
Advertised Ingredient	Gardol	GL-70	#	Fluoristan
Agency	Bates	Compton	FC&B	B&B
				
Company	Bristol-Myers	Bristol-Myers	Colgate	Lever
Est. % of Market*	7%	4%	3%	3%
Advertised Ingredient	WD-9	WD-9	Fluoride	Hexachlorophine
Agency	DCS&S	DCS&S	C&W	JWT

\* SPONSOR Estimate # Not usually featured

But presumably this, and subsequent Colgate studies, are being completely ignored by ADA.

**Anti-decay themes.** The real head-on battle between dentists and advertisers reaches a crashing climax, however, with the so-called "anti-decay" claims.

Here there's a direct conflict of testimony, as one network continuity man pointed out to SPONSOR, it's just a case of "which experts do you believe?"

Dr. Sholem Pearlman, assistant secretary of the ADA Council on Dental Therapeutics, asserted flatly that "no dentifrice available today" has any significant value in preventing tooth decay.

Such companies as Colgate and P&G, with millions of dollars at stake, cite with equal firmness their own continuing research on fluorides, anti-enzymes, and other chemicals to justify their ad claims.

A Colgate spokesman told SPONSOR that in the development of Gardol (whose familiar tv "invisible shield" was the target of ADA gibes) that extensive studies were conducted not only in Colgate's own laboratories, but also by leading dental research authorities in university laboratories. Effective-

ness of Gardol was "substantiated by large-scale clinical tests in several geographical locations."

Similar studies and tests have been conducted by P&G and widely publicized in their tv advertising, particularly for Crest. Other scientific research on anti-decay is being done by Lever, Bristol-Myers and smaller dentifrice manufacturers.

ADA, on the other hand, calls such studies "limited" and "inadequate," but has not as yet responded to FTC Chairman John Gwynne's suggestion that it produce scientific data in refutation.

Few industry officials, interviewed by SPONSOR, feel that the ADA has presented a clear-cut case.

One thing genuinely deplored by dentifrice executives is the manner and tone of the ADA testimony.

The Washington hearings bristled with such phrases as "gross exaggeration, misleading distortions" and charges that the manufacturers are only out to "make a fast buck."

The dentists seem to regard the manufacturers as their bitter and violent enemies. One ADA spokesman told SPONSOR, "They are going to fight back and fight back harder than ever."

On the other hand, direct conversations with leading toothpaste advertising men fail to reveal any such pugnacious attitude.

Most regretted the ADA attacks, and most reflected the feelings of a Colgate statement that "dental health is our objective too," just as it is of the dental profession and government agencies.

In advertising circles, the dentifrice industry is usually thought to have a more-than-ordinary regard for its public responsibility.

SPONSOR's own check with radio and tv sources revealed few complaints or bitterness about toothpaste copy.

Network continuity departments reported no listener beefs, and said that while they always check dentifrice claims carefully, that manufacturers had invariably substantiated their copy with "impressive documentation."

FTC Chairman Gwynne said at the hearings that offenses in toothpaste advertising were "relatively minor" compared to the "greed and trickery" he had seen in other parts of the business world.

And many business men give toothpaste advertising, particularly in radio  
(Please turn to page 70)



# Why Prudential likes public service



Plans for Prudential's new tv strategy were mapped by client with help of (l to r) Reach-McClinton's Thomas P. Crolius, a.e.; H. L. McClinton, president; Robert W. Robb, senior v.p., account supervisor

Public service commercials were produced by the agency's (l to r) Werner Michel, v.p. in charge of radio-tv; Ted Okon, tv producer; Herman Raucher, copywriter on the Prudential Insurance Company account



➤ New public service messages on Prudential's network tv show will add prestige to the insurance company's name

➤ Television is Prudential's most important door-opener for the firm's 25,000 insurance agents throughout the U.S.

**T**his week, the Prudential Insurance Co. of America used the first of its series of public service messages on its \$4.5 million tv show, *The Twentieth Century*, in lieu of the company's regular commercials.

What makes a multi-million advertiser with a chunky stake in high-cost tv rule out commercials on half its shows and decide to air "Messages for Americans" instead of selling?

"These messages, which deal with such subjects as 'confidence in America,' 'mental health' and 'education,' are actually part of Prudential's corporate concern," Bob Robb, Reach-McClinton senior v.p. and account supervisor on Prudential for seven years, told SPONSOR. "They will also add to Prudential's prestige."

The last sentence is the key to Prudential's soft-sell philosophy. Even the firm's "selling" commercials actually have the institutional flavor. The new strategy, however, which involves the entire commercial time on half of the insurance company's weekly Sunday 6:30-7:00 p.m. CBS TV telecasts, goes an unusual step further.

Henry F. "Ty" Kennedy, Prudential advertising director, together with Reach-McClinton executives, took their new concept to the Advertising Council when it was still in the birthing stage. With the Advertising Council, these men went over the list of subjects that the Council is concerned with and picked the most appropriate ones.

Once the concept was worked out, the agency's tv v.p. Werner Michel and his staff went to work on translating thought into celluloid. They worked the educational messages into dramatic storyboards, and called in Robert Lawrence Productions and Terrytoons.

The upshot: An off-beat combination of fine arts and documentary film technique in keeping with the importance of the messages.

Says agency producer Ted Okon: "We decided to stay away from the wheat field shots and try something unusual, hence more attention-getting. What we came up with is a technique that hasn't been used in tv commercials to date. It's neither animation nor limited animation. Instead, it's flexible use of camera on fine and original art work."

Movement is also provided by the unusual script work of agency copywriter Herman Raucher, a young man with many free-lance tv credits to his name. Raucher wrote the scripts in verse quatrains. Background music continues the Americana feel, provided by a guitar.

How can this approach sell insurance policies?

"Prudential has known for a long time that nobody picks up his phone and calls an insurance agent because of the commercials," says account executive Reach-McClinton v.p. and Thomas Crolius. "What tv does do, and does so effectively, is to precondition viewers for the agent's call."

Because of this sales problem, common to all insurance companies, Prudential has been particularly conscious of helping its 25,000 agents become well-integrated and accepted in their communities. (See "How to insure full value from network tv," SPONSOR 10 August 1957.)

While the messages themselves are entirely of a public service nature, they're led into by a brief live-action film introduction delivered by Prudential's announcer Bill Shipley: "From the Prudential Insurance Company of America . . . A Message for Americans . . ."

This introduction, staged in a library setting, with camera cutting from Shipley to Prudential's logo in the book in his hand, firmly ties sponsor in with the public service message. ➤



- The large agencies have no monopoly on good men, says William Hillenbrand, president of Bryan Houston
- The medium-sized agency, he adds, is attracting talent by offering admen part ownership in the firm

## What attracts top agency personnel?

**T**here is a widely held theory in the advertising business that, because of the pressure for client services, there will eventually be only two kinds of agencies—big ones for clients who need a full range of services and small ones for clients who can't afford such aid.

William R. Hillenbrand, president of Bryan Houston, begs to differ. There will always be, he says, effective medium-sized agencies—a category into which Houston, with estimated 1958 billings of \$17.5 million, falls.

Hillenbrand will wager that the staffs of medium-sized agencies stack up competitively against the large shops. The idea that the big agencies attract better talent is a fallacy, he holds.

"There is no room in an agency of our size for cub copywriters, executive trainees or assistant account executives. The medium-sized agency is, of necessity, staffed only with experienced people.

"We can attract top talent for a number of reasons. First of all, some people don't like to work at a big agency. Secondly, while some of the big agencies pay better salaries than we do, it doesn't mean a man working there will make more money in the long run."

Salary, Hillenbrand points out, is not the only way to make a buck. At Houston, the great American dream of capital gains is fulfilled by making key personnel part owners. There are quite a few who participate in stock ownership and, presumably, a handsome estate at some future time.

The claim by large agencies that they can afford top people because salaries are amortized over more ac-



William R. Hillenbrand has worked for two firms during his entire business life: Procter and Gamble and Bryan Houston, including a short period with Houston's predecessor, Sherman & Marquette. The medium-sized agency, he says, offers clients unique advantages

counts gets short shrift from Bryan Houston's president.

"This is a queer idea to me," he says. "It only means that this experienced manpower is spread thinly over more accounts."

As delineated by Hillenbrand, key characteristics of an agency of Houston's size are speed and flexibility. The basics of direction, philosophy and strategy "are not lost in a maze of people, organizational groups and committees." Yet, Hillenbrand maintains, the medium-sized agency can offer just as many services as the behemoths.

Hillenbrand describes Houston as an "over-all agency operation" in distinction to the "team operation" at the large agencies. By this, he explains, he means that management is aware of the problems, opportunities and direc-

tion of every client. "If all our account men are out with the plague, management can take over without any trouble. I'll bet that some clients at big agencies haven't even met the top brass."

The "concentrated attention" to all accounts by agency principals is an advantage of the medium-sized agency that can't, in Hillenbrand's view, be stressed too much.

In touting the Houston agency's talent, Hillenbrand ticked off a number of names. "Take Pat Gorman, our marketing v.p. He was advertising manager at Philip Morris and also advertising manager for Pall Mall. Bryan Houston was executive v.p. for Coca-Cola and advertising manager at Sohio. In the media department, Robert Boulware was commercial



manager for a radio station and also managed a tv station. Bundgus was a product manager at American Home Foods. M. Van Horson was general manager of Dorothy Gray. Over the years, of our account people have been successful business men on the other side."

The Houston agency now has eight clients, a roster whose compactness was underlined by Hillenbrand. One of these is Colgate whose Cashmere Bouquet account is destined shortly to depart. When it does, it will mark the first time in Bryan Houston's short history (its first full year was 1954) that no Colgate brand will be represented among the agency's customers. Formerly the New York office of Sherman and Marquette, Bryan Houston started heavily loaded with Colgate business, subsequently was severed from Halo, Veto and Ajax, the latter corraled by McCann-Erickson, the arch apostle of agency bigness.

Despite these losses, by the end of the year, Hillenbrand predicts, Bryan Houston will be billing at the rate of \$20 million annually, a peak figure for the agency. The billings for 1958 are expected to reach \$17.5 million, of which 55% will go into air media. For the first six months of the year 65% of Houston's tv billings went into the network category.

Sparking the rise in billings this year after a dip in 1957 are Remington Rand International (which has distribution in 32 foreign countries) and such brands as Heublein's Maypo and Whitehall's Dristan. Maypo is going national, mainly as a result of a series of witty animated cartoons with a character named "Marky" who entranced consumers enough to send sales whizzing up.

Once the books are closed on Cashmere Bouquet the agency may well scan the field for a similar product. However, the Bryan Houston people do not seem to confine themselves. They seem to wander, for example, to Omaha, to look over the hills house.

"We have a lot of account executives and specialists," Hillenbrand maintains. "We have a lot of talent in our staff. And even though we cover every single product category in terms of experience, we can also supply lessons learned in one field to another field."

## Uhf: pockets of strength

➤ Comparison of NCS Nos. 2 and 3 shows audience drop of 8% in two years; stations down from 89 to 77

➤ Some bright spots: Of 30 states with reportable uhf audiences, 19 showed increases over 1956 figures

**T**hat uhf is not setting the world on fire has been apparent for some time.

This week a detailed picture of uhf audiences, released by the A. C. Nielsen Co., confirmed what admen had been assuring: Uhf audiences are declining—slowly, perhaps, but declining, nevertheless.

There were some bright spots in the report and indications that, while a shakeout of the weaker sisters has left the medium with fewer stations, what's left is more strongly-entrenched.

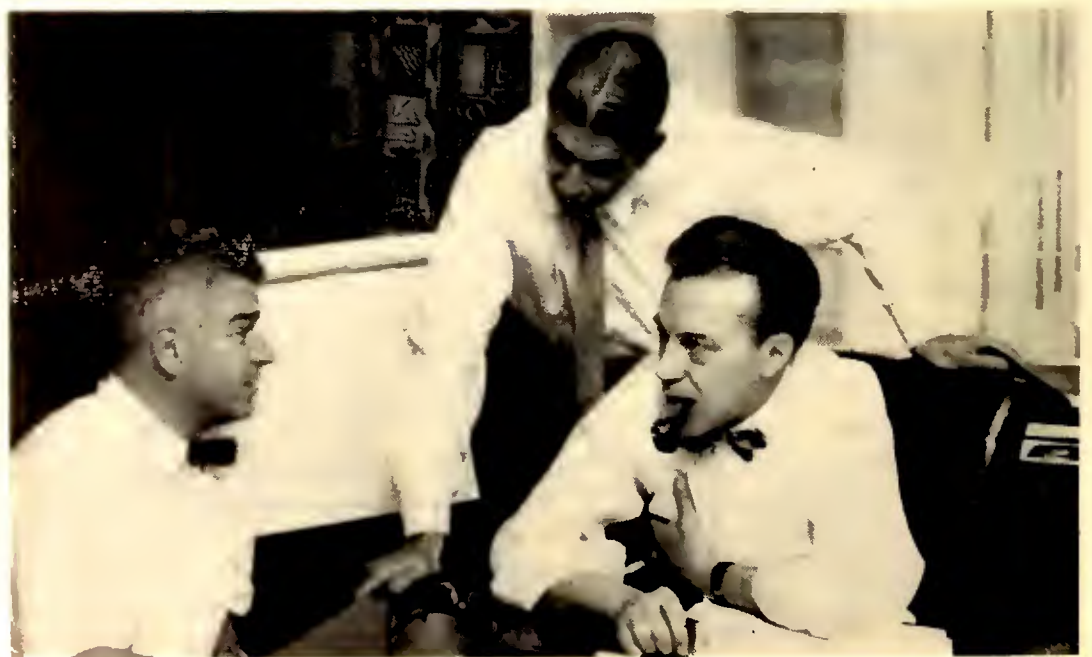
No projections of uhf's future audience accompanied the report. However, the Nielsen material put the spotlight on uhf at a time of widespread feeling that uhf has reached a plateau—with little likelihood of its going up or down. There's not much expectation that any action will be taken vis-a-vis uhf in Washington this year. The odds, therefore, are with any research man who goes along on the assumption

that the Nielsen uhf picture will be valid for some time.

The Nielsen figures on uhf represent publication of the first detailed data on NCS No. 3 and contain uhf comparisons, on a county-by-county basis, with NCS No. 2. Field work on NCS No. 3 was done during March and April of this year while the NCS No. 2 data-gathering was done exactly two years earlier.

Highlights of the report:

- The number of active uhf viewing homes declined 8% since NCS No. 2.
- The number of reportable uhf stations (any station which reaches at least 10% of the total homes in a county at least once a month) has gone down from 89 in 1956 to 77 in 1958.
- The 1958 uhf stations serve 306 counties while the 1956 stations served 389 counties.
- While the 77 stations now re-



Three Nielsen executives discuss plans at final sales conference for NCS No. 3, from which uhf data was taken. They are, in the usual order, George Blechta, v.p., John Easthill, executive v.p. and Henry Rahmel, general manager, all from Broadcast Division, Nielsen Co. Uhf material represents first detailed figures from the coverage study.



# out a slow, over-all decline

## HERE'S WHAT'S HAPPENED TO UHF DURING 1956 AND 1958

Section of U.S.	Uhf Stations Reportable		Active Uhf Viewer Homes		% change
	NCS #2 1956	NCS #3 1958	NCS #2 1956	NCS #3 1958	
Total U.S.	89	77	3,864,560	3,563,960	-8
New England	5	7	267,270	344,010	+29
Middle Atlantic	19	15	697,580	764,150	+10
East North Central	29	30	1,257,220	1,440,520	+15
West North Central	2	1	155,720	24,960	-84
South Atlantic	16	9	614,920	391,470	-36
East South Central	4	6	163,610	212,410	+30
West South Central	6	3	242,090	97,140	-60
Mountain	0	0	---	---	---
Pacific	8	6	466,150	289,300	-38

Note: All figures are based on viewing in counties where at least 10% of total homes are active uhf station viewers. Active uhf station viewers are those who watched a uhf tv station at least once during the preceding month.

ported reach fewer counties, seven out of 10 homes in these 306 counties use uhf compared to six out of 10 homes in the 389 counties served two years ago.

While the Nielsen figures report substantially all uhf viewing, some marginal data were not used. All the figures above are based on counties in which at least 10% of the total homes reported viewing a uhf station at least once during the month preceding the interview or receipt of the mail ballot. In other words, if a county showed 5% of its homes viewing one or more uhf stations during the preceding month, those figures were not included. Reason: sample size cannot provide figures of acceptable accuracy below the 10% cutoff.

Also not included are homes getting uhf reception through translator stations or homes receiving uhf in areas where a station is temporarily broadcasting on both the uhf and vhf bands. However, uhf reception via community antennas are included.

While the decline in uhf homes is fairly small, the drop took place dur-

ing a time when over seven million new tv homes were being added. Consequently, while uhf homes represented about 11% of all tv homes during the spring of 1956, today they represent about 8%.

The Nielsen study showed a wide variation in the uhf trend since 1956. Of the 30 states where uhf audiences were reported for either NCS Nos. 2 or 3, 19 actually showed increases. The percentage changes varied from plus 69 to minus 96. It was obvious that, in some areas, uhf had dug in deep. For example, of the 306 counties with reportable uhf audiences this year, 64 had uhf usage of 90% or better.

While uhf pockets are spread around, the Nielsen material pointed up the fact they are spread unevenly. About 40% of the active uhf homes are in the East North Central states, which comprise Illinois, Indiana, Michigan, Ohio and Wisconsin. Illinois alone has over 400,000. But Pennsylvania is the most important uhf state with 477,370 viewing homes.

The Nielsen material, while complete in its way, gives no measure of the

amount of uhf viewing. It represents a counting of heads with no indication of the amount of viewing done, other than the minimum of tuning in once a month.

With a sample as large as the uhf viewing group and the fact that it is spread around the country, it might normally be considered fairly representative. However, to assume uhf viewing is similar to vhf viewing in terms of hours would be fallacious because of the varying competitive conditions in intermixed markets. For example, where a market has two "v's" and one "u," it is likely that uhf viewing is, on the average, less than in a market with two "u's" and one "v."

The hard truth of this was brought home recently when NBC announced it was giving up the ghost on WBUF, the uhf outlet it owns in Buffalo, a three-station market with two "v's." The network had poured \$1.5 million into new plant and equipment two years ago and plunked down additional money on promotion to step up conversions in the market. Conversions  
(Please turn to page 70)

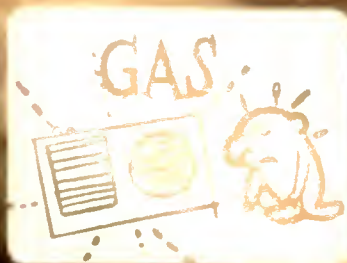




## A preview of some new tv commercials this fall

Around the world shaving with Schick is the theme of Schick Razor's new \$1 million ad campaign. "Around the World in 80 Days" characters Phileas Fogg and Passepartout will be the central characters in each of the animated commercials, while individual characters will be introduced appropriate to the locales used. Some locations: France, Spain, India, Japan, Africa (pictured above), Hong Kong (also pictured above). The commercials will be the focal point of a heavy national spot campaign. Agency: Compton.

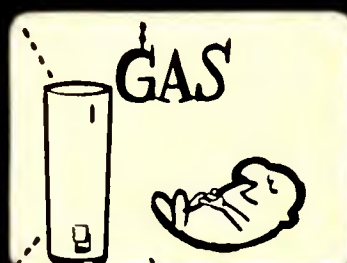
Institutional advertising with no mention of the sponsor's name is part of the Michigan Consolidated Gas Company's campaign of one-minute spots. Among other gas co.'s tying in with the American Gas Association's two-year campaign (via Playhouse 90, others), the regional gas company is selling strictly "natural gas, naturally" via an animated series. Part of a one-minute story-line is pictured above. Agency is MacManus, John & Adams.



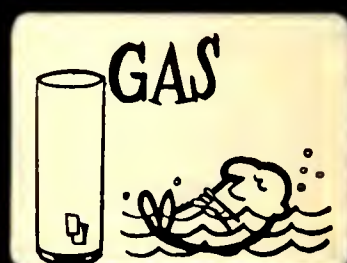
VIDEO: PAPER BECOMES AIR CONDITIONER  
AUDIO: Here cool air with .....



VIDEO: ... CONDITIONER COOLS HIM  
AUDIO: ... gas air conditioner



VIDEO: WATER HEATER POPS ON - HE LIES INSIDE IT  
AUDIO: Here hot water with...

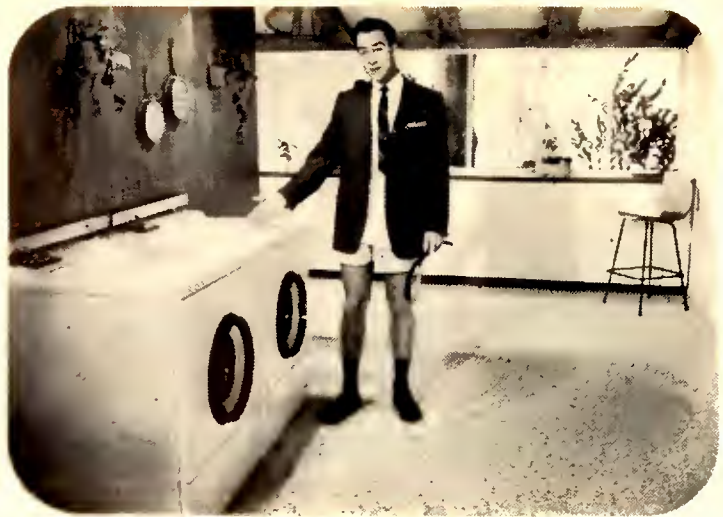


VIDEO: ANIMATED WATER RISES AROUND HIM  
AUDIO: ... gas water heater





Testing a potential trade mark is what Mennen Products will be doing this fall. CBS TV's Terrytoons has created the bunny for Mennen; Mennen will be using him extensively. With no definite long-range plans to continue the hare as a corporate image, Mennen will be testing him in spots this fall. Agency is Cunningham & Walsh.



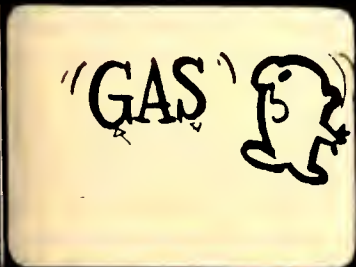
Straight-forward sales message via a pantsless announcer is not a washing machine commercial, but one Doyle-Dane-Bernbach has created for Chemstrand's acrilan fall slacks. Dynamic message gets across when the announcer takes his slacks from the machine, shakes them out, puts them on and goes out. Commercial starts this month on Jefferson Drum, will be used on the same program this fall.



Fantasy is the theme that will be carried through this fall in the Kellogg national spot campaign. Pictured above on the oversized MGM-TV set for the Corn Flakes commercials (via Leo Burnett) are MGM officials and the little boy, who, after eating his Corn Flakes, grows larger than house size (with the use of opticals, not small sets). Philosophy behind the campaign, which will be used in some of Kellogg's national spot kiddie programs: appeal to youngsters who want to grow big to eat nourishing food.



Jax Beer, a large regional brewer, has come up with a series of humorous spots using live filming of puppet characters. Entire filming of the 18 spots was done for Jax's agency, Fitzgerald Advertising (New Orleans), by Allan Swift, in a total of three weeks. Feature of the spot campaign is that each one spoofs a well-known institution; i.e. Arthur Godfrey's Talent Scouts (pictured above). Other spoofs: Dragnet, Person-to-Person, This Is Your Life, the Oscar Award ceremony, \$64,000 Question. The campaign has caught on well in the Jax areas.



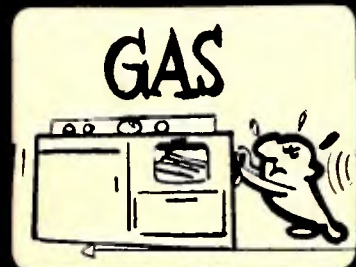
VIDEO: LARGE "GAS" POPS ON AGAIN.  
AUDIO: Gas...



VIDEO: SWINGS IN "NATURALLY"  
AUDIO: ...Naturally...



VIDEO: "GAS, NATURALLY" ZOOMS UP  
AUDIO: Yeah



VIDEO: HE PUSHES IN GAS RANGE  
AUDIO: Here come more speed with a gas range.



# Muzak enters radio music fray with

This Muzak Corp. (purveyors of the "sell in music") will enter the programming business with a service that should stir up the "rock 'n roll vs. "good music" controversy even more.

Muzak's service will be an automatic radio programming system (via its APS

Division) on tape, along with fully automatic time-synchronized equipment which will play back the music program and inject commercials, public service announcements, etc.

The programs, according to Muzak, will consist of "distinctive orchestral arrangements of popular standards,

spiced with popular favorites of the day, drawn largely from top Broadway musicals and movies."

Muzak's new programming service will ignore rock 'n roll (as well as vocals) on the basis of its research into the public's music preferences. The music firm conducts monthly surveys of these preferences among office and factory employees, asks for specific musical likes and dislikes, and breaks down the results according to sex, age, education and occupation.

Muzak believes there is a need for its musical fare on the premise that radio stations today—especially those featuring rock 'n roll and Top 40—are not offering the adult listening audience the type of music it prefers. As evidence, it offers a survey of adult musical preferences in 1957 (see chart at left) in which "jazz" fares poorest among older listeners. In fact, says Muzak, the average adult first tires, and then rebels, at any form of continuous strident music. Also the average adult tends to tire of vocal selection quicker than instrumental selections.

Age breakdown of music listeners\*

	18-25		26-35		36-50		Over 50	
	Like	Dislike	Like	Dislike	Like	Dislike	Like	Dislike
<b>Popular Dance</b> (Foxtrot, Hit Parade, Popular Standards)	90.5%	9.5%	81.5%	18.5%	86.6%	13.4%	81.3%	18.7%
<b>Jazz</b> (Rock & Roll, Swing & Jive, Blues)	76.0%	24.0%	52.2%	47.8%	38.5%	61.5%	29.2%	70.8%
<b>Semi-Classical</b>	40.8%	59.2%	65.1%	34.9%	79.5%	20.5%	80.0%	20.0%
<b>Waltzes</b>	63.2%	36.8%	82.1%	17.9%	93.0%	7.0%	97.3%	2.7%
<b>Classical</b>	31.5%	68.5%	55.3%	44.7%	65.9%	34.1%	54.5%	45.5%
<b>Polkas</b>	54.4%	45.6%	50.3%	49.7%	77.9%	22.1%	79.4%	20.6%
<b>Hawaiian</b>	70.0%	30.0%	60.3%	39.7%	82.0%	18.0%	87.9%	12.1%
<b>Country &amp; Western</b>	63.7%	36.3%	47.5%	52.5%	64.1%	35.9%	73.0%	27.0%

\*Muzak survey

## Survey shows what shapes clients' view

How do clients form their impressions of advertising agencies before they select one?

This was the focal question in a public relations survey conducted by former SPONSOR senior editor Evelyn Konrad.

The answers, derived from depth-interviews with 50 top client admen, pointed up the importance of advertising news coverage in the advertising trade press and newspaper columns. Admen interviewed scored their own agencies from their track record at 82% in terms of number and priority of mentions; newspaper and trade press about agencies at 78%, with magazines about other admen within the industry ranking third at 63%.

The type of stories clients regard as most influential, based on the number of mentions, was

gave them and the order of the importance they stressed, are again indicative of opinion-forming in the advertising industry.

Here's the breakdown of client reaction to various types of stories:

- Track record on other accounts, such as interesting campaigns... 91%
- Account changes ..... 72%
- Loss of top-level management personality ..... 68%
- Loss of top-level department head ..... 57%
- New research technique ..... 48%
- Agency billing ..... 41%
- Acquisition of new top-level management personality ..... 39%
- Acquisition of new top-level department head ..... 24%

While definitive studies in opinion-forming are difficult to make, this survey does help point up some of the influences that precondition clients' views about advertising agencies.




Evelyn Konrad, former SPONSOR senior editor, now heading up Evelyn Konrad Public Relations, made advertiser survey through interview-technique to determine what preconditions clients' views of ad agencies

The over-all survey on agency public relations (See "The agency's role in tv show publicity," SPONSOR 14 June 1958, and "What clients think of the top agencies," SPONSOR 2 August 1958) helps point up the varying functions of



## ew service


Edward Hochhauser, Jr., general manager of Muzak's APS Division, claims that most disk jockeys play rock 'n roll music solely for teenagers because they are a vocal group, even though they constitute only 10.1% of our population. Hochhauser maintains that advertisers selling products to adults—who do most of the big-ticket buying—do not get an adult audience on the majority of today's radio stations.

Muzak's new music programming service is not expected to *replace* disk jockey programs, classical music broadcasts, dramatic shows or any of the other forms of radio programs which have been designed to capture specific segments of the broadcast audience. Its aim, says Hochhauser, is to provide broadcasters with a low-cost opportunity for satisfying the musical hunger of radio's "unreached millions." If used for semi-continuous broadcasting purposes, Hochhauser explains, it can save a broadcaster the equivalent of the salaries of three to four employees. 

## f agencies

agencies' own public relations departments and how these relate to the impressions agencies make upon advertisers.

The study underscores the unprecedented growth of public relations activities among major agencies as well as the increasing concern within the advertising industry over the impressions it is creating among members of the advertising fraternity as well as the general public.

Evelyn Konrad, a SPONSOR staffer for more than six years, conducted this survey as a prelude to her own business venture; a public relations service dedicated to developing major agencies' own corporate images. Headquartered at 750 Park Avenue, the new firm will confine first year's activities to three top-level agencies and corporate public relations for firms active in air media. 

## SMALL CAR GETS BIG PUSH FROM RADIO

Small foreign cars are, as everyone knows by now, causing no little unrest in Detroit. Since its peak sales year, 1955, Detroit has sold increasingly fewer cars each year. Conversely, sales of foreign cars during that period have doubled and even tripled.

One of the leaders in this invasion (second only to Volkswagen in foreign car sales) is Renault, Inc., American subsidiary of a French company.

One of the biggest sales areas for Renault, as for most foreign car makers, is the New York metropolitan area. Renault, Inc. maintains its headquarters in New York and has its own "dealer installations" there.

To cover this market Renault uses only radio. It buys a one-minute participation, five-days-a-week, on *Pulse*, a morning show on WRCA. The commercials are done live by Bill Cullen and are rotated from 6 to 10 a.m.

"Obviously," notes Ethel Norling, advertising manager of Renault, Inc., "we'd like to have a budget big enough to permit saturation in every medium. But we don't. In fact, our budget, compared with American auto makers, looks microscopic. So our problem is to get the most for our money.


"We asked the managers of our three installations as well as our regular dealers what they would like us to use," Miss Norling adds. "They all said that they believe that radio brings

them more traffic-per-dollar spent in advertising than any other medium."

Renault had its first taste of radio last summer. WRCA devoted a week, to France, which it called "French Travelcade." Many French firms, including Renault, tied in advertising.

Results were apparent to the company even after this one week. The affirmation by dealers that they preferred radio clinched it. The company held up a regular schedule, planning first to work out a co-op ad plan with its regular dealers. Negotiations about contributions and allowances went on for some months though, and Renault began a campaign for its installations only in mid-April this year. It recently renewed for another 13 weeks. The budget now, SPONSOR estimates, is running about \$800 a week (out of Renault's total U.S. ad budget estimated by SPONSOR at \$750,000).

As a 50kw station, WRCA's coverage extends far beyond the three installations in the city itself. "What we're paying for is primary coverage," Miss Norling says, "and we get that. The traffic and recognition it builds for our other dealers in the city and outlying areas, we consider a bonus."

The company and installation managers have been extremely pleased by radio so far," she adds. "Sales have either increased, or held their own in all of the installations. Renault's agency is Needham, Louis & Brorby. 



Looking at a new Renault *La Dauphine*, are l to r: William Kreitner, sales manager, WRCA; William Malone, account executive, Needham, Lewis & Brorby; Ethel Norling, Renault advertising director; Chuck LeNieux, WRCA; and Gordon Vanderwalker, vice president, NL&B



# Western Airlines gave tv the bird

- ✔ Trying to emphasize passenger comfort, Western used for the first time with a new cartoon character
- ✔ He's "v.i.b."—very important bird, who went over so well that Western has increased tv to 52-week basis

**C**an you get away with using the light touch in airline advertising?

According to a man who should know—Paul Markman, BBDO v.p. and group supervisor for Western Airlines—it just isn't done. "In handling several airline accounts, I was never able to talk a single one into trying it," says Markman. "You just don't kid around with this 'life-and-death' matter of flying."

But almost two years ago, Bert D. Lynn, Western Airlines ad and sales promotion director, decided to prove, once and for all, whether or not humor can sell airline travel. In November 1956, Lynn made two drastic changes in Western's advertising strategy: 1) he experimented with a new cartoon character, "the relaxed bird," and 2) he put Western on tv for the first time.

It proved to be a happy combination. The relaxed bird or "v.i.b." (very important bird) was created to stress passenger comfort, a key factor with businessmen who account for 40% of all air travel. And Lynn believes that his relaxed bird, who generates humor by his "studied, unhurried visual and audible attitude toward things," could never have achieved such great impact in any medium other than tv. "We're been able to extend him to billboards and print,"



Bert D. Lynn, Western ad director, decided to see whether humor could sell air travel. Now Western's v.i.b., created for tv, is also being used in print media



Western Airlines' advertising team reviews the relaxed bird campaign: (l to r) BBDO account exec Clayton Grant; Western president Merrill C. Drinkwater, sales v.p. Arthur F. Kelly (seated), BBDO group supervisor Paul Markman, and Art Babbitt of Quartet Films, creator of the relaxed bird. Western's ad director Lynn on vacation at the time photo was shot

explains Lynn, "but he has to be seen in action."

If Western Airlines is happy with its v.i.b., it is no less happy with television. Western launched its bird in 20-second spots in eight cities in a three-month trial, is now airing him in eight-per week ID's in the same eight cities (Los Angeles, Denver, Salt Lake City, San Diego, San Francisco, Seattle Tacoma and Portland) on a 52-week, non-stop basis, plus two weeks of 20-second spots in Mexico.

Western chose a bird because, in the words of its animator and director, Art Babbitt of Quartet Films, Inc., "If a bird finds flying on Western more comfortable than flying under his own power, we've really made a point." But Babbitt believed he could make Western's point even more effectively if he could create a bird who was accustomed only to the best.

"We worked out a businessman type of bird," continues Babbitt, "with a hint of a protruding stomach and just a suggestion of a jowl. Flying on top of a plane, pillowed against the rudder, he is the picture of ease."

One major problem faced by Lynn and Western was common to any airline tv commercial: destinations. "The need to give detailed information on routes, destinations, rates," says Lynn, "is what makes airlines think so predominantly in terms of print. We solved the problem by panning to the tail rudder at the end of each spot where the words "Western Airlines" are replaced by the name of a city. The stations rotate the spots so that every city gets equal mention. If a certain flight needs a push, we order a heavying up of the city mention involved."

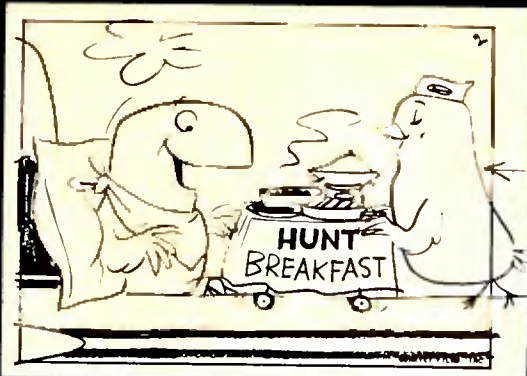
The original spots were of 20-second length because, according to Western admen, that is "just the right length for wearability."

In the first spot, used in November 1956, v.i.b. is resting against the tail of a Western plane when a less distinguished bird flying by asks, "Hey, what kind of flying is that?" "Champagne Flight," answers v.i.b. condescendingly. "Champagne Flight?" inflects the lesser bird. "Western Airlines," explains v.i.b., flicking an ash. "The o-n-l-y way to fly." Then the

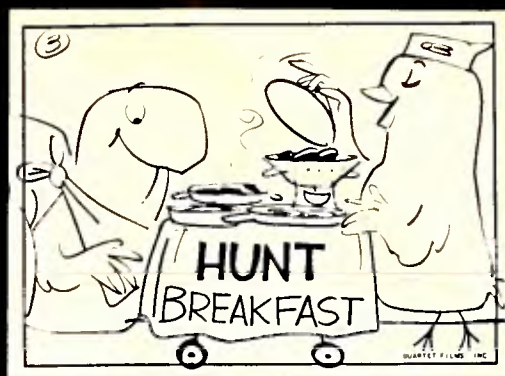




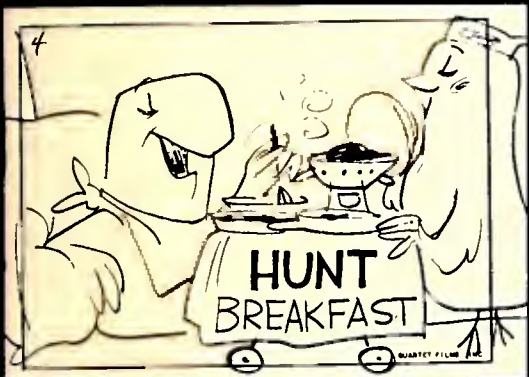
(V.I.B. ANTICIPATES BREAKFAST)



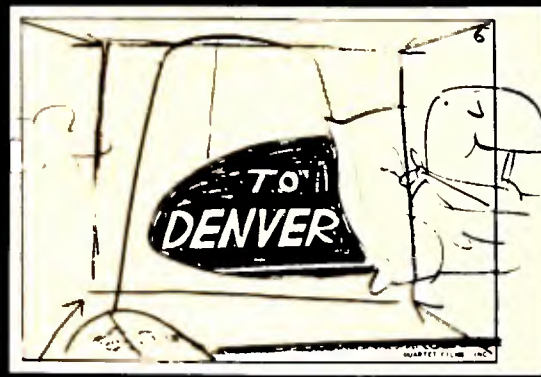
V.I.B. Steaks? Chops?



STEWARDESS Hunt breakfast air. Exclusive on Western Airlines.



V.I.B.: The only way to fly!



(TRUCK IN ON TAIL SECTION)

Western's "very important bird" got his start in 20-second spots, now is used in ID's on a 52-week basis on 19 stations in eight cities

spot winds up by panning to the rudder where a city replaces Western logo.

The two later spots—one used in spring of 1957 and the other in fall—followed much the same pattern, except that a "lesser-feathered" bird is included in the flight and ends up getting the same service as v.i.b.

"It's clear from the development of the spots," says Lynn, "that with their increasing popularity, the appeal was no longer to the businessman alone. By putting a lesser-feathered bird on the plane with the v.i.b. in the *second* spot, and giving him the same service in the *third* spot, the identification was being widened, while the 'relaxed bird' was being strengthened as a symbol."

Arthur F. Kelly, Western's sales v.p., agrees that the symbol was immediately effective, recalls hearing v.i.b.'s familiar "o-n-l-y way to fly" imitated by passengers kidding stewardesses. "This," Kelly emphasizes, "only a week or two after the first spot was on the air."

"Another sure sign," says Kelly, "is when customers come to a Western office and buy a ticket because of a spot they saw the night before. District sales managers report favorable customer comments about the "o-n-l-y way to fly" phrase, and references to

it in letters from casual customers—not businessmen—indicates the mass appeal of the phrase."

Why has Western dropped the 20's in favor of ID's?

"The use of ID's not only enables us to stretch our \$200,000 tv budget for 1958 over a year's time," explains BBDO's Markman, "but makes it possible to get excellent prime spots." Markman also believes that a successful campaign of 20's can be followed by a more intensive campaign of ID's because already familiar copy points can be considerably telescoped.

BBDO account exec Clayton Going cites 20 as the rating point minimum sought for, but points out that a spot following a national news show with a 10 rating two or three nights a week will give a cumulative rating of 30 at about the same cost of a single spot with a 20 rating point adjacency.

The Champagne Flight (a title registered by Western) is the theme of the first ID, currently running, which kicked off the 52-week schedule last June. In the ID, v.i.b.—holding a bubbling glass—reflects on the "Champagne Flight." After a stewardess brings him a tray of food, he comments "Wonderful." Holding his glass aloft, he adds "Western Airlines . . . The o-n-l-y way to fly." The usual pan

to the rudder for the destination logo concludes the ID.

This pan, considered essential to the continuity of the spot, adds about \$1,000 to the \$2,500 cost. Each spot has to be shot in its entirety for the single change of destination on the tail rudder. While a simple cut to the rudder would involve far less expense, Western admen feel it would not compensate for the loss of "continuity and simplicity."

Because of the large number of prints needed for each station—a total of 19 stations\* are used in the eight U.S. cities—printing costs run high (\$750). The two Los Angeles stations used, for example, must each receive prints with destination lines for eight other cities, plus additional standbys.

A second ID is now in the works which will introduce Western's Hunt Breakfast (another registered name) but will do so with an economy of words again made possible by the strong image which previous 20's and ID's have created.

(Please turn to page 72)

\*KRCA and KNXT in Los Angeles, KOA-TV, KLZ-TV and KBTB in Denver, KSL-TV, KUTV and KTVT in Salt Lake City, KFMB-TV and KFSD-TV in San Diego, KRON-TV and KGO-TV in San Francisco, KOMO-TV, KING-TV, KTNT-TV and KIRO-TV in Seattle/Tacoma, and KOIN-TV, KPTV and KGW-TV in Portland.



# A new way to measure what it costs

➤ A major problem among ad agencies today is how to determine how much it costs to service each account

➤ Emil Mogul Co. comptroller Norman Cohen has developed a simple formula which any ad agency can apply

**R**ising costs and expanded client service have become of the greatest concern to advertising agency management. In order to cope with the aggravated cost problem, management needs information on operating costs presented in a readily-understood form that shows clearly and quickly how much it's costing to service each account. For agency comptrollers, as well as for management, the task is one of developing such a cost breakdown without adding to account expense. It's obvious, in other words, that an expensive development of cost figures would be self-defeating.

Arriving at a breakdown of operating costs on an account by account basis is usually a protracted, involved and expensive task, especially for medium and small agencies. Usually individual account or account group costing is avoided, and agency management must be content with results shown on the periodic profit and loss

reports. Naturally, the absence of any guiding cost figures on an account or group basis invites trouble.

At Emil Mogul Company, Inc., billings doubled during the past three years as a result of increased expenditures by our clients and addition of several important accounts, including Revlon, Park & Tilford and Lite Diet Bread. Simultaneously, costs spiraled upward—and were given impetus at our shop by an important move to new and expanded quarters. This combination of factors required that an analysis be made of where we were headed on an account-by-account basis.

To complete the costing task, results were desired rapidly, preferably on a projective basis which could be later confirmed. Another complicating factor was budget restriction. We desired our cost information free.

Therefore, a simplified method was developed which eliminated the expense normally attendant to classical

methods of cost accounting. This system can easily be adopted by any agency, but will be of special value to medium and smaller agencies whose record-keeping staffs are not sufficiently large to permit maintenance of detailed cost records.

The following abbreviated system of costing outlined has been designed to produce cost figures of sufficient accuracy to form bases for sound management decisions. It is also designed so that it may be utilized in conjunction with any present accounting system without adding overhead. Naturally, in agencies where tabulation equipment is available so that detailed cost analysis is possible without added expense, or where the accounting department has sufficient idle clerical time in which to maintain more formal and detailed cost records, a complete cost accounting system should be installed.

Time is the basic commodity of any personal service business. In advertising, it is the time of the agency staff which is sold for commissions and fees received. Therefore, in order to arrive at a proper cost of sales, it is necessary to determine the cost of the staff time sold and match it against the revenue received.

In order to do this, the simplest division is by account or account

## These seven steps will help you determine cost-per-account

- 1) Each person in agency engaged in account work determines percentage of time he spends on each account.
- 2) Data is recorded on index cards, one card per person, along with person's annual salary.
- 3) From index cards a master list is compiled for each account, showing names of everyone doing work on the account.
- 4) The percentage of each person's salary chargeable to that account which, added up, gives a total salary cost per account.
- 5) Next, from the agency's income statement for the past year, determine the over-all agency ratio of total salaries to total overhead.
- 6) Once you have ratio of salary to overhead, apply it to each account, showing how much overhead should be charged to account.
- 7) Adding salary cost-per-account to overhead-per-account, and making any necessary adjustments for variation (such as accounts requiring more travel), you have an accurate breakdown of total cost for every account in the agency.



# service your accounts

By Norman Cohen, Comptroller  
and Assistant to the President,  
Emil Mogul Company

group. Revenue is easily determined on a historical basis, and quite frequently is easily determined in advance. Time utilized in servicing an account is frequently difficult to abstract; time sheets kept by personnel are often inaccurate, thereby throwing time records off. In order to simplify costing, the keeping of time sheets in this streamlined system is eliminated. Instead, we substitute an average time percentage for each person for each account or group of accounts.

Using a year as the period for matching revenue and costs eliminates seasonal variations, where a shorter time duration might produce unusual results with seasonal advertisers. The same principle of ironing out the seasonal is applied to the distribution of time. Every person in the agency who contributes his time to the servicing of accounts is requested to divide 100% of his time into percentages for every account on which he works.

Before requesting members of the staff to divide their time, it is necessary for management to determine the accounts to be costed individually and those accounts to be costed in groups. By supplying this breakdown to the staff, information concerning percentages of time will be compiled in the form needed. Only administrative people and accounting personnel are

eliminated from this procedure. In many instances, especially where account service personnel are concerned, we will have personnel spending 100% of their time on a single account or group of accounts. It is best to interview both individuals and their supervisors in order to arrive at proper distributions. This information should be recorded on index cards, one for each person, to facilitate using the information. When we have arrived at a situation where each person has accounted percentagewise for all of his time, we are ready to prepare our cost sheets by accounts and account groups.

From that point, it is a simple matter to extract from the file cards every card having a specific account or group listed. The payroll records will supply the annual salary of each person. By applying the recorded percentage to the salary, the cost applicable to an account is easily derived. It is helpful to accumulate the salary costs by department for each account or group so that comparative statistics can be abstracted. Once individual salary costs for an account or group have been obtained and summarized, there remains the determination of a proper amount of overhead to be applied and the net profit or loss on the business can be determined by subtracting costs from income.

In order to reduce the application of overhead to a method of similar simplicity, the use of a percentage method is suggested. From the previous year's income statement, determine the entire cost of doing business, including salaries and all other expenses. Determine the total cost of salaries of all personnel for whom you have percentage time records. Assume that the total of all of these salaries amounts to 60% of the total expenses for the previous year. With this knowledge, it becomes easy to determine that the overhead on any account will be 2/3 of the direct salaries; since 6/10ths of the total expenses are direct salaries and 4/10ths are overhead. By applying the percentage of overhead derived in this manner to the total direct salary costs for all accounts, the entire overhead is absorbed. Of course, this does

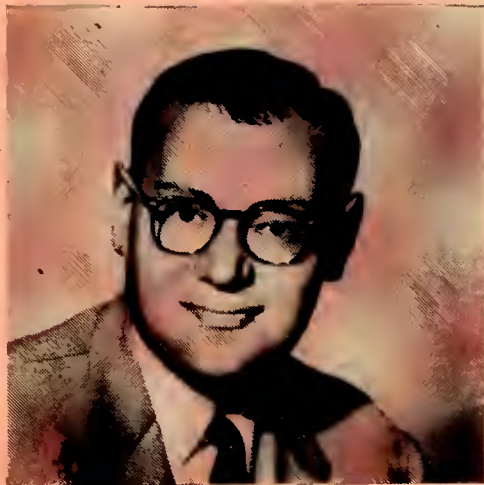
not make provision for special costs of any sort.

Accounts vary greatly in the complexion of costs incurred in servicing them. As an example, some local business requires no travel while some national business may require substantial expenditures for travel. In order for this system of overhead apportionment to have validity, adjustments must be made for such situations. Each variation must be adjusted in accordance with the facts. If too fine an adjustment for each varying situation is attempted, the purpose will be defeated by expending too great an effort in order to achieve the result. Therefore, it is necessary to make adjustments by inspection. Thus, if accounts A and B spend several thousand dollars a year each in travel and all other accounts spend virtually nothing, the travel expenses should be added to accounts A and B and removed on a pro-rata basis from all the others. If the variations from account to account are not significant, and in many cases unusual items in one counter-balance unusual items in another, then all unusual items may be disregarded without too significant a loss in overall accuracy.

Accuracy of this system can be tested easily by comparing the total of the net profits of all cost sheets with the net profit shown on the financial statement. The two figures should be identical.

This system has one marked advantage in that costing is not necessarily historical. Once the percentages of all covered personnel's time have been determined, the cost of operating an account or group of accounts can be projected in advance. Moreover, with this system the putative costing of anticipated new business is facilitated. Time percentages should be reviewed at least twice a year, since changes in assignments, salaries and personnel occur which may have substantial effect on the figures. Adjustments should be made uniformly for all accounts.

Results obtained with this method are not designed to be 100% accurate. However, error can be reduced to insignificant proportions with diligent operation and careful supervision. ▀



Norman Cohen



A stylized cartoon character with large, round glasses and a wide smile, holding a sign that says "SPONSOR". The character is drawn in a simple, bold line-art style. The background is a dark, textured surface, possibly a wall or a piece of fabric, with a warm, golden-brown light source from the left. The character's hair is short and spiky. The sign is rectangular and tilted, with the word "SPONSOR" written in bold, white, sans-serif capital letters on a black background. The character's hand is visible, holding the sign. The overall composition is dynamic and eye-catching.

**SURE**

every time buyer  
reads

**SPONSOR**



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

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

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

Proof?

Fair enough!

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

**SPONSOR**

**sells the TEAM that buys the TIME**



# Is music and news still a vital programming

Three stations using this type of programming vouch for its validity and effectiveness in reaching and selling the mass audience.

**Herb Carl, program dir., KONO, San Antonio**



*Yes, if format is balanced, sound is good*

Yes, indeed. In fact, I have serious doubts that the radio industry as we know it today would be around and roaring like a well-larynxed lion were it not for the vital, healthy force of music-and-news programming. When television lit up the nation's homes with its phosphorescent glare, the radio networks capitulated like the Maginot Line before the Panzer divisions. General Sarnoff led the death march to the burial ground, but somewhere along the line someone goofed and forgot to tell the great majority of the music and news operators that they were expected at their own funeral.

Let's analyze a music and news station—the one for which I am extremely proud to be program director. Proud because KONO falls in the very highest ranking as an exponent of today's modern radio sound. KONO offers balanced, highly enjoyable music fare, instructive, constructive and appealing public service; and the finest programming on the local scene in the country.

The KONO music policy meets the highest program standards in radio.

The KONO music policy cannot be paralleled anywhere else. Only 50% of the records played on the station are in the top 100 category (KONO's 'Fabulous Fifties' program has 13 sides per hour must be heard), and all records are played to conclusion. Furthermore, not all of the top 50

records are played. From five to 10% of these records on a given week do not meet KONO's standards.

On the news front, KONO operates one of the most efficient news gathering organizations in the business. Its 11-man department utilizes the latest technical equipment—including three ground mobile units and one air unit—to make sure the KONO listeners will be as well informed as any people in the world.

Public service is more than an obligation at KONO—it is an integral part of the KONO operation. The station has for five years in a row won the National Safety Council's award for traffic safety and the singular honor of two Alfred P. Sloan awards for traffic safety. KONO presents public service as it would a commercial account; in the most appealing and attention-getting manner possible.

Just recently, KONO began to editorialize on issues of concern to San Antonio and Bexar county. And weeks ago the station took a stand for a new police headquarters and county jail. The measure passed by the slim majority of 54 votes out of an electorate of thousands. San Antonio political leaders credited KONO with the success.

Obviously news and music is not necessarily the only accepted form of good radio. There are several other means of providing good sound, entertainment and public service. KONO has done it with music and news, and with this programming format has made itself a vital, moving force in its community. It has, in fact, reached the stature of a civic institution.

**Max Michel, Jr., national sales manager, WHBQ, Memphis**



*So long as people select this type of programming*

The answer to the question, "Is Music and News Still a Vital Programming Force?" is unequivocally "yes!"

The term, "music and news," does not accurately describe a so-called music and news radio station of today. It is much more than merely playing records and reading news, which the term indicates. This gross over-simplification is partly the reason for so much misunderstanding of what a modern independent radio station really is.

Many people believe that going independent is taking the easy way out. Nothing could be further from the truth. A well-run, well accepted independent radio station takes much more closer supervision, much more ingenuity and originality, and a more talented staff of performers than a station that uses a network as its main source of programming.

Music and news operations are not new. They have been with us for many years, and there are many leading stations throughout the country that have always been good stations and have never been affiliated with any network. To them music and news has always been vital and always will be.

Our experience at WHBQ has been rewarding to both ourselves and to our community. We became independent less than a year ago. We have more than doubled our audience and are now able to offer a greater service to our community and to our advertisers. This is now possible, because of our complete flexibility with programming, our ability better to cover local news and events of interest to the people of Memphis. As for our radio personalities . . . they have become an integral part of Memphis.

To our community, our advertisers and ourselves, music and news is indeed paramount and will, in my opinion, remain so. It will remain vital as long as the people of our community select this type of programming above any other.



orce?

Lee Allan, program dir., WAVY, Norfolk



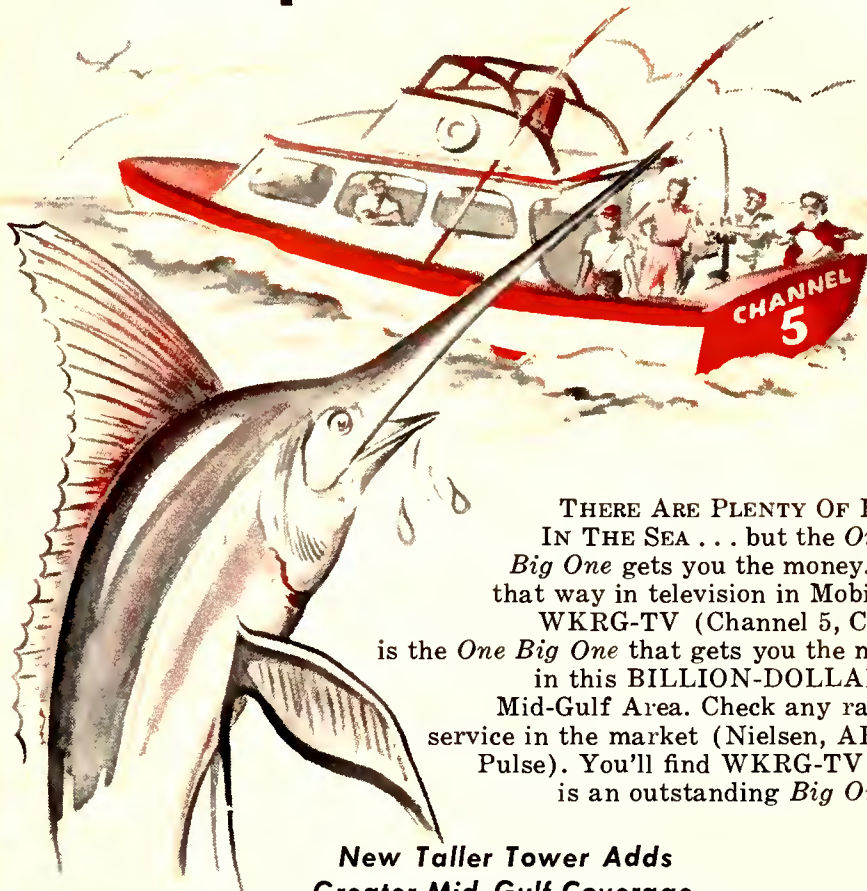
People depend on it to keep informed as well as entertained

Several published comments have been made recently as to the importance, or unimportance, of music and news in present day radio. Just as bread is the staff of life of any human being, so is music and news one of the most vital components of radio today. WAVY radio, as well as any other progressive and alert station, can attest to this fact, both in listeners and dollars. Giving the people what they want, when they want it, is sound business and sound programming—and that means music and news.

Tidewater Virginians listen to WAVY because they want to hear something new and timely every hour of the day. People depend on radio to keep them informed and we at WAVY strive to give them the news as it is happening. As do other top flight radio operations, we keep three equipped mobile news wagons operating at all times. This coupled with our controlled music policy keeps us a contender for top ratings all the time.

A. C. Nielsen in its radio 58 report states . . . "radio homes have been growing steadily since 1950 all across the country. In 1950 there were 41.4 million radio homes opposed to 43.6 million total U.S. homes. This year out of a total of 50.5 million American households there are 48.7 million radio homes." And 96% of all homes own radios. More people are listening than before and they are listening with a purpose. They want to listen to music while they work, or drive, or play, and they want to keep informed, and nothing does it faster than radio, and better than the music-news format. ▀

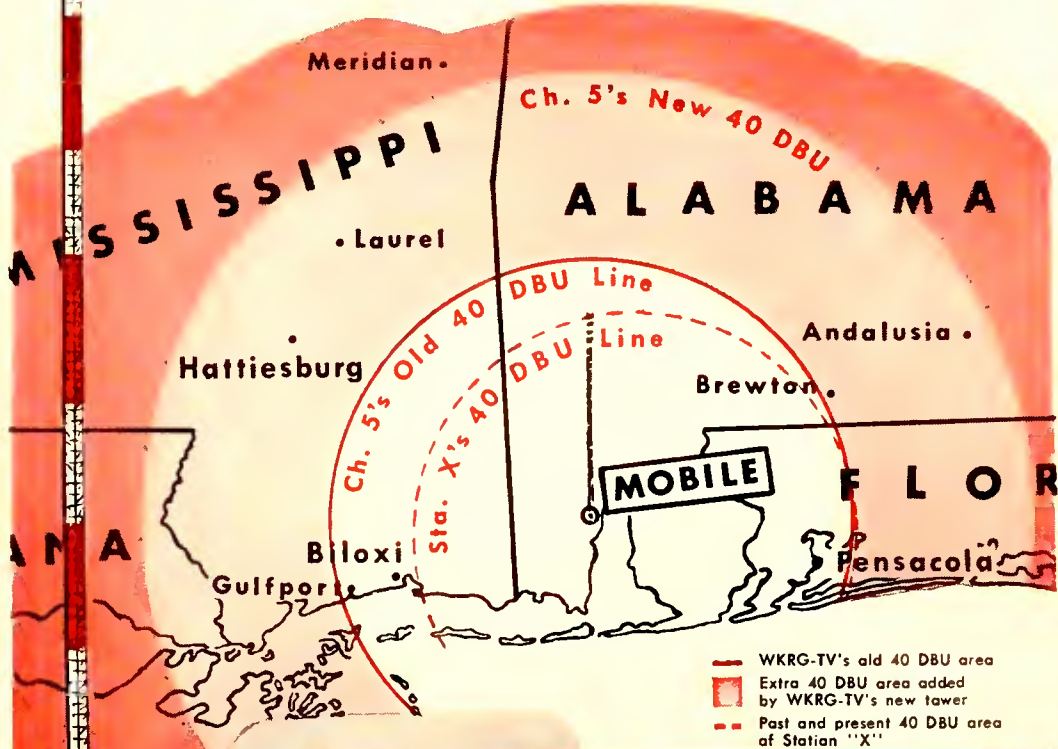
It takes just one **BIG** one . . .



THERE ARE PLENTY OF FISH IN THE SEA . . . but the *One Big One* gets you the money. It's that way in television in Mobile. WKRG-TV (Channel 5, CBS) is the *One Big One* that gets you the money in this BILLION-DOLLAR, Mid-Gulf Area. Check any rating service in the market (Nielsen, ARB, Pulse). You'll find WKRG-TV is an outstanding *Big One*!

**New Taller Tower Adds Greater Mid-Gulf Coverage**

Now, something new has been added . . . a new maximum-height tower that sends WKRG-TV's better programming booming into tens of thousands of additional Mid-Gulf homes . . . as the map below clearly shows. Even before the new tower, Nielsen gave WKRG-TV 46,000 extra families in the Mobile market. For full details of WKRG-TV's lead, call your Avery-Knodel man . . . or C. P. Persons, Jr., V.P. and Gen'l Mgr. of WKRG-TV.



**CHANNEL 5** **WKRG-TV**  
**MOBILE, ALABAMA**  
 Reps. Avery-Knodel





# Pulse admitted Alaska 3 years ago!

And Pulse outside the U.S.A. employs standard Pulse techniques originated 17 years ago — used in Alaska and in 222 U.S. markets last year

**TELEVISION  
AND RADIO**

**PUERTO RICO**

**MEXICO**

**CANADA**

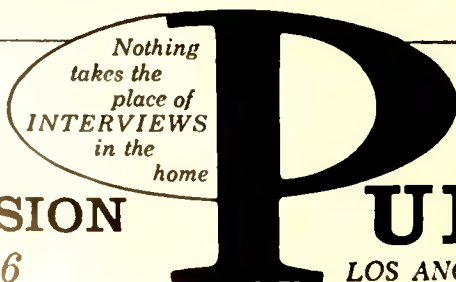
**HAWAII**

**ENGLAND**

**Standard  
Pulse Data  
and  
Special Studies**

- ★ Naturally Pulse's trained interview specialists "speak the language"—have a special grasp of local conditions.
- ★ For Pulse interviewing in the home is done by women who *live* nearby. No phone calls, no mailings, no "traveling crews." Solid—mature, responsible probing.
- ★ Therefore, if you are interested in our newest, proudest 49th state, with its high standard of living, amazing income, startling growth, possibly Pulse can serve you.
- ★ With standard data for television and radio — or for special research assignments—the complete facilities of the Pulse International Division are at your disposal.
- ★ For instance, interviewing in Puerto Rico and Mexico is conducted by a Spanish-speaking staff; in Hawaii Pulse interviewers are adept in dealing with the 85% of the population that is non-Caucasian — Japanese, Filipino, Chinese, Hawaiian, etc.
- ★ We invite your inquiry, can serve you abroad with the same high standards that prevail in our U.S. operations.
- ★

*Just phone for facts*  
**INTERNATIONAL DIVISION**  
*JUdson 6-3316*



730 FIFTH AVENUE  
NEW YORK 19, NEW YORK

**PULSE, Inc.**  
LOS ANGELES • CHICAGO • LONDON



# FILM-SCOPE

9 AUGUST, 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

There's a chance that U.S. Rubber's Tire Division may be another syndication newcomer this fall.

Agency (Fletcher Richards) is currently weighing the advantages of going heavily into spot film buys.

Schlitz, unlike most brewers, has adopted a policy of program diversification in its spot buys.

First case in point: Chicago, where Schlitz had sponsorship via JWT of Silent Service and State Trooper. Brewery has dropped half its SS sponsorship, picked up a half-sponsorship of Citizen Soldier (Flamingo).

There'll be more of this in other Schlitz markets.

NTA president Oliver Unger firmly believes there's an important market for off-network 60 minute or longer films and they're economically feasible.

Taking issue with a contrary view as indicated by other syndicators in the 28 June FILM-SCOPE, Unger advances these points:

- With the expansion of spot buying, stations will need spot carriers that will attract large audiences.
- The longer off-the-network shows will not only fill the void left by diminishing feature product but find a valuable niche in station programming.

Blue chip agencies investigating syndication for the first time are finding themselves faced by a perplexing problem: Is there an average cost for a film program?

Mounting client requests have initiated a major research project on syndication at one of the top five tv billing agencies. (The agency wants its own account executives to be knowledgeable to client questions.)

Insofar as major syndication buys are concerned, 1958 is well ahead of last year at this time.

The score to date: five national advertisers have been added to the heavy syndication buyers roster; three have dropped out (Heinz, Brylcreem, Corn Products).

Here's a partial listing of major buys made so far for the fall:

NEW BUYERS	MARKETS	SERIES
Raleigh Cigarettes (K,M&J)	19	Mackenzie's Raiders (Ziv)
Budweiser (D'Arcy)	75	U.S. Marshall (NTA)
Pabst (N,C&K)	50	various series
Kellogg (Leo Burnett)	national	five shows, all national spot
Pillsbury (C-M*)	30	Dial 999 (Ziv)
CONTINUING USERS		
Stroh's (Zimmer K&C)	19	Mackenzie's Raiders (Ziv)
Ballantine (Esty)	36	Highway Patrol (Ziv) *
Falstaff (D-F-S)	66	State Trooper (MCA) *
DX Sunray Oil (Watts, Payne)	55	New York Confidential (TPA)
Hamm Brewing (C-M)	55	various series
Conoco (B&B)	65	Whirlybirds (CBS Tv Film) *
Nabisco (Mc-E)	80	Sky King*
Continental Baking (Bates)	90	Annie Oakley (CBS Tv Film) *
H. P. Hood & Sons (K&E)	New England	26 Men (ABC Film) *

\*Renewals



# MARKETING WEEK

9 AUGUST, 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

The weapons for forcing store distribution are many and varied but one in particular is causing concern to media.

This is the increasing practice of offering concessions in the form of merchandise to get shelf space.

Because of the fierce competition for limited freezer space, the practice is particularly widespread in the frozen food business but it affects all categories of supermarket merchandise.

**Obviously, the money for such incentives must come from somewhere. What causes concern to media is the feeling that consumer ad budgets are bearing the brunt of this budget-shifting.**

Said one media executive: "They're getting distribution with extra cases by taking money away from the means of keeping those goods on the shelf."

Trade sources say that Lestoil, one of the most successfully-distributed products in recent years, and the most heavily-advertised product on spot tv, rarely, if ever, offers extra merchandise to get shelf space.

**Now buying spot tv at the annual rate of about \$9 million, Lestoil's method for getting distribution is described as simple as it is effective.**

The Lestoil method, says firm President Jacob Barowsky, is to put tv commercials on the air and wait for store orders.

Barowsky maintains that, in introducing Lestoil to a new market, even in-store merchandising is worthless. **He would rather, he says, lose sales by not having his product on the shelf in the beginning than lose the impact of having the store suddenly faced with a rash of consumer calls for the cleanser.** He concedes, however, that displays can be helpful after the product is launched.

"I don't want dusty bottles on the shelf," he says. "I want a product that stores know will move fast." On top of offering a fast-moving product Barowsky offers stores a 20% profit.

Lestoil buying policy has been to use all tv stations in the market, bargain hard for time and let the frills and fancy stuff go.

**However, it is interesting that in buying Evansville, a new market, recently, Barowsky got a potful of hoopla and promotion from WEHT, a uhf outlet (See SPONSOR-SCOPE, 2 August 1958. Though he'll be there in person (the first such junket he's ever taken), the Lestoil president contends the promotional extras are of little interest to him.**

**Executives of Adam Young, WEHT's rep, say the Evansville promotion may portend a new departure in Lestoil's marketing approach.**

Another recession casualty:

**NBC has shelved a partly-completed project to analyze the metals industry.** Purpose of the study was to find prospects for corporate-image advertising on tv.

However, the declining interest in institutional approaches and the increasing demand for sales-producing advertising has sent Hugh Beville's Planning and Research Department in other directions.

This should be no surprise but the Schwerin people have demonstrated it statistically in analyzing tv commercials. Each sex wants to be favorably portrayed but is tolerant of having shortcomings shown in the opposite sex.





# HEY MOM THE SITTER'S HERE!

Every day at 4:30 p.m., starting September 1, mothers in the 635,600 TV homes within the CHCH-TV coverage area, will use the services of the most popular sitter in North America—POPEYE. Yes, the rating-building, spinach-eater will start a new life in Canada on that date and big things will happen! His thirty minutes of fun will introduce FAMILY THEATRE, which will feature TWO top movies daily, starting September 15. Big things are happening in the hottest market in Canada . . . watch them!

**POPEYE DAILY**

4:30 p.m.—starting Sept. 1

**FAMILY THEATRE DAILY**

5 to 8 p.m.—starting Sept. 15

**CHCH-TV**  
**CHANNEL 11**



For further information call Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

Source for statistical data: BBM Survey May, 1958



National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**The Procter & Gamble Co.,** Cincinnati, is planning a campaign in top markets for its Crest toothpaste. The advertiser wants to kick off as soon as possible for a 52-week run. Minutes during daytime segments will be placed, with frequency depending upon the market. The buyer is Sam Tarricone; the agency is Benton & Bowles, Inc., New York.

**The Norwich Pharmacal Co.,** Norwich, N. Y., is lining up announcements for a major campaign for its Pepto-Bismol. The schedules will begin in September for six weeks. Minutes during nighttime slots will be purchased; frequency will vary from market to market. The buyer is Jack Giebel; the agency is Benton & Bowles, Inc., New York.

### RADIO BUYS

**Vick Chemical Co.,** New York, will buy schedules in top markets for the fall to push its cough drops. The campaign will start 13 October, run through November. Minutes during daytime segments will be scheduled; frequency will depend upon the market. The buyers are Ray McArdle and Mary Ellen Clark; the agency is Morse International, Inc., New York.

**Q-Tips Sales Corp.,** Long Island City, N. Y., is purchasing announcements in major markets for its Q-Tips cotton swabs. The 13-week schedule starts 15 September. Minutes during daytime segments will be placed; average frequency: 10-15 per week in each market. The buyer is Anita Wasserman; the agency is Lawrence C. Gumbinner Advertising, New York.

**Duffy-Mott Co., Inc.,** New York, is planning a campaign for its Clapps Baby Food. The 10-week schedule will kick off 29 September. Minutes during daytime periods will be used; the advertiser hasn't decided yet on saturation or just a daily spot schedule. The buyer is Steven Suren; the agency is Sullivan, Stauffer, Colwell & Bowles, Inc., New York.

### RADIO and TV BUYS

**Robert Hall Clothes, Inc.,** New York, is getting ready for its big 100 push for its clothing stores. Approximately one million dollars will be spent in radio and tv markets, on 110 tv and 175 radio stations. The campaign will start in September. In tv, minutes, I.D.'s and 20's will be scheduled during prime time and late night segments; in radio, minutes during early morning and late afternoon slots. Frequencies will depend upon the market. The buyer is Jim Hackett; the agency is Frank P. Sawdon, Inc., New York.

# How to

## It's easy on film...

Because film offers unlimited scope for special effects, for polished perfection in all things!

One man is made two . . .  
large objects made small . . .  
small things, large . . . time and space conquered—all with a snap and precision that make film sing out, its use constantly on the increase!

Truly, a good release is a better release when you  
**USE EASTMAN FILM.**

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

East Coast Division  
342 Madison Avenue  
New York 17, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.

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

or **W. J. GERMAN, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Motion Picture Film,  
Fort Lee, N.J.; Chicago, Ill.;  
Hollywood, Calif.

Be sure to shoot  
**IN COLOR . . .**

**You'll be glad you did**



avoid double trouble





## TV RESULTS

### RESTAURANT

SPONSOR: Caniglia's Pizzeria &  
Steak House

AGENCY: Pleskach  
and Smith

**Capsule case history:** In the nine-year history of Omaha television, Caniglia's Pizzeria and Steak House had never advertised in this medium. Pleskach and Smith, Caniglia's advertising agency, recommended a television campaign employing daytime spots and one nighttime announcement. KETV was selected to kick off the campaign utilizing a daytime 5-plan supplemented by one spot in the 9:35 movie Friday evenings. The purpose was to announce the grand re-opening of the restaurant after its remodeling, and to inform customers and prospective customers of the much larger seating accommodations now available. Even though the weather was inclement the opening-day crowd was overwhelming. Every table was taken and people were waiting to be seated. "Our client is immensely pleased with the over-all results of tv advertising," wrote Pleskach. "My eyes have been really opened to the possibilities of tv, and the company is considering increasing its tv budget."

KETV, Omaha

Announcements

### FOOD

SPONSOR: General Foods Corp.

AGENCY: Direct

**Capsule case history:** German cooking chocolate was called a "dead" item by grocers and distributors in the Greensboro, N. C., territory until Cordelia Kelly of WFMY-TV's *What's Cooking Today* show brought it back to life. Cordelia baked a German chocolate cake on her program, offered the recipe free to viewers. So far, she's filled 2,589 requests for the recipe—and people still ask for it. According to E. J. Fraylick, General Foods Corp. salesman located in Greensboro, "Salesmen in our territory (including Greensboro, Winston-Salem, High Point, Raleigh, Durham and Salisbury) have racked up 1,637% of our first quarter output on German chocolate." Fraylick attributed the outstanding sales record to Cordelia's cake-baking on television, "and millions of us plus recipes the viewers asked for." It also proved the value of the integrated commercial as an effective sales medium, giving the advertising an additional validity and believability factor.

WFMY-TV, Greensboro, N. C.

Participation

### DOGS

SPONSOR: Ann's Kennels

AGENCY: Direct

**Capsule case history:** Ann's Kennels, in Paw Paw, Ill., all of 50 miles south of Rockford, bought three one-minute spots in *The Roddy Mac Show*, telecast on Wednesdays from 4:30 to 5 p.m. Starting almost immediately, Ann's Kennels started selling puppies like hot dogs. The kennels followed up their initial spot buy with the purchase of a full five-minute segment of the same once-a-week program. Sales, which had been brisk since the spot campaign, increased significantly. In fact so many dog purchasers jammed into Paw Paw that the town's only restaurant had to hire extra help to serve the hordes of hungry dog lovers on their way to Ann's Kennels. On the Fourth of July weekend alone, the kennel sold over \$2,500 worth of dogs. People from all over WREX-TV land are buying their puppies in out-of-the-way Paw Paw, and business at Ann's is the greatest in the firm's 10-year history. "I am completely sold on tv, and do not intend to use any other medium," said the kennel's owner.

WREX-TV, Rockford

Program

### DEPARTMENT STORE

SPONSOR: Sears & Roebuck

AGENCY: Direct

**Capsule case history:** Sears & Roebuck's suburban store in Manchester, Connecticut, recently built a huge summer "Warehouse Sale" business through the use of a saturation tv spot schedule on WHCT, Hartford. Using tv spot for the first time, the store bought 20 announcements, minutes and 20's, which were scheduled throughout the day during a three-day period prior to the sale. By displaying leading items from the Summer Hardlines Department, Sears was able to see immediate results from the items advertised. Roy Rippman, mgr. of the Sears store located in the new Manchester parkade, reporting the campaign's success, said: "Where advertising in other media had previously drawn customers from only Manchester, tv drew a greater number of customers from as far as 30 miles away." As a result, several other stores in the Manchester parkade have joined Sears for a combined Parkade tv promotion on WHCT and have set up schedules for the season.

WHCT, Hartford

Announcements



**K W T V**

Oklahoma Television Corporation  
CBS Television

**OKLAHOMA CITY**

*announces*

*the appointment of*

**Edward Petry & Co., Inc.**

*as National Sales Representative*



# PICTURE WRAP-UP



Antique Auto Club of Wichita and Hutchinson gets annual assist with auto show from KTVH, Wichita. This year famed automobile writer Tom McCahill (r) visited Wichita for show, appeared on several KTVH local shows. In addition, station videod cars, had owners describe restoration



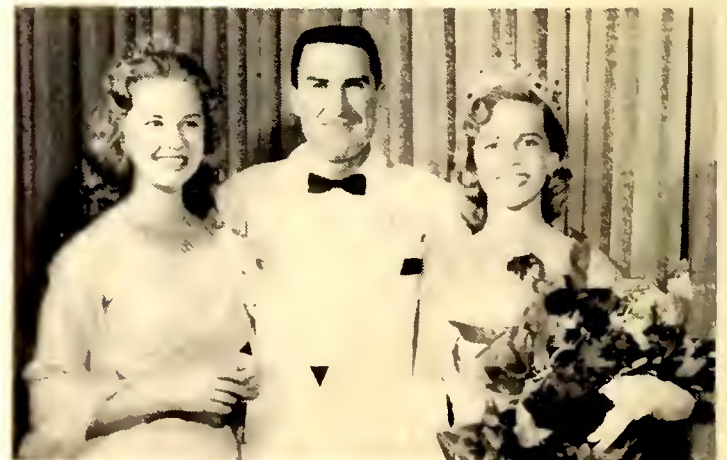
James P. Hensley (r), gen. mgr. of WEEP, Pittsburgh, congratulates Bob Eastman after appointment of Eastman firm as national reps for WEEP. Watching are Eastman N. Y. sales staffers (l to r) Jerry Danford, Joe Cuff, Lee Lahey



Fill-ins for Jack Buck, KMOX (St. Louis) radio personality, while on vacation, were city's leading businessmen. Being briefed on a d.j.'s job are (l to r) Sidney Maestre, prominent banker; Buck; Aloys Kaufman, Chamber of Commerce pres.; and Dr. Arthur W. Neilson, president of medical society



Visitors of Ziegler's... of New Western Bat Masterson were... Lunn, Sealtest advertising and sales promoter... Bat Masterson; Bob Davis, Kraft ad man... director of JWT, agency placing the show Bat Masterson... NBC TV 8 October



Search for Alabama's most beautiful girl was conducted by WGSN, Birmingham. Shown (l to r) are Charlotte Sheffield, Miss USA of 1958 (who crowned winner), WGSN gen. mgr. Ben McKinnon, and July Carlson, Alabama representative in recent Miss Universe Pageant held at Long Beach, California



# News and Idea WRAP-UP

## ADVERTISERS

The outcome of a test which the textile fibre division of DuPont conducted in tv spot not so long ago is paying big dividends for air media.

The division's plan for the coming season includes: participations on the *Steve Allen Show*, a news program, *Today* and *The Jack Paar Show*, an alliance with Arthur Godfrey on the radio side and seasonal flights in spot tv.

With Pabst and Blatz Brewing Companies merger, the combined advertising budget should run over \$10 million.

Blatz will be operated as a separate subsidiary, with its president, James Windham upped to the presidency of Pabst. Harris Perlstein continues as chairman.

Blatz had been a wholly-owned subsidiary of Shenley since 1943.

Advertising campaigns and promotions:

- Gillette Safety Razor Co. will spend via tv, radio and print more than \$5 million for its six-week promotion of its October World Series "Tv Razor" set. Agency: Maxon.

- General Mills kicked off its sweepstakes campaign this week for its Cheerios cereals. Done in conjunction with KLM Royal Dutch Airlines, the promotion offers top prizes of expense-paid vacations to worldwide destinations. Starting 1 September, 20 one-minute network spots will be used on *Wyatt Earp*, *Disneyland*, *Mickey Mouse*, *The Lone Ranger* and *American Bandstand*. Agency: D-F-S.

- Zonolite Co. of Chicago will emphasize an "easy-time" theme for its fall campaign via radio and print. Copy will stress the lumber dealer's facilities for financing the purchase of insulation. Agency: Henry, Hurst & McDonald, Inc.

Strictly personnel: Gregory T. Lincoln, former account executive at

Crosley Broadcasting Co., appointed assistant director of the tv/radio department of Colgate . . . Robert A. Talpas, advertising manager of the Refrigerated Foods division of General Mills, named marketing manager of the division's newly organized marketing department. . . Tom Hochleutner, named marketing coordinator at Dormeyer Corp.

## AGENCIES

A majority of agencies reported to the 4 A's more billings for the first six months of 1958 than for the corresponding period of 1957.

Highlights of the 4 A's report:

- Billings of the first six months: 96 agencies were ahead of last year; 64, down; 27, stayed the same.
- Estimates for the second half of

this year: 84 agencies expect billings to go up; 50, down; 51 the same.

BBDO's Bob Foreman has added novel writing to his extra-curricula activities.

He's got a book, *The Hot Half-Hour* dealing with the giveaway fad on tv and Madison Avenue coming out at the end of September.

**West coast merger:** Mort Goodman, of Goodman Advertising, Inc. and Art Rouse, former partner of Stiller, Rouse & Hunt, now the **Goodman and Rouse Agency**, Los Angeles.

**Expansion:** Reach, McClinton & Co. opens its Boston office this week, and also enlarges its New York headquarters.

**Douglass Coady**, formerly of the agency's Chicago office, will manage the Boston spot.

**"JAXIE" SAYS,  
"DON'T SEND SHERLOCK  
TO FIND TOP TALENT  
IN JACKSONVILLE"**



WFGA-TV can supply the lineup to capture sales in this rich \$1½ billion market. Ever popular Thomas Mitchell stars as O. Henry on the "O. Henry Playhouse" weekdays from 1:00 to 1:30 PM and the top rated comedy series "Susie" starring Ann Sothern follows from 1:30 to 2:00 PM. Both shows offer the lowest cost per thousand weekday availabilities in the 64 county North Florida-South Georgia market.

So don't handcuff your sales for lack of rewarding one minute availabilities. Just call Ralph Nimmons in Jacksonville at ELgin 6-3381 or send out an A.P.B. (Availabilities Purchasing Blank) to your nearest P.G.W. representative.

Represented by Peters, Griffin, Woodward, Inc.

**WFGA-TV Channel 12**  
Jacksonville, Florida  
**FLORIDA'S COLORFUL STATION**



Programs  
all day long  
to result  
in a growing audience

# WISH

## Indianapolis

CBS Represented by Bolling



A CORINTHIAN STATION

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



"GEE! I'M GOING  
TO TRY THAT CANDY!"

WGN-TV commercials get results  
because of WGN-TV programming  
and creative marketing. For proof,  
check your station's ratings and  
share the success of WGN-TV.

Put "GEE" in your commercials with

# WGN-TV

Channel 9—Chicago

**Account resignation:** Compton has dropped the **Nehi Corp.** account, with billings at \$2.5 million.

The soft drink manufacturer, with Compton for two years, and the agency split over a disagreement on policy decisions.

**Account appointments:** Peck Advertising, for S. W. Faber, Inc., manufacturers of Farberware . . . Jay Victor & Associates, for Robert E. Eastman & Co. . . . Creamer-Trowbridge for the Stegor division of The Gorham Co. . . . The James Thomas Chirurgical Co. for the tv campaign of Vogue Dolls, Inc., Medford, Mass. . . . Smith & Dorian's San Francisco office for Facciola's Frozen Foods . . . Rogers & Smith, for the Trans-Texas Airways . . . Gerth, Brown, Clark & Elkus, for A-Buy of California radio stations . . . Jackson, Haerr, Peterson & Hall, Inc., for Doran Chemical Co., Rosebud, Mo. . . . Olian and Bronner, for Prairie Chef Barbeque Sauce, Mullins Food Products Co., Chicago.

**Kudos:** Thomas McAvity, a v.p. at McCann-Erickson, named chairman of the advertising and publishing divisions of USO Fund of New York for the 1958 campaign . . . BBDO awarded the highest peacetime citation for industry by the Department of Defense.

**On the personnel front:** Donald Anderson, v.p. in charge of marketing, Fletcher D. Richards . . . Alfred Eichler, v.p. and director of creative copy, Parkson Advertising . . . Spencer Hill, v.p. and copy chief, Charles Anthony Gross Agency, Miami . . . Walter Stumpe, director of the marketing department, NL&B . . . Dr. Eduard Grosse, project director at Ogilvy, Benson & Mather . . . Harry Lange, radio/tv producer, McCann-Erickson.

## NETWORKS

**CBS will remain at 485 Madison Avenue for a while longer.**

It reversed its plan to move next year after CBS Radio and a couple other divisions demurred about coming under the same roof with tv and the corporate powers doubted whether either of the two buildings under consideration would cover all the space needs.

At a luncheon celebrating its affiliation with NBC, **WJW**, Cleveland, linked a two-way trans-Atlantic interconnection directly with NBC news bureaus in London, Paris and New York.

Purpose: To demonstrate to the more than 200 guests how the affiliation can provide direct contact with world capitals.

During the special closed circuit hookup guests questioned the correspondents on latest developments in world affairs.

**Network tv fall sales:** Pittsburgh Plate Glass Co. will share one-half hour with Kellogg on *The Gary Moore Show* (CBS-TV), to air 30 September. Revlon is sponsoring the first half-hour . . . Lever joins the Scott Paper Co. for *Father Knows Best*, which moves back to CBS-TV 22 September . . . Sterling Drug and Brillo, a 52-week renewal for NBC-TV's daytime programs, worth almost \$5 million in gross billings.

**Network sports:** Carling Brew, Standard Oil of Indiana and Western Airlines have signed for the *College All-Star Football Game*, aired on ABC this Friday . . . Mennen will co-sponsor the game via ABC-TV.

**Business is up:** American Broadcasting-Paramount Theatres shows a 24% increase in net profit for the second quarter, 1958, as compared to the same period last year.

The net operating profit figures: \$1,188,000 or 27¢ a share.

**New affiliations:** WAVY-TV, Norfolk, has signed for a two-year primary affiliation with ABC-TV, to start 1 January.

**Network personnel:** At Mutual, MacDonald Dunbar and Philip D'Antoni named account executives and Ray Diaz, director of its station services department . . . At ABC, Harold S. Cranton named director of sales development and research . . . At CBS, William S. Brower, Jr., upped to manager of program promotion and merchandising.

## ASSOCIATIONS

A federal court's (Tennessee) decision that radio and tv stations aren't liable for defamatory remarks made by political candidates was hailed this week by NAB president Harold E. Fellows.



*"The reward of a thing well done is to have done it"*



*R. Waldo Emerson*

*KNX Radio proudly acknowledges receipt of these major awards thus far this year:*

SIGMA DELTA CHI

☆ Distinguished Service Award  
JUDGMENT

OHIO STATE UNIVERSITY

☆ First Award  
JUDGMENT

☆ Honorable Mention  
UNIVERSITY EXPLORER

CALIFORNIA ASSOCIATED PRESS

☆ Certificates of Excellence for  
GENERAL NEWS PRESENTATION  
SPECIAL EVENTS  
DOCUMENTARY  
SPORTS  
FARM



REPRESENTED BY CBS RADIO SPOT SALES



# BALTIMORE, TV SUCCESS STORIES

Submitted by  
**ADELL CHEMICAL CO.**

We have just renewed the LESTOIL contract with your station for the coming year. In fact, we have even added six commercials per week to our original schedule.

In reviewing the LESTOIL sales situation in Baltimore, we note that sales are considerably on the increase. Undoubtedly, your station has been an important factor in helping LESTOIL sales to climb.

May we take this opportunity to thank you for the excellent cooperation you have given us throughout this past year. The extra promotions that you have afforded LESTOIL have certainly been appreciated and we are sure it is partially responsible for LESTOIL'S great acceptance by the people of Baltimore and surrounding areas.

**ADELL CHEMICAL CO.**  
I. L. Eskenasy  
Vice-President

Ran  
Sunpapers  
JUNE 28

Submitted by  
**CAR CITY, Inc.**

Successful automotive advertising today is at best a difficult, complicated job. Competition is not merely keen . . . it is fierce.

Where best could we tell our client's story? Where best could we show the full picture of this big Dodge-Plymouth dealership? Where best could we exhibit Car City's ability to deliver solid value as well as conscientious service?

The answer was WMAR-TV. We placed our confidence in the Sunday night 11 o'clock News from the date of its inception, and were rewarded with a receptive, growing audience and definite results. Car City is pleased to be a part of the WMAR-TV success story.

**JACK GERBER**  
pres. ms-Gerber Advertising

**WMAR-TV**

Channel 2, Baltimore

Member Television

THE PIONEER

"STATION"

TELEVISION AFFILIATE OF THE  
COLUMBIA BROADCASTING SYSTEM

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

TV  
more  
vision  
PIONEER  
STATION"

Fellows, in noting that the decision completely backed up NAB's position, called it "a great step forward in clarifying rules for broadcasting in election campaigns."

AWRT has announced its national committee chairmen for the forthcoming year. They include:

**Thea Zavin**, BMI asst. v-p: Constitution and By-Laws.

**Dorothy Reynolds**, CBS TV asst. sales service manager: Eligibility.

**Lucy Towle**, NBC awards and special projects manager: Information Services.

**Ethel Jane King**, KAKE-TV, Wichita, women's program director: Membership.

**Muriel Fox**, Carl Byoir radio-tv v-p: Publications.

**Isobel Hellender**, KCBS-TV, San Francisco, script writer: Public Relations, West Coast.

**Dene Ratermann**, 4-H Club information services officer and radio-tv editor: Chapter Services.

**Ann Corrick**, Corrick Productions owner: Industry Information.

**Edythe Fern Melrose**, WXYZ-TV, Detroit, producer-broadcaster: Policy and Planning.

**Wilma Sim**, KSD-TV, St. Louis, broadcaster: Nominating.

**Dorothy Fuller**, WBET, Brockton, women's programs director: Scholarship.

**Jo Moore**, Aylin Advertising radio-tv director: Elections.

**Named to trusteeship:** RKO Tele-radio vice-president **Arnold Kaufman** has been elected an operator trustee of the Welfare Trust Fund of American Guild of Variety Artists.

**Upcoming hearing:** The National Labor Relations Board will conduct a formal hearing to determine whether AFTRA will represent video-taped tv commercials.

The date: 15 September, at the NRLB regional headquarters in New York.

SAG this week issued another blast at AFTRA's refusal to negotiate this issue, asking, in effect, what is AFTRA afraid of?

## REPS

A single sales form, aimed at simplifying station schedules and availabilities, has been devised by the **George P. Hollingbery Co.**

The form, distributed to Hollingbery stations this week, will help to iron out the differences in availabilities schedules.

**CBS Radio Spot Sales** is circulating a new, elaborate presentation on the power of the mike personality to sell goods.

Dubbed "The Personal Touch," the presentation, deals, among other things, with the controversy over adult type programing, versus the top 40 format.

The presentation's main focus is this: Personality programing sells.

Included are photos of 200 radio personalities who use "the personal touch" to sell the client's product.

**Rep appointments:** **The Meeker Co.**, for KPAM, Portland, Ore. . . .

**Gill-Perna**, for WAPO, Chattanooga . . .

**McGavren-Quinn**, for WKNB, Hartford and KULA, Honolulu . . .

**Headley-Reed**, for KSON, San Diego . . .

**Robert S. Keller, Inc.**, for WRSA, Saratoga Springs . . .

**Edward Petry**, for KWTU, Oklahoma City . . .

**Weed Tv**, for WLBZ-TV, Bangor . . .

**Broadcast Time Sales, Inc.**, for WDOK, Cleveland.

**Strictly personnel:** **George Ponte**, to the New York staff of PGW . . .

**Kenneth Sikorski**, to the tv sales staff of The Katz Agency . . .

**Thomas Hardy**, to the radio sales staff, Avery-Knodel . . .

**Lawrence E. Buck**, to Blair Tv's Chicago office as account executive.

## FILM

**NTA is following in the steps of other leading film distributors in its sales set-up: Program sales and feature sales will be divided into two separate operations.**

Named to head the syndicated program sales division: **Les Harris**, former national sales coordinator for ABC-TV o and o's.

Feature sales supervisor has not yet been named.

**Sales:**

- **Weber's Bread** has renewed Ziv's *Cisco Kid* in four California markets, including **KTLA**, Los Angeles; **KFMB-TV**, San Diego; **KEY-TV**, Santa Barbara; and **KSBY-TV**, San Luis Obispo.

- **ABC Film's** feature package, *Special Six*, has been sold in 12 markets





**YOU MAY NEVER GET A HOLE-IN-ONE\* —**

AMERICAN RESEARCH BUREAU  
MARCH 1958 REPORT  
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

**BUT...With WKZO-TV  
You Always Get Aces  
In Kalamazoo - Grand Rapids!**

It takes accuracy, plus a lot of luck, to score an ace in golf — but for a real winner in market coverage you need *only* WKZO-TV in Kalamazoo-Grand Rapids! The latest "scorecard" from ARB shows why — see left! WKZO-TV telecasts from Channel 3 with 100,000 watts from a 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves over 600,000 television homes in one of America's top-20 TV markets!

*\*Chances of scoring an ace are 8,606-to-1 (Based on 20 years of play in New York World Telegram & Sun tournament).*



*The Fetzer 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

**WKZO-TV**

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives





**"GEE! THIS BEER  
REALLY TASTES LIKE BEER!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with

**WGN-TV**  
Channel 9—Chicago

**WSLS • TV**  
*the highest rated*  
**ROANOKE, VA.**  
*station in*  
**WSLS • TV**  
*VIRGINIA'S*  
**ROANOKE, VA.**  
*biggest television*  
**WSLS • TV**  
*market . . .*  
**ROANOKE, VA.**  
*MORE TV HOMES!*  
**WSLS • TV**  
*MORE PEOPLE!*  
**ROANOKE, VA.**

in the past 10 days.

The markets: **WCBS-TV**, New York; **WBBM-TV**, Chicago; **WHDH-TV**, Boston; **WMAR-TV**, Baltimore; **WTVJ-TV**, Miami; **KPRC-TV**, Houston; **KHQ-TV**, Spokane; **WFIL-TV**, Philadelphia; **WNHC-TV**, New Haven; **WFBG-TV**, Altoona; **WLBR-TV**, Lebanon; and **WBNF-TV**, Birmingham.

• Jayark Film Corp. (Reuben Kaufman) has sold its 156 color cartoons to the Armed Forces TV Services for use on all its tv stations.

The cartoons have also been sold to stations in 27 U.S. markets.

• Thirteen stations sales of its feature package helped bring MGM-TV's seven-week sales figure to more than \$1 million.

The film library is now in 112 markets. Most recent sales: **WOOD-TV**, of Grand Rapids; **WSPD**, Toledo; **WAVE-TV**, Louisville; **WHI-TV**, Des Moines; **WXEX-TV**, Richmond; **WREX**, Rockford; and **KMSP** and **WTCN**, both Minneapolis.

From AAP's sales convention this week come these figures:

• In two years of operation, AAP has amassed more than \$45 million in sales.

• Warner features are in 118 markets; Bugs Bunny in 100; and Popeye cartoons in 133.

**New cartoon series:** First package of Beverly Hills cartoons to be distributed by Guild Films will be **Spunky and Tadpole**.

Initial sales already made: **WPIX**, New York; **WRCV-TV**, Philadelphia; and **KBET-TV** Sacramento.

Flamingo Films has made another expansion move. The company has opened new offices in Indianapolis, headed by **Paul Webster**, as regional manager and supervisor.

At the same time, **Leo Knight** was named regional supervisor of the Texas area.

**More personnel:** **Stan Smith**, elected a vice-president, Official Films . . . **Frank LeBeau**, to the sales staff of AAP.

## TV STATIONS

NAB's recent survey of tv and radio stations showed that their expenses went up faster than their profits in 1957, producing a nar-

rower profit margin than in 1956.

For the typical tv station total revenue was \$925,000—\$5,000 less than the previous year. Indications are that at the end of the first 1958 quarter the income for the average station will be up 3.5% over 1957.

Total time revenue for the typical radio station in '57 was \$90,700—hardly any change from 1956. Total expenses were \$90,000—up \$1,000 over 1956. Payroll represented 53% of the total expenses.

**WJRT, Flint, Mich., (Channel 12)** has joined up with ABC TV as a primary affiliate.

The station, covering the Flint-Bay City-Saginaw-Lansing area, goes on the air 1 October.

**Merger:** Two uhf operators, Salisbury Broadcasting Corp. of Worcester, and Springfield Tv Broadcasting Corp., have agreed to merge, pending FCC approval.

The agreement also calls for the re-opening of **WWOR-TV**, Worcester, (a Salisbury station) which ceased operations in September, 1955.

**Tv promotions and stunts:**

• **WSAZ-TV**, Huntington's entry in the local Soap Box derby was awarded first prize in design, although the car didn't win the race.

• **WICU-TV**, Erie, has come up with a local sales promotion which ties in with network shows.

Slipping station promo messages in over slides promoting network shows, promotion manager Jim Spence uses messages like these:

(1) Over a Dragnet slide, the copy reads, "Mr. Businessman, how would you like to send out a dragnet for prospects?"

(2) On an Amos McCoy promo, local copy reads "What this old gentleman did for West Virginia, WICU-TV can do for your product."

(3) A "Twenty-One" slide points out "There's big money in television . . ."

• **WFRV-TV** cooked up a promotion stunt in downtown Green Bay with a completely outfitted chef, roasting marshmallows on a busy street. The promotion: a sign on his back, reading "Channel 5 is always cooking up good entertainment."

• **WTCN-TV**, Minneapolis-St. Paul, launched its new late evening program-



SPONSOR'S  
**5-CITY TV/RADIO**  
DIRECTORY

1958-59 Edition

**New York**

**Chicago**

**Detroit**

**Los Angeles**

**San Francisco**

25c

PERSONAL COPY OF

get  
your  
copy  
**FREE**

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

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

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

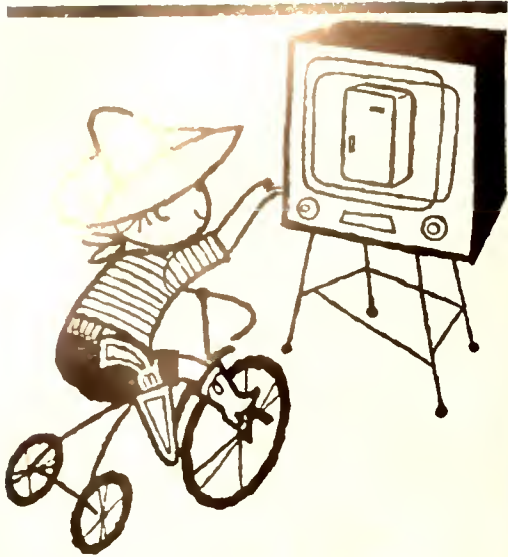
## **SPONSOR**

THE MAGAZINE RADIO AND TV ADVERTISERS USE

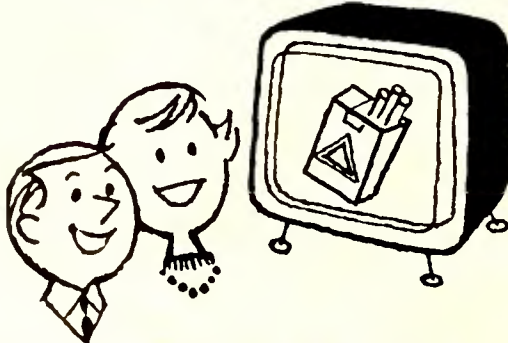
**NEW YORK 17**— 40 E. 49th • MUrray Hill 8-2772  
**CHICAGO**— 612 N. Michigan • SUperior 7-9863  
**LOS ANGELES**— 6087 Sunset • HOLlywood 4-8089  
**BIRMINGHAM**— Town House • FAirfax 4-6529

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





Is your ad dollar going bye-bye...



or BUY BUY?

Been asking a small boy to do a man's buying in Portland, Oregon? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Don't be fooled by kid shows and other gimmicks that inflate ratings. Put your ad dollars on KPTV and sell the people who buy!

Introduce the BUY-BUY station

**KPTV**  
Portland, Oregon  
channel 12

**MCG**  
Representatives  
Katz Agency

ing with Movie Spectacular Week. Its highlights: a movie spectacular caravan, pretty girls, bus cards, bumper strips and saturation on-the-air devices. The caravan toured Minneapolis and St. Paul as well as suburban shopping centers.

**People on the move:** George Lord, named promotion manager, WTCN-TV and WTCN, Minneapolis . . . Joseph Windsor, to WTVC, Chattanooga as national sales manager . . . Edwin R. Huse has joined the tv sales department of WXYZ-TV, Detroit.

**Died:** Donald M. Kelly, Jr., WJBF-TV, Augusta vice president and general manager, 25 July in Augusta.

## RADIO STATIONS

There's been an 82.8% increase in the number of radios since the initial growth of tv in 1948.

RAB's latest mid-1958 radio report brings the total set count to 142.6 million. Other highlights of the report:

- Since January, 1958, the number of secondary sets has increased 4.1%, to total of 48.3 million.
- Radio-owning families are up to 47.1 million, from 46.6 million in January. Total household set figure is now 95.4 million.
- The total radio-in-auto count has more than tripled since 1948, with a current total of 37.2 million auto radios.

The increasing interest in fm programming is evidenced by a survey done for WKJF-FM, Pittsburgh.

Its highlights:

- There was a 45% increase in number of fm homes in Allegheny County during the past year.
- Allegheny families listening to fm increased over the year from 18% to 27%, a total of 123,400 homes.
- WKJF-FM audience jumped 78%, to a total of 40,200 homes.

Survey was done by Guide-Post Research.

**New fm stations:** WBBM-FM, Chicago, has begun an independent commercial operation. The station, a CBS 630 will be managed by Walter L. Dennis . . . KYW-FM, a fine arts sta-

tion, begins operating in Cleveland this week. WDOK-FM, also of Cleveland, performed the unusual gesture of congratulating KYW-FM over the air on its debut. It stated it was gratified to have the competition.

**BMI, the American Association for the Advancement of Science, and the American Council of Learned Societies have banded together for a new radio series.** Its title: *The World of the Mind*.

The series, written by more than 50 American scientists and teachers, will encompass a wide range of topics in the sciences and the humanities.

Programs are available, without charge, to all radio stations, public libraries and boards of education.

**Bob Hope has joined a group of Philadelphia executives looking to purchase WIP and WIP-FM from the Pennsylvania Broadcasting Co.** (a subsidiary of Gimbel Bros.)

Head of the purchasing group is Benedict Gimbel, Jr., president of WIP for more than 30 years.

Station sale is subject to FCC approval.

**Live programing notes:**

- **Accent on Jazz**, a new series featuring a revival of American jazz, has been added to WCAU's (Philadelphia) weekly schedule. The live, 55-minute program is the brain-child of WCAU staffer, Chris Albertson, a former University of Copenhagen jazz student.
- **WHHM**, Memphis, just ended a two-day talk marathon to determine what kind of music programing the station will feature. New WHHM owner Cy Blumenthal decided his audience should determine types of music the station would play. Two days were spent on the air talking to listeners and tabulating more than 14,000 votes.

**Radio promotions and stunts:**

- **WDGY**, Minneapolis, tied in with Mileage and Direct Service gas stations for a mammoth radio sweepstakes. Six to eight promotional announcements were aired daily; sweepstakes blanks were available at the 250 gas stations.

Result: more than 200,000 entries.

- **WKJF-FM**, Pittsburgh, as part of its 10th anniversary celebration, has been awarding prizes of Van Cliburn's first RCA recording to listeners of its



Sunday Night Concert Hall. Four albums are awarded weekly.

• **WRVA**, Richmond, has completed its annual radio scholarship quiz, featuring hundreds of high school seniors from throughout Virginia. The 13-round, 30-minute quiz produced 27 scholarship winners with scholarships totaling \$12,550. Top prize: a \$1,750 college scholarship.

• **WFIL**, Philadelphia, awarded a \$2,000 college scholarship to the winning teenager essayist on the topic *Hitch Horse Sense to Horsepower*. More than 5,000 essays were received. Award was made on ABC TV's *American Bandstand* program.

**Sports buys:** Philadelphia's Schmidt's Beer (Al Paul Lefton) and General Cigar (Y&R) have bought three-quarters of WCAU-TV's Philadelphia Eagles football games this fall.

**KVOO will air all football and basketball games of the University of Tulsa for the next five years.**

The Tulsa radio station signed a five-year contract with TU for these exclusive rights.

Hal O'Halloran, KVOO's sports director, will handle all Hurricane games at home and away.

**Station staffers:** Allan W. Gilman, to KGO, San Francisco, as assistant general manager and sales director. J. G. Paltridge has resigned as general manager of the same station . . . Richard F. Polgreen Jr. has joined WFBL, Syracuse, as assistant manager and sales director . . . Norman Kay, named general sales manager, KCBQ, San Diego . . . Bob Nims, to WNEB, Worcester, as sales manager . . . John Lepley, to WEW, St. Louis, as program director.

## RESEARCH

Schwerin advances this finding: **Tv commercials with jingles are somewhat less effective on the average than those without jingles.**

How Schwerin arrived at that conclusion: 1) It recapitulated some 350 one-minute commercials, 88 of which contained some jingle material.

2) With an index representing the average effectiveness of all commercials on the basis of its Competitive Preference measure, the results came out as follows:

ANNOUNCEMENT TYPE	EFFECTIVE INDEX
Comms. with jingles	96
Comms. without jingles	101

2,500 to 25,000 interviews within a seven-day period.

**Dr. Sydney Roslow**, director of Pulse, Inc., is spending a couple weeks in London discussing with British admen and tv producers the new Pulse Qualitative Analysis Reports.

These reports furnish product-use and audience composition data for each U.S. network radio and tv program monthly.

**Frank Soule**, formerly with NTA and in the film distribution field, is entering the field of program rating and consumer preference measurement.

Soule says he's got a copyrighted technique that—manpowered by field experts—can relay information on

CBS  
ABC

**FOR  
DRUG  
SALES**

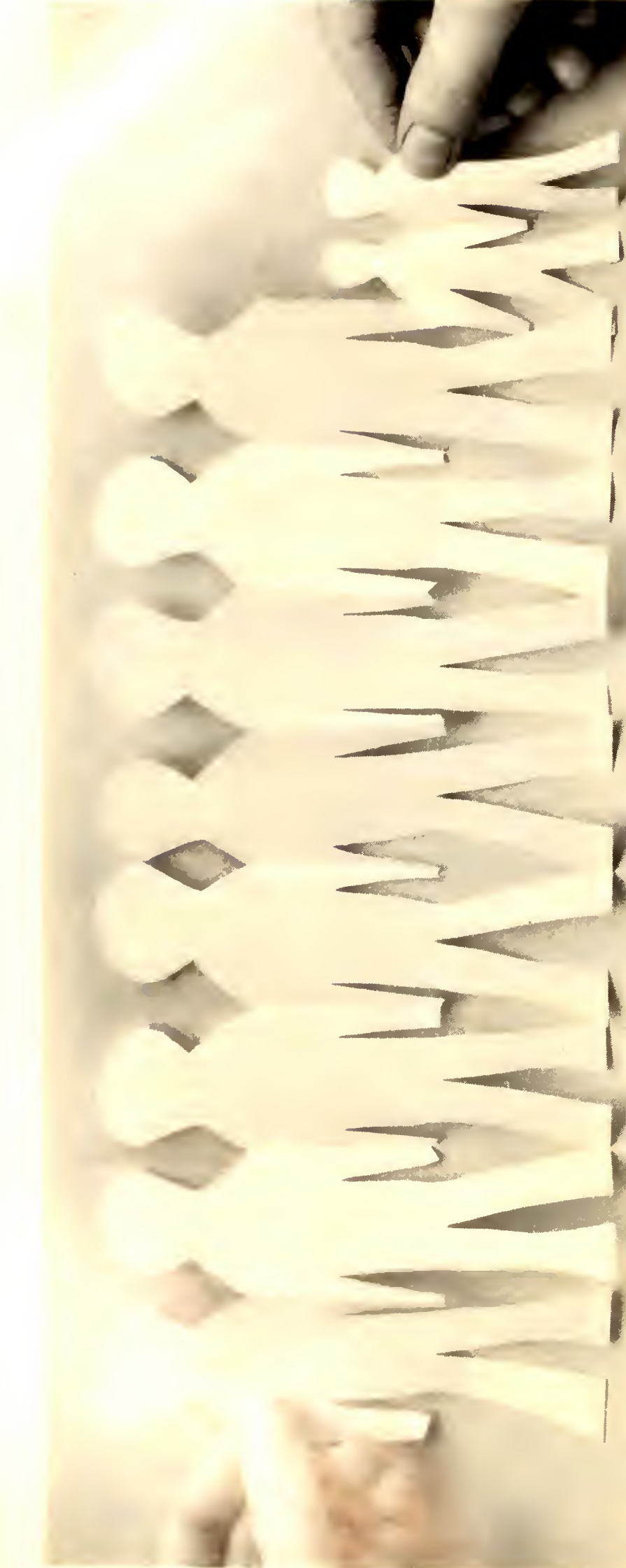
The Beaumont-Port Arthur-Orange market is 85th in the Nation\*... 4th in Texas.\* And this high drug market is completely covered by KFDM-TV. For Greater Drug Sales... Buy... KFDM-TV in Beaumont-Port Arthur-Orange.

**KFDM  
TV**

SEE PETERS-GRIFFIN-WOODWARD, INC.

\*S. M. Survey of Buying Power, 1958





**8**  
out of  
**10**  
**WRCV-TV**  
viewers  
are adults!

Children are a blessing, but when it comes to TV audiences, it takes lots of adults to make advertisers really beam. Adults are the big earners, the big spenders, and WRCV-TV has them in wonderful abundance! According to an ARB Special Tabulation (June 1958), *WRCV-TV's average quarter-hour audience is 80% adult.* If you want to do a man-size job in the nation's 4th market, sell big. Sell grown-ups with . . .

**WRCV-TV • 3**

PHILADELPHIA • SOLD BY NBC SPOT SALES



# WASHINGTON WEEK

9 AUGUST, 1958

Copyright 1958  
SPONSOR PUBLICATIONS INC.

**The Senate-passed resolution calling for an independent commission to probe uses of spectrum space by the military was sidetracked temporarily.**

First development was pressure by the President and the Defense Department which secured House Commerce Committee amendment. The change meant that the special 5-man commission would look into all uses of the air waves.

The Senate Commerce Committee had no such idea in mind. Its members are well aware that the military and other interests would like nothing better than to grab off some of the spectrum now assigned to tv and fm. The Senate committee wanted to prove military waste of space already assigned to it so as to get more TV channels.

**The Senate Judiciary antitrust subcommittee, after dragging its feet on protracted hearings, killed the sports antitrust bill outright.**

Main sticking point was the authority in the bill for sports enterprises to ignore antitrust laws when acting in concert to ban radio-tv coverage of sports events.

**The FCC killed the fixed table of assignments for Class B fm, and now TV is the only broadcasting service with such a table.**

This lonely position is expected to increase pressure for permitting anybody to apply for any TV channel in any place where interference will not be caused.

**The FCC has taken two more steps aimed at getting more TV service to more people despite the UHF fiasco. Plus one proposal.**

WINR-TV, Binghamton, N. Y., UHFer, has been given permission to try an on-channel repeater for one year to see how well it will fill in a nearby "shadow area."

A considerable population within two to four miles of the WINR antenna is unable to receive the station due to the peculiarities of UHF reception. This one-year experiment is aimed at finding out whether devices of this type can solve one UHF problem, that of getting coverage to equal VHF.

**The FCC has been ordered by the Appeals Court to probe whether there were any improper influences in the Boston channel 5 case.**

The Appeals Court refused to overturn the FCC grant to WHDH, owned by the Herald-Traveler, on the merits of the case. But it noted that former FCC chairman George McConaughy had told the House Legislative Oversight subcommittee he had been approached by representatives of three of the parties seeking the grant.

The Court said it had no evidence of wrongdoing, but told the FCC to make sure about it.

**Chairman Oren Harris (D., Ark.) is asking another \$60,000 from the House for his Legislative Oversight subcommittee hearings on the Federal regulatory agencies.** Says the original \$250,000 will be spent by late fall.

Harris wants to hold further hearings in September and November, he says. More TV cases are definitely in the works, he indicated.



# SPONSOR HEARS

9 AUGUST, 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

To Madison Avenue, today's counterpart of the alchemist continues to be:  
The sliderule manipulator seeking a formula that will insure a click show.

Other insurance companies may get a valuable tip from Home Insurance's reason for not continuing with the Jack Benny radio show:

It had not marshaled the district agents' full support for the program by inducing them to buy local announcements around the show.

Another automotive account looks as though it might be up for grabs shortly.

The incumbent agency has just applied the broom to top supervisory personnel on the account, the sweep including the executive v.p., the account executive, and the creative director.

Shades of the early days of radio: The sponsor of a network show has discovered that a Southern tv station has been substituting local spots for his commercials.

Here's what triggered the expose: One of the sponsor's salesmen in that market wrote in saying he was sorry to see that his town no longer was included in the program's hookup.

Oldtimers contemplating CBS TV's recent revisions in the daytime contiguity rate recall that it was the late Len Bush, of Compton, who originated the contiguity rate back in the '30s.

As agent for P&G's stable of soap operas, Bush "hinted" to NBC that if his client couldn't get this concession it might move the whole shebang to CBS.

One of the Park Avenue soap giants did a burn this week at a tv network over the brushoff it got in the bidding for a nighttime show.

The aggrieved party learned that a competitor had been favored in not one but two ways: (1) his order came three hours later, and (2) he got the show at token cost, whereas the first bidder had offered to pay the full price.

Accumulating problems have made it cheaper for station group owners to maintain a staff lawyer than go to outside firms for aid.

The arrangement relieves the local manager of labor negotiations, passing on contracts, worrying about the legality of contests, and digging into a lot of other unfamiliar matters.

A Park Avenue agency is advising one of its clients this week that it has come up with a technique enabling it to buy tv spot minutes at an average cost-per-thousand of 65¢ without departing from the ratecard.

It's buying in around 30 markets, many in the top single and two-station brackets. The highest average is 85¢.



# SURVEY WTVJ's TOTAL\* COVERAGE

Scan WTVJ's top ratings. Calculate WTVJ's low cost per thousand. But by all means survey WTVJ's *total* coverage of 363,319 South Florida TV homes and \$2½ billion retail sales.

WTVJ delivers South Florida's largest total coverage . . . and the only *unduplicated* network coverage.

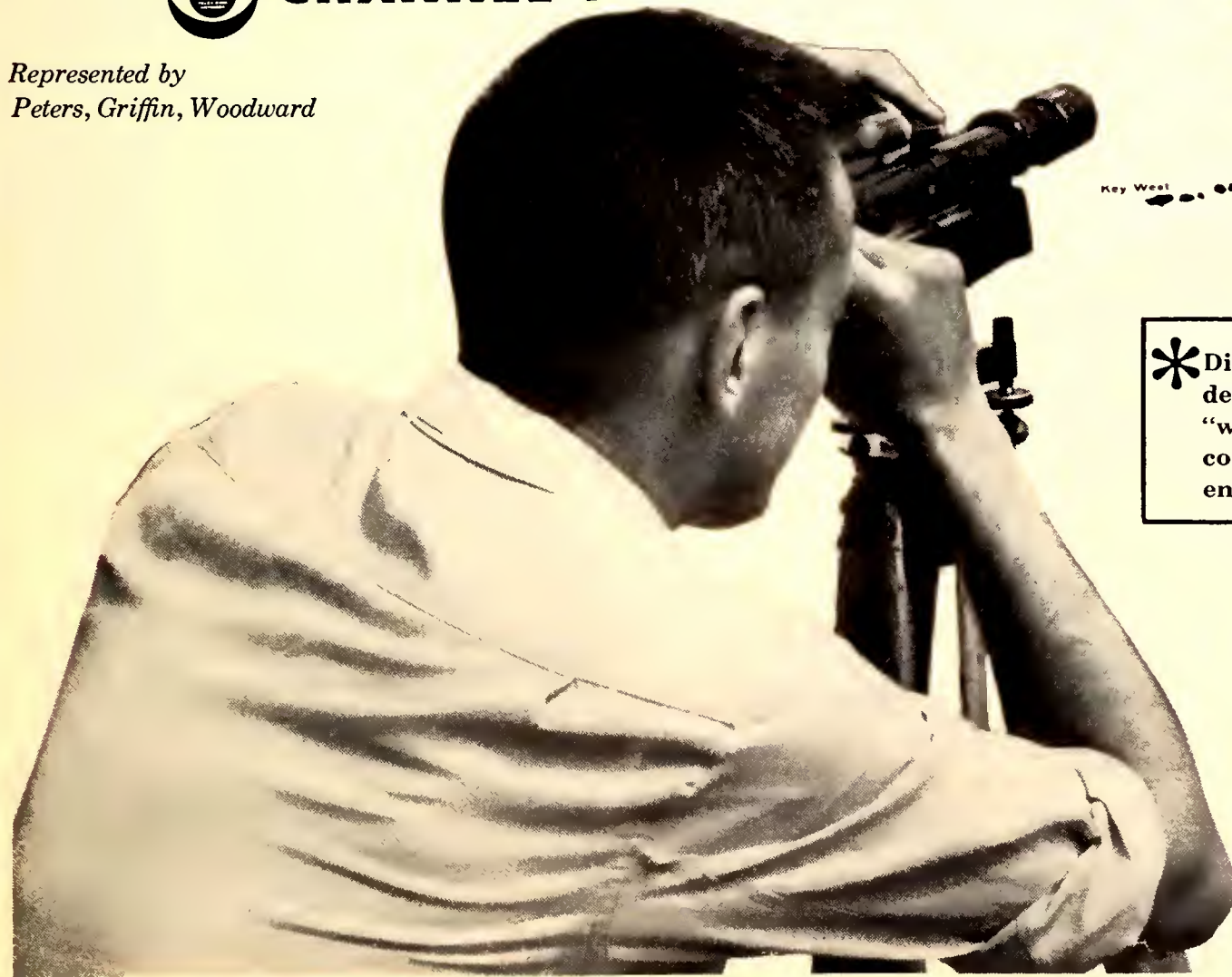
All other Miami channels have their network programming duplicated in Palm Beach.

Proof? Latest ARB Area Survey shows WTVJ a solid *first* throughout South Florida. Ask your PGW colonel for the new "Dimensions" presentation today!

*Data from Sales Management, May 1958 and Television Magazine, June 1958*

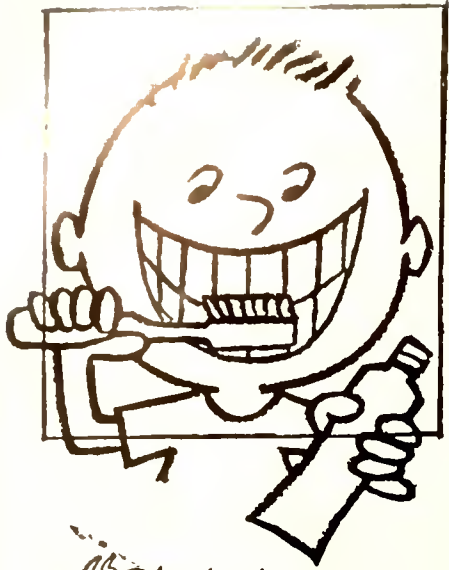
**WTVJ • MIAMI**  
 **CHANNEL 4**

Represented by  
*Peters, Griffin, Woodward*



\* Dictionary defines TOTAL "whole amount, complete, entire."





**GEE!** THIS

**TOOTHPASTE TASTES GOOD!**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

**WGN-TV**  
Channel 9—Chicago

**12 COUNTY  
INLAND WASHINGTON**

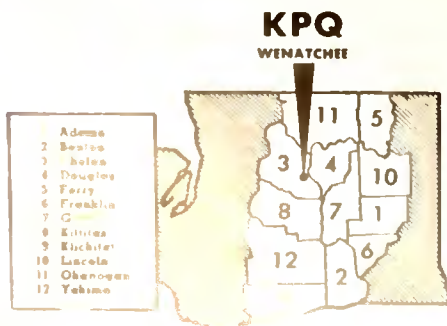
**POPULATION: 439,000\***

**EFFECTIVE BUYING  
INCOME: \$748,540,000\***

A distinct and separate market from Seattle's coastal region, and Spokane's Inland Empire.

**INLAND WASHINGTON**

\*Source: Sales Management, May 10  
Survey of Buying Power



Net Sales: Forjee & Co. Sales & Promotion: Art Moore & Associates. Phone NO 3-5121 Wenatchee

**KPO WENATCHEE**  
WASHINGTON  
5000 W - 560 KC

**DENTISTS VS. TV**

(Cont'd from page 31)

and tv, a large share of the credit for improving the nation's dental habits. In the past 20 years, according to P&G figures, the frequency of brushing by the average American has increased by more than 500%—from .67 times a week to 3.85 times.

The Washington hearings closed with no announced plans by Rep. Blatnik for introducing new legislation at the next session of Congress.

This much is known, however. The Blatnik group not only seemed sympathetic to the ADA story, but in addition commented strongly on the subject of cigarette advertising.

Rep. Blatnik himself feels the need for standardized tests of nicotine and tar contents, wants more regulation of tobacco company advertising.

Opinions vary about the seriousness of the situation. One outspoken agency account man was inclined to pooh-pooh developments as "Just another tempest in a teapot."

On the other hand, one of advertising's "Elder Statesmen" told SPONSOR that "As long as there are strong, well-organized, and generally well-regarded groups (such as the ADA, which regards advertising with open hostility), there's a real chance of trouble."

Here's his five point proposal to dentifrice manufacturers:

- 1) Forget the bad temper and bad manners of ADA critics.
- 2) Recheck your current copy carefully. Over-enthusiastic copywriters may be over-stretching your copy claims.
- 3) Re-examine the quote "once-a-day" story. Even with the best intentions it may be causing serious trouble.
- 4) Ask yourself why there's such a big discrepancy between your own research and that advanced by ADA? Is there a failure in your over-all planning?

5) Reconsider your public relations program with the dental profession. Obviously there's something wrong.

Meanwhile, the ADA is continuing its crusade against what it calls the "miracle" toothpastes with exhibits by state and district dental societies at various health shows (one runs in New York at the Coliseum Aug. 6-23). SPONSOR's tip to responsible agency, advertiser and broadcast executives: Watch this situation carefully.

**UHF**

(Cont'd from page 35)

went from about 28% in March 1956 to 80% in February 1958. However, its audience share hit a peak of about 19%. It wasn't the programs that was the problem. A study of 33 markets with three stations showed that, for a selected group of NBC shows, the average share of audience was 35%. The trouble, apparently, was due to a variety of reception problems, some of them peculiar to Buffalo.

NBC is now actively studying the acquisition of another uhf outlet. It is understood that about a dozen markets are under consideration.

Whatever NBC does, however, it has become increasingly apparent that, barring a radical allocation move by the FCC (such as shifting the entire tv spectrum to the 70-channel uhf band), uhf's future, with the exception of its current islands, looks foggy.

The slowness with which the FCC has moved on the uhf question led ABC to file a petition on 2 June seeking an "immediate" revision of allocations so as to provide three-network vhf competition in a number of the top 100 markets. ABC offered specific proposals for a third "v" in a dozen markets. The plans involve reduction of mileage separations in nine cases.

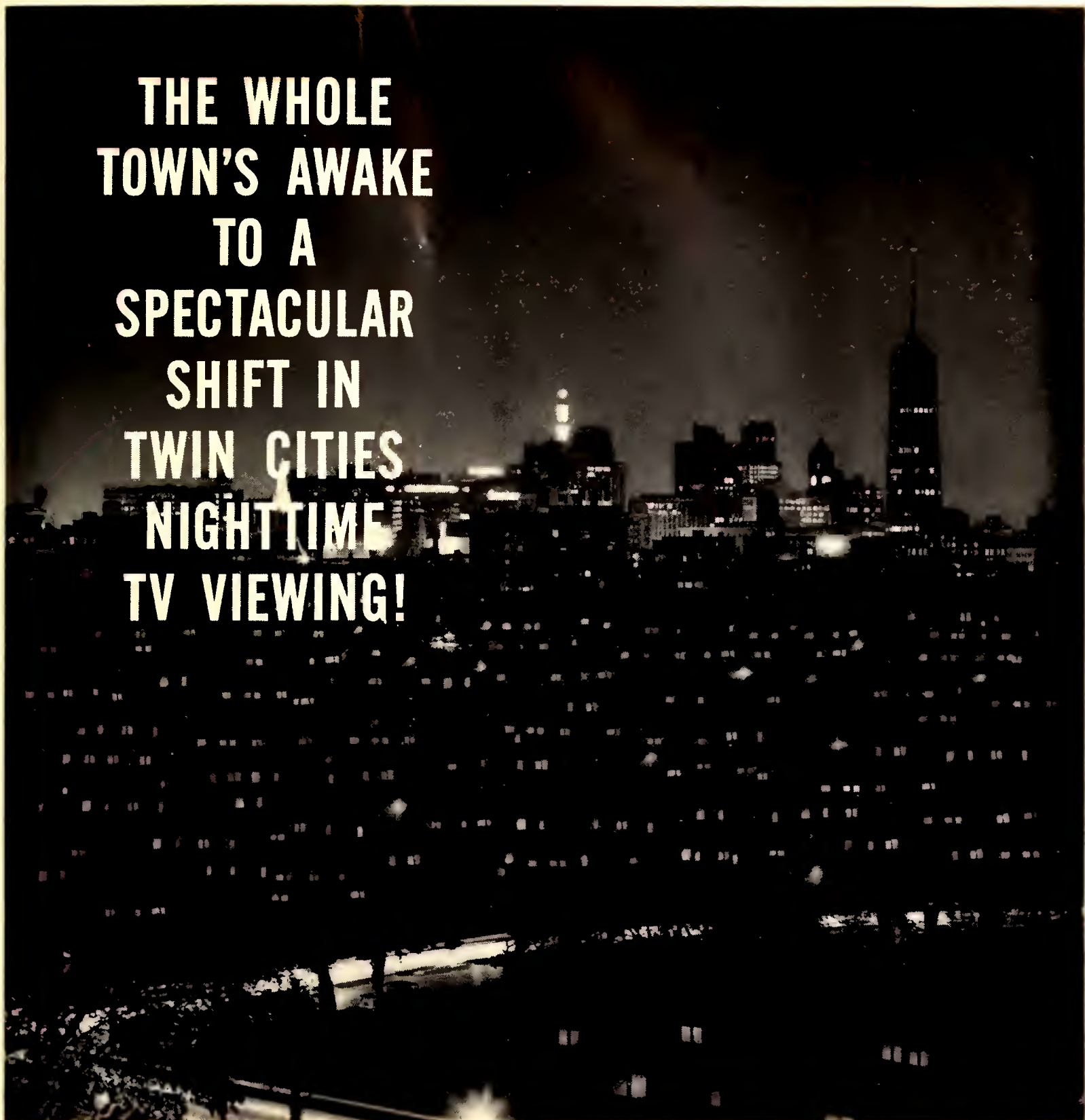
Washington insiders expect nothing "immediate" to come out of the ABC proposal, if only because the FCC is beating time until the TASO (Television Allocation Study Organization) reports are submitted. Technical data from TASO, an industry-supported group, are not expected until the end of this year.

At this juncture, the FCC is not very sanguine about uhf's future. Chairman Doerfer is against any shift to uhf on the grounds that it would mean a loss of service. The Commission recently voted 4-to-3 in favor of de-intermixture (in principle) when its opinions were solicited by the Senate Commerce Committee but the FCC has shown in actual practice that, whenever actual de-intermixture problems come up, it is not inclined to take radical steps.

In the absence of any positive action in favor of uhf, the feeling is that the low point has been reached or almost reached. Though no less than 165 uhf CP's have already been surrendered, a number of stations are in excellent financial health and 30 applications are currently pending.



# THE WHOLE TOWN'S AWAKE TO A SPECTACULAR SHIFT IN TWIN CITIES NIGHTTIME TV VIEWING!



New in the prosperous Twin Cities market. Earlier time for the news—9:30 P.M. and new to WTCN-TV, Chick McCuen, the Twin Cities' most authoritative news reporter.

Followed by . . .

MOVIE SPECTACULAR! The cream of first-run Metro-Goldwyn-Mayer, Warner Bros. and United Artists feature pictures. Your advertising reaches a loyal, wide-awake audience on WTCN-TV. For attractive rate information, contact your Katz man now. Or write to WTCN-TV, Minneapolis, Minnesota.



EARLIER NEWS—9:30 P. M. EARLIER MOVIES—9:45 P. M.



Represented nationally by the  
Katz Agency  
Affiliate ABC-Television  
Network

MINNEAPOLIS — ST. PAUL



# What are they saying?

(about your company)

You can't read *all* of the advertising trade magazines anymore, and yet it is of basic importance to you to know how they regard your firm, and what they are saying about it. AD-CLIP will read every issue of the magazines listed below for you and send you your mentions weekly. Regular clipping services do not include these.

ADVERTISING AGE  
ADVERTISING AGENCY  
BILLBOARD  
BROADCASTING  
DAILY VARIETY  
EDITOR & PUBLISHER  
MAC  
MEDIASCOPE  
PRINTERS INK

RADIO-TELEVISION DAILY  
SALES MANAGEMENT  
SPONSOR  
TELEVISION  
TELEVISION AGE  
TIDE  
U.S. RADIO  
VARIETY  
WESTERN ADVERTISING

This complete service costs just \$10 a month, or \$100 a year . . . or you can give us a three month test for \$25. Send your order to Toby Kaye, AD-CLIP, 3388 Wrightwood Drive, Studio City, California.



WORC

Worcester, Massachusetts

20-20-20-20-20

1000

10000000

100000000000

10000000000000

1000000000000000

10000000000000000

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1000000000000000000

© 1958 John Cameron Swayze

## WESTERN AIRLINES

(Cont'd from page 41)

While Markman believes the tv spots have mass appeal, he cites radio as a stronger medium for making a direct pitch for family travel. He compares radio to newspapers, tv to magazines for the impression you can create with them. "You can get specific in a 60-second spot," he explains, "while the tv approach, like the magazine slant, is more for your over-all theme."

Western will sponsor the Detroit Lions-College All-Star football game on 15 August on 26 stations of the ABC western radio net, and plans to add other sports events. Radio is used for specific campaigns, such as introducing new flights (Western's new L.A. to Mexico City flight was launched via a very successful two-month radio saturation campaign last summer), strengthening a weak flight, or a news-type announcement.

A good example of the last occurred last June, after a four-and-a-half month strike by Western's pilots. "Our media strategy was a hard-hitting one-week campaign," explains account exec Going, "to announce simply that 'Western Airlines is flying again.' We used news-type spots in eight-second ID's on 88 stations in 40 cities.

"In tv we sought to contribute even more to this news feel by buying live one-minute spots within early evening or late tv news shows. In some cases where time was not available within the news program, we went on live immediately following. In a number of instances, the regular newscaster delivered Western's commercials written in news style.

"Both radio and tv did a helluva job for us," Going claims flatly, "but after that one week, we wanted to forget all mention of the strike and get back to the job at hand as fast as possible." The job Going refers to is the current 52-week ID campaign scheduled to start early in the year but was delayed by the strike.

In defining the role of tv in Western's advertising strategy, Western president and general manager Terrell C. Drinkwater says, "What we've done is only a start. In light of the bird's tremendous success, we're still weighing, evaluating and experimenting. No question about it. v.i.b. is with us to stay."



FM listeners know what's blowing! They have purchased FM radio in order to hear the full range sound of FM high fidelity...and to hear the kind of music they prefer...music generally available only on FM stations like **KRHM-FM** and in long play albums.

**KRHM-FM** is specifically programmed for this selective and interested audience, offering a wide range of music and features with authoritative personalities in each field...from the better popular music, folk music, standards and jazz to the great classics and opera. This music is of such interest that it now represents 65% of the total sales volume in the record business.

If you want to say something to a discriminating adult audience that really listens, and BUYS, talk to The John E. Pearson Company, and let them describe the rapport between **KRHM-FM** and its listeners. Ask them, too, about the study which defines these listeners' high income level (36% over \$10,000 per year) and their age of acquisition (89% between 21 and 49)\*

THE HARRY MAIZLISH STATION FOR SOUTHERN CALIFORNIA

**KRHM-FM/LOS ANGELES**

58,000 WATTS TRANSMITTING FROM MT. WILSON

*Programming for people*

*who*

*really listen*



when  
I  
blow  
they  
listen





**"GEE! THIS IS SOME SMOKE!"**

WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

Put "GEE" in your Chicago sales with

**WGN-TV**  
Channel 9—Chicago

WGR-TV now leads all Buffalo stations with the largest share of the viewing audience. Broadcast on sign-off seven days a week. WGR-TV is an ABC Affiliate. Call Peters, Griffith Agency for details and availabilities.

**WGR-TV**  
ABC Channel 7  
**BUFFALO**

**T** SYMBOL OF SERVICE  
**T** A TRANSCONTINENTAL SERVICE  
**C** WROC-TV, Rochester • WGR Radio, Buffalo  
Buffalo • WSAV Radio, WSAV-TV, Harrison

## Tv and radio NEWSMAKERS



**John Box, Jr.**, executive v.p. and managing director of the Balaban stations, has announced the following appointments, among others made as a result of the group's recent acquisition of KBOX, Dallas: Dick Morrison, formerly sales mgr., WNOE, New Orleans, to gen. sales mgr., KBOX. Bernie Strachota, to gen. sales mgr., WRIT from city sales mgr. for Miller Brewing Co.

Stanley N. Kaplan, who has been sales mgr. WIL, St. Louis, becomes asst. to v.p. Balaban stations, will headquarter at WIL. Wm. McKibbin, formerly commercial mgr. WDEL, Wilmington, Del., to asst. to v.p. WIL. Robert "Coffeehead" Larsen, after 10 years at WEMP, Milwaukee, to asst. to gen. mgr., WRIT, Milwaukee. Rob Ribbins, now program director for KBOX, Dallas; he has served in same capacity at KRIZ, Phoenix, Ariz. The appointments mark another step in the continuing expansion of the Balaban group.

**Jerome Hyams** has been elected vice president in charge of syndication for Screen Gems. The announcement, made by Ralph Cohn, president of the Columbia Pictures tv subsidiary, is in line with their recent expansion into the area of new, first-run adult program series for regional and local sponsors. Hyams, 43, has been director of syndication for Screen Gems since December, 1956. He entered the film industry in 1934 via Guaranteed Pictures, which became Commonwealth Pictures in 1938. He became sales mgr., later was elected v.p. of sales. In 1950 Hyams formed his own company, Hygo Television Films, serving as president. Four years later he also became owner of Unity Television, moving to Screen Gems when that organization absorbed both Hygo and Unity.



**Thomas F. McAndrews, Jr.**, has been elected vice president of Ted Bates & Co. and will be in charge of the agency's Hollywood office effective 1 September. McAndrews has been assistant v.p. in charge of television operations in Bates' New York tv/radio department. He joined the agency in 1952, after serving with the tv/radio department of Kenyon & Eckhardt; CBS TV.

where he helped set up its film division; and Republic Pictures. He succeeds H. Austin Peterson, who has resigned as v.p. in charge of the Hollywood office to devote more time to free-lance writing and production. He will continue to act as consultant to the agency. Peterson, whose resignation becomes effective 30 November, has been with Bates since 1945.



# A WELL BALANCED BREAKFAST IN MILWAUKEE

... starts with Wonderful WRIT Radio where everyday from 6:00 A.M. to 10:00 A.M., Bob "Coffeehead" Larsen ... Milwaukee's most listened to radio personality ... is "HOST-to-the-Most." Yes ... "Coffeehead" is way ahead when it comes to audience and selling effectiveness.

Balaban Balanced Programming ... already the most talked about new concept in radio gives your message a real selling showcase. Wonderful music ... award-winning news ... bright personalities make WRIT ... your best balanced buy in Milwaukee.



Wonderful  
**WRIT** *radio*  
Milwaukee

John F. Box, Jr.

Executive Vice President & Managing Director

Bernie Strachota, General Sales Manager

Sold nationally by



**Robert E. Eastman & Co., Inc.**  
New York, Chicago, San Francisco

**BALABAN**  
STATIONS

**WIL**  
ST. LOUIS

**WRIT**  
MILWAUKEE

**KBOX**  
DALLAS

... IN TEMPO WITH THE TIMES



# SPONSOR SPEAKS

## Butternut Coffee commercial

Buchanan-Thomas Advertising Company, an enterprising Omaha agency, scored a coup recently. And Buchanan-Thomas' client, Butternut Coffee, couldn't have been more pleased.

It all happened when Stan Freberg, versatile Hollywood satirist-musician, led the Omaha symphony orchestra in what he called an "instant musical." An audience of nearly 4,000 heard him deliver a six and a half minute commercial for Butternut Coffee.

We hear that this is one over-length commercial that nobody complained about to the Code Review Board.

## Editorializing with a plus

WAPL, a radio station in Appleton, Wisconsin, believes that Appleton needs a Community Youth Center.

It might have expressed its point of view via straightforward editorializing. But it decided to use radio's unusual showmanship ability to help accomplish its objective.

The WAPL campaign took the form of erecting a 30-foot tower atop the WAPL studios in downtown Appleton. The tower is named for Bob Bandy, the WAPL disc jockey, who mounted it on the 4th of July and will remain on it until 200,000 letters, postcards or phone calls have been received asking him to come down. At that time WAPL will donate \$1,000 to help establish a Community Youth Center. As of 28 July WAPL had received 52,100 requests—approximately 25% of the goal. Three shows are broadcast daily from the "Bandy Tower."

The Youth Center campaign slogan is "WAPL's Bob Bandy is up in the air for youth . . . bring him back alive!"

We don't see how this campaign can miss—either for Appleton or WAPL.



**THE WE FIGHT FOR:** Publication of monthly expenditure figures in all air media (radio, tv, and cable) to create a healthy climate for the industry. Net and spot tv, along with spot radio, are doing this faithfully. We urge net radio to fill the gap in this vital area.

## 10-SECOND SPOTS

**Priceless:** In San Antonio, according to *TV Guide*, prison officials found that inmates of a jail who rioted for more than an hour, smashing windows and furniture, were careful to first protect the tv set by wrapping it in blankets.

**Operation Operation:** Tv's preoccupation with in-hospital telecasts reached its zenith the other night when a tv show featured a delicate operation. The patient was prepared for surgery in the amphitheater. The camera panned the spectator seats until it lit on the patient's wife. The emcee asked her for a comment, and she said, "I think tv is just divine." While the surgeon performed the operation, the wife was again questioned by the emcee. "It's simply wonderful," she said. The patient suddenly died. As cameras panned again to the patient's widow, she shrugged, said, "Well, that's show biz."

**Inevitable:** The last word in the cigarette filter war is that Herbert Tareytons are now coming out with two filters. *A filter to filter the filter?*

**Overdue:** In a world of cheesecake calendars, the Cincinnati ad services firm of Osborne-Kemper-Thomas, Inc. now comes out with a comedy calendar called "Life Can Be Beautiful" which is just about the tops in ironical titles for such "off-beat" art and captions. Typical of the humor is the March illustration, a sad-eyed drummer who asks, "Did somebody say March?" and the sheet for June which depicts a completely un-Ivy League type who says, "Who needs experience? I'm a college graduate."

**Early Yule:** WABC, New York, reports its first Christmas card for the year from a Manhattan listener who signs herself Essie E. Smith. *Maybe she sent all her Christmas cards out before the August postage hike and saved herself some money.*

**Titular:** We've just heard about a bunch of Madison Avenuites who get their kicks from sitting around and dreaming up titles for new magazines. Samples:

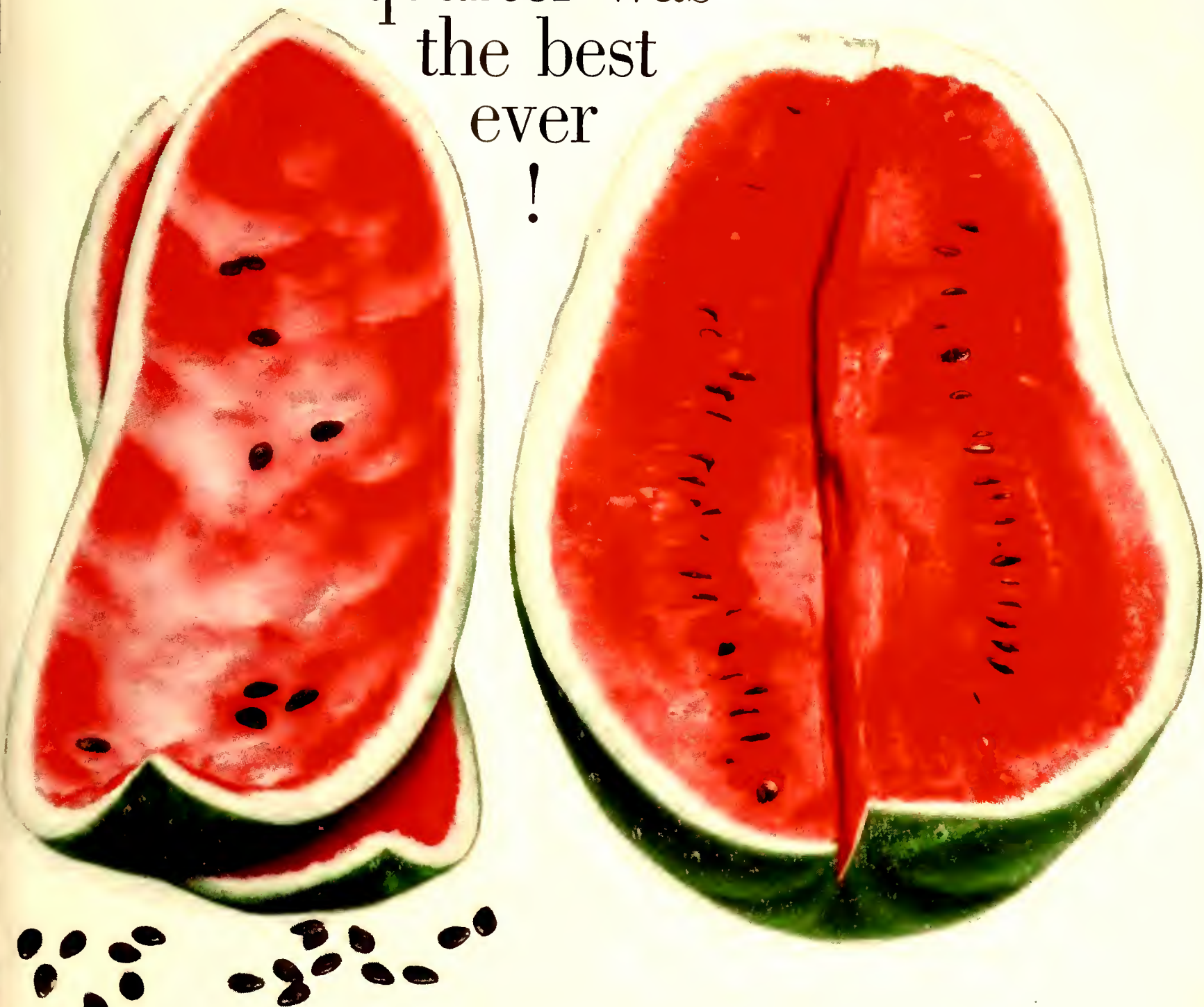
*SCHEME*, the magazine for the young man on his way up.

*SKIDS*, the magazine for the man on his way down.

*SECOND AVENUE*, magazine for the adman who has gone East.



...and  
the second  
quarter was  
the best  
ever  
!



On top of a terrific First Quarter, WRCA-TV has just finished the best Second Quarter in its history! Altogether, the first six months of '58 were the most successful half-year we've ever known: total sales up 10% over last year's figures—share-of-audience\* up 14%!

In a tough selling period, television has to do a tremendous selling job for its advertisers. In New York the NBC *leadership* station is doing that kind of a job. Cut yourself a slice of America's most luscious market with a schedule on WRCA-TV!

\*ARB JAN.-JUNE 1957 vs 1958

WRCA-TV • 4 NBC in New York Sold by NBC Spot Sales




**GREATEST  
COMPUTING  
MACHINE EVER  
INVENTED FOR  
MEASURING  
A TELEVISION  
AUDIENCE**

**CASH !**

Dollars      Cents

**888.88**

**KFMB-TV  
SENDS  
MORE  
PEOPLE IN  
SAN DIEGO  
AWAY  
FROM  
HOME  
THAN  
ANYTHING  
(TO BUY**

**KFMB  TV**

ESTABLISHED BY  
**Edward Petry & Co., Inc.**

**SAN DIEGO**

